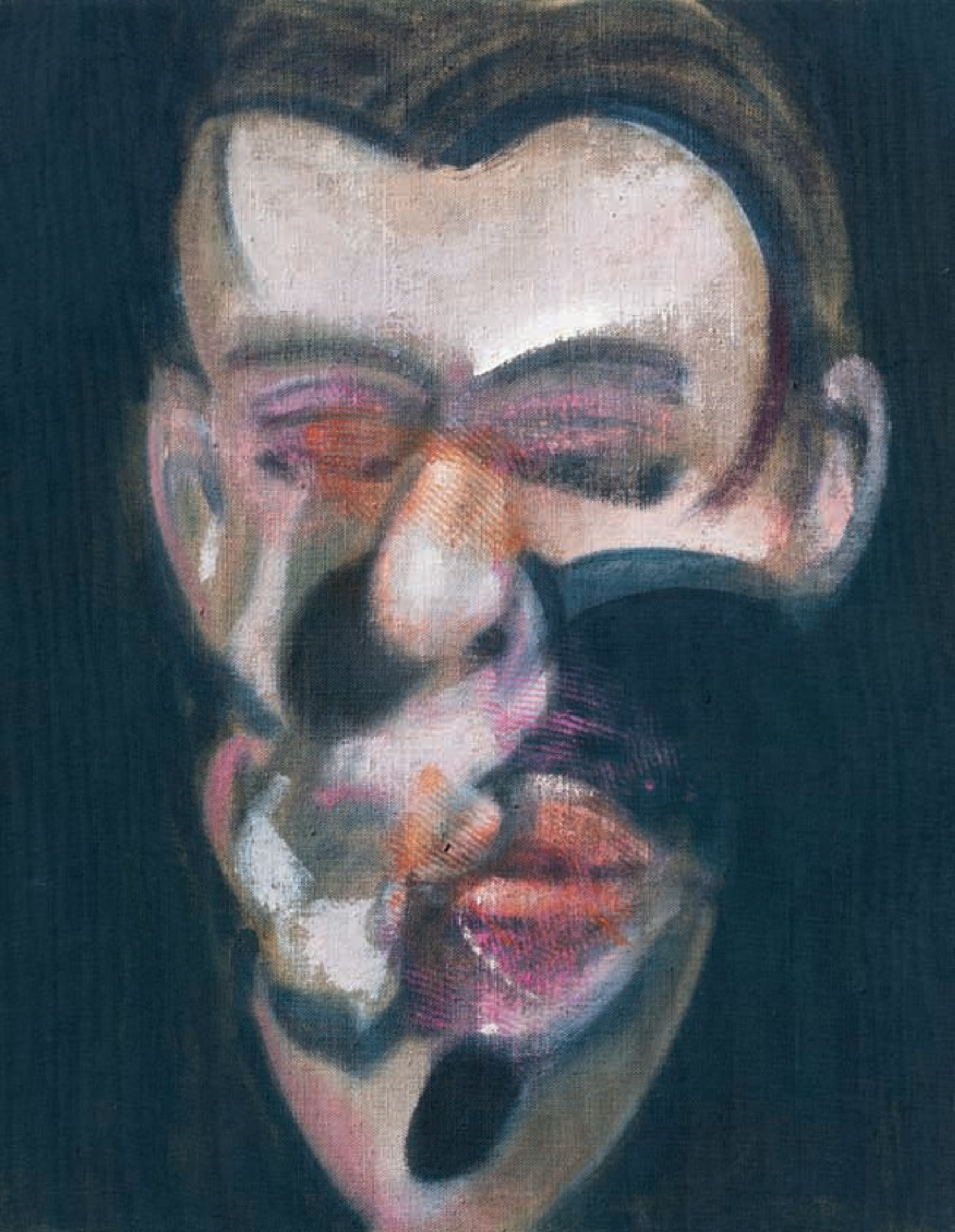
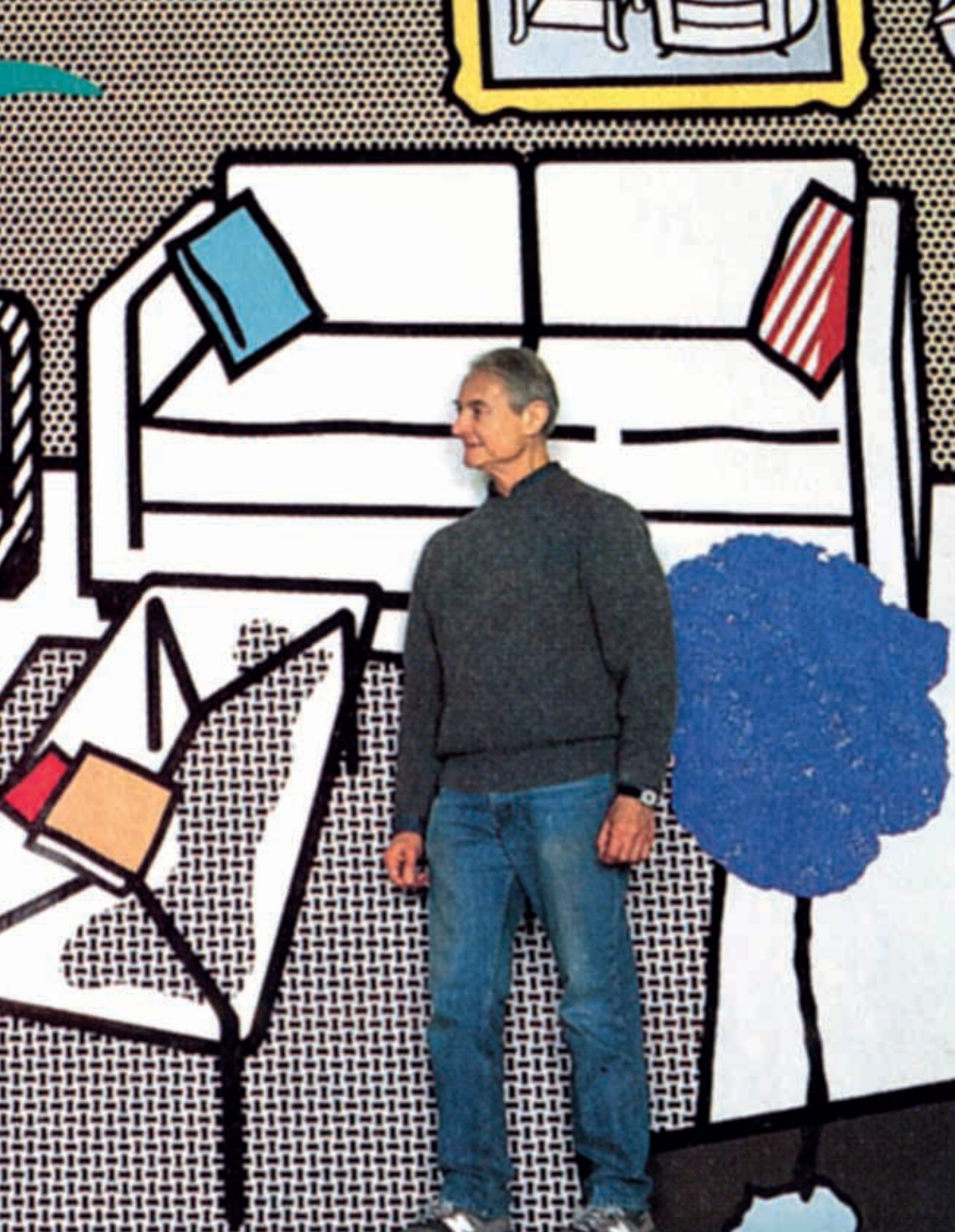
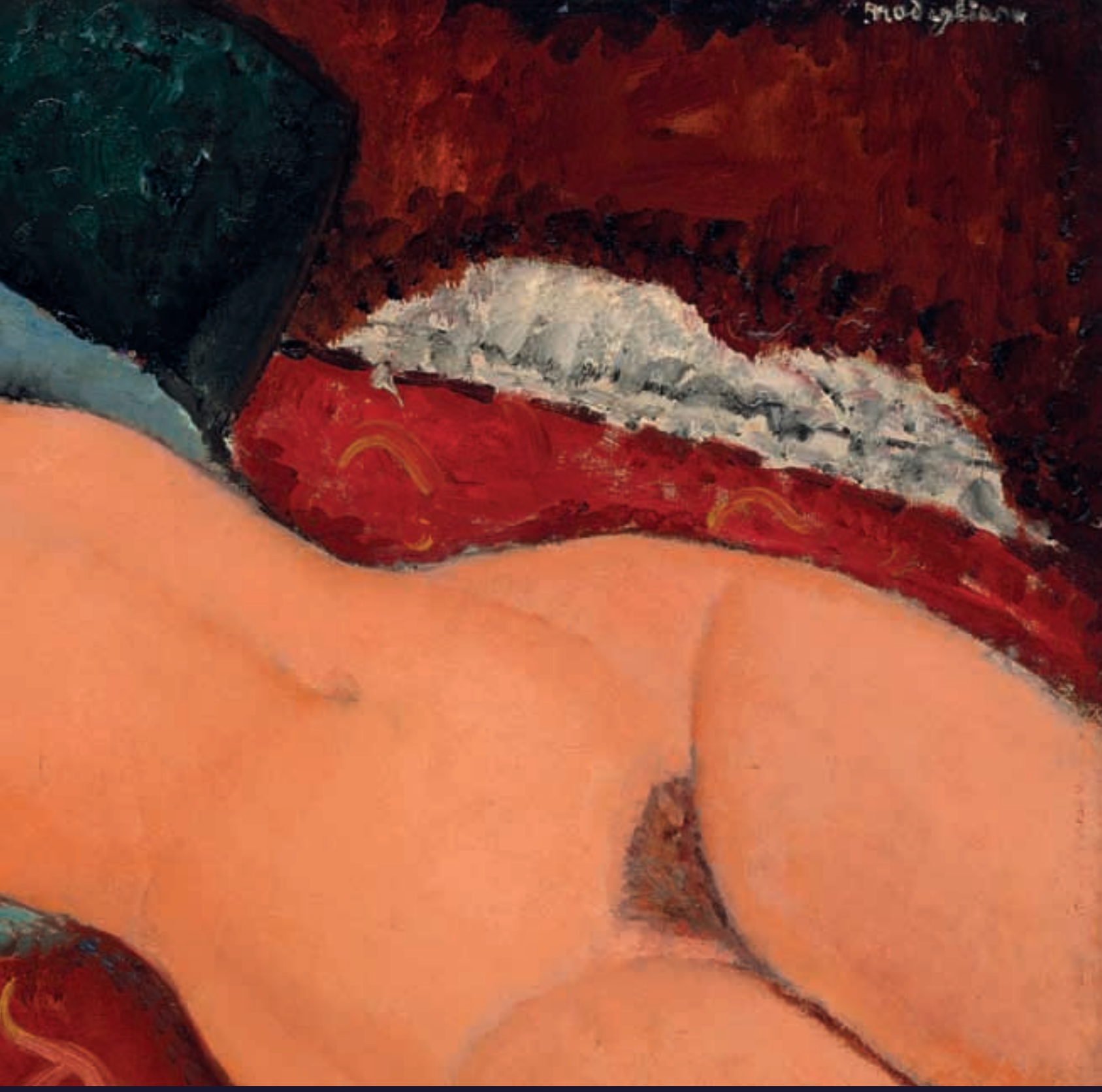
POST-WAR AND CONTEMPORARY ART | CHRISTIE'S





DEAD BOARDS



Highlights:

THE ARTIST'S **MUSE**

A Curated Evening Sale

Monday 9 November 2015, 7:00pm

20 Rockefeller Plaza · New York, NY 10020

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

AMEDEO MODIGLIANI (1884–1920)

Nu couché

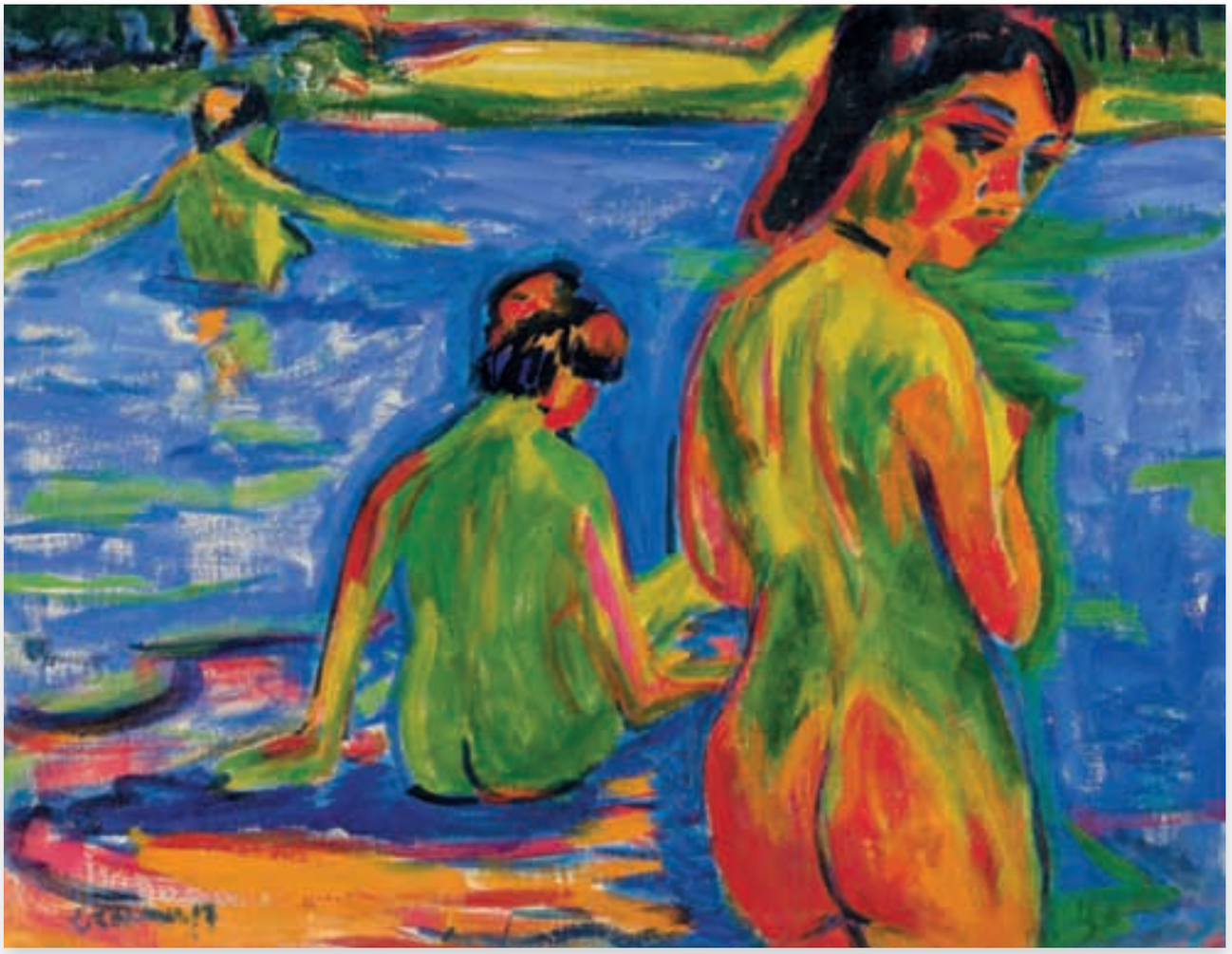
signed 'modigliani' (upper right)
oil on canvas
23⅝ x 36¼ in. (59.9 x 92 cm.)
Painted in 1917–1918

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

ROY LICHTENSTEIN (1923–1997)

Nurse

signed and dated 'rf Lichtenstein '64' (on the reverse)
oil and Magna on canvas
48 x 48 in. (121.9 x 121.9 cm.)
Painted in 1964.



PROPERTY OF A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

ERNST LUDWIG KIRCHNER (1880–1938)

Im See badende Mädchen, Moritzburg

signed and dated 'ELKirchner 07' (lower left); signed and dated again, titled and with Nachlass stamp 'ELKirchner 07 Im See badende Mädchen Moritzburg' (on the reverse)
oil on canvas
35⅞ x 47¼ in. (91.2 x 120 cm.)
Painted in 1909

PROPERTY OF A DISTINGUISHED COLLECTION

WILLEM DE KOONING (1904–1997)

Woman

signed `de Kooning' (lower left)
oil, enamel, and charcoal on paper laid down on canvas
22⅝ x 19 in. (57.5 x 48.3 cm.)
Painted *circa* 1952–1953.

PROPERTY FROM THE COLLECTION OF
A MEMBER OF THE MATISSE FAMILY

MARCEL DUCHAMP (1887–1968)

Monte Carlo Bond (No. 30)

signed and inscribed 'M. Duchamp Rrose Sélavy' (lower center); signed with initials 'RS' (on the tax stamp); stamped with number '30' (lower center, on the tax stamp and in several locations along the right edge)
Imitated Rectified Readymade–ink, gelatin silver print collage and tax stamp on printed paper
12¼ x 7⅝ in. (31.1 x 19.4 cm.)
Executed in 1924

THE MILES AND SHIRLEY FITERMAN COLLECTION

ROY LICHTENSTEIN (1923–1997)

Crying Girl

signed, numbered and dated 'rf Lichtenstein #4 of 5 1964' (on the reverse)
porcelain enamel on steel
46 x 46 in. (116.8 x 116.8 cm.)
Executed in 1964. This work is number four from an edition of five.

YOSHITOMO NARA (B. 1959)

The Little Star Dweller

signed, titled and dated 'Yoshitomo Nara '06 The Little Star Dweller' (on the reverse)
acrylic and glitter on canvas
89½ x 71⅝ in. (227.3 x 181.3 cm.)
Painted in 2006.

EUROPEAN SCULPTURE FROM THE HARRY W. AND MARY MARGARET ANDERSON COLLECTION

ALBERTO GIACOMETTI (1901–1966)

Femme debout

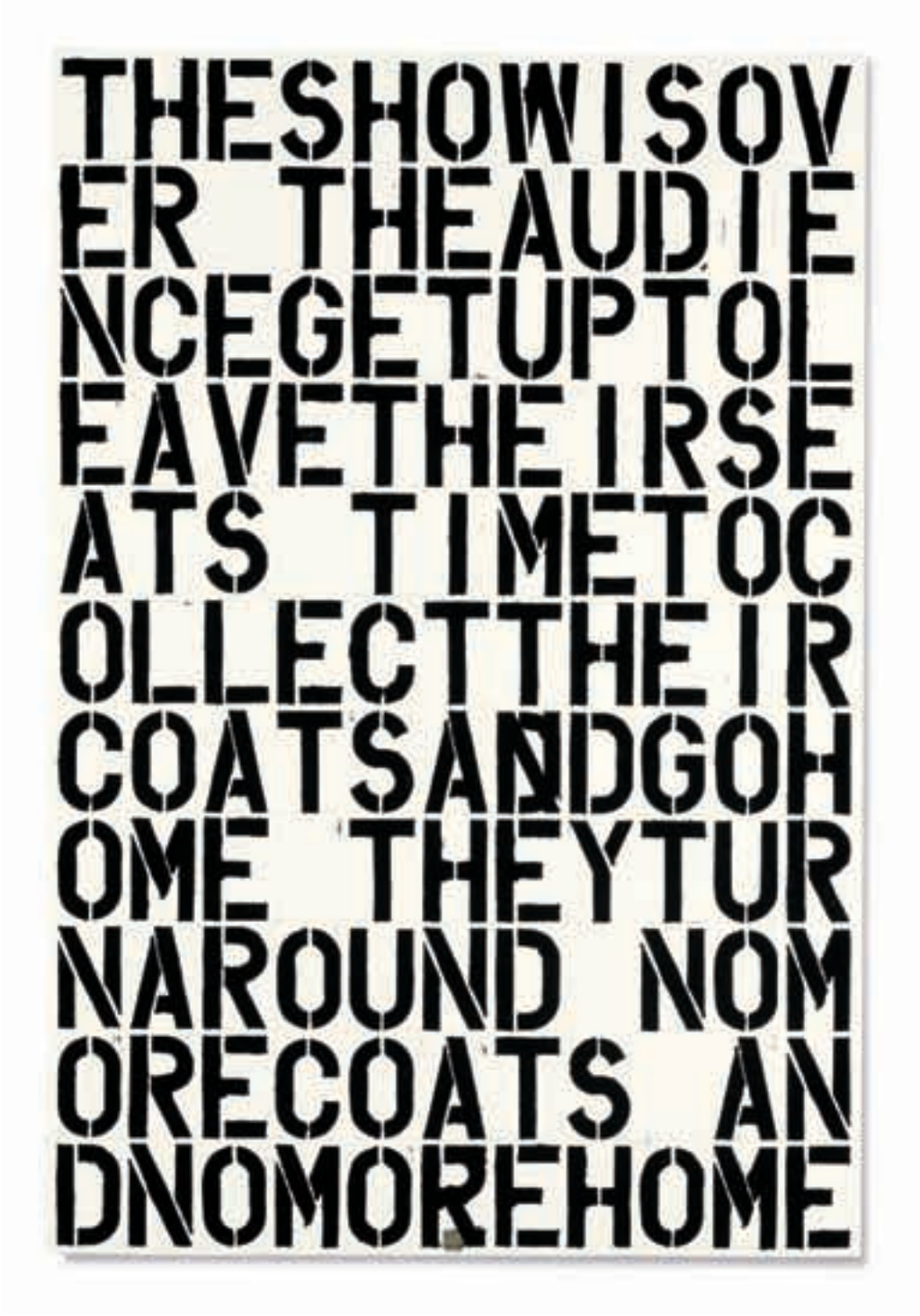
inscribed with signature and numbered 'Alberto Giacometti 1/8' (on the top of the base); inscribed with foundry mark 'Susse Fondeur Paris' (on the back of the base)
bronze with brown and green patina
Height: 27¼ in. (69.2 cm.)
Conceived in 1956-1957 and cast in 1957

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

ANDY WARHOL (1928-1987)

GUN

stamped twice with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts., Inc. stamps and numbered 'PA15.061' (on the overlap)
acrylic and silkscreen inks on canvas
70 x 90⅛ in. (177.8 x 228.9 cm.)
Painted in 1981.



CHRISTOPHER WOOL (B. 1955)

Untitled (The Show is Over)

signed and dated 'WOOL 1990' (on the reverse)
alkyd and graphite on paper
48 x 32½ in. (122.2 x 82.7 cm.)
Executed in 1990.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

PABLO PICASSO (1881–1973)

Homme à l'épée

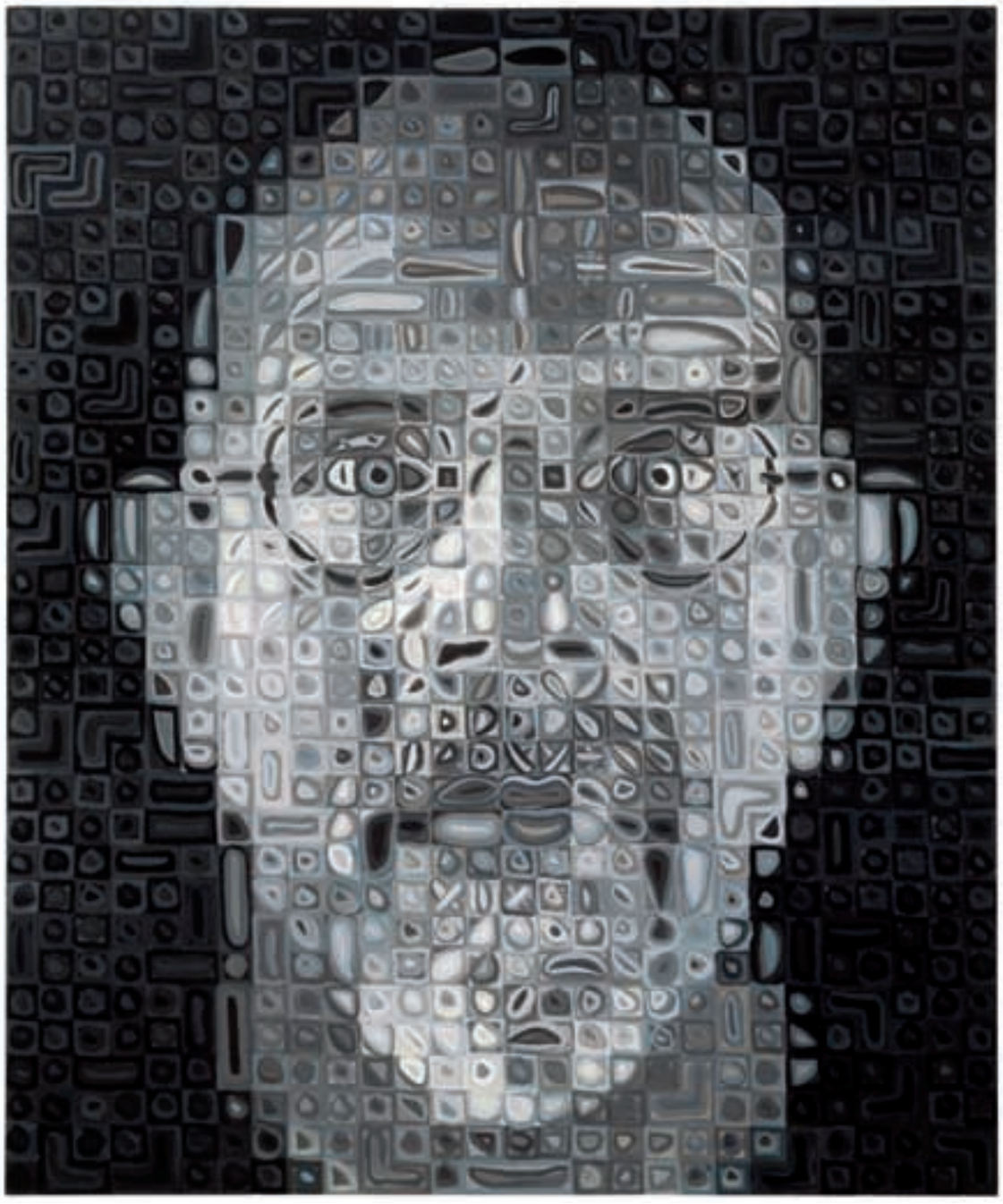
signed 'Picasso' (lower right); dated '25.7.69.' (on the reverse)
oil on panel
57⅜ x 45 in. (145.6 x 114.3 cm.)
Painted on 25 July 1969

PROPERTY FROM AN IMPORTANT BRITISH PRIVATE COLLECTION

LUCIAN FREUD (1922–2011)

Naked Portrait on a Red Sofa

oil on canvas
39 x 35⅝ in. (99 x 90.5 cm.)
Painted in 1989-1991



PROPERTY FROM A PRIVATE IMPORTANT EUROPEAN COLLECTION

CHUCK CLOSE (B. 1940)

Self Portrait

signed, titled and dated '"Self Portrait 2007" Chuck Close 2006-7' (on the reverse)
oil on linen
72 x 60 in. (182.9 x 152.4 cm.)
Painted in 2007.

WORKS FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

ALBERTO GIACOMETTI (1901–1966)

James Lord

signed and dated 'Alberto Giacometti 1964' (lower right)
oil on canvas
45¾ x 31¼ in. (115.9 x 80.6 cm.)
Painted in 1964

POST-WAR AND CONTEMPORARY ART
EVENING SALE

Tuesday 10 November 2015

PROPERTIES INCLUDING

Property from The Irma and Norman Braman Art Foundation

The Miles and Shirley Fiterman Collection

The Arthur and Anita Kahn Collection

Property from The Collection of Paul Maenz , Berlin

The Mezzacappa Collection

Works from the Collection of Ileana Sonnabend and the Estate of Nina Castelli Sundell

AUCTION

Tuesday 10 November 2015
at 6.30 pm
(Lots 1 B**-70** B**)**

20 Rockefeller Plaza
New York, NY 10020

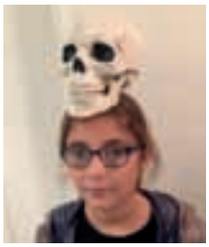
Admission to this sale is by ticket only.
Please call +1 212 636 2437 for further information.

VIEWING

Saturday	31 October	10:00 am – 5:00 pm
Sunday	1 November	1:00 pm – 5:00 pm
Monday	2 November	10:00 am – 5:00 pm
Tuesday	3 November	10:00 am – 5:00 pm
Wednesday	4 November	10:00 am – 5:00 pm
Thursday	5 November	10:00 am – 5:00 pm
Friday	6 November	10:00 am – 5:00 pm
Saturday	7 November	10:00 am – 5:00 pm
Sunday	8 November	1:00 pm – 5:00 pm
Monday	9 November	10:00 am – 5:00 pm
Tuesday	10 November	10:00 am – 12:00 pm

AUCTIONEER

Jussi Pylkkanen (# 1351667)



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AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **BOSS-3790**

CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to reserves.
[60]

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DUST JACKET FRONT FLAP:
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Bruce Nauman, *Untitled (Hand Group)*, 1997
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Cy Twombly, *Untitled*, 1971
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Andy Warhol, *Self-Portrait (Nine Times)*, 1967
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Felix Gonzales-Torres, *"Untitled" (L.A.)*, 1991
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Andy Warhol, *Four Marilyns*, 1962
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Jeff Koons, *Balloon Swan (Yellow)*, 2004-2011
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Clyfford Still, *PH-148 (1960-F)*, 1960
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FRONTISPIECE TWO:
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Lucian Freud, *The Brigadier*, 2003-2004
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© Estate of Joan Mitchell.

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© 2015 Cy Twombly Foundation

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Francis Bacon, *Two Studies for Portrait*, 1976
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FRONTISPIECE SEVEN:
Leo Castelli and Roy Lichtenstein with, *Interior with Yves Klein Sculpture*, 1991. Photograph by Robert McKeever. Artwork: © Estate of Roy Lichtenstein.

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Gilbert and George, *Dead Boards No. 5*, 1976
© Gilbert & George.

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Felix Gonzales-Torres, *"Untitled" (L.A.)*, 1991
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Andy Warhol, *Late Four-Foot Flowers*, 1967
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David Smith, *Tanktotem VII*, 1960
© Estate of David Smith/Licensed by VAGA, New York, NY

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Jean Dubuffet, *Cote Chipote*, 1961
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Louise Bourgeois, *Spider*, 1997
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Louise Bourgeois with *Spider IV*, 1996.
Photograph by Peter Sumner Walton Bellamy. © Peter Bellamy.
Artwork: © The Easton Foundation/Licensed by VAGA, New York, NY.

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Lucio Fontana, *Concetto spaziale, La fine di Dio*, 1964
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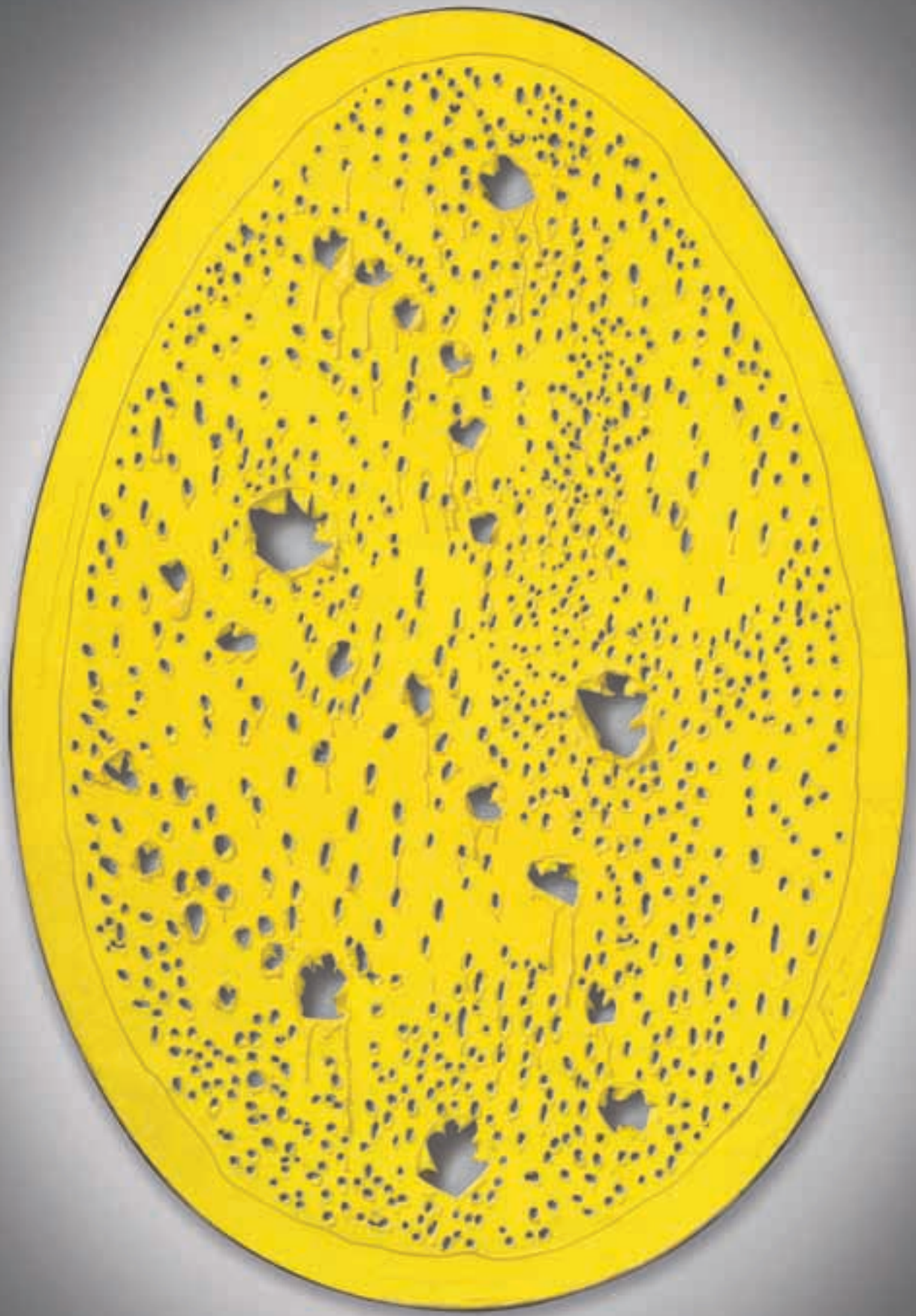


POST-WAR AND CONTEMPORARY ART
EVENING SALE

Tuesday 10 November 2015 at 6:30 pm

The Arthur and Anita Kahn Collection

A New York Story

Anita and Arthur Kahn with Alexander Calder's *Untitled*. Photographer unknown. Artwork: © 2015 Calder Foundation, New York / Artists Rights Society (ARS), New York.

A visit to the New York apartment of Dr. Arthur and Mrs. Anita Kahn provided any visitor with a true assault on the senses. For, during a lifetime of collecting, these dedicated connoisseurs assembled one of the most remarkable collections of post-war American art. From their significant holdings of the work of Alexander Calder to Richard Pousette-Dart's crowning glory, his 1958 painting *Blood Wedding*—the collection captures the energy and excitement of this important period. Though the couple came from humble beginnings—he the son of an immigrant candy store owner and she the daughter of a seamstress—their interest in, and admiration for, the creative process led them to be rewarded with a collection which encompassed some of the most important artists of the post-war period. From Alexander Calder to Pablo Picasso, and David Smith to Stuart Davis, their holdings of art demonstrated an astute understanding of the creative process and their sheer joy at the works in their collection.

The story of this collection is the physical manifestation of the American dream. Both Dr. and Mrs. Kahn were first generation Americans; his parents were born in Lithuania and Germany, and hers in Poland and Russia. Dr. Kahn grew up in New Jersey, the son of a candy store owner and he dropped out of school in his teenage years before returning later to complete his studies. He went on to study at New York University, before going on to establish a successful career as an internationally renowned dentist. He was a pioneer of a specific form of restorative dentistry known as gnathology and lectured on its procedures at universities and hospitals around the world.

In addition, he built up a successful practice in New York which treated both private patients, artists and some of the most famous names from Hollywood. He was responsible for some of the most celebrated smiles on the silver screen, with one of his celebrity clients even going so far as to dub him "the Rodin of the dental world."

Anita Kahn (née Goretsky) also grew up in New Jersey. Her father sold shirts door-to-door and her mother was a seamstress and a keen amateur artist—a passion she passed onto her daughter. Anita studied art at Temple University in Philadelphia and eventually worked out of a studio on an upstairs floor of an old brownstone on 72nd and Broadway in New York. She would take classes downtown at the New School of Social Research and it was here that she began to immerse herself in New York's burgeoning art scene. She became a student of such luminaries as Richard Pousette-Dart, Moses Soyer and Anthony Toney and began to develop a life-long passion for the artists she met and started to acquire examples of their work for her own collection.

Without a family tradition of collecting art, the Kahns began to teach themselves as much as they could about their newfound interest and the artists that fascinated them. They took it upon themselves to visit galleries on a regular basis, attend lectures at the city's museums, and more importantly get to know the artists themselves. New York's legendry Perls Gallery became a regular stop on the Kahn's quest for knowledge and their persistence would eventually be rewarded with the acquisition of one of

Anita and Arthur Kahn with Alexander Calder's *Stabile with Mobile Element*, circa 1940. Photographer unknown. Artwork: © 2015 Calder Foundation, New York / Artists Rights Society (ARS), New York.

Alexander Calder's *Untitled* in Arthur and Anita Kahn's home, New York. Artwork: © 2015 Calder Foundation, New York / Artists Rights Society (ARS), New York.

their favorite works in the collection—a magnificent sculpture by Alexander Calder. The Kahn's "down-to-earth" approach to collecting is summed up by a recollection from their daughter, Karen, who remembered the day that Anita Kahn brought the sculpture home. "My mother took it home from Perls Gallery on the bus!" she recalled. "She was just holding it up in the air as she paid the bus toll. Then, as she was walking towards the back of the bus where could sit down, the bus stopped suddenly and she went flying through the air and landed right on top of the sculpture."

During the course of their collecting, the Kahns assembled one of the most comprehensive holdings of Calder's work in private hands. From outstanding examples of his iconic large-scale hanging mobiles, to delicate pieces of his exquisite jewelry plus his many works on paper, the scope and size of the Kahn's collection of Calder's work is unparalleled. Both Anita and Dr. Kahn followed the artist's career closely and were rewarded with a level of access that allowed them to acquire some signature pieces that would become central to their whole collection.

In addition to Alexander Calder, another artist with whom the Kahns formed a lasting relationship was David Smith—a friendship which became one of the longest and most influential of their collecting career. Over the years the Kahns would spend many weekends at the Smiths' farm in upstate New York, enjoying the spectacular views of the Adirondack Mountains and the artist's famed collection of works which he placed on his estate. One of these works, the magnificent *Tanktotem VIII*, 1960 would eventually end up in the Kahns' collection alongside another important example of Smith's work, *Agricola XIII*, 1953.

The Kahns also formed a long-term relationship with Richard Pousette-Dart. Anita studied under Pousette-Dart at the New School in New York and it was here that she fell under the spell of his rich abstract canvases, and was enamored with one canvas in particular. *Blood Wedding* is one of the artist's seminal paintings and its luxuriant color, Surrealist-inspired forms and the poetic nature of its enigmatic composition enthralled Anita and she became one the painting's most ardent disciples. When it was acquired by a New York insurance company and displayed prominently in their Manhattan headquarters, Anita would visit the building and spend hours sitting in the lobby, basking in its chromatic glory. Eventually her patience paid off and when the insurance company moved offices, Kahn seized the opportunity and, unbeknownst to her husband (whom she feared would have said it was too expensive), acquired the painting that she loved so much and surprised him by placing it in pride of place in their apartment, where it became the cornerstone of their extensive holdings of the artist's work.

Other artists who formed the bedrock of this extensive collection include Pablo Picasso, represented by a number of ceramics, works on paper and small sculptures; Henry Moore, whose intimately scaled bronzes and works on paper encapsulate the artist's fascination with the human form;

and Stuart Davis, whose classic American Modernist paintings *Composition* and *Autumn Landscape* encapsulate the vibrant sense of excitement that captivated the new generation of American artists. Also included in the collection are works by lesser-known artists who nonetheless played an important role in the New York School including Dorothy Dehner and Ibram Lassaw, whose abstract and expressive sculptures captured the Kahns' imagination.

Kahn Collection painting records.

Whilst the works in the collection of Dr. Arthur and Mrs. Anita Kahn span much of the twentieth century, its focus is clearly on the bold abstract forms that became the dominant narrative of the post-war period. Enthralled by the downtown art scene that developed in New York after the war, Anita Kahn and her husband seamlessly melded together their own aesthetic inclinations with the spirit of the age. From the highly sophisticated nature of Alexander Calder's engineered sculptures, to the bold brutal forms of David Smith's abstract sculptures, the works in their collection run the gamut of the bold and exciting artistic forms that dominated the period. At the time they were embarking on their collection many of their favorite artists were also in the early stages of their careers and were grateful for the sustained patronage that collectors like the Kahns offered them. In return the Kahns were rewarded with a series of relationships that would prove extremely gratifying, as daughter Karen Kahn remembers, "When my parents bought Calder and Smith, they had no idea that they would become leading 20th century sculptors. My parents just loved their work. It was an aesthetic connection that they had with this art."

The Kahns loved to share their love of art with fellow collectors. A striking couple at social functions—Anita bedecked in her Calder tiara and Arthur wearing his signature red blazer—the Kahns were instantly recognizable whenever they went out. But they were equally at home in their Upper West Side apartment, sharing their art with museum groups and other interested parties from around the world. "They loved to entertain," their daughter Karen recalled. "During the tours, they would have string quartets come to the apartment to serenade the visitors. My mother loved showing everyone around the apartment and telling them all her stories about how she collected each particular piece."

Both in life, as in art, Dr. Arthur and Mrs. Anita Kahn espoused the spirit of the American dream. Born the children of immigrant parents, they took every opportunity offered to them to build a highly successful life in New York. After having established his successful dental practice, Arthur Kahn rose to become an internationally respected pioneer in his field. Meanwhile, Anita's artistic eye enabled her not only to pursue her own artistic dreams but also to ingratiate herself into the wider New York artistic community and witness the seismic changes that were taking place in the city at the time—changes that would reverberate around the world. The works in the collection of Arthur and Anita Kahn not only embrace their own personalities, but also capture the excitement of the post-war period when the axis of the art world shifted dramatically westwards and New York became the epicenter of the art world.

Alexander Calder and Arthur Kahn. Photographer unknown. Courtesy of the family of Anita and Arthur Kahn

Anita Kahn and Alexander Calder. Photographer unknown. Courtesy of the family of Anita and Arthur Kahn

1 B

ALEXANDER CALDER (1898-1976)

Red Crescent, Blue Post

signed 'AC' (on the base)
standing mobile—sheet metal, wire and paint
16 x 23 x 8 in. (40.6 x 58.4 x 20.3 cm.)
Executed in 1955.

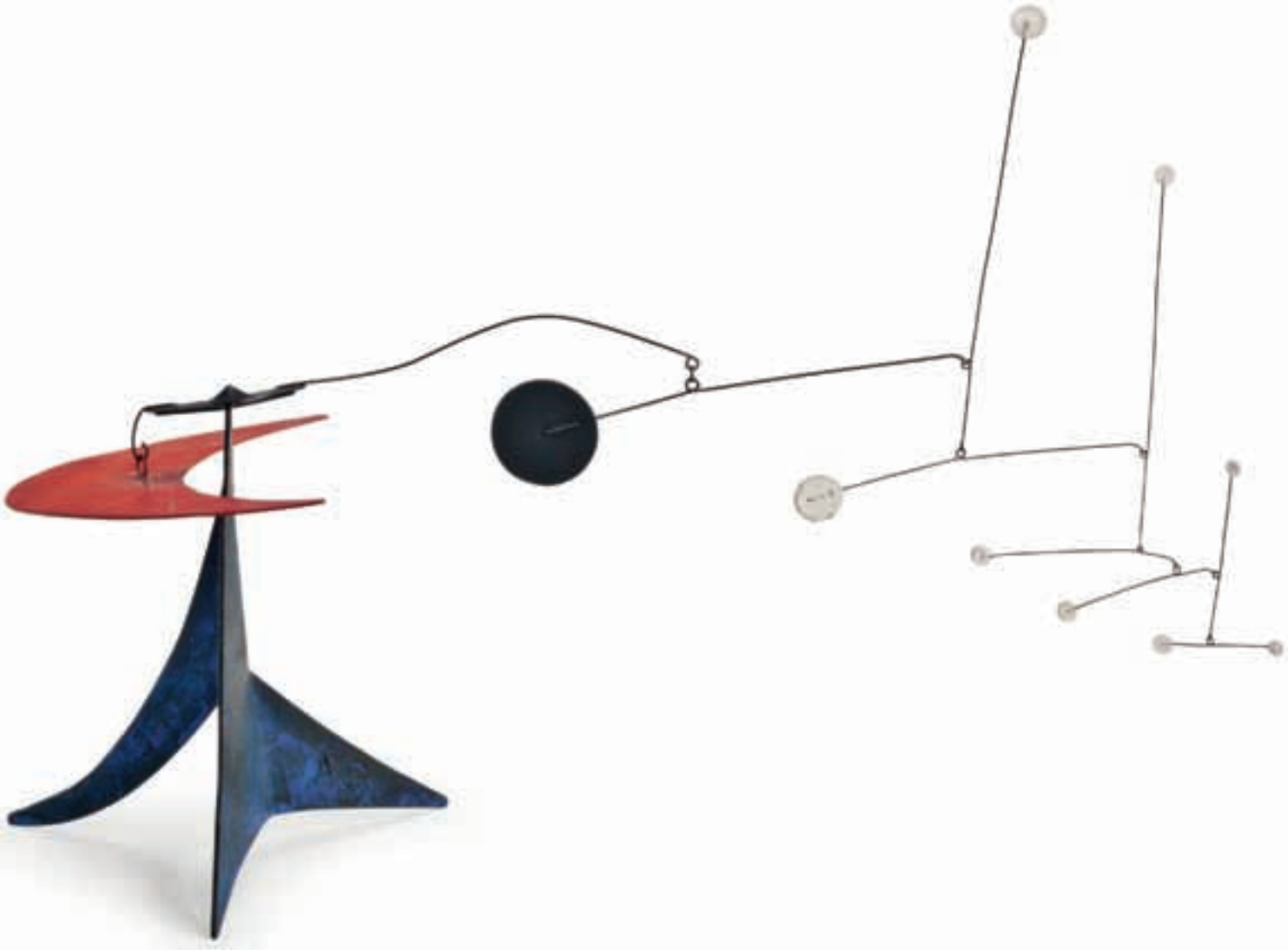
$500,000-700,000

PROVENANCE:
Perls Galleries, New York
BC Holland, Inc., Chicago
James Goodman, New York
Svensk-Franska Konstgalleriet, Stockholm
Galerie Arta S.A., Geneva
Acquired from the above by the present owner, 1973

EXHIBITED:
Chicago, Richard Gray Gallery, *Alexander Calder*, April-May 1966, no. 11.
New York, Copper Hewitt, *The Intimate World of Alexander Calder*, October 1989-March 1990, p. 215 (illustrated in color).

This work is registered in the archives of the Calder Foundation, New York, under application number A08754.

Alexander Calder working on a model for a Bank in Wichita, 1975. Photographer unknown / Bridgeman Images. Artwork: © 2015 Calder Foundation, New York / Artists Rights Society (ARS), New York.



2 B

ALEXANDER CALDER (1898-1976)

Stabile with Mobile Element

signed with artist's monogram 'CA' (on the base)
standing mobile—sheet metal, string and paint
24 x 24 x 15 in. (60.9 x 60.9 x 38.1 cm.)
Executed *circa* 1940.

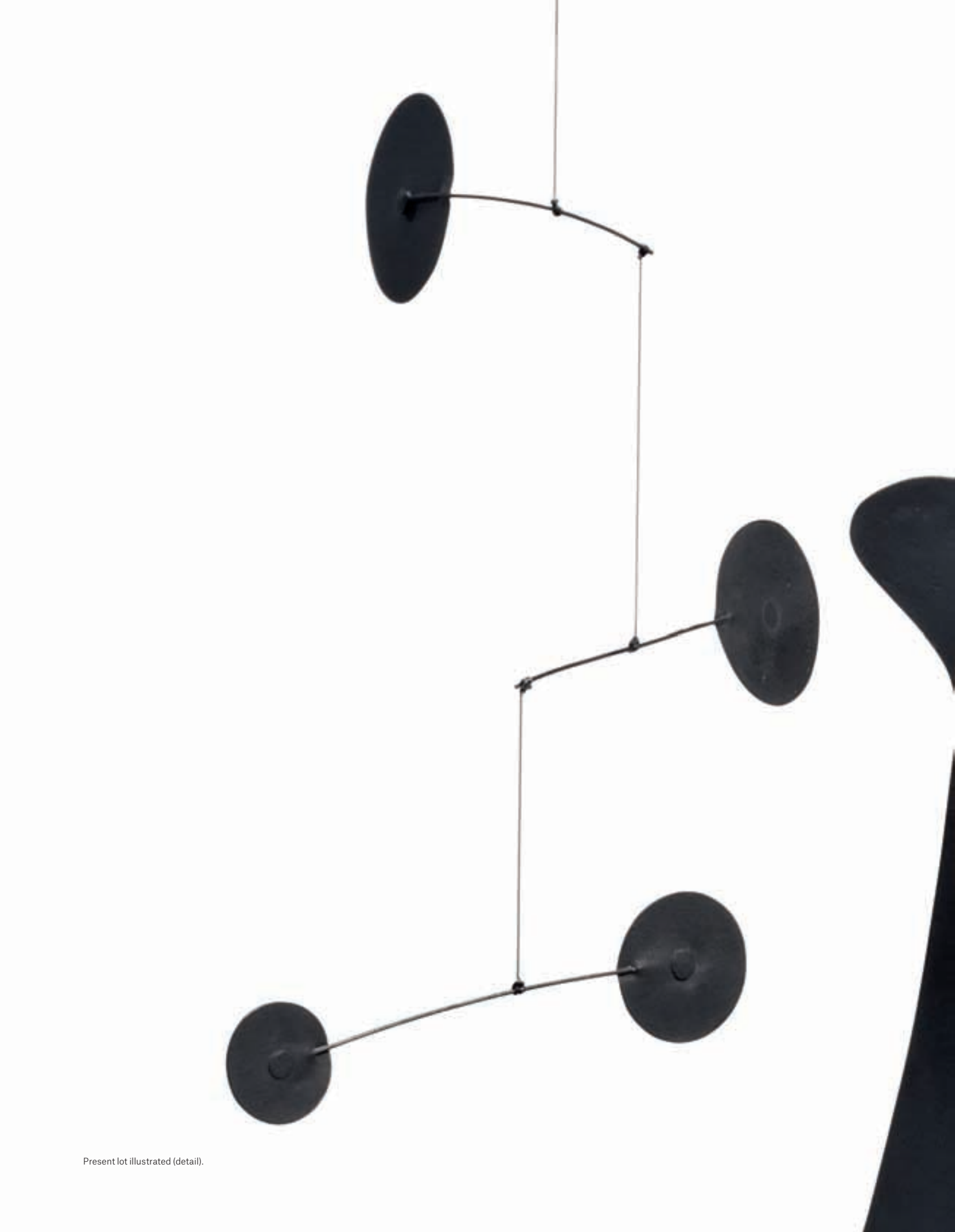
$500,000-700,000

PROVENANCE:
Perls Galleries, New York
Acquired from the above by the present owner

EXHIBITED:
Washington, D.C., National Gallery of Art and San Francisco Museum of Modern Art, *Alexander Calder 1898-1976,* March-December 1998, p. 182, no. 145 (illustrated in color).

This work is registered in the archives of the Calder Foundation, New York, under application number A08030.

Anita Kahn with Alexander Calder's *Stabile with Mobile Element* and Fernand Léger's *Nature morte au vase blanc* (background) in her home, New York. Photograph by Danielle Brennan. Artwork: © 2015 Calder Foundation, New York , Artists Rights Society (ARS), New York. © 2015 Artists Rights Society (ARS), New York / ADAGP, Paris.



Present lot illustrated (detail).

3 B

DAVID SMITH (1906-1965)

Agricola XIII

incised with artist's signature, title and date 'David Smith 2/14/53/ AGRICOLA XIII ARK' (on the base)
steel and stainless steel
35 ½ x 43 x 12 in. (90.2 x 109.2 x 30.5 cm.)
Executed in 1953.

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

PROVENANCE:
Collection of the artist
Fine Arts Associates, New York
Lee A. Ault, New York, 1957
His sale; Parke-Bernet Galleries, New York, 11 December 1963, lot 33
Acquired at the above sale by the present owner

EXHIBITED:
New York, Fine Arts Associates, *Sculpture by David Smith,* September-October 1957, pp. 6 and 8, no. 3 (illustrated).
New York, French and Company, Inc, *David Smith Sculpture,* February–March 1960, pp. 1 and 4, no. 26 (illustrated).
Troy, Emma Willard School, *The Ideal Small School-Community Museum,* October 1960.
London, Tate Gallery; Otterlo, Rijksmuseum Kröller-Müller; Kunsthalle Basel; Duisburg, Wilhelm Lehmbruck Museum and Nuremberg, Städtische Kunstsammlung, *David Smith 1906-1965,* August 1966-May 1967, pp. 6 and 25, no. 13 (illustrated).

Pablo Picasso, *Figure (projet pour un monument a Apollinaire),* 1928. Musée Picasso, Paris. © 2015 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Digital Image: © RMN-Grand Palais / Art Resource, NY.

New York, Solomon R. Guggenheim Museum; Dallas Museum of Fine Arts and Washington, D.C., Corcoran Gallery, *David Smith,* March-November 1969, p. 85, no. 47 (illustrated).
Mountainville, Storm King Art Center, *David Smith Exhibition,* May-June 1976, p. 5.
Washington, D.C., National Gallery of Art, *David Smith: Seven Major Themes,* November 1982-April 1983, pp. 68 and 81-82, no. 5, fig. 13 (illustrated).
Dusseldorf, Kunstsammlung Nordrhein-Westfalen; Frankfurt, Städelsches Kunstinstitut and London, Whitechapel Gallery, *David Smith: Sculpture and Drawings,* March 1986-January 1987, pp. 76 and 173, no. 25 (illustrated).
Valencia, Instituto Valenciano de Arte Moderno and Madrid, Museo Nacional Centro de Arte Reina Sofía, *David Smith 1906-1965,* January-July 1996, pp. 204-205 and 264 (illustrated).
Roslyn Harbor, Nassau County Museum of Art, *Twentieth Century Sculpture,* March-May 1999, pp. 17, 44 and 93 (illustrated in color).
Tel Aviv Museum of Art, *David Smith: Paintings, Sculptures and Medals,* November 1999-February 2000, pp. 53, 158, 196 and 199, no. 36 (illustrated in color).
Indianapolis Museum of Art and New Orleans Museum of Art, *Crossroads of American Sculpture: David Smith, George Rickey, John Chamberlain, Robert Indiana, William T. Wiley, Bruce Nauman,* October 2000-September 2001, p. 89 (illustrated in color).
New York, Solomon R. Guggenheim Museum; Paris, Centre Pompidou, Musée national d'art moderne and London, Tate Modern, *David Smith: a Centennial,* February 2006-January 2007, pp. 317-318, no. 64 (illustrated in color).

LITERATURE:
H. Kramer, "Month in Review," *Arts,* v. 32, no. 1, October 1957, pp. 50-51 (illustrated).
"David Smith 1906-1965," *Art and Artists,* v. 1, September 1966, p. 47 (illustrated).
David Smith 1906-1965: A Retrospective Exhibition, exh. cat., Cambridge, Fogg Art Museum, Harvard University, 1966, pp. 8-9, 46 and 74, fig. 28 (illustrated).
R. Krauss, *The Sculpture of David Smith: A Catalogue Raisonné,* New York and London, 1977, p. 58, no. 285 (illustrated).
K. Wilkin, *David Smith,* New York, 1984, pp. 52-53, fig. 58 (illustrated).
"Kunst: Hugel im Saal," *Der Spiegel*, no. 12, 1986, p. 240 (illustrated).
M. Fried, "David Smith," *Artforum,* v. 44, no. 10, Summer 2006, pp. 341-342 (illustrated in color).
S. C. Munson, "David Smith's Vision," *Commentary,* v. 121, no. 5, May 2006, p. 64.
D. Jowitt, "Dances with Sculpture," *Tate Etc.*, no. 8, Autumn 2006, p. 99.
A. Potts, "Exhibition Review: Robert Rauschenberg and David Smith—Compelling Contiguities," *Art Bulletin* v. LXXXIX, no. 1, March 2007, p. 153, fig. 6 (illustrated).

David Smith in his studio. Photograph by David Smith. © 2015 Estate of David Smith / Licensed by VAGA, New York.

Present lot illustrated (detail).

In *Agricola XIII*, David Smith reincarnates steel farming implements into a sculpture as impossibly elegant as the Grande Odalisque's endless spine. The sculpture's poetic economy of form serves as an homage to the farmers who used industrial tools to work the land of Bolton Landing, New York, where Smith had a home and studio. The artist drew inspiration from the local landscape where he located the disused farming tools that became his sculptural material. *Agricola XIII,* and others from the highly acclaimed series (named after the Latin word for "farmer"), crucially subverted notions of "appropriate" sculptural material; visually, the works' intermittent flatness challenged widely held distinctions between two- and three-dimensional forms. In Smith's hands, an aesthetically and ontologically fertile abstraction—gracefully linear, open and light—emerges from the supposed inelegance of working the land with basic steel tools. The materials give way to a "new unity, one that is strictly visual" (D. Smith in R. Krauss, *The Sculpture of David Smith: a Catalogue Raisonné*, New York and London, 1977, p. 55). Smith elevated the notion of "drawing in space" pioneered by Pablo Picasso and Julio Gonzalez to new heights, imbuing it with a distinctly American spirit. *Agricola XIII* is a veritable masterpiece in a series that boldly changed the history—and presciently, the direction—of sculpture.

In the present work, the industrial steel material of farming implements seems to be emptied of itself, rendered graceful and light in a masterfully constructed form. Horizontal and vertical planes meet in alternating cross sections. On the horizontal plane, three elongated strokes of steel converge on a circle that, tensile and compressed, is fitted with a clamp. At the opposite "end"—the extent to which the term is fitting certainly reiterates the sculpture's status as a "drawing in space"— a steel rod encircles a beautifully curving form reminiscent of a harp. The tentacular appendages peppering the sculpture's vertical backbone call to mind Surrealist Yves Tanguy's dystopian landscapes. Despite the industrial materials that compose it, *Agricola XIII* boasts beautiful irregularities of form. Lumps, bulges, incisions, and welded jointures invite touch or imbue opticality with a level of tactility. Saturated with optical surprises, the sculpture playfully flits between two and three dimensions. Disparate perspectives reveal varying patinas, a range that draws attention to the nuances of the work's surface. In steel Smith found a beauty and economy that other materials couldn't access. In fact, the artist noted, "The material called iron and steel I hold in high respect. What it can do in arriving at a form economically, no other material can do. The material itself possesses little art history. What associations it possesses are those of this century: power, structure, movement, progress, suspension, brutality" (D. Smith quoted in K. Wilkin, *David Smith*, New York, 1984, p. 20).

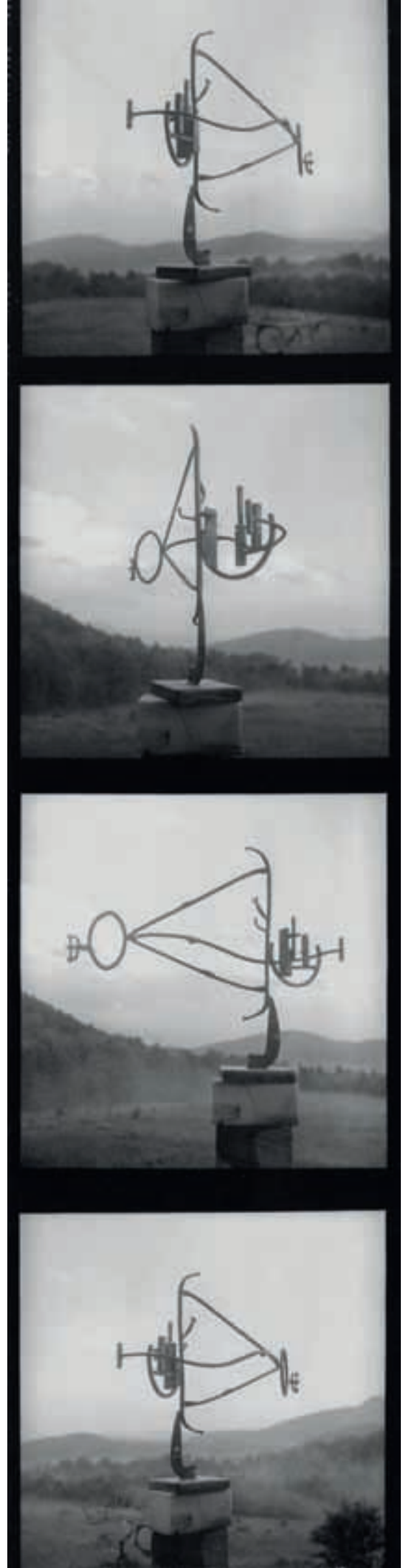
Like the other works of the *Agricola* series, which Smith began in 1951 as the first of several overlapping series that were to characterize his oeuvre, *Agricola XIII* is made from farming implements, the industrial tools that were used to make the land in the artist's beloved Bolton Landing productive. Smith found these tools abandoned around the 86 acres he owned in the Adirondack Mountains, fields that he notably dotted with sculptures. By welding implements into art, the artist nodded to agriculture and industry as conditions essential to American life. *Agricola XIII* is both representative of its time and place and suggestive of the elegant lyricism and groundbreaking

Present lot illustrated (detail).

Alexander Calder's *Untitled* and David Smith's *Agricola XIII*. Artwork: © 2015 Calder Foundation, New York / Artists Rights Society (ARS), New York. © Estate of David Smith/Licensed by VAGA, New York, NY.

conceptual rejection of the volumetric that characterized the work of Smith's European counterparts. An avid consumer of art and art history, Smith brought his strong formal vocabulary—steeped in Constructivism, Cubism (particularly Cubist collage), and Surrealism—to steel implements, elevating their form and content to the highest art. The sculptor's use of empty space as a material developed concepts pioneered by Picasso and laid essential groundwork for the Minimalist sculpture that was to come.

Born in Decatur, Indiana in 1906, David Smith learned how to rivet and solder as an employee at an automobile factory. After studying illustration in his youth, he pursued painting classes while working at Morris Plan Bank in New York. After a visit to Bolton Landing in 1927, Smith and wife Dorothy Dehner purchased property in the area, visiting every summer until settling on the estate full-time in 1940. The starkly beautiful landscape of Bolton Landing played an important role in honing Smith's elegant sculptural aesthetic. A prestigious Guggenheim Foundation Fellowship in 1950 allowed Smith to fully focus on his work; shortly thereafter in 1951, the artist began the *Agricola* series at the height of his artistic career. A brilliant innovator and a masterful craftsman across media, Smith is widely recognized as one of the most important sculptors of his time; he has been heralded by Clement Greenberg as "the best sculptor of his generation" (C. Greenberg, "David Smith," *Clement Greenberg: The Collected Essays and Criticisms Vol.* 3, Chicago, 1993, p. 277). Graceful yet industrial, complex yet sincere, *Agricola XIII* is a gleaming highlight of this master sculptor's oeuvre.



Alternate views of David Smith's *Agricola XIII*, Bolton Landing, 1953. Photograph and artwork by © Estate of David Smith/Licensed by VAGA, New York, NY.

4 B

ALEXANDER CALDER (1898-1976)

Vertical out of Horizontal

hanging mobile—sheet metal, wire and paint
54 x 61 x 40 in. (137.2 x 154.9 x 101.6 cm.)
Executed in 1948.

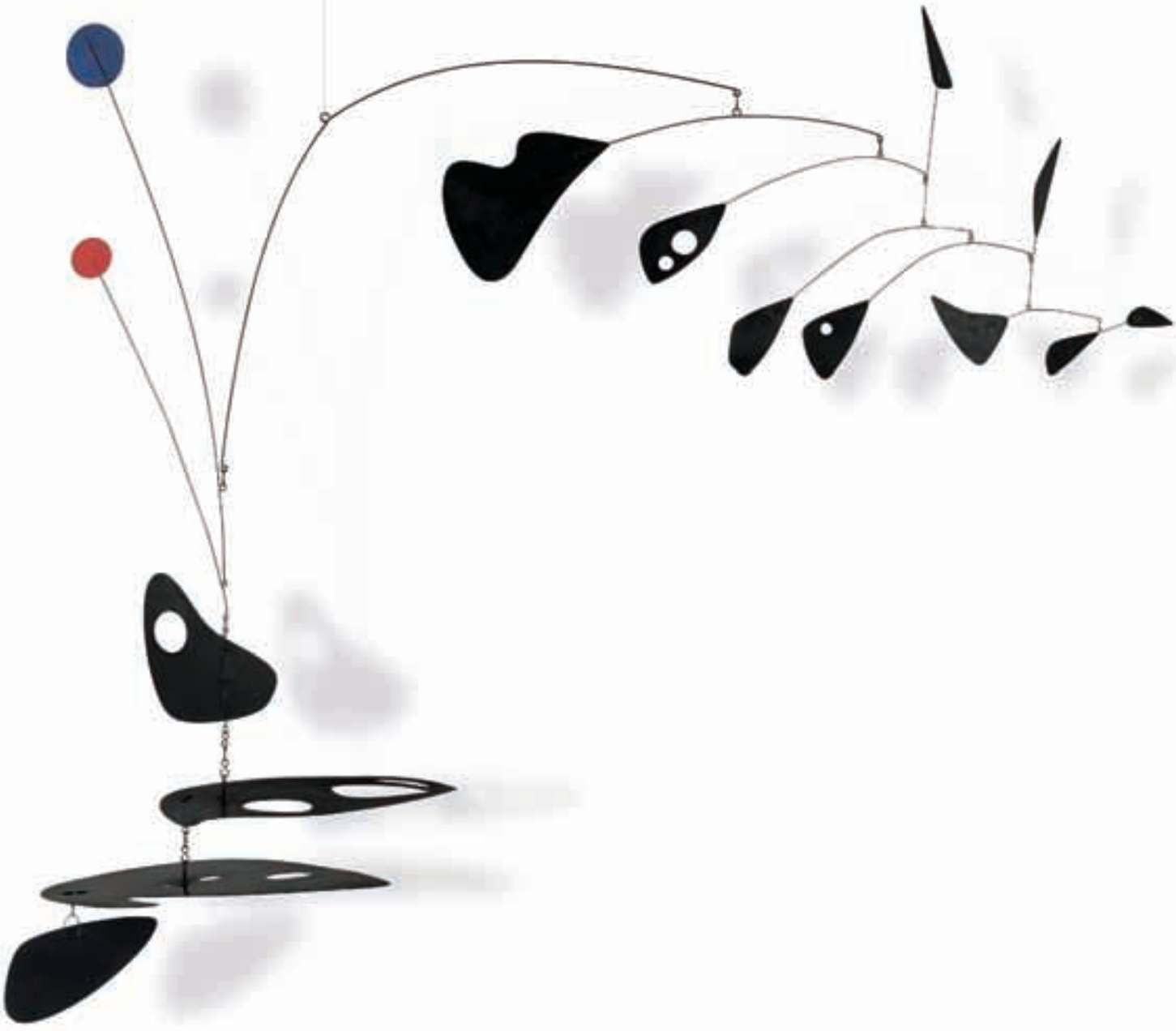
$2,000,000-3,000,000

PROVENANCE:
Curt Valentin Gallery, New York, acquired from the artist
University of Nebraska, Lincoln, 1952
Their sale; Sotheby's New York, 6 November 1981, lot 398
Acquired at the above sale by the present owner

EXHIBITED:
Paris, Galerie Maeght, *Calder: Mobiles and Stabiles,* June-July 1950, no. 32.
New York, Curt Valentin Gallery, *Alexander Calder: Gongs and Towers,* January-February 1952, no. 12.
Lincoln, University of Nebraska Art Galleries, *Nebraska Art Association Sixty-Second Annual Exhibition,* March 1952.
Kunsthalle Basel, *Alexander Calder,* May-June 1957, no. 30.
Munich, Haus der Kunst, *Elan Vital oder Das Auge Des Eros: Kandinsky, Klee, Arp, Miró, Calder,* May-August 1994, fig. 459, no. 227 (illustrated in color).
Humlebaek, Louisiana Museum of Modern Art; Stockholm, Moderna Museet and Musée d'Art Moderne de la Ville de Paris, *Alexander Calder,* October 1995-October 1996, p. 59, no. 59 (illustrated).
Washington, D.C., National Gallery of Art and San Francisco Museum of Modern Art, *Alexander Calder 1898-1976,* March-December 1998, pp. 260-261, no. 215 (illustrated in color).
Bilbao, Guggenheim Museum and Madrid, Museo Nacional Centro de Arte Reina Sofía, *Calder: Gravity and Grace,* March 2003-April 2004, no. 36 (illustrated in color).
Rome, Gagosian Gallery, *Alexander Calder: Monumental Sculpture,* October 2009-January 2010.

This work is registered in the archives of the Calder Foundation, New York, under application number A03125.

Piet Mondrian, *Composition with Red, Black, Blue and Yellow,* 1928. Wilhelm-Hack-Museum, Ludwigshafen am Rhein. © 2015 Mondrian / Holtzman Trust. Digital Image: Bridgeman Images.



Wassily Kandinsky, *Composition Number 8*, 1923. Solomon R. Guggenheim Museum, New York. Digital Image: Bridgeman Images.

Executed in 1948, the assembly of cascading forms that Alexander Calder presents in *Vertical out of Horizontal* is an early example of the artist's iconic mobiles. Combining more than a dozen amorphous metal forms, Calder produces a work of poetic splendor and technical brilliance. Here he utilizes both his artistic eye and considerable mechanical ingenuity to produce an entirely new form of artistic expression, one which not only visually excites but also challenges the conventional notion of sculpture. Exhibited in the artist's 1998 seminal retrospective organized by the National Gallery of Art in Washington, D.C., this large-scale work is one of the most accomplished of his early mobiles and set the standards for a body of work that would signal Calder as one of the most innovative and accomplished artists of his generation.

Suspended from a gently arcing curve of thin metal wire, fifteen metal forms appear to float effortlessly in mid-air. All black—apart from a single red and blue disk—*Vertical Out of a Horizontal* is one of Calder's first works in which he introduces the cut-out metal into his forms. A vertical armature stretches out, supporting a cascading series of elements; some solid, some punctured by small circles which Calder cut out of them to enhance the sense of weightlessness, these elements appear to hover with ease. As the vertical element morphs into the horizontal, two branches split off with each culminating in a perfectly round disk—one painted a deep royal blue and the other a fiery red. The sculpture culminates in a series of four elements—among the largest in the composition—that are suspended at the lowermost point of the sculpture. Balanced on the horizontal axis, when seen from below they act as formidable anchors, large solid elements which add both physical and aesthetic gravitas to the work. Yet when viewed at eye level they appear to disappear into thin air, their presence and weight almost vanishing before our eyes.

Joan Miró, *Women Dreaming of Escape*, 1945. Fundación Joan Miró, Barcelona. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2015. Digital Image: Album / Art Resource, NY.

The beauty of *Vertical out of Horizontal* lies in its simplicity; from the formal purity of the dark forms with occasional punctuations of color, to the sublime grace of the sculpture's movement, this particular work demonstrates the range of Calder's skills. The mobile represents Calder's consideration of multi-dimensional aspects and looks elegant if seen from the side, and yet from below, the concentration of black discs is also visually arresting; the shapes appear to float beside one another on one horizontal plane.

The present work was executed in 1948, two years after Calder's groundbreaking show at the Galerie Carré in Paris. This was to be one of the artist's most important exhibitions in that it reinforced his reputation amongst Europe's artistic and intellectual elite. This was due in part to the selection of Jean-Paul Sartre to write an introductory essay for the catalogue. This would become one of the most important writings on Calder's work, and on his mobiles in particular, whose place it reinforced in the art historical canon. In it Sartre admired these new forms for their transitory, non-referential nature:

"In short," Sartre wrote, "although Calder has not sought to imitate anything—there is no will here, except the will to create scales and harmonies of unknown movements—his mobiles are at once lyrical inventions, technical, almost mathematical combinations and the tangible symbol of Nature, of that great, vague Nature that squanders pollen and suddenly causes a thousand butterflies to take wing, that Nature of which we shall never know whether it is the blind sequence of causes and effects or the timid, endlessly deferred, rumpled and ruffled unfolding of an Idea" (J. Sartre, quoted at http://www.calder.org/life/system/downloads/1946-Sartre.pdf [accessed October 9, 2015]).

The visual purity of *Vertical out of Horizontal* results in part from Calder's deliberate decision to restrict his palette to just three colors, predominately

black with a burst of red and blue. One of the key factors that distinguished the artist's work throughout his life was his use of color and by omitting some his usual eye-catching primary colors here, he focuses attention on the purity of the forms themselves. This device underscores the work's already dramatic silhouette and coupled with the other, almost minimal aspects of the piece, such as the thin, narrow body and supports, and the cut-outs within the floating forms, it serves to enhance the appreciation of grace and beauty. This aesthetic found particular favor with Calder as monochromatic works became a frequent part of his work during the 1950s.

Sartre's essay, and the reception of Calder's work in general, revealed the esteem in which the artist was still held in France after the years of his absence during the Second World War. After all, it was in Paris that the mobiles had come into existence. The popularity of Calder's oeuvre was echoed in his native United States, where another important exhibition of his work during the War in 1943 (at the Museum of Modern Art in New York) had to be extended due to the sheer number of visitors who came, desperate to see the incredible reincarnations of humble materials that took to seemingly magical flight in the wire-linked constructions that Calder displayed. The Second World War itself played an important part in the genesis of the works produced during this period. Because of the scarcity of metal during the war, Calder found himself making the most of scraps and shards of material, which were granted new life in their new contexts. In this sense, Calder demonstrated a unique and poetic resourcefulness and resilience. His works from this time such as *Vertical out of Horizontal*, with its multitude of varied shapes and forms, could be read as fluttering, gossamer-like banners of defiance. They refuse to allow the dark goings-on in the wider world to permeate them, but instead serve as engaging beacons of hope.

Alexander Calder has been called the only artist in the history to have invented and then practiced an art form of his own. His beautifully constructed mobiles resonate in a myriad of dimensions as their form, color and movement provide a unique dialogue on the nature of abstraction. With its strong visual aesthetic and graceful sense of movement, *Vertical out of Horizontal* becomes the embodiment of Calder's artistic practice.

Present lot illustrated (detail).

5 B

ALEXANDER CALDER (1898-1976)

Bullfight

signed and dated 'Calder 1948' (on the underside of the smaller red element)
hanging mobile—sheet metal, wire and paint
20 x 84 x 32 in. (50.8 x 213.4 x 81.3 cm.)
Executed in 1948.

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

PROVENANCE:
Kleemann Galleries, New York, acquired from the artist
Private collection, Cleveland
Anon. sale; Wolf's Auction Gallery, Cleveland, 16 September 1989, lot 334
Acquired at the above sale by the present owner

EXHIBITED:
Munich, Haus der Kunst, *Elan Vital oder Das Auge Des Eros: Kandinsky, Klee, Arp, Miró, Calder,* May-August 1994, fig. 368, no. 231 (illustrated in color).

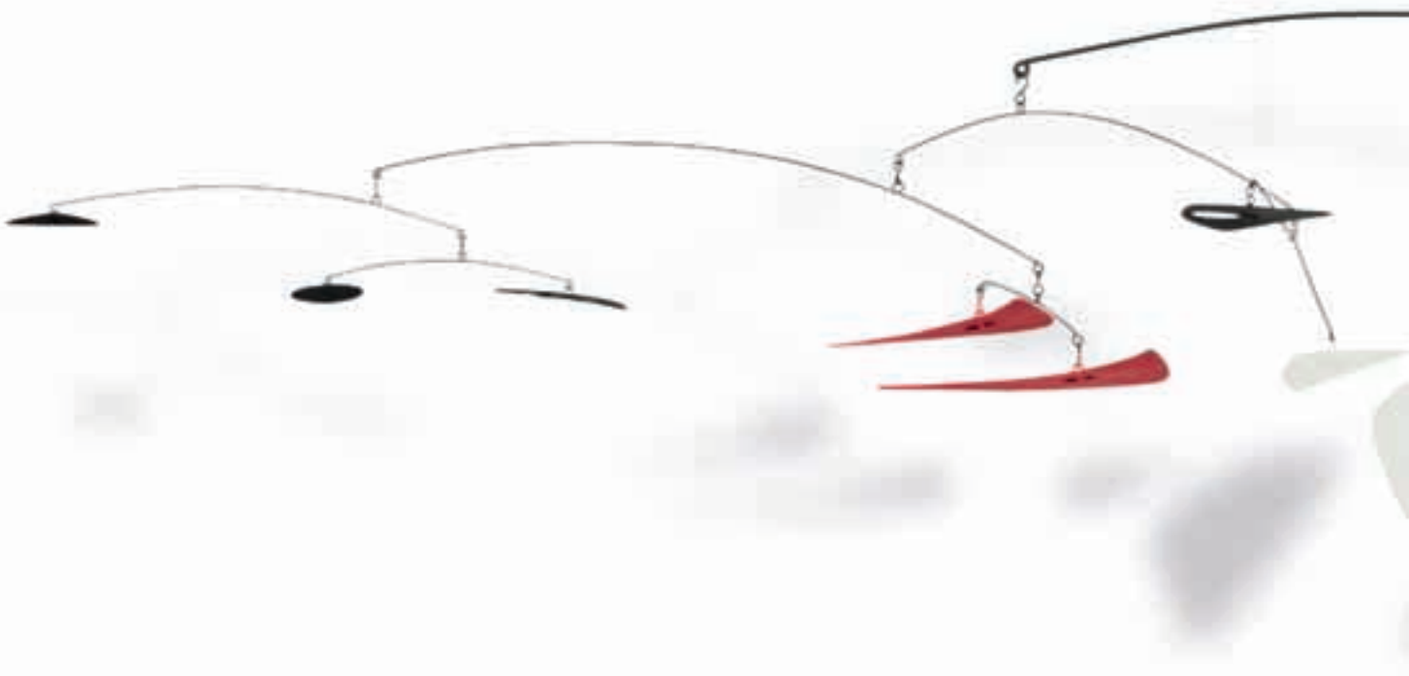
This work is registered in the archives of the Calder Foundation, New York, under application number A11177.

Alexander Calder's dramatic hanging mobile *Bullfight* encapsulates all the suspense, drama and choreography of Spain's traditional *corrida del toros*. The enduring battle between man and beast is manifested in the constantly shifting elements that he brings together with a degree of precision matched only by the matador's majestic tussle with the bull. With Calder's signature skill and imagination, colorful elements swoop and swirl as if hovering in mid-air, gliding past each other with nimble dexterity. Constantly changing as it interacts with its ever changing environment, this large-scale mobile encompasses the artist's sentiment that "Disparity in form, color, size, weight, motion is what makes a composition" (A. Calder, *Autobiography,* New York, 1966, p. 114)

With its fiesta-like cavalcade of colorful elements, *Bullfight* is one of the artist's most accomplished examples of his iconic mobiles. In bringing together this assembly of elements in vibrant primary colors plus accents of black and white, Calder evokes the energy and spectacle of the bullfight. Although he maintained that his works were resolutely non-referential, the elements here do appear to evoke the spirit of the show itself. The large red element suggests the bullfighter's cloak which he sweeps, tauntingly, in the face of the bull. The bull itself is represented by the elegant yellow crescent-shaped horns that appear in the uppermost portion of the sculpture. The blue of the floating back elements could be argued to evoke the heat of a Mediterranean sky. Together, the combination of these multi-colored elements combine to recall the drama, energy and theatrical spectacle of the bullring.

Edouard Manet, *Bullfight*, 1865-1866. Musée d'Orsay, Paris. Digital Image: Alfredo Dagli Orti / The Art Archive at Art Resource, NY.

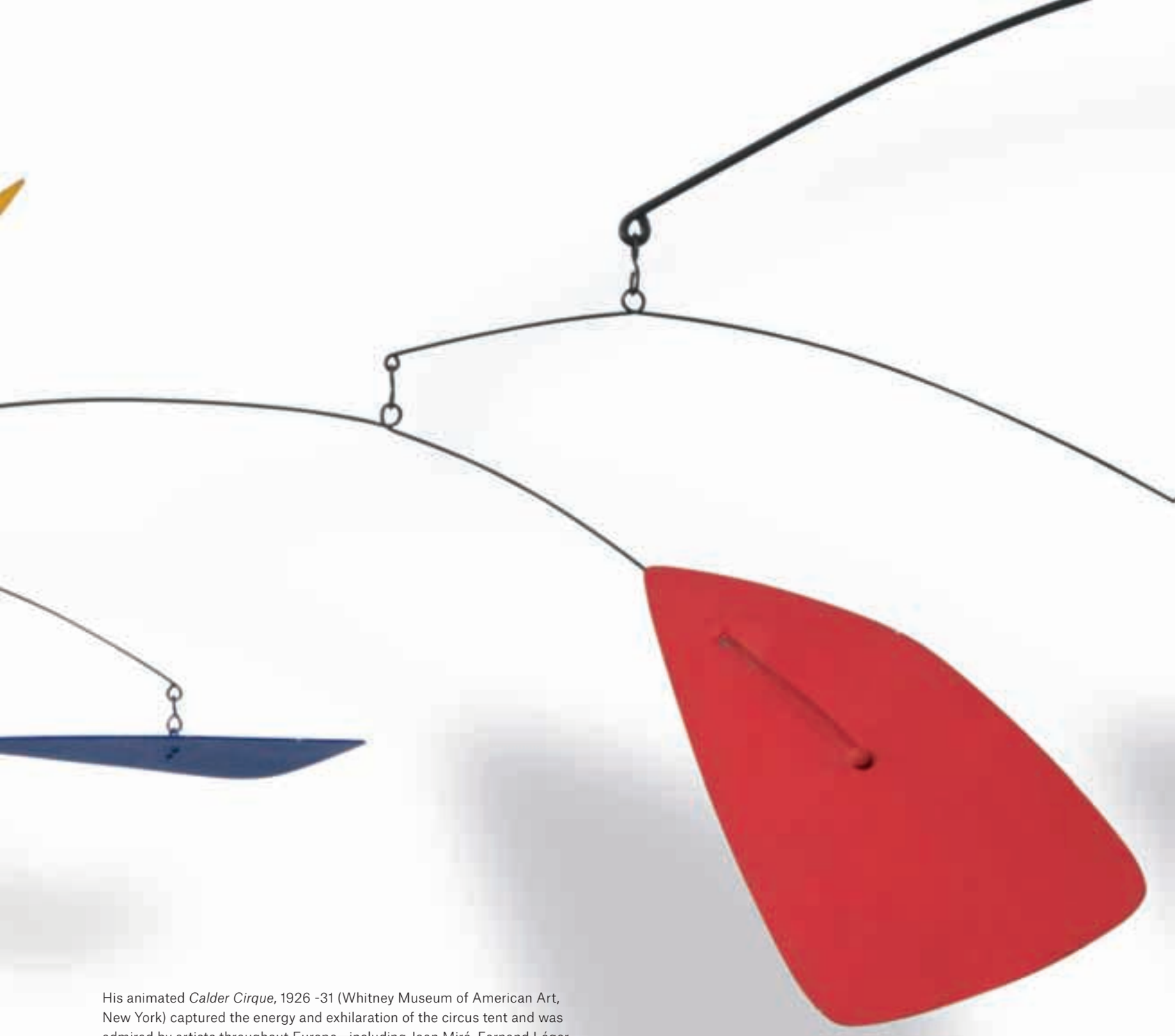
Alexander Calder at the Philadelphia Museum, 1949. Photograph by Herbert Gehr / The LIFE Picture Collection / Getty Images. Artwork: © 2015 Calder Foundation, New York / Artists Rights Society (ARS), New York.



Joan Miro, Bullfight, 1945. Musée National d'art moderne, Paris. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2015. Digital Image: Gianni Dagli Orti / The Art Archive at Art Resource, NY.

Calder maintained his use of color was not based on ideas of decoration. Rather, for him color was an intrinsic part of the composition and each color was used to help distinguish it from other elements. "I want things to be differentiated. Black and white are first – then red is next....I often wish that I'd been a *fauve* in 1905." (A. Calder, quoted in Katherine Kuh, *The Artist's Voice*, New York, 1962). Here, in the present work, he chooses colors which play off against each other to create a sense of animation that enlivens the work with a distinct sense of energy. "I have chiefly limited myself to the use of black and white as being the most disparate colors," Calder proclaimed in 1951. "Red is the color most opposed to both of these—and then, finally, the other primaries. The secondary colors and intermediate shades serve only to confuse and muddle the distinctness and clarity" (A. Calder, quoted in M. Prather, *Alexander Calder 1898-1976*, exh. cat., National Gallery of Art, Washington, D.C., 1998, p.230).

Throughout the course of his life Calder developed a deep affection for Spain, having first visited the country in 1930. Two years later, he returned to visit his close friend Joan Miró in Barcelona and so began a long relationship with Spanish life and culture. In many ways it is understandable that Calder would become enamored with the spectacle of the bullfight, just as he had been with the circus two decades earlier.



His animated *Calder Cirque*, 1926 -31 (Whitney Museum of American Art, New York) captured the energy and exhilaration of the circus tent and was admired by artists throughout Europe—including Joan Miró, Fernand Léger, Piet Mondrian and Le Corbusier amongst others—for its delicate sense of movement and sheer *joie de vivre*. Here, in *Bullfight*, Calder has captured that same sense of excitement and movement, albeit on a much grander and more sophisticated scale.

Calder's majestic mobiles can trace their origins back to 1930 and a visit he made to Mondrian's studio in Paris. He later recalled the impact that the visit had on him and his future aesthetic. He described "a white wall, rather high with rectangles of cardboard painted yellow, red, blue, black and a variety of whites, tacked upon it so as to form a fine, big composition" (A. Calder, quoted by M. Prather, ibid., p. 57). Later, in a letter to the American collector A. E. Gallatin, Calder described suggesting to Mondrian that it "would be fine if they could be made to oscillate in different directions and amplitudes. [Mondrian] did not concur" (Ibid.).

By 1948, Calder's mobiles—as Marcel Duchamp had dubbed them—became one of the most celebrated parts of his oeuvre. In 1943, he had been granted a large retrospective exhibition at the Museum of Modern Art, New York and his successful 1946 exhibition at the Galerie Carré in Paris had cemented his reputation on both sides of the Atlantic. He was fast becoming one of the few artists whose unique language was understood in both Europe and America. Indeed, writing in 1951, the influential critic James Johnson Sweeney said of this important period in the artist's career: "Calder brought an art expression that was not immediately associable with the work of the great leaders of the prewar years, or even before World War I, as was so commonly true of the most ambitious work visible in Paris exhibitions at the time. Calder brought something fresh—something characteristically youthful, something blithe, something gay. He was an American. He was an American speaking an international language..." (J. J. Sweeney, quoted by M. Prather, ibid., p. 227).

Present lot illustrated (detail).

6 B

RICHARD POUSETTE-DART (1916-1992)

Blood Wedding

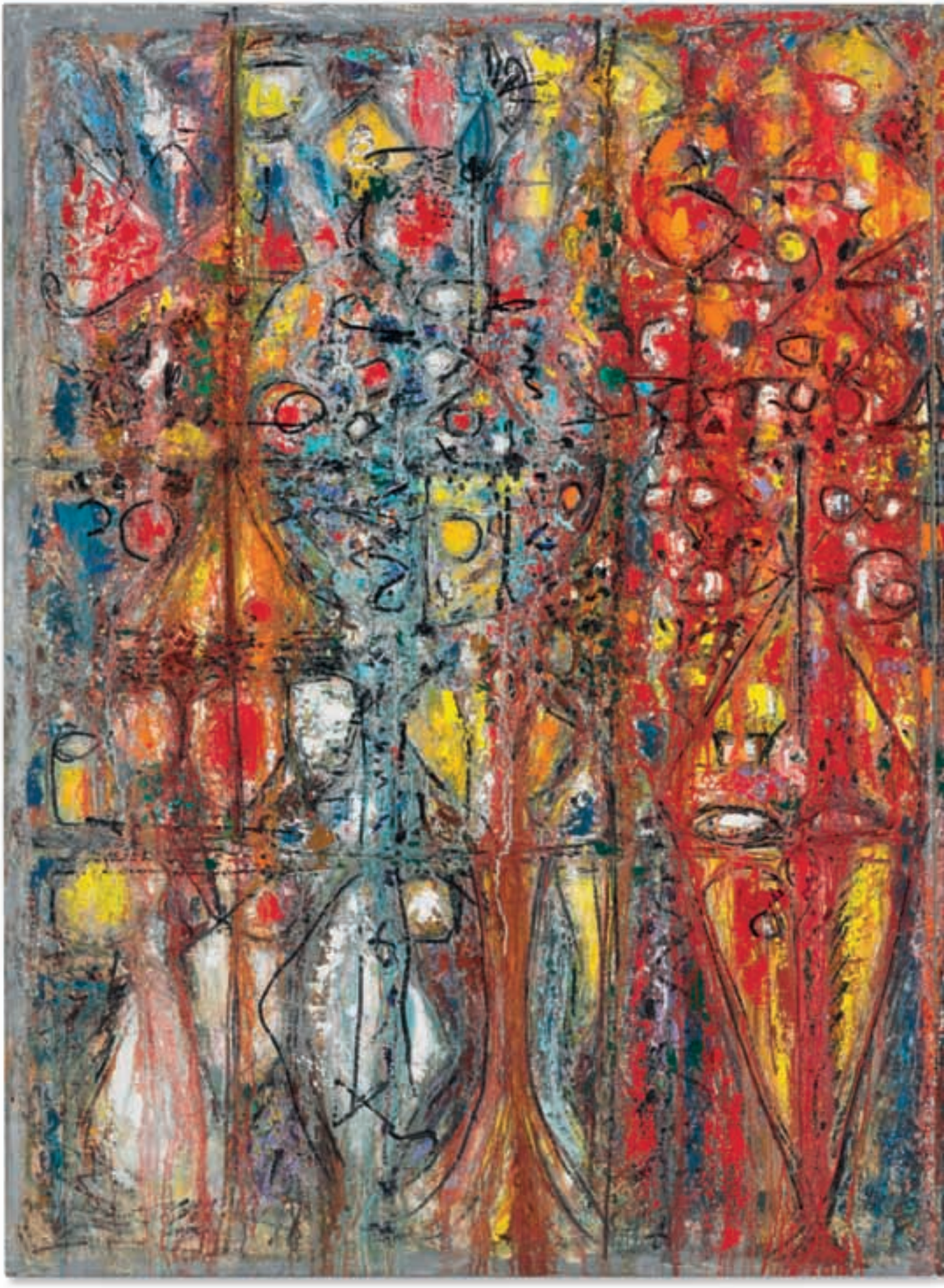
diptych—oil on canvas
overall: 77 x 112 ¾ in. (195.6 x 286.4 cm.)
Painted in 1958.

$600,000-800,000

PROVENANCE:
Betty Parsons Gallery, New York
Equitable Life Assurance Society, New York, 1961
Their sale; Sotheby's, New York, 10 November 1986, lot 4
Acquired at the above sale by the present owner

EXHIBITED:
New York, Whitney Museum of American Art, *Annual Exhibition of Sculpture, Paintings, Watercolors and Drawings,* November 1958-January 1959, no. 134.
New York, Betty Parsons Gallery, *Richard Pousette-Dart,* March-April 1959.
New York, Whitney Museum of American Art, *Richard Pousette-Dart,* April-May 1963, pp. 13 and 51, no. 28 (illustrated in color).
Los Angeles County Museum of Art, *New York School, The First Generation: Paintings of the 1940s and 1950s,* July-August 1965, p. 168, no. 91 (illustrated).
New York, Marisa del Re Gallery, *Masters of the Fifties: American Abstract Painting from Pollock to Stella,* October-December 1985, pp. 46-47 and 61 (illustrated in color).
Fort Lauderdale, Museum of Art, *Transcending Abstraction: Richard Pousette-Dart, Paintings 1939-1985,* April-June 1986, pp. 20, 30, 46 and 92, no. 27, pl. 7 (illustrated in color).
Indianapolis Museum of Art; Detroit Institute of Arts and Columbus Museum, *Richard Pousette-Dart,* October 1990-January 1992, pp. 54, 122, 129 and 170, no. 84 (illustrated in color).

LITERATURE:
J. Schuyler, "Exhibition at Parsons," *ARTnews,* v. 58, no. 4, May 1959, p. 15.
S. Tillim, "In the Galleries: Richard Pousette-Dart," *Arts Magazine,* v. 33, no. 8, May 1959, p. 55 (illustrated).
J. Kroll, "Richard Pousette-Dart: Transcendental Expressionist," *ARTnews,* v. *60,* no. 2, April 1961, p. 35 (illustrated).
L. Campbell, "Pousette-Dart: Circles and Cycles," *ARTnews,* v. 62, no. 3, May 1963, pp. 42-43, fig. 2 (illustrated in color).
H. Kramer, "Art," *Nation,* v. 196, no. 20, 18 May 1963, p. 429.
V. Raynor, "An ARTS Magazine profile: Richard Pousette-Dart," *Arts Magazine,* v. 39, no. 4, January 1965, p. 35 (illustrated in color).
Richard Pousette-Dart, exh. cat., New York, Whitney Museum of American Art, 1974, p. 7.
C. Moritz, ed., *Current Biography Yearbook,* New York, 1976, p. 323.
J. Higgins, "Pousette-Dart's Windows into the Unknowing," *ARTnews,* v. 86, no. 1, January 1987, p. 113.
H. Kramer, "The Critic's Eye: 'Five Decades of Richard Pousette-Dart,'" *MD,* v. 35, no. 1, January 1991, p. 19 (illustrated).
S. Vallongo, "Exploring an Artist's Inner Realms," *The Blade,* 17 February 1991, p. 2.
B. Rose, "Richard Pousette-Dart: Expression in Paint," *The Journal of Art,* v. 4, no. 3, March 1991, p. 52.
S. Polcari, *Abstract Expressionism and the Modern Experience,* New York, 1991, pl. 31 (illustrated in color).
D. Kuspit, "Relics of Transcendence," *Art in America,* v. 86, no. 5, May 1998, p. 117.
S. Hunter and J. Kuebler, eds., *Pousette-Dart: The New York School and Beyond,* Milan, 2005, pp. 28-29, 126-127 and cover, no. 63 (illustrated in color).
R. Somerstein, "Artist Dossier: Richard Pousette-Dart," *Art + Auction,* v. 35, no. 4, December 2011, p. 104.
Richard Pousette-Dart, exh. cat., New York, Pace Gallery, 2014, p. 9, fig. 7 (illustrated in color).



Arshile Gorky, *The Liver is the Cock's Comb*, 1944. Albright-Knox Art Gallery, Buffalo. © 2015 The Arshile Gorky Foundation / Artists Rights Society (ARS), New York. Digital Image: Albright-Knox Art Gallery / Art Resource, NY.

Blood Wedding holds a place of prime significance within the oeuvre of Richard Pousette-Dart. Painted over the span of almost seven years—Pousette-Dart often reworked and layered paintings in a process of continual redefinition and refinement—*Blood Wedding* was first exhibited at the Whitney Annual in 1958. Executed on two large, conjoined canvases, the work is a monumental testament to the diverse themes and approaches of Pousette-Dart's abstract expressionist painting, and suggests new directions for American painting that emerged during the 1960s.

Blood Wedding was created after a period of intense graphic investigation in which Pousette-Dart employed a reduced palette to produce a series of "White Paintings." Shifting his visual explorations radically, he refocused his artistic inquiries towards the particulars of color, especially as energized upon the surfaces of densely-painted canvases. An important group of these works from the mid-1950s are now referred to as "Gothic" paintings, in obvious reference to the magnificent stained glass windows of 14th-century cathedrals, as well as to jewel-encrusted covers of liturgical missals and opulent reliquaries. The label "Byzantine" additionally identifies works such as *Blood Wedding*, linking effects achieved on canvas through the application of multitudinous dabs of paint to the shimmering qualities of mosaics. Harnessing and refashioning the effects of light was an overarching concern for Pousette-Dart throughout his career, and these Gothic works combine color and luminosity to great effect. Guiding the artist's painterly investigations into the effects of light were keen observations of his natural surroundings in Rockland County—glistening dew on flowers and refracted light upon moving water—which greatly inform works such as *Summer Illumination*.

Blood Wedding is the largest and most ambitious painting of the Gothic series, eclipsing major examples including *Casella II* (Hirshhorn Museum and Sculpture Gardens), *The Magnificent* (Whitney Museum of American Art), and *Amaranth*, formerly of the Kahn collection. A kaleidoscopic celebration of color, light and form, *Blood Wedding* engages a panoply of painterly approaches that includes linear outline defined by brush, dense precincts of palette-knife work, and drips and runs of pigment commonly associated with the aleatory practices of abstract expressionism. Significantly, heavy accretions of impasto applied directly from the tube appear in *Blood Wedding*, opening the way for simplified fields of color built from dabs of pigment that shaped the paintings of Pousette-Dart and other Americans from the 1960s onward. Nearly sculptural in density, the painting plots the interplay of deeply saturated color and line as it radiates intense luminosity through the application of multiple layers of rich and brilliant oil pigment.

The title of *Blood Wedding* refers to Federico García Lorca's dramatic work of 1933, which gained popularity in New York during the 1950s. As Pousette-Dart's mother was a published poet, and his wife and intellectual partner, Evelyn, encouraged his reading of Lorca, the artist had a strong familiarity with the literary work of Lorca, as well as the circumstances of his death at the hands of Franco's Nationalists. Pousette-Dart, however, rarely embarked on a predetermined course for either the processes or subjects of his mature painting—he preferred instead to follow an intuitive course of experimentation and revelation—yet the association with Lorca's dramatic tragedy became enmeshed with the work almost immediately upon the painting's completion. It has been noted that the predominance of red in the painting invokes "blood"—*sangre* is repeated throughout Lorca's play—heightening the aura of tragedy through chromatic association. Certainly Pousette-Dart's kinship with his close friend Mark Rothko, as well as longstanding intellectual camaraderie with Barnett Newman, dictates that *Blood Wedding* be considered in context with well-known Abstract Expressionist statements centered upon the mythic and tragic. But more singularly, his own life-

Mark Rothko, *Untitled*, 1947. © 2015 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York. Digital Image: Art Resource, NY.

Richard Pousette-Dart's, *Blood Wedding* and Alexander Calder's *Untitled (Cow)* in Arthur and Anita Kahn's home, New York. Artwork: © 2015 Estate of Richard Pousette-Dart / Artists Rights Society (ARS), New York. © 2015 Calder Foundation, New York / Artists Rights Society (ARS), New York.

long convictions as a pacifist placed Pousette-Dart in sympathy with the progressive stances of Lorca and the Spanish Republicans, who were widely discussed among New York intellectuals at the time.

While one might best refrain from literal readings of *Blood Wedding*, the resplendent spectral imagery of the painting does suggest a dance or play of forms within dramatic figural relationships. Pousette-Dart was well-versed the history of Renaissance painting, and he may have reveled in the diptych format for its traditional roles in contrasting the sacred and human; ethereal and earthily; and male and female through a bisected compositional arrangement. Indeed, the large, yellow lozenge at the right and amorphous passage of blue pigment with black outline at the left seem to establish such a tension of opposites within the larger frieze-like grid, exemplifying Pousette-Dart's affinity for "asymmetrical balance." Overall, *Blood Wedding* masterfully organizes an abundance of biomorphic and geometric shapes into an iridescent array woven together by tracery. Appearing simultaneously as fluctuating and concrete, it celebrates the circuitry of interconnected forms and energies found both within nature and the recesses of the human imagination.

Charles H. Duncan
Executive Director, The Richard Pousette-Dart Foundation

"The Irascibles", 1950. Photograph by Nina Leen / The LIFE Picture Collection / Getty Images.

7 B

ALEXANDER CALDER (1898-1976)

Demi Gondola

hanging mobile—sheet metal, wood, wire and paint
30 ½ x 61 x 26 ½ in. (77.5 x 154.9 x 67.3 cm.)
Executed in 1951.

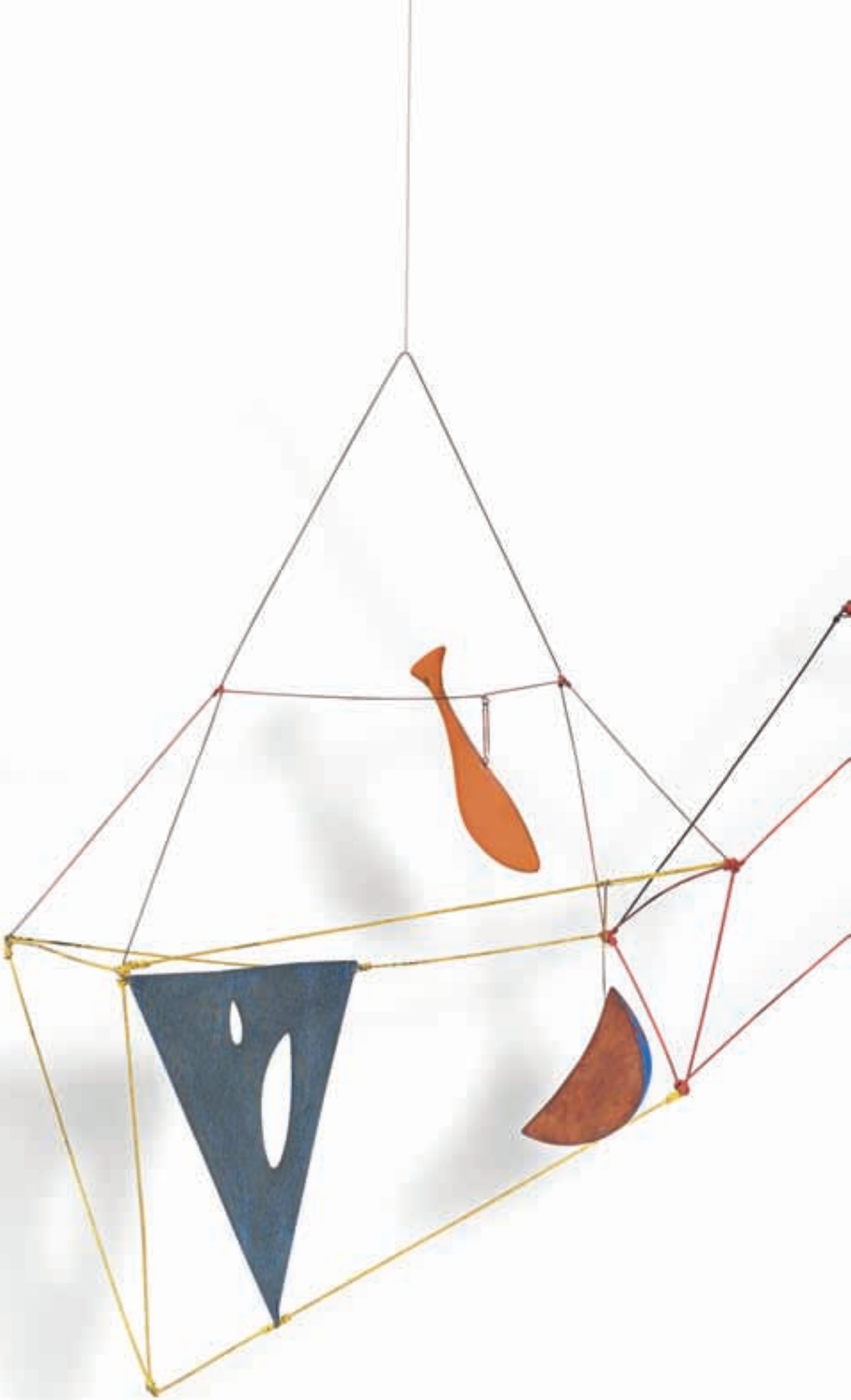
$1,800,000-2,500,000

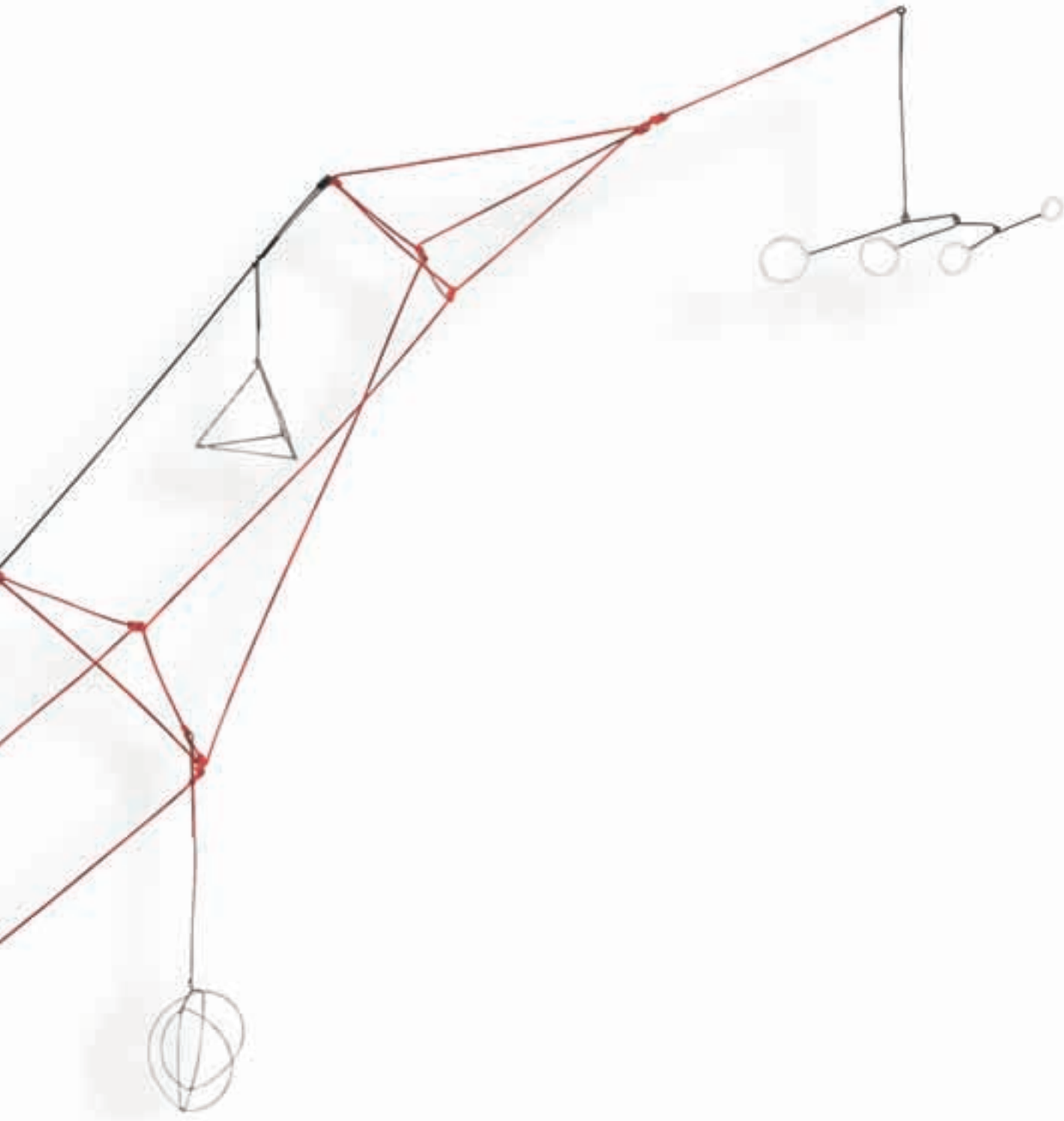
PROVENANCE:
Perls Galleries, New York
Mary Sisler Collection, Palm Beach
The Mary Sisler Foundation Inc., Palm Beach
Fourcade, Droll Inc., New York
Acquired from the above by the present owner

EXHIBITED:
New York, Curt Valentin Gallery, *Alexander Calder: Gongs and Towers,* January–February 1952.
New York, Guggenheim Museum, *Picasso and the Age of Iron,* March-May 1993, p. 201, no. 82 (illustrated).
Beverly Hills and New York, Pace Wildenstein, *Alexander Calder: The 50's,* November 1995-February 1996, p. 31 (illustrated in color).

LITERATURE:
A. M. Hammacher, *The History of Modern Sculpture: Tradition and Innovation,* New York, 1969, pp. 284-285, fig. 319 (illustrated).
Calder's Universe, exh. cat., New York, Whitney Museum of American Art, 1977, p. 286 (illustrated).
F. Naumann, *The Mary and William Sisler Collection,* New York, Museum of Modern Art, 1984, pp. 66-67, no. 19 (illustrated in color).
J. M. Marter, *Alexander Calder,* Cambridge, 1991, p. 219, fig. 149.
S. Kandel, "Art Reviews: Calder Balances Intellect, Accessibility," *Los Angeles Times,* 16 November 1995.

This work is registered in the archives of the Calder Foundation, New York, under application number A08209.





One of Alexander Calder's most complex works, *Demi Gondola* displays the full scope of the artist's intoxicating form of sculpture. Created in the early 1950s, this work belongs to a discreet group of sculptures that represented an entirely new departure for the artist and several other examples from this series are housed in a number of the world's major museum collections. Described by the curator of the Whitney's seminal 1976 Calder retrospective as being among his most outstanding works, the eclectic nature of this large-scale work would come to influence much of his later career. Monumental and industrial, yet at the same time intimate and poetic, *Demi Gondola* marks a period in Calder's career when his unique sculptural forms captured the imagination and cemented his reputation as one of the most celebrated artists of the post-war period.

Demi Gondola is an extraordinary work which combines many of the forms and techniques for which Calder has become so well known. Using an open framework of interconnected wires, Calder formed this innovative material into a cage-like structure. Emerging from one side is an elegant appendage which rises to a peak from which Calder suspends one of his classic mobile forms—comprising four delicate elements. Inside the body of the work, Calder introduces a triangular component punctuated with two voids (a technique he had begun investigating a few years earlier in order to maintain a sense of lightness within the composition), a small wooden element resembling a fish (one of the artist's favorite motifs) and a second wooden element which acts almost as an "apostrophe" within the composition as a whole. Taken together these individual elements represent many of the individual motifs that the artist used at different stages of his career; from some of the earliest wire structures he created in the early 1930s, to the wooden elements that the began to introduce later in that decade and finally the hanging mobile forms with which he became synonymous in the 1940s.

Vladimir Tatlin with an assistant before the *Monument to the Third International*, Petrograd. Photograph by HIP / Art Resource, NY.

Yves Tanguy, *Indefined Divisibility*, 1942. Albright Knox Art Gallery, Buffalo. © 2015 Estate of Yves Tanguy / Artists Rights Society (ARS), New York. Digital Image: Bridgeman Images.

Previously known as *The Aeroplane—Tower with Six Leaves and a Dot*, the present work is now called *Demi Gondola* from the original title assigned to it by Calder in the inventory drawings he produced for the work in the early 1950s. It belongs to a group of less than a dozen works which he produced during the early 1950s that became known as his *Tower* sculptures. Similar examples from this series are now housed in a number of major museum collections including *Tower with Pinwheel*, 1951 (National Gallery of Art, Washington, D.C.) and *Bifurcated Tower,* 1950 (Whitney Museum of American Art, New York). Structurally related to his earlier *Constellations*, these works clearly indulge Calder's ingenious mind as he worked through the various compositional options that this new form offered him. As is the case here, he often included a "rich compendium of Calder objects" to achieve his fondness for what has been described as "floating objects in space" and was not afraid to switch elements between works until he was satisfied (M. Prather, *Alexander Calder: 1898-1976,* exh. cat., National Gallery of Art, Washington, D.C., 1998, p. 232).

The architectural quality of these works has been the subject of much conjecture, with Jean Lipman—curator of the Whitney's 1976 Calder retrospective *Calder's Universe* in which *Demi Gondola* was exhibited—maintaining that "Calder has said he was thinking of oil derricks when he when he made the *Towers*, but they also suggest a lighthearted remodeling of the Eiffel Tower, as well as the ubiquitous construction cranes that dominate our cityscapes" (A. Calder, quoted by J. Lipman, *Calder's Universe,* exh. cat., Whitney Museum of American Art, New York, 1976, p. 263). However it should be remembered that the artist himself was more circumspect, stating that he created "abstractions that are like nothing in life except their manner of reacting" (A. Calder, *Abstraction-Creation, Art Non Figuratif*, Paris, 1932, p. 6).

1951, the year the present work was executed, was a high point in the artist's career. Following his triumphant return to Europe with his critically acclaimed show at the Galerie Carré in Paris in 1946 his reputation had

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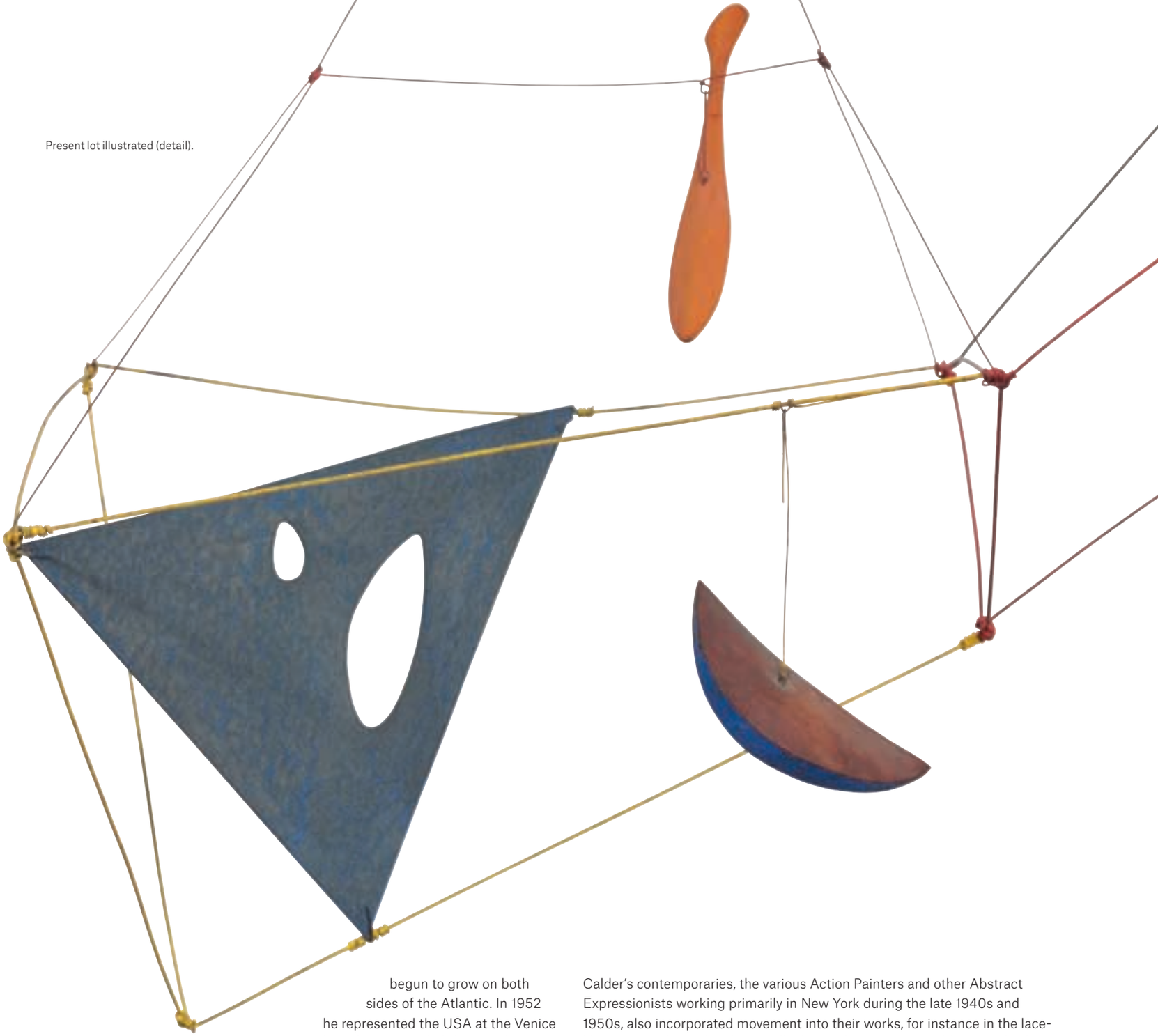


begun to grow on both sides of the Atlantic. In 1952 he represented the USA at the Venice Biennale and was awarded the grand prize for sculpture for what was hailed as a "triumphant" exhibition of twenty-three works representing the full range and breadth of his career. Seen as the artistic manifestation of American ingenuity, his new language of art was also recognized for its international appeal. "Calder's work articulates a language suited to our century," an *Art Digest* reviewer enthused "not merely an American dialect, but a vital new speech involving the fresh use of industrial materials" (A. Calder, quoted by M. Prather, *Alexander Calder: 1898-1976,* exh. cat., National Gallery of Art, Washington, D.C., 1998, p. 233).

It is with works such as *Demi Gondola* that Calder's innovation is truly in evidence. The complex choreography that is enacted by the structure, with its various hanging elements each able to move in various directions, places movement itself at the heart of the work. Other artists of the years before the Second World War had often tried to capture a sense of movement, for instance the Futurists from Italy or even the Cubists, with their dispersed perspectives giving a sense of seeing objects in the round. Similarly, Calder's contemporaries, the various Action Painters and other Abstract Expressionists working primarily in New York during the late 1940s and 1950s, also incorporated movement into their works, for instance in the lace-like weaving drips of Jackson Pollock's works. However, Calder went further. Rather than represent or crystallize movement in the manner of these new traditions or indeed of the older ones of the statuary created by his forebears, Calder actively involved movement in his works. It is an integral part of the present work, which involves it so actively in all its aspects.

The subject of a major retrospective this fall at Tate Modern in London, Alexander Calder has been described by the exhibition's curator as "one of the truly ground-breaking artists of the 20th century" (M. Gale, quoted by A. Singh, 'Tate Modern celebrates the inventor of the mobile,' *Daily Telegraph*, July 31, 2014, www.telegraph.co.uk [accessed on September 2, 2015]). The combination of forms and motifs in *Demi Gondola* showcases Calder's adroitness at handling not only his chosen materials but also at assembling these seemingly disparate forms into one cohesive whole. Belonging to an important series within the artist's body of work, this piece contains within its parameters the very best qualities of Calder's mobiles; powerful yet graceful and enigmatic yet elegant and with the sophisticated proportions that ensure it always controls the space it inhabits.

David Smith: Tanktotems and other sculptures

Tanktotems and other sculptures in the upper field, Bolton Landing, 1961. Photograph and artwork by David Smith.
© Estate of David Smith / Licensed by VAGA, New York, NY.

8 B

DAVID SMITH (1906-1965)

Tanktotem VIII

incised with artist's signature, title and date 'David Smith Tnk VIII 8 14 1960' (on the base)
painted steel
79 ½ x 29 x 11 ½ in. (201.9 x 73.7 x 29.2 cm)
Executed in 1960.

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

PROVENANCE:
Collection of the artist
Estate of the artist
Marlborough Gallery, New York
Acquired from the above by the present owner

EXHIBITED:
New York, Otto Gerson Gallery, *David Smith: Recent Sculpture*, October 1961, no. 2.
Palm Beach, The Society of the Four Arts, *Alexander Calder/ Louise Nevelson/ David Smith*, March–April 1971, no. 31 (illustrated).
Mountainville, Storm King Art Center, *David Smith Exhibition,* September-October 1976, p. 16.
Mountainville, Storm King Art Center, *The Fields of David Smith (Part III)*, May–November 1999, p. 142.
New York, Solomon R. Guggenheim Museum; Paris, Centre Pompidou, Musée national d'art moderne and London, Tate Modern, *David Smith: a Centennial,* February 2006-January 2007, pp. 325, 327 and 448, no. 84 (illustrated in color).

LITERATURE:
G. Dorfles, "David Smith: A Lesson in Modernity," *Metro*, no. 4-5, 1961, fig. 4 and 8 (illustrated).
V. Raynor, "In the Galleries," *Arts,* v. 26, no. 2, November 1961, p. 38 (illustrated).
F. O'Hara, "David Smith: The Color of Steel," *Art News,* v. 60, no. 8, December 1961, p. 33 (illustrated).
U. Gertz, *Plastik der Gegenwart, 3rd edition*, Berlin, 1964, pp. 220-221 and 263 (illustrated).
David Smith 1906-1965: A Retrospective Exhibition, exh. cat., Cambridge, Fogg Art Museum, Harvard University, 1966, p. 78, no. 395 (illustrated).
C. Gray, ed., *David Smith by David Smith*, New York, 1968, pp. 127 and 176 (illustrated).
A. Hammacher, *The Evolution of Modern Sculpture*, New York, 1969, p. 298, fig. 338 (illustrated).
R. Krauss, *The Sculpture of David Smith, A Catalogue Raisonné,* New York and London, 1977, p. 91, no. 495 (illustrated).
David Smith: Seven Major Themes, exh. cat., Washington, D.C., National Gallery of Art, 1982, p. 55, fig. 27 (illustrated).
L. Siegel, "An American Rilke: The Sculpture of David Smith," *Slate.com*, 9 February 2006, n.p. (illustrated in color).
B. Gopnik, "'David Smith: A Centennial' at the Guggenheim," *Washington Post*, 12 March 2006, pp. N1 and N4 (illustrated).
K. Marshall, "An Artistic Giant Among Us," *Post Star*, 9 April 2006, p. B1 (illustrated in color).
K. E. Silver, "The Colossus of Bolton Landing," *Art in America*, October 2006, p. 160 (illustrated in color).
S. Hamill, *David Smith: Works, Writings, Interviews*, Barcelona, 2011, pp. 106 and 130-131 (illustrated in color).
J. Pachner, *David Smith*, London, 2013, p. 141, fig. 116 (illustrated in color).

Hole-in-the-Sky Pole, Kitwancool Village. Photograph by Werner Forman Archive. Digital Image: HIP / Art Resource, NY.

Tanktomen VIII bears the mark of protean postwar sculptor David Smith's unique brand of alchemy. Assemblages of welded industrial scrap metal—including boiler parts and cylindrical steel tank parts—metamorphose into an exquisite form. Empty space becomes physical material with the capacity to penetrate or circumscribe. Geometric and linear forms are rendered abstractly anthropomorphic, with all the animism of the totemic. Truly a "drawing in space," *Tanktomen VIII* brings its confident steel geometry into the viewer's dimensional zone. Gestural applications of paint endow *Tanktotem VIII* with lush colors from melon to midnight blue; the brushstrokes tie the industrial-type construction to Abstract Expressionist painting. An exemplar of Smith's sculptural oeuvre, the present work masterfully surpasses the perceived limitations of media categories to become its own genre of magical object. Smith's work irrevocably changed the history of sculpture, and renowned Modernist critic Clement Greenberg declared Smith "the best sculptor of his generation" (C. Greenberg, "David Smith," *Clement Greenberg: The Collected Essays and Criticisms Vol.* 3, Chicago, 1993, p. 277).

Erect, vertical, and hieratic, *Tanktotem VIII* is sustained by a tensile sophistication: a graceful rigor or stark delicacy. To make the present sculpture, Smith carefully selected large-scale steel forms and proceeded to cut, paint, and weld them into a masterful assemblage. At the work's center is a convex disc, a manufactured boiler tank part that Smith ordered from a catalogue. On the convex side, the part curves like some luminous sea-shell in a melon sunset; on its brightly colored, concave reverse, the form boasts a gouged intensity. The curved object is welded to an industrial blue-black pole that engorges slightly at the midsection in a playful fusion of masculine and feminine elements. At the head of *Tanktomen VIII* are dark blue, sequentially arranged circles and rectangles that very nearly connote a windmill, overlapping as if in motion. From one perspective, the viewer is confronted with a single white circle, a swollen-bellied moon still and solemn amid night's blue-black whims. While the sculpture's distinct geometries and hues maintain a level of autonomy, they also cannot be disassociated from the whole formed by their union: an unexpected pointillism. In fact, Smith himself noted that he had an unusual "preoccupation with parts" (D. Smith, "Notes on My Work," *Arts Magazine*, February 1960, n.p.) Thus *Tanktotem VIII* allows for perpetual visual exploration, providing a feast for the eye that dramatically and unexpectedly shifts relative to one's position in space.

Through the 1950s, Smith worked in overlapping series. The *Tanktotem*s series, commenced in 1952, uses the incorporation of boiler tank tops as its binding motif. The work in this pivotal series broke new ground by abandoning the form of the pedestal. Each *Tanktotem* sculpture instead plants itself resolutely on the ground. In a nod to the resultant anthropomorphism, Smith fondly referred to his modern totems as "personages" and arranged them like watchmen on the grounds of his domicile in Bolton Landing, New York. Poet Frank O'Hara wrote that Smith's "personages" reminded him of "people who are awaiting admittance to a formal reception and, while they wait, are thinking about their roles when they join the rest of the guests already in the meadow" (F. O'Hara, quoted in M. Perloff, *Frank O'Hara: Poet Among Painters,* Chicago, 1997, p. 24). There is certainly an element of the poetic in the opaque, charming animism of *Tanktotem VIII*.

David Smith drew inspiration from Pablo Picasso's and Julio González's iron sculptures, the former of which he came across in *Cahiers d'art* in 1929 and the latter of which he was introduced to by John Graham in 1932. Smith used the Spanish sculptors' notion of "drawing in space" as a point of departure and pioneered a distinctly American form of the phenomenon using industrial materials. In fact, it is believed that Smith was the first in the United States to make welded metal sculptures. The art historical references in *Tanktotem VIII* certainly don't end at Picasso. The work's simple geometric forms have Constructivist influences, while their collation is equally evocative

Franz Kline, New York, N.Y., 1953. Albright-Knox Art Gallery, Buffalo. © 2015 The Franz Kline Estate / Artists Rights Society (ARS), New York. Digital Image: Albright-Knox Art Gallery / Art Resource, NY.

Constantin Brancusi, *Bird in Space*, 1941. Centre Georges Pompidou, Paris.
© 2015 Artists Rights Society (ARS), New York / ADAGP, Paris. Digital
Image: © CNAC / MNAM / Dist. RMN-Grand Palais / Art Resource, NY.

of a Cubist collage; the brilliant simplicity of the sculpture's construction carries aesthetic links to Minimalism; and the totem referred to in the title—the Freudian object both desired and taboo—was a motif frequently employed by the Surrealists. In the fabrication of this unique work, Smith was clearly drawing from a wealth of art historical knowledge.

Smith was born the son of an engineer in Decatur, Indiana in 1906. As a youth he made cartoons and worked in an automobile shop as a riveter. He pursued study at the Arts Student League with encouragement from his soon-to-be wife Dorothy Dehner. In the early days of his practice, the artist made his sculptures in a room at Brooklyn welding shop Terminal Iron Works. Smith and Dehner eventually moved to Bolton Landing, where Smith developed a collage aesthetic in his sculpture, working with wood, aluminum, stone, metal, and found materials in a studio that he fitted with a forge and anvil. In 1938, Smith had his first solo show at Marian Willard's East River Gallery, and widespread public recognition and praise were soon to follow. A 1950 Guggenheim Foundation Fellowship allowed Smith to focus on his studio practice; his work became increasingly larger and more streamlined. By the 1960s, the artist was painting his industrial sculptures with brightly colored, gestural strokes. Produced just five years before the artist's tragic and untimely death in an automobile accident, *Tanktotem VIII* was forged at the apex of Smith's creative vision.

Tanktomen VIII refuses to be confined to the limitations of a single medium. The work is at once sculpture, drawing, painting, collage, and industrial welding, and perhaps, in being all of those things, it is also none of them: as Modernist curator and critic Karen Wilkin eloquently wrote of Smith, "It's arguable that he was never an abstract sculptor at all, but instead, an inspired translator of perceptions into new, self-sufficient, surprising objects" (K. Wilkin, "David Smith: A Centennial," *The Brooklyn Rail*, April 2006, n.p. [accessed online]).

Present lot illustrated (detail).

9 B

ALEXANDER CALDER (1898-1976)

The Fish

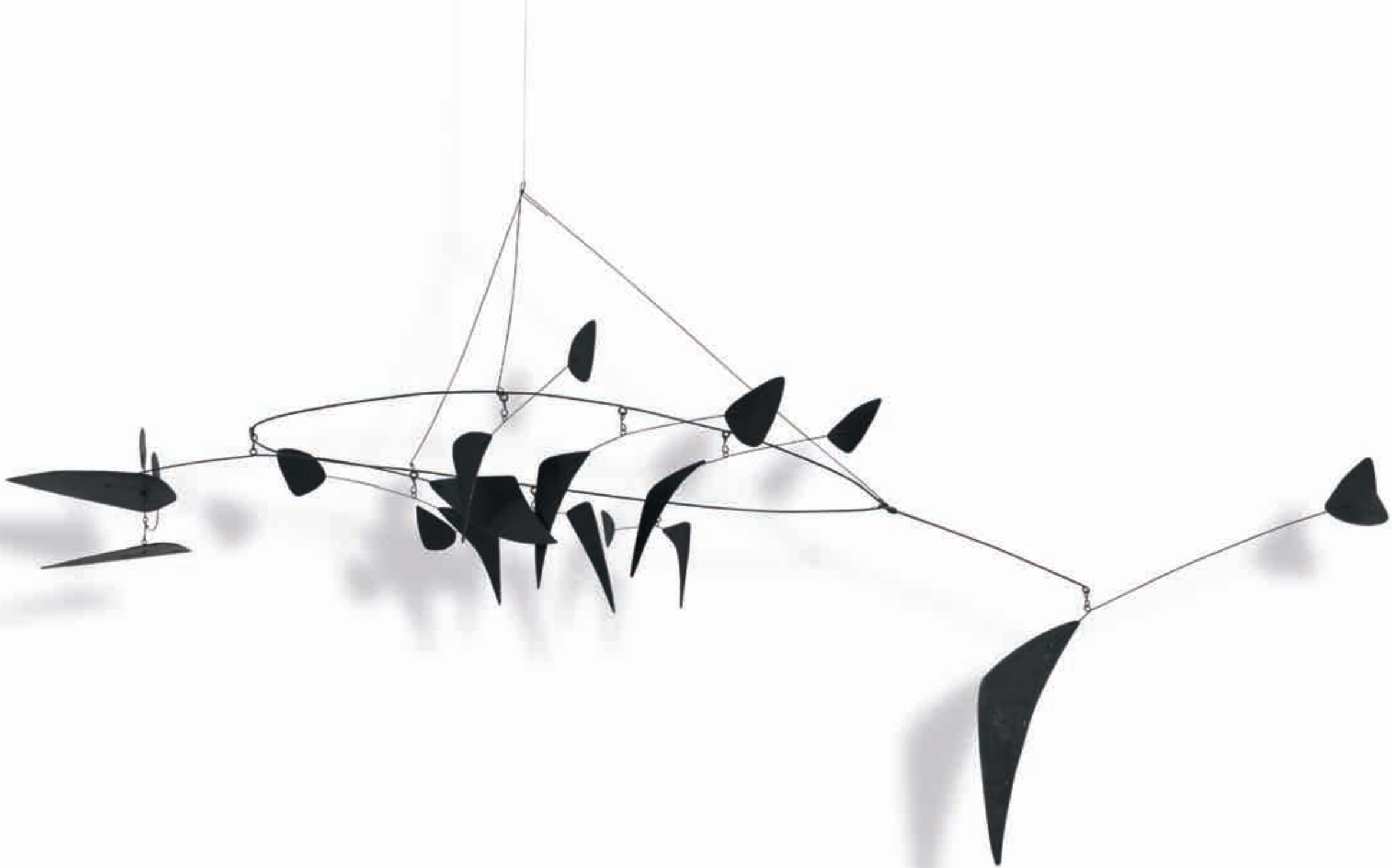
signed with artist's monogram and dated 'CA 57' (on the largest element)
hanging mobile—sheet metal, wire and paint
34 ⅛ x 68 ¾ x 37 ¼ in. (86.7 x 174.6 x 94.6 cm.)
Executed in 1957.

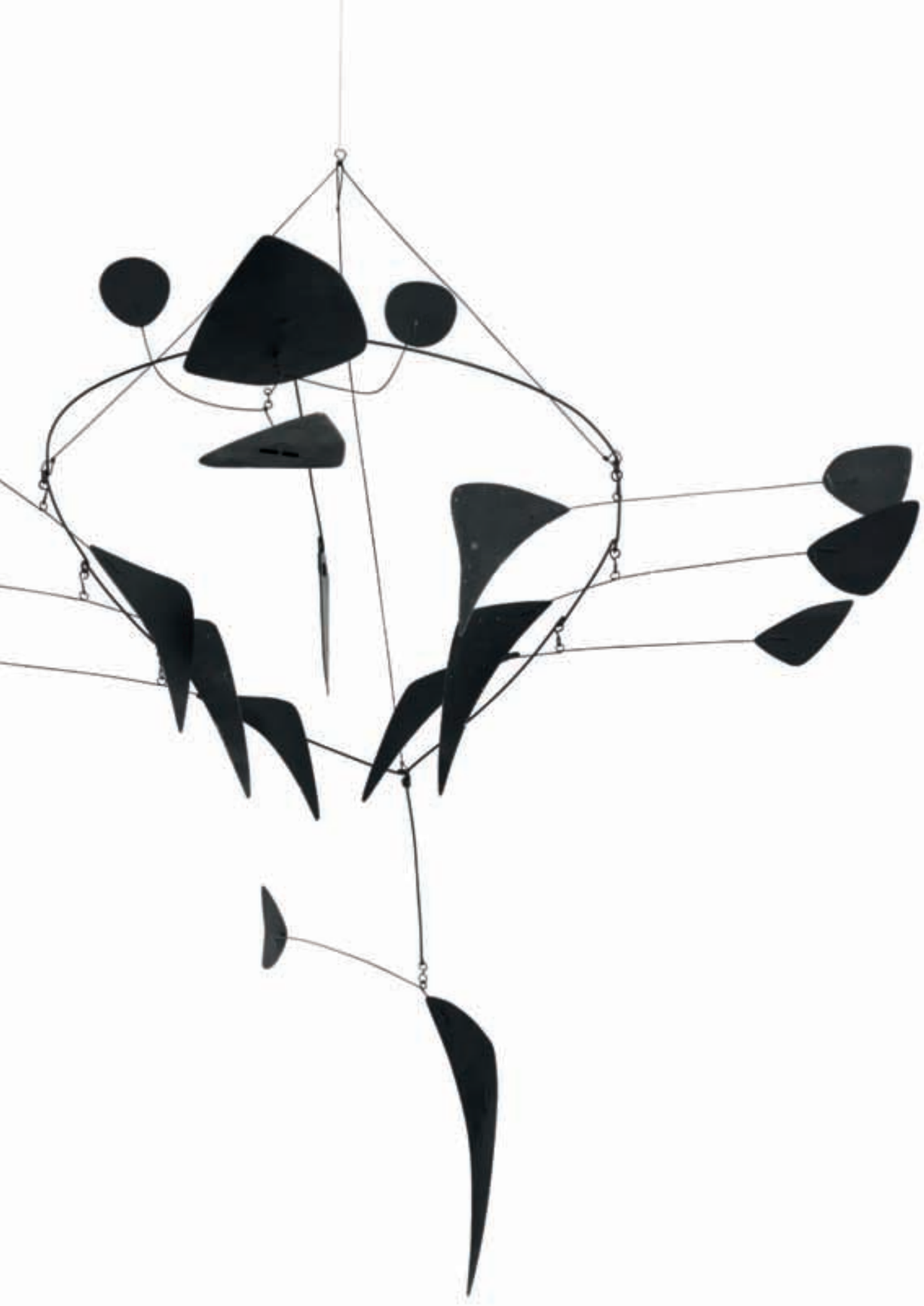
$1,500,000-2,000,000

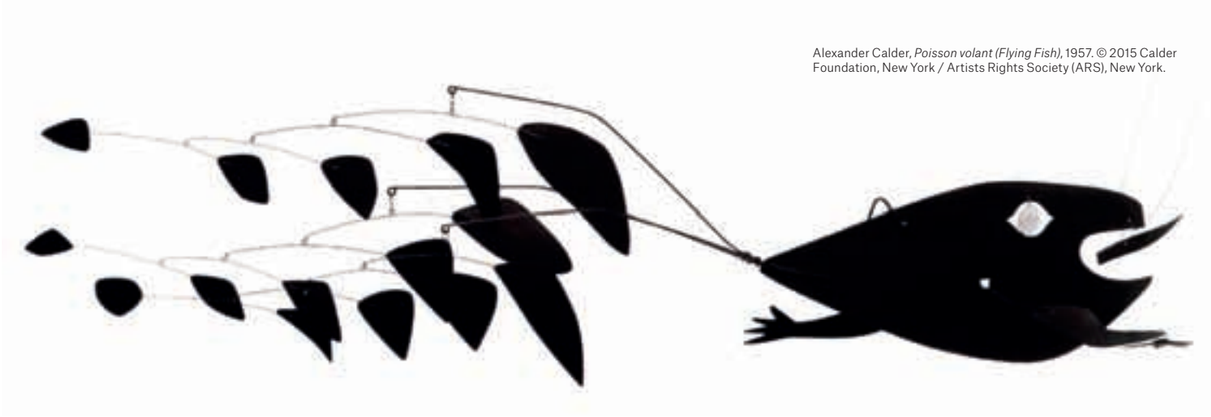
PROVENANCE:
Perls Galleries, New York
Acquired from the above by the present owner, 1964

This work is registered in the archives of the Calder Foundation, New York, under application number A07516.

Alexander Calder at the Galerie Louis Carré, Paris, 1946. Photograph by Gamma-Keystone / Getty Images. Artwork: © 2015 Calder Foundation, New York / Artists Rights Society (ARS), New York.







Alexander Calder, *Poisson volant (Flying Fish)*, 1957. © 2015 Calder Foundation, New York / Artists Rights Society (ARS), New York.

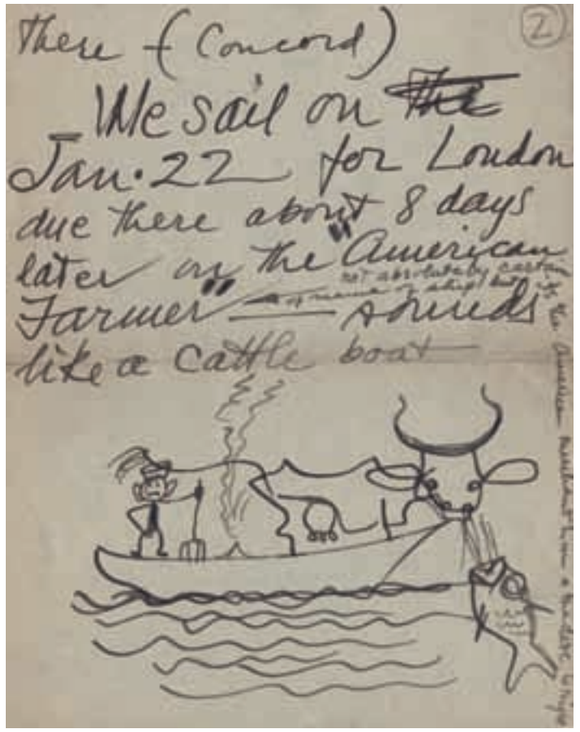
The Kahns owned several important hanging mobiles and stabiles, an extensive collection of jewelry and a selection of beautiful gouaches and drawings, some of which are dedicated to the Kahns themselves. "I would often get up in the middle of the night to listen to the Calders move through the air, and watch the shadows they created. It was an experience like none other, and such a privilege to be surrounded by such beauty" remembered daughter Karen Kahn.

Alexander Calder's remarkable sculpture, *The Fish*, amply demonstrates the breadth and diversity of the artist's prolific career. The sleek black outline of the fish combined with the complex construction of animated elements that comprise the fish's head and body demonstrate the artist's unique compositional ability, unsurpassed technical execution and sheer ingenuity in a single sculpture. Although much of Calder's work was non-referential, the fish motif was one that occurred throughout his life; from *Steel Fish,* one of the artist's early standing mobiles he created in 1934, to the themed bed head he made for Peggy Guggenheim in 1946, and continuing with his large scale mobiles and stabiles, such as the present work and *Yellow Whale* created during the late 1950s, the symbolic nature of the fish seemed to encompass much of what Calder wanted to achieve in his unique brand of sculpture.

He first began to explore the aesthetic possibilities of the fish form in 1929 with his exquisitely delicate work, *Goldfish Bowl*. By 1934, it appeared again in his large-scale sculptures, and in the summer of that year, buoyed by the warm temperatures and his recent move to an old farmhouse he'd purchased in Connecticut, Calder produced a monumental outdoor sculpture called *Steel Fish*. Many of these early complex constructions coincide with the organic imagery of Hans Arp and Paul Klee. The form proved to be the perfect vehicle for enabling him to express his interest in the spontaneity and kinetic nature of his sculpture and also enabled him to indulge in the lively and more intimate side of his work. In the winter of 1945-46, Peggy Guggenheim, the socialite and art collector, commissioned Calder to make her a silver bed head for her apartment in New York. Calder chose to craft for her a magical, shimmering depiction of an underwater garden. He included two simple fish motifs in the bottom left of the work, closest to where Peggy Guggenheim would have entered the room. In an added touch of brilliance, the fish were not part of the work itself, but attached to it by thin wires, which meant that they would move and shimmer with every gust of wind or each time someone entered or left the room. Peggy Guggenheim became particularly fond of Calder's work containing his fish motif. A large fish mobile hung in the drawing room of her apartment and often became a talking point during her glamorous cocktail parties.

Of all of Calder's forms, in terms of its size, complexity and sheer delight, *The Fish* is among the most important and celebrated subject matters of his career. Its dynamic forms and graceful scale are supreme examples of his skill as an engineer and an artist who took centuries of a sculptural tradition and turned it upside down. Swimming, soaring and pulsating in the sky, *The Fish* demonstrates the artist's interest in the kinetic possibilities of sculpture. The artist's reduction of the palette to black alone underscores his desire to create a new and radical form with this work. In describing Calder's mobiles Jean-Paul Satre speaks of "the art of carving movement in a motionless mass"—and *The Fish* surely conjures up this idea. As Satre elegantly wrote in 1947:

"A 'mobile,' one might say, is a little private celebration, an object defined by its movement and having no other existence. It is a flower that fades when it ceases to move, a 'pure play of movement' in the sense that we speak of pure play of light. I possess a bird of paradise with iron wings. In needs only to be touched by a breath of warm air: the bird ruffles up with a jingling sound, rises, spreads its tail, shakes its crested head, executes a dance step, and then, as if obeying a command, makes a complete about-turn with wings outspread" (J. Satre, "Calder's Mobiles", *Alexander Calder*, exh. cat., Buchholz Gallery, 1947).



Letter from Alexander Calder. Courtesy of the family of Anita and Arthur Kahn.
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Present lot illustrated (detail).

Alexander Calder's *Untitled* and Larry Rivers' *Untitled* in Arthur and Anita Kahn's home, New York. Artwork: © 2015 Calder Foundation, New York / Artists Rights Society (ARS), New York. © Estate of Larry Rivers / Licensed by VAGA, New York, NY.

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

° **10** B

LOUISE BOURGEOIS (1911-2010)

Spider

stamped with artist's initials, foundry insignia, number and cast date 'L.B. 3/6 MAF 1997' (on the inside of the body)
bronze
128 ½ x 298 x 278 in. (326.3 x 756.9 x 706 cm.)
Conceived in 1996, cast in 1997. This work is number three from an edition of six with one artist's proof and one unique bronze variant, plus one unique sculpture in steel.

Estimate on Request

PROVENANCE:
Cheim & Read, New York
Acquired from the above by the present owner, 1997

EXHIBITED:
New York, Cheim & Read, *Louise Bourgeois: Spider,* February-April 1997 (steel exhibited).
Milan, Prada Foundation, *Louise Bourgeois: Blue Days and Pink Days,* May-July 1997, pp. 232-233 (steel exhibited and illustrated in color).
Bordeaux, Musée d'Art Contemporain; Lisbon, Foundation Belem and Malmö Konsthall, *Louise Bourgeois,* February-November 1998, p. 33 (steel exhibited and illustrated in color).
St. Gallen, Sammlung Hauser and Wirth, *The Oldest Possible Memory,* May-October 2000 (steel exhibited).
Kyungki-Do, National Museum of Contemporary Art, *Louise Bourgeois: The Space of Memory,* September-November 2000, pp. 190-191, no. 60 (bronze no. AP exhibited and illustrated in color).
Vienna, Akademie Der Bildenden Kunste Wien and Kunstraum Innsbruck, *Louise Bourgeois: Reconstruction of the Past,* April-September 2001 (steel exhibited).
New York, Rockefeller Center, Public Art Fund, *Louise Bourgeois: Spiders,* June-November 2001 (bronze AP exhibited).
St. Petersburg, The State Hermitage Museum; Helsinki City Art Museum; Stockholm, Kulturhuset; Oslo, Museet for Samtidskunst and Humlebæk, Louisiana Museum of Modern Art, *Louise Bourgeois at the Hermitage,* October 2001-June 2003, pp. 68-69 (bronze no. 4 exhibited and illustrated in color).
Cleveland, Playhouse Square's Star Plaza, Cleveland Public Art, *Louise Bourgeois' Spiders,* June-September 2002 (bronze no. 6 exhibited).
Kunsthaus Bregenz, *Louise Bourgeois: Drawings and Sculpture,* July-September 2002, pp. 156-157 (bronze no. AP exhibited and illustrated in color).
Warsaw, Zacheta Gallery of Art, *Louise Bourgeois: Geometry of Desire,* January-February 2003, pp. 122-123 (bronze no. AP exhibited).
Berlin-Brandenburg, Akademie der Künste, *Louise Bourgeois: Intimate Abstractions,* June-July 2003, no. 18 (bronze no. AP exhibited and illustrated in color).
Havana, Wilfredo Lam Center, *Louise Bourgeois: One and Others,* February-April 2005 (bronze no. AP exhibited).
Boston, Institute of Contemporary Art, *Bourgeois in Boston,* March 2007-March 2008 (bronze no. 4 exhibited).
Mountainville, Storm King Art Center, *Louise Bourgeois,* May-November 2007, pp. 66-67, no. 24 (bronze no. AP exhibited and illustrated in color).
Málaga, Museo Picasso, *Louise Bourgeois: I have been to Hell and Back,* June-September 2015 (bronze no. AP exhibited).

LITERATURE:
K. Cottong, *Louise Bourgeois,* Chicago, 1997, p. 11 (steel illustrated in color).
I. Sischy, "Louise Bourgeois," *Interview,* October 1997, p. 127 (illustrated).
P. Vethman, "Als ik geen kunst zou maken zou ik sterven, an interview with Louise Bourgeois," *Elegance,* no. 4, Jaargang 55/ April 1998, p. 111 (steel illustrated in color).
T. Choi, "Exhibition and Theme: Louise Bourgeois," *Art Magazine Wolgan,* September 2000, p. 103 (bronze illustrated in color).
R. Storr, P. Herkenhoff and A. Schwartzman, *Louise Bourgeois,* London, 2003, p. 18 (steel illustrated in color).
M. Unterdörfer and M. Winzen, eds., (*In Search of) the Perfect Lover,* St. Gallen, Sammlung Hauser and Wirth, 2003, p. 22 (steel illustrated in color).
"Louise Bourgeois," *GQ Korea,* April 2007, p. 290 (bronze illustrated in color).
M. Wachtmeister, et. al., *Louise Bourgeois: Maman,* Sweden, The Wanås Foundation, 2007, p. 104 (steel illustrated in color).
M. Lash, *The Sydney and Walda Besthoff Sculpture Garden,* Louisiana, New Orleans Museum of Art, 2011, p. 40 and cover (bronze illustrated in color).
M. Lash, *The Sydney and Walda Besthoff Sculpture Garden*, Louisiana, New Orleans Museum of Art, 2012, p. 49 (bronze illustrated in color).
D. MacCash, "Besthoff Sculpture Garden, planned expansion in City Park, website reports," *NOLA.com/ The Times-Picayune,* 25 September 2014 (bronze illustrated in color).

Louise Bourgeois, *Spider*, 1994. Photograph by Beth Phillips. © The Easton Foundation/Licensed by VAGA, New York, NY.

Reigning over a vast web of intrigue, Louise Bourgeois' architectonic *Spider* confronts its viewer poised somewhere between fight and flight. Executed in 1996, this mammoth bronze arachnid takes the form of one of the artist's most enduring and iconic motifs. From Tate Modern in London to the Guggenheim in Bilbao and the National Gallery in Washington, D.C., Bourgeois' arachnid forms have found appreciation among critics and the public alike. With its combination of irregular, hand-worked surfaces and smooth, highly finished elements, the spider form is a complex mix of menace and emotion. Stretching upward over ten feet, *Spider*'s exaggerated legs recall the arches of so many Gothic cathedrals. Its yarn-like body suspended in air, *Spider*'s form becomes an airy mass—creating a space of both asylum and inquisition. A source of extreme fear for some, the artist's giant spider cannot help but conjure up cult American science-fiction movies of the late 1950s or early 1990s, exploiting the notion of arachnophobia by positing the end of the Earth through the diabolical acts of an eight-legged monster or deadly arachnid. For Bourgeois however, the spider takes on a much gentler role, acting as the embodiment of her own turbulent autobiography.

Throughout her long and distinguished career, Bourgeois has imbued her work with the memory of her own tumultuous childhood. "My childhood has never lost its magic," the artist has stated, "it has never lost its mystery, and it has never lost its drama. All my work of the last fifty years, all my subjects, have found their inspiration in my childhood" (L. Bourgeois, quoted in L. Neri, "The Personal Effects of a Woman with No Secrets," in *Louise Bourgeois oeuvres récentes/Recent Works*, exh. cat., Serpentine Gallery, London 1998, p. 81). Even at the age of eighty-three, when Bourgeois once again adopted the spider motif she had first explored in 1947 in two small ink and charcoal drawings, the impact of her youth remains the central theme in her art.

Indeed, Bourgeois has widely acknowledged that the figure of the spider was an ode to her mother, Josephine, a woman who repaired tapestries in her father's textile restoration workshop in Paris. As the artist has described: "My mother was my best friend. She was deliberate, clever, patient, soothing, reasonable, dainty, subtle, indispensable, neat, and useful as a Spider" (L. Bourgeois, *Ode à ma mère*, Paris, 1995, p. 62). Bourgeois adored her mother and when she died in 1932, Bourgeois, who had left school to tend to her ailing parent, attempted suicide by throwing herself into a river—only to be rescued by her father. Despite her father's attempt to save his daughter, Bourgeois' relationship with her father was often a difficult one. A charming philanderer, Louis Bourgeois was simultaneously admired and detested by his namesake daughter. While in her later life the artist would describe her own birth stating, "A daughter is a disappointment. If you bring a daughter into this world, you have to be forgiven, the way my mother was forgiven because I was the spitting image of my father. That was my first piece of luck. It may be why he treated me like the son he always wanted. I was gifted enough to satisfy him. This was my second piece of luck" (L. Bourgeois, quoted in J. Gorovoy, *Louise Bourgeois: Blue Days and Pink Days*, exh. cat., Fondazione Prada, Milan, 1997, p. 25). In fact, the Bourgeois household would come to be characterized, by the artist herself, as part Marcel Proust, part Collette—a family riddled with secrets, deception and a web of infidelity. In addition to his various inappropriate advances launched toward his female workers, Bourgeois' father began an illicit ten-year affair with the young artist's English governess, Sadie. Positioned as the emotional rival for her father's attention as well as the usurper of the kind and gentle mother whom she adored, Sadie sparked a dislike in Bourgeois that fueled her longing for her recently deceased mother. In relation to her life-sized *Spider* sculptures, Bourgeois explained:

"With the spider, I try to put across the power and the personality of a modest animal. Modest as it is, it is very definite and it is indestructible. It is not about the animal itself, but my relation to it. It establishes the fact that the spider is my mother, believe it or not... At some times of the day, the spider is at her best, raring to go and kind of aggressive. She relates to a whole house and she has tentacles that are quite real I connect her to my mother because the spider is a cornered animal, she finds security in the corner. But she, in fact, is not cornered, but she tries to corner others. Everything is balanced. A long time ago I also associated the spider with the hooker. The prostitute and my mother, they were victims of their physical frailty. This is the connection. They were victims of their tiny size" (L. Bourgeois interview with M. Cajori and A. Wallach, quoted in J. Gorovoy, *Louise Bourgeois: Blue Days and Pink Days*, exh. cat., Fondazione Prada, Milan 1997, p. 254).

Emerging as both predator and protector, *Spider* materializes as the perfect expression of Bourgeois' traumatic childhood. "I came from a family of repairers," the artist fondly remembered, likening the spider's ability to weave webs with her mother's own dexterity in mending textiles. "The spider is a repairer. If you bash into the web of a spider, she doesn't get mad. She weaves and repairs it" (L. Bourgeois, quoted in F. Morris, *Louise Bourgeois*, exh. cat., Tate, London, 2009, p. 272). Certainly, the spider's own use of silk to not only spin webs but also construct cocoons and bind its prey embodies both the strength and fragility of the family unit. While the tall creature, with its almost Gothic, arched legs imbues a sense of awe and fear, the precarious balancing on such slender limbs conveys an air of poignant vulnerability. Joining a powerful lineage of depictions of motherhood in the history of art—from the rearing of Remus and Romulus in the *Capitoline Wolf* to Michelangelo's *Pietà*, through to Kathe Kollwitz war-charged imagery of the maternal savior, Mary Cassatt's tender paintings of mother and child, and Henry Moore's large-scale amorphous embraces—*Spider* speaks to the incredibly complex role of the mother as nurturer and guardian.

Odilon Redon, *The Crying Spider*, 1881.

Installation view, *First Papers of Surrealism* at the Coordinating Council of French Relief Societies, New York, 1942. Photograph by John D. Schiff. Courtesy of Leo Baeck Institute, New York. Artwork: © 2015 Artists Rights Society (ARS), New York / ADAGP, Paris / Succession Marcel Duchamp . Digital Image: The Philadelphia Museum of Art / Art Resource, NY.

Installation view of "Louise Bourgeois: Spiders" at Rockefeller Center, New York, organized in association with Public Art Fund, 2001. Photograph by Christopher Burke, © The Easton Foundation / Licensed by VAGA, NY.

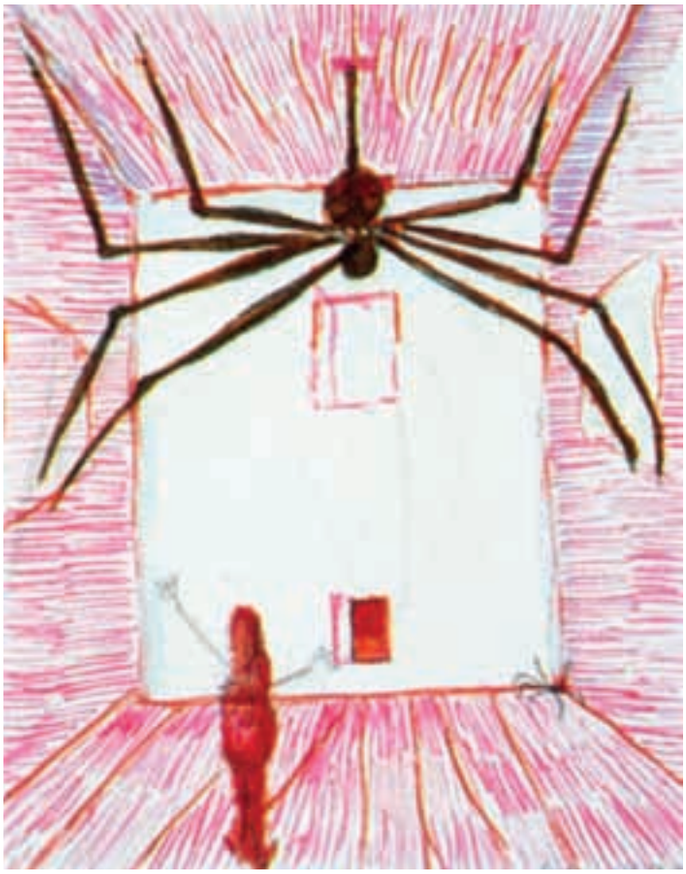
Installation of Louise Bourgeois, *SPIDER*, 1996, Steel.
Fondazione Prada, Milan, 1997. Photograph by Attilio Maranzano.
Artwork: © The Easton Foundation/Licensed by VAGA, New York, NY.

With its sensitive and carefully articulated attention to the female role in the household, *Spider* confirms Louise Bourgeois' place amongst the pantheon of feminist artists. "She produces by secreting," the art historian, Robert Storr, wrote of the artist. "Ceaselessly, she spins the space of her life and work, increasingly inventing and redefining it. Her own extended body determines the space of her web. It incorporates the wiles of the hunter; it is host to elementary needs, for the spider, mystery and secretion are intimately allied" (R. Storr, *Louise Bourgeois: Emotions Abstracted, Werke/Work 1941-2000*, Zurich, 2004, n.p.). However, as the artist herself has noted the image of the spider forms a slightly different relationship to her own character, "My mother was a restorer, she repaired broken things. I don't do that. I destroy things. I cannot go the straight line. I must destroy, rebuild, destroy again. My rhythm is not the same. My mother moved in a straight line; I go from one extreme to the other" (L. Bourgeois, quoted in J. Gorovoy, op. cit., p. 21). By selecting the symbolically charged image of the spider, with its references to both the Greek legend of Arachne, the tale of the great mortal weaver who challenged the Goddess Minerva and was condemned to becoming a spider, as well as the mercenary Black Widow who devours her partner immediately after mating, Bourgeois confronts the bittersweet experience of being human and in particular a woman, wife and mother. The fact that Bourgeois also chose the traditionally male-dominated domain of sculpture as an articulation of her childhood intensifies its effect, representing a repudiation of the dominant and mercurial father with whom she grew up.

Her father's own deceit left Bourgeois with the permanent understanding that men were typically childish and weak, yet it also led her on a search for father figures amongst her artistic role models, such as Marcel Duchamp, Alberto Giacometti and Constantin Brancusi. Additionally, as with many of her European contemporaries, Bourgeois relocated to New York City during the Second World War, where she associated with a number of exiled Surrealists, such as André Breton, Andre Masson and Joan Miró. In fact, because of these close associations, clear elements of Surrealism are found in Bourgeois' work from her early drawings to her later, larger sculptural installations, referencing her interest in sublimation and the unconscious. The artist's Surrealist tendencies have often given her work a dreamlike, and even haunting feel, as her imaginative installations and anthropomorphized figures border between reality and otherworldly. Indeed, the subject of the spider has been explored in works by Joan Miró, who evoked image of the spider through simple Surrealist automatism, Marcel Duchamp, whose *Hat Rack* echoes the body of the arachnid suspended from the ceiling, and Man Ray's *Spider Woman* with its cool composite of fashion model and femme-fatale symbolism.

Launching her to international success, Bourgeois' move coincided with a vibrant time in the New York art world as Abstract Expressionism helped vault the city to the helm of the international avant-garde. Indeed, it was in this male-dominated environment that Bourgeois' first major breakthrough came, when a younger generation of feminist curators and scholars, along with the rising group of post-Minimalist artists such as Eva Hesse and Bruce Nauman, began to notice her work. Employing diverse materials, from cast bronze to carved marble to stitched fabric, Bourgeois has used sculpture to investigate projected psychological states. "I could not be a painter," Bourgeois has stated of her own practice. "The two-dimensions do not satisfy me. I have to find the reality given by the third dimension" (L. Bourgeois, quoted in *Louise Bourgeois*, exh. cat., Tate, London, 2007, p. 285).

Louise Bourgeois with *SPIDER IV* in 1996. Photograph by Peter Sumner Walton Bellamy. © Peter Bellamy. Artwork: © The Easton Foundation/Licensed by VAGA, New York, NY.



Louise Bourgeois, *SPIDER (L'INDISPENSABLE)*, 1994. Photograph by Beth Phillips, © The Easton Foundation / Licensed by VAGA, NY.

Setting her apart from her post-Minimalist contemporaries whose forms were a philosophical and conceptual reaction against Minimalism, Bourgeois' abstracted forms were informed and inspired by her own experiences. Inherently linked through their autobiographical, highly personal exploration, Bourgeois' concern with the body and memory resonates throughout her artistic practice. As the artist stated, "It is not an image I am seeking. It's not an idea. It is an emotion you want to recreate, an emotion of wanting, of giving, and of destroying" (L. Bourgeois, quoted in C. Meyer-Thoss, "Self-Expression Is Sacred and Fatal: Statements," *Louise Bourgeois: Designing for Free Fall*, exh. cat., Zurich 1992, p. 194).

However, it would not be until the Museum of Modern Art in New York opened a major retrospective, and their first devoted to a female artist, of the work of the then seventy-one year old artist in 1982, that Bourgeois would become the celebrated feminist icon that we know today—a label which she herself has reluctantly embraced. There, her highly original work earned a mainstream reputation for the tremendous impact it had quietly exercised on contemporary art for decades. In a review of the artist's 1982 retrospective at The Museum of Modern Art, art historian Robert Storr offers these reflections on the importance of the ideas of metamorphoses and transformation within Bourgeois' oeuvre: "What is most important about [her autobiographical narrative] is not its richness in detail, but the archetypal roles played by its cast and the almost infinite variety of emotional nuance it evokes in both teller and listener. We are thus confronted with the persuasive reality that echoes the dialectics of both modern psychology and classical myth, in which gods and demiurges act out their desires with the paradoxical combination of fickleness, cruelty, and powerful constancy we accept as inevitable. Just as the gods vacillate between disruptive whimsy and destructive anger, changing themselves or men without warning to beasts or trees or stone, each quality or image of Bourgeois' world is subject to unexpected transformation into its opposite or into a composite of supposed opposites" (R. Storr, "Louise Bourgeois: Gender and Possession," *Art in America*, April 1983).

Present lot illustrated (detail).

In her vast body of work, Bourgeois oscillates between the evidently figural and the more abstract; between the real and the uncanny. *Spider* is boldly direct in its figurative nature, yet it is unlike any spider that exists in life; rather it seems to have crawled to life from the pages of a Surrealist journal. Without frame or pedestal, *Spider* steps into the viewer's reality, breaking the distinction between the two separate planes of the real and the imagined. Both eerily real and larger than life, the work defies the viewer's expectations and questions the preconceived notions of the way a spider should inhabit space. The spider motif remained one the most iconic and meaningful to the artist during a career that spanned nearly eight decades. Representing not only Bourgeois' intimate connection to her mother, but also her own identity as a mother and female artist, Spider blends together the various stages of the artist's own biography, while also evoking an extreme power found within the universal trope of motherhood.

Man Ray, *Spider Woman*, 1948.
© 2015 Man Ray Trust / Artists Rights Society (ARS), New York / ADAGP, Paris.

Property From a Private American Collection

Present lots illustrated .

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

11 B

GERHARD RICHTER (B. 1932)

Monstein

signed, inscribed and dated 'Richter, 1981 471/1' (on the reverse); titled 'Monstein' (on the stretcher)
oil on canvas
39 ¾ x 59 ½ in. (101 x 151 cm.)
Painted in 1981.

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

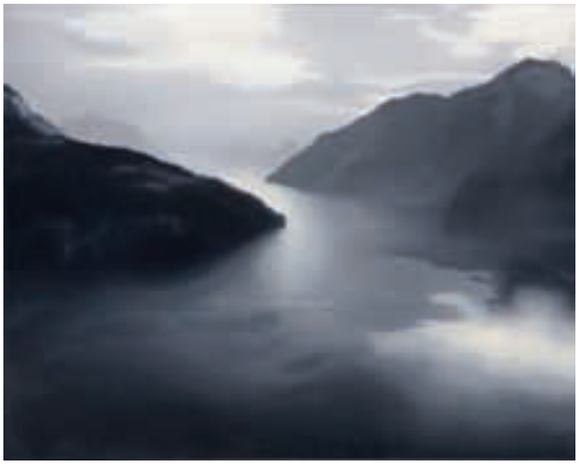
PROVENANCE:
Private collection, Ratingen, acquired from the artist
Anon. sale; Sotheby's, London, 26 March 1992, lot 50
MaxmArt, Mendrisio, Switzerland
Luhring Augustine Gallery, New York
Acquired from the above by the present owner

EXHIBITED:
Milan, Padiglione d'Arte Contemporanea, *Gerhard Richter*, January-February 1982, p. 3 (illustrated).
New York, Luhring Augustine Gallery, *Gerhard Richter: Selected Works 1963-1987*, November 1995-January 1996, pp. 60-61 (illustrated in color).
Museum of Modern Art Fort Worth, *Gerhard Richter: Strategies of Distance*, April-July 1996, p. 61 (illustrated in color).

LITERATURE:
U. Loock and D. Zacharopoulos, *Gerhard Richter*, Munich, 1985, p. 41 (illustrated in color).
J. Harten, ed., *Gerhard Richter, Bilder 1962–1985*, Cologne, 1986, pp. 243 and 393 (illustrated in color).
Kunst-und Ausstellungshalle der Bundesrepublik Deutschland, ed., *Gerhard Richter, Werkübersicht/ Catalogue Raisonné: 1962-1993, v. III*, Ostfildern-Ruit, 1993, n. p., no. 471 (illustrated in color).
D. Elger, *Gerhard Richter, Maler*, Cologne, 2002, pp. 258, 339, 344 and 348.
D. Elger, ed., *Gerhard Richter: Landschaften*, Ostfildern-Ruit, 2011, pp. 19, 26, 89 and 174 (illustrated in color).
D. Elger, *Gerhard Richter: Catalogue Raisonné 1976-1987, v. 3 (Nos. 389 –651-2)*, Ostfildern, 2013, pp. 226-227, no. 471 (illustrated in color).

"No other subject has exerted such a fascination on Richter nor occupied him over such a long time"

—DIETMAR ELGER



Gerhard Richter, *Vierwaldstaetter See (Lake Lucerne)*, 1969. © Gerhard Richter 2015.

Present lot illustrated (detail).

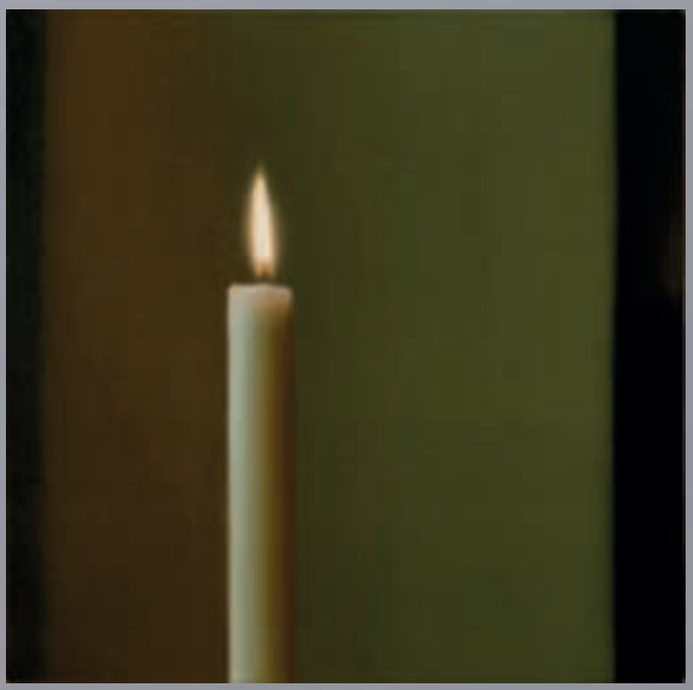
Although few in number, Gerhard Richter's evocative paintings of the natural landscape are among the most significant works of his career. Painted in 1981 *Monstein*—an intimate canvas depicting a staggeringly beautiful mountain range under the hazy glare of a distant sun—demonstrates why Richter is celebrated as one of the most innovative painters of his generation. This work is executed in exacting detail, a near photographic representation of the high peaks of the Alps. Yet his scrupulous brushwork also acts as a precursor to his major *Abstraktes Bild* paintings which would dominate his oeuvre for the next decade. Richter himself admitted that "There is, for me, no difference between a landscape and an abstract painting" (G. Richter, quoted by D. Elger, *Gerhard Richter: Landscapes,* exh. cat., Sprengel Museum, Hanover, 1998, p. 5). In this particular work, faced with the panorama, the viewer's eye is carried through the passage of softened, almost smoky clouds, along the darkened ridges onto a distant and illusive horizon, at once inviting the viewer into the landscape whilst at the same time rendering a view that is almost unfathomable, as the brushstrokes dissolve into each other. Emerging through these delicate gestures, layers of Richter's grisaille palette create an intense surface that radiates with enduring natural beauty.

In *Monstein*, Richter depicts the majesty of a dramatic Alpine mountain range with his meticulous painterly style. The monochromatic patchwork created by the alternating light and dark shadows that trace across the very pinnacle of these peaks creates a sense of intrigue as mountainous crevices and gullies rise, and then fall away. But acting against traditional artistic wisdom, Richter does not solidify the sensation of magnificence by filling the canvas with the looming mountain range. Instead he merely suggests it, running just the peaks of the mountain range across the lower section of the canvas, leaving the grandeur of the hazy sky to complete the majestic scene. In addition to being rendered in Richter's signature monochromatic hues, *Monstein* is imbued with a very subtle trace of warm mauve, emblematic of the atmospheric light dance that sometimes plays out at sunrise or sunset.

Gustave Courbet, *L'Immensité*, 1869. Victoria & Albert Museum, London.
Digital Image: The Stapleton Collection / Bridgeman Images.

Gerhard Richter, *Mountain Range*, 1968. © Gerhard Richter 2015.

When asked about the reasoning behind paintings such as the present work, Richter replied simply "I felt like painting something beautiful" (G. Richter, by D. Elger, 'Landscape as Model,' in *Gerhard Richter: Landscapes,* exh. cat., Sprengel Museum, Hanover, 1998, p. 12). Yet his notions of beauty do not necessarily conflate with the traditional notions of Romanticism for which German art has been celebrated. Whereas, artists like Casper David Friedrich saw the face of God in the beauty of nature, for Richter the landscape has a much more secular splendor. "Richter's landscape paintings do not go back to any religious understanding of Nature," writes Dietmar Elger, "for him the physical space occupied by Nature is not a manifestation and a revelation of the transcendental. In his pictures there are no figures seen from behind inviting the viewer to step metaphorically into their shoes in order to sink reverentially into some sublime play of Nature" (Ibid.). Instead, Elger argues elsewhere, "...the...landscapes are bereft of human life. The artist looks for and finds only loneliness. Here, as in the earlier candle paintings, the artistic mechanism of subjective appropriation and thematic displacement comes into play. Richter explores his own state of mind through a visual metaphor that he can examine from an art-historical distance" (D. Elger, *Gerhard Richter: My Life in Painting*, Chicago, 2002, p. 269).



Gerhard Richter, *Kerze (Candle)*, 1982. San Francisco Museum of Modern Art. © Gerhard Richter 2015.

Although at first they may seem to be diametrically opposed, Richter's landscapes are important precursors to his iconic *Abstraktes Bild* paintings of the 1980s. As Elger explains "Their significance derives much more from their over-riding importance within the body of Richter's work and the consistency with which he uses them to inform other motifs—particularly his Abstract Paintings" (D. Elger, *op. cit.*, p. 8). In the purely philosophical sense, Richter's landscapes question the nature of painting as he intends them not be reproductions of nature, instead they are more impressions of it. "When I look out of the window, then what I see outside is true for me, in its various

tones, colours and proportions. It is a truth and has its own rightness. This excerpt, any excerpt you like for that matter, is a constant demand for me, and it is the model for my pictures" (G. Richter, quoted by D. Elger, *op. cit.,* p. 19). Therefore, despite their hyper-reality, his landscapes seem more about the painting process than they are about the view they depict "It has more reality than a photograph," Richter explained, "because a painting is an object in itself, because its visibly hand-painted, because it has been tangibly and materially produced" (ibid).

In terms of durability, Richter's landscape paintings are one of the artist's most significant groups of work. Begun in 1963 and continued for over 35 years, this distinct group of ethereal scenes does much to strengthen the artist's reputation as one of the most innovative and cerebral painters of his generation. Not only is *Monstein* an object of sublime beauty, it also belongs to a group of works that became one of the cornerstones of Richter's career, as Elger concludes, "Richter's landscapes occupy an important position within his output and there is no other genre to which he has devoted himself with such intensity and endurance" (D. Elger, 'Landscape as Model,' in *Gerhard Richter: Landscapes,* exh. cat., Sprengel Museum, Hanover, 1998, p. 6).

Caspar David Friedrich, *Wanderer Above a Sea of Fog*, circa 1817. Hamburger Kunsthalle, Hamburg, Germany. Digital Image: © bpk, Berlin / Hamburger Kunsthalle / Elke Walford / Art Resource, NY.

Rudolf Stingel, *Untitled*, 2010. © Rudolf Stingel.

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

12 B

ROY LICHTENSTEIN (1923-1997)

Interior with Yves Klein Sculpture

signed and dated 'rf Lichtenstein '91' (on the reverse)
oil and Magna on canvas
120 x 170 ¼ in. (304.8 x 432.4 cm.)
Painted in 1991.

$7,000,000-10,000,000

PROVENANCE:
Gagosian Gallery, Los Angeles
Acquired from the above by the present owner, 1998

EXHIBITED:
New York, Castelli Gallery, *My Thirty Years with Roy Lichtenstein: A Celebration and an exhibition of his 'Interiors'*, February 1992.
New York, Solomon R. Guggenheim Museum; Los Angeles, Museum of Contemporary Art; Montreal, Musée des Beaux Arts; Munich, Haus Der Kunst; Hamburg, Diechtorhallen; Brussels, Palais des Beaux-Arts and Columbus, Wexner Center for the Arts, *Roy Lichtenstein*, October 1993-January 1996, pp. 304-305 and 393, pl. 237 (illustrated in color).

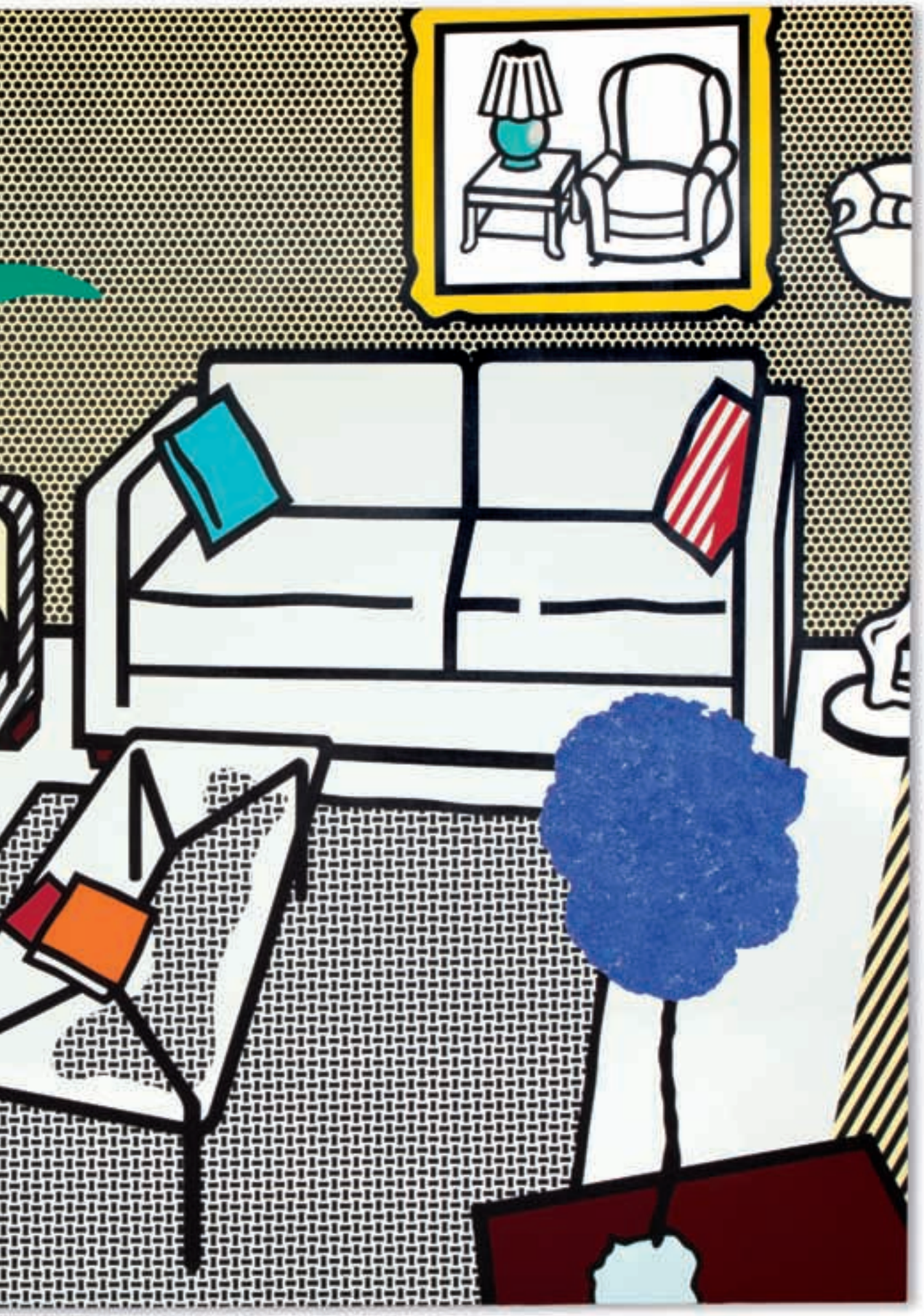
LITERATURE:
R. Smith, "Review/Art; Inviting (if Fanciful) Rooms from the View of Roy Lichtenstein," *New York Times,* 7 February 1992.
B. Adams, "Roy Lichtenstein's Interiors," *Atelier*, June 1992, no. 784.
M. McKenzie, "The World According to Roy," *SunStorm/Fine Art*, Spring 1994, p. 34 (illustrated in color).
Roy Lichtenstein: Interiors, exh. cat., Chicago, Museum of Contemporary Art, 1999, p. 23 (illustrated in color).
Roy Lichtenstein: Beginning to End, exh. cat., Madrid, Fundación Juan March, 2007, p. 132 (studio view illustrated).
C. Lanchner, *Roy Lichtenstein*, New York, Museum of Modern Art, 2009, p. 43, fig. 33 and 34 (illustrated in color).
G. Bader, ed., *Roy Lichtenstein: October Files 7,* Cambridge and London, 2009, p. 70 (illustrated).

This work will appear in the forthcoming *Catalogue Raisonné* being prepared by the Roy Lichtenstein Foundation.

"What I see when I stand in front of any interior of Roy's is a work of an important artist that I immediately recognize: a Calder, a blue sponge sculpture by Yves Klein, a Lichtenstein, a Johns from the late eighties. But if you eliminate these works from the interiors, they become unreal. They are too perfect. The environment is too clean to be habitable"

—LEO CASTELLI

Present lot illustrated (detail).



Vincent van Gogh, *The Bedroom at Arles,* 1889. Musee d'Orsay, Paris. Digital Image: © RMN-Grand Palais / Art Resource, NY.

Hans Holbein the Younger, *Portrait of Henry VIII of England,* circa 1537. Museo Thyssen-Bornemisza, Madrid, Spain. Digital Image: Museo Thyssen-Bornemisza / Scala / Art Resource, NY.

Masterfully-executed upon a vast canvas, Roy Lichtenstein's *Interior with Yves Klein Sculpture* is a monumental example of the artist's *Interiors* series. A dazzling interplay of color, pattern and line, the painting engulfs the viewer in its fictitious, art-filled world by nature of its massive scale and flawless execution. An entire wall is given over to Lichtenstein's signature Ben-Day Dots, meticulously rendered in precise, finite detail against a yellow background, its effect dynamic and lively. The surface of Lichtenstein's canvas is like no other. Its impeccable appearance belies the months-long, painstaking process of its creation. Crisply-rendered dots and diagonals punctuate the composition while a bright, Pop palette activates and energizes the sleek and modern living area he depicts. The Yves Klein sculpture, depicted in the most precise blue hue, evokes Klein's work with profound accuracy. Rendered with an actual sponge, the effect of Lichtenstein's daubs against the crisply-ordered, perfectionist interior is revelatory. Created in 1991, this lively and inventive painting is an exceptional example of the artist's *Interiors* series, where many of the key themes of his classic paintings are revitalized and rediscovered, as they engage in a witty dialogue with the history of art itself.

Lichtenstein created some of his best paintings during the last decade of his career. Thoughtful, virtuosic, many times layered with meaning, the paintings of this era witnessed a prolific artist at the height of his powers. Coming of age in the 1960s, Lichtenstein defined himself against the prevailing aesthetic of Abstract Expressionism, a style that had devolved into a second generation of imitative copycats, one that many artists felt derivative and lifeless. Crisp, cool, seemingly devoid of the messy, gestural emotion of the Abstract Expressionists, Lichtenstein's Pop Art propelled him to fame seemingly overnight, but as early as the 1970s, the artist realized even his own work was in danger of being repetitive. Lichtenstein's answer to this, an artist's most daunting challenge, was to seek innovation while continuing to work within his signature style. A series of thoughtful still life paintings emerged, in which Lichtenstein engaged with the great Modernist masters, from Matisse to Picasso and Braque, only to evolve into the more complex and masterful *Artist's Studio* series. In the 1990s, Lichtenstein's *Interiors* were born of this continued pursuit. Infused with the sardonic in-jokes that

only an artist of his stature could pull off, the *Interiors* are witty, knowing paintings that are some of Lichtenstein's best, most accomplished work.

In *Interior with Yves Klein Sculpture*, masterworks of art history mingle side-by-side with everyday objects of consumer culture within a sleek, modern interior. On one wall, a portrait of Henry VIII by Hans Holbein has been translated into Lichtenstein's signature style. Its original background of luxurious ultramarine has been transformed into diagonal blue stripes, its facial features reduced to a field of red Ben-Day dots. In the foreground, the whimsical depiction of a 1959 Yves Klein sponge sculpture energizes the pristine space with a potent jolt of blue, while in the background, the poised heel of the *Discus Thrower* and its arm-wielding disk can just be seen, rendered in cartoon-like black-and-white as if pulled from the pages of a 1960s comic book.

Along the back wall, Lichtenstein frames an unusual painting that finds no place alongside the greatest wonders of art history: a homey, quotidian armchair rendered in simple, black-and-white outlines upon a non-descript, blank background, its only accoutrements a humble blue lamp and a traditional side table. Since Lichtenstein often included his own paintings within the *Interiors* series, it is tempting to conclude that this painting of common objects might represent his own work. The painting reiterates the succinct, matter-of-fact style of Lichtenstein's earliest black-and-white paintings of the 1960s. Painting himself onto the wall, Lichtenstein arranges his own work among the "greatest hits" of art history, a clever trick that only an artist at the height of his powers could pull off. The painting's pastiche of an ornate, gilded frame provides an ironical punch, which is all the more telling considering the Holbein is not even framed at all. Does this indicate the supremacy of Pop Art over the hallowed lineage of art history's greatest masters like Holbein, whose portraits of unparalleled realism established the genre of portraiture as we know it today?

Along the painting's right edge, the poised heel of the *Discus Thrower* is set upon a simple, round base, humorously rendered in black-and-white as if lifted from the pages of a comic-book illustration. Its disc-wielding arm and upturned heel are both cropped along the painting's edge, leaving the pent-up tension of the figure's body entirely to the viewer's imagination. Lichtenstein even transforms the venerable *Henry VIII* portrait into the simple graphics of his signature style. The sixteenth century portrait so prized for its exacting detail, sumptuous use of materials and lifelike verisimilitude is reduced, flattened and exaggerated to comical effect.

Source materials from the artist's studio indicate the artist based his depiction on reproductions of the works, rather than copying from life—the *Discobolus* from the pages of a 1962 art book and the Yves Klein from a Sidney Janis Gallery exhibition catalogue from 1986. By copying from a copy, Lichtenstein acknowledges the ubiquitous nature of these familiar art historical images in a media-saturated world, a concept which is all the more telling considering the *Discobolus* depicted was actually a Roman copy of the Greek original.

Leo Castelli and Roy Lichtenstein with *Interior with Yves Klein Sculpture*, 1991.
Photograph by Robert McKeever. Artwork: © Estate of Roy Lichtenstein.

Yves Klein, *Blue Sponge*, 1969. Solomon R. Guggenheim Museum, New York. © Yves Klein / Artists Rights Society (ARS), New York / ADAGP, Paris, 2015. Digital Image: The Solomon R. Guggenheim Foundation / Art Resource, NY.

Richard Hamilton, *"Just what is it that makes today's homes so different, so appealing?"*, 1956. Kunsthalle, Tubingen. © 2015 Artists Rights Society (ARS), New York / DACS, London. Digital Image: Bridgeman Images.

By this time in his career, Lichtenstein certainly recognized his own hallowed standing in the canonical roster of history's greatest artists, and by depicting his own work in a mock-ornate frame alongside the likes of Holbein, Yves Klein and the classical Greeks, he engages in a sardonic dialogue with the history of art itself. By selecting such diverse imagery as if from an encyclopedia of art's greatest hits, and by depicting them within his own spare and reduced visual language, Lichtenstein reduces art to its archetypes, to those codified symbols embedded in our collective consciousness. In much the same way that his earliest paintings of ordinary objects pointed to the abundance of consumer products in a post-war America and its homogenization, Lichtenstein's *Interiors* expand that notion to the history of art itself, including Lichtenstein's own work. As the Lichtenstein scholar Graham Bader so aptly described: "The paintings suggest that to make art is to engage in a game of reflection and refraction that stretches across history and between works, enveloping artist, image and viewer alike" (Graham Bader, quoted in "Painting Reflection," *Roy Lichtenstein Reflected*, exh. cat., Mitchell, Innes & Nash, New York, 2011, p. 57).

In 1992, *Interior with Yves Klein Sculpture* was included in a now-legendary exhibition at the Castelli Gallery that marked the dealer's 35th anniversary and the 30th anniversary of Lichtenstein's debut there in 1962. Reviewing the paintings for the *New York Times*, the inimitable critic Roberta Smith lauded the *Interiors*, singling out *Interior with Yves Klein Sculpture* from others in the group. She wrote: "Roy Lichtenstein has a nearly inexhaustible talent for putting his best-known visual strategies to fresh uses. This is resoundingly affirmed by his latest paintings, a series of big, cartoonish domestic interiors on view. ... Clean of color, crisp of line, these paintings are full of Mr. Lichtenstein's most famous motifs and devices. His signatory black outlines and Ben Day dot patterns, borrowed from the comics in the early 1960's, are here, as are quotations from other art and artists through the ages. Yet these images of well-appointed living rooms and bedroom suites outfitted with paintings and sculptures seem strikingly unfamiliar, as if every element in them has been rethought and retooled. ... In short, the show includes some of the best paintings Mr. Lichtenstein has produced in the last 15 years" (R. Smith, quoted in "Review/Art; Inviting (if Fanciful) Rooms from the View of Roy Lichtenstein," *New York Times,* 7 February 1992).

Present lot illustrated (detail).

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

13 B

AGNES MARTIN (1912-2004)

Happy Valley

signed, titled and dated '"Happy Valley" a. martin 1967' (on the reverse)
acrylic, graphite and ink on canvas
72 x 72 in. (182.8 x 182.8 cm.)
Painted in 1967.

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

PROVENANCE:
Nicolas Wilder Gallery, Los Angeles, acquired from the artist
Albert and Vera List, Greenwich
Their sale; Christie's, New York, 13 May 1981, lot 46
Saatchi Collection, London
Anon. sale; Sotheby's, New York, 6 May 1992, lot 52
Onnasch Collection, Berlin
Anthony Meier Fine Arts, San Francisco and Galerie Hauser and Wirth, Zurich
Acquired from the above by the present owner

EXHIBITED:
Los Angeles, Nicholas Wilder Gallery, *October - Agnes Martin*, October 1967.
Los Angeles, Nicholas Wilder Gallery, *Agnes Martin: Paintings 1963-1968*, January 1970.
New York, Whitney Museum of American Art, *20th Century American Art from Friends' Collections*, July-September 1977, p. 6.
Edinburgh, Scottish Royal Academy, *Art of Our Time,* August 1987, pp. 45 and 81 (illustrated in color).

Agnes Martin, Jack Youngerman, Robert Indiana, Delphine Seyrig and Ellsworth Kelly, circa 1950. Photograph by Hans Namuth. Courtesy Center for Creative Photography, University of Arizona © 2015 Hans Namuth Estate.

Amsterdam, Stedelijk Museum; Museum Weisbaden; Munster, Westfälisches Landesmuseum für Kunst und Kulturgeschichte and Musée d'Art Moderne de la Ville de Paris, *Agnes Martin: Paintings and Drawings, 1974-1990*, March 1991-January 1992, p. 158.
Berlin, Martin-Gropius-Bau; London, Royal Academy of Arts and London, Saatchi Gallery, *American Art in the 20th Century: Painting and Sculpture 1913-1993*, May-December 1993, no. 194 (illustrated in color).
Modern Art Museum of Fort Worth and SITE Santa Fe, *Agnes Martin/Richard Tuttle*, April-October 1998, p. 77, pl. 8 (illustrated in color).

LITERATURE:
J. Livingston, "Los Angeles: Agnes Martin, Nicholas Wilder Gallery," *Artforum,* v. 6, no. 4, December 1967, p. 62.
J. E. Young, "Exhibition at Nicholas Wilder," *Art International,* v. 14, March 1970, p. 86 (illustrated).
P. Schjeldahl, *Art of Our Time, The Saatchi Collection 1,* London, 1984, no. 76 (illustrated in color).

This work will be included in an upcoming *Catalogue raisonné* to be published digitally by Artifex Press.

Robert Ryman, *Winsor 5*, 1965. © 2015 Robert Ryman / Artists Rights Society (ARS), New York.

"My paintings have neither objects, nor space, nor time, not anything—no forms. They are light, lightness, about merging, about formlessness, breaking down forms"

—AGNES MARTIN

The ethereal, delicate, non-representational plains of Agnes Martin's *Happy Valley* capture not a valley in the conventional sense, but the precise *feeling* of a valley: the meditative joy precipitated by a valley's calm. With quiet drama, delicate draughtsmanship, and a subtle vocabulary, Martin creates a nuanced painting that is more infinite field than enclosed form. In *Happy Valley*, trembling graphite and ink lines and short, brisk white strokes of acrylic paint, applied repeatedly and purposefully, culminate to a pure visual experience that draws on the phenomenological world with the lightest of touches. "It's really about the feeling of beauty and freedom that you experience in the landscape," said Martin of her paintings (A. Martin in conversation with Irving Sandler, *Art Monthly*, no. 169, September 1993, p. 4). The present work, a hallmark 1960s painting, was made during a pivotal year of Martin's artistic trajectory: her work had reached what she believed to be its full maturity, and a combination of factors including her own growing fame led her to drive across the country, abandoning art-making for seven years. Exhibiting the artist's distinctive visual vernacular, *Happy Valley* leverages technical brilliance to reach transcendent emotion: the abstract sublime, the "basis for a sustained spiritual adventure" (P. Schjeldahl, "Brice Marden & Agnes Martin," *Art of Our Time*, Alistair Hicks (ed.), London, 1987, p. 37).

Happy Valley calls to mind that eternally cited, endlessly lovely line of Charles Baudelaire's poem *L'Invitation a Voyage*: "Là, tout ne qu'ordre et beauté, Luxe, calme, et volupté" ("There, all is order and beauty, Luxury, calm, and voluptuousness"). In this painting, subtly varied lines and delicate tonalities lend themselves to a material sensuality and a sense of nearly imperceptible animation, while a pared-down geometric vocabulary, impersonal brushstrokes, and monochromatic ground maintain a level of coolness and lightness. Visual harmony overtakes the grounds of the square canvas with slowness and certainty. Jennifer Higgie, Editor-in-Chief of *Frieze*, writes of Martin's abstractly geometric work: "Like pale perennials in a Modernist greenhouse, the grid supports the delicacy of her palette, its implication of infinity reinforcing the profound sense of renewal that lay at the heart of her use of repetition: a kind of thoughtfulness that cannot be rushed" (J. Higgie, "A Theory of Relativity," *Frieze*, Issue 92, June-August 2005, n.p.). Martin believed that through her use of geometry and the grid, she could empty a work of ego for a purer, even transcendent, state of consciousness. There are certainly Buddhist resonances in the work, though not explicitly. Martin was inspired by the Buddhist and Zen thought that avant-garde artists on the West Coast were exploring at the time, and she personally received lessons from two Taoist sages, Lao Tse and Chuang Tzu.

New Yorker art critic Peter Schjeldahl referred to Martin's signature gridded monochromes, which she developed in New York in the 1960s—the artist believed that she made her first true grid work in 1964, at the same time as she abandoned oils for acrylic paint—as "rational and sturdy form[s]… which liberated a rich vein of feeling" (P. Schjeldahl, "Brice Marden & Agnes Martin," *Art of Our Time*, Alistair Hicks (ed.), London, 1987, p. 37). Artist Ad Reinhardt championed Martin's new geometric work in the mid-60s, leading to her inclusion in the historic 1966 exhibition *Ten*, curated by Robert Smithson at Dwan Gallery. As "one of modern art's most original and most self-effacing artists," Martin is difficult to pin down (E. Gomez, "Agnes Martin: In Two New Books, A Life Revealed," *Hyperallergic*, 4 July 2015, n.p.). Her emphasis on balance speaks to a classical rigor; her

Agnes Martin Working in her studio, 1960, Photograph by Alexander Liberman. Alexander Liberman Photography Archive © J. Paul Getty Trust . Artwork: © 2015 Estate of Agnes Martin / Artists Rights Society (ARS), New York.

Eva Hesse, *Addendum*, 1967. Tate Gallery, London. © The Estate of Eva Hesse.
Courtesy Hauser & Wirth. Digital Image: © Tate, London / Art Resource, NY.

non-referential grid structure aligns her with Minimalism; and her all-over compositions evoke Abstract Expressionism. The artist's work doesn't only evade classification; it flickers in and out of existence. Martin destroyed the majority of her artistic production, targeting pieces that she believed were somehow inadequate or didn't fully capture her vision. She wrote about her art frequently and eloquently, as if penning a compulsive poetry. A fascinating figure, Martin was a stringent perfectionist, sometimes only eating one type of food for weeks on end so she could focus on her art, as well as rigorously private, particularly with regards to her homosexuality and her struggle with schizophrenia.

1967, the year in which she painted *Happy Valley,* was a particularly notable year for Agnes Martin. She abruptly stopped painting and put a grant from the National Endowment for the Arts toward a pickup truck and caravan, which she used to travel the United States and Canada for eighteen months, seemingly without direction. She relocated to a remote mesa in New Mexico where she isolated herself and refrained from painting for several more years. Various potential explanations have emerged for, as the artist's biographer Nancy Princenthal put it, "the year Martin went rogue." The South Street Seaport building in New York City that contained Martin's loft, where she lived by Ellsworth Kelly, Robert Indiana, James Rosenquist, Ann Wilson, Jack Youngerman, Jasper Johns, and Robert Rauschenberg, was going to be destroyed; her dear friend and mentor Ad Reinhardt had died in August of that year; or, as Arne Glimcher proposed, Martin had begun to be overwhelmed by the amount of attention and acclaim that her work was receiving. By 1967 the young Minimalists had taken Martin as their idol (interestingly, she identified as more of an Abstract Expressionist). Donald Judd reviewed two exhibitions of her work; Carl Andre laid metal plates out in grids on the floor, evoking her gridded compositions; and Sol LeWitt drew directly on the wall in a manner evocative of Martin's direct application of pencil to canvas. Fortunately, following this hiatus Martin returned to painting in the early 1970s, at which point she moved from penciled lattices to the spacious bands of pale color that would come to dominate her work by the mid-1970s.

Much revered in the art world for her technical rigor and uniquely contemplative work, Agnes Martin has been the subject of several retrospectives, most recently the major 2015 *Agnes Martin* retrospective at the Tate Modern in London which will travel to the Kunstsammlung Nordrhein-Westfalen in Düsseldorf, the Los Angeles County Museum, and the Solomon R. Guggenheim Museum in New York. She painted works such *Happy Valley* not only in relation to her own interior experience, but also with potential viewers in mind. In her mid-eighties, Martin said knowingly: "The value of art is in the observer…People who look at my painting say that it makes them happy…And happiness is the goal, isn't it?" (H. Cotter, "Agnes Martin, Abstract Painter, Dies at 92," *The New York Times*, 17 December 2004, n.p.).

Present lot illustrated (detail).

Agnes Martin's home and studio, Galisteo, New Mexico, 1979. Photograph by Donald Woodman.
© 2015 Artists Rights Society (ARS), New York.

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

14 B

BRUCE NAUMAN (B. 1941)

Untitled (Hand Group)

stamped with initials and dated 'B.N. 1997' (on the reverse)
phosphorous bronze
21 x 27 ½ x 7 in. (53.3 x 69.8 x 17.8 cm.)
Executed in 1997. This work is unique.

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

PROVENANCE:
Sperone Westwater Gallery, New York
Acquired from the above by the present owner, 1997

Bruce Nauman, *From Hand to Mouth*, 1967. © 2015 Bruce Nauman / Artists Rights Society (ARS), New York.

Present lot illustrated (detail).

Eadweard Muybridge, *Sequence with hand movement, plate 535 from 'Animal Locomotion' (collotype),* 1830-1904. Digital Image: Alinari / Bridgeman Images.

A work by one of the most significant artists of our generation, Bruce Nauman's *Untitled (Hand Group)* examines that fundamental building block of their craft: his or her hands. In the present work, phosphorous bronze hands interlace and abut as if to form some sort of ontological bulwark. Opaquely gestural, the hands appear to communicate meaning to one another in a manner that is virtually hieroglyphic to a viewer. They have a peculiar beauty—the wrists roughly hewn; the individual fingerprints and fine lines of the hands perfectly rendered in delicate detail; several of the meticulous fingertips transgressively indented with Nauman's thumbprints. Nauman first produced waxen body casts in the 1960s when he came of age as an artist; his 1967 wax cast *From Hand to Mouth*, which also explores the form of the hand in a sculptural language game, is a seminal work. In the mid-1980s, Nauman revisited and began to expand upon this line of aesthetic questioning, a development that gave rise to *Untitled (Hand Group)* in 1997. Whether working in freestanding sculptural objects, drawings, neon tubing, installations, videos, Body Art, sound pieces, or language games, postmodern master Nauman makes work that is resoundingly idiosyncratic. Drawing the viewer in with its wealth of surface variations, impenetrable gestures, and indubitably visceral presence, *Untitled (Hand Group)* is a potent picture of the explorations at the heart of an exceptional oeuvre.

With the present work Bruce Nauman delves into the language of the body (and, of particular interest to Nauman, the communicative abilities or inabilities of hands). Recalling the uncanny sculptures of Louise Bourgeois, the present sculpture features a collection of—an anagram of—cast hands, which have been made using body casts of plaster or wax. Each hand has performative digits that curl and extend in unique arrangements, wrists and fingers distinctly punctuated. In a sense, the piece feels "undone," or poised on the verge of wholly becoming. Its constituent hands feel fragmented, like a collection of cast body parts from Auguste Rodin's studio. Its bronze surface at once masterfully evokes the look and texture of skin and retains irregularities like bulges and perforations that testify to the casting process.

With *Untitled (Hand Group)*, Nauman works with an awareness of sculpture's traditions, but ultimately defies them, "focus[ing] on the process of making itself by analyzing the venerable tradition of casting" (N. Benezra, "Surveying Nauman, 1994," R. Morgan (ed.), *Bruce Nauman*, Baltimore, p. 120). His use of bronze in *Untitled (Hand Group)*, as opposed to the fiberglass, resin, or latex he employed earlier in his career, alludes to the artist's new relationship with the history of sculpture as he locates himself in its canon. In previous work by Nauman such as *From Hand to Mouth*, a wax-cast wall-hung sculpture of the

region of a body from its hand to its mouth, literal language is necessary to complete the pun or communicate the message. In the untitled work at hand, Nauman allows his sculpture to speak for itself.

Untitled (Hand Group) was made in 1997, shortly after a major Nauman exhibition that was organized by the Walker Art Center in Minneapolis and the Hirshhorn Museum in Washington D.C. and traveled to the Reina Sofia in Madrid and the Museum of Modern Art in New York. In the wake of the major retrospective, the artist retreated to his New Mexico home to read, think, and reset. *Untitled (Hand Group)* was among the first works that Nauman was inspired to make following this multi-year retreat from art-making.

Declared "the best—the essential—American artist of the last quarter-century" by art critic Peter Schjeldhal, Bruce Nauman is one of our most important contemporary artists (P. Schjeldahl quoted in C. Tomkins, "Western Disturbances: Bruce Nauman's Singular Influence," *New Yorker*, 1 June 2009, p. 73). Nauman's work has been a powerful influence on younger artists: as Andrew Solomon wrote in a 1995 article in *Times Magazine*, "Matthew Barney, Kiki Smith, Jenny Holzer, Mike Kelley, Robert Gober, Tony Oursler: none of these catch-names in contemporary art could have arrived without Nauman" (A. Solomon quoted in C. Tomkins, "Western Disturbances: Bruce Nauman's Singular Influence," *New Yorker*, 1 June 2009, p. 67). Crisscrossing media, Nauman's innovative, provocative, and highly conceptual oeuvre asks important questions about the nature of the creative act, often using the artist's own body as a starting point. From this premise the seminal artist has expanded the field of sculptural practice, mixing sculpture and performance to make avant-garde work that is deeply felt.

Bruce Nauman, *Human Sexual Experience*,1985, Collection Edward Ruscha, Los Angeles. © 2015 Bruce Nauman / Artists Rights Society (ARS), New York.

Installation view, Bruce Nauman, *Fifteen Pairs of Hands*,1996. Photograph by Michele Lamanna. Artwork: © 2015 Bruce Nauman / Artists Rights Society (ARS), New York.

Present lot illustrated (detail).

"I do not want to make a painting; I want to open up space, create a new dimension, tie in the cosmos, as it endlessly expands beyond the confining plane of the picture"

—LUCIO FONTANA

Edward H. White makes the first spacewalk in US history during Gemini 4 mission, June 3, 1965. ©NASA/ Roger Ressmeyer/ Corbis

Present lot illustrated (detail).

PROPERTY FROM A PRIVATE COLLECTION

°**15** B

LUCIO FONTANA (1899-1968)

Concetto spaziale, La fine di Dio

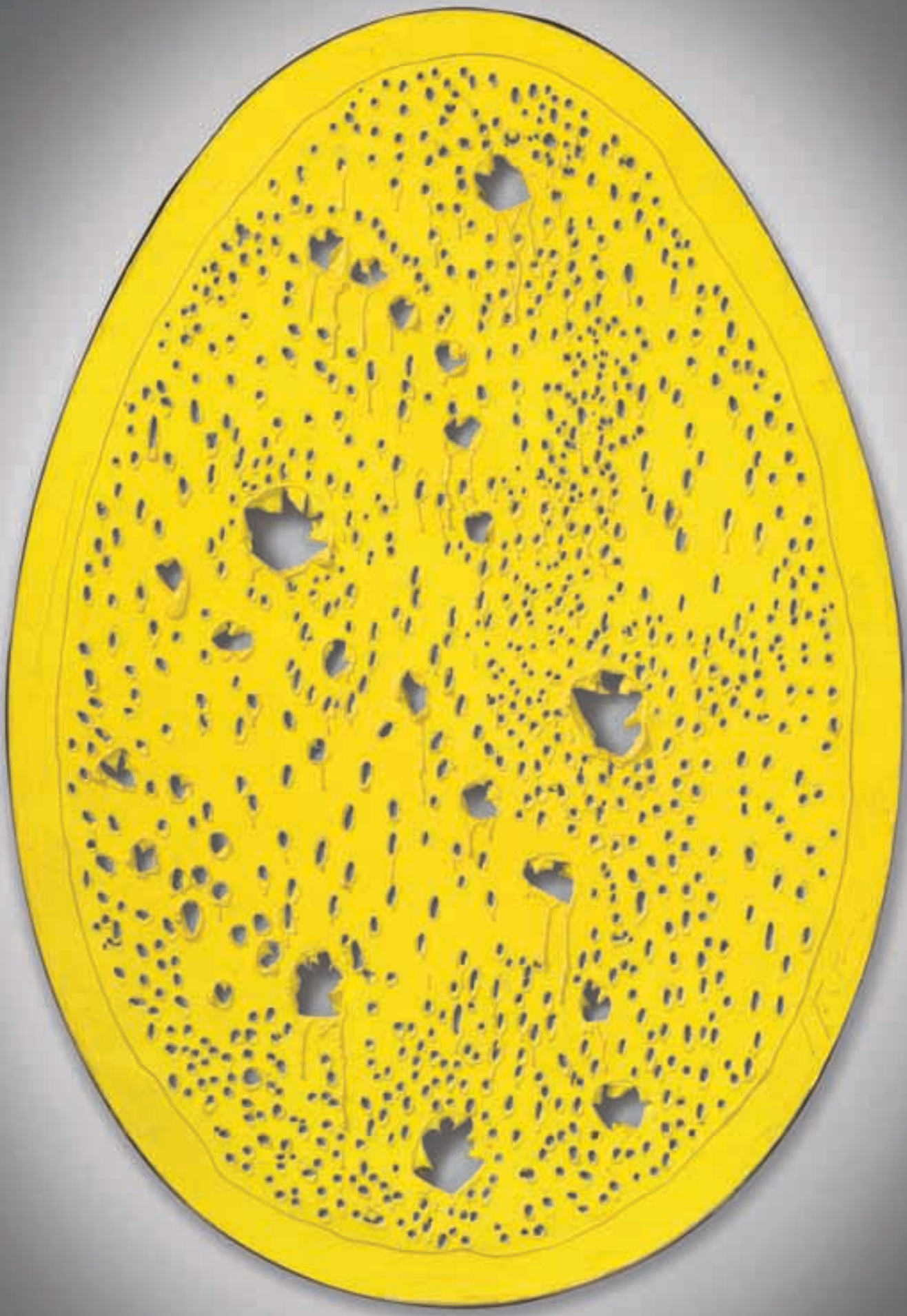
signed 'L. Fontana' (lower right); signed and titled '"La fine di Dio" L. Fontana' (on the reverse)
oil on shaped canvas
70 ¼ x 48 ½ in. (178.4 x 123.2 cm.)
Painted in 1964.

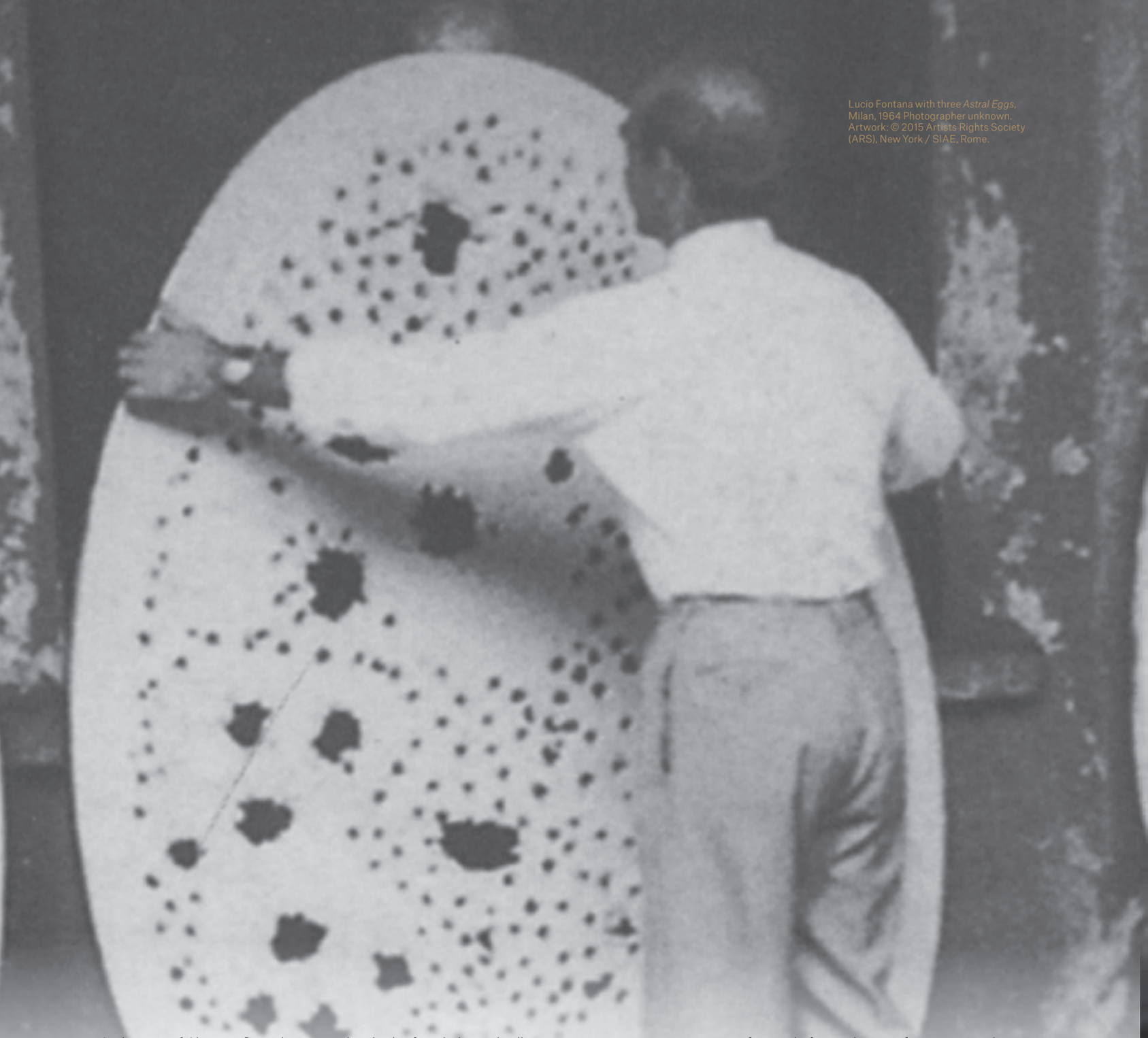
Estimate on Request

PROVENANCE:
Galerie Couturier, Paris
Private collection, Milan
Acquired from the above by present owner

EXHIBITED:
Kunsthaus Zurich, *Lucio Fontana: Concetto spaziale*, April–May 1976, p. 44, no. 93.
Bologna, Galleria Communale d'Arte Moderna, *Metafisica, del Quotidiano*, June–September 1978, p. 72 (illustrated).
Amsterdam, Stedelijk Museum, *'60 – '80 – Attitudes/ Concepts/Images-Performances, Dance, Music, Installation, Video, Film – A Selection from Twenty Years of Visual Arts,* April–July 1982, p. 120, no. 3 (illustrated).
Monaco di Baviera, Staatsgalerie Moderner Kunst; Darmstadt, Mathildenhohe and Kunsthalle Bielefeld, *Lucio Fontana*, December 1983–September 1984, p. 115, no. 93 (illustrated).
Toyama, Museum of Modern Art; Karuizawa, Museum of Modern Art Seibu Takanawa; Tokyo, Seibu Museum of Art; Fukushima, Iwaki City Art Museum and Amagasaki, Seibu Tsukashin, *Lucio Fontana*, April–December 1986, p. 86, no. 80 (illustrated).
Paris, Musée National d'Art Moderne, Centre Georges Pompidou; Barcelona, Fundació Caixa de Pensions; Amsterdam, Stedelijk Museum and London, Whitechapel Art Gallery, *Lucio Fontana*, October 1987–September 1988, p. 257 (illustrated in color).
Verona, Palazzo Forti, *Lucio Fontana: Metafore Barocche*, October 2002–March 2003, pp. 105 and 126, no. 46 (illustrated in color).

LITERATURE:
E. Crispolti, *Lucio Fontana: Catalogue Raisonné des Peintures, Sculptures et Environnements Spatiaux Rédigé, v. II,* Brussels, 1974, pp. 138-139, no. 64 FD 5 (illustrated).
E. Crispolti, *Fontana: Catalogo Generale, v. II,* Milan, 1986, p. 473, no. 64 FD 5 (illustrated).
"Asi buscò Lucio Fontana, un artista mistico y sensual, desgarrar el corazòn de la materia. La Caixa de pensions presena una antologica del argentino," *ABC,* Madrid, 9 February 1988 (illustrated).
L. Cirlot, "Lucio Fontana, una nueva concepciòn espacial," *Diagonal,* Barcelona, 6 March 1988 (illustrated).
S. Erasquin, "VI Bienal para jovenes creadores, Oteiza y Lucio Fontana. Las cajas catalanas se abren a lo nuevo y destapan el tarro de la esencia artistica," *Expansion,* Barcelona, 27 February 1988 (illustrated).
K. Puig, "Lucio Fontana o la pasiòn por el cencepto espacial," *Grup Caixa Magazine,* Barcelona, January 1988, p. 3 (illustrated).
E. Rabat, "'Zero,' alli donde il fuego arde con viveza," *La Vanguardia,* Barcelona, 15 March 1988 (illustrated).
E. Crispolti, *Fontana: Catalogo Ragionato di Sculture, Dipinti, Ambientazioni, v. II,* Milan, 2006, p. 667, no. 64 FD 5 (illustrated).





Lucio Fontana with three *Astral Eggs*, Milan, 1964 Photographer unknown. Artwork: © 2015 Artists Rights Society (ARS), New York / SIAE, Rome.

At the apex of Abstract Spatialism is a select body of work that radically expanded painting's possibilities in the postwar age: Lucio Fontana's celebrated *Concetto Spaziale, La fine di Dio (Spatial Concepts, The End of God)*. The avant-garde series, of which the present vivid yellow work is a striking exemplar, consists of large, sumptuous, viscerally pierced "eggs" which Fontana painstakingly oil-painted in seductive, bold monochromes. The ovoid masterpieces communicate scientific and religious principles aesthetically, in a Neo-Modernist fashion. Fontana executed his *magnum opus* between March 1963 and February 1964 on the occasion of three important exhibitions of his work in Zurich, Milan, and Paris. Today, these works are viewed as the culmination of the artist's philosophical and aesthetic explorations of space: the crystallization of these investigations into a form lyrically constellated with punctured voids. The rhythmically repeated, irregular hole (*buchi*) or puncture (*graffiti*) on a bright ground is instantly recognizable as a hallmark of Fontana's distinctive aesthetic and was central to his ethos. To Fontana these epiphanic apertures didn't only violate the picture plane; they were also a portal inviting the viewer to access a new conception of space befitting the age of astronauts, when technological advances were tearing apart long-held visions of the universe. In the *Concetto Spaziale, La fine di Dio* series, Fontana sought to represent a spiritual boundlessness, the embodiment of "infinity, the inconceivable thing, the end of figuration, the principle of the void" (L. Fontana quoted in *Lucio Fontana*, exh. cat., Palazzo delle Esposizione, Rome, 1998, p. 244). The decision to embed these punctures in an egg form—implicitly associated with regeneration, rebirth, and the cosmos and tied up with theories about the form of the universe—brought the generative potential of the holes to a peak. Shockingly contemporary, the *La fine di Dio* series transcends the limitations of painting and sculpture. Synthesizing space and form, Fontana's series emerged as a "spatial concept" presciently predicting Rosalind Krauss's influential essay *Sculpture in the Expanded Field* fifteen years before it was written. The *La fine di Dio* series is widely considered to be the aesthetic and conceptual pinnacle of the Modern master's celebrated oeuvre, and equivalent works to the one at hand can be found in esteemed museum collections including those of the Centre Pompidou in Paris and the Museo Nacional Centro de Arte Reina Sofia in Madrid.

Yves Klein, *Untitled (F 45)*, 1961. Museo Nacional Centro de Arte Reina Sofia, Madrid. © Yves Klein / Artists Rights Society (ARS), New York / ADAGP, Paris, 2015.

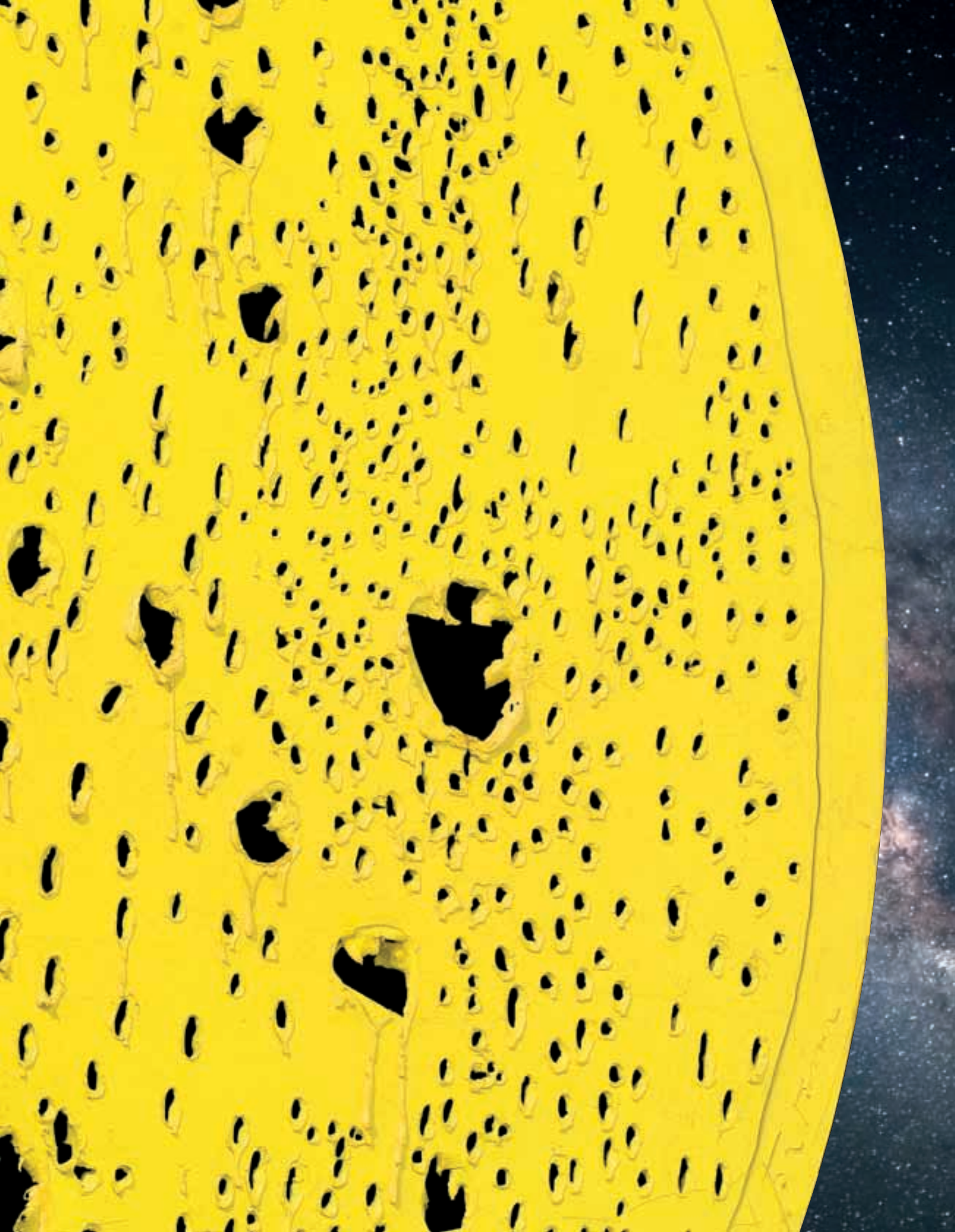
The present masterwork, a marriage of avant-garde and ultra-baroque aesthetics, consists of a large, sleek, monochromatic, egg-shaped canvas that has been dramatically punctured and perforated by allover holes. In their irregular patterning these heterogeneous holes, particularly gracefully in the present ovoid, swirl to form astral arabesques. The decision to violently, viscerally puncture the canvas—the Fontana autograph, as it were—had its basis in the artist's belief that "making a hole was a radical gesture that broke the space of the picture and that said: after this, we are free to do what we want" (L. Fontana quoted in G. Ballo, "On Lucio Fontana," *Lucio Fontana*, exh. cat., Palazzo delle Esposizione, Rome, 1998, p. 247). The egg-shaped canvas, which is of human height (just slightly taller than the artist himself), required special made-to-measure stretchers. Fontana traced over the stretcher bar for a single, fine line that would circumscribe the egg, rendering the work wholly self-contained. The artist painted the canvas with thick, smooth coats of oil paint in a single bright yellow hue to form a gleaming seductive surface with a perfect finish. While the paint was still wet, Fontana used a sharp tool to gouge the piece. He then clawed at the canvas, poking fingers and even a whole hand through the punctures in order to enlarge them to a desired, occasionally craterous, size. He took great pleasure in the paint that encrusted around the holes during this process and often added to it to create projecting mounds that complicated the work's topography. The lushly painted and perforated result of this painstaking process, *Concetto Spaziale, La fine di Dio*, is both "a sculpture, in the world, rather than a world itself" and a site through which "the metaphysical realm behind the world of illusions streams" (E. Crichton-Miller, "Review: Lucio Fontana at the Musée d'Art Moderne, Paris," *Apollo Magazine*, 12 May 2014, n.p. [accessed online]). The viewer can get lost in the gorgeousness of *La fine di Dio*'s surface, the elegance of its ovoid form, or in the void behind it to which the holes permit access. Nearly two decades prior to the creation of the seminal series, the artist described his broad artistic vision in a Spatialist manifesto entitled "Manifesto Blanco" (White Manifesto): "What is necessary is to overcome painting, sculpture, poetry, and music. We need a more comprehensive art that meets the requirement of the new spirit" (L. Fontana in 1946 quoted in J. Nechvatal, "Lucio Fontana's Proto-Technologism," *Hyperallergic*, www.hyperallergic.com). In the present work, Fontana's vision of a groundbreaking art befitting the zeitgeist finds its manifestation.

The *La fine di Dio* works emerged during a period of great prosperity in Italy. Following *il miracolo economico* in the 1950s, the country was booming financially and culturally. Milan in particular

Constantin Brancusi, *The Beginning of the World*, 1924. Musee National d'Art Moderne, Centre Georges Pompidou, Paris. © 2015 Artists Rights Society (ARS), New York / ADAGP, Paris. Digital Image: © CNAC / MNAM / Dist. RMN-Grand Palais / Art Resource, NY.

Present lot illustrated (detail).

Lucio Fontana creating *buchi*, 1964. Photo Ugo Mulas © Ugo Mulas Heirs. All rights reserved. Artwork: © 2015 Artists Rights Society(ARS), New York / SIAE, Rome.



Caspar David Friedrich, *Mountainous River Landscape at Night*, 1830-35. Neue Galerie, Kassel.
Digital Image: © Museumslandschaft Hessen Kassel / Arno Hensmanns / Bridgeman Images.

thrived as a chic metropolitan center whose automobile designers, film producers, and fashion designers inspired cosmopolites the world over. The new "international chic" associated with the Italian lifestyle developed its own brand of universally attractive visual formalism: Neo-Modernism. While Fontana's work is profoundly philosophical, it also functions within this Neo-Modernist mode. The sleek, elegant egg with its flamboyantly colorful, shiny paint—in some iterations of *La fine di Dio*, the egg is also flecked with glitter—calls to mind the glossy luxury of 1960s Italy. Sculptor and painter Sidney Simon described the texture of the *La fine di Dio* works as "that of *La Dolce Vita*: flashy...and brilliant" (S. Simon in A. White, *Lucio Fontana: Between Utopia and Kitsch*, Cambridge, 2011, p. 262). At the same time, the period witnessed major scientific progress. Fontana was fascinated by the scientific advances of his day, most notably space travel, and he frequently explored the broad notions raised by these discoveries in his art. Just two years before Fontana began the *La fine di Dio* series, a human (Russian cosmonaut Yuri Gagarin) orbited the earth for the first time, and Americans had publicly proclaimed their goal to land a man on the moon (which they did, in 1969). Around the same time, photographs from space had become wildly popular, sparking the imagination in the picture press and cinema. Fontana believed that man's progress in space had produced radical new ways of thinking and being, and a new perspective on the human experience. To him, the holes of *Concetto Spaziale, La fine di Dio*—tiny portals into the void—evoked "man's suffering in space, the suffering of the astronaut, who is squashed and compressed...The man who flies in space is a new kind of man, with new sensations, above all painful" (L. Fontana cited in *Lucio Fontana*, exh. cat., Palazzo delle Espsizioni, Rome, 1998, p. 244). The punctures, with their transgressions and open-ended distortions of space, have also been compared to black holes. Fontana believed the new understanding of matter and the universe catalyzed by space exploration had given spirituality a new context. He proclaimed, "Today it is certain, because man speaks of billions of years, of thousands and thousands of billions of years to reach, and so, here is the void, man is reduced to nothing...Man will become like God, he will become spirit" (L. Fontana quoted in *Lucio Fontana*, exh. cat., Palazzo delle Espsizioni, Rome, 1998, p. 246). In line with Fontana's conception of modern man, *Concetto Spaziale, La fine di Dio* is at once spiritual in its highly conceptual sculpting of negative space and physical in its embeddedness in a monumental form with great physical presence.

With outer space on his mind, Fontana brought a whole new dimension of space to modern art, a dimension that captured the existence of man in a limitless cosmos. To that end, *La fine di Dio*—"End of God" being a play on philosopher Friedrich Nietzsche's famous 1882 proclamation that God is dead—presents a conception of the divine retooled for the contemporary age. Fontana, who had been raised in the predominantly Catholic nations of Italy and Argentina, had taken several commissions from the Church throughout his artistic career. Not long before commencing the *La fine di Dio* series Fontana was commissioned to illustrate the bible. In this illustrative work the artist strove to evoke yet elevate, update, and universalize traditional religious imagery. Religion and religious iconography were certainly on Fontana's mind as he conceptualized the mystic icon that characterizes the ovoid series. "*La fine di Dio*," wrote Gillo Dorfles, "means the beginning of a new semantics, the semantics of an eternal symbol that continuously renews itself in the diversity of its incarnations and the numerousness of its interpretations" (G. Dorfles, *Lucio Fontana: Le* Ova, exh. cat., Galleria dell'Ariete, Milan, 1963). Before solidifying the title for the series, the artist consulted a priest, who "confirmed that the Bible speaks of the Infinite, Invisible, and Non-Definable in relation to God" (P. Gottschaller, *Lucio Fontana: The Artist's Materials*, Los Angeles, 2012, p. 107). Reassured, Fontana went forward with his depiction of the divine as a universal, generative void in which human beings could lose themselves. In fact, the artist professed that the series was an "act of faith," a way to convey his hybrid spiritual beliefs in a new Atomic Age (L. Fontana in conversation with Carla Lonzi, *Autoritratto*, Bari, 1969, p. 169).

The holistic egg form is replete with interesting connotations, both for Lucio Fontana personally and in the egg's potent symbolism cross-culturally. During the artist's classical training at the Scuola del Marmo at the Brera Academy from 1928 to 1930, his teacher Adolfo Wildt assigned him the exercise of sculpting a perfect egg in marble; this was likely the first ovoid

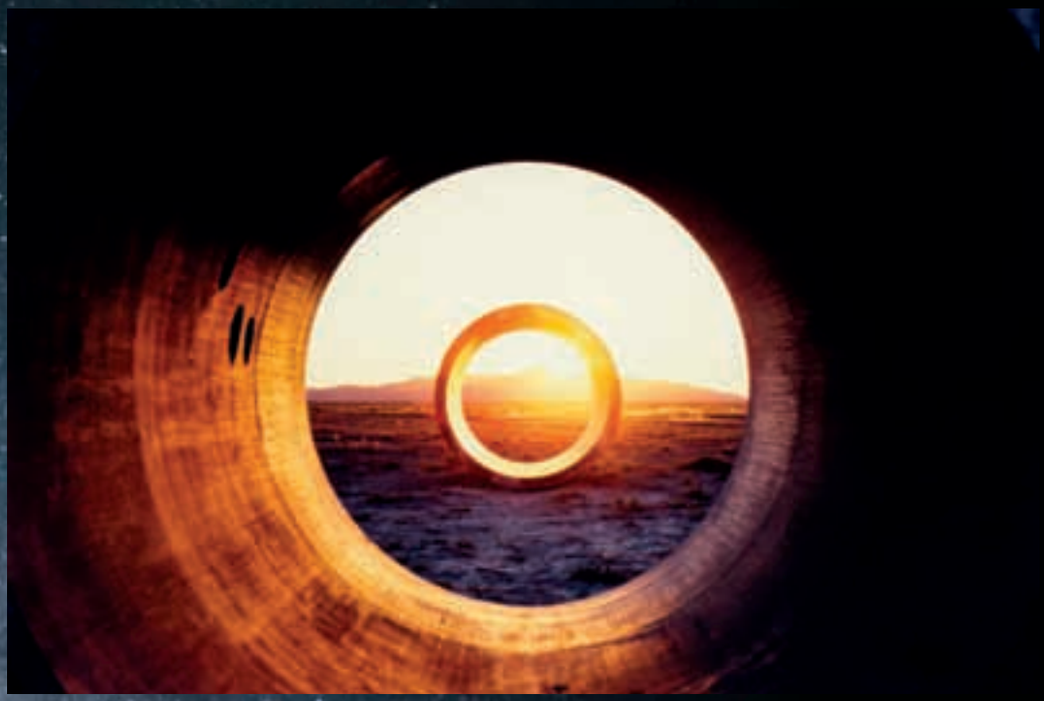
Present lot illustrated (detail).

Texas, McDonald Observatory, Silhouette of Hill. Photograph by © Mark de Leeuw/ Tetra Images/Corbis.

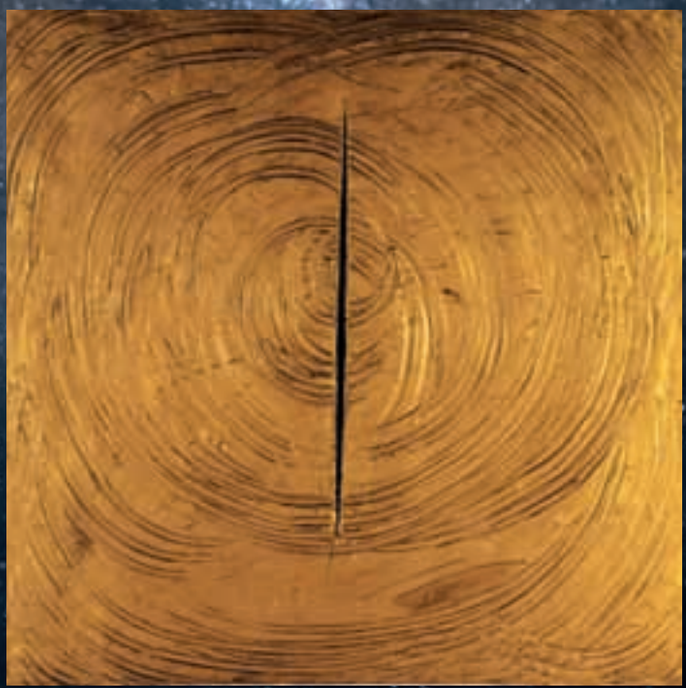
"The 'Fine di Dio' (End of God) series...is the most vivid manifesto of Fontana's near ecstatic method, in which he tore apart an edifice of metaphysical values as much as a painted surface"

—BRIONY FER

The sun during a total eclipse. Photographed by Roger Ressmeyer.
© Roger Ressmeyer/CORBIS



Nancy Holt, *Sun Tunnels: Sunrise and Sunset*, 1976. Great Basin Desert. Photograph by Nancy Holt.
© Holt-Smithson Foundation/Licensed by VAGA, New York, NY.



Lucio Fontana, *Concetto spaziale, Venice Was All Gold*, 1961. Museo Thyssen-Bornemisza, Madrid.
© 2015 Artists Rights Society (ARS), New York / SIAE, Rome.

Texas, McDonald Observatory, Silhouette of Hill. Photograph by © Mark de Leeuw/
Tetra Images/Corbis.

ever created by Fontana. It is not difficult to imagine the artist wanting to revisit this exercise from the formative years of his academic training through the lens of his mature style of "creative destruction" (likely with another marble egg, Constantin Brancusi's famous *The Beginning of the World* (1920), in the back of his mind). Fontana's 1959-60 *Nature* cycle of large terracotta spheres evocative of seeds—or more cosmologically, meteorites—were a significant stepping stone to the fully formed egg canvas of the *La fine di Dio* series; the artist also anticipated *La fine di Dio* with a series of small sketches in 1962, pen-and-ink drawings which depicted dotted ovals and were inscribed with "la finedio." The *La fine di Dio* works were originally exhibited in solo shows under the title "Le Ova" ("The Eggs") at Galleria dell'Arte in Milan in 1963 and under the title "Les Oeufs célestes" ("The celestial eggs") at Galerie Iris Clert in Paris in 1964. As an archetypal—biological—image of birth and regeneration, the egg was a potent symbol for Fontana's exploration of the birth of a new way of being in the age of space travel and missile technologies. Culturally the egg is ascribed certain mystical, cosmological connotations, as evidenced by its role in creation stories of the Ancient Egyptian, Chinese, Greek Orphic, Hindu, and pagan traditions. In Christianity, Easter eggs symbolize the tomb from which Jesus sprung and thus eternal life, while Judaism views the egg as a reminder of the circle of life. Fontana certainly had the egg's virtually universal connotations of new life and a new universe—of an end that gave way to a beginning—in mind when he selected the highly symbolic, visually pleasing form of *Concetto Spaziale, La fine di Dio*.

Lucio Fontana's *Concetto Spaziale* (Spatial Concepts), at their clear zenith with the *La fine di Dio* series, are "at once transcendent and technologizing, cosmic and material" (B. Fer, "Immodest Proposals: The Art of Lucio Fontana," *Artforum*, November 2014, p. 238). The present piece, in a yellow evocative of the sun of a new day, beautifully encapsulates Fontana's belief in a brave new world, accessible through punctures and gashes. In the artist's own words, "Art is going to become infinite, immensity, immaterial, philosophy... Enough with the bourgeois function of art. Open the doors" (L. Fontana in 1968 quoted in A. White, "Lucio Fontana: Between Utopia and Kitsch," *Grey Room* no. 5, Fall 2001, p. 73).

Lucio Fontana with La fine di Dio, Paris, 1964. Photograph by Shunk-Kender. © J.Paul Getty Trust. The Getty Research Institute, Los Angeles. Artwork: © 2015 Artists Rights Society (ARS), New York / SIAE, Rome.

PROPERTY OF A PRIVATE AMERICAN COLLECTION

◦ **16** B

ALBERTO BURRI (1915-1995)

Bianco Plastica

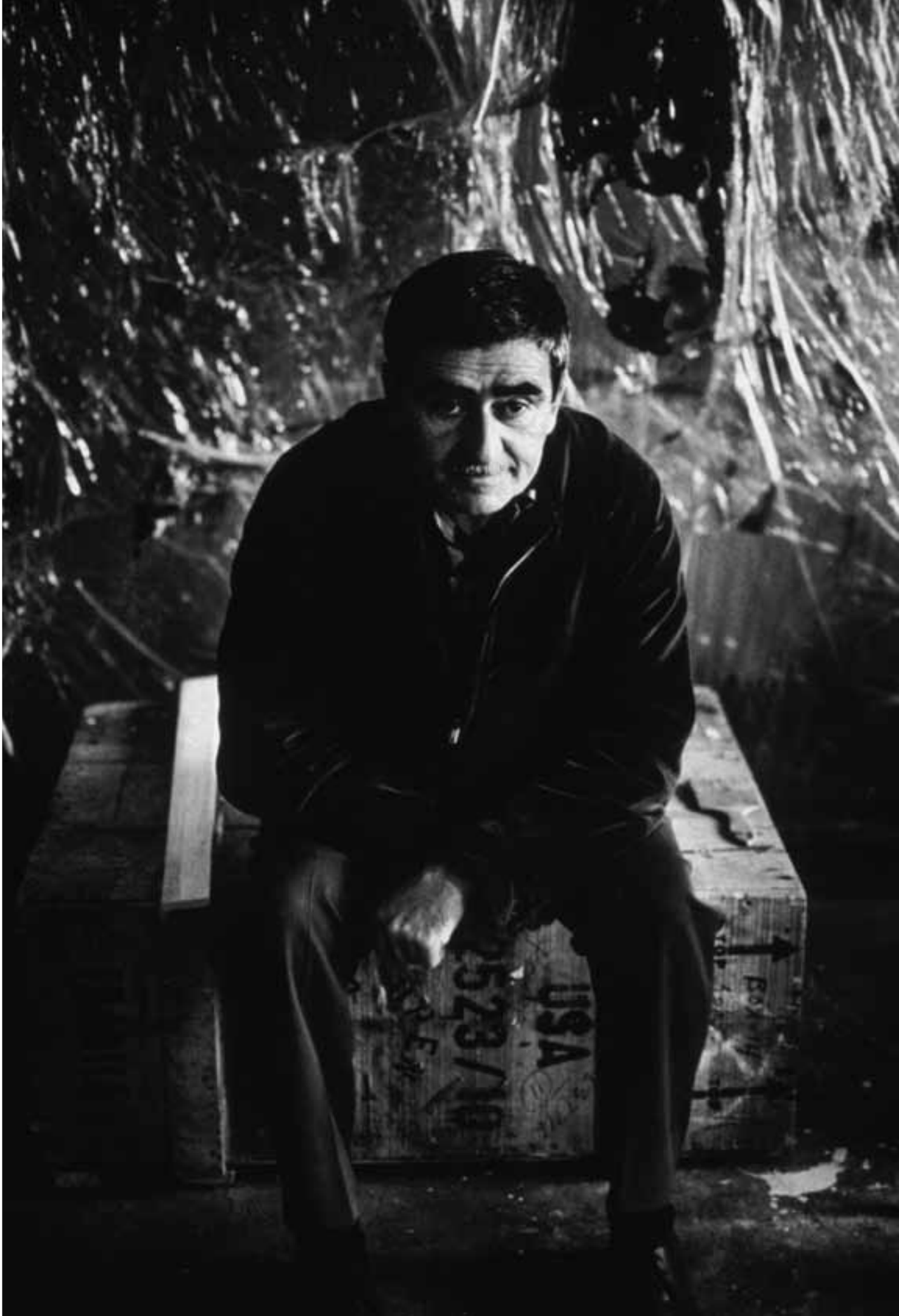
signed and dated 'Burri 67' (on the reverse)
plastic, acrylic, combustion, vinavil on cellotex
61 3/8 x 78 7/8 in. (156 x 200.5 cm.)
Executed in 1967.

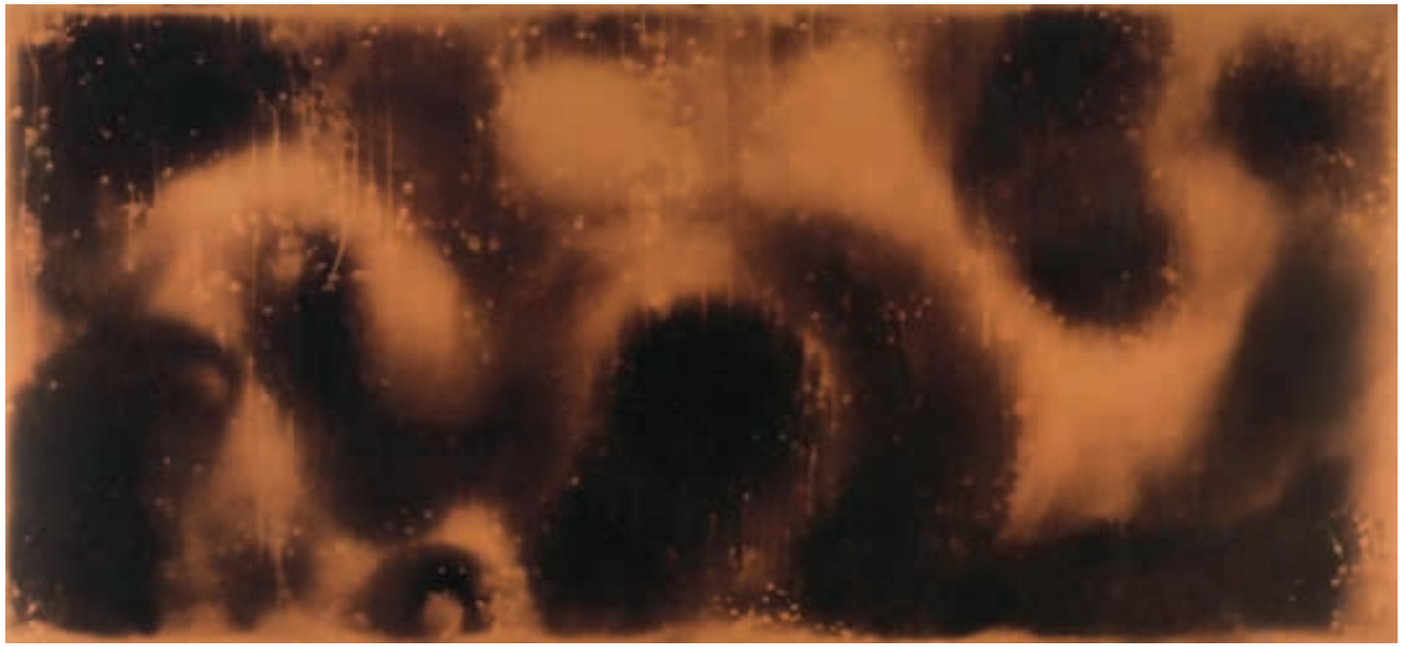
$2,500,000-3,500,000

PROVENANCE:
Estate of the Artist, Città di Castello
Luxembourg & Dayan, New York
Acquired from the above by the present owner

EXHIBITED:
Milan, Galleria Blu, *Opere recenti di Burri,* January 1968, p. 19 (illustrated).
Milan, Palazzo Citterio di Brera, *Burri,* May-July 1984, p. 119, no. 99 (illustrated).
Madrid, Museo Nacional Centro de Arte Reina Sofía, *Alberto Burri,* March-May 2006.

LITERATURE:
M. Calvesi, *Alberto Burri,* Milan, 1971, p. 78 (illustrated).
Fondazione Palazzo Albizzini, ed., *Burri. Contributi al catalogo sistematico*, Cittá di Castello, 1990, pp. 202-203, no. 856 (illustrated in color).





Yves Klein, *Untitled (F 24)*, 1961. © Yves Klein / Artists Rights Society (ARS), New York / ADAGP, Paris, 2015.

Executed in 1967, *Bianco Plastica* is a stunning example of Alberto Burri's celebrated series—a luminescent, ethereal horizontal expanse that features a lyrical dispersal of linear elements across a textured open field. What may at first seem a rendering of atmospheric effects or a burst of abstract expressionistic gestures is in fact an assault on the material foundation of the traditional easel picture, its canvas support and imagistic surface. Burri created his radical abstractions through a physical processes carried out on the surface of the picture plane—an event which becomes, for the viewer, a tactile experience as Burri re-conceptualizes what a painting can be. The present work is a singularly powerful expression crowning the creative trajectory the artist undertook in the decades after the Second World War, as in 1958 he discovered a material outside tradition, a material that was radical in its implications. The chemical structure of Celotex, an industrial particle board, was unknown, yet it would lead the artist to his startlingly inventive series of works of the 1960s, the *Bianco Plastiche*. Cesare Brandi, the curator of the first exhibition in the United States of these works wrote on the occasion in 1962, "They represent a fresh and dazzling departure... the culmination of all Burri's precious experiment... But in the direct line which leads from the [earlier work], they constitute an astonishing novelty..." (C. Brandi, *Alberto Burri*, New York, Marlborough-Gerson Gallery, Inc., 1963, p. 5).

Burri, in effect, paints with smoke, rendering its effect on acetate and the Celotex support. In so doing, he reconceptualizes the picture plane in transparent tones that feature sooty multidirectional filaments—the effect of scorching the material with a lighted torch and capturing the smoke which then fuses with the residue of Burri's chosen material. Draping the surface horizontally, he investigates transparent layering, creating "skins" of transparency that reflect light, dazzling the viewer with their luminescent glow. This reflective property calls attention not only to aesthetic pleasure, but also to the materiality of the work itself. Concerned with the ubiquitous use of plastic in an industrialized society, Burri calls attention to its use in commercial products. The curator and art historian Gerald Nordland writes that among Burri's "mental processes" is the sense of material reversal, to turn the cheapness, even falseness, of everyday materials into an object of higher contemplation through art: "Why should [this plastic substance] not be the perfect subject for an alchemical transmutation in which the shameful and discarded is reformed in the artist's sensibility not the perfect body' of art?" (G. Nordland, *Alberto Burri: A Retrospective View 1948-1977*, exh. cat., The Frederick S. Wight Art Gallery, Los Angeles, 1977, p. 56).

Burri's use of plastic materials evolved during the 1960s. Drawing on the transparent qualities and Burri's own manipulation through flame and layering, the artist entered his next phase, the *Bianco Plastica*, in 1965. Touching the synthetic materials with acrylic paint, Burri arrived at a vibrant luminescence that achieves its smooth texture through a combination of effects—the traces of smoke lines, the reflection of plastic laid over the white Celotex, much as a painter might cover a gessoed ground. The effect

Lucio Fontana, *Concetto spaziale, Attese*, 1965. © 2015 Artists Rights Society (ARS), New York / SIAE, Rome.

Piero Manzoni, *Achrome*, 1958-1959. Solomon R. Guggenheim, New York.
© 2015 Artists Rights Society (ARS), New York / ADAGP, Paris. Digital Image: The Solomon R. Guggenheim Foundation / Art Resource, NY.

is almost of a mystical landscape, where light filters through the reflecting plastic to create a series of thread-like sinews that structure the pictorial field in an allover richness of optical and tactile experience. The power and beauty of his "landscapes" bring to mind the theatrical glow of a Rembrandt etching, for example his nocturnal landscapes, such as one might find in *The Angel Appearing to the Shepherds*, 1634. And yet, in Burri, the effect could also seem as if land has been scorched. Burri's provocation, his brilliant critical interrogation of the tradition of painting, results in works that are both material statements and aesthetic ones. *Bianco Plastica* has an elegance, an understated chromaticism, a subtle relationship between dark and light, between ethereal and corporeal that is both subtle and profound.

Currently the subject of a major retrospective at the Solomon R. Guggenheim Museum in New York, Burri is best known for his collages using unconventional materials. Called *Sacchi*, Burri patched together sacks and other discarded materials, and through the process catalyzed the Italian art movement known as Arte Povera. Artists such as Giovanni Anselmo, Alighiero Boetti, and Michelangelo Pistoletto explored throwaway materials, using discarded clothing, rags, and twigs to challenge the pervading painterly aesthetic. With consummate hand-wrought skills, Burri manipulates materials to call into question their history and meaning. In all of Burri's production, what is apparent is the specific hand of the artist, the authorial manipulation that sublimates materials conventionally outside the fine arts to a signature aesthetic. This aesthetic carries for the artist the analogy of a flame, with its dynamic quality, its shape-shifting energy that in an almost uncontrolled, chance-based process creates extraordinary patterns of lines, craters, crackling, and graying effects of vaporized mist. The tension between masterly control and automatism, between material and immaterial, between ephemeral and tactile redound to the significance of their radical and uncompromising aesthetic. To quote Nordland once again, "[Burri] built upon the non-verbal, the thing itself, the intensely real.... He is spoken to by the materials and he releases their messages to the world" (G. Nordland, *ibid.*, p. 49).

Present lot illustrated (detail).

PROPERTY FROM A PRIVATE NEW YORK COLLECTOR

17 B

CY TWOMBLY (1928-2011)

Untitled

signed and dated 'Cy Twombly 1971' (on the reverse)
oil-based house paint, oil paint, wax crayon and lead pencil on canvas
58 ⅛ x 77 ⅛ in. (147.6 x 195.8 cm.)
Executed in 1971.

Estimate on Request

PROVENANCE:
Galleria Gian Enzo Sperone, Turin/Rome
Erich Marx, Berlin
Thomas Ammann Fine Art, Zurich
Daros Collection, Switzerland
Acquired from the above by the present owner

EXHIBITED:
Philadelphia, University of Pennsylvania, Institute of Contemporary Art and San Francisco Museum of Art, *Cy Twombly: Paintings, Drawings, Constructions, 1951-1974,* March-June 1975, pp. 24, 26, 47 and 54 (illustrated).
Nationalgalerie Berlin and Mönchengladbach, Städtisches Museum Abteiberg, *Joseph Beuys, Robert Rauschenberg, Cy Twombly, Andy Warhol: Sammlung Marx*, March -September 1982, p. 137, no. 71 (illustrated in color).
Zurich, Daros Collection, *Audible silence: Cy Twombly at Daros,* May-September 2002, pp. 14-15 and 101, no. 17 (illustrated in color).
New York, Dominque Lévy, *Audible Presence: Lucio Fontana, Yves Klein, Cy Twombly,* September-November 2013, pp. 137-139 (illustrated in color).

LITERATURE:
Neue Malerei in Deutschland, exh. cat., Munich, Haus der Kunst, 1983, p. 57, no. 50 (illustrated in color).
Städtisches Museum Abteiberg Mönchengladbach, ed., *Kurzführer durch das Städtische Museum Abteiberg Mönchengladbach,* Mönchengladbach, 1988, pp. 40-41 (illustrated).
H. Bastian, ed., *Cy Twombly: Catalogue raisonné of the Paintings, Volume III 1966-1971,* Munich, 1994, pp. 284-285, no. 138 (illustrated in color).
R. Langenberg, *Cy Twombly, Eine Chronologie gestalteter Zeit,* Hildesheim and New York, 1998, p. 156.
P. Fischer, ed., *Abstraction, gesture, écriture. Paintings from the Daros Collection*, Zurich, 1999, p. 82, fig. 42 (illustrated in color).

Umberto Boccioni, *States of Mind III: Those Who Stay*, 1911. Museum of Modern Art, New York.
Digital Image: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

Cy Twombly, 1966. Photograph by © Estate of Horst P. Horst / Conde Nast. Artwork: © 2015 Cy Twombly Foundation.

"It's instinctive in a certain kind of painting...It's like a nervous system. It's not described, it's happening. The feeling is going on with the task. The line is the feeling, from a soft thing, a dreamy thing, to something hard, something arid, something lonely, something ending, something beginning."

—CY TWOMBLY

Charged with visceral energy, a deluge of hurried lines hurtles across the canvas in fluent diagonal striations intersecting and overlapping with a series of crescent-shaped figures that follow a graduated trajectory from left to right. These arched figures seem to simultaneously swell even as they disintegrate in a downpour of muscular strokes—blues, purples, whites that obliterate its progress. With a gestural force of rare keenness, Twombly's cursive lines convey an explosion of effervescence, a sense of atmospheric intoxication that would have been palpable to the artist in the environs of Rome. For *Untitled* is a painting about elements, conjuring up the sky and clouds that so inspired and engaged him. In this sublimely beautiful work, Twombly invokes an aesthetic of ethereality, a dialogue between the classical Mediterranean that surrounded him and their calligraphic transcription.

Untitled was executed at the height of Twombly's creative involvement with his celebrated series of *Blackboard* paintings, begun in 1966 and named for the grayish ground that resembled the slate of school blackboards. These works marked a significant turn away from his earlier white-ground paintings with their lyrical references to mythology and classical history. The feverish markings on grey-ground in the earlier works of the series featured running loops in delineated rows. "These are 'signature' images in several senses," noted curator Kirk Varnedoe, "because they ostensibly present an abstracted, wordless essence of the handwriting that is associated with so much of Twombly's work; and because they vividly embody, again and in renewed form, the artist's willingness to take on the most unpromising premises as the basis of his art" (K. Varnedoe, "Inscriptions in Arcadia," in *Cy Twombly: A Retrospective*," exh. cat., New York, The Museum of Modern Art, 1994, p. 41).

The present work recalls the dispersed slashes of futurist artists, among them Umberto Boccioni's effects of distortions on bodies in a blaze of speed, Giacomo Balla's iridescent interpenetrations that render electromagnetic waves, and Carlo Carrà's vibrant reimagining of physical motion. From Boccioni's extraordinarily vibrant chromatic slashes rendering both kinetic dynamism and simultaneous occurrences, Twombly drew a fevered desire to make marks in brilliant explosive forms. *Untitled* celebrates such fevered inscriptions, but also reaches back in history to the painterly celebrations of new industries and modes of transportation. One thinks of Joseph M. W. Turner's vaunting of the railway in *Rain, Steam, and Speed - The Great Western Railway* or Monet's overlapping striated clouds in his *Le Gare St. Lazare* rendered in the same hues as Twombly's own grays, blues, and whites. *Untitled* is every bit as evocative of atmospheric disturbances—the visceral charge of light piercing atmosphere, the motion of air, water, and machine, the transcriptions of time and space. It is also an embrace of the luminescence of the Mediterranean, much as Monet would capture in the obsessive allover canvases of his late period. For just as Monet obsessively overlaid his images with strong gestures that implied transparency, so Twombly's markings are scenes of intimacy, where fragmentation and iteration are lit by spellbinding aura and an impression of constant flux.

Twombly's approach to painting and physical gestures was rooted in Abstract Expressionism, such as Jackson Pollock demonstrated in his extraordinary works of the late 1940s where the surface is entirely controlled from edge to edge and corner to corner. Yet Twombly took such notions to unimagined heights. First, he resists Cubist structure, which is to say unlike the paintings of Pollock and Willem de Kooning whose markings are dense and compact, Twombly's canvases are open fields, his forms free-floating as if they might go on infinitely, and his framing edges limitless. He fills his canvas with markings in oil, wax crayon, and pencil in a flurry of activity that expresses the infinite extensibility of the flat picture plane. Essential to the effect of the work, Twombly moves away from anchoring a central image projected against a ground and instead engages every inch of the pictorial field as an arena in which to enact his expressive intent. Further, Twombly, like de Kooning before him, experimented with the notion of "deskilling," unlearning traditional drawing in order to express a kinetic immediacy. Yet it was against the expressive gestural action of Abstract Expressionism that

Vincent van Gogh, *Enclosed Wheat Field in the Rain*, 1889. Philadelphia Museum of Art.
Digital Image: Peter Willi / Bridgeman Images.

"I have always thought "Twombly" ought to be (if it isn't already) a verb, as in twombly: (vt.): to hover thoughtfully over a surface, tracing glyphs and graphs of mischievous suggestiveness, periodically touching down amidst discharges of passionate intensity. Or, then again, perhaps a noun, as in twombly (n.): A line with a mind of its own."

—SIMON SCHAMA

artists such as Twombly, as well as his intimates, Jasper Johns and Robert Rauschenberg, defined themselves. In the cultural arena of the 1950s, a milieu in which Twombly began developing his own visual language, these artists sought an objective drawing, where markings were more a literary than an expressive vocabulary of visual signs. Mathematical equations, geometries, and sequencings were made part of their visual vocabularies. Johns' early arithmetic inscriptions and his crosshatch series, which he took up in 1972 just a year after Twombly's *Untitled*, were as corporeal and singular as Twombly's own. Johns might well have spoken for Twombly when he recalled his inspiration for the latter repetitive crosshatchings: "It had all the qualities that interest me—literalness, repetitiveness, an obsessive quality, order with dumbness, and the possibility of a complete lack of meaning" (J. Johns, quoted in S. Kent, "Jasper Johns: Strokes of Genius," pp. 258-59, in K. Varnedoe (ed.), *Jasper Johns: Writings, Sketchbook Notes, Interviews*, New York, 1996, p. 259).

This critical interrogation of the medium would be relevant for Twombly's own sense of repetitive pictorial ordering. For just two years before creating the *Untitled*, Twombly embarked on a peripatetic sequence of travel that found him at work on "blackboard" paintings in New York and then making several trips between the US, Italy, and the Caribbean to arrive finally in 1969 on the shores of Lake Bolsena, just north of Rome. There he elaborated the earlier "blackboard" work in curvilinear sequencing of split geometries, arithmetic equations, and acrobatic lyricism. This series of works with its "tumbling forms, scientific calculations, and scribbled-out numbers like incorrect sums proliferate" feature a similar arc of geometries that spreads laterally across the canvas in much the same way that the arches are overlaid with diagonal iterations that peak and lull over the breadth of the present work (N. Cullinan, *Cy Twombly: Cycles and Seasons*, exh. cat., London, Tate Modern, 2008, p. 112). In the 1968 "Blackboard" works, the *Bolsena* series, and the present *Untitled*, Twombly creates a narrative structure through erasures and additions while elaborating a dramatic arc of transparent layering. Like the graffiti artist whose anonymity remains secure even as a personal mark remains, Twombly's signature is the trace of his activity, making *Untitled* a particularly remarkable and highly coveted work of his

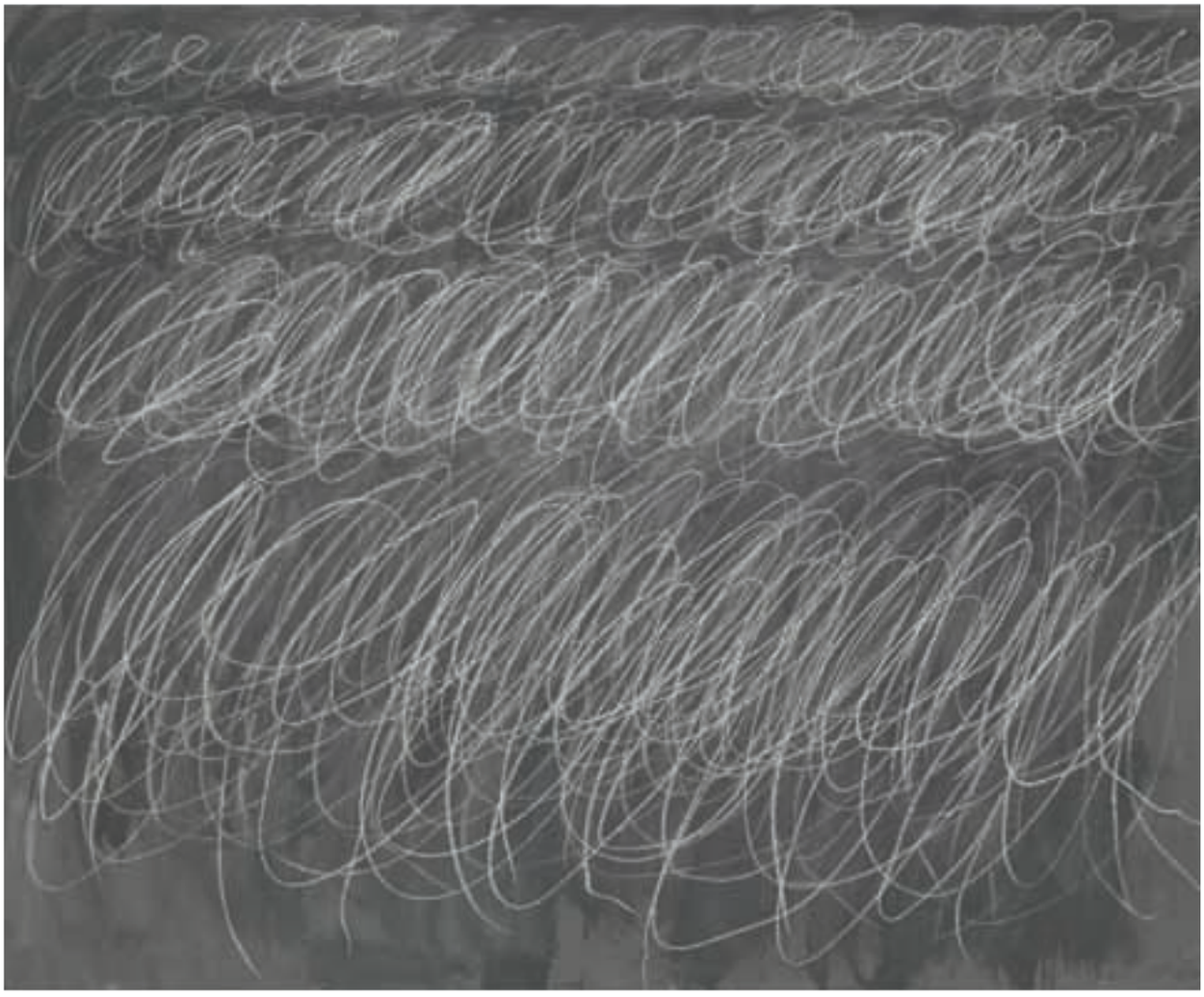
Pablo Picasso, *Woman with Zither (Ma Jolie)*, 1912. Museum of Modern Art, New York. © 2015 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

masterly production. It is also worth noting that from 1957, the year in which he settled more or less permanently in Rome, Twombly absorbed the Continental version of Abstract Expressionism—in Italy titled *Informale*—from artists such as Roberto Crippa, who were exploring the implication of graffiti-like actions that emphasized the processes of deskilled drawing and the materiality of their surfaces. Yet, in contrast to these artists, Twombly's markings are deeply personal expressions, what Harald Szeeman called "[Twombly's] own presence in the here-and-now…a new tradition which becomes a new present" (H. Szeeman, "An Appreciation: Whitechapel Art Gallery, 1987, http://www.cytwombly.info/twombly_writings13.htm).

For *Untitled* is also an exuberant display of the concerns of its own time: to test the limits of what art can be. At the invitation of Robert Rauschenberg, Twombly joined him for the summer at Black Mountain College, which in 1951, was a hotbed of experimentation. From John Cage and others there, Twombly traced a lineage back to the Surrealist automatic drawing, which appear as almost stream-of-consciousness stroke repetitions in the present work. Twombly creates both attenuated and vividly exploding markings, lines colliding, gestures interspersed and dispersing, a work that marks a moment of intersection between artist and material: in activating his surface, Twombly vaunts its materiality.

It is in this respect that *Untitled* marks Twombly's return to and reinvestigation of a kind of handwritten mark that the artist had first explored in the mid-1950s while sharing a studio with Robert Rauschenberg in Fulton Street, New York. There, inspired by the then dominant examples of Jackson

Leonardo da Vinci, *A Deluge*, 1517-18. Royal Collection Trust, London. Digital Image: © Her Majesty Queen Elizabeth II, 2015 / Bridgeman Images.



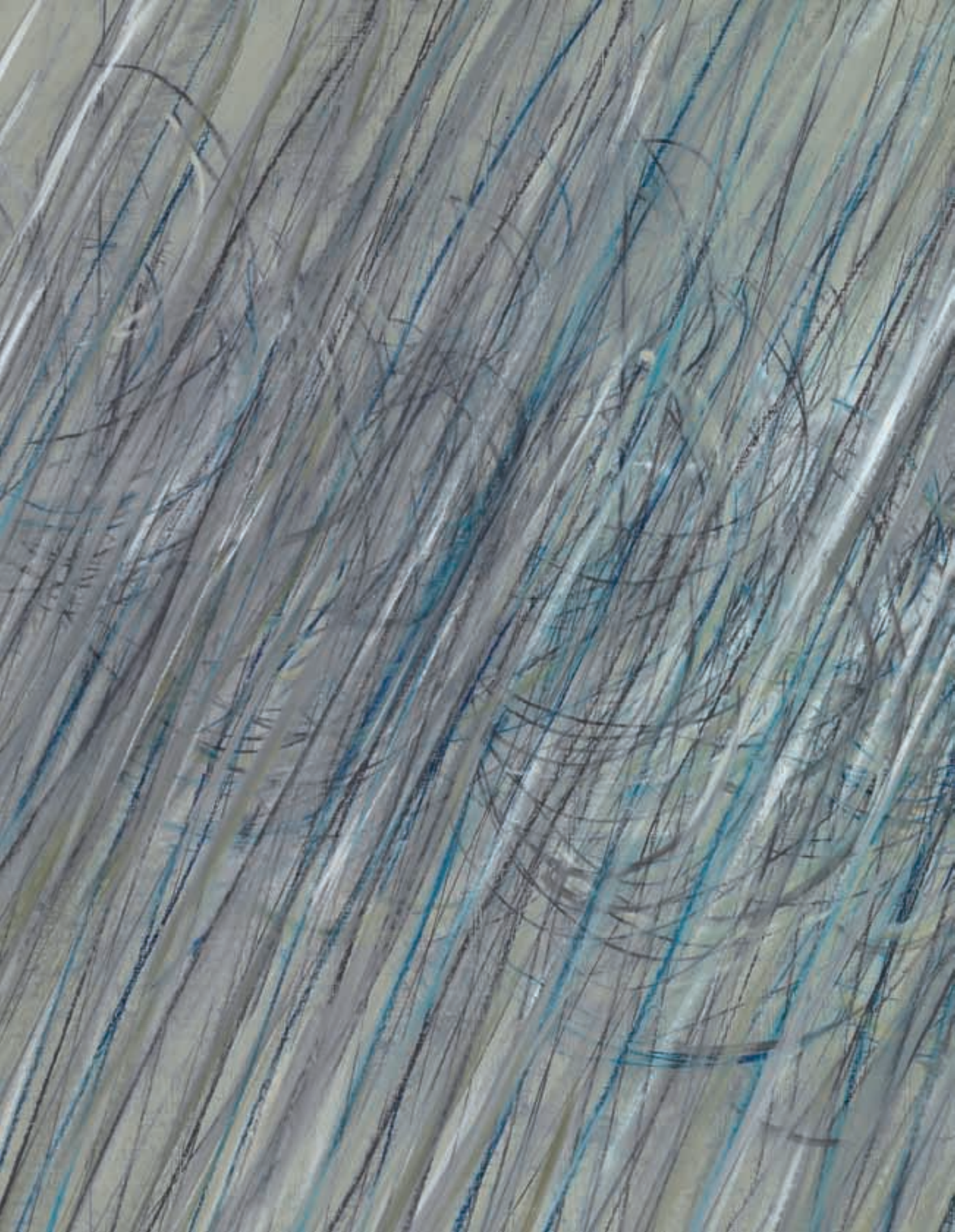
Cy Twombly, *Untitled*, 1970. © 2015 Cy Twombly Foundation.

Pollock and Jean Dubuffet but also by the work of John Cage whom, with Rauschenberg, he had encountered at Black Mountain College, Twombly had embarked on a series of large 'handwritten' black and white paintings. Throughout much of 1954 and 1955 Twombly had worked on these large-scale, free-form and highly ambitious paintings before ultimately abandoning and destroying them. Only one masterpiece, the three-and-a-half meter-long painting *Panorama,* now survives from this major series. Seeming, like the present work in fact, to be simultaneously expressive of both emptiness and fullness, these paintings reflected Twombly's interest in the fragment, the glyph, the cypher and the impulsive creative gesture as elementary forms or archetypes—things indicative and revealing of something both primordial and innately human.

A conflation of graphic and painterly, Twombly's iterations seek to create an intense relationship with his own production—a record of his bodily movements and their impact on the material on which they are laid down. The marks that seem both to be pressed into the surface and to hover above it interact with a seeming second layer of curvilinear forms, descending to the bottom right corner. These in turn balance what seems an infinite regress into a background teeming with a life of its own. The dialogue between all three layers creates an active yet intimate conversation, compelling the eye as well as the sense of touch. *Untitled* also points to other concerns of the time—that time and space. As viewers, we "read" the work left to right, following the progress of attenuation undergone by the half-moon forms. Thus the work becomes in a sense, durational. Further, Twombly achieves here a spatial unity, a balanced and harmonized form through color and

Cy Twombly, *Untitled [Rome]*, 1968. © 2015 Cy Twombly Foundation.

Installation view "Audible Silence - Cy Twombly at Daros" Daros Exhibitions May 3 - September 7, 2002 Photograph by FBM Studio, Zurich . Artwork: © 2015 Cy Twombly Foundation.



Installation view of *Audible Presence: Lucio Fontana, Yves Klein, Cy Twombly at Dominique Lévy*, New York (September 18 – November 16, 2013). Photograph by Tom Powel Imaging. Courtesy Dominique Lévy, New York/London. Artwork: © 2015 Cy Twombly Foundation. © Yves Klein / Artists Rights Society (ARS), New York / ADAGP, Paris, 2015. © 2015 Artists Rights Society (ARS), New York / SIAE, Rome

"Each line is now the actual experience with its own innate history. It does not illustrate — it is the sensation of its own realization."

—CY TWOMBLY

tonal cohesion: cool blues meld with the warmth of the graphite creating an infinitely extendable flat surface that evokes three-dimensional space while at the same time asserting the fact of the shallow planar surface. *Untitled* anticipates other extraordinary all-over paintings, such as *Nini's Painting* of the same year, 1971, which like the present work uses crayon, graphite, and oil to create a vastly intricate layering of visual events.

In *Untitled* we experience art overflowing, a burst of lines that might well extend beyond the framing edge. The energy with which Twombly attacks his surface reminds one of the explosive markings made by Leonardo da Vinci in his series of drawings, "The Deluge and its Demonstration in Painting," where flooding has caused trees to be engulfed and mountains and stones roil among the atmospheric apocalypse. Leonardo wrote a description to accompany his literary and visual images, "Let the dark and gloomy air be shown battered by the rush of contrary and convoluted winds…" (L. da Vinci, in M. Kemp, *Leonardo da Vinci: The Marvelous Works of Nature and Man*, London, 2006, p. 315). Such living energy can be sensed in Twombly's drawings and paintings in this style. In *Untitled*, we recognize in Twombly's aesthetic radicality "[a] personal art… out of means which appear so studiously, so implacably artless" (K. Varnedoe, ibid., p. 74), an uncanny familiarity where the artist's stream of markings trace a personal and poignant statement that could well be our own.

Jasper Johns, *In Memory Of My Feelings - Frank O'Hara*, 1961. © 2015 Jasper Johns / Licensed by VAGA, New York, NY.

Present lot illustrated (detail).

∆**18** B

JEAN DUBUFFET (1901-1985)

Cote Chipote

signed and dated 'J. Dubuffet 61' (upper right); signed, titled and dated 'Cote Chipote J. Dubuffet mai 1961' (on the reverse)
oil on canvas
44 ⅞ x 57 ½ in. (114 x 146 cm.)
Painted in 1961.

$9,000,000-12,000,000

PROVENANCE:
Galerie Daniel Cordier, Paris
Mr & Mrs Richard K.Weil, Saint-Louis
Galerie Melki, Paris
Private collection, Paris
Jeffrey H. Loria & Co., New York
Private collection, New York
Acquired from the above by the present owner

EXHIBITED:
New York, Urban Gallery, *Jean Dubuffet: Retrospective,* November-December 1986, no. 8 (illustrated in color).
Basel, Art 21'90 Basel, *Die internationale Kunstmesse: Kunst des 20. Jahrhunderts, le salon international d'art: art du XXe siecle,* June 1990, p. 328, no. 3 (illustrated in color).

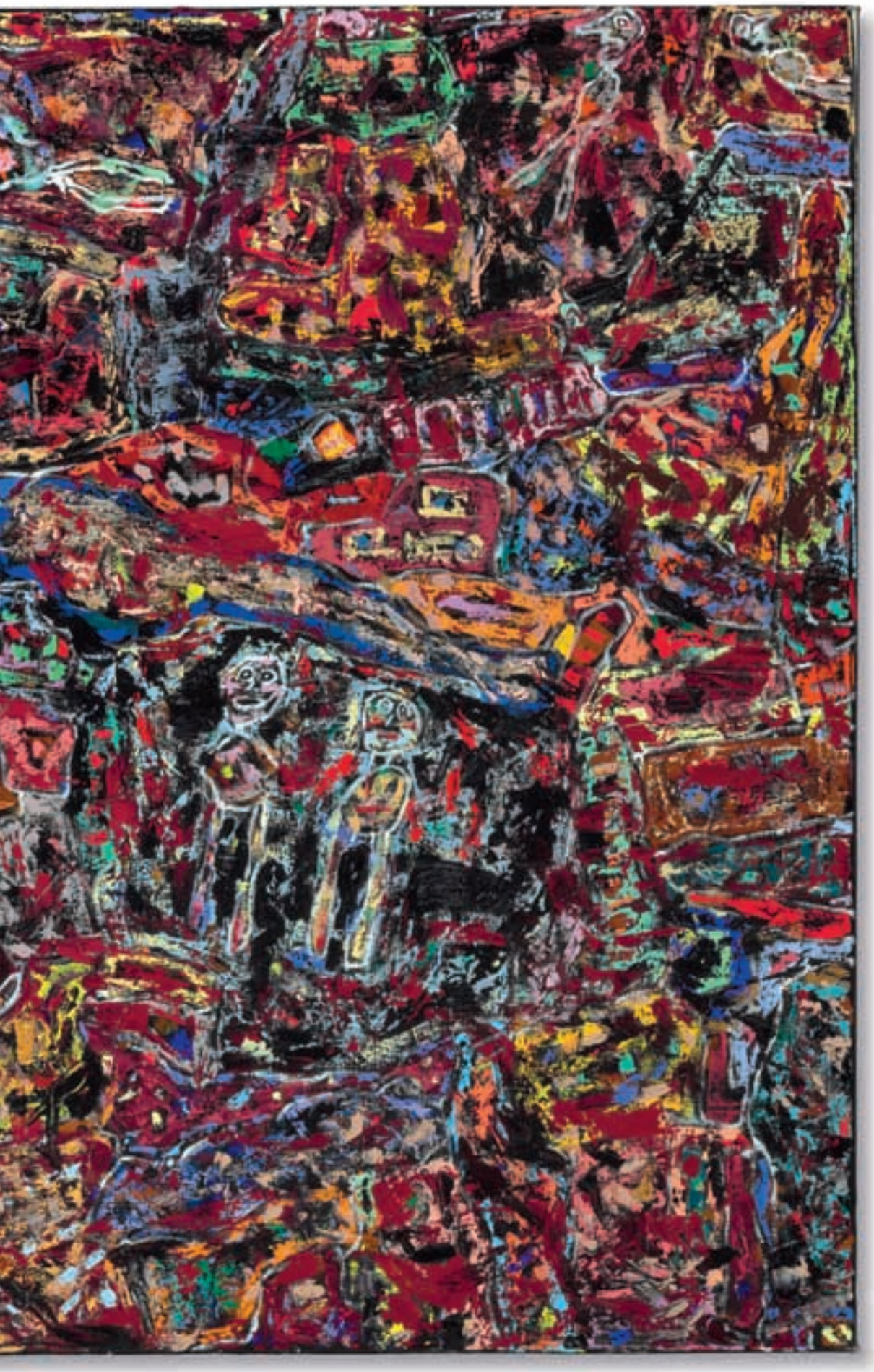
LITERATURE:
M. Loreau, *Catalogue Intégral des Travaux de Jean Dubuffet, fasc. XIX: Paris Circus*, Lausanne, 1965, p. 38, no. 48 (illustrated).

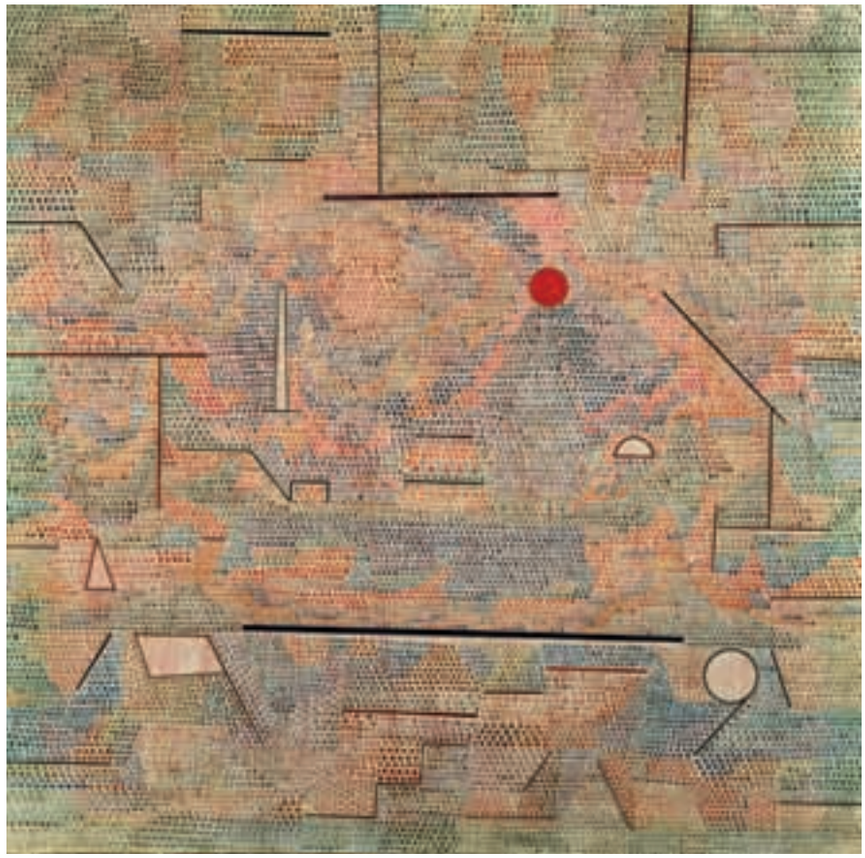
"There is no art without intoxication. But I mean a mad intoxication! Let reason teeter! Delirium! The highest degree of delirium! Plunged in burning dementia! Art is the most enrapturing orgy within man's reach. Art must make you laugh a little and make you a little afraid. Anything as long as it doesn't bore"

—JEAN DUBUFFET

Alexander Calder, *Calder's Circus*, 1926-31. Whitney Museum of American Art.
© 2015 Calder Foundation, New York / Artists Rights Society (ARS), New York.

Present lot illustrated (detail).





Paul Klee, *Das Licht und Etliches*, 1931. Bayerische Staatsgemaldesammlungen, Pinakothek der Moderne, Munich.
Pinakothek der Moderne, Munich.

Jean Dubuffet, Paris, 1959. Photograph by John Craven / Archives Fondation Dubuffet, Paris.

Cote Chipote, painted in 1961 at the pinnacle of Jean Dubuffet's creative development, captures and celebrates—uncorks—the joyous, manic vivacity of 1960s Paris. In the present work Dubuffet, who Modernist critic Clement Greenberg called "the most original painter to come out of the school of Paris since Miró," compresses a Parisian street scene—caricatured people pacing the Parisian pavement alongside urban edifices—into a single brimming plane (C. Greenberg, "Review of an Exhibition of School of Paris Painters" *The Nation*, 29 June 1946, A&C). With deft mastery, the artist flattens space, disregards perspective, and refuses to even acknowledge gravity; his lifelong commitment to rejecting culturally established norms of beauty, taste, value, and pictorial convention is lushly encapsulated in *Cote Chipote*'s highly active, heavily impastoed surface. An exemplary piece from a pivotal point in Dubuffet's artistic trajectory, *Cote Chipote* predicts the tightly knit surfaces of the *l'Hourloupe* works that would occupy Dubuffet from 1963 into the 1980s.

The present painting is an optical bacchanal. Faithful to Dubuffet's call for intoxication and delirium in art, the agitated piece provides no rest for the roving eye. The thickly impastoed work features a Paris street scene of houses and characters with an incredible density of surface. True to the real experience of being excited and overwhelmed in a bustling city, the painting is highly stimulating, its flat allover surface tugging the viewer from one visual delight to another as it adamantly refuses to provide a central focus. The work bursts with impastoed layers of many-colored oils in tones that are joyous, circus-like and almost maddened: distinctly Dubuffetesque. The artist used a palette knife, sponge, fingers, and a dry brush to make the colors interact just so—activating one other—on the linen. In 1962, "critic Max Kozloff decided that Dubuffet's color called for a special vocabulary combining 'the rarest orchid perfumes' with 'digestive fantasies': 'caramel, pollen, sulphur, peacock blue, burnt brown sugar, orchid, cochineal'" (P. Schjeldahl, "1942 and After: Jean Dubuffet in His Century," J. Demetrion (ed.), *Jean Dubuffet 1943-1963: Paintings Sculptures Assemblages*, exh. cat., Hirshhorn Museum and Sculpture Garden, Washington D.C., p.16).

View of the Gare de Lyon à Paris in August 1960. Photograph by Keystone-France / Gamma-Rapho via Getty Images.

Edouard Manet, *Music in the Tuileries Gardens*, 1862. National Gallery, London. Digital Image: © National Gallery, London / Art Resource, NY.

The painting's perspective is anti-Cartesian, a resounding rejection of the art that had come before him. Figures—strange and spirited little personages, several of which sport boaters—float, tilting upside down and sideways (Dubuffet was notably famed for his caricatures; while the sitters might be insulted, onlookers would gasp at how perfectly his cartoonish figures captured the essence of real people). While the painting's color verges on the psychedelic, one element of the Art Brut that Dubuffet championed and fathered, the figure's caricatured appearances are closer to naïve graffiti or the art of children, two categories also associated with Art Brut. *Cote Chipote* is highly characteristic of Dubuffet's early 1960s work, which moved away from exploring interiority and nature to celebrating urban life while maintaining Dubuffet's sustained focus on materiality. Dubuffet had avoided depicting or even invoking humans in his *Texturology* and *Materiology* series, but in a letter to Peter Selz in December of 1961, he wrote of his new paintings: "To paint the earth the painter tended to become the earth and to cease to be a man – that is, to be a painter. In reaction against this absenteeist tendency my paintings of this year put into play in all respects a very insistent *intervention*. The presence in them of the painter now is constant, even exaggerated. They are full of personages, and this time their role is played with spirit" (J. Dubuffet quoted in R. Alley, *Catalogue of Tate Gallery's Collection of Modern Art other than Works by British Artists,* London, 1981, p. 183). Painted just two years prior to the beginning of the *L'Hourloupe* series, *Cote Chipote* was an important precursor to the artist's last series. Both the density of *Cote Chipote*'s surface and the work's painted contour lines, which lay in the same plane as the impasto rather than being incised into it, allude to the jigsaw pattern that would emerge in *L'Hourloupe*.

"I aim at an art that is directly plugged in to our current life, that immediately emanates from our real life and real moods," Dubuffet proclaimed at a now famous 1951 lecture in Chicago (J. Dubuffet quoted in M. Glimcher, "Dubuffet: Towards an Alternative Reality," exh. cat., Pace Gallery, New York, 1987). *Cote Chipote* similarly captures Dubuffet's real life and real moods in 1961. The artist had been living in the countryside since 1954, first in Durtol and then in Vence. However, his enthusiasm for nature—in art and life—was waning, and he began to long to return to the city. In February of 1961 Dubuffet made his way to bustling Paris and had his first long stay in the capital for several years. He saw a city that was no longer melancholy and war-torn, instead encountering a Paris that had become the site of incredible visual spectacle. Newly inspired, the artist created several paintings, gouaches, and drawings celebrating the ethos of the city and its inhabitants. 1961 was an equally exciting moment in the artist's career. His first museum retrospective had occurred just a few years prior in 1957 at the Museum Morsbroich in Leverkusen, and an important retrospective of his work was held at the Louvre (Musée des Arts Decoratifs) in Paris in 1960-1961, the same year the present work was made. A string of major exhibitions of Dubuffet's work followed in the 1960s at such venerable institutions as the Museum of Modern Art in New York, the Art Institute of Chicago, Palazzo Grassi in Venice, Tate Gallery in London, Stedelijk Museum in Amsterdam, and the Guggenheim Museum.

Jean Dubuffet is irrevocably one of the most important artists of his generation. Dubuffet's raw and uncompromising practice paved the way for a new art; ever the artist's artist, he has inspired and influenced many major contemporary artists today with his work. Peter Schjeldahl wrote, "It was Dubuffet's genius to identify the valuable residue precisely with what had never been privileged: qualities of the common, lumpen, marginal, childish, banal, insane, and of all things damaged and despised...Embracing them, Dubuffet incidentally rehabilitated other values that the war had imperiled: freedom, compassion, and the power of creativity to make life—be it ever so beleaguered—worth living in full" (P. Schjeldahl, "1942 and After: Jean Dubuffet in His Century," J. Demetrion (ed.), *Jean Dubuffet 1943-1963: Paintings Sculptures Assemblages*, exh. cat., Hirshhorn Museum and Sculpture Garden, Washington D.C., p.19). *Cote Chipote*'s intriguing figures and gorgeously agitated surface bursts with that irreverent—restorative—creative power.

Jean Dubuffet, *Paris Polka,* 1961. © 2015 Artists Rights Society (ARS), New York / ADAGP, Paris.

Present lot illustrated (detail).

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

19 B
ROY LICHTENSTEIN (1923-1997)

Glass V

signed, numbered and dated '2/3 rf Lichtenstein '77' (lower edge)
painted and patinated bronze
69 5/8 x 37 3/4 x 17 3/4 in. (176.8 x 95.9 x 45.1 cm.)
Executed in 1977. This work is number two from an edition of three.

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

PROVENANCE:
Leo Castelli Gallery, New York
Arno Schefler, New York, 1978
Acquired from the above by the present owner

EXHIBITED:
New York, Sixty-Five Thompson Street, *Roy Lichtenstein: Bronze Sculpture 1976-1989,* May-July 1989, p. 35, no. 8 (illustrated in color).
New York, Solomon R. Guggenheim Museum; Los Angeles, Museum of Contemporary Art; The Montreal Museum of Fine Arts; Munich, Haus der Kunst; Hamburg, Deichtorhallen; Brussels, Palais de Beaux-Arts and Ohio, Wexner Center for the Arts, *Roy Lichtenstein: A Retrospective,* October 1993-January 1996 (another example exhibited).

LITERATURE:
Roy Lichtenstein 1970-1980, exh. cat., St. Louis Art Museum, 1981, p. 167 (studio view illustrated in color).
Roy Lichtenstein: American Indian Encounters, exh. cat., Montclair Art Museum, 2005, p. 6 (studio view illustrated).
Roy Lichtenstein Sculptor, exh. cat., Venice, Fondazione Emilio e Annabianca Vedova, 2013, pp. 110-111 and 280, no. 70 (illustrated in color).

This work will appear in the forthcoming *Catalogue Raisonné* being prepared by the Roy Lichtenstein Foundation.

Roy Lichtenstein in his studio, 1978. Photograph © Estate of Horst P. Horst / © Conde Nast. Artwork: © Estate of Roy Lichtenstein.

Installation view, *Roy Lictenstein: Sculpture*, Leo Castelli Gallery, New York, 1977.
Photograph by Bevan Davies. Artwork: © Estate of Roy Lichtenstein.

In Roy Lichtenstein's *Glass V*, the humble drinking vessel is writ large, an elegant and witty distillation of the key attributes that have long concerned the venerable Pop artist's work. Standing nearly six-feet tall, Lichtenstein's *Glass V* is enlivened by the same pictorial conventions as his best paintings. Strong black outlines, bright, non-naturalistic colors and raking diagonals translate into three dimensions the appearance of an ordinary pub glass at it would appear in a commercial advertisement or one of the artist's own paintings. Unlike traditional volumetric sculpture, this work is composed of thin areas of painted bronze that extend into space like the precise delineations of the artist's brush. *Glass V* is the largest embodiment of all the *Glass* sculptures that Lichtenstein produced, and its sense of mass and volume is both implied and negated by Lichtenstein's depiction; the glass takes on a rounded, cylindrical shape, as it appears to have volume where there is nothing but negative space. A talented, prolific sculptor, Lichtenstein possessed a unique understanding of the sculptural medium, not unlike other painters who sculpt, from Picasso and Matisse to David Smith, and by this time in his career, he created vibrant and interesting work of increasing technical complexity.

As an artist primarily known for his inherently flat, sleek style, with its imagery drawn from comic books and advertisements, it is no wonder that Lichtenstein should approach his sculpture as he would his two-dimensional work. Over the course of three decades, Lichtenstein's significant body of sculpture often directly recreated imagery from his best paintings. His enamel "explosions" and ceramic coffee mugs of the mid-1960's appropriated comic-book imagery and ordinary objects that he translated into three dimensions, complete with Ben-Day dots, bright primary colors and bold black outlines. Rather than re-creating the objects as they would appear in real-life, Lichtenstein sought to convey their codified essence: the sort of exaggerated, polished and idealized image that would be well-known to every American viewer from the endless array of TV commercials, magazine advertisements and billboards. In this way, Lichtenstein's sculpture was a natural extension of his painted work. He described: "There is really not that much difference aesthetically between two and three dimensions to me. I believe sculpture can be seen as a two-dimensional problem. ... As you turn the sculpture, or move your position, you continually perceive it differently. It's the relationship of contrast to contrast, rather than volume to volume, which makes it work. So, even though I realize it is three-dimensional, it is always a two-dimensional relationship to me -- or as two-dimensional as a drawing is" (R. Lichtenstein, quoted in G. Celant, *Roy Lichtenstein: Sculptor,* exh. cat., Fondazione Emilio e Annabianca Vedova, Venice, 2013, p. 54).

Like other painters who have adopted the sculptural medium, Lichtenstein pushed the boundaries of the tradition and in the course of creating new work literally transformed the nature of sculpture itself. By integrating aspects of his two-dimensional work within his three-dimensional sculpture, he created something utterly new. Not unlike Picasso's *Maquette for Guitar* of 1912, in which pieces of cardboard combine and project into the surrounding space to give the illusion of the rounded contour of a guitar and its hollow body, Lichtenstein likewise conveys the notion of three-dimensional space by the broken lines and raking horizontals of his painted bronze. Similarly, Picasso's *Glass of Absinthe*, 1914, uses pictorial conventions to depict an ordinary object in three dimensions. The abstracted, cubist form of Picasso's two-dimensional work is directly applied to the surface of *Glass of Absinthe*, in the use of painted shadow to indicate mass and volume and its decorative dot patterning. Likewise, with his *Glass V,* Lichtenstein makes use of painted

Pablo Picasso, *Glass of Absinthe*, 1914. Museum of Modern Art, New York. © 2015 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Digital Image: © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY.

bronze to indicate highlight and lowlight. Areas of bright white and bold yellow follow the curve of the glass, while raking diagonals in black and dark blue are used to indicate shadow. A simple, broken black line along the top and bottom edge implies the transparency of the glass itself, and therein the visual trick of Lichtenstein's technique is revealed: as sculpted line breaks into the surrounding space, the illusion of volume and mass is created.

In the 1970s, Lichtenstein's sculpture increased in output, complexity and scale. In 1976, he embarked on a series of standing sculptures of drinking glasses that investigate the properties of light and reflection, electing to fabricate these intricate works in bronze to lend a sense of solidity to the inherently linear sculptures. Rendering the ephemeral qualities of light and space as they are conveyed through the mercurial nature of glass is no small feat for an artist, let alone translating those same properties into the solid, weighty medium of cast bronze. Several stages of development were required to complete the finished product, which started with a simple graphite drawing, progressed to a collage stage where the colors and patterns were established, and then with the aid of an experienced carpenter, a wooden maquette was built that would be used to construct the final metal sculpture. Like his paintings, Lichtenstein's sculptures eliminated any trace of the artist's hand, though they passed through it many times in the process of their creation.

Just as his ceramic coffee cups of the mid-1960's engaged in a knowing dialogue with the cup itself as it appeared in magazine ads, billboards and TV commercials, Lichtenstein's *Glass V* recalls the look of a simple, glossy advertisement. Yet the work also displays the fundamental questions that lie at the heart of an artist's work, namely the act of looking and the artist's gaze. Unlike the humble coffee cup, glass is a mercurial material, its elusive qualities hard to pin down, and its dual tendency of transparency and reflection has long interested the artist. Lichtenstein has explored the concept throughout his career, from the *Mirror* series of 1969 to 1972, to the *Still Life* series such as *Glass and Lemon in a Mirror* of 1974. In the 1990's, his *Reflections* series visually replicated the effect of a mirrored-surface in painterly terms, using the same slanting, diagonal lines and combination of yellow, white and blue to denote highlight, lowlight and reflection.

Countless artists throughout time have chased the magic quality of molten glass, from the use of stained glass in medieval cathedrals to the modern era, in works as varied as Matisse's paintings of goldfish to Duchamp's *The Large Glass*. As a framing device, glass has a protective quality that enhances the preciousness and rarity of the painting that it contains, simultaneously allowing the viewer in while also keeping them out by means of a glass barrier. An astute and insightful work, Lichtenstein's *Glass V* exploits the multivalent properties of glass and its storied history with humor and style: "In the sculptures no less than the paintings, Lichtenstein's renowned wit flourishes on a flat-out pre-verbal level. ... The painter we thought we knew is capable of many surprises. Behind the wink the mind's eye is going a mile a minute. One would not be surprised if this most resourceful of artists figures out a way to suspend ben-day dots in the air" (N. Spector, quoted in "Plane Talk: Notes on Roy Lichtenstein's Sculptures," *Lichtenstein: Sculpture and Drawings*, exh. cat., Corcoran Gallery of Art, Washington, D.C., 1999, p. 35).

Roy Lichtenstein, *Alka Seltzer*, 1966. Art Institute of Chicago. © Estate of Roy Lichtenstein.

Marilyn Monroe, photo from the film *Niagara*, 1953. Source image for Andy Warhol's *Marilyn* series. Andy Warhol Museum, Pittsburgh. © 2015 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

° **20** B

ANDY WARHOL (1928-1987)

Four Marilyns

signed and titled '4 Marilyn's Andy Warhol' (on the reverse); numbered 'A1090.2' (on the overlap)
acrylic, silkscreen ink and graphite on canvas
28 ¾ x 21 ¾ in. (73 x 55.2 cm.)
Painted in 1962.

Estimate on Request

PROVENANCE:
Bruno Bischofberger, Zurich
Gian Enzo Sperone, Turin
Galleria Galatea, Turin
Peder Bonnier, New York and Anders Malmberg, Malmö
Lennart Andersson, Huddingen
Anon. sale; Sotheby's London, 3 December 1992, lot 32
Ursula Ströher, Morges
Her sale; Sotheby's, New York, 17 November 1998, lot 21
Private collection, New York
Anon. sale; Phillips, New York, 16 May 2013, lot 23
Private collection, New York
Acquired from the above by the present owner

EXHIBITED:
Turin, Galleria Galatea, *Andy Warhol,* November 1972-February 1973, no. 5 (illustrated in color).
Boissano, SV, Centro Internazionale di Sperimentazioni Artistiche Marie-Louise Jeanneret, *Astrattismo e Pop Art,* July-September 1974, no. 23 (illustrated in color).
New York, C&M Arts, *Women of Warhol: Marilyn, Liz & Jackie,* April-June 2000, no. 4 (illustrated in color).

LITERATURE:
R. Crone, *Das Bildnerische Werk Andy Warhols,* Berlin, 1976, no. 54 (illustrated).
A. Boatto, *Pop Art,* Rome, 1983, no. 16 (illustrated in color).
G. Frei and N. Printz, eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculpture 1961-1963*, vol. 1, New York, 2002, pp. 240 and 247, no. 271 (illustrated in color).

"Imperfection is beauty, madness is genius and it's better to be absolutely ridiculous than absolutely boring."

—MARILYN MONROE

Pablo Picasso, *Buste de femme (Femme à la résille)*, 1938.
© 2015 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Marilyn Monroe, 1952.
© Hulton-Deutsch Collection / Corbis.

Cover of *Movie Stars*, 1955. Digtial Image: The Kobal Collection.

The Magazine for Young Moderns, July 1955. Digital Image: The Kobal Collection.

Andy Tambourine, circa 1966. Photograph by Nat Finkelstein. © Estate of Nat Finkelstein.

Poster for *Niagara*, 1953. Directed by Henry Hathaway. Digtial Image: Movie Poster Image Art / Getty Images.

As a golden legend of Hollywood, Marilyn Monroe held particular fascination for Andy Warhol. Her suicide on August 5, 1962 struck a personal chord and triggered a dedicatory series that isolated her beautiful and elusive visage against variously colored, almost acidic, backdrops. Newspaper accounts of the tragedy appeared on the East Coast on the morning of August 6, 1962, the day of Warhol's 34th birthday. He undoubtedly saw the extensive coverage in *The New York Times,* where the headings of the various columns announced: "Star's Body is Found in Bedroom—Pills Near—Police Say She Left No Notes—Official Verdict Delayed" suggesting that the star's "incredibly glamorous career" was veiled in personal trouble. The press coverage around her death was reminiscent of a remark the actress had made in a recent interview, which had just been published in the August 1962 issue of *Life* magazine: "I was never used to being happy, so that wasn't something I ever took for granted." Created in the months after her death, *Four Marilyns* emerges as a poignant embodiment of an extinguished star.

Radiating with an electrifying palette of candy colors, Warhol's inspiration for the *Marilyn* series was modestly sparked at the artist's favorite sweet shop, Serendipity 3, where the walls were often covered in his early work and his checks were paid with drawings. Monroe, too, had been a famed regular at the dessert parlor. Often coming in with her acting coach, Paula Strasberg, Monroe, like Warhol, struck a close bond with the restaurant's owner, Stephen Bruce. Eventually, Monroe would become quite comfortable leaving her chauffeur behind to quietly dine alone in the back with only Bruce to keep her company. Bruce has often famously recalled that, on one occasion, Monroe entered the parlor dressed coyly in a raincoat, babushka and mules. Sitting across from her, Bruce casually observed that she was completely unclothed beneath her raincoat. In fact, the movie star, like the artist, became such a staple at Serendipity that several days after her death, Bruce approached Warhol who was dining at the restaurant with his friend Ed Plunkett and pleaded, "Oh, Andy, will you do a book for us on Marilyn?" Indeed, Serendipity already sold several of Warhol's 1950s style books illustrated with cherubs and cats, so when the artist agreed, "Well, okay," no one could surmise what was to come next (T. Scherman and D. Dalton, *Pop: The Genius of Andy Warhol,* New York, 2009, p. 125).

Throughout the 1960s Warhol would revisit Marilyn as his primary subject three distinct times. First, in 1962, with his *chef-d'oeuvre, Gold Marilyn Monroe* (Museum of Modern Art, New York), his 12 "*Single Marilyns"* or "*Flavor Marilyns"*—named for the dual ability of their titles to provoke not only a color but also taste—as well as a cycle of "*Serial Marilyns,"* from which such works as *Marilyn Diptych* (Tate, London), *Marilyn x 100* (Cleveland Museum of Art) and the present work, belong. Later, in 1964, he would produce a set of five additional single *Marilyns,* four of which would notoriously be maimed by Dorothy Podber, a friend of Billy Name's. Shortly after the creation of the five new *Marilyns*, Podber and Name visited Warhol at The Factory. When his guest asked if she could shoot the new works, Warhol agreed, believing she innocently meant to photograph them. Instead, Podber doffed a pair of white gloves, removed a small revolver from her handbag and fired a shot into the stack of four *Marilyns* leaning against The Factory wall, famously creating the celebrated series of "Shot *Marilyns."* Though Warhol would revisit Monroe's visage in one of his final artistic explorations, the *Retrospective* and *Reversal* series of the late 1970s and '80s, his last true study of the Hollywood actress came in 1967 with a portfolio of ten Technicolor edition prints.

Created in the wake of Warhol's influential—though at the time not wholly successful—exhibition of *Campbell's Soup Cans* at the Ferus Gallery in Los Angeles, Warhol's portraits of Marilyn Monroe helped not only to secure his own stardom, but also bolstered the myth of the artist we know today. Indeed, the poignancy of his earliest *Marilyn* paintings was so powerful that he selected eight of his early single *Marilyns* to appear in his first solo exhibition in New York at Eleanor Ward's Stable Gallery in November 1962. In later years, Warhol would recall the influential collection on view, noting: "[It] had the large *Campbell's Soup Cans*, the painting of a hundred *Coke* bottles, some Do-It-Yourself paint-by-numbers paintings, the *Red Elvis*, the single *Marilyns*, and the large gold *Marilyn*" (A. Warhol, quoted in *POPism: The Warhol Sixties*, New York, 1980). This embrace of supermarket essentials and larger-than-life stars heralded Warhol's move from a secure career as a commercial illustrator into the emblem of the emerging Pop Art movement. He had staged a startling and prescient panorama of American consumerism, commercial art, mass media and popular entertainment.

Famously harvesting complex relationships with Hollywood stars, Warhol spent much of his childhood daydreaming about Shirley Temple and other starlets and divas. Simultaneously exuding a sense of natural bliss and sexual mischievousness, Monroe's sensual and breathily innocent persona greatly differed from the classic silk-and-steel stars of the 1940s and '50s. Yet, even so, her life was a source of continuous destruction. Both exceedingly

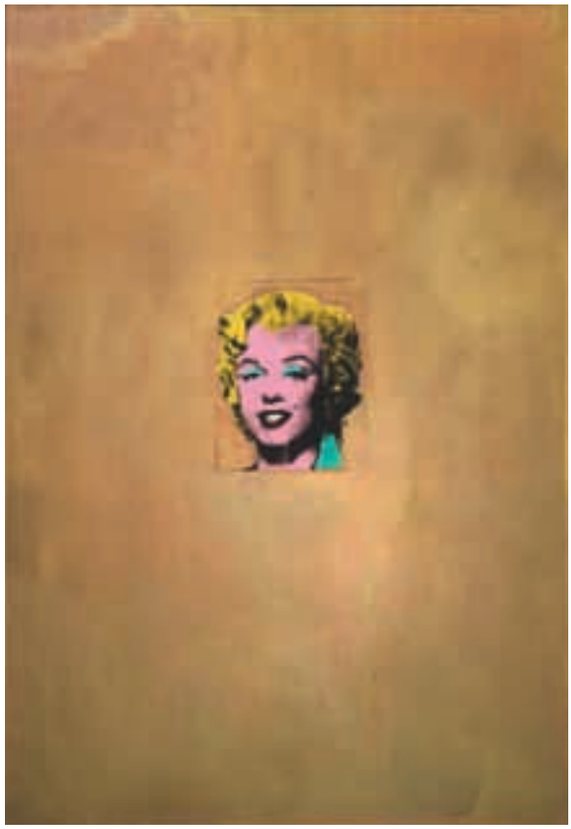
Andy Warhol, Marilyn Diptych, 1962. Tate Gallery, London. © 2015 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York. Digital Image: Tate, London / Art Resource, NY.

glamorous and abundantly tragic, Marilyn was the perfect subject for Warhol. Regarding her as a kindred spirt, Warhol sympathized with the idea of a fellow artist, an actress, who was under-appreciated by her peers and whose creative talents were often misunderstood and rarely celebrated for their nuances. Indeed, the lives of Andy Warhol, born Andrew Warhola, and Marilyn Monroe, born Norma Jeane Baker, dually unfolded as a rag-to-riches American saga, ultimately lending to their starstruck myths.

After spending much of her childhood in foster homes, Monroe began a career as a model, which soon elevated to a film contract in 1946 with Twentieth Century Fox. While her earliest film appearances were minor, her performances in *The Asphalt Jungle* and *All About Eve* in 1950 began to draw attention. By 1952 she had her first leading role in *Don't Bother to Knock* and 1953 brought a lead in *Niagara*, the melodramatic film noir that profited on her seductiveness, and served as the source for Warhol's *Marilyn* series. Her "dumb blonde" persona was used to comic effect in subsequent classics such as *Gentlemen Prefer Blondes*, *How to Marry a Millionaire* and *The Seven Year Itch*. Limited by typecasting, Monroe studied at the Actor's Studio to broaden her range. Her dramatic performance in *Bus Stop* was hailed by critics and garnered a Golden Globe nomination. She further received a Golden Globe Award for her iconic performance in *Some Like It Hot*, shortly before she completed her last film, *The Misfits,* in 1961.

The final years of Monroe's life were marked by illness, personal problems and a reputation for unreliability. In fact, even the circumstances of her death, from an overdose of barbiturates, have been the subject of conjecture.

Marilyn Monroe, circa 1953. © Bettmann / Corbis.



Andy Warhol, *Gold Marilyn Monroe*. 1962. Museum of Modern Art, New York. © 2015 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York. Digital Image: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

Though officially classified as a "probable suicide," the possibilities of an accidental overdose or homicide have not been ruled out. And yet, regardless of her tragic demise, Monroe's image is just as strong today as it was at the height of her career. In 1999, Monroe was ranked as the sixth-greatest female star of all time by the American Film Institute. In the decades following her death, she has often been cited as both a pop and a cultural icon as well as the quintessential American sex symbol. Central to his pantheon of Pop icons, which included Elizabeth Taylor, Jackie Kennedy and Elvis, *Four Marilyns* immortalizes Marilyn Monroe as the embodiment of the cult of celebrity. Created at approximately the same time as his depictions of electric chairs and car crashes, Warhol's full-face images of Marilyn, Jackie and Liz followed on the heels of deaths and disasters in all three of his subjects' lives: Monroe's suicide, Taylor's catastrophic illness in 1961, and John F. Kennedy's assassination in November 1963. "I don't feel I'm representing the main sex symbols of our time in some of my pictures, such as Marilyn Monroe or Elizabeth Taylor," the artist stated of his penchant for tragic female stars. "I just see Monroe as just another person. As for whether it's symbolical to paint Monroe in such violent colors: it's beauty, and she's beautiful and if something's beautiful it's pretty colors, that's all. Or something. The Monroe picture was part of a death series I was doing, of people who had died by different ways. There was no profound reason for doing a death series, no victims of their time; there was no reason for doing it all, just a surface reason" (A. Warhol, quoted in G. Celant, *SuperWarhol*, exh. cat., Grimaldi Forum, Monaco, 2003, p. 69).

In the weeks prior to Monroe's death, Warhol had been exploring an eccentric and highly topical approach to realist art. By utilizing the silkscreen, Warhol was taking his first steps in the Duchampian tradition of using a "readymade" image, in this case, a photograph, as the basis for a work of art. He used the silkscreen process to stencil a photo-derived image on top of a hand-painted background. Head shot portraits of the attractive young actors Troy Donahue and Warren Beatty were initially his main focus, and his custom-made silkscreens reproduced the kinds of publicity photographs

Present lot illustrated (detail).

that abounded in the latest teen and movie magazines. Warhol soon learned how to make the inky detailing of the silkscreen stand out against the flat color beneath, creating an electric effect. For his new *Marilyn* series, he ordered a silkscreen enlargement of a widely circulated photograph taken by Gene Korman for the promotion of the 1953 film *Niagara*. Taken nine years before Marilyn's death, the subject of Warhol's canvas is not the ill-fated star of the 1960s, but rather the celebrity at the peak of her youth. A symbol of innocence when juxtaposed with the downward personal spirals and career missteps that were to follow, Warhol's image of Monroe is idealized to the extent that no amount of glorification could prevent the viewer from feeling the pathos of her later years.

"In August '62 I started doing silkscreens," Warhol explained. "The rubber-stamp method I'd been using to repeat images suddenly seemed too homemade; I wanted something stronger that gave more of an assembly-line effect. With silkscreening, you pick a photograph, blow it up, transfer it in glue onto silk, and then roll ink across it so the ink goes through the silk but not through the glue. That way you get the same image, slightly different each time. It was all so simple-quick and chancy. I was thrilled with it. My first experiments with screens were heads of Troy Donahue and Warren Beatty, and then when Marilyn Monroe happened to die that month, I got the idea to make screens of her beautiful face-the first Marilyns" (*ibid.*, p. 65).

The sense of spontaneity and risk, where no two canvases are the same, is what sparked Warhol's enthusiasm for this method of image making, along with the fact that it enabled him to harvest the mass of media images for his source material. Although often regarded as being the antithesis of so-called "Action Painting," Warhol felt the silkscreen process alluded to a similar artistic language. For the Pop artist, the gestural nature and energy needed to force the ink through the screen replicated the energetic methods of Pollock's drops and de Kooning's brushstrokes.

Marilyn was also one of the first paintings in which Warhol introduced what became his signature range of vibrant colors. Although the Pop Art movement was defined partly by its often vivacious use of pigment, much of Warhol's earlier work was executed in monotones and it was only in 1962 that he first began to use an increasing number of colors on the same canvas. *Marilyn*'s background of fresh cadmium orange is electrified next to Monroe's halo of golden hair and the fleshy pink tones of her complexion. The bold swaths of color helped to map out the broad areas of the composition while the half-tone screen that was applied in black gave the face its particular definition.

Andy Warhol at the Factory on East 47th Street. Photograph by William John Kennedy. © William John Kennedy; Courtesy of KIWI Arts Group.Artwork: © 2015 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

The finishing touches of detail—the eyes, lips and other facial features—were then added with a final flourish of the artist's brush.

With her face stamped across the four quadrants of the canvas, *Four Marilyns* embodies the masterful use of repetition for which Warhol's work has come to be known. While Warhol repeated everything from Coca-Cola bottles to self-portraits, he is perhaps best known for his serial images relating to his *Death and Disaster* series as well as his most iconic celebrities, including Marilyn Monroe, Jacqueline Kennedy and Elvis Presley. "I guess it was the big plane crash picture, the front page of the newspaper; *129 DIE,"* he recalled in a 1963 interview with Gene Swenson. "I was also painting the *Marilyns*. I realized that everything I was doing must have been Death. It was Christmas or Labor Day—a holiday—and every time you turned on the radio they said something like 'four million are going to die.' That started it. But when you see a gruesome picture over and over again, it doesn't really have any effect" (A. Warhol, quoted in D. Fogle, *ANDY WARHOL / SUPERNOVA: Stars, Deaths, and Disasters, 1962-1964,* exh. cat., Walker Art Center, Minneapolis, 2005, p. 13). Warhol's repetition of Monroe's image was as much an homage to a recently departed American icon as it was a reflection of the rapaciousness of both Hollywood and the media in creating, consuming and disposing of stars.

Combined with Marilyn's iconic publicity still, Warhol's electrifying chromatic vision was stunningly visionary in terms of garnering a reaction from his intended audience. Upon their debut in November 1962 at the Stable Gallery, the *Marilyn* paintings struck both a sensitive and tragic chord with their viewers. Likened to a religious zealot confronted by the death of a martyr, Warhol has attested that he had observed several of the exhibitions attendees visibly saddened when confronted by the youthful radiance of his *Marilyn* paintings in the aftermath of the morose and often grim coverage of her recent death. Indeed, the influence of Andrew Warhola's Byzantine Catholic upbringing in Pittsburgh would manifest as a studding artistic catharsis in his later life. Influenced by the glittering religious iconography that filled the apse behind the alter of St. John Chrysostom Byzantine Catholic Church, where he worshiped with his mother, Warhol was quick to recognize that movie stars had replaced these religious figures of his childhood as the idols that the population at large chose to worship. Like a Catholic saint, Warhol had helped Marilyn Monroe transcend her celebrity, even after her death. As art historian Germano Celant has described, "[Marilyn] is a heroine whose face is represented like that of Christ or the Virgin in eleventh-century mosaics: a hieratic, isolated, popular figure, magnificently ritual. On the surface, Warhol merges everyday life and holy life, except that the latter presents a movie figure as its saint—a super icon whose image is reproduced ad infinitum, so as to induce imitation and identification to satisfy the media-related beliefs of the world" (G. Celant, *SuperWarhol*, Milan, 2003, p. 4).

Andy Warhol, *Marilyn*, 1964. © 2015 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

And yet, while the immediately exposed struggles of countless other celebrities and public figures have lent them an element of sympathy in the American imagination, no one other than Norma Jeane Baker has been so enshroud in the posthumous pantheon of the American mythos. While her suffering was not unique, the stark contrast between her public persona and private life was. "The object of veneration here is not a Blessed Virgin but a slightly lewd seductress, the image of whose face is still suffused with erotic magic," Kynaston McsShine has described in the 1989 introduction to Warhol's much celebrated retrospective at the Museum of Modern Art, New York. This sensuous radiance transforms the unhappy Marilyn of real life—the victim of abuse, failed marriages, affairs, and finally suicide. In Warhol's paintings of her, the very human Marilyn becomes a symbolic image of the need for love and to be loved" (K. McShine, Introduction, *Andy Warhol: A Retrospective*, exh. cat., Museum of Modern Art, New York, 1989, pp. 17-18).

Establishing his own artistic foundation and discovering his own ability to create myths in the American consciousness, Warhol was not looking to complete an art historical loop begun centuries before him. Indeed, the shock of Warhol's ingenuity at capturing not only the true essence of celebrity, but also the zeitgeist of the 1960s impressed many critics at his 1962 show at the Stable Gallery. Pinpointing Warhol's gift with overwhelming eloquence, Michael Fried reported, "An art like Warhol's is necessarily parasitic upon the myths of our time, and indirectly therefore on the machinery of fame and publicity that market these myths; and it is not unlikely that these myths that move us will be unintelligible (or at least starkly dated) to generations that follow. This is...to register as advance protest against the advent of a generation that will not be as moved by Warhol's beautiful, vulgar, heartbreaking icons of Marilyn Monroe as I am. These, I think, are the most successful pieces in the show...because...Marilyn is one of the overriding myths of our time." (M. Fried, quoted in G. Freid and N. Printz, eds., *The Andy Warhol Catalogue Raisonné of Painting and Sculpture 1961-1963,* vol. 1, New York, 2002, p. 247). It is a demonstration of the enduring nature of Warhol's art that Fried's worries about the lasting impact of the *Marilyn* series have proved to be unfounded, and that Warhol's image of Monroe has become one of the most admired and sought after of the past half-century.

THE **MILES AND SHIRLEY FITERMAN** COLLECTION

Miles and Shirley Fiterman seated in front of their portraits by Andy Warhol. Artwork: © 2015 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

Andy Warhol, *Miles Fiterman*, 1975. © 2015 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

Andy Warhol, *Shirley Fiterman*, 1976. © 2015 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

Miles and Shirley Fiterman held a lifelong and deeply shared affinity for fine art. Encompassing the work of such influential figures as Calder, Picasso, Warhol, Johns, and Miró, the Fiterman Collection was built on personal scholarship, visual delight, and the ineffable connection between artist and patron. In assembling their striking collection of fine art, Miles and Shirley Fiterman sought to engage with the very best in creative thinking—a fount of inspiration that informed their lives.

COLLECTORS AND PATRONS

Miles and Shirley Fiterman began to collect soon after they were married. Initially drawn to the work of artists from their native Minnesota, they soon became ardent students of the wider art historical canon. Shirley Fiterman, in particular, recalled devouring "every art course, symposium, [and] forum I could get my hands on." In 1960, the couple happened upon an advertisement in a fine art magazine for work by respected living artists. "That did it," Mrs. Fiterman said. "The next time we were in New York, we began to find the work of Warhol, Oldenburg, Calder, Kelly, and others, and to add it to our growing collection."

Installation view of Joan Miro's *Personnage* at the home of Miles and Shirley Fiterman, circa 1975.
© Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2015.

and the museum directors and curators who helped shape their worldview. The many letters and correspondences exchanged with these luminaries of twentieth-century art testify to the genuine friendships Miles and Shirley Fiterman fostered during their remarkable journey in collecting.

Throughout the latter decades of the twentieth century, the Fiterman Collection evolved into an impressive assemblage of Modern, Latin American, Post-War, and Contemporary art. Miles and Shirley Fiterman were particularly devoted to the art of their time: whether in Lichtenstein's *Mirror* (1972), Picasso's *Homme assis* (1972), the imposing Warhol silkscreen *Flowers* (1967), or Miró's *Jeune filles s'évadent* (1967), their collection was centered on works of exceptional vibrancy and artistic dynamism. Early proponents of movements such as Pop art, Miles and Shirley Fiterman firmly believed in the role of artists as challengers and illuminators of the human condition. At the Fitermans' residences in Minneapolis and Palm Beach, painting, sculpture, and editions by some of the twentieth century's leading creative minds took center stage.

When Warhol photographed Miles and Shirley Fiterman for their silkscreen portraits, he managed to capture the spirit of two individuals profoundly connected with fine art. It was a passion the collectors believed in sharing with others in ways both large and small—a combination of personal leadership and prodigious financial support that became a model of cultural philanthropy. Together with Joan Mondale, wife of Senator and later Vice President Walter Mondale, Shirley Fiterman toured Minnesota to bring "art and politics" to the people. In venues across the state, Mrs. Mondale lectured on the history of art while Shirley Fiterman ran the slide

"Nothing gives Shirley and me greater pleasure than seeing works of art we have donated in the company of the Walker's world-class collection."

Miles Fiterman

Spirited bidders at the New York sales, the couple also worked closely with East Coast dealers such as Leo Castelli, Europeans such as Daniel LeLong of Galerie Maeght, esteemed Minneapolis gallerists Gordon Locksley and George Shea of Locksley Shea Gallery, and John C. Stoller, whose gallery brought an international roster of Contemporary art and Modern masters to the Midwest. Indeed, it was Locksley who introduced the Fitermans to Andy Warhol, when the gallerist staged the artist's first exhibition in Minneapolis. The collectors enjoyed extraordinary relationships with the artists they collected, the dealers with whom they worked,

Joan Miró and Shirley Fiterman.

The Walker Art Center, Minneapolis.

The Miles and Shirley Fiterman Hall, New York, 2012.

projector. "We called it the 'cream chicken circuit,'" the collector laughed, "because that's what all the farmers' wives would serve us for lunch." In Minneapolis, the Fitermans founded the Associates of the Minneapolis College of Art and Design, giving generously to build new studio facilities and bring artists such as Rauschenberg, Christo, Stella, and Nevelson to lecture at the college. "They came willingly, it was fantastic," Shirley Fiterman enthused. "The modern masters coming to Minneapolis, Minnesota!"

At the Walker Art Center, the collectors pledged longtime financial support and leadership, with Miles Fiterman serving as a board member and chair of the museum's Acquisitions Committee. Over several decades, the Fitermans gifted or facilitated the purchase of some seventy pieces at the Walker, including Claes Oldenburg's sculpture *Geometric Mouse - Scale A*. "Nothing gives Shirley and me greater pleasure than seeing works of art we have donated in the company of the Walker's world-class collection," Mr. Fiterman noted. Two years after Mr. Fiterman's death in 2004, Shirley Fiterman provided significant funding toward the Walker's expansion campaign. The couple were also generous benefactors to the Minneapolis Institute of Arts, donating substantial funds toward the acquisition of works for the permanent collection and the museum's physical expansion. Today, galleries in both Mia's original McKim, Mead and White building, as well as the Michael Graves-designed Target Wing, bear the Fiterman name.

Miles and Shirley Fiterman's remarkable dedication to the cultural vitality of communities reached far beyond their native Minnesota. The couple were steadfast patrons and board members of the Tel Aviv Museum of Art and the Tel Aviv Museum, where they were honored as Patrons of the Year in 2001. Miles and Shirley Fiterman both sat as on the board of the Norton Museum of Art in West Palm Beach, Florida, where Mrs. Fiterman rose to board president. Shirley Fiterman also held positions with the American Friends of the Israel Museum and the University of Minnesota's Goldstein Gallery, among other institutions.

In addition to underwriting fine art institutions and initiatives, the Fitermans were leaders in funding medical research and higher education. Founders of the National Foundation for Research in Ulcerative Colitis, the couple personally encouraged scientific breakthroughs in this important field. In 1993, Miles and Shirley Fiterman donated a fifteen-story building in downtown Manhattan to the City University of New York – the largest gift in CUNY's history. The newly minted Miles and Shirley Fiterman Hall became a vibrant hub for the Borough of Manhattan Community College,

a steppingstone to university education and lifelong learning for thousands of students. Irreparably damaged on 9/11, the original structure was demolished to give rise to a new, architecturally arresting building that is also home to the Shirley Fiterman Art Center. Today, the Center serves as a dynamic venue for student and faculty exhibitions, and further solidifies the Fitermans' reputation as patrons of artists from a diversity of backgrounds.

THE FITERMAN LEGACY

Alongside her children and grandchildren, Shirley Fiterman continues the mission in fine art and philanthropy she so wholeheartedly built with her husband. Through unwavering dedication to art and ideas, Miles and Shirley Fiterman provided a tremendous example to future generations of American collectors and benefactors. Alongside outstanding achievements in education, medicine, and culture, the Fiterman Collection stands as their exceptional, inspiring legacy.

Miles and Shirley Fiterman in front of Jim Dine's *Twin Red Hearts*. Artwork: © 2015 Jim Dine / Artists Rights Society (ARS), New York.

Andy Warhol, *Self Portrait (Nine Times)*, 1967.

Roy Lichtenstein, *Crying Girl*, 1964.

Joan Miró, *Jeune fille s'évadant*, 1967. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2015.

21 B

ANDY WARHOL (1928-1987)

Late Four-Foot Flowers

acrylic, silkscreen inks and graphite on canvas
48 x 48 in. (121.9 x 121.9 cm.)
Executed in 1967.

$8,000,000-12,000,000

PROVENANCE:
Patricia Caulfield, New York
Leo Castelli Gallery, New York
Acquired from the above by the present owner, 1975

EXHIBITED:
Corpus Christi, Art Museum of South Texas, *Johns, Stella, Warhol,* October-November 1972, p. 46.

LITERATURE:
R. Crone, *Andy Warhol*, New York, 1970, no. 586/589.
R. Crone, *Das Bildnerische Werke Andy Warhols*, Berlin, 1976, no. 939/942.
G. Frei and N. Printz, eds., *The Andy Warhol Catalogue Raisonné of Paintings and Sculptures 1964-1969*, vol. 2B, New York, 2004, pp. 316 and 321, no. 1981 (illustrated in color).

Andy Warhol's silkscreen mechanical for Flower paintings, featuring photograph by Patricia Caulfield, 1964.
Photograph by © Patricia Caufield.© 2015 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

Andy Warhol in his New York studio,1964. Photograph by Ugo Mulas. © Ugo Mulas Heirs. All rights reserved.Artwork: © 2014 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

Andy Warhol's magnificent, brilliantly-colored *Late Four-Foot Flowers* is a large-scale example of the artist's beloved and iconic series of flower paintings that he created between 1964 and 1967. Super-charged with a bright "Pop" palette and enlarged to a span of four feet, the painting is one of the largest, most redolent examples of the series, in which crisply-rendered, candy-colored blossoms hover amidst a grassy green backdrop. Critics were awestruck when the *Flowers* were exhibited at the Leo Castelli Gallery in November of 1964. Peter Schjeldahl wrote: "They are so goddamn beautiful. ... And their glamour was so intense. ... That's why we reach for the word 'genius.'" (P. Schjeldahl, quoted in T. Sherman and D. Dalton, *POP: The Genius of Andy Warhol*, New York, 2009, pp. 236-237) and the *Flowers* proved to be an important turning point in Warhol's career. Created shortly after his *Death and Disaster* series, the *Flowers* represent the ultimate culmination of two key themes that had long obsessed the artist: the ephemeral nature of beauty and the underlying factor of its inevitable decay. A major critical and commercial success (the Castelli exhibit completely sold out), Warhol's *Late Four-Foot Flowers* is a brilliant encapsulation of the artist's major working methods.

Warhol based the *Flowers* on a photograph of hibiscus flowers that had appeared as a two-page spread in *Modern Photography* magazine. A few years after the series was exhibited at the Castelli Gallery, a lawsuit was filed by the original photographer of Warhol's source image. As it turned out, Patricia Caulfield, who had taken the original photo, was also the Executive Editor at *Modern Photography,* and happened to see a poster of Warhol's *Flowers* while walking down Broadway in 1965. Warhol was nonplussed by the suit, and eventually agreed to give Caulfield several paintings and a percentage of the proceeds from the *Flowers* print series. The present painting is one that Warhol created for Caulfield in 1967 in order to settle the suit. Its large scale, grandiose blossoms and the variety of its coloration, in which tropical tangerine, bright hot-pink and rich lavender seem to "pop" against a vivid green background, make it a particularly extraordinary example.

Another legendary bit of Warholian folklore concerns the backstory behind the *Flowers* and their initial inspiration. In the summer of 1964, fresh off the heels of his *Death and Disaster* paintings, Andy Warhol considered the options for his next series. A few months earlier, he had secured a relationship with the venerable dealer Leo Castelli, and he knew that fresh work would be required for an exhibition following later that year. For Warhol, this new showing at Castelli was fraught with meaning. In 1961, he had been rejected by the Castelli Gallery on the grounds that his work shared too many similarities with another Pop artist, Roy Lichtenstein. Now, three years later, Warhol reached a major milestone by signing with Castelli. As the story goes, Warhol was visited by the curator Henry Geldzahler at his studio on 47th Street and 3rd Avenue, the location of his first Factory. Geldzahler started leafing through the pages of *Modern Photography* and opened the two-page spread of hibiscus flowers that promoted a new Kodak color-processing system. He showed the

photograph to Warhol, saying "Andy, maybe it's enough death now...how about this?" (H. Geldzahler, quoted in unpublished interview with J. Stein, 1973, Geldzahler Papers, Beinecke Library, Yale University). The magazine's layout displayed several hibiscus flowers in different exposures, the last of which was billed as "a darn good quality color print." The repetition of the imagery and its color variations must have immediately impacted Warhol because an invoice dated June of 1964 from Warhol's silkscreen manufacturer indicates he began the series without delay.

The *Flowers* were created at Warhol's first Factory on 47th Street and 3rd Avenue, which had just opened that Spring. Between the months of June and August, the Factory was a bustling place, truly emblematic of the periodic bursts of creativity that came to define Warhol's enterprise and its factory-like production. As archival photographs document, Warhol worked on the *Large Flowers* paintings himself, but he employed a legion of assistants to manufacture the increasing series of smaller *Flowers* that he would create into the following years, sometimes finishing as many as eighty per day. "Friends come over to the Factory and do the work with me," Warhol said. "Sometimes there'll be as many as fifteen people in the afternoon, filling in the colors and stretching the canvases" (Andy Warhol, quoted in D. McCabe, *A Year in the Life of Andy Warhol*, New York, 2003, p. 193).

The *Flowers* became an instant critical and commercial success when they were exhibited later that November at the Leo Castelli Gallery in New York. The dealer Ivan Karp recalled, "they were totally successful and *we sold them all*! And you could keep selling them right now! That's it. That's one of those immortal images. You know? He just found it. *Right*? It was a grand success." (Ivan Karp, interviewed in P. Smith, *Andy Warhol's Art and Films*, 1986, p. 358) The critic Thomas Hess likewise explained the phenomenon of the *Flowers'* astonishing commercial success in his review of Warhol's work for the January 1965 issue of *Artnews:* "most of the works in the show had little gold stars pasted to the wall beneath them—meaning they had been sold—filling the gallery atmosphere with a glamor-smell of cash" (T. Hess, "Andy Warhol," *Artnews*, vol. 63, no. 9, January 1965, p. 11).

Jeff Koons, Large Vase of Flowers, 1991. © Jeff Koons.

Roy Lichtenstein, Black Flowers, 1961. © Estate of Roy Lichtenstein.

What so profoundly moved Warhol's critics was his transformation of the original source image into an enigmatic painting that resonated with audiences on a variety of levels. Rather than strictly copying from the original photograph, Warhol made several deliberate alterations; he cropped the composition into a perfectly-square format, thereby consolidating the blossoms from seven down to four, and rotated one of them 180-degrees to fit within his square arrangement. He then instructed his assistant Billy Linich "to run the photo repeatedly through the Factory's new Photostat machine – 'a dozen times, at least,' said Billy, to flatten out the blossoms and up their contrast, thereby removing their definition and the shadow that lent the photo its illusion of three-dimensionality" (T. Scherman and D. Dalton, *Ibid.*, New York, 2009, p. 247). Warhol's *Flowers* were then hand-painted in a dazzling array of vibrant colors, and some of the later versions

even included Day-Glo and aerosol spray-paint. Their overall effect was far removed from Warhol's original source. Flattened, exaggerated and non-natural, the *Flowers* defied traditional depiction or any semblance to their real-life counterparts. Their innovative square format allowed them to be displayed in any orientation, and Warhol experimented with different arrangements in the Castelli and Sonnabend shows (archival photographs even depict several of the *Flowers* canvases hung in a diamond, rather than square, orientation). Rotated, flipped, displayed upside-down, Warhol's *Flowers* achieved a truly remarkable artistic feat, as they were at once representational yet utterly abstract.

About mid-way through the *Flowers'* exhibit at Castelli, Warhol added a series of portraits of Jackie Kennedy based on a photograph taken shortly after her husband's assassination, prompting several observers to read into the funereal associations of

Andy Warhol exhibition opening, "Andy Warhol" *Flowers*, Galerie Sonnabend, Paris. 1965. Photograph by Shunk-Kender © J.Paul Getty Trust. The Getty Research Institute, Los Angeles. (2014.R.20) Gift of the Roy Lichtenstein Foundation in memory of Harry Shunk and Janos Kender.

Emil Nolde, Poppies and Irises, circa 1930. Museum der Bildenden Kuenste, Leipzig. © Nolde Stiftung Seebüll. Digital Image: bpk, Berlin / Museum der Bildenden Kuenste, Leipzig / Art Resource, NY.

Warhol's blooms. Indeed, the theme of tragedy and death is a long-running undercurrent that flows through Warhol's best work, from *Death and Disaster* to the *Marilyn* and *Liz* series to the later *Shadows* and *Skull* paintings. "What is incredible about the best of the flower paintings is that they present a distillation of much of the strength of Warhol's art—the flash of beauty that suddenly becomes tragic under the viewer's gaze. The garish and brilliantly colored *Flowers* always gravitate toward the surrounding blackness and finally end up in a sea of morbidity. No matter how much one wishes these *Flowers* to remain beautiful they perish under one's gaze, as if haunted by death" (J. Coplans, "Andy Warhol: The Art," *Andy Warhol,* exh. cat., Pasadena Art Museum, 1970, p. 52).

Perhaps the most revelatory aspect of Andy Warhol's *Flowers* is the way that the paintings adhere to traditional modes of representation while simultaneously breaking free from their constraints to enter into another, more radical realm. Ironically, it was Caulfield's photo that facilitated Warhol's breakthrough: "Painted in clear, glowing reds and oranges, yellow, lilac and plumbago blue, they exhale color. The flowers appear to float against a murky background of waving green grass. They are like cut-outs by Matisse set adrift in Monet's lily pond. ... We are shocked in the eye by a powerful image that we know to be at least two removes away from reality. No one else has applied silk-screening technique to painting as originally or to such an extent. As a technical means, and as a pictorial image itself, it is absolutely new. ... The artist is a mechanical Renaissance man, a genius" (D. Bourdon, "Andy Warhol," *The Village Voice*, December 3, 1964, p. 11).

Present lot illustrated (detail).

22 B

ROY LICHTENSTEIN (1923-1997)

Mirror #9 (36" diameter)

signed and dated 'rf Lichtenstein '72' (on the reverse)
oil and Magna on shaped canvas
diameter: 36 in. (91.4 cm.)
Painted in 1972.

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

PROVENANCE:
Leo Castelli Gallery, New York
Acquired from the above by the present owner, 1972

EXHIBITED:
New York, Mary Boone Gallery, *Roy Lichtenstein: The Mirror Paintings,* October-November 1989, n.p. (illustrated in color).

This work will appear in the forthcoming *Catalogue Raisonné* being prepared by the Roy Lichtenstein Foundation.

Jan van Eyck, *Portrait of Giovanni Arnolfini and his Wife*, 1434. National Gallery, London.
Digital Image: © National Gallery, London / Art Resource, NY.

In *Mirror #9 (36" diameter)*, Roy Lichtenstein tackles one of the most ineffable subjects in art history—that of the physical and philosophical nature of reflection and with this painting, Lichtenstein joins the pantheon of artistic greats—including van Eyck, Velásquez, Manet and Picasso—who have tackled this complex and difficult subject matter. Inspired by images of mirrors that he found in retail catalogues and newspapers, Lichtenstein uses his unique artistic language to break down the codes inherent in artistic communication to their essential elements. In his representation of the mirrored surface, he captures a fleeting image with his bold use of color and Ben-Day dots, all signature elements of classic Pop. Yet rather than examining the ephemera of popular culture, Lichtenstein goes further and explores the way in which images function within the broad mass of the populace, "It doesn't look like a painting of something, the artist explained, "it looks like the thing itself" (R. Lichtenstein, quoted in J. Hendrickson, *Roy Lichtenstein*, Cologne, 2000, p. 68).

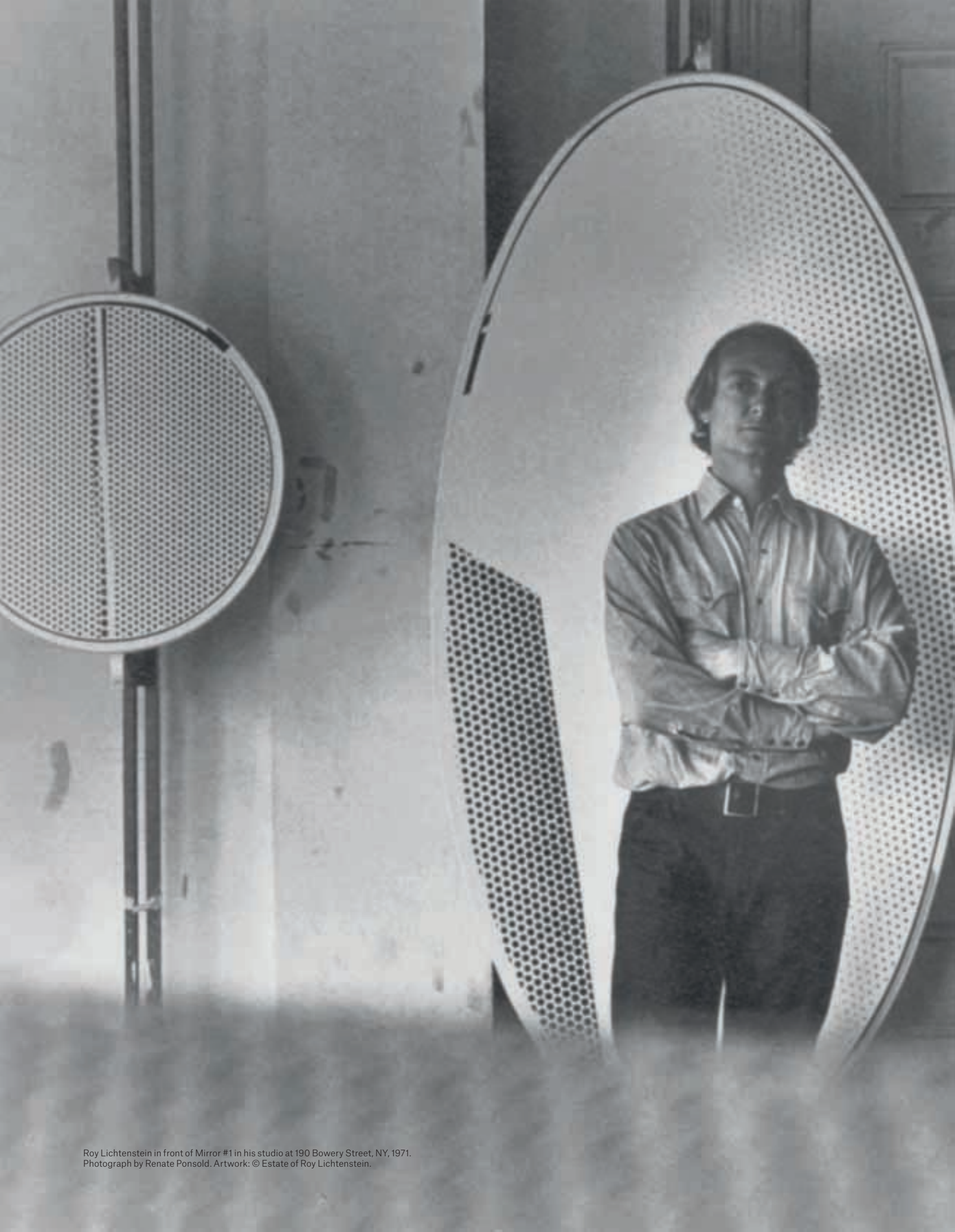
On this circular canvas, Lichtenstein displays the myriad of subtle variances that dance across the mirrored surface of the glass. A crescent-shaped passage of deep blue and black pigment occupies the right half of the canvas, suggesting the body or object which is displayed in the reflective surface of the glass. This effect is repeated in the opposite side of the mirror where Lichtenstein replicates the reflection by means of a thinner, semi-circular sliver of black pigment which accentuates the edge of the canvas. In between, the subtle gradations of a veil of signature Ben-Day dots that sweeps across the left half of the canvas, indicates the depths of shadows that this object leaves in its wake as it crosses in front of the mirror. Lichtenstein's choice of color, and the density of his paint application suggests a substantial entity, yet the nature of reflection means that, in reality, the object might not be as significant as it appears here. All this leaves us with the mystery of what Lichtenstein is trying to depict here—is it the object and its reflection or just the nature of the reflection itself? Lichtenstein expertly captures the complicated laws of physics which deal with the refraction of light resulting in a painting of something so ostentatiously simple, yet also incredible complex.

Painted in 1972, *Mirror #9* was produced less than a decade after Lichtenstein roared onto Pop art scene with his revolutionary paintings inspired by the romance comic novels of his youth. His artistic examination of the visual shorthand that flourished in the age of mass media immediately identify him as one of the leading members of the Pop generation and his *Girl* portraits, along with the likes of Andy Warhol's Coca-Cola bottles and Campbell's soup cans, came to define a generation. Like his *Girl* paintings, in *Mirror #9* Lichtenstein has deconstructed not the *reality* of the subject mirror, but also the artistic short-hand by which it is represented. "Mirrors are flat objects that have surfaces you can't easily see since they're always reflecting what's around them," Lichtenstein explained. "There's no simple way to draw a mirror, so cartoonists invented dashed or diagonal lines to signify 'mirror.' Now, you see those lines and you know it means "mirror," even though there are obviously no such lines in reality. If you put horizontal, instead of diagonal, lines across the same object, it wouldn't say "mirror." It's a convention that we unconsciously accept (R. Lichtenstein, quoted in M. Kimmelman, *PORTAITS, Talking with Artists at the Met, The Modern, The Louvre and Elsewhere*, reproduced at www.lichtensteinfoundation.org).

The success of paintings such as *Mirror #9* relies on the inherent understanding we have built up to decode the cacophony of visual imagery that has developed ever since Gutenberg invented the printing press in the 15th century. Lichtenstein learnt to decode this language whilst he was an art student at Ohio State University. Here he studied under the influential Professor Hoyt L. Sherman who believed that "Students must develop an ability to see familiar objects in terms of visual qualities, and they must develop this ability to the degree that old associations with such objects will have only a secondary or a submerged role during the seeing-and-drawing act" (H. L. Sherman, quoted by B. Rose, *The Drawings of Roy Lichtenstein*, exh. cat., Museum of Modern Art, New York, 1987, p. 29). This theory of drawing was reinforced by Hoyt' use of what he called his 'flash room' – a darkened room where images of objects were briefly flashed onto a screen for the students to copy. Teaching drawing in this manner proved to be extremely influential for Lichtenstein as it forced him to focus his attention on the most important visual aspects of the objects structure, and not to become distracted by extraneous matters such as unnecessary decoration. The vestiges of Sherman's teaching can clearly be seen in *Mirror #9*, as not even the subject of the reflection is visible, merely the idea of a reflection as characterized by the artists arsenal of lines and dots.

Unusually for a Pop artist, the largely empty reflection in *Mirror #9* is among the artist's most abstract. By stripping down his subject matter in this way, Lichtenstein used works in this series to concentrate on the formal aspects of painting and to study the various magnifications of light and optical distortions of shapes on the mirror surface: "it enable[d] him to unleash a new range of inventive bravura, a heightened exploitation of spatial effects, and a new freedom in suggesting illusion" (E. Baker, "The Glass of Fashion and the Mold of Form" in J. Coplans, ed., *Roy Lichtenstein*, New York, 1972, p. 179).

The motif of the mirror as an aid to human introspection has made a regular appearance throughout the art historical canon. Unlike many of his contemporaries, Lichtenstein was brave enough to build upon what his forebears had mastered and infuse it into his own ideas. Therefore, *Mirror #9,* playfully contributes to centuries of dialogues with artists who sought to recreate the enigma of the mirror in paint. From Jan van Eyck's *The Arnolfini Portrait*¸ 1434 (National Gallery, London), to Diego Rodríguez de Silva y Velázquez' *Las Meninas*, 1656 (Museo Nacional del Prado), Édouard Manet's *A Bar at the Folies-Bergère*, 1882 (Courtauld Institute of Art, London) and Pablo Picasso's *Girl Before a Mirror,* 1932 (Museum of Modern Art, New York), Lichtenstein interjects with his own contribution to the discussion about the importance of the subject matter.



Roy Lichtenstein in front of Mirror #1 in his studio at 190 Bowery Street, NY, 1971.
Photograph by Renate Ponsold. Artwork: © Estate of Roy Lichtenstein.

23 B

ANDY WARHOL (1928-1987)

Self-Portrait (Nine Times)

signed and dated (on the overlap of each canvas, in order listed in the *catalogue raisonné*: 'Andy Warhol 1967'; 'A. Warhol'; 'Andy Warhol 1967'; 'Andy Warhol 1967'; 'Andy Warhol 1967'; 'AW AW Andy Warhol 1967'; 'Andy Warhol 1967'; 'Andy Warhol 1967' and 'Andy Warhol 1967')
acrylic and silkscreen ink on nine attached canvases
each: 8 x 8 in. (20.3 x 20.3 cm.)
overall: 24 x 24 in. (61 x 61 cm.)
Painted in 1967.

$8,000,000-10,000,000

PROVENANCE:
Jules Brassner, Palm Beach
Acquired from the above by the present owner, 1979

LITERATURE:
G. Frei and N. Printz, eds., *The Andy Warhol Catalogue Raisonné of Paintings and Sculptures 1964-1969*, vol. 2B, New York, 2004, pp. 309 and 313, no. 1972-1980 (illustrated in color).

"If you want to know all about Andy Warhol, just look at the surface of my paintings"

—ANDY WARHOL

Andy Warhol in his New York studio, 1965.
Photograph by © Bob Adelman / Corbis.

Present lot illustrated (detail).

Andy Warhol, *Self Portrait*, 1964. © 2015 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

Despite being one of the twentieth century's most famous artists, Andy Warhol was also one of the most inscrutable. During the course of his career, across the surface of his many multi-colored canvases, Warhol captured some of the most famous people in Hollywood, the art world and the New York social scene, but only rarely did he capture one of the most famous of all—himself. In *Self-Portrait (Nine Times)*, Warhol appears nine times in series of images of the youthful artist—resulting in one of the largest groupings of his likeness to appear in one work. The high-keyed background colors sit in stark contrast to the dark features of the artist himself—his dark eyes preventing Warhol's complete submission to the intense gaze of the viewer. Colorful, yet subdued; revealing, yet enigmatic, *Self-Portrait (Nine Times)* becomes the quintessential product of the artist and his age—a painting which conceals as much as it reveals.

Painted in 1967, a young—slightly pensive—looking Warhol, stares out from each frame, seemingly gazing into the middle distance. The colored ground—ranging from vibrant, fiery red to more muted olives and greens—spans the range of Warhol's favored colors, with the addition of a few, more unusual examples. Here the reds from his early portraits of Elizabeth Taylor coexist next to screens of deep pthalo blue, made famous in his haunting works featuring the grieving Jacqueline Kennedy. When placed together, the individual elements of this vibrant checkerboard interact and resonate off each other, producing a work which reverberates with high intensity color. Onto each of these colorful tablets, Warhol screened his own youthful features. His strong profile, together with his distinctive fringe, is rendered in definitive black with a level of exacting detail that clearly denotes the rich texture of his tussled hair and the crisp outline of his pursed lips.

Self-Portrait (Nine Times) is the largest work in a group of paintings known as the *Castelli Portraits* or *Portraits of the Artists*. In early 1967, David Whitney organized an exhibition to commemorate the 10th anniversary of the Leo Castelli Gallery, including works by 16 artists represented by Castelli. In the catalogue for the show each artist was listed alphabetically, with Warhol concluding a list of illustrious names that included Lee Bontecou, John Chamberlain, Jasper Johns, Donald Judd, Roy Lichtenstein, Robert Morris, Larry Poons, Robert Rauschenberg, James Rosenquist, Frank Stella and Cy

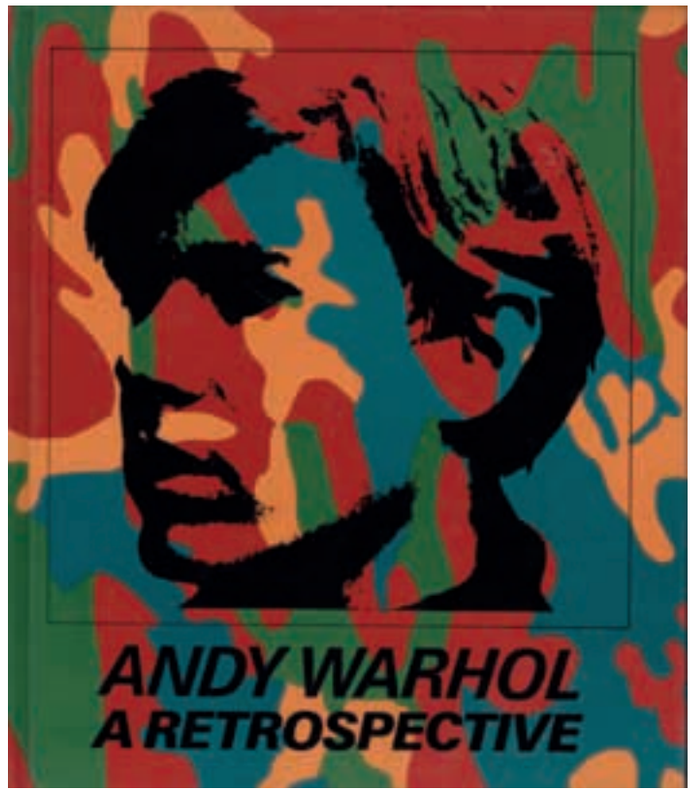
Andy Warhol, *Self-Portrait*, 1966. Museum of Modern Art, New York. © 2015 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York. Digital Image: © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY.

Andy Warhol, *Self-Portrait*, 1963-1964. © 2015 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York. Digital Image: HIP / Art Resource, NY.

Twombly. As his contribution, Warhol produced a series of portraits of 12 the artists and placed a group of them at the entrance to the show. While it was purely coincidental that Warhol concluded the catalogue, it was also fortuitous that he should do so with such a celebratory work legitimizing the established and rising stars of the post-war artistic canon.

Although Warhol was an extremely prolific artist—always searching for new images or people to adopt as his subject matter—*Self-Portrait (Nine Times)* belongs to a genre of work that he returned to throughout his life. He was commissioned to produce his first self-portrait by the collector Florence Barron in late 1963. Using a strip of photographs that he purchased from a photo-booth in Times Square, this early work shows the artist dressed in a trench coat and dark sunglasses loosening his tie with his right hand. While other screens from the series depict Warhol craning his neck first to the left, and then to the right, the most notable image has him looking straight out at the lens engaging the viewer in a confrontational gaze. This was a time when Warhol was cementing his reputation at the center of the New York art world. His serial rendition of Campbell's Soup Cans and celebrity portraits of Marilyn Monroe, Elizabeth Taylor and Elvis had already re-written the established rules of art and given birth to the Pop art movement. With his self-portraits, rather than using pre-existing images, he created the source image himself and the leveling power of the photo-booth was like reverse magic, taking a glamorous subject or sitter and presenting them in a common, every day, 25 cents a strip way. They embraced the aesthetic and the mood of the 1960s, not just in the artist's look on the canvas, but also in the vibrancy of the picture itself.

By the time he painted his next series of *Self-Portraits* in 1966, Warhol had adopted a more confident pose. Leaning on the palm of his hand, his index and middle fingers extended on either side of his pursed lips Warhol portrays himself caught in a moment of deep contemplation. But the artist's gaze engages the viewer with great attention, considering the viewer as much as they are considering him. In addition, this series introduces a more intricate and complex use of color. The alternating layers of psychedelic reds, purple and yellows causes the surface of these particular works to resonate with an intensely vibrancy—an effect which can be seen replicated to a similar degree in the present work.



Cover of *Andy Warhol: A Retrospective* exhibition catalogue at the Museum of Modern Art, New York, Feb 6- May 2, 1989. © 2015 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

Present lot illustrated (detail).

Self-portraits were also the subject of one of the artist's last great series of paintings. These monumental works from 1986 were depicted in highly contrasting, monochromatic tones, with Warhol's aged and pale face emerging from an engulfing, dense black void. In these paintings he wears one of his many famously dramatic silver 'fright wigs,' in stark contrast to the artist's smooth, pallid skin. Shown with his mouth slightly open, and eyes that are large, penetrating, pools of darkness, Warhol's gaze is confrontational and unsettling. Bold and brash, and yet a rare exposure for such a notoriously shy artist, the 1986 *Self-Portrait* is simultaneously the work of an undisputed doyen of self-invention, a masterpiece from an experienced artist at the height of his prowess, and an image of an icon.

That idea that self-portraiture should produce such a rich seam of inspiration for Warhol should not come as much of a surprise. He would have been well aware of the rich tradition of the genre, and no doubt encouraged by his own introspective nature, Warhol would have been fully conversant with the great self-portraitists of art history. From Rembrandt to Picasso and even more contemporary practitioners like Francis Bacon, the shadowy nature of *Self-Portrait (Nine Times)* engages enthusiastically with the broody image of the genre. Although he was an inherently modern painter, Warhol was also a great appreciator of the traditions of his profession. Indeed, it was often only by mining the rich traditions of the medium that his work seemed so shockingly modern; the contemplative nature of *Self-Portrait (Nine Times)* clearly recalling such masterpieces as Rodin's *The Thinker* and Courbet's *The Man with the Leather Belt.*

For Warhol, *Self-Portrait (Nine Times)* is as much about self-presentation (and self-celebration) as anything else. Here, he gazes out of the picture with a sense of intense concentration. His pose tells of the thinker, the intellectual. This is a man who was single-handedly turning preconceptions upside down, a revolutionary, the pioneer of Pop. Not only does *Self-Portrait (Nine Times)* capture Warhol, but it also captures the spirit of the age. His canvas combines the darkness of the Velvet Underground and the psychedelic palette of the Sixties. Their presentation of the image reminds us of comic books and cartoon strips—high culture and popular culture are combined to create a contemporary cocktail of an image and thus *Self-Portrait* reverberates with the brooding energy and life of its time.

Andy Warhol, *Self- Portrait*, 1967. © The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

Opening Frames for Andy Warhol: Portraits of the Artist as a Young Man by Gerard Malanga, 1964-65. © Gerard Malanga.

24 B

JASPER JOHNS (B. 1930)

Untitled

signed and dated 'Jasper Johns 1983' in pencil (in the lower right margin)
unique monotype in colors on Arches 88 paper
image: 30⅛ x 90¼ in. (77 x 229 cm.)
sheet: 37½ x 96½ in. (95.2 x 245.1 cm.)
Executed in 1983. Published by ULAE, West Islip, New York, with their blindstamp.

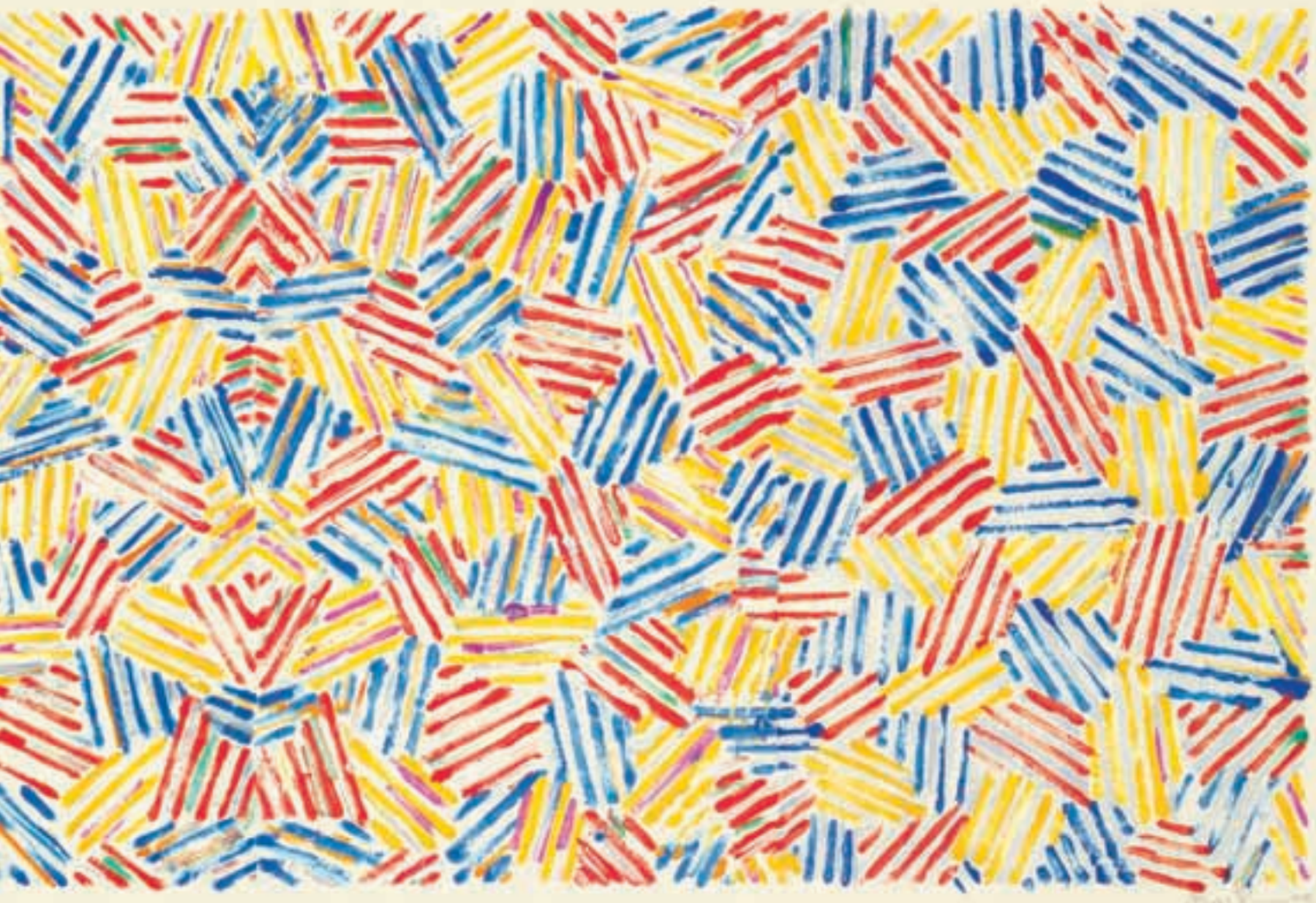
$1,000,000-1,500,000

PROVENANCE:
John C. Stoller Gallery, Minneapolis
Acquired from the above by the present owner, 1984

LITERATURE:
The Prints of Jasper Johns 1960-1993, ULAE, West Islip, New York, 1990, no. S.47 (illustrated).

"Much has been said of [the crosshatch] works. Their hidden sequences, their almost continuous mirroring of one another, their ingrown rhythms, the artist's delight in moving from one medium to another..."

—JOHN RUSSELL



Jasper Johns, *Map*, 1961. Museum of Modern Art, New York. © 2014 Jasper Johns / Licensed by VAGA, New York, NY. Digital Image: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

Jasper Johns' *Untitled* is a strikingly chromatic, dynamic work from the artist's celebrated crosshatching series. From the mid-1970s to mid-1980s in a period of major formal unity, Johns delved into a visual exploration of the crosshatch (or more accurately the parallel hatch, as his animating diagonal strokes, arranged in clustered bunches, typically do not cross). To Johns, the crosshatch was a "thing the mind already knows," an unexamined form ripe for appropriation (J. Johns, quoted in *Jasper Johns Flags*, exh. cat., London, 1996, p. 15). He knew that a closer look would reveal that the crosshatch, like the flag, is not only representational but also highly abstract. In Johns's crosshatch works, an arbitrary or otherwise opaque system replete with canny reflections and reversals in space seems to govern the bundling of the brightly colored strokes into triangular or quadrangular bunches. The result brilliantly problematizes the picture plane, as it simulates allover abstraction on a flat ground while simultaneously creating its own sense of shifting three-dimensional space. Of Johns' major motifs, it is the ontologically slippery hatchmark that best captures the artist's commitment to maintaining a level of productive ambiguity, in keeping with the dialecticism at the heart of his oeuvre. The present work and others from the crosshatching series court but ultimately deflect meaning; signification nestles into and ricochets off of Johns's bundled strokes. With a visual and intellectual vigor, *Untitled* achieves Johns's lofty proto-postmodern aim of "confus[ing] the meaning of the act of looking" (J. Johns quoted in K. Varnedoe (ed.), *Jasper Johns: Writings, Sketchbook Notes, Interviews*, New York, 1996, p. 104).

Jasper Johns, *Between the Clock and the Bed*, 1981. Museum of Modern Art, New York. © 2015 Jasper Johns / Licensed by VAGA, New York, NY. Digital Image: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

In the present work, bundled diagonal strokes slip into and elide one another. Johns has arranged parallel lines into alternating, somewhat geometric bunches, with a grille-like aspect that has been compared to the palm fronds in Matisse's *Blue Nude*. Primary strokes of yellow, red, and blue are complemented with swipes of green, purple, and orange and insulated with achromatic gray. In a Johnsian fashion, these marks ironically appropriate the gestures of Abstract Expressionist painting conceptually, rendering the movement's characteristically impassioned brushstroke a basic unit of a system. The hatchmarks borrow from the visual vernacular of printmaking in which the crosshatch is used as a visual device to give a flat surface the illusion of volume. Isolated and enlarged, the hatch form is resolutely flat and yet, when arranged just so, they create an animated—fragmented yet rhythmic—abstract field. "Johns puts two flinty things in a picture and makes them work against one another so the mind is sparked," wrote art critic and art historian Leo Steinberg. "Seeing becomes thinking" (L. Steinberg, "Contemporary Art and the Plight of its Public," *Harper's Magazine*, vol. 224 no. 1342, March 1962, p. 14). The crosshatching element first emerged in Johns' artistic practice in a real way in 1972, when he covered the leftmost section of a panoramic painting with colorful hatch marks. Just two years later, he completed a painting entirely devoted to the motif; it remained central to his practice in to early and mid-1980s. While the crosshatch is clearly connected to the artificial visual iconography used to simulate depth, most typically in printmaking, Johns actually was inspired to develop the crosshatching motif after a real-world encounter. "I was driving on Long Island when a car came toward me painted in this way. I only saw it for a second, but knew immediately that I was going to use it. It had all the qualities that interest me— literalness, repetitiveness, an obsessive quality, order with dumbness, and the possibility of complete lack of meaning" (Johns, quoted in S. Kent, "Jasper Johns: Strokes of Genius," K. Varnedoe (ed.), *Jasper Johns: Writings, Sketchbook Notes, Interviews*, New York, 1996, p. 259).

While the possibility of a lack of meaning in the motif appealed to Johns, so did the crosshatch's potential to take on meaning. The crosshatch drummed

Jasper Johns, 1980. Photograph by Hans Namuth. Courtesy Center for Creative Photography, University of Arizona © 1991 Hans Namuth Estate. Artwork © 2015 Jasper Johns / Licensed by VAGA, New York, NY.

up associations with printmaking and expressionist mark-making, harkening back to earlier works by Johns, like *Jubilee* and *False Start*, in which he appropriated the lively gestural brushstrokes of Abstract Expressionism, frequently setting them at diagonals to one another. The hatched work tempts the viewer to conjure up images and allusions from the abstracted field, but even the system structuring the pattern is erratic. Art historian and critic Joseph Masheck wrote of the hatching, "The exact workings of the system are hidden from view, submerged in a rich texture of strokes... Here we cannot even be certain, although the overall pattern seems more or less equally dense, of what is symmetrical and what is asymmetrical, of what is asymmetrically systematic and what is asymetrically unsystematic" (J. Masheck, "Jasper Johns Returns," *Art in America*, March/April 1976 in S. Brundage (ed.), *Jasper Johns: 35 Years: Leo Castelli*, 1993, New York, n.p.). The hatching stands before the viewer, at once wholly self-sufficient and as a text desirous of a reader; as Johns explained, "I would personally like to keep the painting in a state of shunning statement...to leave the situation as a kind of actual thing, so that the experience of it is variable" (J. Johns quoted in D. Sylvester, *About Modern Art*, London, 1997, p. 465).

One of the most recognizable names in modern art, Jasper Johns has produced an oeuvre that fundamentally questions vision and picture-making. In his engagement with the crosshatch motif, the artist transcended the hard lines dividing abstraction from representation and meaning from its lack. "Patterns, slippage, materiality, time, irreversibility, gravity, helplessness," wrote poet John Yau, describing Johns' crosshatch work (J. Yau, *A Thing Among Things: The Art of Jasper Johns*, New York, 2008, p. 95). It is that rich open-endedness—that poetic opacity—that makes the present work so compelling.

Jasper Johns, *Scent*, 1973-74. Nayerische Staatsgemäldesammlungen, Staatsgalerie moderner Kunst, Munich. © 2015 Jasper Johns / Licensed by VAGA, New York, NY.

25 B

CLAES OLDENBURG (B. 1929)

Clothespin Ten Foot

incised with the artist's name, title and date 'CLOTHESPIN TEN FOOT © 1974 CLAES OLDENBURG' (on the base); stamped with the Lippincott foundry mark (on the base)
Cor-Ten steel and stainless steel
120 x 44 x 24 in. (304.8 x 111.7 x 61 cm.)
Executed in 1974. This work is number two from an edition of three.

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

PROVENANCE:
Leo Castelli Gallery, New York
Acquired from the above by the present owner, 1975

EXHIBITED:
New York, Leo Castelli Gallery, *Claes Oldenburg,* April-May 1974 (another example exhibited).
Minneapolis, Walker Art Center, *Oldenburg: Six Themes,* April—May 1975, p. 66, no. 203 (illustrated).

LITERATURE:
Sculpture: The Tradition in Steel, exh. cat., Roslyn Harbor, Nassau County Museum of Fine Art, 1983, n.p. (another example illustrated).
A, Hindry, ed., *Claude Berri meets Leo Castelli,* Paris, 1990, pl. 52 (another example illustrated in color).
Claes Oldenburg: An Anthology, exh. cat., New York, Solomon R. Guggenheim Museum, 1995, p. 542 (installation view illustrated).

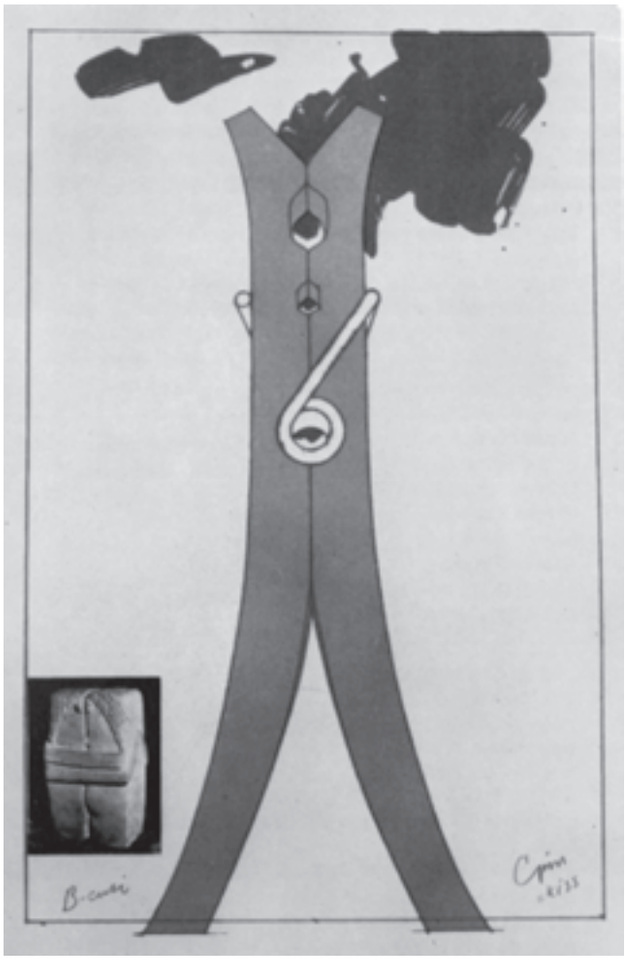
"Man-made things do look like human beings, symmetrical, visage-like, body-like. Man wants his own image or simply doesn't know any other way"

—CLAES OLDENBURG

J. D. Lippincott, *Large Scale: Fabricating Sculpture in the 1960s and 1970s,* New York, 2010, p. 189 (installation view illustrated in color).

Examples of this edition are in the collections of the Art Institute of Chicago and the Virginia Museum of Fine Arts.

Claes Oldenburg with two *Clothespin* sculptures, 1976.
Photograph by Reg Innell / Toronto Star via Getty Images.
Artwork: © 1974 Claes Oldenburg.



Proposal for *Clothespin*, compared to Brancusi's *Kiss*, 1972. © 1972 Claes Oldenburg.

Characteristically of Pop giant Claes Oldenburg's singular oeuvre, *Clothespin Ten Foot* is at once amusing and elegant, light-hearted and profound. This striking example is an earlier version of Philadelphia's favorite public sculpture, the soaring 45-foot structure which Oldenburg erected in the city in 1976. As a commonplace object that the artist encountered regularly in his studio, the clothespin fascinated Oldenburg and here he set about radically transforming its scale, shape, and texture to produce a sculpture that would provoke a sense of estrangement, delight, and wonder at the everyday, what he termed "the poetry of everywhere" (C. Oldenburg, "Extracts from Studio Notes (1962-64)," *Artforum* 4 no. 5, January 1966, p. 33). Thus, the present sculpture is the product of a mental game of looking at the world anew, as Oldenburg has not only enlarged but also elongated the fastener, creating two curved forms that seem to sensuously embrace, a graceful anthropomorphization of the pin's act of bringing together. In fact, Oldenburg's original sketch for *Clothespin* includes a photograph of Constântin Brancuși's proto-Cubist sculpture *The Kiss*, indicating the dual art historical and quotidian inspiration for the piece. At the same time as it echoes the poetic and playful enlargement of objects by Surrealists like René Magritte, the engorgement of a simple, archetypal clothespin into a glorious ten-foot sculptural form references America's increasingly consumerist culture in a punchy Pop fashion. A high-impact sculpture whose form has become iconic, *Clothespin Ten Foot* coaxes the architecture, grace, and magic from a wooden fastener.

Oldenburg executes this work in Corten weathering steel which gives the sculpture a rich russet hue and the appearance of a velvety texture. The piece is resolutely concrete and material, a physical form to be reckoned with. The colossal clothespin's two prongs are elegantly curved; they seem to be wrapped up in a silhouetted embrace, the taut steel spring emotionally soft as it evokes an arm pulling a lover close. There is a strong architectural element in *Clothespin Ten Foot*: as Oldenburg noted of the "found design," clothespins inherently "have an architectural character, like the three-way plugs which also lie about in my studio" (C. Oldenburg quoted in *Oldenburg: Six Themes*, exh. cat., Walker Art Center, Minneapolis, 1975, p. 61). Like Oldenburg's other masterfully enlarged and otherwise radically transformed common objects, the present sculpture questions the manner in which value ascription shapes conventions of sight. When a simple clothespin is altered in scale and material, it exists in the viewer's visual field in an entirely different way, which opens that viewer up to a new mental experience of the object. That fresh perception could have both poetic and political resonances; in gazing upon *Clothespin Ten Foot* one can simultaneously delight in the unexpected beauty of the commonplace and contemplate the hulking presence and glorification of consumer goods in the American consciousness.

The *Clothespin* sculptures, which Oldenburg executed in a limited number in materials like steel, aluminum, bronze, and cardboard, have an interesting history. The artist initially designed *Clothespin* in 1969, at a point when he was moving away from soft sculpture and toward large-scale projects. His punchy graphic sketch, which envisioned the clothespin as a soaring structure that would pierce the skies, was presented as a facetious "late submission" to the historic 1922 *Chicago Tribune* Architectural Competition (one of the best-known 20th century international design competitions, the *Tribune* contest resulted in the neo-Gothic Tribune Tower). Oldenburg created these works at heights of four and ten feet before going on to construct a "large-scale project" version that was 45 feet tall. Erected in 1976 in Philadelphia's Centre Square Plaza across from City Hall, the gigantic *Clothespin* was Oldenburg's first large-scale civic sculpture to be permanently placed. Seen by thousands of people daily, the colossal clothespin is beloved by Philadelphians and visitors to the city.

Oldenburg's reasons for selecting the clothespin as a subject to enlarge are multifaceted. For one, the artist frequently uses them as part of his own working method. He explained, "Clothespins are a studio necessity for me. With clothespins I join parts of soft sculptures in preparation for sewing. Clothespins also hold parts together while the glue is setting.

Constantin Brancusi, *The Kiss*, 1940. Centre Georges Pompidou, Paris. © 2015 Artists Rights Society (ARS), New York / ADAGP, Paris. Digital Image: © CNAC / MNAM/ Dist. RMN-Grand Palais / Art Resource, NY.

Claes Oldenburg's *Clothespin* sculpture in front of City Hall, Philadelphia. Photograph by John Greim / LightRocket via Getty Images. Artwork: © 1976 Claes Oldenburg.

They are instruments of connection which is why they are so important in the fabrication of my work" (C. Oldenburg quoted in M. Friedman (ed.), *Oldenburg: Six Themes*, exh. cat., Walker Art Center, Minneapolis, 1975, p. 61). He went on to note that the importance of object to his artistic process made him think of the pins as larger than they truly were, a thought which led him to make enlarged sculptures of them.

Oldenburg's iconic sculptures take the world of real objects as their material and produce giant, fantastic sculptures that make reality, and our sense of our place in it, feel strange and new. Works such as *Clothespin Ten Foot* reveal to the viewer his or her own latent capacity for renewed and retooled perception and its capacity to do so is, perhaps, Claes Oldenburg's greatest gift.

Empire State Building, New York City. Museum of the City of New York.Digital Image: Art Resource, NY.

Present lot illustrated (detail).

26 B

CLAES OLDENBURG (B. 1929)

Typewriter Eraser

incised with the artist's signature and number '6/18 Oldenburg' (on the underside); incised with the artist's name, title, number and date 'TYPEWITER [sic] ERASER 6/18 COPYRIGHT © 1977 CLAES OLDENBURG' (on the base); stamped with the Lippincott foundry mark (on the base)
acrylic on aluminum, ferrocement and stainless steel
32 x 35 x 23 in. (81.3 x 88.9 x 58.4 cm.)
Executed in 1977. This work is number six from an edition of eighteen plus five artist's proofs.

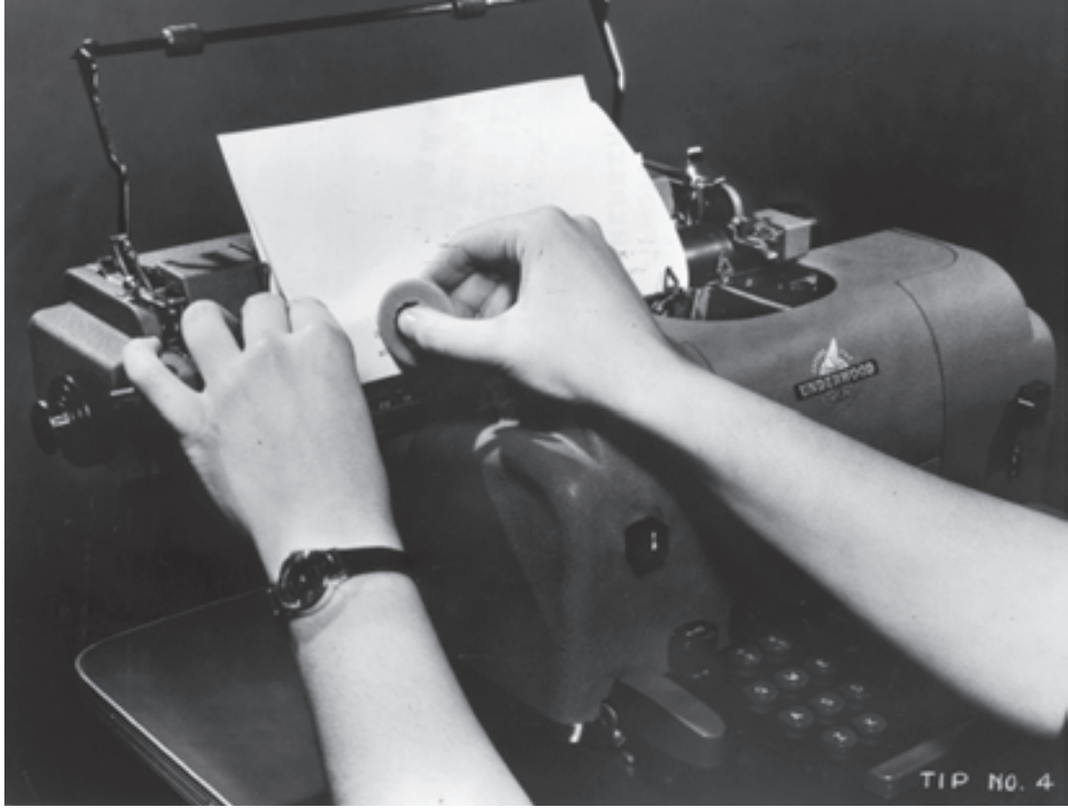
$500,000-700,000

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

EXHIBITED:
Chicago, Richard Gray Gallery, *Claes Oldenburg: An Exhibition of Recent Small Scale Fabricated Works and Drawings*, September-November 1977, no. 12 (another example exhibited).
Cincinnati, Carl Solway Gallery, *Claes Oldenburg: A Complete Survey of Sculptures in Edition 1963 - 1990*, April-June 1990, no. 22 (another example exhibited).
Miami, The Art Museum at Florida International University, *Miami Pops! Pop Art from Miami Collections*, September-November 1996, p. 27 (another example exhibited and illustrated).
New York, Whitney Museum of American Art, *An American Legacy, A Gift to New York*, October 2002-January 2003, p. 81 (another example exhibited and illustrated).
Nashville, Frist Center for the Visual Arts, *Real Illusions: Contemporary Art from Nashville Collections*, February-June 2003, no. 33, p. 46 (another example exhibited).
New York, Nicholas Robinson Gallery, *Donald Judd and 101 Spring Street*, March-April 2010 (another example exhibited).
Las Vegas, Bellagio Gallery of Fine Art, *12 + 7: Artists & Architects of City Center,* September 2009—April 2010 (another example exhibited).

LITERATURE:
Twentieth Century Sculpture: Process and Presence, exh. cat., New York, Whitney Museum of American Art, 1983, p. 18 (another example illustrated).
Citywide Contemporary Sculpture Exhibition, exh. cat., Toledo Museum of Art, 1984, p. 39 (another example illustrated).
K. Shimizu, *Shimizu Kusuo to Minami garō,* Tokyo, Minami Gallery, 1985, p. 91 (another example illustrated).
P. Harper and K. Hinds, *Contemporary Sculpture from the Martin Z. Marguiles Collection,* Coconut Grove, 1986, p. 106 (another example illustrated in color).
A. S. Lane and D. Dreishpoon, *The Terese and Alvin S. Lane Collection: Twentieth-Century Sculpture and Sculptors' Works on Paper,* Madison, Elvehjem Museum of Art, University of Wisconsin, 1995, p. 143 (another example illustrated).
S. McCullagh and F. Borne, *Gray Collection: Seven Centuries of Art, Chicago,* 2010, p. 169 (another example illustrated).
H. W. Blunt and F. Simpson, *The Lunder Collection: A Gift of Art to Colby College,* Waterville, Colby College of Art Museum, 2013, p. 345 (another example illustrated).

Claes Oldenburg, *Proposal for a Colossal Monument in the Form of a Typewriter Eraser for Alcatraz Island*, 1975. Museum of Fine Arts, Houston. © 1975 Claes Oldenburg. Digital Image: Museum of Fine Arts, Houston, Texas, USA / gift of Sue Rowan Pittman / Bridgeman Images.



A secretary using a typewriter eraser, circa 1940s.
Photograph by Herbert / Hulton Archive / Getty Images.

Claes Oldenburg, *Soft Typewriter*, 1963. © 1963 Claes Oldenburg.

"What I want to do is to create an independent object which has its existence in a world outside of both the real world as we know it and the world of art. It's an independent thing which has its own power, just to sit there and remain something of a mystery. I don't want to prejudice the imagination. I want the imagination to come and make of it what it wants to make of it, but the object will always slip out of whatever definition it may be given...My intention is to make an everyday object that eludes definition" (C. Oldenburg in 1965 quoted in G. Celant, "Claes Oldenburg and the Feeling of Things," *Claes Oldenburg: An Anthology*, Guggenheim Museum, 1995, p. 12).

Claes Oldenburg's 1977 *Typewriter Eraser* is striking in its unexpected elegance. A colossal, gleaming disk-shaped eraser appears to have just gracefully alighted upon the ground, the majestic blue bristles of its brush turned upward. Object fetishism gives way to a profound aesthetic experience in the beautiful form of a common object made strange, scaled up and frozen in balletic motion. One of Oldenburg's favorite office supplies, the typewriter eraser has personal resonances for the artist: as a child, the young Claes enjoyed playing with a typewriter eraser in his father's office. Commemorating an old childhood memory and a now obsolescent office supply, *Typewriter Eraser* subverts sculptural conventions as it toys with the idea of the monument or memorial (as postmodernist art historian and critic Rosalind Krauss has noted, the logic of sculpture is inseparable from the logic of the monument). Oldenburg has visually explored the functional yet nostalgic typewriter eraser across media, going as far as to imagine it as a towering New York monument. Beloved large-scale versions entitled *Typewriter Eraser, Scale X*—constructed in collaboration with his wife, the writer and art historian Coosje van Bruggen, in 1998 and 1999 respectively—can be found in the National Gallery of Art Sculpture Garden in Washington D.C. and the Seattle Art Museum Olympic Sculpture Park.

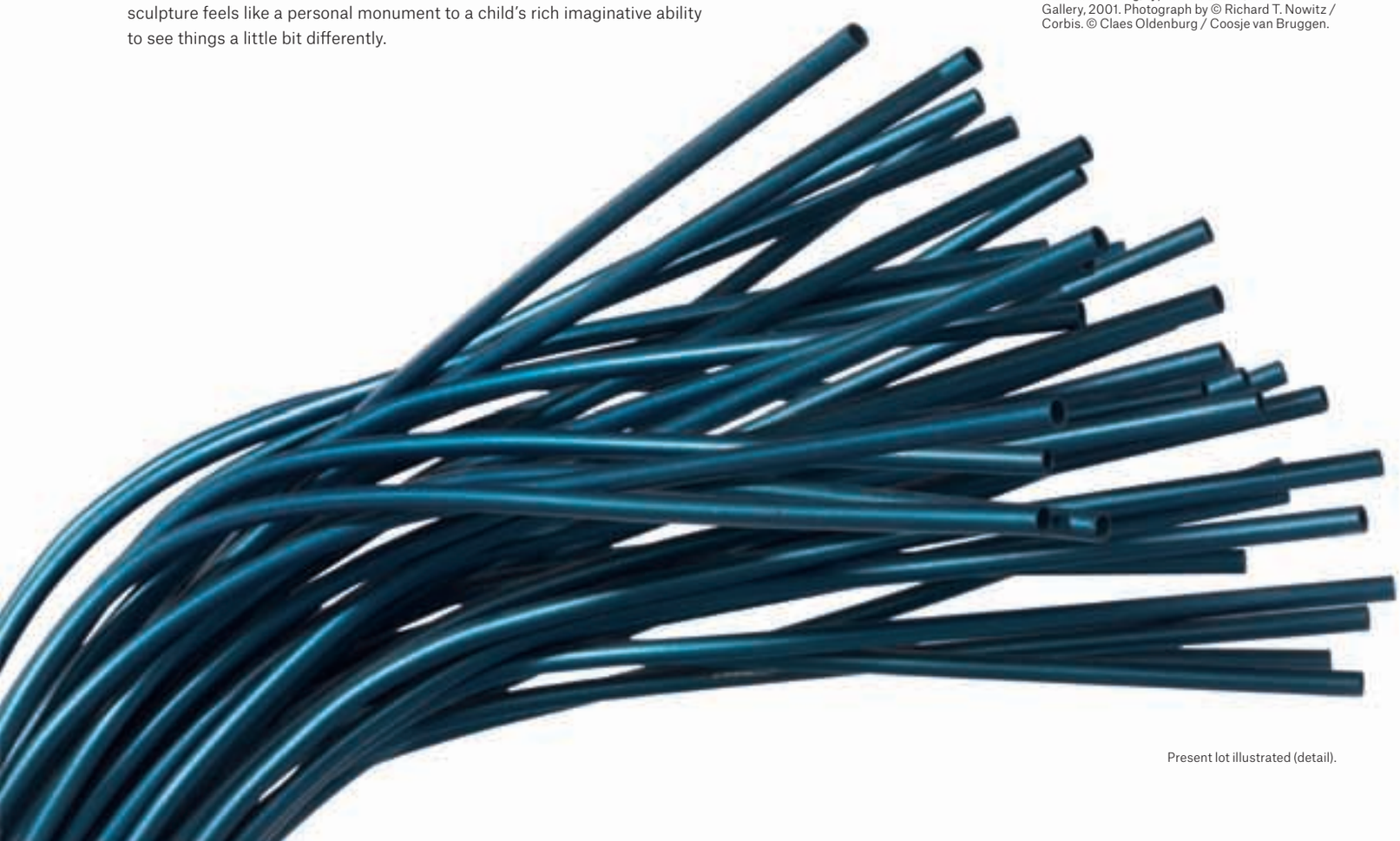
Typewriter Eraser features a ridged silver disk gleaming against a bold red, circular ground in a glorious magnification of a metal mechanism clasping an eraser. From the end of the disk spring blue bristles, fanning as if in spirited motion. The bristles bring an industrial inflection to Pablo Picasso's notion of "drawing in space." The eraser sits atop a plinth which calls to mind the somber office desk along which young Oldenburg would run the eraser in play. A sleek vision in aluminum, stainless steel, ferroconcrete, and bronze, the present sculpture takes a "found design," or banal object—a typewriter eraser that is small, unglamorous, and, today, wholly superfluous and discredited—and draws profound beauty from it. "I am for an art that grows up not knowing it is art at all, an art given the chance of having a starting point of zero," Oldenburg wrote in his 1961 manifesto, *I Am For An*

Art (C. Oldenburg, "I Am For an Art," in C. Oldenburg and Emmett Williams (eds.), *Store Days, Documents from the Store (1961) and Ray Gun Theater (1962)*, New York, 1967). The humble typewriter eraser, unaware of its grand aesthetic potential, is one such art. Oldenburg enlarges the eraser's scale with a nod to the giganticism of Pop and advertising and refines and abstracts its form with an eye to art history, and the commonplace consequently becomes capable of producing a sense of surprise, wonder, and delight. Taken politically, wonderment at the strangeness and literal prominence of consumer objects has certain implications with regards to mass consumption in America.

Because of their inherent banality, office supplies are a rich source of inspiration for the artist, and he has sculpted stamps, scissors, and typewriters. However, the strangely exuberant typewriter eraser has special significance to Oldenburg. In his *Notes*—the artist compulsively keeps notebooks of sketches, writings, and ephemera—Oldenburg included a 1968 magazine photo of a typewriter eraser that would provide the basis for this motif, which the artist explored in drawing, prints, and sculpture and across a range of scales. Oldenburg considered the eraser to be a "fine anti-heroic object" for a colossal public sculpture. A 1970 sketch by the artist depicted a monumental version in an imagined landscape; he also envisioned a version towering alongside office buildings in a plaza on 57th Street in Manhattan. By the time of the present sculpture's creation, Oldenburg had wholly turned away from his earlier soft sculpture and toward the more industrial-looking, monumental approach that made him a household name and a Pop master. The large typewriter eraser evokes a monument while subverting the genre, questioning what deserves to be monumentalized and whether traditional public sculpture gives its public any joy.

"I am for an art that is political-erotical-mystical," wrote Claes Oldenburg (C. Oldenburg, "I Am For an Art," in C. Oldenburg and Emmett Williams (eds.), *Store Days, Documents from the Store (1961) and Ray Gun Theater (1962)*, New York, 1967). The artist's sculptures intriguingly vacillate between a literalization of the commodity fetish and a proclamation of the mystical beauty of common objects—a beauty available to anyone, if they are open to a strange visual encounter retooling their perception. *Typewriter Eraser* aptly demonstrates Oldenburg's widely celebrated capacity to bring out the magic in the humdrum. With its nostalgic associations for the artist, the present sculpture feels like a personal monument to a child's rich imaginative ability to see things a little bit differently.

Claes Oldenburg, *Typewriter Eraser*, National Gallery, 2001. Photograph by © Richard T. Nowitz / Corbis. © Claes Oldenburg / Coosje van Bruggen.



Present lot illustrated (detail).

27 B

ALEXANDER CALDER (1898-1976)

Little Fountain

signed with the artist's monogram and dated 'CA 66' (on the lower central element)
standing mobile—sheet metal, bolts and paint
65 x 108 x 108 in. (165.1 x 274.3 x 274.3 cm.)
Executed in 1966.

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

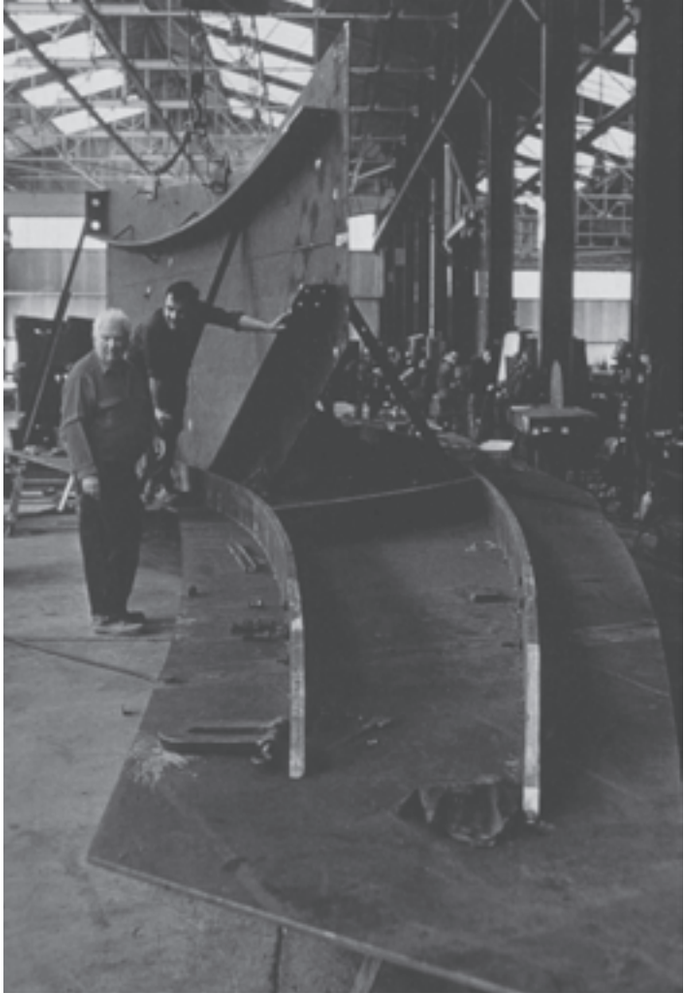
PROVENANCE:
Perls Galleries, New York
John C. Stoller Gallery, Minneapolis
Acquired from the above by the present owner

EXHIBITED:
Washington, D.C., Phillips Collection, *Recent Stabiles by Alexander Calder,* April-May 1967.
New York, Cultural Showcase Festival, *Sculpture in Environment,* October 1967, n.p. (illustrated).

LITERATURE:
C. Kienzle, "Point Sticks to Simple Plot," 18 June 1969, *Pittsburgh Press,* p. 4 (illustrated).
"Calder Work to be Shown at Art Center," *Pittsburgh Post-Gazette,* 19 July 1969, p. 1 (illustrated).

This work is registered in the archives of the Calder Foundation, New York, under application number A10715.

Alexander Calder standing outside his home next to several of his stabile structures, 1968. Photograph by Gjon Mili / The LIFE Picture Collection / Getty Images. Artwork: © 2015 Calder Foundation, New York / Artists Rights Society (ARS), New York.



Calder with *Crossed Blades*, at the Biémont Ironworks, Tours, 1967. Photographer unknown. Artwork: © 2015 Calder Foundation, New York / Artists Rights Society (ARS), New York.

Alexander Calder's *Little Fountain* is a striking example of the kind of monumental sculpture that the artist dedicated the final phase of his long and illustrious career to fabricating. Its hulking black form, supported by four curvaceous limbs results in a dramatic silhouette and demonstrates the artist's almost unique ability to combine flawless design with faultless technical skill. Here, we see a continuation of the graceful forms that he pioneered with his iconic mobiles, yet with works such as *Little Fountain* he appears to be pushing his innovative technique to their logical conclusion. Works such as this cemented the artist's reputation as someone who, in effect, invented his own art form as he liberated sculpture from the traditional confines of the pedestal and presents it a new and invigorated form.

One of the most striking features of *Little Fountain* is Calder's decision to execute the work in a single color, black. Well known for his use of color (a quality that was inspired by a visit to Mondrian's studio in the early 1930s), by deliberately omitting his usual eye-catching primary colors in this work, he focuses attention on the purity of the form itself. This device enhances the work's already dramatic silhouette and coupled with the other, almost minimal aspects of the piece, such as the thin body, has the effect of enhancing the work's grace and beauty.

Alexander Calder's monumental are the culmination of a lifelong dedication to his constant redefining of the physical and aesthetic nature of sculpture. Having spent his career introducing notions of color and movement into the previously static and monochromatic medium, during the last twenty years of his life the artist found new inspiration by devoting his greatest efforts to this exciting new phase of his career. Calder had become increasingly attracted to larger scale works, not only because they offered

Pablo Picasso, *The Bathers*, 1956. Musee Picasso, Paris. © 2015 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Digtial Image: © RMN-Grand Palais / Art Resource, NY.

Present lot illustrated (detail).

him the opportunity to introduce his ideas about sculpture to larger public audience but also because they allowed him to work on a different set of processes and challenges, "There has been an *agrandissement* in my work," Calder said in 1960. "It's true that I've more or less retired from the smaller mobiles. I regard them as just fiddling. The engineering on the big objects is important....." (A. Calder quoted in M. Prather, *Alexander Calder 1898-1976,* exh. cat., Washington, D.C., 1998, p. 279).

In 1966, the year in which he fabricated *Little Fountain*, was an important one for the artist as his outdoor sculpture began to receive both the critical and public attention that was so forthcoming for his mobiles. In May of that year, Calder dedicated a work which he had donated to the United States Mission to the United Nations in New York. Originally called *Object in Five Planes,* upon its placement at the UN he optimistically renamed it *Peace.* Also in May he attended the dedication of a monumental work in the McDermott Court at the Massachusetts Institute of Technology, and a month later was awarded an honorary Doctor of Arts degree from Harvard University.

Outdoor sculpture has always been an important part of Calder's oeuvre and he made his first outdoor works in his studio in Roxbury, Connecticut, using the same techniques and materials as his smaller works. Exhibited outside, Calder's initial standing mobiles moved elegantly in the breeze, bobbing and swirling in natural, spontaneous rhythms. The first few outdoor works in fact were too delicate for strong winds, and Calder was forced to rethink his fabrication process. The larger works were made under his direction, using the classic enlargement techniques used in different ways by traditional sculptors, including his father and grandfather. Calder began to draw his designs on brown craft paper, which he enlarged using a grid. His large-scale works could be created according to his exact specifications while simultaneously allowing him the liberty to adjust or correct a shape or line if necessary.

The evocative curves and flowing forms that comprise *Little Fountain* graceful form are a fitting tribute to Alexander Calder's skill as both an artist and an engineer. The ingenious nature of its conception and fabrication results in an ever dramatic work which perfectly encapsulates the beautiful simplicity of Calder's art, succinctly summed up by a comment he made to an interviewer shortly before his death, "I want to make things that are fun to look at" (A. Calder as quoted in M. Prather, *Alexander Calder 1898-1976,* exh. cat., Washington, D.C., 1998, p. 279).

28 B

ANDY WARHOL (1928-1987)

Little Electric Chair

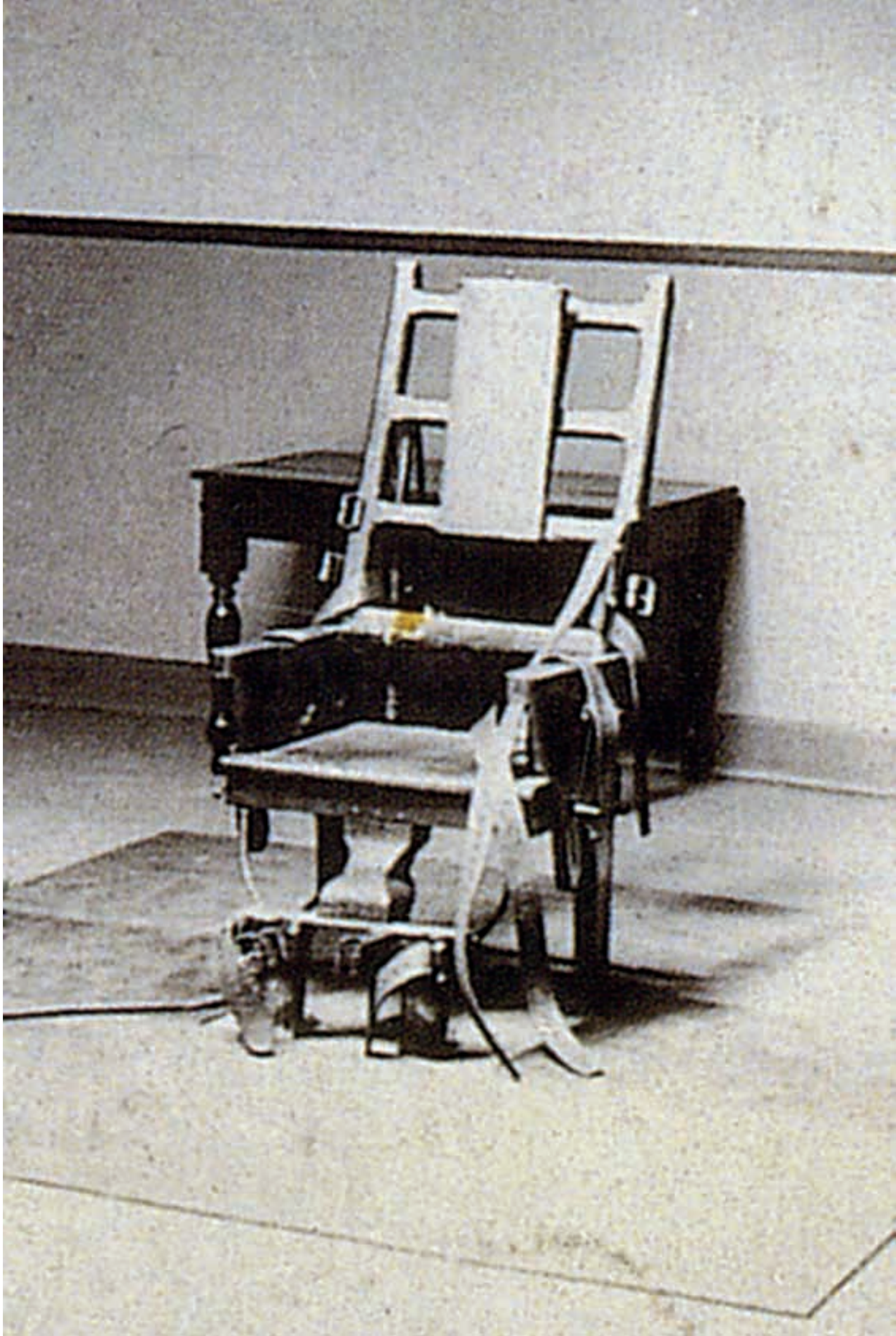
signed and dated 'Andy Warhol 64' (on the overlap)
acrylic and silkscreen ink on canvas
22 x 28 in. (55.9 x 71.1 cm.)
Painted in 1964.

$6,000,000-9,000,000

PROVENANCE:
Leo Castelli Gallery, New York
Ferus Gallery, Los Angeles
Acquired from the above by the present owner

EXHIBITED:
Toronto, Jerrold Morris International Gallery, *Andy Warhol,* March-April 1965.

LITERATURE:
R. Crone, *Andy Warhol*, New York, 1970, no. 341.
R. Crone, *Das Bildnerische Werke Andy Warhols*, Berlin, 1976, no. 657.
G. Frei and N. Printz, eds., *The Andy Warhol Catalogue Raisonné of Paintings and Sculptures 1964-1969*, vol. 2A, New York, 2004, p. 365, no. 1432 (illustrated in color).



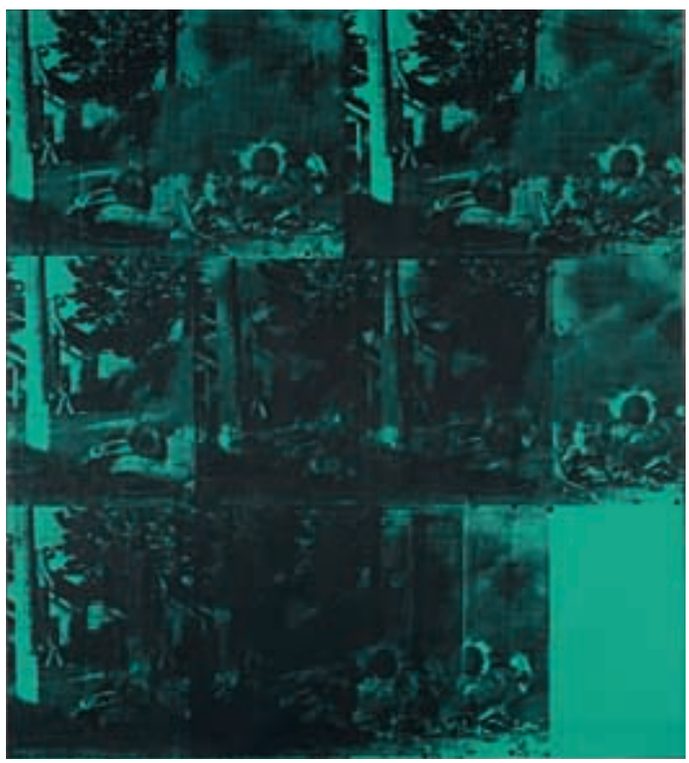
Andy Warhol, *Lavender Disaster,* 1963. Menil Collection, Houston. © 2015 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

"First of all, it's best to be born fast, because it hurts, and it's best to die fast, because it hurts, but I think if you were born and died within that minute, that would be the best life, because the priest says that way you're guaranteed to go to heaven."

—ANDY WARHOL

Andy Warhol's *Little Electric Chair* remains one of the most powerful and disturbing icons of twentieth century art. In this haunting and sinister depiction, Warhol creates an eerie *mise-en-scène* in which the frank portrayal of an empty electric chair is bathed in the cool, hushed tones of ethereal blue. Warhol's exquisite rendering exudes a remarkable grace that belies the pragmatic quality of his original source photograph. The electric chair featured in Warhol's painting for the first time in 1963, taken from a black-and-white wire photograph of the notorious Sing Sing penitentiary in Ossining, New York. Warhol embraced the grainy, high-contrast look of the 1963 press photo, which was printed for easy legibility and wide dissemination. In *Little Electric Chair*, Warhol ups the contrast to spectacular effect to highlight the unoccupied chair, while in the corners of the empty room the spectre of dark shadows hover like storm clouds gathering on the horizon. A portentous sense of foreboding is heightened in this ominous portrayal, in which Warhol creates an atmosphere of anxiety and dread with a remarkable economy of means. Painted in 1964, Warhol's *Little Electric Chair* is a poignant and provocative work, the quintessential image from the *Death and Disaster* series, and one of the most lasting, resonant images of the artist's *oeuvre*.

career, the spectre of death loomed over Warhol's art, whether blatant and overt, as in the grisly depictions of car crashes or suicides, or merely hinted at, as in the *Marilyn* and *Liz* series, where it lurked beneath the surface of his otherwise beatific Pop paintings. It is only natural, then, that Warhol would begin the *Death and Disaster* series in the summer of 1962 after seeing the June 4, 1962 edition of the *New-York Mirror.* Its headline read: "129 Die in Jet" and the burnt-out wreckage of a crashed airplane was splashed across its front page. Over the next two years, Warhol created a revolutionary series



Andy Warhol, Green Car Crash (Green Burning Car I), 1963. © 2015 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

Andy Warhol wearing a homemade sandwich board of *Race Riot* created by Warhol and William John Kennedy at the Factor, New York, 1964.Photograph by William John Kennedy. © William John Kennedy; Courtesy of KIWI Arts Group. Artwork: © 2015 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

of paintings that would come to be known as the *Death and Disaster* series, whose source imagery was culled from the pages of tabloid newspapers, *Life* magazine and the crime photos given to him by a local policeman. The paintings depict what Walter Hopps referred to as "commonplace catastrophe" that happened on a daily basis in post-War America, the sort-of unseen tragedies that evoked the violence and grim prospect of war despite their taking place in suburban (or urban) America.

One critic has recently written: "If Warhol is about America, then the electric chair is the seat of American culture. Like a transmogrified porch rocking chair, this fusion of Gothic American folk and maverick industrial inventiveness declares its own ingenuity as applied to the act of killing" (P. Brophy, "Die Warhol Die," *Andy Warhol*, exh. cat., Queensland Art Gallery, 2007, p. 73). Indeed, Warhol considered the electric chair "a particularly American way to go," and his *Little Electric Chair* is an especially sinister image that hints at the seedy underbelly of American life. Ironically, at the time the work was created in 1964, the electric chair had been recently outlawed in the state of New York, having become a subject of controversy that was widely reported in the news. Its last two executions took place in the Sing Sing State Penitentiary on March 21 and August 15 of 1963, in the executions of Frederick Charles Wood and Eddie Lee Mays.

Rendered in black silkscreen ink upon a background of cool, blue acrylic, Warhol's *Little Electric Chair* is a somber reminder of execution process. Warhol's brilliant use of a bloodless, bodiless blue works in tandem with the perspectival distancing of the original source image; the walls appear to rapidly recede into the distance, the boxlike depiction of the empty room growing larger and larger.

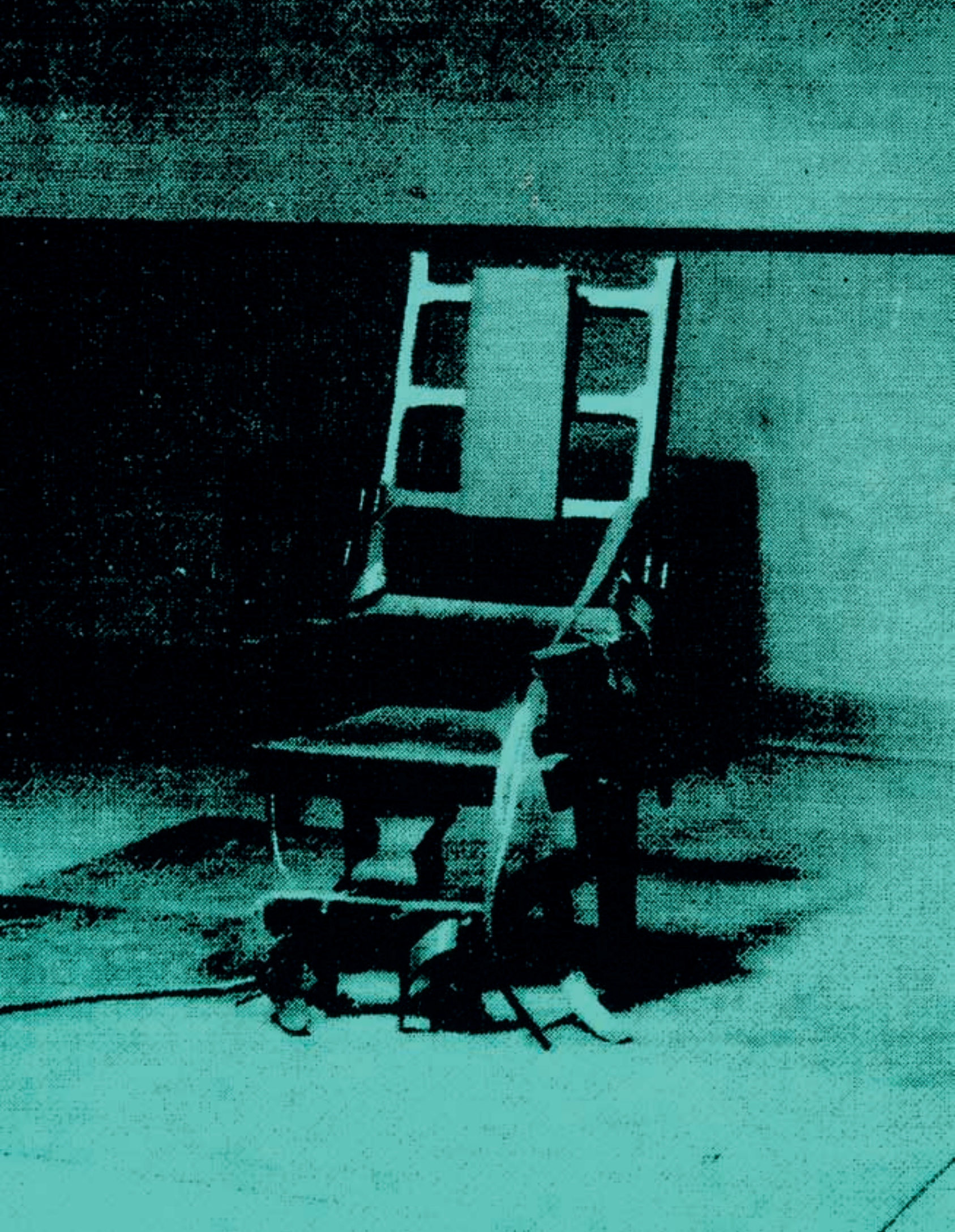
One of the most profound aspects of Warhol's *Little Electric Chair* is not the grisly violence it evokes, but rather the overwhelming beauty and keen sense of pathos that is conveyed through the artist's depiction.

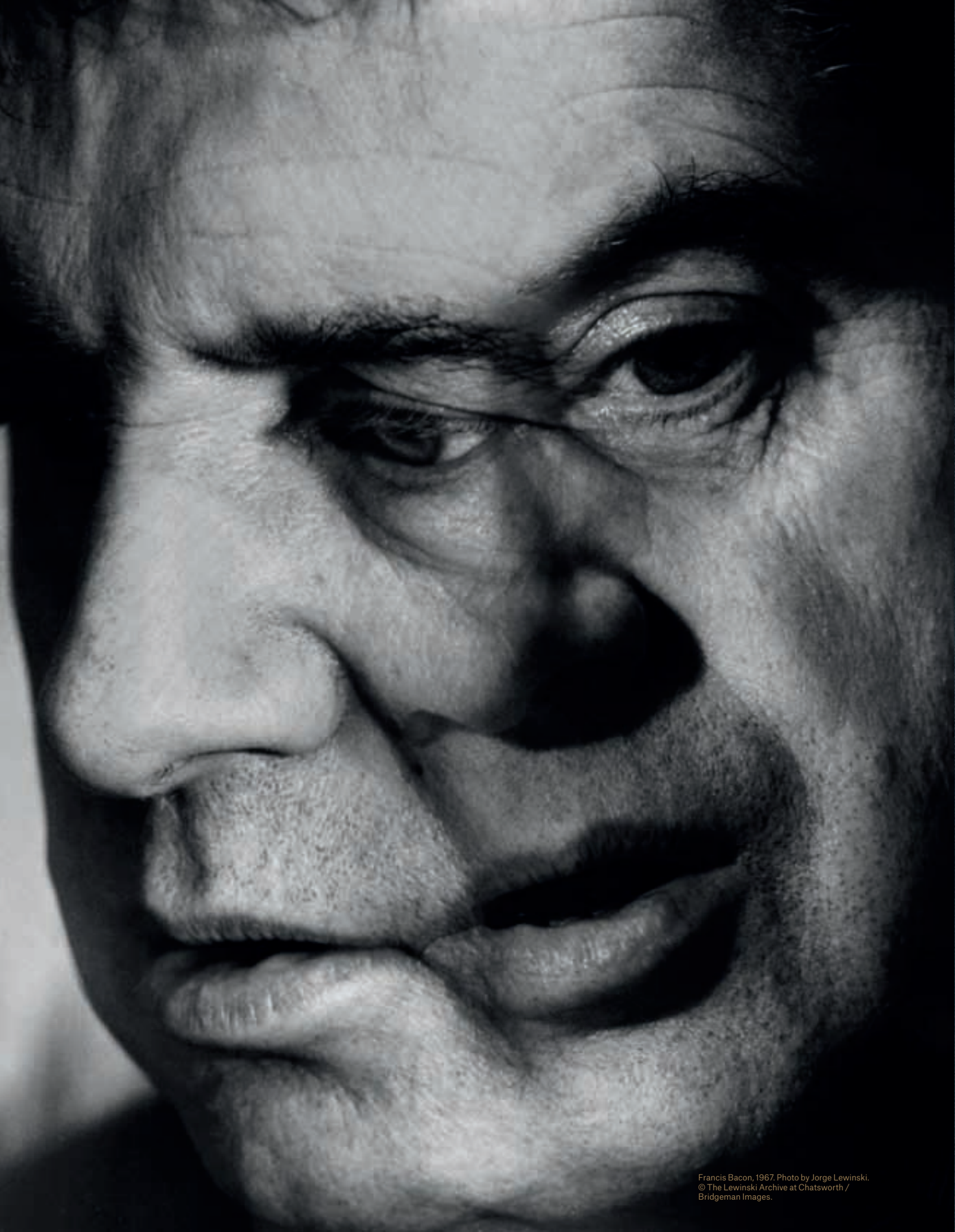
In an elegant reverie that borders on the sublime, Warhol creates a strange world awash in blue, a dream-like place of beauty completely antithetical to its subject. Warhol's blue acquires a transcendent, celestial quality, as it evokes the wild blue skies and cool breezes of the Elysian fields, which Homer's *Odyssey* so presciently described: "where life is easiest for men. No snow is there, nor heavy storm, nor ever rain, but ever does Ocean send up blasts of the shrill-blowing West Wind that they may give cooling to men." (Homer, *The Odyssey*, 4.560–565; A.T. Murray, *Homer, The Odyssey with an English Translation*, Harvard University Press, 1919, Perseus Digital Library Project, Cambridge, MA.) In his depiction of the empty chair, might Warhol imply that the condemned has simply vanished, disappeared into the ether, or crossed over to the other side? It certainly implies a transcendental quality, which echoes Warhol's own desire to disappear upon dying: "I never understood why when you died, you didn't just vanish and everything could keep going the way it was, only you just wouldn't be there. I always thought I'd like my own tombstone to be blank. No epitaph and no name," (A. Warhol, quoted in America, New York, 1985, pp. 126 and 129; reprinted in Neil Printz, "Painting Death in America," *Andy Warhol: Death and Disaster*, p. 17).

The *Little Electric Chair* has been described as "the most iconic image" in the *Death and Disaster* series by the preeminent Warhol scholar Neil Printz and its cruel elegance does strike at the heart of its viewers by its visual reminder of the inevitability of death. As such it remains one of the most unforgettable icons of twentieth century art.

Andy Warhol seated in front of his *White Burning Car* paintings in his living-room, 1963. Photograph by John D. Schiff. Courtesy of Leo Baeck Institute, New York. Artwork: © 2015 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

Present lot illustrated (detail).





Francis Bacon, 1967. Photo by Jorge Lewinski.
© The Lewinski Archive at Chatsworth /
Bridgeman Images.

Present lot illustrated (detail).

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTOR

29 B

FRANCIS BACON (1909-1992)

Two Studies for Portrait

signed, titled and dated '2 studies for portrait 1976 Francis Bacon' (on the reverse of each canvas)
diptych—oil on canvas
each: 14 x 12 in. (35.5 x 30.5 cm.)
Painted in 1976.

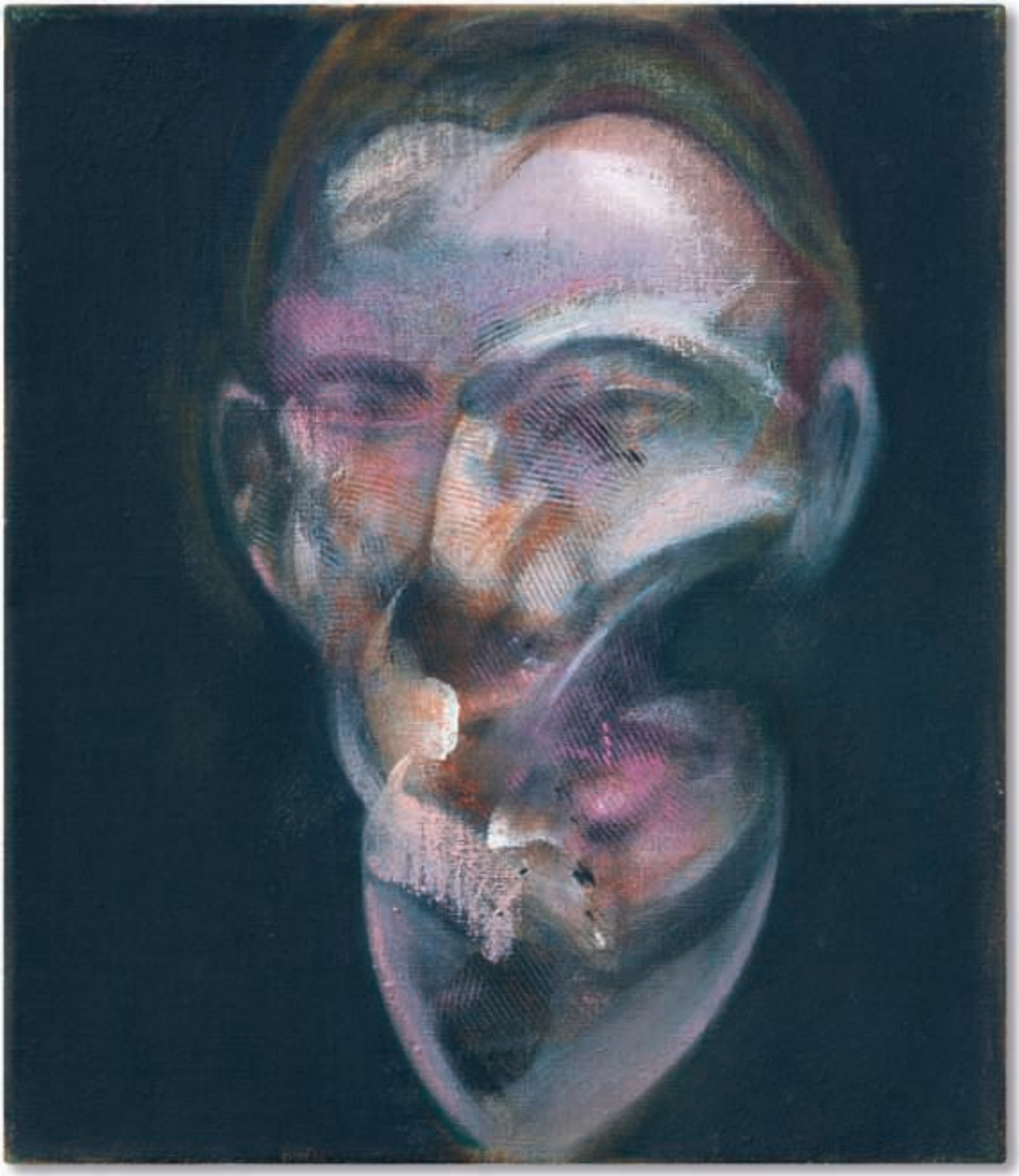
$12,000,000-18,000,000

PROVENANCE:
Collection of the artist
Galerie Claude Bernard, Paris
J. Komkommer, Antwerp
His sale; Sotheby's, London, 2 July 1987, lot 695
Private collection
Richard Gray Gallery, New York
Acquired from the above by the present owner

EXHIBITED:
Paris, Galerie Claude Bernard, *Francis Bacon, Oeuvres Recentes,* January 1977, no. 11 (illustrated in color).

This work will be included in the forthcoming Francis Bacon *Catalogue raisonné* as no. 76-11.

Peter Beard, *Self Portrait*. © Peter Beard. Courtesy Art + Commerce.



Francis Bacon and Peter Beard in 1975. Photographer unknown.

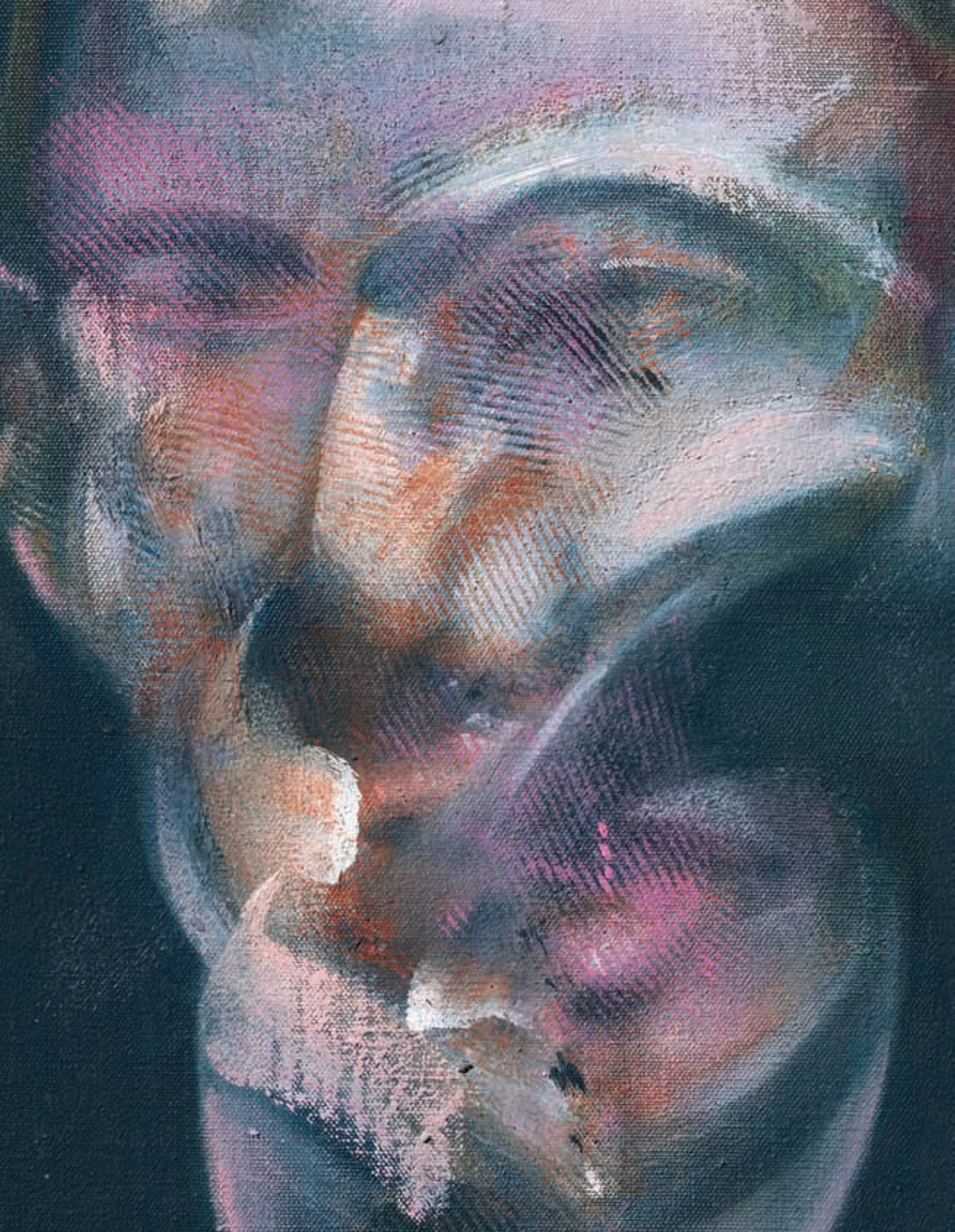
Michelangelo Merisi da Caravaggio, *Young Sick Bacchus, circa* 1593. Galleria Borghese, Rome, Italy.

Francis Bacon's *Two Studies for Portrait* is a masterful essay on the evocative form of portraiture that made the artist one of the most celebrated painters of his generation. From the characteristic twists and turns of Bacon's brush slowly emerges a face that is filled with psychological resonance. Not only does this striking diptych display a physical rendering of its subject, its knotted and twisted features also provides a deeper, psychological, reading of Bacon's sitter and also, of the artist himself. One of just nine portraits the artist painted of his friend, the American photographer Peter Beard, it marked a new phase in Bacon's career as he began to merge his own features with those of his sitters. So, in *Two Studies for Portrait*, the artist's strong features become intertwined with Beard's more refined face. "I think art is an obsession with life," Bacon once said, "and after all, as we are human beings, our greatest obsession is with ourselves" (F. Bacon quoted by D. Sylvester, *The Brutality of Fact, Interviews with Francis Bacon*, London 1990, p. 63).

In comparison to some of his earlier more brutalized characterizations, the face that stares out from the surface of the canvas in *Two Studies for Portrait* assumes the appearance of seemingly quiet reflection. In the left canvas, the eyes are open, staring out at the viewer with an intensity that engages you in direct confrontation. In the second, right hand canvas, the eyes appear less aggressive, with direct confrontation thwarted by a veil of purplish embellishments. The other striking feature of both these portraits is the subject's handsome features—deftly depicted by the strong bone structure that Bacon renders with broad swaths of his paint laden brush. A high forehead, a strong supraorbital margin (the bone beneath the eyebrow) and robust cheekbones all unite to produce a man who has been blessed undeniable good looks.

The subject of *Two Studies for Portrait* is Peter Beard, an American photographer whom Bacon had met a decade earlier. Distinguished by his chiseled features and distinctive 'widow's peak,' Beard would become one

Present lot illustrated (detail).



Francis Bacon on the roof of his Narrow Street House, 1972.
Photograph by Peter Beard. © Peter Beard. Courtesy Art + Commerce.

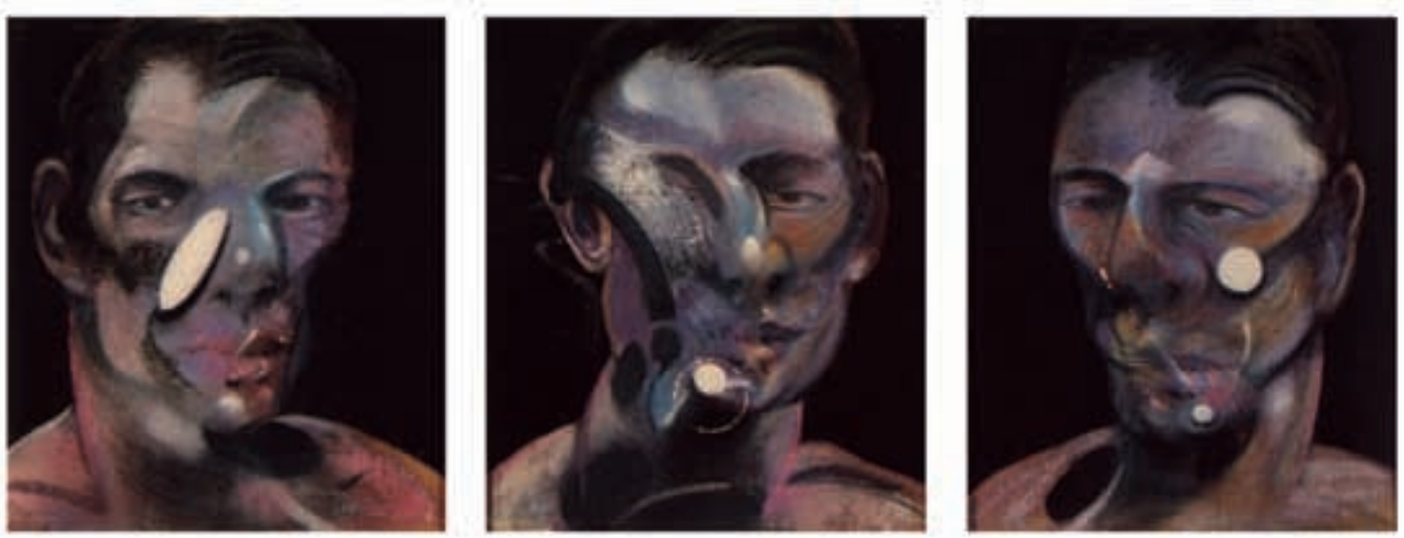
Piero della Francesca, *Portraits of Duke Federico da Montefeltro and Battista Sforza,* circa 1465. Galeria degla Uffizi, Florence, Italy. Digital Image: © Bridgeman Images.

of the artist's closest confidents for much of the latter part of his life. Bacon first met the wildlife photographer and writer at the Marlborough Gallery in London in 1965 at the opening of one of Bacon's exhibitions. The artist was carrying a copy of Beard's book about the destruction of wildlife in Africa and his images impressed Bacon who particularly admired Beard's aerial photographs of dead elephants. Over the next few years, their friendship developed and in 1972 Bacon invited Beard to his studio on Narrow Street overlooking the River Thames to photograph him and one of these photographs appears to be the basis for Bacon's large-scale *Self-Portrait*, painted the following year.

By 1975 Beard had become Bacon's muse, a designation signaled by Bacon's insistence on Beard being photographed sitting crossed-legged on a chair, in a pose eerily similar to that George Dyer (Bacon's former lover) had adopted in an earlier portrait. That year Bacon only painted two people—himself and Peter Beard and Bacon admitted in an interview to David Sylvester that, "two people, very good looking, have turned up, both of whom I've known in the past. They're both very good sitters" (F. Bacon, quoted by M. Fincke, "'I don't find it at all violent myself:' Bacon's Material Practice and Human Body" in B. Dawson and M. Harrison (eds.), *Francis Bacon: A Terrible Beauty*, exh. cat., Dublin City Art Gallery The Hugh Lane, 2009, p. 144).

Bacon's portraits of Peter Beard mark a significant stylistic shift for the artist. In a 1972 interview that the artist gave to Beard, he said that "I have always hoped to make portraits which went far away from the illustration of the person in front of me, but that I could bring back in a non-illustrational way to his real appearance" (F. Bacon, ibid.). Previously, Bacon had adopted two contrasting profile shots showing the left and right sides of the face—much like those of a police profile. But with his portraits of Beard, he increasingly embraced 'front on' format, taking full advantage of his sitters' facial features. "I like painting good looking people because I like good bone structure" (F. Bacon, ibid.). In *Two Studies for Portrait*, Bacon highlights the areas of Beard's face he wishes to emphasize by adding passages of paint applied using corduroy fabric, and his sitter's high cheekbones are emphatically rendered by a single sweep of Bacon's wide brush, and burnished by glistening highlights above and dark shadows below.

Francis Bacon, *Three Studies for a Portrait of Peter Beard*, 1975. © Peter Beard. Courtesy Art + Commerce.



Francis Bacon, *Three Studies for a Portrait of Peter Beard*, 1975. © The Estate of Francis Bacon. All rights reserved / DACS, London / ARS, NY 2015.

Increasingly by 1975 and 1976 Bacon also began to merge his own image with that of Peter Beard, sometimes importing Beard's youthful features into his own self-portraits or, in the case of the present work, introducing some of his own more robust features onto Beard's chiseled features.

The subtle variations of human flesh that Bacon captured in his portraits lend his works an extra, almost analytical quality. He does not merely paint a portrait, he manages to smear life itself across his canvas. "The living quality is what you have to get," he explained. "In painting a portrait the problem is to find a technique by which you can give over all the pulsations of a person... Most people go to the most academic painters when they want to have their portraits made because for some reason they prefer a sort of color photograph of themselves instead of thinking of having themselves really trapped and caught. The sitter is someone of flesh and blood and what has to be caught is their emanation... There are always emanations from people whoever they are, though some peoples are stronger than others" (F. Bacon, 1982-84, in: D. Sylvester, *The Brutality of Fact. Interviews with Francis Bacon*, New York 1990, pp. 172-74).

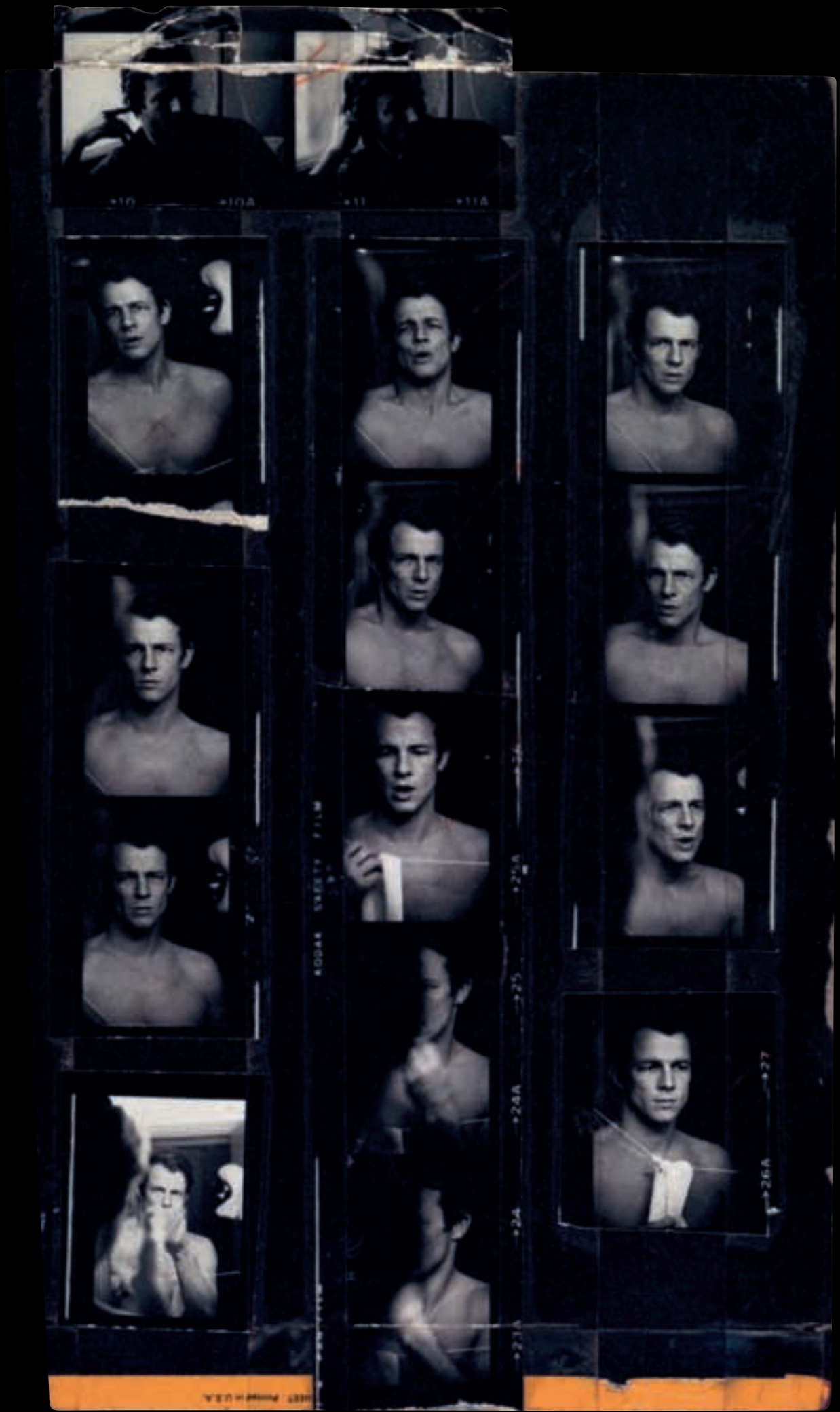
Egon Schiele, *Standing Nude, Facing Front (Self Portrait,)* 1910. Digital Image: Art Resource, NY.

Throughout his life, Bacon worked mainly from photographs and the source image for *Two Studies for Portrait* was probably taken from a contact of Beard's own photographic self-portraits that he gave to Bacon. Presenting two seemingly sequential images of his sitter's face illuminated against an empty black background, this painting is the product of a prolonged and intensive process of examination and exploration. Bacon was able to bring all his emotional experience and familiarity with his subject's features to bear on what he once described as the attempt to "capture" and "trap" a true and revealing image of a portrait subject. Bacon sought an elusive feature reflecting the visual effect of a person's unique inner energy. This element he referred to, for want of better word and in completely non-mystical terms, as a person's "emanation."

Two Studies for Portrait was painted during a period of considerable emotional upheaval for the artist. He was still recovering from the death of George Dyer—even though that event had happened a number of years earlier—and was also beginning to feel socially isolated as, at the age of nearly 70, many of his friends and compatriots had recently died. He has admitted that during this period he concentrated mainly on self-portraits as many of his usual subjects were no longer around. It is in this vein that *Two Studies for Portrait* marks something of an awakening for Bacon, as he slowly begins to emerge from the emotional pall that had enveloped him following Dyer's death. In Beard's distinguished features we begin to see a more confident Bacon, an artist who is happy to revel once more in the physical joy of the act of painting.

Bacon belongs to a select group of artists who maintained their level of success well into later life, something that has eluded all but the greatest figures in art history. In her writings, Linda Nochlin has identified two types of late flourishes for artists of Bacon's caliber—an 'autumnal ripening' as typified by Ingres, Rembrandt and Titian, and those who experienced a flurry of inventiveness like Matisse and his chromatic cut-outs. With a painting such as *Two Studies for Portrait,* Bacon falls into both camps. And with his continued examination of the human condition Bacon's work from this period has been likened to the late style of Pablo Picasso, with David Sylvester identifying its "loss of everything but the ambivalent pleasures of voyeurism and the will and force to go on making art" (D. Sylvester, quoted by R. Tant, in M. Gale, C. Stephens and G. Tinterow (eds.), *Francis Bacon*, exh. cat. Metropolitan Museum of Art, New York, 2009, p. 233).

Peter Beard, contact sheet for *Self Portrait*. © Peter Beard. Courtesy Art + Commerce.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Property from

THE **MEZZACAPPA** COLLECTION

In both his professional and personal life, Damon Mezzacappa was the epitome of a modern Renaissance man. From his highly successful career in international finance, to his outstanding collection of masterpieces, Mezzacappa sought—and achieved—the highest level of accomplishment in whatever he put his mind to. He possessed a lifelong passion for creative thinking, an attribute which not only served him well in his business career, but also influenced his collecting and enabled him to assemble an extraordinary collection of artworks distinguished by their quality and breadth. As a collector he was deeply engaged with the bold thought of the past and the present, and accumulated an enviable collection of works which not only were celebrated in their day, but also had a lasting legacy on the history of art as a whole.

Mezzacappa's fondness for rich, verdant canvases—be they abstract or figurative—demonstrates his understanding of the painter's art. Spanning over five hundred years, the works from this collection exhibit Mezzacappa's distinguished connoisseurship, acquired through intensive personal scholarship. From his extensive collection of Old Master paintings to the gestural sweeps of color contained within Howard Hodgkin's *Rain at Il Palazzo* and Joan Mitchell's dramatic paintings from the height of the Abstract Expressionist era, the breadth and quality of works within the collection is remarkable. This rare ability to build artistic bridges across the century, is demonstrated most clearly in the highlight of the collection, Lucian Freud's majestic *The Brigadier*. Painted between 2003-2004, this powerful portrait of Brigadier Andrew Parker Bowles evokes the spirit of the grand military portraits that populate art history, yet in Freud's hands the lucid brushstrokes produce a portrait that captures the contradictions of the modern world in a very contemporary way.

Damon Mezzacappa's Palm Beach home, Villa Venezia, Palm Beach, 2015. Artwork: © Lucian Freud Archive / Bridgeman Images.

Joan Mitchell's *Untitled*, Howard Hodgkin's *Rain at Il Palazzo*, Joan Mitchell's *Untitled* inside Damon Mezzacappa's Palm Beach home. Courtesy of Christian Angle Real Estate © 2015 ANDY FRAME PHOTOGRAPHY.Artwork: © Howard Hodgkin.

Damon Mezzacappa's private passion for art, and the collection that resulted, was conducted in a similar fashion to the way he carried out his professional life. His career began in Boston, before he was recruited by Morgan Stanley in New York. In 1980 he moved to the Franco-American firm Lazard Frères, becoming an influential leader at the firm. After his retirement from the company two decades later, he went on to establish his own business—Mezzacappa Management—specializing in hedge fund investment. Unfailingly ambitious and diverse in his outlook, the collector continued to invest even into his later years, supporting ventures such as the development of Miami's Wynwood art district.

At Mezzacappa's former Fifth Avenue residence and at his extraordinary home in Palm Beach, works by Old Masters hung alongside those by twentieth-century figures. This continuum of material from across the art historical canon showcased not only the collector's belief in intense personal scholarship, but also a dedication to the ways in which works from divergent categories could 'speak' to one another in revealing ways. It was an ethos that was similarly demonstrated in Mezzacappa's elegant Palm Beach residence: a true architectural masterwork, the home was inspired by Venice's Doge's Palace, and overlooked the azure Intracoastal Waterway like a palazzo on the Grand Canal. Incorporating elements such as vaulted ceilings and quatrefoils arches, it was a home in which no detail was overlooked; in stone, wood, and tile, it served as an expression of the collector's discriminating taste. For Mezzacappa, it was also the site of lively entertaining and family gatherings—an opportunity for art and conversation with his family and friends.

Damon Mezzacappa consistently utilized his talents to the benefit of the community, and in addition to lending works and providing financial support for educational programming, he enriched museum collections through the gifting of important works of fine art. Among Mezzacappa's more prominent bequests were two panels by Giorgio Vasari to the National Gallery of Art, in honor of Elizabeth Mezzacappa; a magnificent Greek bronze centaur to the Princeton University Art Museum; an ancient terracotta urn to the Brooklyn Museum of Art; and important Old Master paintings to the Norton Museum of Art and the Metropolitan Museum of Art. "The impact of these gifts," noted Norton Museum director Hope Alswang, "...cannot be overstated."

In his impressive professional trajectory and lifelong pursuit of beauty, Damon Mezzacappa stands as an inspiration to future generations of financial leaders and cultural benefactors. In the hands of art history's great masters, the collector found an elucidation of the human condition to be shared with all—a sense of creative purpose reaching from ancient times to the twenty-first century. Damon Mezzacappa's arresting collection of fine art, acquired with dedication and discernment over many years, now serves as the tangible legacy of this prominent American connoisseur.

Left: Joan Mitchell's *Untitled*, Howard Hodgkin's *Rain at Il Palazzo* inside Damon Mezzacappa's Palm Beach home. Courtesy of Christian Angle Real Estate © 2015 ANDY FRAME PHOTOGRAPHY. Artwork: © Howard Hodgkin.

Property from

THE **MEZZACAPPA** COLLECTION

◦ **30** B

JOAN MITCHELL (1925-1992)

Untitled

signed 'Joan Mitchell' (lower right); signed again 'Mitchell' (on the stretcher)
oil on canvas
76 ¾ x 73 in. (194.9 x 185.4 cm.)
Painted in 1956.

$6,000,000-9,000,000

PROVENANCE:
The Estate of Joan Mitchell, New York
Joan Mitchell Foundation, New York
Cheim & Read, New York
Acquired from the above by the present owner

EXHIBITED:
Seoul, Kukje Gallery, *Joan Mitchell: A Survey 1952-1992,* March-April 2006, n.p. (illustrated in color).
Monaco, Grimaldi Forum, *New York, New York: Fifty Years of Art, Architecture, Film, Music and Video,* July-September 2006, pp. 98 and 522, no. 32 (illustrated in color).
Museu d'Art Contemporani de Barcelona (MACBA), *Be-Bomb: The Transatlantic War of Images and all that Jazz 1946-1956,* October 2007-January 2008, pp. 625 and 751 (illustrated in color).
New Orleans Museum of Art, *Joan Mitchell in New Orleans: Paintings,* March-June 2010, no. 4 (illustrated in color).

Gustav Klimt, *Apple Tree I*, 1912. Digital Image: Erich Lessing / Art Resource, NY.

Monet, Claude, *Water Lilies*, 1914-26. Museum of Modern Art, New York.
Digital Image: © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY.

The year 1956 was a watershed one for the artist Joan Mitchell, in which she painted some of her most celebrated and best-loved paintings. Mitchell's *Untitled* was created that same year and displays a multifaceted prism of dazzling, jewel-like color using sweeping, balletic strokes across a monumentally-scaled canvas. Rich, verdant greens collide with vibrant yellow-ochre while lively strokes of violet, pale pink and a single stroke of cobalt blue are knitted together within a wondrous mosaic, evocative of Mitchell's summers in France, the heady scents of Provence lingering like sweet perfume. The large-scale, commanding presence of this great painting, along with its sweeping, lyrical strokes and shimmering coloration belies the complicated and meticulous construction of its internal organization. For despite the complex interplay of its brilliant, gestural strokes, Mitchell's painting never devolves into utter pictorial chaos, but rather brings the viewer just to the brink.

In 1956, the leafy summers of Paris and the intoxicating aura of the French countryside found their way into Mitchell's work, as she returned to France for her second summer there, following a 1955 sojourn that she dubbed "the experiment." Falling in with a group of artists and intellectuals that included Alberto Giacometti, Samuel Beckett, Sam Francis, Norman Bluhm and Jean-Paul Riopelle, Mitchell spent long hours in cafes and restaurants, passionately arguing about art and philosophy, after which she would return to her studio, drinking and chain-smoking *Gauloises*, painting long into the night with a fierce determination and unflagging resolve.

In *Untitled*, Mitchell luxuriates in the use of shimmering, vibrant coloration of predominately rich greens—beautiful, lush colors that evoke the mystical quality of a dense forest glade. Thickly-applied in broad, confident strokes, Mitchell delights in the deeply-saturated hues of this verdant color, in some areas thinning down the pigment so that it takes on the weeping quality of falling tears. Near the lower left edge, it seeps down the canvas in river-like channels while in a particularly poignant passage nearby, Mitchell's green has separated from the inky black that's been mixed with it, dissolving into two separate pools that seep slowly down the canvas in a dramatic veil-like effect, not unlike the stain paintings of Morris Louis. The predominance of Mitchell's green lends a tree-like connotation to the painting, which is further demonstrated by the organizing structure of the piece, as it seems to branch up and out, rising organically from the picture plane. Mitchell's fascination with trees is well-known, having painted tree-like forms on and off over the course of her career; indeed one of her most iconic paintings *Hemlock* (Whitney Museum of American Art, New York) also dates from 1956.

In *Untitled,* Mitchell's forest of liquescent green hues is interrupted by passages of thickly-brushed yellow ochre that enliven the composition in zigs and zags, not unlike the sparkling of the sun as it dances over treetops, or the bursting juice of a fresh orange. Elsewhere, lively strokes of lavender-violet are rendered with her favorite one-inch brush that enliven the deep earthiness of the green. In a particularly poignant passage near the upper right edge, Mitchell's lavender meets a veritable rainbow of shimmering hues: cobalt blue, yellow ochre, verdant green, a persimmon-like orange and a pale pink, improbably soft and delicate despite the tumult of the painting and its energetic, leaping and colliding forms. A single stroke of cobalt blue within the upper right edge recalls the shimmering Mediterranean as viewed from a distance.

As Judith Bernstock has written of Mitchell's paintings from this period, "Paintings of 1956 are dominated by arcing strokes, often at arm's length, which slice and weave through a snowy white ground. ... Strident whiplash lines extend to the borders of the pictures, involving more of the canvas than before in the tumultuous activity. ... Whole canvases are united in a single rhythm, with accents of rich color and dark tones played against white" (J. E. Bernstock, *Joan Mitchell*, New York, 1997, pp. 35, 38). Indeed,

Present lot illustrated (detail).

Wassily Kandinsky, *Landscape with Rain*, 1913. Solomon R. Guggenheim Museum, New York.
Digital Image: The Solomon R. Guggenheim Foundation / Art Resource, NY.

beginning in 1956, Mitchell begins to use the color white to play a more integral, organizing role in her work. In the present work, Mitchell applies white in broad swathes, using dense Cézanne-like horizontal slabs of varying tonalities. These various shades of white at first glance resemble the simple, unadorned background of Mitchell's unprimed canvas, yet upon further reflection, the white areas advance forward into the viewer's space while simultaneously receding, creating a delirious push-and-pull effect.

Elsewhere, Mitchell employs white strokes as a way of solidifying and visually "propping up" the more boldly-colored, quickly-brushed areas of paint, providing a sturdy architecture for the composition that ensures Mitchell's gestural marks don't dissolve into utter chaos. Miraculously, Mitchell's armature has all the strength of a steel beam, yet manages to impart an airy lightness to the painting, like a breath of fresh air and a sense of being outdoors—the sweetness of the French countryside and the bright white of daylight. In fact, white is so essential to her practice that the artist has once remarked: "Painting without white would be like planting a garden without plants" (J. Mitchell, quoted in Judith E. Bernstock, *ibid.,* p. 39).

At this stage in her career, Mitchell quite openly wrestled with the Pollockian "drip," wiping it away in some areas yet relishing its emotional and gestural evocation in others. In the early 1950s, Mitchell staunchly opposed these dripped areas of pigment, choosing instead to go back over the area with white paint, effectively erasing it from her work. She once told the critic Irving Sandler, "I don't make drips purposefully. This drip business is a pile of shit. If I see them, I take them out—like cleaning the house" (J. Mitchell, quoted in P. Albers, *op. cit*., p. 240). But by the middle-fifties, Mitchell possessed the confidence required to embrace the drips that naturally occurred as part of her working process, which is all the more keenly felt given Pollock's death in August of 1956.

In paintings of this era such as *Ladybug* of 1957, Mitchell seems to exploit the expressive potential of the drip, as her pigments seep poignantly down the canvas surface in delicate rivulets and streams. In *Untitled*, Mitchell experiments freely, in certain areas playing up the drip's effects while in others, painting it out. This is especially felt along the lower edge, where Mitchell applies thickly-brushed areas of off-white paint to cover the drips that run from her green strokes. The critic Leo Steinberg described this effect in a famous line about Mitchell's work: "the artist's stroke—like a cat's paw on a truant mouse—descends again to score triumphantly for the willed act as against chance effect" (L. Steinberg, quoted in P. Albers, *ibid.,* 2011, p. 239).

Mitchell's paintings from this period sought to capture the "impression" of a remembered landscape, as she so famously remarked, "I paint from remembered landscapes that I carry with me, and from remembered feelings of them." In fact, the artist never composed her paintings directly from nature, *en plein air*, as her Impressionist forebears did, but rather opted to tackle the distilled memories of a certain place or event back in her studio. As Mitchell once described, "I would rather leave Nature to itself. It is quite beautiful enough as it is. I don't want to improve it. I certainly never mirror it. I would like more to paint what it leaves me with" (J. Mitchell, quoted in J. I. H. Baur, *Nature in Abstraction*, exh. cat., Whitney Museum of American Art, New York, 1958, p. 75).

Joan Mitchell in her studio, Paris, 1956. Photograph by Loomis Dean / The LIFE Picture Collection / Getty Images.

Lucian Freud: *The Brigadier*

Lucian Freud painting *The Brigadier*, 2003. Photograph by David Dawson. © David Dawson / Bridgeman Images. Artwork: © Lucian Freud Archive / Brigeman Images.

Property from

THE **MEZZACAPPA** COLLECTION

◦ **31** B

LUCIAN FREUD (1922-2011)

The Brigadier

oil on canvas
88 ⅛ x 54 ½ in. (223.8 x 138.4 cm.)
Painted in 2003-2004.

Estimate on Request

PROVENANCE:
Acquavella Contemporary Art, New York
Acquired from the above by the present owner, 2004

EXHIBITED:
London, The Wallace Collection and New York, Acquavella Contemporary Art, *Lucian Freud: Recent Paintings and Etchings,* March-May 2004, pp. 6 and 43-44, no. 21 (earlier state illustrated in color).
Venice, Museo Correr, *Lucian Freud,* June-October 2005, pp. 182-183 and 199, no. 84 (illustrated in color).
London, National Portrait Gallery and Modern Art Museum of Fort Worth, *Lucian Freud: Portraits,* February-October 2012, pp. 15, 181, 238 and 239, no. 104 (illustrated in color).
Palm Beach, Norton Museum of Art, *Lucian Freud: Paintings and Prints,* June-September 2013.

LITERATURE:
M. Kimmelman, "Lucian Freud, From the Studio to the Gallery," *The New York Times,* 4 May 2004.
S. Smee, *Lucian Freud, 1996-2005,* New York, 2005, p. 13, no. 93 (illustrated in color).
B. Bernard and D. Dawson, *Freud at Work,* New York, 2006, pp. 186-187 (illustrated in color).
Lucian Freud: The Studio, exh. cat., Paris, Centre Pompidou, 2010, pp. 5-6 (studio view illustrated in color).
Lucian Freud, exh. cat., Vienna, Kunsthisorisches Museum, 2013, pp. 60 and 253-254, fig. 2 (illustrated in color).
S. Eyman, "A Big deal at the Norton," *Palm Beach Daily,* 12 May 2013, pp. F1 and F4 (illustrated in color).
D. Dawson, *A Painter's Progress: a Portrait of Lucian Freud,* New York, 2014, pp. 68-71 (studio view illustrated in color).

"Even if the sitter were not my father, I'd still be struck by the beauty, quiet majesty and sheer technical brilliance of this picture. But Freud also captures something about my father that is not possible to describe. It's not a pose, or a facial expression, rather something closer to his essence, his soul. It goes way beyond the merely representational a nd ends up being a complete portrait of my father in every way"

—TOM PARKER BOWLES, SON OF ANDREW PARKER BOWLES.

One of Lucian Freud's most imposing and powerful portraits, *The Brigadier* captures the artist's unique approach to portraiture. Steeped in the traditions of military portrayals, this painting of a British Brigadier is transformed into a resolutely contemporary painting by Freud's legendary attention to detail and lucid brushstrokes. The artist's approach is all encompassing, as every brushstroke is carefully considered and fulfills his avowed intention to create as holistic a depiction of his subject as he can. "Portrait painting has to do with people, he once said, "how they are, what they look like, the character of their presence in the room with you. You have to trust what you see and what you feel" (L. Freud, interviewed by M. Auping, "Lucian Freud in Conversation with Michael Auping," in S. Howgate, *Lucian Freud: Portraits*, exh. cat., National Portrait Gallery, London, 2012, p. 208). Included in the highly acclaimed 2014 retrospective of the artist's work organized by the National Portrait Gallery in London, *The Brigadier* is a rare portrayal of clothed sitter, but is none the less powerful for it. Freud depicts Parker Bowles' uniform with the same intensity as he does for naked flesh, offering a precise and analytical dissection of the phenomena of reality made through careful craft, painstaking observation

Lucian Freud and Andrew Parker Bowles, 2003. Photograph by David Dawson. © David Dawson / Bridgeman Images. Artwo: © Lucian Freud Archive / Bridgeman Images

Queen Elizabeth II during her coronation ceremony, Westminster Abbey, London, June 2, 1953. Photograph by Stringer / AFP / Getty Images.

and deliberative action. Using brushes that almost comb the paint rather than absorb it, Freud builds his work slowly across the surface into a glorious patchwork of painterly reality.

Comfortably ensconced in a well-worn leather armchair, the imposing figure of Brigadier Andrew Parker Bowles exudes an air of faded grandeur. Dressed in his ceremonial uniform as a former Commanding Officer of the Household Cavalry, the rich decoration of Parker Bowles's livery sits in stark contrast to the dark, sparse surroundings of Lucian Freud's studio. Set against the jet black wool of his uniform, the vibrant red stripe that runs the length of his trousers and lines the inside of his jacket together with the high collars and cuffs adorned with rich golden brocade convey the authority of the office which he held. Yet this is not the traditional portrait of a victorious general or decorated army hero, as evidenced by the unbuttoned jacked with a definite paunch extruding through the fabric. Instead, what emerges is the portrait of quiet contemplation and reflection of a life well-lived, yet also filled with regrets and a plethora of "what ifs." This intensely personal portrait of a deeply private man demonstrates Freud's extraordinary ability to combine the timeless with the contemporary. One of the most celebrated modern painters of the human figure, *The Brigadier* demonstrates the artist's unrivalled ability to capture the essence of his subjects using only the primacy of paint.

The Brigadier is a painting of contrasts; between light and dark, between the old world order and the new, and the venerable traditions of portraiture and the rejuvenation of contemporary painting. Set against the dark backdrop of Freud's studio the sumptuous decoration of Parker Bowles' uniform is portrayed in resplendent detail. The delicately embroidered brocade of his dress uniform, the dramatic red stripe that adorns his trousers and the glinting row of medals that decorate his chest are all indications of the subject's status within the upper echelons of the British Establishment. This sense of importance is heightened by the setting in which Freud places his subject. Like nearly all of his portraits, Freud paints his sitters in his studio; dark and anonymous and set against a foreboding background the luminescent detail of Parker Bowles uniform and the exacting detail of his face illuminate the entire canvas. This contrast between the impressive

Joseph Desire Court, *GIlbert Mottier, Marquis de La Fayette*, 1834. Chateaux de Versailles. Digital Image: © RMN-Grand Palais / Art Resource, NY.

John Trumbull, *George Washington*, 1780. Metropolitan Museum of Art, New York. Digital Image: © The Metropolitan Museum of Art. Image source: Art Resource, NY.

Diego Velazquez, *Philip IV of Spain in Brown and Silver*, 1631. National Gallery, London. Digital Image: © National Gallery, London / Art Resource, NY.

Jacques Louis David, *Emperor Napoleon I Bonaparte*, 1819. National Gallery of Art, Washington, D.C. Digital Image: Erich Lessing / Art Resource, NY.

Walter Richard Sickert, *HM King Edward VIII*, 1936. Beaverbrook Art Gallery, Fredericton. Digital Image: Beaverbrook Art Gallery / Bridgeman Images.

uniform and the dark walls and bare wooden floorboards sets up an uneasy atmosphere, one which encourages deep reflection and contemplation, thinking about the passing of history and the societal traditions which are constantly in flux in an ever changing world.

Lucian Freud met Andrew Parker Bowles through their shared love of horses. Freud loved all animals but had a particular affinity with horses, and in his capacity as Commanding Officer of the Household Cavalry Parker Bowles would occasionally lend Freud horses so that the artist could go riding through one of London's magnificent parks. Parker Bowles recalled with fondness the artist's abilities as an accomplished horseman, "Lucian had a remarkable affinity with animals, with dogs and horses especially" he recalled, "When he was at school at Dartington Hall, they had riding and he slept in the stables. He was fearless and loved galloping. It terrified me as he refused to wear any headgear" (A. Parker Bowles, quoted by J. McEwen, 'My Favourite Painting: Tom Parker Bowles—*The Brigadier* by Lucian Freud,' *Country Life*, March 19, 2014, p. 56).

Parker Bowles was unlike many of Freud's other models who, if not close friends or members of his own family, tended to congregate in the anonymous margins of society, e.g. the performance artist Leigh Bowery or local government worker Sue Tilley. Andrew Parker Bowles however came from the other end of the social spectrum and was diametrically opposed in almost every conceivable way. Born in 1939 into the upper echelons of English society (he is a great-grandson of the 6th Earl of Macclesfield), Parker Bowles was raised at the edges of the Royal Household and was a page boy at the coronation of Queen Elizabeth II in 1953. In 1960, at the age of 21, he was commissioned into the Royal Horse Guards, one of the most prestigious units of the British Army, and began a distinguished career of military service. He served in Northern Ireland in the 1970s, during the height of the violent unrest between the ruling Unionists and those seeking

Brigadier Andrew Parker-Bowles and Princess Anne in Hyde Park, London, 1989. Photograph by Tim Graham / Getty Images.

independence from Britain, and he was an aide to the Governor of Rhodesia during that country's transition to independence in 1979-1980. Between 1981-1983 he was the Commanding Officer of the Household Cavalry Mounted Regiment (the Queen's official bodyguard) when four soldiers and seven horses from his regiment were killed by bombs planted by members of the Irish Republican Army (IRA) as they rode in London's Hyde Park. Later in his career he was promoted to Lieutenant-Colonel Commanding the Household Cavalry and Silver Stick in Waiting to Her Majesty the Queen (a largely ceremonial position as a personal bodyguard to the Royal Household), before retiring from the army as a brigadier in 1994. In addition to his army career, Parker Bowles was also a distinguished horseman and was a finisher in the 1969 Grand National on his horse, The Fossa. On a personal level, he was married for more than twenty years to Camilla Parker-Bowles, before the couple divorced and Camilla went on to marry Prince Charles, the Prince of Wales and become Camilla, Duchess of Cornwall.

Titian, *Portrait of Alessandro Farnese Pope Paul III*, 1543. Museo e Gallerie Nazionale di Capodimonte, Naples. Digital Image: Bridgeman Images.

For his portrait of Parker Bowles, Freud abandoned his common practice of painting his sitters naked, instead choosing to depict his subject in his dress uniform. Yet the same attention to detail which Freud lavished on the subtleties of the human skin are no less diminished by this unusual tactic and his meticulous practice is evident in the myriad array of individual brushstrokes that make up this magnificent portrait. *The Brigadier* was painted over an eighteen month period, during which time Parker Bowles would sit for the artist three times a week. "We'd have coffee and a croissant at Clarke's at 8am," Parker Bowles recalled, "and then he'd paint for four hours. He'd dart up and peer at you and dart back again. He liked to talk and had a remarkable memory for poetry and music-hall songs, but he couldn't talk *and* paint, which was rather frustrating" (A. Parker Bowles, ibid.).

Freud carefully studied every inch of his subjects with intense concentration. His paint has a visceral, almost sculptural, quality to it and it is through his tactile application of pigment that Freud connected his work to the physical substance of his subjects' bodies. "I want paint to work as flesh," he claimed."...I know my idea of portraiture came from dissatisfaction with portraits that resembled people. I would wish my portraits to be of the people, not like them. Not having a look of the sitter, being them. I didn't want to get just a likeness like a mimic, but to portray them, like an actor.

Present lot illustrated (detail).

James Tissot, *Colonel Frederick Gustavus Burnaby*, 1842-1855. Digital Image: History / Bridgeman Images.

Present lot illustrated (detail).

Francisco de Goya y Lucientes, *Portrait of General Antonio Ricardos*, 1793-94. Museo del Prado, Madrid. Digital Image: Scala / Art Resource, NY.

As far as I am concerned the paint is the person. I want it to work for me just as flesh does" (L. Freud, quoted in L. Gowing, *Lucian Freud*, London, 1982, pp. 190-191). Through his unflinching gaze, the artist renders his figures through swirls of oils, perfectly capturing the surface of the flesh and the rumple of clothing. Through light and modulation, rich impasto and expressionist brushstrokes, Freud builds a unique sense of physicality. As with all his sitters, what interests Freud most is seeing them dispassionately and objectively as unique examples, if not specimens, of physical animation. As Julie Radford (another of Freud's sitters) recalled "he'll appreciate shapes and forms and everything for the way it will go on the canvas...not as a human being but as the image" (J. Radford, quoted in L. Gowing, *Lucian Freud*, London, 1982, pp. 190-191).

Freud was a voracious painter and would often work on two or three paintings at once, depending on the availability of his sitters. He would often work on one painting in the morning, before going for lunch at one of his favorite restaurants and then coming back to the studio in the later afternoon to prepare for another painting session in the evening. *The Brigadier* is one of Freud's 'day paintings' and in contrast to the softer tones of many of his 'night paintings' (figures such as Sue Tilley and Leigh Bowery), the strong daylight streaming in through the window of his studio accentuates the aging features of Parker Bowles' face. The process of sitting for Freud was a long and complex one. Because of the length of time each sitting took, Freud was careful to arrive at a pose that was both visually interesting and practical—something that his sitters could sustain for the many hours they would spend together in the studio. Here, Parker Bowles is resting comfortable in the leather chair, legs crossed and right arm raised as if try to accentuate a particularly important point he was trying to make. "It's difficult to say how a pose comes about with my portrait," Freud admitted. "It just happens. We come to an agreement. I usually ask them to hold a pose based on something I see that seems new or odd to me. It's usually

not what they think I'm looking at. I suppose you might say we exploit each other. I am allowed to make a painting based on their presence in my studio, and they make that presence known in many different ways. ...You cannot make a person stand or sit exactly as you want or as you think you want. They will do it their own way, even it is subtle. They are communicating with their body. I look for those things I haven't seen before; what he did with the arm or that leg, trying to identify why it is different. Sometimes it takes a very long time to see it, but despite my slowness I will eventually see it" (L. Freud, interviewed by M. Auping, "Lucian Freud in Conversation with Michael Auping," in S. Howgate, *Lucian Freud: Portraits*, exh. cat., National Portrait Gallery, London, 2012, p. 213).

Given the subject, this painting follows in the grand tradition of military portraits that have been popular throughout the last three hundred years. *The Brigadier* recalls James Jacque Tissot's 1870 portrait of fellow guardsman, Frederick Burnaby. Burnaby's tales of his epic rides across the Russian Steppes in winter and his battles against the Turks were both Victorian best-sellers. Yet, whereas Tissot portrays the confident, laid-back nonchalance of colonial officer at the height of the British Empire, Freud's portrait of the equally decorated Parker Bowles becomes a much more psychologically powerful portrait of a man who's position in life has, perhaps, become ill-at-ease with the modern twenty first century world. As the critic Richard Cork surmises "...the painting reminds us of country-house portraiture at its grandest. But Freud, as an artist, is far removed from Reynolds, Lawrence, Tissot and Sargent. He has subverted all this seeming formality by allowing us to detect that the chair is just a well- worn studio prop, with a sheet covering the faded seat. Instead of buttoning up the brigadier from his waist to his stiff gilt collar, Freud let the jacket burst open, revealing an ordinary white shirt bulging with a substantial paunch. The brigadier's left hand, splayed on the arm of the chair, turns out to be surprisingly small, with delicate, bony fingers. But fleshiness reasserts itself in Parker Bowles's face. Flushed and puffy, he seems the victim of too many port-fuelled military dinners. And his downcast eyes, with their drooping lids, have a look of disappointment. He appears melancholy, lost in a gloom that is deepened by the darkness of the screen behind him..." (R. Cork, *New Statesman,* via http://www.newstatesman.com/blogs/cultural-capital/2011/07/lucian-freud-artist-portrait [accessed May 29, 2015]).

The Brigadier belongs to a series of large-scale portraits which Freud embarked upon during the last decade of his life, a body of work which includes some of his most celebrated paintings. Andrew Parker Bowles joins Sue Tilley and Leigh Bowery as one of the giants of the artist's oeuvre. Painted when Freud was well into his 80s, the sheer scale and complexity of this particular painting would have tested the artist's painterly abilities to the maximum, and yet the result shows that he had lost none of his prowess. Photographs taken by the painter David Dawson (Freud's assistant and some-time sitter) show him perched precariously on top of a set of wooden steps which allowed him to reach the top of the canvas with relative ease. Unlike his compatriot Francis Bacon, who always painted from photographs, Freud always found it necessary to have his sitters present so their presence imbued the whole painting, and required his subjects to be present during each painting session, regardless of whether Freud was working on their figure or not.

Lucian Freud's portraits, such as *The Brigadier*, are remarkable in that they manage to successfully encompass both the old and the new. Freud builds upon centuries of tradition to produce a very contemporary portrait. Impossibly grand, yet intensely personal, the way that Freud constructs his sitter's likeness allows us peer into the psyche of a military man normally unused to this degree of introspection. Freud subverts the false façade of conventional portraits to produce a thoroughly modern rendition of a military man. The enthralling spell of the resplendent gold, the shiny medals and even the spurs are all undone by Freud's casual unbuttoning of Parker Bowles' jacket to reveal the evidence of a life well-lived. "Military portraits on the whole are slightly flattering," the sitter admitted, "people looking their best, buffed up. You can't pretend it is that way...this is a true portrait of how I look" (A. Parker Bowles, quoted by S. Howgate, *Lucian Freud Portraits,* exh. cat., National Portrait Gallery, London, 2012, p. 15).

Francis Bacon, *Seated Figure*, 1961. Tate Gallery, London. © The Estate of Francis Bacon. All rights reserved / DACS, London / ARS, NY 2015. Digital Image: Tate, London / Art Resource, NY.

Pablo Picasso, *Portrait of Ambroise Vollard*, 1909. Pushkin Museum of Fine Arts, Moscow. © 2015 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Digital Image: Scala / Art Resource, NY.

Present lot illustrated (detail).

The present lot installed at the Museum of Modern Art, New York, May 1989. Courtesy Helen Frankenthaler Foundation Archives. Artwork: © 2015 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York.

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32 B

HELEN FRANKENTHALER (1928-2011)

Las Mayas

signed with initials and dated 'HF 58' (lower right)
oil on canvas
100 x 43 ¼ in. (254 x 109.9 cm.)
Painted in 1958.

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

PROVENANCE:
Galleria dell'Ariete, Milan
Mr. Luciano Pistoi, Turin
André Emmerich Gallery, New York
Acquired from the above by the present owner, 1978

EXHIBITED:
New York, André Emmerich Gallery, *Helen Frankenthaler,* March-April 1959.
Kassel, Museum Fridericianum, *II. Documenta '59: Kunst nach 1945, International Exhibition,* July-October 1959, p. 164, no. 2 (illustrated).
New York, Jewish Museum, *Helen Frankenthaler,* January-March 1960, pp. 9 and 11, no. 15 (illustrated).
Minneapolis, Walker Art Center, *60 American Painters: Abstract Expressionist Painting of the Fifties*, April-May 1960, p. 22, no. 19 (illustrated).
Los Angeles, Everett Ellin Gallery, H*elen Frankenthaler First West Coast Show,* March-April 1961 (illustrated).

Francisco de Goya, *Majas on a Balcony,* 1776. Metropolitan Museum of Art, New York. Digital Image: © The Metropolitan Museum of Art / Art Resource, NY.

Paris, Galerie Lawrence, *Helen Frankenthaler,* October-November 1961.
Milan, Galleria dell'Ariete, *Frankenthaler,* March 1962, no. 4 (illustrated).
Paris, Salles de la Fondation de Paris Nationale des Arts Plastiques et Graphiques, *Biennale de Paris: une anthologie: 1959-1967,* June-October 1977 (illustrated).
New York, Museum of Modern Art; Los Angeles County Museum of Art; Modern Art Museum of Fort Worth and Detroit Institute of Arts, *Helen Frankenthaler: A Paintings Retrospective,* May 1989-May 1990, pp. 6, 8, 24 and 25, fig. 1 (illustrated in color).
New York, Solomon R. Guggenheim Museum; Guggenheim Museum Bilbao and Deutsche Guggenheim Berlin, A*fter Mountains and Sea: Frankenthaler 1956-1959,* January 1998-January 1999, p. 93, no. 10 (illustrated in color).
New York, Gagosian Gallery, *Painted on 21st Street: Helen Frankenthaler from 1950 to 1959,* March-April 2013, pp. 12, 101-102, 104-105, 118 and 128 (illustrated in color).

LITERATURE:
B. Butler, "Movie Stars and Other Members of the Cast," *Art International,* v. 4, nos. 2-3, February-March 1960, p. 55 (installation view illustrated).
H. H. Arnason and H. Read, "Dialogue on Modern U.S. Painting," *Artnews,* v. 59, May 1960, pp. 34 and 36 (illustrated).
J. Ashbery, "Paris Notes," *Art International,* v. 5, no. 9, 20 November 1961, p. 50 (illustrated).
B. H. Friedman, "Towards the Total Color Image," *Artnews,* v. 65, no. 4, Summer 1966, p. 67.
B. Rose, *Frankenthaler,* New York, 1970, pl. 60 (illustrated).
L. Touraine, "Helen Frankenthaler, le geste et le savoir," *Art Press International,* March 1977, p. 22 (illustrated).
J. Elderfield, *Frankenthaler,* New York, 1989, pp. 126, 129 and 137 (illustrated in color).
Helen Frankenthaler: Composing with Color: Paintings 1962-1963, exh. cat., New York, Gagosian Gallery, 2014, p. 8, fig. 1 (installation view illustrated).

Frankenthaler working in her West End Avenue studio, 1956. Photograph by Burt Glinn. © Burt Glinn / Magnum Photos. Artwork: © 2015 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York.

Helen Frankenthaler's *Las Mayas* is an important, well-known painting of the artist's early career, having been widely exhibited, discussed and illustrated from the time of its creation in the winter of 1958. Generally regarded as one of the most notable paintings of its era, *Las Mayas* is nothing short of groundbreaking. With its lavish display of brilliant, shimmering color that vigorously bubbles forth in an upward-rush of momentum, the painting is a wonderful illustration of the innovative technique that propelled the artist to fame as a leading figure of the Color Field movement. In a riotous display of effervescent color, Frankenthaler lavishes attention to the painting's surface, using unprimed cotton duck canvas and thinned-down oils that have been pooled, dripped, splashed and spread, in a cascade of color, texture and line. *Las Mayas* ushers forth the stained canvas technique that—famously—created a radical breach of Abstract Expressionist gesturalism in favor of thin pools of liquescent color that soaked into the very warp and weft of the canvas itself. Painted when she was just thirty-one years old, *Las Mayas* is a profound encapsulation of the artist's best technique.

Frankenthaler's title references Goya's *Majas on a Balcony*, which she would have seen in person at the Metropolitan Museum of Art, and it relates to the three months that the artist spent in Spain and France during her honeymoon with the artist Robert Motherwell, to whom she was married in April of that year. While in Spain, Frankenthaler visited the Prado in Madrid and later viewed the prehistoric cave paintings at Altamira and Lascaux. In late June, she and Motherwell rented a villa in Saint-Jean-de-Luz, a seaside resort-town just South of Biarritz, where they both painted prolifically. In a letter to Grace Hartigan dated July 8th, Frankenthaler described: "We've both been working a great deal...In three days I started and kept going like one possessed and did a few paintings that I like. All the feelings and ideas I'd been storing up poured out of me and I couldn't get the materials to fly fast enough" (H. Frankenthaler, quoted J. Elderfield, *Painted on 21st Street: Helen Frankenthaler from 1950 to 1959*, exh. cat., Gagosian Gallery, New York, 2013, p. 99). Indeed, the trip has been described a "turning point" in both artist's careers, and upon returning to New York at the end of the summer, Frankenthaler's work underwent a real flourishing, which the critic John Elderfield recently described as "a shift from the soft tonalism that surrounds her prismatic colors to something crisper, brighter and more graphically stamped" (J. Elderfield, quoted in *ibid.,* New York, 2013, p. 39).

Typical to her work at this time, *Las Mayas* displays a lavish arrangement of electrifying color pooled, splashed and spread upon the rough, unprimed surface of the raw canvas duck. Wide areas of unfinished canvas are left unpainted, held in suspension against Frankenthaler's painterly forms. Frankenthaler's technical range is broad and virtuosic, as an astonishing variety of technique reveals itself in drips, stains, splashes and strokes. An upward cascade of liquescent green pigment issues forth in an effervescent display, not unlike the bursting of some great Baroque fountain, while areas of earthen brown and dark black recall the Spanish influence of Goya and his *Majas*. Brushy areas of crisp orange enliven the composition, some of which still display the turpentine-halo of their thinned-down technique. Near the upper register, a wide swath of molten brown hovers in cloud-like formation, with a circular opening that's utterly cave-like. A dramatic sense of upward movement pervades the piece, recalling other vertically-oriented paintings like *Jacob's Ladder* of 1957 (Museum of Modern Art, New York).

In *Las Mayas*, Frankenthaler's stained pigment soaks into its unprimed surface, to become one with the warp and weft of the canvas itself. Her brilliant, painterly forms are balanced by the broad areas of negative space that result from the sections of the canvas left unpainted. The result is a strong feeling of deep, recessional space as Frankenthaler's colorful forms are left to play within these unpainted white areas: "I frequently leave areas of raw, unprimed canvas unpainted. That 'negative' space has just as active a role as the 'positive' painted space. The negative spaces maintain shapes of their own and are not empty" (H. Frankenthaler, quoted in J. Brown, *After Mountains and Sea: Helen Frankenthaler 1956-1959*, exh. cat., Solomon R. Guggenheim Museum, New York, 1998, p. 41). Impossibly, the lush green splashes of the painting's central register appear to *drip upward* in a foamy spray of effervescence that some critics have described as "sensuous" and "erotic."

Upon further examination, it becomes clear that Frankenthaler originally began the painting in a different orientation. Turning the painting upside-down, the original intention of the aqueous green forms is revealed as the drips slowly succumb to gravity's force to drip down the surface of the canvas. Another miraculous discovery emerges from this upside-down orientation, in which Frankenthaler renders the four figures of Goya's *Mayas* in black outline, the most obvious of which is the cloaked figure in black hood and scarf, whose eyes and nose are visible in the lower left quadrant of the painting (or the upper-right when turned upside-down). The balcony railing of Goya's picture is still faintly perceived in the faint horizontal line that bisects the canvas horizontally near its midpoint.

Frankenthaler based several works of this era on Old Master paintings, which she used as a jumping-off point rather than as a literal reference. As Frankenthaler herself remarked, *Las Mayas* was painted "as an homage

Frankenthaler's retrospective exhibition at the Jewish Museum, New York, January 26-March 2,1960. Installation view showing, left to right: *Las Mayas*, 1958, *Towards a New Climate*, 1957, *Nude*, 1958, and *Red Square*, 1959.
Artwork: © 2015 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York.

to Goya... an incidental but useful takeoff—not a parody" She described: "The ideas, the format, and the colors in the Goya fueled my own ideas." (H. Frankenthaler, quoted in E.A. Carmean, *Helen Frankenthaler: A Paintings Retrospective*, exh. cat., Modern Art Museum of Fort Worth, 1989, p. 24) Indeed, in *Las Mayas*, Frankenthaler's enigmatic rendering is like a tantalizing puzzle; while recognizable figures appear to emerge on one hand, they are never fully realized and sink back into utter abstraction on the other. John Elderfield has remarked upon the push-and-pull between figuration and abstraction that is so acutely felt in these paintings, which he describes in this way: "[Frankenthaler's forms] enable the mind to have sensations of all the various qualities in the objects to which images refer...without specifically resembling objects at all" (J. Elderfield, quoted in *ibid.,* New York, 2013, p. 19).

Indeed, Frankenthaler strikes a delicate balance between figuration and all-out abstraction in *Las Mayas*, and the brilliance of this—and her paintings of this era—have only recently achieved the critical recognition that they so deserve. Remarkably, she initiated the canvas in one orientation and then flipped it over to begin anew, creating a remarkable symmetry and balance, a brilliant encapsulation of her stained-canvas technique that can be viewed both upside-down and right-side up. Shortly after it was created, *Las Mayas* was featured in the artist's first solo exhibition at the André Emmerich Gallery in 1959 and a year later, was included in her retrospective at the Jewish Museum. It has subsequently been illustrated and discussed in journals, interviews and exhibitions, as critics and curators alike praised its meaning and impact.

Helen Frankenthaler in her West End Avenue studio, 1957. Photograph by Gordon Parks / The LIFE Picture Collection / Getty Images. Artwork: © 2015 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York.

33 B

CLYFFORD STILL (1904-1980)

PH-148 (1960-F)

signed, titled and dated 'Clyfford 1960-F' (on the reverse)
oil on canvas
112 ½ x 144 ½ in. (285.7 x 367 cm.)
Painted in 1960.

$8,000,000-12,000,000

PROVENANCE:
Marlborough-Gerson Gallery, New York, acquired from the artist
Sarah Campbell Blaffer Foundation, Houston
Ernst Beyeler, New York, 1987
Gagosian Gallery, New York
Onnasch Collection, Berlin, 1992
Sotheby's, New York, May 12, 2004, Lot 20
Acquired at the above sale by the present owner

EXHIBITED:
New York, Artist's Studio, 128 West 23rd Street, 1960.
Westminster, Maryland, Artist's Studio, 1962.
Philadelphia, Institute of Contemporary Art, University of Pennsylvania, *Clyfford Still*, October - December 1963, no. 25 (illustrated in color).
New York, Marlborough-Gerson Gallery, *Clyfford Still*, October - November 1969, no. 38, p. 75 (illustrated in color).
Houston, Museum of Fine Art, *The Great Decade of American Abstraction: Modernist Art 1960-1970*, January - March 1974, p. 40, no. 55, pl. 14 (illustrated in color).
Lubbock, Museum of Texas Tech University; Fort Worth Art Museum; San Antonio Museum; Akron Art Institute; San Diego Museum of Art; Lawrence, University of Kansas, Spencer Museum of Art; Birmingham Museum of Art; Santa Barbara Museum of Art; Lincoln, University of Nebraska; Oklahoma City Art Center; Evanston, Northwestern University, Mary and Leigh Block Museum of Art; Madison, Art Center; Corpus Christi, State University and Sacramento, Crocker Art Gallery, *American Abstract Expressionist Paintings from the Sarah Campbell Blaffer Foundation*, August 1978 - August 1986, cover (illustrated in color).
Perth, Art Gallery of Western Australia and Sydney, Art Gallery of New South Wales, *America: Art and the West*, December 1986 - April 1987, no. 67 (illustrated in color).
Basel, Galerie Beyeler, *Exploring Abstraction*, July - September 1989, no. 88 (illustrated in color).
New York, Mary Boone Gallery, *Clyfford Still, Dark Hues/Close Values*, October - November 1990, n.p. (illustrated in color).
Berlin, Martin-Gropius-Bau and London, Royal Academy of Arts, *Amerikanische Kunst im 20. Jahrhundert, Malerei und Plastik 1913-1993*, May - December 1993, no. 106 (illustrated in color).
Hamburg, Kunsthalle Hamburg, *Ausblicke Onnasch*, January 1994 - November 1995.
Hamburg, Kunsthalle Hamburg, 1997-2001 (on loan).
Barcelona, Museu d'Art Contemporani and Museu Serralves, Museu d'Arte Contemporanea, *The Onnasch Collection: Aspects of Contemporary Art*, November 2001-February 2002, p. 51 (illustrated in color).

LITERATURE:
Time Magazine, 29 November 1963, v. 82, no. 22 (illustrated).
T. Sharpless, "Freedom... absolute and infinitely exhilarating," *ArtNews*, v. 62, no. 7, November 1963, p. 38 (illustrated).
C. Still, "An Open Letter to an Art Critic," *Artforum*, v. 2, no. 5, December 1963, p. 34 (illustrated in color).
L. Alloway, "Residual Sign Systems in Abstract Expressionism," *Artforum*, v. XII, no. 3, November 1973, p. 41 (illustrated in color).
Major Works from the Weisman Collection and other Private Collections, exh. cat., Zurich, Thomas Ammann Fine Art AG, 1990, pl. 27 (illustrated in color).
B. Kerber, *Bestände Onnasch*, Berlin and Bremen, 1992, p. 37 (illustrated in color).

Present lot illustrated (detail).

Joseph Mallord William Turner, *Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On)*, 1840. Museum of Fine Arts, Boston. Digital Image: © Bridgeman Images.

Paul Cézanne, *The Quarry at Bibemus*, circa 1895 Folkwang Museum, Essen. Digital Image: © Erich Lessing / Art Resource, NY.

Clyfford Still's *PH-148 (1960-F)* creates a total environment of raw, sensuous color, wrapping the viewer in an all-pervading sensation that seems to extend infinitely into space. The emotive force of the artist's brushwork heightens this chromatic impact and the pictorial surface seems consumed by a percussive rhythmic crescendo. In a palette of earth tones, primaries, and absolute colors, the contrast between voided spaces and abundant, roiling chromatics creates visual intoxication, a sensation that expresses Still's towering creative genius. In a dramatic statement of physicality, Still wields his brush and palette knife with the surety and skill of a master, producing artwork filled with maximum vitality, tension, and grandeur. Dazzled by the enormity of scale found in open expanses of the North American landscape, the artist created canvases that evoke those vast stretches, wondrous painterly fields that almost subsume those who stand before it. The sheer materiality of Still's *PH-148 (1960-F)* overwhelms: not only its monumental size when compared to the more human-scaled easel picture, but also its thickened surface bring to mind the strength and harshness of the natural landscape. Ochre and raw sienna, punctuated by cadmium yellow, black, and cobalt blue against a white ground resonate with vast Western prairies. Far from being just a window into the world, *PH-148 (1960-F)*'s allover color areas and textures contain a world unto itself.

Considered among the most powerful and influential of the American artists belonging to the post-World War II Generation, Still was the first artist to expand the traditional easel picture to proportions that would lead the way to the mural-sized canvases of his contemporaries. He was also the first to express what came to be understood as a signature style, executing vast, irregular field of color using the brush and palette knife to cut and smear pigment in vertical striations that mimic natural forces cutting through landscape. As the art historian Barbara Rose wrote, "[Still creates] forms [that] seem gouged out of the palpable pigment with the elemental force of ice-age glaciers tearing out lakes and uprooting forests" (B. Rose, *American Art Since 1900*, New York, 1975, p. 166). Using fully saturated close-valued hues, Still is able to both emphasize the flat surface of the picture plane

and at the same time create an extraordinary light-infused field. The drama of light, texture, and color vie with Still's muscular tactility, creating overwhelming optical and tactile sensations that literally draw the viewer in while dazzling and bewitching the senses.

Still's pictorial strategy takes its cue from the expanses of the vast Northwest terrain—Washington State and Alberta, Canada—where he spent much of his early life. Born in 1904 in Grandin, North Dakota, Still moved to New York in his early forties and mixed with the painters of the New York School, among them Jackson Pollock and Barnett Newman. Unlike these artists, however, Still did not remain in New York, but left for the West Coast where many of his most important paintings were created. There he met Mark Rothko, and through him, Peggy Guggenheim, who in 1946 exhibited Still's work at her Art of This Century Gallery. Betty Parson's gallery then filled the void when Guggenheim's gallery closed, and eventually Still returned to New York in the 1950s where he rejoined many of the abstract expressionists. Yet continuing disaffection with the art world caused him to leave New York once again and retreat to rural Maryland where he lived until his death in 1980.

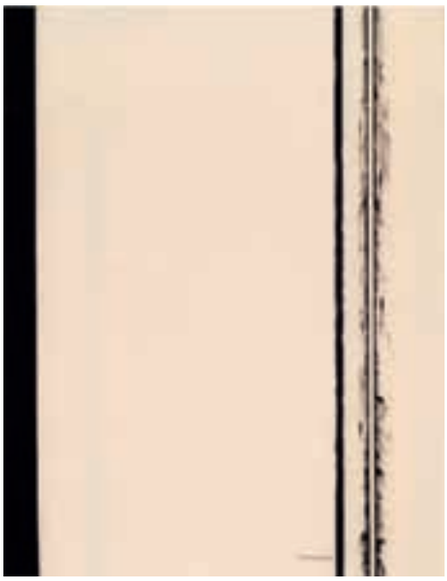
The influence of Still on artists such as Pollock, Rothko, and Newman is incalculable: their images, whether the lateral spread of Newman or the floating rectangles of Rothko, share with Still's art the foregrounding of color as the single most expressive element in their work. Rothko's own paintings during this period entered a phase not unlike Still's, as both painters freed their work from figurative associations. Rothko's "multiform" works of the late 1940s dispense with linearity and contour, relying on color and floating shapes to transcend familiar objects and forms and call on varying emotional states in the viewer. Rothko's idea was to render "anecdotes of the spirit," whereas Still, on the other hand, built on his own early explorations in representation

Clyfford Still, June 1951. Photograph by Erwin Blumnefeld. © Estate of Erwin Blumenfeld / Art + Commerce. Artwork: © 2015 City & County of Denver, Courtesy Clyfford Still Museum / Artists Rights Society (ARS), New York.

Jackson Pollock, *Number III Tiger*, 1949. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. © 2015 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York. Digital Image: © Album / Art Resource, NY.

toward what curator David Anfam describes as "abstraction erased, shattered, or propelled… to limits beyond recognition" (D. Anfam, "Still's Journey," in D. Sobel and D. Anfam, *Clyfford Still: The Artist's Museum*, New York, 2012, p. 91). Barnett Newman's vast color forms in the 1950s, such as *Achilles*, expand the single form to virtually encompass the entire picture plane. Serrated edges remind one of Still's claw-like forms. Yet for all three artists—Still, Rothko, and Newman—color dictates pictorial structure. The manner in which one hue or tone informs the next, one color shape or area generates a contiguous area, can be seen in these three artists' works. Although the technique is entirely different—Rothko, by the 1960s created smooth, almost velvety textures, Newman's seemed to strive for an overall matte finish, while Still's continue to be heavily impastoed—scale is used by each to encompass the viewer, to overwhelm in some sense that the force of the artists emotions are palpably felt.

Still's notorious disaffection from the art world in the 1960s took material form when he authored an "Open Letter to an Art Critic," which appeared—alongside a reproduction of *PH-148 (1960-F)*—in *Artforum* magazine in 1963. In words both vicious and lofty, he excoriated the art world while staking a claim to the higher plane on which his art functioned—to its authenticity and its validity. "Now there is a body of interesting fact indirectly related to those gas-chamber white walls you extol so generously," he wrote. "It is one of the great stories of all time, far more meaningful and infinitely more intense and enduring than the wars of the bullring or the battlefield—or of diplomats, laboratories, or commerce. For it was in one of those arenas some thirteen years ago that was shown in one of the few truly liberating concepts man has every known. There I made it clear that a single stroke of paint, backed by work and a mind that understood its potency and implications, could restore to man the freedom lost in twenty centuries of apology and devices for subjugation. It was instantly hailed, and recognized by two or three men that it threatened the power ethic of this culture, and challenged its validity" (C. Still, reprinted in D. Kuspit, *Clyfford Still: Paintings, 1944-1960*, New Haven and London, 2001, p. 149). Evangelical and yet reprimanding, Still was nevertheless speaking to an audience of believers—artists, curators, and collectors who in the 1960s could regard *PH-148 (1960-F)* and its accompanying letter of outrage as definitive for the state of serious ambitious art of the period. As such, Still's seismic rifts were inspirational for a new generation of artists taking up the mantle of abstract painting, artists such as the post-painterly abstractionists Morris Louis and minimalist Sol Lewitt.



Barnett Newman, *Third Station*, 1960. National Gallery of Art, Washington, D.C. © 2015 Barnett Newman Foundation / Artists Rights Society (ARS), New York.

Willem de Kooning, *Gotham News*, 1955. Albright-Knox Art Gallery, Buffalo. © 2014 The Willem de Kooning Foundation / Artists Rights Society (ARS), NewYork. Digital Image: © Albright-Knox Art Gallery, Buffalo / ArtResource, NY.

The belief in Still's art had taken time to evolve. A voice as strong as Still's, one with such extraordinary individuality and whose visual vocabulary was utterly unique, would take time to accept. As the artist wrote in 1963, just three years after he created the present work, "I felt it necessary to evolve entirely new concepts (of form and space and painting) and postulate them in an instrument that could continue to shake itself free from dialectical perversions. The dominant ones, cubism and expressionism, only reflected the attitudes of power or spiritual debasement of the individual" (C. Still, quoted by T. A. Sharpless, *Clyfford Still*, exh. cat., Institute of Contemporary Art, Philadelphia, 1963, p. 5). The critical reception up to that time had been generally positive, yet one of Still's earliest champions, the critic Clement Greenberg, describes his own struggle with Still's extraordinarily daring and ambitious work. When in 1944, Greenberg first encountered the artist he was unsure. But by the middle 1950s, he came to feel Still was "one of the most important and original painters of our time—perhaps the most original of all painters under fifty-five [this was in 1955], if not the best." As is apparent in a work such as *PH-148 (1960-F)*, Greenberg came to understand "how estranging and upsetting genuine originality in art can be" (C. Greenberg, "'American-Type' Painting," *Partisan Review* (Spring 1955), rept. in *Reading Abstract Expressionism*, ed. Ellen G. Landau, pp. 208-209). Such "originality" as Greenberg identified is sure at stake in a work such as *PH-148 (1960-F)*, a canvas on which the artistic hand is as precise and sure as the palette knife with which the artist scraped and formed its surface. The artist's physical presence is perceived in every stroke, while his magisterial forms render the picture plane a site of almost palpable sublimity, wherein "space… is conceived to be infinite in its dimensions… and the sense of a vast, untethered, somewhat unearthly space without fixed boundaries [stands as] one of the truly original inventions of modern painting" (H. Kramer, "Art: Clyfford Still Show at the Met,' *New York Times*, November 16, 1979).

Present lot illustrated (detail).

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

34 B

WILLEM DE KOONING (1904-1997)

Figures in a Landscape #2

signed 'de Kooning' (on the reverse)
oil on paper laid down on canvas
30 ¼ x 35 ⅛ in. (76.8 x 89.2 cm.)
Painted in 1976.

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

PROVENANCE:
Xavier Fourcade, New York
Acquavella Galleries, New York
Cohen Gallery, New York
Allan Stone Collection, New York
Their sale; Sotheby's, New York, 9 May 2011, lot 23
Acquired at the above sale by the present owner

EXHIBITED:
University of Houston, Sarah Campbell Blaffer Gallery, *de Kooning: Recent Works,* January-February 1977.
Amsterdam, Collection d'Art, *Willem de Kooning,* October-December 1977.
Cedar Falls, University of Northern Iowa Gallery of Art; St. Louis Art Museum; Cincinatti, Contemporary Arts Center and Akron Art Institute, *de Kooning, 1969-78,* October 1978-June 1979, p. 18, no. 9.
Seattle, Richard Hines Gallery, *Willem de Kooning. Paintings, Sculpture, Drawings,* January-March 1980.
Düsseldorf, Galerie Hans Strelow, *Willem de Kooning - Gemälde, Skulpturen, Zeichnungen,* November-December 1980.
Milan, Studio Marconi, *de Kooning: dipinti, disegni, sculture,* March-April 1985, p. 34 (illustrated in color).
New York, Acquavella Galleries, *XIX & XX Century Master Paintings and Sculpture,* April-May 1990, p. 74, no. 32 (illustrated in color).

LITERATURE:
J. Wolfe, "Van Wim Tot Bill de Kooning," *Jong Holland,* v. 1, 1994, p. 26 (illustrated).
J. Wolfe, *The Young Willem de Kooning: Early Life, Training and Work, 1904-1926,* Ann Arbor, 1996, pp. xxxix and 590, fig. 331.

Hieronymus Bosch, *The Garden of Earthly Delights: Allegory of Luxury*, detail of central panel, circa 1500. Prado, Madrid. Digital Image: © 2015 Museum Associates / LACMA. Licensed by Art Resource, NY.

Present lot illustrated (detail).

Claude Monet, *The Artist's House from the Rose Garden*, 1922-24. Musee Marmottan Monet, Paris. Digital Image: Musee Marmottan Monet / Bridgeman Images.

At first glance, *Figures in a Landscape #2*, 1976, seems an energized mass of positive and negative spaces, curvilinear contours enclosing unidentifiable forms, colors randomly fixed in an untethered visual field. Yet closer scrutiny brings to the eye more graspable forms amid the scrawled painterly markings, visual clues that aid excavation. One can make out human forms, body parts – hands, genitals, breasts, heads – roiling, clasped together and projecting forward from a whorl of colors and shapes. Warm yellow, orange, and red are complemented by the occasional saturated blue and blue-green, creating a device of tonal framing that would contain such writhing pictographs, *sgraffito* harking back to details of de Kooning's celebrated *Woman* series of the 1950s as well as to Cy Twombly's scatological brews from the same period. And even as de Kooning decried Cubists' strivings to present simultaneous views of a single object or scene—"it is so silly to look at that object from many angles"—the artist was deeply committed to such ideas. *Figures in a Landscape #2* with its multiple views and motivic iterations, presents de Kooning at work on one such single idea—that of eliminating compositional arrangement. The artists earlier *Woman* Series catalyzed this artistic direction: "It did one thing for me: it eliminated composition arrangement, relationships, light—all this silly talk about line, color and form—because that was the thing I wanted to get hold of.... It's good that [Matisse, the Cubists, and the Constructionists] got those ideas because it was enough to make some of them artists" (W. de Kooning, quoted in Philip Larson, "De Kooning's Drawings," *De Kooning drawings/ sculptures*, exh. cat., Walker Art Center, 1975-75, p. 20).

Indeed, the leading Abstract Expressionists of the period (de Kooning and Jackson Pollock) were very much concerned with the extension and elaboration of Cubist space that we see in *Figures in a Landscape #2*. This is foreshadowed in Pollock's 1946 painting *Shimmering Substance*, with its allover flattened pictorial surface filled with heat-infused interlocking contours. By 1975, de Kooning had embarked upon a new phase of painting, one in which we see the artist again take up the female body and, in effect, fuse its features with male genitalia and visions of the surrounding landscape. In creating a sort of hybrid abstraction, that is to say, shapes with occasional fragments of identifiable imagery, light is captured in shallow space and made to illuminate a seething lateral planar surface.

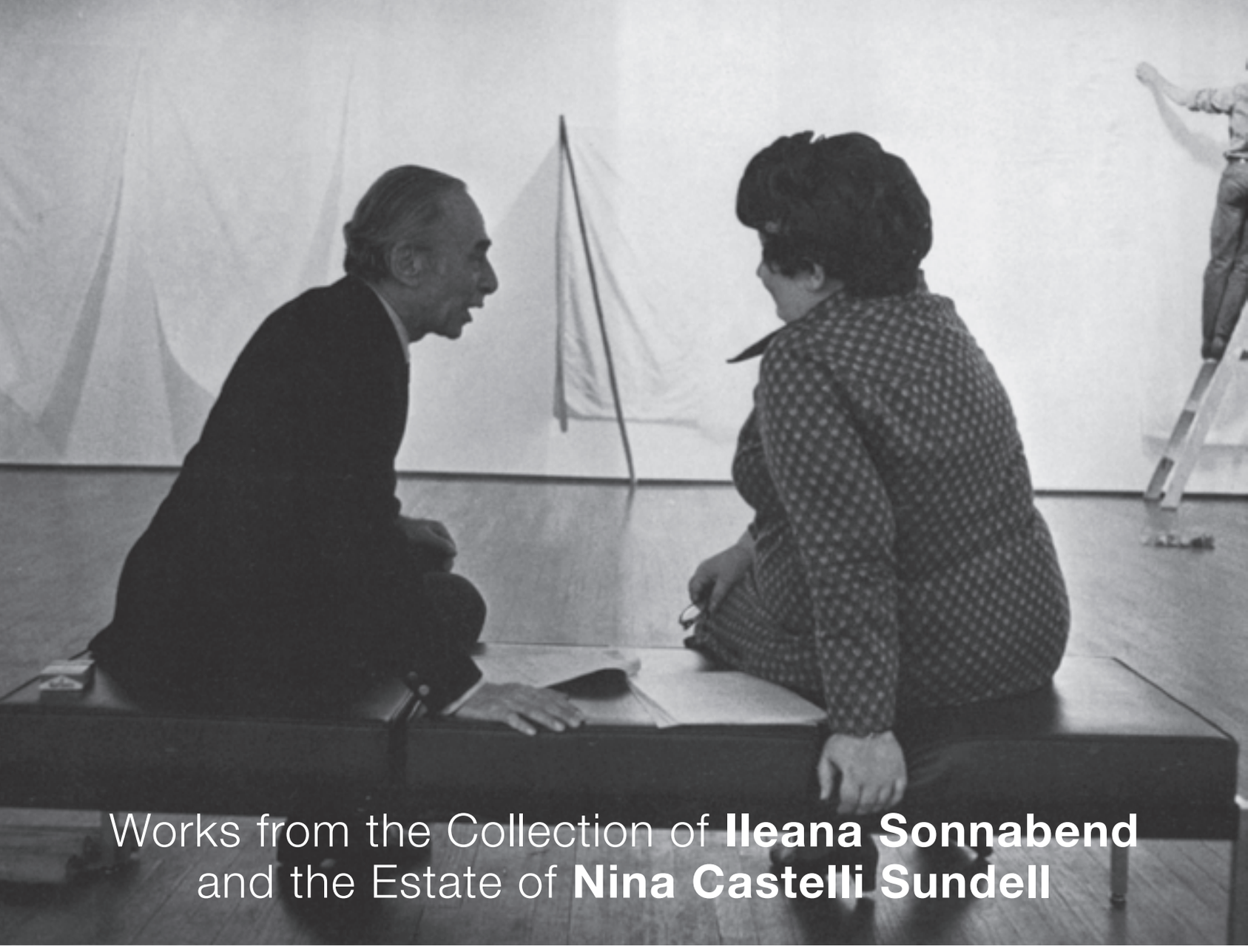
De Kooning's process for *Figures in a Landscape #2* and works after 1975 sometimes involved a loose scaling up by freehand of older drawings or photographs of previous paintings. These motifs were then layered with naturalistic colors taken from the countryside in the Springs, East Hampton, New York, where de Kooning had begun to re-envision "...the space, the light the trees... [to] look around with new eyes" (W. de Kooning quoted in D. Sylvester, *Willem de Kooning: Paintings*, Washington, D.C., 1994, p. 197). The comment to Harold Rosenberg from 1972—"I wanted to get back to a feeling of light in painting... to get a feeling of that light...."— describes what de Kooning rendered completely in *Figures in a Landscape #2* in 1976. Essentially drawn with a brush, the artist has created here a confluence of human forms and landscape, using fluid open lines that explode rays of white and yellow light by means of the exposed white ground, as one might do in watercolor. The way in which de Kooning exploits the pinkish body color and whites of both oil paint and the support on which this work has been executed relates to J. M. W. Turner's technique of infusing a field of color with white light, as he does, for example, in a drawing from 1841, *Fire at the Grand Storehouse of the Tower of London*. While perhaps more saturated and rendered in a thicker impasto, de Kooning has achieved in *Figures in a Landscape #2* a similar luminosity and atmosphere to that of the elder master in his use of reds mixed with whites and yellow mixed with and accented by blues and greens.

Willem de Kooning, *Untitled XIX*, 1977. Museum of Modern Art. © 2015 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York. Digital Image: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

Willem de Kooning, 1972. Photograph by Hans Namuth. Courtesy Center for Creative Photography, University of Arizona © 2015 Hans Namuth Estate.

Another aspect of *Figures in a Landscape #2* that should be considered is the optical, what one takes in with the eye alone, in the sense that de Kooning complicates vision by constantly undermining conventional strategies of visual orientation. Part of de Kooning's testing of painterly skills is, in fact, their undoing, the "de-skilling" strategies that the artist put himself through, from the time of his "blind drawings" in the 1960s to the shaking loose of conventional visual orientation. As he said, "I try to free myself from the notion of top and bottom, left and right, from realism! Everything should float" (M. Prather, "Catalogue," in *Willem de Kooning: Paintings*, exh. cat., National Gallery of Art, Washington, 1994, p. 174). By using such strategies of disruption, de Kooning was able to resist becoming over-identified with the act of painting. By creating works that could be viewed from any position and by virtually simulating the techniques of automatic drawing, the picture becomes in its own way, autonomous. *Figures in a Landscape #2* can be seen both as schematizations of figural drawing and landscape, and further, as abstractions of vision itself.

The disembodied and reclining figures in *Figures in a Landscape #2* are bathed in an amorphous white light that irradiates what seems to be an aerial view of a landscape congested with human fragments. De Kooning here alludes to, but never fully articulates, this scene, for what the artist perceives and describes in paint will be, as he avers, decidedly different from what the viewer may recognize. "If I made as sphere and ask you, 'Is it a perfect sphere?' you would answer, ' How should I know?' I could insist that it look s a perfect sphere. But if you looked at it, after a while you would say, I think it's a bit flat over here.' That's what fascinates me—to make something I can never be sure of, and no one else can either. I will never know, and no one else will ever know." Harold Rosenberg, the interlocutor in 1972, then asks, "You believe that's the way art is?" to which de Kooning responds: "That's the way art is" (H. Rosenberg, "Interview with Willem de Kooning (1972)," in *de Kooning: Paintings, 1960-1980*, Kunstmuseum Basel, Ostfildern-Ruit, 2005, p. 154).



Works from the Collection of **Ileana Sonnabend** and the Estate of **Nina Castelli Sundell**

The Ileana Sonnabend Story

Ileana Sonnabend, one of the most influential figures in the twentieth century artistic canon, indubitably steered the trajectory of Post-War art in the United States and Europe. The visionary gallerist, patron, and collector, described by *New York Times* art critic Roberta Smith as "the last in a line of important European-born American art dealers," facilitated a vibrant cross-continental dialogue via her influential New York and Paris galleries. Known in some circles as the "mom of Pop," Sonnabend brought American Pop Art—in the form of then-unknown work by Andy Warhol, Jasper Johns, Robert Rauschenberg, and Roy Lichtenstein—as well as Minimalism to Europe, and conversely brought Italian Arte Povera—by a group of young up-and-comers including Jannis Kounellis, Giovanni Anselmo, and Michelangelo Pistoletto—and Italian Neo-Expressionism to the United States. Over an illustrious career that spanned half a century, Sonnabend continually sought out top-tier work that challenged, moved, or surprised her. She ultimately championed Pop Art, Conceptualism, Minimalism, Neo-Geo, Arte Povera, Process Art, performance art, video art, and more. Her discerning and bold selections, frequently at odds with commercial viability, consistently determined the art world's next big thing. Lovingly referred to as an "iron marshmallow" by Robert Rauschenberg, the diminutive Ileana Sonnabend was iron-clad in her commitment to her artists and her legendary—shrewd and passionate—connoisseurial eye. Her exceptional collection of modern and contemporary work is her legacy.

Ileana Sonnabend's remarkable life was one that regularly crisscrossed international borders. Ileana was born Ileana Schapira in Bucharest, Romania in 1914. Her father, Mihail Schapira, was a wealthy, self-made Jewish industrialist who served as a financial advisor to the king of Romania. Her Viennese mother Marianne, who went on to remarry to artist John D. Graham, encouraged Ileana's interest in the arts. When Marianne and Eve, both known beauties, went shopping for clothes in Vienna, they left the young Ileana in the charge of her governess at the Kunsthistorisches Museum. There, Ileana marveled at the Titians, the Velásquezes, and the Dutch Masters for hours at a time.

In Bucharest in 1932, at the age of seventeen, Ileana met the man who was to become her first husband and lifelong partner in art, celebrated gallerist Leo Castelli. Leo, then the twenty-four year old Leo Krausz, was the elegant son of a respected Hungarian Jewish banker in Trieste. Relocating to Bucharest to work for an Italian insurance firm, Leo quickly became interested in Ileana's married sister Eve. Ileana's interest in Leo, on the other hand, grew exponentially when she realized that he did not intend to stay in Romania, and the two soon commenced a courtship. "Leo was on the move. He was going to get out of Romania and I was going to get out too, so I married him," Ileana reminisced matter-of-factly. The pair wed in 1933. The following October, on their honeymoon in Vienna, Ileana requested a painting instead of a ring; together, Ileana and Leo selected a small Matisse watercolor.

Leo Castelli Gentle with Ileana Sonnabend during the installation of Robert Rauschenberg's *Jammers* at the Castelli Gallery, 420 West Broadway, 1975. Photograph by Gianfranco Gorgoni. © Gianfranco Gorgoni. Artwork: © Robert Rauschenberg Foundation / Licensed by VAGA, New York, NY.

Initially, the pair set up a home in Bucharest, but growing Anti-Semitism in Eastern Europe, along with the couple's cosmopolitan inclinations, pushed them to move West. With their newborn daughter Nina in tow, the newlyweds headed to Paris. Leo's father arranged a job for his son at Banca d'Italia, and Ileana's father secured a fantastic Art Deco apartment for them. In 1939, Leo opened an art gallery with René Drouin, a fashionable architect and the interior designer who had remodeled their flat, on the Place Vendôme. The gallery's opening show of Surrealist art and modern furniture was well-received, but the timing was poor; war broke out in September. In 1941, the Castellis— Ileana, Leo, five-year-old Nina, a nanny, and Ileana's beloved long-haired dachshund Noodle—fled to New York. Ileana's father had already relocated there, and opened up the fourth floor of his townhouse to them.

Leo joined the U.S. army as a volunteer, a stint which secured his American citizenship, while Ileana enrolled at Columbia University. In a course on Proust, Ileana encountered Michael Sonnabend, a bright French-speaking fellow student from Buffalo, New York whom she found to be very "bohemian." Michael and Ileana soon became close, and she integrated him into her social circle. When Leo returned after the war, he and Ileana purchased a summer home on Jericho Lane in East Hampton. Michael Sonnabend was in attendance at regular weekend trips, there alongside such notables as Elaine and Willem de Kooning and Jackson Pollock. "Everyone was yelling and carrying on and having great Abstract Expressionist arguments. It was fabulous," Ileana's daughter Nina Sundell later recalled.

In 1957, after a decade of dealing art privately, Leo opened Castelli Gallery in the sitting room of the couple's townhouse apartment. While Ileana encouraged him to pursue emerging artists and make them successful, the gallery's inaugural show featured relatively established artists such as Piet Mondrian, Jean Dubuffet, Jackson Pollock, and Willem de Kooning. However, by the end of the season, Leo was featuring work by two exciting, groundbreaking new American artists, Jasper Johns and Robert Rauschenberg. Exhibitions of work by Roy Lichtenstein and Andy Warhol followed. To the end of his days, Leo credited Ileana with being the force of nature behind his gallery's celebrated roster. While Ileana and Leo remained close throughout their lives, pursuing joint ventures and consulting regularly on gallery matters, their marriage fell apart and they divorced in 1959. In 1960, Ileana married Michael Sonnabend, who was at that point a Dante scholar. In her typical assertive fashion, she proposed to him.

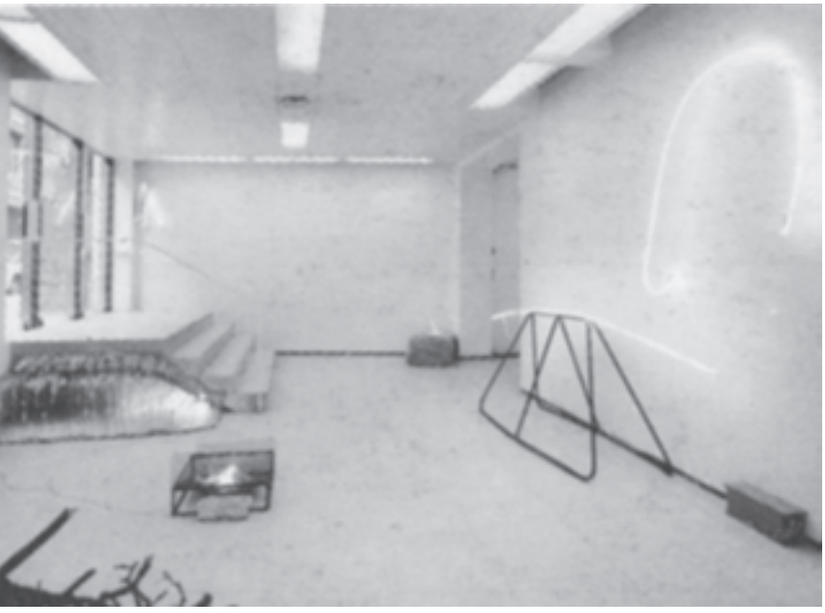
Michael and Ileana were passionate about the idea of increasing the visibility of new American artists in Europe. With Nina having already relocated to Cleveland, Michael and Ileana moved to Rome, and then to Paris. While interested in the Sonnabends' proposals, none of the galleries that they approached were willing to cover the costs of insuring and transporting the work. Ileana came up with her own solution, and in 1962 she founded her own small eponymous gallery in Paris, Galerie Sonnabend on the Quai des Grands-Augustins above a chic restaurant. "The time was right," Ileana later said. "Everyone in Europe was looking forward to something new, to recover from the general feeling of boredom with the last waves of the École de Paris."

For the gallery's first exhibition, Ileana fearlessly showed new *Flag* pictures by Jasper Johns, and French art critics levied her with claims of cultural imperialism. She next put on solo shows and two group American Pop Art shows featuring work by Robert Rauschenberg, Jim Dine, Claes Oldenburg, James Rosenquist, Roy Lichtenstein, George Segal, Andy Warhol, and Tom Wesselmann. These influential exhibitions put Pop Art on Europe's radar. The gallery was regularly attended by cultural figures including Joan Miró, André Breton, Yves Klein, and Arman, who trusted Ileana to get them up to date on the latest artistic developments in New York. Galerie Sonnabend quickly became an important forum for avant-garde communication and cultural exchange as it kept Europe abreast of a new wave of American art. Ileana expanded her offerings with a varied program featuring a mix of American and European artists primarily unified by the high quality of their work. Minimalism and Conceptualism found a home in her gallery, and she exhibited art by young Italian artists Mario Schifano in 1963 and Michelangelo Pistoletto in 1964 before Italian Arte Povera had even solidified into a movement. Ileana in fact had a strong personal connection to Italy and its contemporary art scene.

Above: Installation view, Exhibition opening for Robert Morris *Fiberglass Sleeves*, Galerie © Robert Morris Courtesy of Sonnabend Gallery, New York.

Left: Exterior view, Galerie Ileana Sonnabend, 12, rue Mazarine, Paris. Courtesy of Sonnabend Gallery, NY.

Installation view, Robert Rauschenberg's exhibition *Oeuvres de 1954-1961*, Galerie Ileana Sonnabend, Paris, 1963. Courtesy of Sonnabend Gallery, NY. Artwork: © Robert Rauschenberg Foundation / Licensed by VAGA, New York, NY.



Installation view, Mario Merz's *Il Teatro Cavallo*, Galerie Ileana Sonnabend, Paris, 1969. Artwork: © 2015 Artists Rights Society (ARS), New York / SIAE, Rome.

A 1960 trip to Rome put her in contact with the *Scuola di Piazza del Popolo* (the Roman school of Pop), and a series of visits to Venice beginning in 1962 solidified important friendships with Italian artists, dealers, and critics including the man who gave Arte Povera its name, Germano Celant.

In 1966, Galerie Sonnabend expanded to a larger space on Rue Mazarine. As with Leo Castelli's 1939 gallery, the timing was off—May 1968 was witness to serious civil unrest in France as students and workers went on strike, protested, and called for revolution. Ileana and Michael made the decision to maintain the Paris gallery, which they did until 1980, and relocate to New York. In 1970, Ileana opened her first New York outpost: the Sonnabend Gallery on Madison Avenue. She moved to 420 West Broadway in Manhattan's industrial SoHo neighborhood shortly thereafter in 1971, sharing a building with fellow powerhouses Andre Emmerich, John Weber, and ex-husband Leo Castelli. New York City's art world epicenter had officially moved South of Houston.

In her New York space, Ileana Sonnabend "reversed the flow" by opening the American market to a new generation of European artists. "I thought of the Americans as a group of people doing sensational work, work that had to be seen. Later I began finding interesting artists in Europe...Opening a gallery in New York was really the reverse of my Paris situation because I wanted the Europeans to be seen here," Ileana explained. She exhibited artists with whom she had established relationships in Europe, giving U.S. debuts to Jannis Kounellis and Mario Merz, and inaugurating her SoHo gallery with a radical performance, *Singing Sculpture*, by paint-gilded duo Gilbert & George. The Sonnabend Gallery also featured young American talent, including Mel Bochner and Vito Acconci, who famously performed the sexually provocative *Seedbed* at the gallery in 1972. Much of the work exhibited by the gallery in this period was highly conceptual, sometimes even challenging or anti-art; though there were times when financial return was virtually impossible, Ileana remained staunchly faithful to her taste.

In one of her major cultural cross-pollinations (predictive of the globalized art world to come), Ileana brought new German art to New York in the 1980s. She gave Neo-Expressionist painters Georg Baselitz and Jörg Immendorf their New York debuts and at one point was so enamored with the work of Anselm Kiefer that she bought out his entire studio.

Inaugural exhibition announcement for Sonnabend Gallery's new location at 420 West Broadway, New York, 1971. Courtesy Sonnabend Gallery, New York. Photograph by Nick Sheidy.

Crowd gathered for Gilbert and George's *The Singing Sculpture*, Sonnabend Gallery, New York, 1971. Photograph by Fred W. McDarrah via Getty Images.

Andy Warhol, *Ileana Sonnabend*, 1973. © 2015 The Andy Warhol Foundation for the Visual Arts, Inc, / Artist Rights Society (ARS), New York.

In 1986, she boldly ushered in the Neo-Geo movement—more in line with the Pop Art she championed in the 1960s than with Neo-Expressionism—when she took on Jeff Koons, Peter Halley, and Ashley Bickerton, among others. In 2000, Ileana Sonnabend and her adopted son and gallery director Antonio Homem purchased a space on West 22nd Street in Chelsea, and the gallery relocated to its sixth iteration.

When it came to exhibiting the next big thing in art, Ileana never stopped hitting the target. "I just follow my nose," she said coyly, ever the private woman. Ann Temkin, Chief Curator of Painting and Sculpture at MoMA, expounded on the topic on the occasion of the museum's *Ileana Sonnabend: Ambassador of the New* exhibition: "There was a way in which she operated from the gut that was astonishingly on target. So many dealers, and for that matter curators and collectors, bring their own expectations to art. But Sonnabend was looking for...what didn't feel familiar, maybe what didn't even feel good but what said to her 'this matters'." On a hunt for work that mattered, endlessly hungry for new and challenging aesthetic experiences, Ileana Sonnabend discovered, championed, promoted, and collected art fearlessly. In the process, she took to the helm of art history, determining its late 20th Century course.

Installation view, *Ashley Bickerton, Peter Halley, Jeff Koons, Meyer Vaisman*, Sonnabend Gallery, New York, 1986. Artwork: © Jeff Koons. © Ashley Bickerton. © Peter Halley. © Meyer Vaisman.

35 B

MARIO SCHIFANO (1934-1998)

Cleopatra's Dream

signed, titled and dated 'Schifano 1960-61 Cleopatra's Dream' (on the reverse)
enamel and paper laid down on canvas
51 ⅛ x 47 ¼ in. (129.8 x 120 cm.)
Executed in 1960-1961.

$150,000-200,000

PROVENANCE:
The Estate of Ileana Sonnabend, New York
By descent to the present owner

EXHIBITED:
Milan, Fondazione Marconi Arte Moderna e Contemporanea, *Schifano 1960-1964, Dal monocromo alla strada,* February-March 2005, pp. 38-39 (illustrated).
London, Luxembourg & Dayan, *Mario Schifano 1960-67,* June-August 2014, pp. 12, 18-19 and 49 (illustrated in color).

LITERATURE:
A. C. Quintavalle, *Mario Schifano 1960-1970*, Parma, 1974.

Mario Schifano in his studio, 1962. Photographer unknown.
Artwork: © Archivio Mario Schifano.

The sanguine *Cleopatra's Dream* is a preeminent work by Mario Schifano, the irreverent avant-garde painter whom art historian Maurizio Calvesi referred to as "one of the greatest of the Italian school of the second half of the century" (M. Calvesi quoted in "Mario Schifano, 63, Avant-Garde Painter," *The New York Times*, February 2, 1998, n.p.). The present work was made in a watershed year for Schifano during which he first forayed into unorthodox materials like enamel, parcel paper, and dirt and gained critical attention for his first solo show in Rome. Just one year later, the masterful Italian painter exhibited alongside Andy Warhol and Roy Lichtenstein in the popular "New Realists" show at New York's Sidney Janis Gallery, a moment that cemented a dialogue with American Pop Art. Made at a significant juncture in the artist's trajectory, *Cleopatra's Dream* beautifully embodies Schifano's desire to produce gestural yet essentially empty images—screens of departure, "tantalizingly rough and unfinished"—that transcended supposed cultural limitations and medium constraints (R. Smith, "Art in Review: Mario Schifano," *The New York Times*, February 9, 2007, n.p.).

A geometric abstraction, *Cleopatra's Dream,* features enamel in a vibrant red that has been painted onto parcel paper affixed to canvas. The enamel, a slick, industrial lacquer frequently used as house paint, has been applied in paradoxically gestural strokes to form an oblong rectangular frame. The frame acts as a window onto a scene that the viewer cannot access and anticipates Schifano's later work in which he visually referenced television screens, using them as windows onto the modern world. In a testament to Schifano's commitment to materiality *Cleopatra's Dream* is sumptuously tactile and textural. The piece combines the unconventional materials of Arte Povera with the brushstrokes of Art Informel and the aesthetic rigor of Minimalism with the punchy palette of Pop Art; the frame is visually evocative of the commercial logos that Schifano would go on to appropriate in later works. Eschewing notions of purity in painting, *Cleopatra's Dream* pulls disparate elements together into a potent proto-postmodern fusion.

Schifano's expressive use of enamel paint in works like *Cleopatra's Dream* was groundbreaking in the early 1960s. His artistic application of non-art materials, which in fact predated the emergence of the Arte Povera movement in 1967, revitalized contemporary Italian painting. Schifano's work of this period looked to the painterly past, but refused to be beholden to the full heft of Italy's artistic history. It incorporated the industrial immediacy of Pop Art while staying true to his critical European-inflected take on American commercialism. It forged new ground for Arte Povera, the major Italian contribution to Conceptual Art. *Cleopatra's Dream* reflects this temporal liquidity both stylistically and titularly; the work's title could be a romantic reference to a historical figure or a Pop reference to jazz pianist Bud Powell's 1958 song by the same name.

Moving from Libya to Rome in the aftermath of the Second World War, Schifano began to paint in an Art Informel style and became a leading member of an avant-garde school, Scuola di Piazza del Popolo, in 1959. By the early 1960s, he had risen to international prominence, having caught the eye of major art dealers Ileana Sonnabend in Paris and Sidney Janis in New York. Schifano went on to create works featuring logos and other commercial imagery. In the second half of the 1960s, Schifano turned to cinema, television, and performance; he went on to form an experimental band and, by the end of his life, was making internet art. Schifano remained on the artistic cutting-edge until his last days, pushing not only his own work but also the history of art toward exciting new frontiers.

36 B

GIOVANNI ANSELMO (B. 1934)

Untitled

galvanized metal and brick
8 ¼ x 51 ½ x 82 ¾ in. (21 x 130.8 x 210.2 cm.)
Executed in 1969.

$400,000-600,000

PROVENANCE:
The Estate of Ileana Sonnabend, New York, acquired from the artist
By descent to the present owner

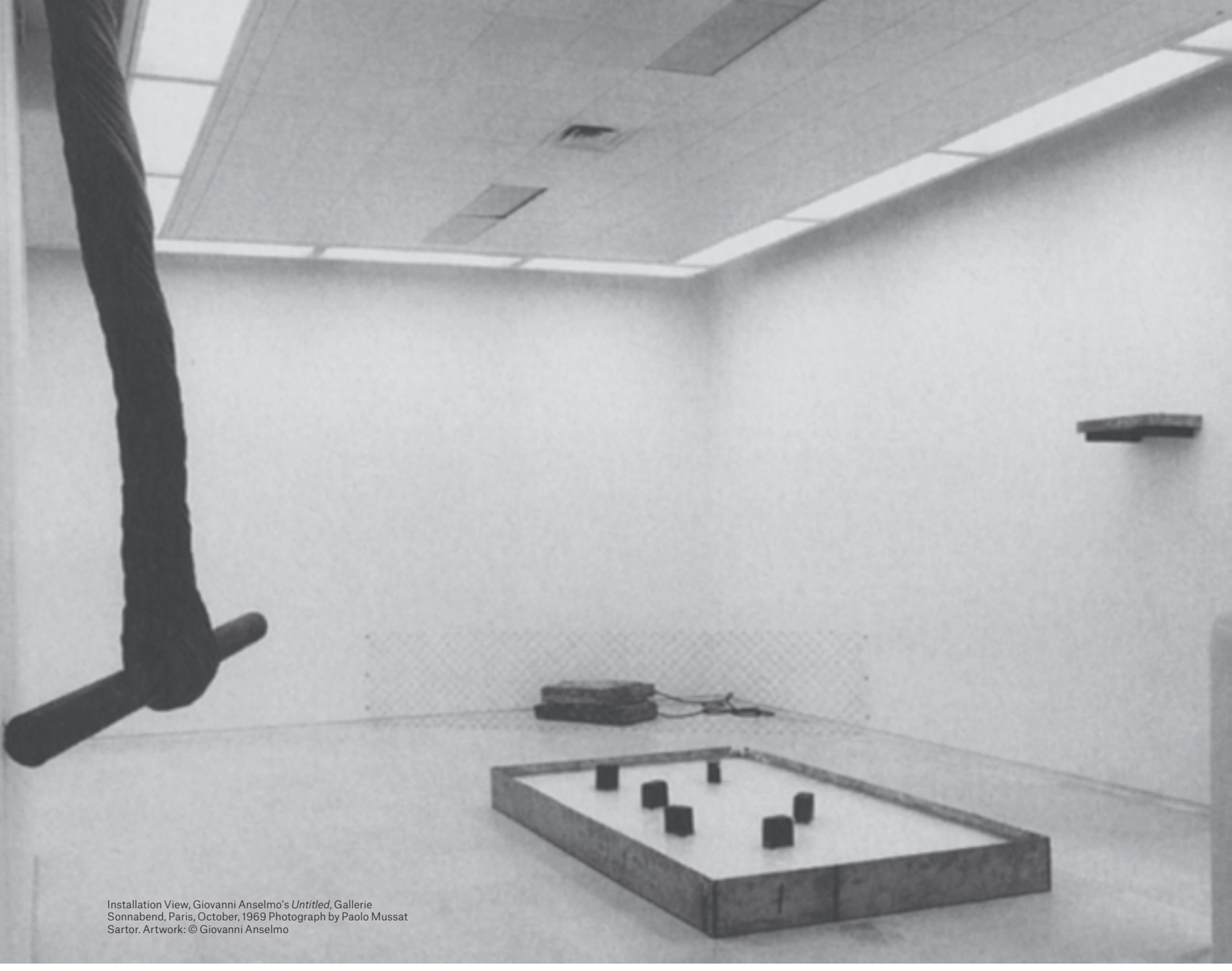
EXHIBITED:
Kunsthalle Bern, *When Attitudes Become Form,* March-April 1969, no. 5 (previous version exhibited).
Paris, Galerie Sonnabend, *Giovanni Anselmo,* October 1969.
Madrid, Museo Nacional Centro de Arte Reina Sofía, *Collection Sonnabend: 25 Années de Choix et d'Activités d'Ileana et Michael Sonnabend,* October 1987-February 1988, p. 229 (illustrated in color).
Galleria Civica Modena and Musée d'art contemporain de Lyon, *Giovanni Anselmo,* May-November 1989, p. 75, no. 27 (illustrated).
Porto, Fundação de Serralves, *Circa 1968*, June-August 1999.
Saratoga Springs, Skidmore College, Frances Young Tang Teaching Museum and Art Gallery; Columbus, Ohio State University, Wexner Center for the Arts and Milwaukee Art Museum, *From Pop to Now: Selections from the Sonnabend Collection,* June 2002-May 2003, pp. 112-113 (illustrated in color).
Philadelphia Museum of Art, *Notations/Forms of Contingency: New York and Turin 1960s-1970s,* April-September 2010.
Milan, Fondazione Prada, *When Attitudes Become Form: Bern 1969/Venice 2013,* June-November 2013, pp. 360-363, 551 and 594-595 (illustrated).

LITERATURE:
G. Moure, *Giovanni Anselmo,* Santiago de Compostela, Centro Galego de Arte Contemporanea, 1995, pp. 130-131, 126-127 and 262, nos. 29 and 30 (illustrated).
Che Fare? Arte Povera- The Historic Years, exh. cat., Vaduz, Kunstmuseum Liechtenstein, 2010, p. 58 (previous version illustrated).
B. Altshuler, ed., *Biennials and Beyond: Exhibitions that Made Art History, 1962-2002,* London, 2013, p. 101 (previous version illustrated).

When fully installed, this work contains six bricks placed in a mixture of water and quicklime in a galvanized metal container.

"I, the world, things, life, we are situations of energy and the important thing is precisely not to crystallize these situations but to keep them open and alive in terms of our living. Since all manners of thinking or being must corresponding to a manner of behaving, my works are really the physification [sic] of the force behind an action, of the energy of a situation or event, and not its experience in terms of annotations or signs, or just still life"

—GIOVANNI ANSELMO



Installation View, Giovanni Anselmo's *Untitled*, Gallerie Sonnabend, Paris, October, 1969 Photograph by Paolo Mussat Sartor. Artwork: © Giovanni Anselmo

"Evoking the meditative tranquility of gazing into a body of water, Anselmo's *Untitled* returns the act of artistic contemplation to its natural origins" (R. Haidu in M. Sundell (ed.), *From Pop to Now: Selections from the Sonnabend Collection*, exh. cat., New York, 2002, p. 112).

Giovanni Anselmo's 1969 *Untitled* is a poem in space, a lyrical arrangement of elemental materials that evokes a calming sense of infinitude. An exemplar of what postmodernist art historian Rosalind Krauss termed "sculpture in the expanded field," *Untitled* decisively bursts open or makes expansive and elastic every supposed constraint. The piece is composed of a gleaming galvanized metal frame containing a serene layer of water and six ochre bricks. In keeping with Anselmo's acclaimed body of work from the late 1960s, in the period during which Arte Povera was at its aesthetic and critical pinnacle, *Untitled* engages with natural forces, pulling the viewer into nature's fluxions and cycles. The mesmeric pool of water in the work gradually evaporates to reveal the liquid's effects on the bricks' color and texture. Upon the addition of water to *Untitled* by the spectator, the dynamic piece's life cycle begins anew: an aesthetic ecosystem. The essence of Giovanni Anselmo's formidable talent lies in his ability to create work that is at once highly material—invested in the fundamental properties of objects—and profoundly metaphysical, posing questions about nature, the cosmos, and being. The transcendental work at hand, made at the height of Anselmo's creative capabilities as a central Arte Povera artist, is an exemplar of the artist's idiosyncratic mastery of metaphysics and material alike.

Here, Anselmo has arranged six bricks in a galvanized metal frame that has been laid flat and filled with a lamina of placid water. The visual effect is at once sculptural, painterly, and organic. As art historian Rachel Haidu evocatively explicates, "Traces of white chalk on the inside and outside edges of the frame interrupt the metal's shiny finish, while the ochre bricks cast shadows on the greenish-gray water, creating subtle color contrasts that harmonize into an almost painterly whole… [Anselmo's] arrangement of bricks inside a steel frame alludes to a picture's framing edge and its internal composition even as his use of everyday building materials flouts conventional artistic media such as painting or sculpture" (R. Haidu in M. Sundell (ed.), *From Pop to Now: Selections from the Sonnabend Collection*, exh. cat., New York, 2002, p. 112). The cyclical evaporation of water in the piece powerfully references the rhythms of the natural world. As the viewer is confronted with the decision of whether to replenish the work's water source or allow additional evaporation to take place, *Untitled* elevates the role of the spectator from onlooker to participant. This element of participation takes on a political valence when put in conversation with Arte Povera's ideological slant.

Giovanni Anselmo making *Untitled*, 1969. Photograph by Shunk-Kender.
© J. Paul Getty Trust. Getty Research Institute, Los Angeles (2014.R.20). Artwork: © Giovanni Anselmo.

Born in Turin, Italy, in 1934, sculptor Giovanni Anselmo was a leading figure in the Italian Arte Povera movement, an avant-garde conceptual movement—solidified by curator Germano Celant in 1967—that expressed a radical politics through its groundbreaking use of everyday and frequently ephemeral materials. (Anselmo's artist toolkit included, to name only a few of his unconventional materials, heads of lettuce, Perspex, leather, granite, cotton, water, and light.) Works like *Untitled* were reactions against hegemonic abstract modernist painting and art world commercialization, visual declarations of the importance of engaging with "actual materials and…total reality" in a way "which, although hard to understand, is subtle, cerebral, elusive, private, intense" (I. Chilvers and J. Glaves-Smith, *A Dictionary of Modern and Contemporary Art*, Oxford, p. 37). While Anselmo was part of a larger movement, one definitive moment in his own life redirected his oeuvre toward the elemental and the infinite. On August 16, 1965 the artist had an epiphany on Stromboli, an active volcanic island in Italy. When he was photographed, Anselmo had no perceivable shadow because the rising sun—at what he viewed as a mystical meeting place of earth, fire, air, and water—had projected his shadow into the sky. The artist was struck by his role as a detail in a vast fabric of connective energies, and began to make work that reflected this epiphany, from wooden blocks screwed through with metal rods to slabs of granite inserted with compass needles.

A work of formidable formal elegance, *Untitled* is an exemplar of Anselmo's oeuvre in that "with constraint and originality… [it turns space] into something unexpected and surprising, charged with wonder and amazement" (F. Pola, "Critics' Picks: Giovanni Anselmo, Wolfgang Laib, and Ettore Spalleti," *Artforum*, June 2015, n.p.). The tranquil piece is an arrangement composed of brick and water, of metal and chalk—and at the same time, a sculpture of the weight of gravity, the depth of time, and the vastness of space.

Giovanni Anselmo, *Untitled*, 1969, *Il cotone bagnato viene buttato sul vetro e ci resta*, 1969, *Untitled*, 1968. Photograph by Shunk-Kender. © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2014.R.20). Artwork: © Giovanni Anselmo.

37 B

MARIO MERZ (1925-2003)

Teatro Cavallo

neon tubes and plastic tubes
98 ⅞ x 118 ⅛ x 19 ⅝ in. (251.1 x 300 x 49.8 cm.)
Executed in 1967.

$300,000-400,000

PROVENANCE:
The Estate of Ileana Sonnabend, New York
By descent to the present owner

EXHIBITED:
Paris, Galerie Ileana Sonnabend, *Mario Merz,* April 1969.
Bordeaux, CAPC musée d'art contemporain; Madrid, Museo Nacional Centro de Arte Reina Sofía; Berlin, Hamburger Bahnhof; Rome, Galleria Nazionale d'Arte Moderna; Tokyo, Sezon Museum of Art; Sendai, Miyagi Museum of Art; Hiroshima, Fukuyama Museum of Art and Kyoto, National Museum of Modern Art, *Collection Sonnabend: 25 Années de Choix et d'Activités d'Ileana et Michael Sonnabend,* October 1987-February 1991, p. 232 (illustrated in color).
New York, Solomon R. Guggenheim Museum, *Mario Merz,* September-November 1989, pp. 21 and 67, no. 21 (illustrated in color).

LITERATURE:
Mario Merz, exh. cat., San Marino, Palazzo Congressi ed Esposizioni, 1983, p. 58, fig. 44 (installation view illustrated).
"Collaboration Mario Merz," *Parkett,* no. 15, February 1988, inside cover (illustrated in color).
Arte Povera: Selections from the Sonnabend Collection, exh. cat., New York, Columbia University, Miriam & Ira D. Wallach Art Gallery, 2001, fig. 23 (illustrated).

This work is registered with the Archivio Mario Merz under no. *88/1967/NN*.

Galerie Sonnabend exhibtion catalogue featuring Mario Merz's *Sitin*, 1968. Artwork: © 2015 Artists Rights Society (ARS), New York / SIAE, Rome.

Mario Merz's *Teatro Cavallo* is an important early example of Arte Povera, one of the most significant and important avant-garde art movements of the postwar period. Comprised of neon and plastic tubing, in this enigmatic work Merz seeks to disrupt the traditional conventions of high art and champion a new form of artistic expression. Simultaneously non-figurative and non-abstract, the iconography is designed to interrupt conventional thinking, a move which would establish Merz as one of the central figures within this burgeoning movement. With its reductive form, *Teatro Cavallo* encompasses many of the artist's signature tropes—his use of unconventional media, disruption of conventional artistic iconography and unusual combination of forms—to produce a work which would lay the groundwork for much of his later career. The work's title, *Teatro Cavallo*, loosely translates as ''Horse Theater" which lends the piece a performative aspect too, an aspect of his work which became more important throughout his career. Having belonged the legendary Ileanna Sonnabend—the leading champion of Arte Povera in the United States—this work has been included in several of the artist's seminal exhibitions in both Europe and Asia and as such, *Teatro Cavallo* stands as a work of great intellectual rigor as well as an object of beauty and art historical richness.

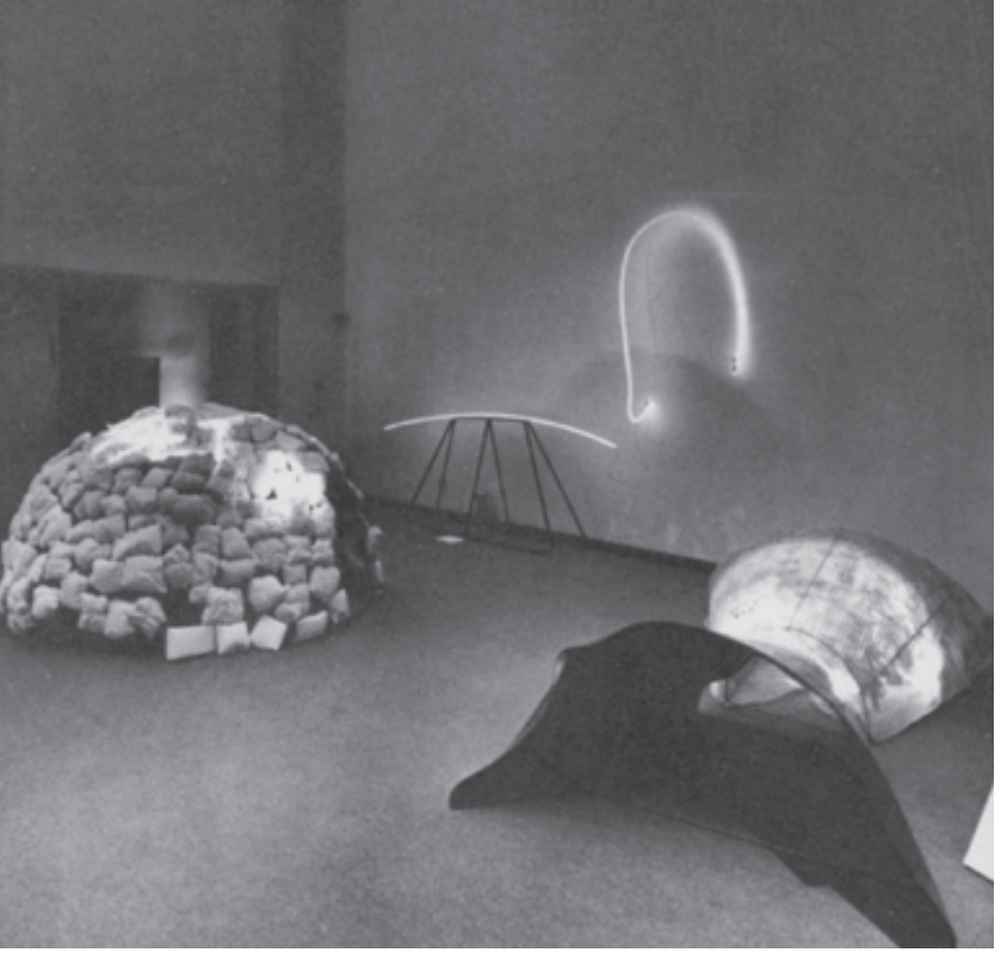
Carefully balanced upon a plastic trestle, the arc of Merz's utilitarian neon tubes evokes the gently arching back of the horse referred to in the work's title. To its side, attached to the wall, a serpentine curve of neon suggests the elegant contours of the animal's neck, proudly held aloft. Yet these three simple elements and the elicitations they invoke are not meant to be literal. The artist's use of neon is symbolically associated with the animal's power—the energy emitted in the form of light. According to Merz light acts as the direct representation of energy from one element to the next, tracing the trajectory of the organic to the inorganic through a juxtaposition of elemental materials. Both formally and symbolically, *Teatro Cavallo* makes connections between disparate objects, thereby upsetting the usual rules of reading art that have been employed for millennia.

Teatro Cavallo marks a watershed within the artist's oeuvre as it is one of the first examples of his work in which he incorporated neon. Defining the silhouette of the equine form, the light evokes the spirit of a horse with its reductive forms. A fabled creature that has been the subject of the artist's attention for millennia, here Merz renders the form of the horse in a completely new way, transmogrifying industrial materials into the essence of the beast in a manner that would come to embody the spirit of what would become known as Arte Povera. The light emitted from *Teatro Cavallo's* glowing elements makes a stark break with the accepted tradition of high art. "*Teatro Cavallo* thus unlocks the work from the wall," notes Germano Celant, "and defines an independent space that has removed the canvas; hence the genre of painting, from the jutting structure, and that tries to put greater emphasis on the encounter of figures of neon light" (G. Celant, "The Organic Flow of Art, quoted in G. Celant, *Mario Merz,* exh. cat., Solomon R. Guggenheim Museum, New York, 1989, p. 22). Unlike artists like Dan Flavin, who also incorporated florescent light into his work, here Merz harnesses its effect for a completely different effect. "It releases a true gaze by revealing the resources of the materials and their performances, notes Celant. "It strikes the surfaces and activates them, qualifying their essentiality, giving them life, naming them, and thereby turning them into writing" (G. Celant, ibid., p. 21).

Executed in 1967, *Teatro Cavallo* marks the emergence of Arte Povera in Europe. Defined as "a search for continuous metamorphoses of languages, accompanied by a transmutation and proliferation that are different from any forms," the movement was born out of a reaction to the prevailing Pop and Minimalism of the day and sought to end the celebration of a universal and monolithic culture. Instead artists sought to adopt a new reasoning in which ambiguity, confusion, deconstruction and irresponsibility were all to be championed. (G. Celant, ibid., p. 21). In this context, the work becomes an early example of this new school of thought. The luminosity made available by neon would become one of the most important devices for Merz as it generated what he once described as 'the visibility of the whole.' Using the ubiquitous nature of his materials, Merz evokes the natural form, spirit and beauty of the horse and produces a work which resonates with a sense of purpose and visual poetry.

Galerie Sonnabend exhibtion catalogue featuring Mario Merz's *Sitin*, 1968. Artwork: © 2015 Artists Rights Society (ARS), New York / SIAE, Rome.

Mario Merz. Photograph by Gianfranco Gorgoni. © 2012-2013 Gianfranco Gorgoni. Artwork: © 2015 Artists Rights Society (ARS), New York / SIAE, Rome.

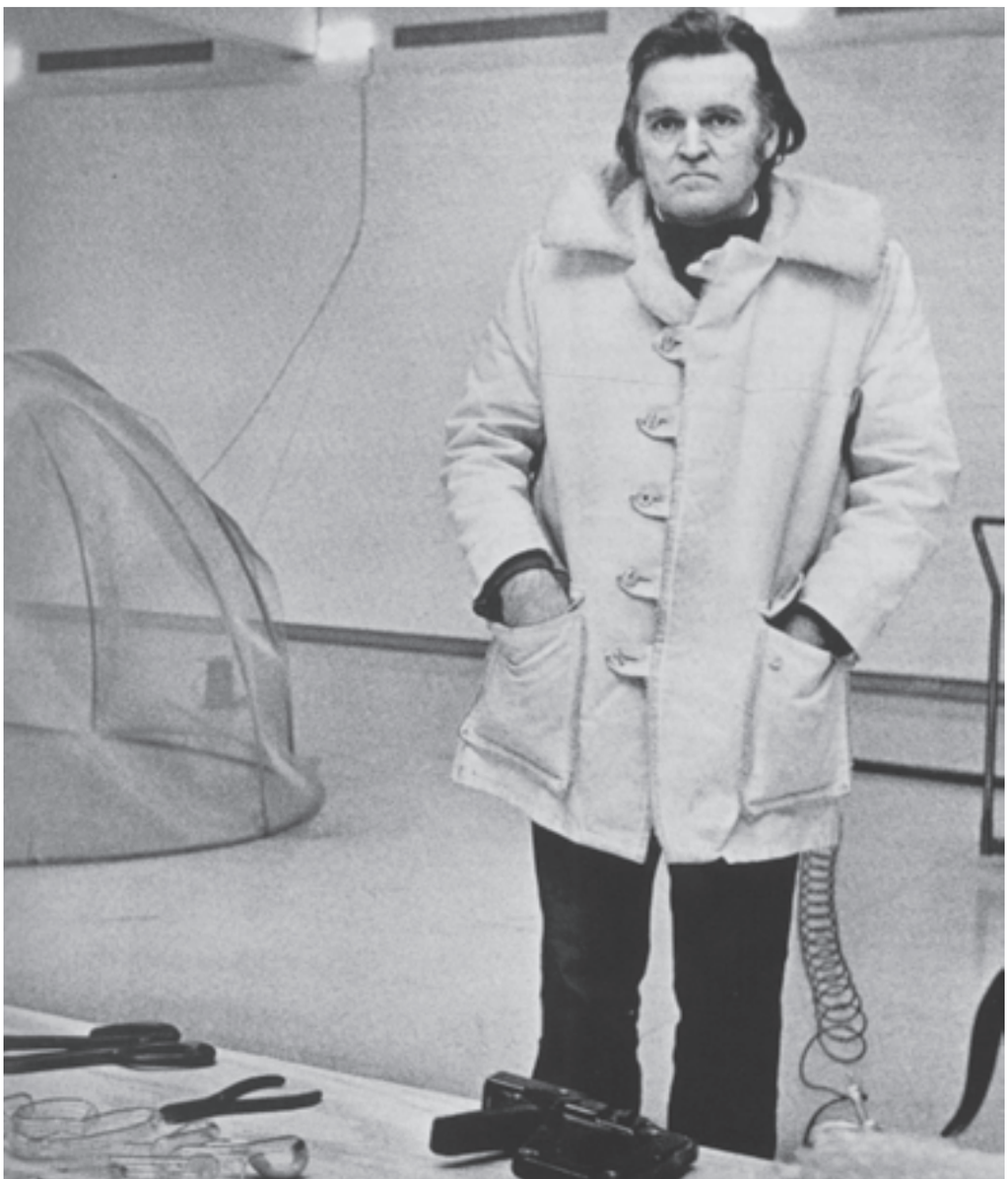


"When we see the representation of an animal in one of Merz's works, we consider the animal—its instinct ferocity and circumspection—and how it might be a representation of ourselves immersed within nature, time and life"

—GIORGIO GUGLIELMINO

Installation view, *Prospect 68*, October 1968. Artwork: © 2015 Artists Rights Society (ARS), New York / SIAE, Rome.

Mario Merz installling the exhibition *Mario Merz* at the Walker Art Center, Minneapolis, 1972. Photograph by Eric Sutherland for Walker Art Center. Artwork: © 2015 Artists Rights Society (ARS), New York / SIAE, Rome.



38 B

JANNIS KOUNELLIS (B. 1936)

Untitled

oil on canvas with metal shelves and plaster fragments
94 x 116 ¼ in. (240 x 290 cm.)
Executed in 1981.

$300,000-500,000

PROVENANCE:
The Estate of Ileana Sonnabend, New York, acquired from the artist
By descent to the present owner

EXHIBITED:
Bordeaux, CAPC musée d'art contemporain; Madrid, Museo Nacional Centro de Arte Reina Sofía; Berlin, Hamburger Bahnhof; Rome, Galleria Nazionale d'Arte Moderna; Museo d'Arte Moderna e Contemporanea di Trento e Rovereto; Geneva, Musée Rath; Tokyo, Sezon Museum of Art; Sendai, Miyagi Museum of Art; Hiroshima, Fukuyama Museum of Art and Kyoto, National Museum of Modern Art, *Collection Sonnabend: 25 Années de Choix et d'Activités d'Ileana et Michael Sonnabend,* October 1987-February 1991, p. 243 (illustrated in color).

"Kounellis has worked for a denser and richer language, made up of volumes and shadows, presences and absences, weight and lightness"

—EDUARDO CICELYN

Jannis Kounellis with a propane gas torch in his mouth in front of a steel panel; performed at the Modern Art Agency, Naples, 1973. Photograph by Claudio Abate. Artwork: © Jannis Kounellis.

Marble portrait of Julius Caesar, circa 50 AD. British Museum, London. Digital Image: © The Trustees of the British Museum / Art Resource, NY.

"I want the return of poetry by all means available," Jannis Kounellis proclaimed (J. Kounellis quoted in *Jannis Kounellis*, exh. cat., Athens, 1994, p. 1). Fittingly, the artist's 1981 *Untitled* has a visual poetics that pulls elegiac and elemental fragments into a mesmerizing shared orbit. The cross-media piece at hand is a psychologically dense encounter of startlingly eloquent Arte Povera materials organized "in distinct syntactical units, conflicting and fleeting" (E. Cicelyn, "The Scent of Language," in *Kounellis*, exh. cat., Museo D'Arte Contemporanean Donnaregina, Naples, 2006, p. 17). The work invokes Kounellis's singular iconography, at once lyrical and staccato, of smoke, shelving, and fractured plaster casts of neo-Roman statutory. In the split casts—visages of antiquity made incremental—Kounellis shatters time and uses his authority as an artist to accumulate and rearrange its shards, reincorporating them into the space of the present. With a superlative grace unique to Kounellis, *Untitled* embeds history, poetry, and politics in a collection of tactile fragments that elegantly elegize the fragmentation of Europe in the aftermath of the World Wars.

Kounellis' 1981 *Untitled* combines casts of classical sculpture, which evoke the weight of human history, with the ephemeral natural phenomenon of smoke. This approach is in keeping with a rigorously intellectual aesthetic scaffolding that Kounellis developed in the 1970s in which "an element of inorganic form, which Kounellis calls structure, is combined with an element of organic presence, which he calls sensibility...The situation is an allegory for human presence within an unforgiving causal structure" (T. McEvilley, *Sculpture in the Age of Doubt*, New York 1999, p. 127). In the 1960s and 1970s avant-garde Italian artists began to explore the incorporation of classical cast elements into their work in response to renewed interest in the form of the plaster cast in the sphere of the museum. Kounellis first used fragmented classical casts in the mid-1970s when he created several partial casts of the head of Apollo. Like a stumbled-upon archaeological ruin, these fragments were at once a "poor" material situated in contemporaneity and a refined art of antiquity pointing to civilization lost. On Kounellis's shelves, the ruins of the past accumulate.

The use of smoke—elemental detritus—in the 1981 *Untitled* invokes the passage of time, as Kounellis believed that smoke, which he first worked with as a performative artistic material in the early 1970s on the heels of his work with fire, "creates ghosts" (J. Kounellis quoted in *MoMA Highlights*, exh. cat., Museum of Modern Art, New York, 1999, p. 281). Far from static, *Untitled* is a dynamic encounter between disparate elements that proves to be nearly palpable to the viewer. Kounellis left the majority of his oeuvre, like the present work, untitled, suggesting that "the works taken together form a continuum, and true to his professed materialism it is usually the list of materials after each title that differentiates them from one another" (T. McEvilley, *Sculpture in the Age of Doubt*, New York 1999, p. 123). Indeed, the 1981 *Untitled* is a key work in a larger story about personal and cultural memory and the dual senses of penetrating loss and dubious hope that come with making something out of pieces.

Greek by birth and Italian by choice, Kounellis was born in the Grecian port city of Piraeus in 1936. At the age of 20, he moved to Rome and thereafter refused to speak Greek. Surprisingly to many who witness his cross-media work, Kounellis was in fact trained as a painter, and had his first solo show of paintings in 1960 when he was still a student. In the early 1960s, the artist began to incorporate wayward materials and found elements into his paintings. In 1966, he turned away from painting after deciding that it ignored the complex realities of history and kept too safe a distance from life. (Kounellis, to the contrary, believed that art and life should be unified.) In 1967 when Germano Celant theorized Arte Povera, a movement that used unorthodox materials and emerged from radical

Giorgio de Chirico, *The Song of Love*, 1914. Museum of Modern Art, New York. Digital Image: © Boltin Picture Library / Bridgeman Images.

Present lot illustrated (detail).

politics critiquing the post-fascism *miracolo italiano* (the Italian economic miracle), Kounellis emerged as a key figure. His otherworldly work leveraged unorthodox materials, from smoke and shelving, to coffee grounds and coal, to bedframes and birds, to merge art and life in interesting and unexpected ways. The artist used work by Alberto Burri, Lucio Fontana, Jackson Pollock, Franz Kline, Kazimir Malevich, and Piet Mondrian as a springboard to fabricate a groundbreaking and remarkably original style. In 1972, Kounellis had his first U.S. solo show in New York at the Sonnabend Gallery; his narrative is thus inextricably intertwined with one of the 20th century's greatest gallerists, Ileana Sonnabend. Kounellis's stunning oeuvre, which became increasingly complex and noticeably larger over time, unsurprisingly went on to be the subject of major exhibitions and retrospectives. A distinctive medley of sculpture, performance, and a conceptualist variant on painting, Jannis Kounellis's work is made up of peculiar and striking juxtapositions that linger in the mind long after viewing. His poetic work has been integral to art's larger narrative; as MADRE museum director Eduardo Cicelyn penned, "Kounellis began by writing images, then re-writing the text and re-establishing the ideology of the language of art" (E. Cicelyn, "The Scent of Language," in *Kounellis*, exh. cat., Museo D'Arte Contemporanean Donnaregina, Naples, 2006, p. 14).

Donatello, *Dancing Putti*, 15th century. Museo dell'Opera del Duomo, Florence. Digital Image: Bridgeman Images.

39 B

MICHELANGELO PISTOLETTO (B. 1933)

Biennale 66

signed and dated 'Pistoletto 66' (on the reverse of each panel)
four panels—painted tissue paper on polished stainless steel
each: 90 ⅝ x 47 ¼ in. (230.2 x 120 cm.)
overall: 90 ⅝ x 196 ¾ in. (230.2 x 499.7 cm.)
Executed in 1966.

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

PROVENANCE:
The Estate of Ileana Sonnabend, New York
By descent to the present owner

EXHIBITED:
Venice, La Biennale di Venezia, *33rd International Art Exposition,* June-October 1966, p. 97, no. 6, fig. 106 (illustrated).
Brussels, Palais des Beaux-Arts, *Michelangelo Pistoletto,* April-March 1967.
Musée d'Art Moderne de la Ville de Paris, *V Biennale d'art Contemporain,* September-November 1967, p. 95, no. 8.
Madrid, Palacio de Cristal, Parque del Retiro, *Michelangelo Pistoletto,* October-December 1983, pp. 155 and 225, no. 7 (illustrated).
Bordeaux, CAPC musée d'art contemporain; Madrid, Museo Nacional Centro de Arte Reina Sofía; Berlin, Hamburger Bahnhof; Rome, Galleria Nazionale d'Arte Moderna; Museo d'Arte Moderna e Contemporanea di Trento e Rovereto; Geneva, Musée Rath; Tokyo, Sezon Museum of Art; Sendai, Miyagi Museum of Art; Hiroshima, Fukuyama Museum of Art and Kyoto, National Museum of Modern Art, *Collection Sonnabend: 25 Années de Choix et d'Activités d'Ileana et Michael Sonnabend,* October 1987-February 1991, p. 164 (installation view illustrated in color).
Venice, La Biennale di Venezia, Palazzo Ducale, *Venice and the Biennale: Journeys of Taste: Paintings and Sculptures 1895-1972,* June-October 1995, p. 256.
Saratoga Springs, Skidmore College, Frances Young Tang Teaching Museum and Art Gallery; Columbus, Ohio State University, Wexner Center for the Arts and Milwaukee Art Museum, *From Pop to Now: Selections from the Sonnabend Collection,* June 2002-May 2003, pp. 114-115 (illustrated in color).
Philadelphia Museum of Art and Rome, MAXXI Museo nazionale delle arti del XXI secolo, *Michelangelo Pistoletto: From One to Many, 1956-1974*, November 2010-June 2011, pp. 226-227, pl. 39, fig. 183 and cover (illustrated in color).

LITERATURE:
A. Boatto, *Pistoletto: dentro/ fuori lo specchio,* Rome, 1969, no. 30 (illustrated).
Risonanze 3: Michelangelo Pistoletto and Giovanni Sollima, exh. cat., Rome, Spazio Risonanze, 2009, no. 68 (illustrated).

Present lot illustrated (detail).

Michelangelo Pistoletto and his daughter, Cristina, reflected in *Biennale 66*, Turin, 1966. Photograph by Paolo Bressano. Courtesy of Cittadellarte-Fondazione Pistoletto, Biella. Artwork: © Michelangelo Pistoletto.

In Michelangelo Pistoletto's *Biennale 66*, representation and reality are curiously abutted as his painting becomes a space for the viewer to inhabit. An iconic work from Pistoletto's seminal *quadri specchianti* works, or mirror paintings, *Biennale 66* is composed of four monumental mirror-polished stainless steel plates. Two of the plates have been collaged with spectacular silkscreened images that have been enlarged so as to exist on the scale of the observer: movie-set lights and a rather blasé-looking child actor from an award-winning film shown at the 1966 Venice Biennale. In the scene, Pistoletto leaves critical physical and conceptual space for the spectator. "Mirrors bring people into the image, and that is very meaningful to the work," the artist has noted (M. Pistoletto quoted in A. Walleston, "Pistoletto is Our Mirror," *Art in America*, April 5, 2012, n.p.). Reflected in the steel's mirrored surface alongside the young child, the viewer is necessary to complete the scene at hand; to add an element of *vivant* to the tableau; to bring the work to full fruition. As electrifying meetings ensue between static and dynamic elements, between surface and depth, and between fiction and reality, the spectator—whether collaboratively, intrusively, or unwillingly—finds him- or herself entering into "new spatial and psychological relationships" (M. Friedman, *Michelangelo Pistoletto: A Reflected World*, exh. cat., Walker Art Center, Minneapolis, 1966, n.p.). The illusionism at hand is no simple visual trick, nor mere *trompe d'oeil*. Rather, *Biennale 66* boasts a phrenic illusionism that is conceptually fecund and existentially anxious, as the viewer is made a voyeur of his or her own being in time and space in relation to the static picture plane and in relation to art itself.

Firmly installed in the pantheon of Europe's most influential contemporary artists, Michelangelo Pistoletto has worked in media ranging from painting and sculptural installation to video and performance. Of this celebrated and varied oeuvre, it is the artist's mirror paintings that constitute his most important body of work. The mirror paintings defy categorization, flickering between spectacle and sculpture, photograph and performance. Pistoletto's dialogic mirror paintings broke new aesthetic ground in the 1960s when they exploded "the stranglehold of perspective" put in place by Abstract Expressionism and leveraged objective reality to open up a radical new mode for the viewer to experientially "enter in the painting itself" (J. Lewison, "Looking at Pistoletto/Looking at Myself," M. Auping, J. Lewison, and P. Gielen (eds.), *Michael Pistoletto: Mirror Paintings*, Ostfildern, p. 15). In works like *Biennale 66*, it is not only perspective that is shattered, but also time; the viewer, in present tense, enters a shared reality with past moments crystallized by the act of photography. The scene transcends pictorial and sculptural bounds to instead exist in four dimensions. Conceptual fissures and disjunctures ripple through the work's polished surface. Every boundary between time, space, and medium is brilliantly broken or inverted; as the artist has expounded, "The entire system of representation has been flip-flopped. The system has arrived at a reflection of itself" (M. Pistoletto, "The Image and its Double," *Bit 1*, December 1967, p. 9).

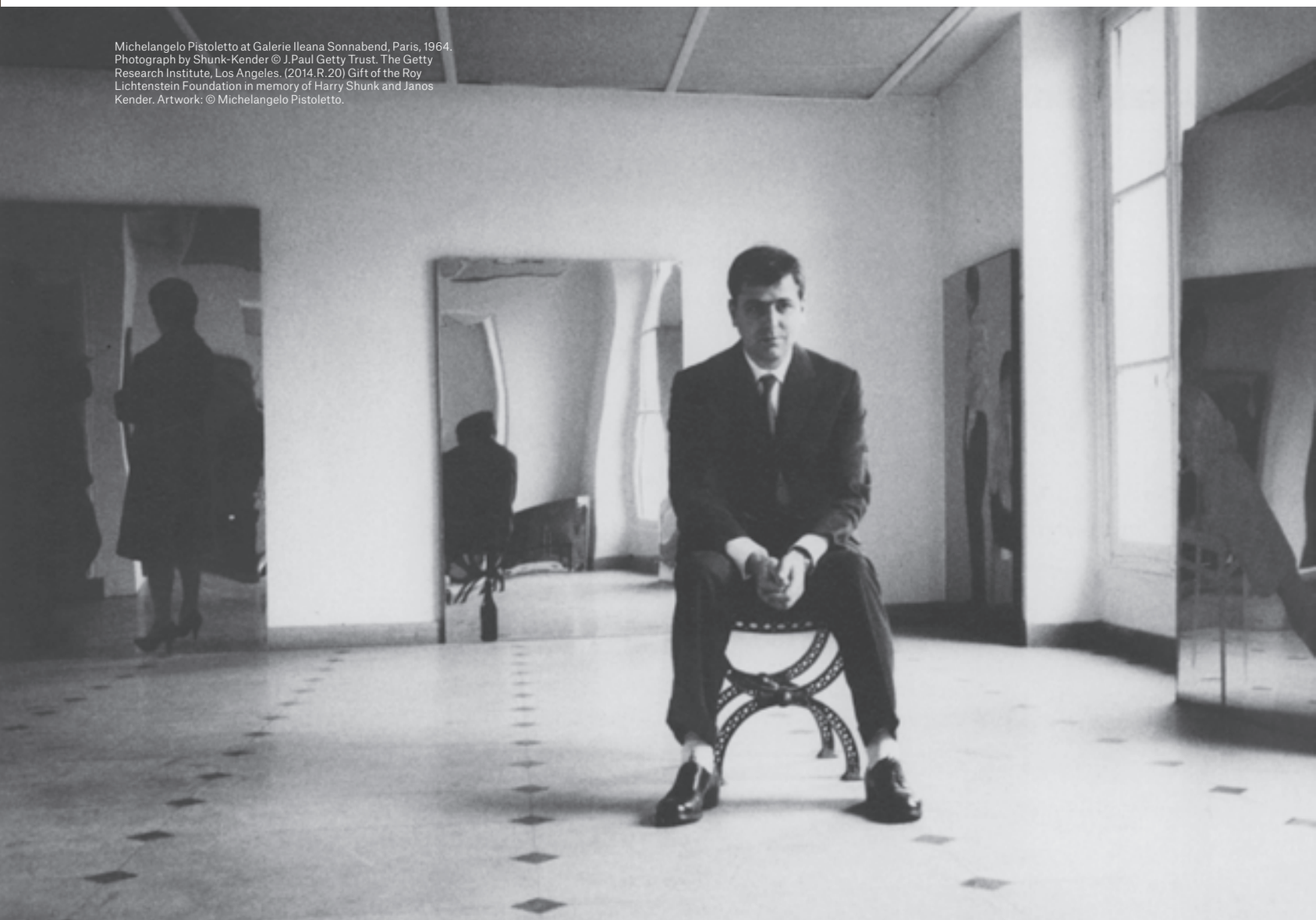
To create *Biennale 66*, Pistoletto commenced with still photographs of a child actor and movie-set lights. He cut out and enlarged these images and silkscreened them onto two of four steel plates, all of which had been mirror-polished. Pistoletto perfected the mirror-painting process over time; the artist used aluminum sheets before opting for mirror-polished steel. He initially applied cutout photographic images or gelatin directly to the surface of the steel before moving to painted tissue-paper silhouettes which he adhered to the steel surface.

Biennale 66 is a brilliant visual manifestation of the act of viewing a film: it is the viewer who is the undeniable protagonist, even when put up against a movie star melancholically "anchored to the poetics of solitude" (J. Molder, "Duplex," *Michelangelo Pistoletto E La Fotografia*, exh. cat., Witte de With, Rotterdam, 1993, p. 35). The present piece brings to a head the various filmic elements that permeate Pistoletto's oeuvre, from the contemporary coolness of his photographically derived imagery, to the aesthetic parallels in his mirror paintings to postwar cinema by Italian directors like Bernando Bertolucci and Michelangelo Antonioni. Ruminating on the oblique engagement with film in his work, Pistoletto noted that his pictures were superior to cinema as "screens representing images in motion without the necessity of machinery to record and project them" (M. Pistoletto quoted in M. Friedman, *Michelangelo Pistoletto: A Reflected World*, exh. cat., Walker Art Center, Minneapolis, 1966, n.p.).

"In making Mirror Paintings Pistoletto peels back the process of self-portraiture to the originary moment. No longer is there a painting, or even an artist, interposed between the viewer and the image"

—JEREMY LEWISON

Born in 1933 in Biella, Italy, Michelangelo Pistoletto spent his youth working as a painting restorer in the family business in Turin. In the 1950s he began to paint figuratively, focusing in on the genre of self-portraiture. Two key developments laid the groundwork for his acclaimed mirror paintings. In 1957 and 1958, the artist made a succession of life-size portrayals of single figures, and in 1960 he coated the grounds of his large figurative canvases with metallic paint before turning to polished steel. It was in 1961 that Pistoletto produced the first mirror painting, a self-created genre which he continued to hone and refine until it reached its pinnacle in phenomenal mid-1960s paintings such as *Biennale 66*. The artist went on to found an experimental performance group, Zoo, and work in film, theater, and sculpture. Michelangelo Pistoletto was a pivotal figure in the Arte Povera movement, and art historians and scholars have also related his multifaceted oeuvre to Pop Art, environmental experiments, happenings, Surrealism, and the work of Italian filmmakers including Michelangelo Antonioni, Bernardo Bertolucci, and Federico Fellini. Pistoletto has been included in eleven Venice Biennales, and in 2003 he won the Venice Biennale's prestigious Golden Lion award for lifetime achievement. Major retrospectives of Pistoletto's work have been held at Palazzo Grassi in Venice, Palacio de Cristal in Madrid, Forte di Belvedere in Florence, Galleria Nazionale d'Arte Moderna in Rome, Museu d'Art Contemporani de Barcelona, and, most recently in 2010, the Philadelphia Museum of Art. A key work in the series for which the artist is best known, *Biennale 66* is a testament to the innovatory conceptual brilliance that has secured Pistoletto's place in the art historical canon.



Michelangelo Pistoletto at Galerie Ileana Sonnabend, Paris, 1964. Photograph by Shunk-Kender © J.Paul Getty Trust. The Getty Research Institute, Los Angeles. (2014.R.20) Gift of the Roy Lichtenstein Foundation in memory of Harry Shunk and Janos Kender. Artwork: © Michelangelo Pistoletto.

40 B

RICHARD PRINCE (B. 1949)

Every Window in the Place

signed and dated twice 'R Prince 1988' (on the overlap)
acrylic on canvas
56 x 48 in. (142.2 x 121.9 cm.)
Painted in 1988.

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

PROVENANCE:
Gladstone Gallery, New York
Private collection, Washington, D.C.
Private collection, New York
Acquired from the above by the present owner

LITERATURE:
J. G. Ballard and R. Prince, *Spiritual America,* New York, 1989, p. 18 (illustrated in color).
Richard Prince: Monochromatic Jokes, exh. cat., New York, Nahmad Contemporary, 2013, p. 8 (illustrated in color).

"The 'Joke' paintings are abstract. Especially in Europe, if you can't speak English"

—RICHARD PRINCE

John Baldessari, *What This Painting Aims to Do*, 1966-68.
© 2015 John Baldessari.

An inmate of the lunatic asylum was to be examined for dismissal. The first question asked was: "What are you going to do when you get out of here?"

The inmate replied: "I'm going to get me a sling shot and come back and break every damn window in the place!"

After six months in his padded cell, he was again questioned.

'Well, I'm going to get a job," was the reply.

"Fine," said the examiner. "And then what?"

"Then I'm going to buy a big car."

"Good."

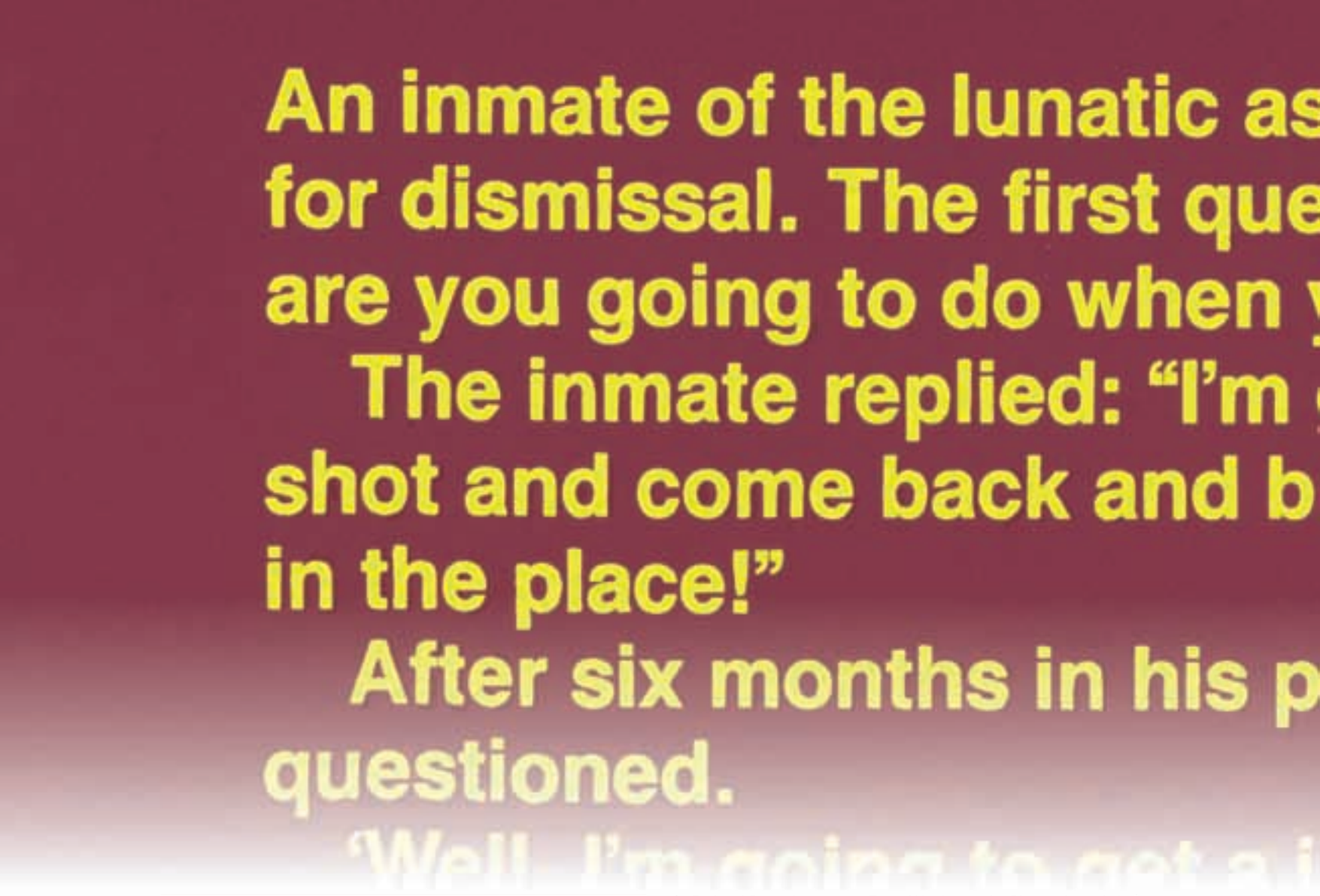
"And then, I'm going to meet a beautiful girl."

"That's wonderful."

"Then I'm going to take her out driving on a lonely road."

"Yes."

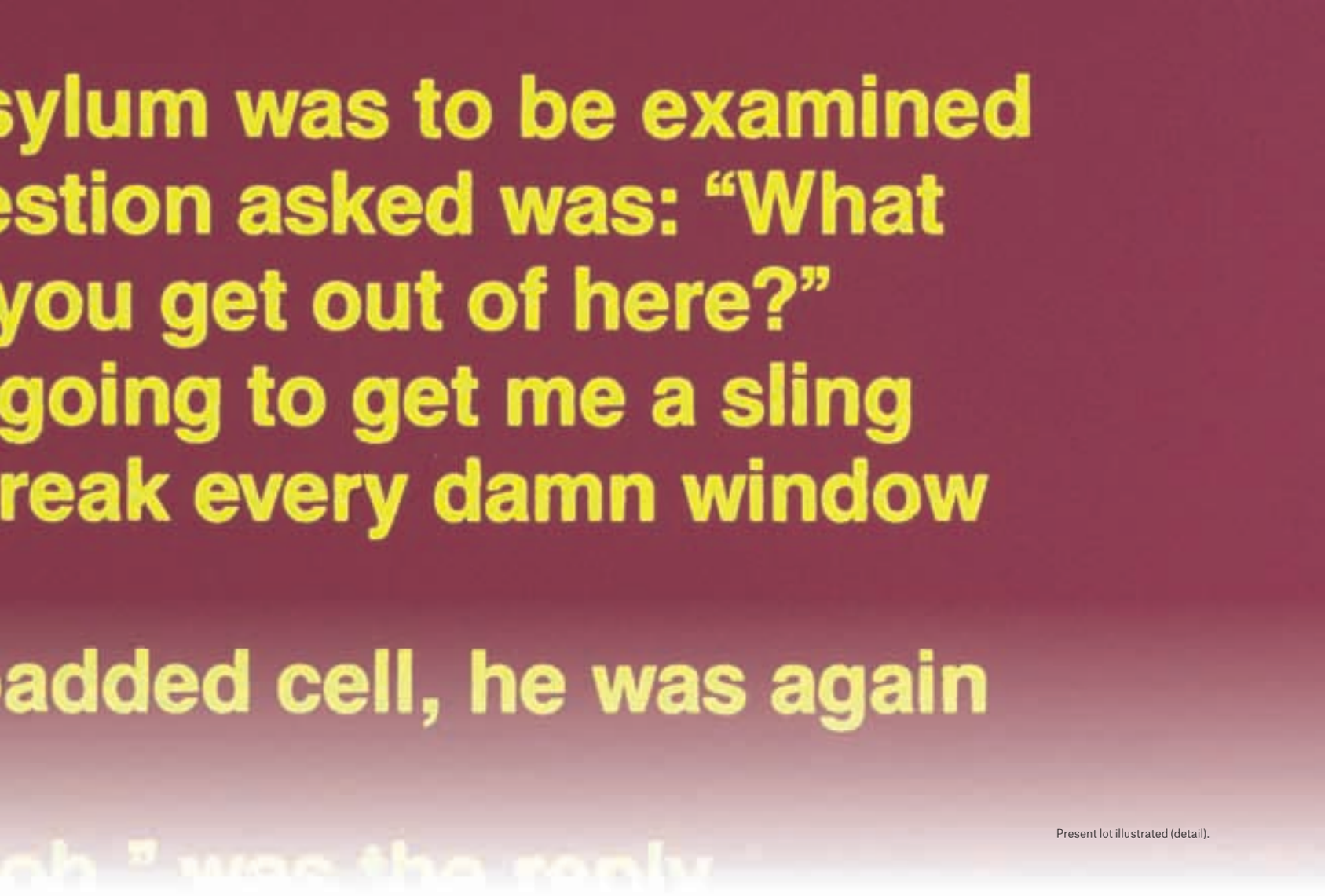
"Then I'm going to grab her garter, make a sling shot, and come back here and break every window in the place."



Mark Rothko, *No. 203, (Red, Orange, Tan, and Purple)*, 1954. Private Collection. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.

In Richard Prince's painting *Every Window in the Place*, a borsch-belt groaner is coolly spelled out at the center of a large Bordeaux-hued canvas. This wry postmodern work is part of the artist's iconic *Monochrome Jokes* series, a body of paintings featuring gag jokes which he began in 1987 in a dramatic move away from photography inspired works and toward painting. Richard Prince's appropriative oeuvre self-reflexively reiterates American culture, and *Every Window in the Place* is indeed an apt cultural mirror. In the present painting, the artist takes a joke—a 1950s-style wisecrack about an insane asylum "inmate" wanting to use a woman's garter to break all of the windows in the asylum—as a found object, a verbal readymade. In starkly rendering decontextualized, mildly off-color puns in paint, Prince reveals the rich complexity underlying a simple joke. He positions the puns to be contemplated critico-conceptually as indicators of the national subconscious with all of its attitudes, tensions, and fractures. The painterly style of the *Monochrome Jokes* similarly reflects and reflects upon the heroic masculinity of American Abstract Expressionism, questioning the seriousness and legitimacy of prevailing impassioned artistic styles by taking them too as readymades. The monochromatic canvas of *Every Window in the Place* evokes Hard-edge painter Ellsworth Kelly's and Mark Rothko's colored fields, and the zinger zips across the canvas in a flipped (and flippant) version of Color Field painter Barnett Newman's vertical "zips" of paint. Playfully subversive, *Every Window in the Place*—part of the seminal series that Guggenheim Museum curator Nancy Spectator called "the antimasterpiece... that refuses to behave"—layers jokes on top of one another to a Conceptual end (N. Spector, "Nowhere Man," in N. Spector (ed.), *Richard Prince*, exh. cat., Solomon R. Guggenheim Museum, New York, 2007, p. 39).

Minimal, mechanical, and impishly nihilistic, *Every Window in the Place* puts middle-class American humor ("Repeat these jokes out loud and you can practically hear the Yiddish inflections of Catskills comedians," writes Nancy Spector) in the dead center of a Color Field monochrome (N. Spector,



Present lot illustrated (detail).

"Nowhere Man," in N. Spector (ed.), *Richard Prince*, exh. cat., Solomon R. Guggenheim Museum, New York, 2007, p. 36). A neatly stenciled yellow text sits upon a large flat burgundy field. With its brushstrokes virtually imperceptible, the work eschews the appearance of human touch and evinces anonymity, much like the notion of a joke in the oral tradition which has no owner. Prince selected the joke to be the stark "antithesis of the pseudoexpressionistic painting painting and sculpture being produced at the time" (N. Spector, ibid., p. 37). He combined an old recycled joke, eternally waiting in the wings to be repeated, with what he viewed as a recyclable painting: to the famous appropriation artist, everything was a readymade, ripe for the taking in an artistic effort to deconstruct authenticity, authorship, masculinity, and identity. Peter Schjeldahl noted that "Prince's most ambitious works cheerfully vulgarize familiar features of Abstract Expressionism, minimalism [sic], and Pop art," and indeed *Every Window in the Place* puts lofty Abstract Expressionist painting in the service of a salty pun (P. Schjeldahl, "The Joker: Richard Prince at the Guggenheim, *The New Yorker*, 15 October 2007, p. 92). Prince, who collects novelty magazines and pulp fiction novels, frequently culled his "found jokes" from joke books; the *Every Window in the Place* wisecrack seems to have been particularly popular among college newspapers in the 1950s. The somewhat clinical decontextualization, obfuscation, and isolation of the joke, or the Conceptual neutrality with which the joke is treated in the present work, "bring[s] to the surface the hostility, fear and shame fueling much American humor" (N. Spector, op. cit., p. 37). Prince coaxes the nuances and cultural tensions—the gradations—out of a silly gag, making a joke into art.

The brilliant *Monochrome Jokes* cycle emerged from Prince's long-term exploration of the theme of humor. In 1985, Prince began to scribble classic one-liners in pen or ink on pieces of unadorned paper, which he would sell to dealers for $10 a pop—one particularly thrifty dealer requested a 10% discount for two. Funny, facetious, and conceptual, these written jokes emerged in stark contrast to dominant Neo-Expressionist painting and sculpture; they were more Warholian in their ethos. Around the same time Prince also appropriated existing cartoons, often dealing with themes of sexual infidelity, which he went on to enlarge and silkscreen onto canvas. The artist played with meaning through the deliberate confusion of these cartoons' discursive systems: he overlapped multiple cartoons or switched out cartoon punch lines with borscht-belt humor to a disjunctive and opaquely autobiographical effect. The artist expressed that this abstract signifier-scrambling exercise "gradually became tragic in a quite unexpected way" (R. Prince quoted in N. Spector, *op. cit.*, p. 37). It was in 1987, during an extended stay in Los Angeles, that Prince came up with his greatest joke series, the *Monochrome Joke* paintings. He painted canvases in uninflected monochromatic hues, minimizing his brushstroke for a mechanical effect. He then stenciled or silkscreened individual jokes in bright colors onto large, pre-stretched canvases, which the jokes bisected. For the artist, whose early works were photographs, painting was at that point an unusual choice. It was in fact the joke paintings that led Prince to adopt painting in the long-term as a technique with which to grapple with the readymade.

Prince's subject ends up being not a joke, nor a painting, but that most postmodern of things: the *structures* that underly humor and painting. He probes how the codes of humor and painting function and what sort of cultural assumptions they hide under their attractive surfaces. A leading member of the Pictures Generation, Prince is known for his appropriative work that, with an elegant wit, at once reproduces and critiques American culture. Peter Schjeldahl might have put it best when he said of the popular avant-gardist: "If 'quintessential artist in a generation' were a job opening, Prince...would be an inevitable hire" (P. Schjeldahl, *op. cit.*, p. 90).

PROPERTY FROM A PROMINENT AMERICAN COLLECTION

◦ **41** B

CHRISTOPHER WOOL (B. 1955)

Untitled

signed and dated 'Wool 1990' (on the reverse)
enamel on aluminum
108 x 72 in. (274.3 x 182.9 cm.)
Executed in 1990.

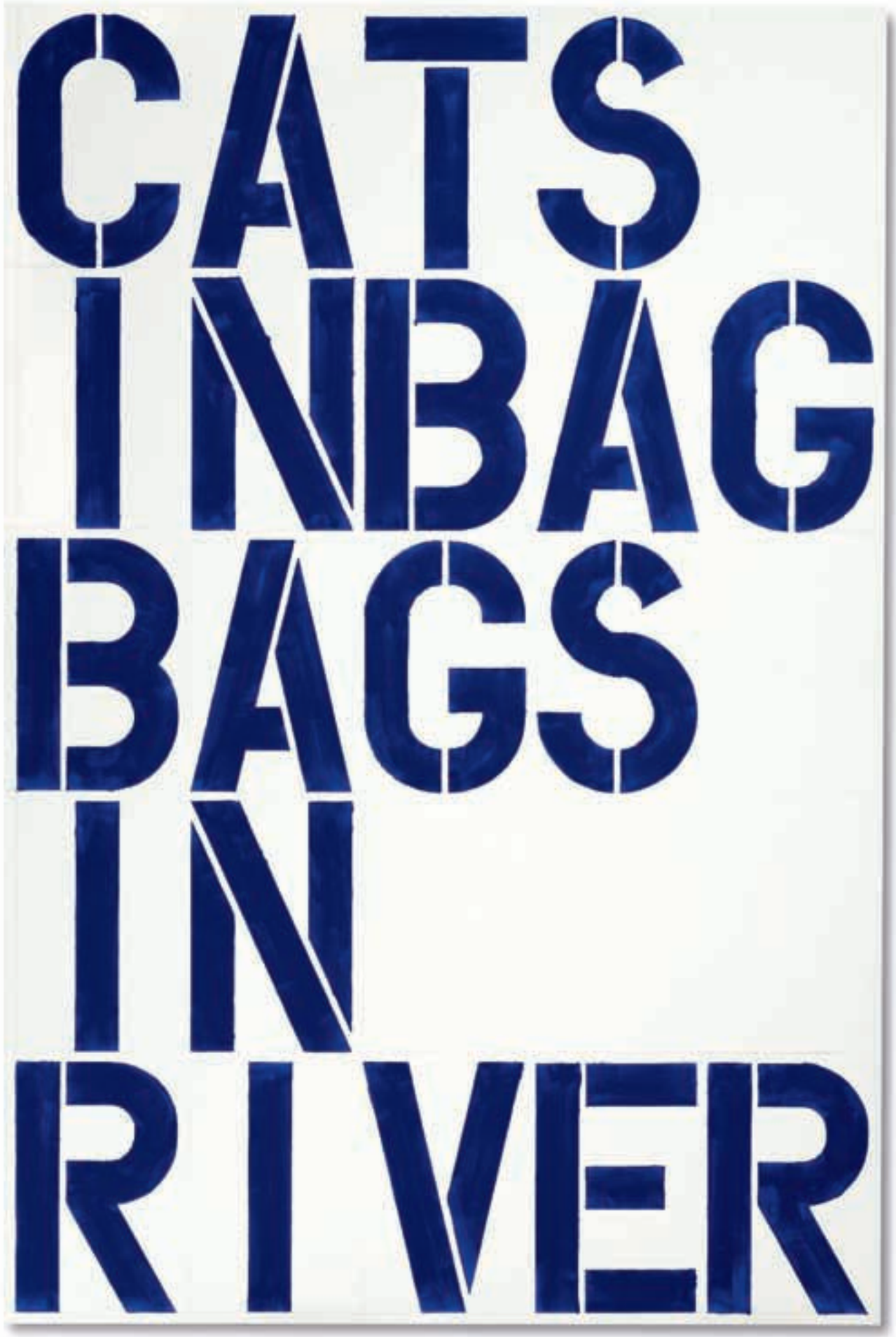
Estimate on Request

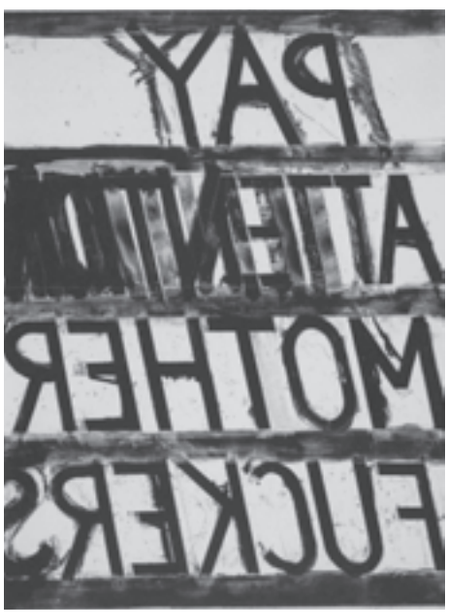
PROVENANCE:
Luhring Augustine, New York
Private collection
Acquired from the above by the present owner

LITERATURE:
M. Coetzee, *Not Afraid,* London, 2004, p. 112 (illustrated in color).

The highly-coveted series of text-based paintings that Christopher Wool created in the late 1980's and early 1990's retain the sophisticated blend of graphic wall-power and sleek design that has come to define his best work. Painted in 1990, *Untitled* is one of the most iconic examples of this early, desirable series. With bold, demonstrative power, the painting replicates a *film-noir* catchphrase from the 1957 film *Sweet Smell of Success*: "The cat's in the bag, and the bags in the river," which Wool shortens and condenses to "CATS IN BAG BAGS IN RIVER" in stark, declaratory lettering upon a monolithic aluminum panel. The potency of the letters and their blunt display hit the viewer like a punch to the gut, and there is a speed and sureness to the work that evokes the fast-talking, innuendo-laden dialogue of *film-noir.* The work is situated at a seminal moment in the artist's career, flanked by his first major solo museum exhibitions at the San Francisco Museum of Modern Art and the Museum Boijmans Van Beuningen in Rotterdam, alongside his Fellowship at the prestigious American Academy in Rome. An iconic work from the artist's oeuvre—a similar version of this painting, of exact dimensions and using the same phrase, is owned by the Museum of Modern Art, New York—this early text-based painting brilliantly merges the raw, graphic intensity of graffiti with the cool, formalist precision of Minimalist painting, a truly bravura performance that showcases the artist's inventive style and sardonic wit.

Andy Warhol, *129 DIE IN JET,* 1962. Museum Ludwig, Cologne.
© 2015 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.


CATS
INBAG
BAGS
IN
RIVER



Bruce Nauman, *Pay Attention*, 1973. © 2015 Bruce Nauman / Artists Rights Society (ARS), New York.

Christopher Wool's word-based paintings were born out of a legendary moment in the artist's early career. In 1987, while living and working in New York's Lower East Side, he happened to see a white delivery truck with the words "SEX" and "LUV" graffitied across the side. Immediately impacted by the power of these simple letters and their frank display upon the otherwise unblemished white truck, Wool embarked upon a series of paintings that ultimately paved the way for his success as one of the most talented young painters of his generation. Returning to his studio, Wool began a series of paintings that laid the groundwork for what would become his signature technique. His first rendering of S-E-X and L-U-V provided a crucial framework for the basis of his most popular style—large letters rendered in stencil upon a blank, white background.

At the time, Wool acknowledged that he was looking for a new kind of work that proclaimed itself in a "louder" and more direct manner than the pattern paintings that he still continued to create alongside the text-based series: "Initially I had been drawn to text because I wanted to make a work that was a little more direct, a little louder, that talked a little more directly to the audience than some of my abstract paintings had" (C. Wool, in conversation with A. Temkin, *Contemporary Voices: Works from the UBS Art Collection*, New York, 2005, p. 127). In this case, Wool adapted a zingy one-liner from the 1957 film *Sweet Smell of Success*, a hard-edged black-and-white piece of *film-noir* that details the life of a New York gossip columnist named J.J. Hunsecker. The film is chock-full of rapid-fire phrases of double-entendre,

Film still from *The Sweet Smell of Success* featuring Burt Lancaster and Tony Curtis, 1957. Directed by Alexander Mackendrick. Credit: UNITED ARTISTS / THE KOBAL COLLECTION.

like "You're dead son, get yourself buried" and "I'd hate to take a bite out of you...you're a cookie full of arsenic." In the movie's most famous line, the J.J. Hunsecker character holds up his cigarette, and, instead of asking for a light, simply says: "Match me, Sidney."

When asked to explain the meaning behind the strange phrase "CATS IN BAG BAGS IN RIVER," the artist acknowledged the poetical aspect of this particular phrase and its resonant power: "I did a painting with the phrase, 'CATS IN BAG, BAGS IN RIVER'...it's a line from the movie *Sweet Smell of Success* [1957]. Sidney Falco, the Tony Curtis character, does a dirty job for J.J. Hunsecker, the Burt Lancaster character, and to tell him that he's done the job—they're in the 21 Club so they have to talk in code—he says, 'The cat's in the bag, the bag's in the river'...*Harper's Bazaar* did an article recently about that for which they interviewed Tony Curtis, who said, 'When I heard that sentence, it went straight to my brain.' It was an important line...I loved the poetry.It was a poem" (quoted in A. Temkin, *ibid.,* New York: Museum of Modern Art, p. 127).

In *Untitled*, Wool translates the raw, punchy jargon of the film to painterly format in a large-scale, commanding script. In doing so, he adjusts and shortens the original phrase, eliminating certain words and running the letters together so they pack more of a visual punch. Wool then selects a series of large-scale, hand-cut stencils to render each letter, using a font similar to the one adopted by the U.S. military after the Second World War. The immediate impact and the instant legibility of Wool's script has a bold, demonstrative tone; it's a no-frills, easily readable form that proclaims "KEEP OUT" or "POST NO BILLS." Often ignoring punctuation and the spaces between words, Wool turns the letters into formal cyphers, so that there is a complex interplay between the legible and the illegible. Squished together, moved around, condensed and shortened, Wool's phrases appear nonsensical until their meaning snaps into place. Often this moment of disorientation might occur within a split second so that the effect is registered on a subliminal level. Jerry Saltz explained this phenomenon upon viewing Wool's word-based paintings for the first time in 1988: "The words run together and appear to be some kind of bizarre gibberish...something you can hear but not quite make out...Confusing at first, [words] suddenly fall into place before the viewer's eyes. It is just when the viewer finds comfort in deciphering the code that the bottom falls out of the painting and a whole new field of meaning opens up below" (J. Saltz, quoted in "Notes on a Painting," *Arts Magazine*, September 1988, p. 20).

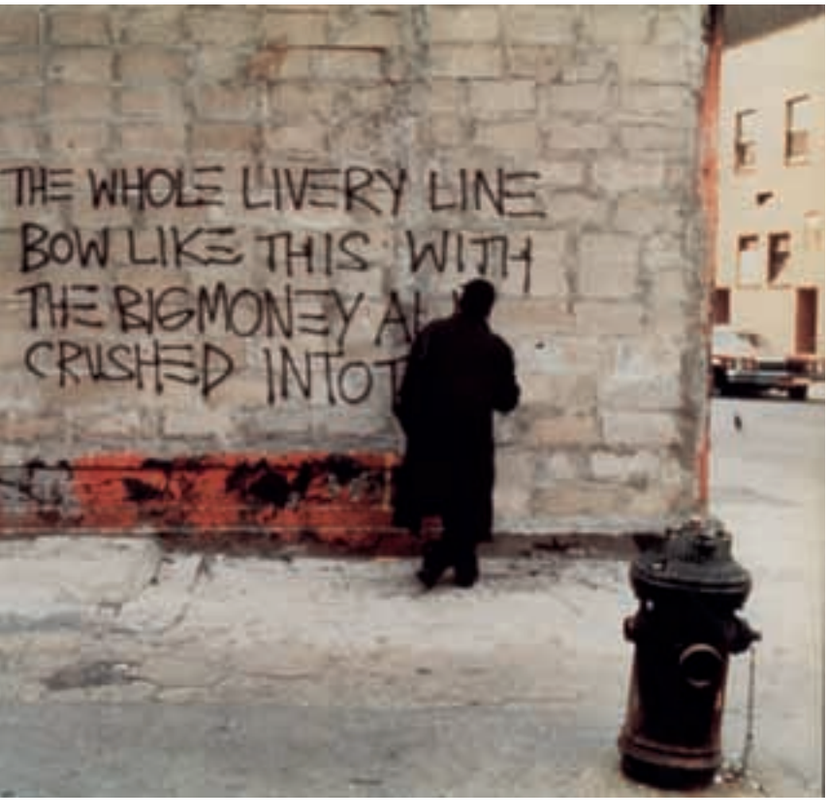
The letters of Wool's phrase require a quick and efficient scanning process—the same technique required in reading a line of text. This sort of effortless rapid-fire response takes over when the brain is confronted with words or phrases, as in reading a book or scanning a billboard. But a second type of viewing experience is required when applied to a work of art, which dictates a slower, more inquisitive reaction. In *Untitled*, these two processes suddenly collide, in a complicated back-and-forth in which the brain attempts to both *read* and *look* simultaneously. By zooming in on certain letters, slicing up phrases and eliminating punctuation, Wool transforms the letters into an allover pattern. What results is a kind of visual poetry, one that is born out of the particular environment in which they were created.

Living and working in New York's Lower East Side at the end of the 1980s, the cacophonous riot of graffiti and hard-edged nature of the city streets find their expression in these discordant, jarring paintings. The curator Katherine Brinson has written, "for Wool, the word paintings function most effectively when their content is matched to their affect—when a work, in his view, 'does what it says.'" (K. Brinson, quoted in *Christopher Wool*, exh. cat., Solomon R. Guggenheim Museum, New York, 2013, p. 40) In this sense, the brash, in-your-face style of *Untitled* is perfectly expressed by the ruthless one-liner from the *Sweet Smell of Success*. It also echoes Wool's interest in the hard-boiled school of detective fiction, like the

John Baldessari, *Everything is Purged ...*, 1966-68. © 2015 John Baldessari.

"In language, tone, and temper, what the word paintings resemble most are tabloid headlines. But if they begin as notations or inscriptions, announcements, annunciations, and information, they very quickly become an image, too—an image of a word, an image of a painting, a painting of a voice, a hieroglyph: something oracular."

—JIM LEWIS



work of Raymond Chandler. Again, Brinson wrote: "Chandler's vision of a seamy metropolis peopled by criminals, corrupt journalists, and dirty cops is channeled in the dog-eat-dog world distilled in the world of Wool's paintings, which voice a study of social breakdown...This refrain of dark-humored abjection and vulnerability repeatedly surfaces in the work of this period" (K. Brinson, *ibid.*, pp. 40-41).

Untitled is a bold pronouncement from an abject era, a postmodern landscape in which the genre of painting itself had already been pronounced dead many times over. In his invention of an utterly new method of painting that united text, graffiti, *film noir*, and the elegance of Minimalist restraint, Christopher Wool assiduously rose to the task of painting time and again. With a stark, stop-em-in-their tracks visual potency and a sleek palette of dark blue lettering upon a vast white panel, Wool's *Untitled* is a brilliant encapsulation of the artist's most iconic work. The preeminent critic Peter Schjeldahl perhaps said it best: "Once you stop resisting the gloomy mien of Wool's work, it feels authentic, bracing, and even, on occasion, blissful. ... [T]hey look impeccable on walls today and are almost certain to look impeccable on walls tomorrow" (P. Schjeldahl, quoted in "Writing on the Wall," *The New Yorker*, 4 November 2013).

Basquiat writing graffiti in the film *Downtown 81 (New York Beat)*, 1980-81. Directed by Edo Bertoglio.

Subway station at Fresh Pond Road with graffiti covered walls, New York, *circa* 1989. Photograph by © New York Daily News Archive via Getty Images.

Present lot illustrated (detail).

CATS
IN BA
BAGS

42 B

GLENN LIGON (B. 1960)

Stranger #37

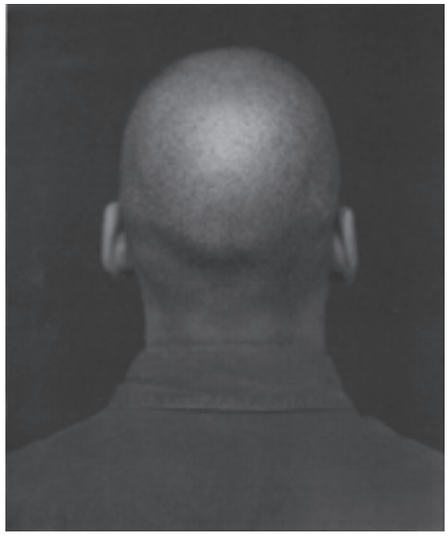
signed, titled and dated 'Glenn Ligon Stranger in the Village #37 2008' (on the reverse); signed, titled and dated again 'Glenn Ligon 2008 Stranger in the Village #37' (on the overlap)
oil stick and gesso on canvas
96 x 72 in. (245.8 x 182.9 cm.)
Painted in 2008.

$1,400,000-1,800,000

PROVENANCE:
Thomas Dane Gallery, London
Kadist Art Foundation, Paris
Ivor Braka Limited, London
Private collection, United States

"Ligon's work is about being seen and not seen at the same time. The surfaces of the paintings both draw you in and push you away"

—HILTON ALS



Glenn Ligon, *Self-Portrait*, 1996. © Glenn Ligon, Courtesy Regen Projects, Los Angeles.

Glenn Ligon, *Untitled*, 2008. Rubell Family Collection, Miami. © Glenn Ligon, Courtesy Regen Projects, Los Angeles.

One of only twelve 'white-on-white' examples from Glenn Ligon's seminal *Stranger* series, *Stranger #37* is a prime example of the artist's use of appropriated text to highlight the relationship between visibility and abstraction. Drawing primarily from African American authors such as Zora Neale Hurston, Ralph Ellison and James Baldwin, Ligon regularly employs appropriated text as a scaffold to build the surface of his work with his trademark stencil and oil stick. In *Stranger #37*, an excerpt from James Baldwin's landmark essay *Stranger in the Village* is built in high relief in white oil stick against an equally white, gessoed ground. With little fidelity to the stencil the artist arrives at an enigmatic surface that flickers in and out of legibility. The blurred boundaries of the letterforms and subtle tonal shifts ask the viewer to reconsider their visual acuity, and in turn, the nuanced issues of race, gender and identity.

Jasper Johns, *Flag*, 1957. © 2015 Jasper Johns / Licensed by VAGA, New York, NY.

First published by Harper's magazine in 1953, and later as part of the author's 1955 compilation *Notes of a Native Son*, Baldwin's *Stranger in the Village* details the author's experience living as the only black person in the small, rural town of Leukerbad, Switzerland. In 1950s Leukerbad (a place with no racial diversity) African identity is kept at a distance, evidenced not only by a bigotry for outsiders, but also paternalistic donations and missionary work in Africa's European colonies. In this setting, Baldwin confronts explicit discrimination in the countless attempts to paint him as an exotic outsider. Some warm up to Baldwin, but ultimately his complexion relegates him to a "stranger" status. Baldwin's time in Leukerbad serves in contrast to the experience faced by African Americans at home, where hundreds of years of African American history have resulted in what Baldwin considers a more nuanced and uneasy shape of racism. Occupying the same territory leads to more unsure boundaries and an inability for the white majority to "other" African Americans. For Baldwin, black identity in America is therefore characterized by an anxiety over these shifting perimeters.

With this concept of American black identity in mind, one can appreciate Ligon's choice to push the viewer into the tenuous space between legibility and abstraction in his rendering of Baldwin's text. The shifting boundaries of the letterforms in *Stranger #37* become an extended metaphor for the text, and place more emphasis on the efficacy of the reader than they do the author. The work is by no means a mere translation of the text but rather

Present lot illustrated (detail).

a vehicle to open a dialogue on perception and a means to breakdown the rigid relationship we have with our language and societal structures. In fact, language reinforces these social structures and a type of identity politics Ligon (and Baldwin) would like brought into question. Like the space that opens up when figuration gives way to abstraction, so too can language be unfolded into its many layers of authorship, readership and legibility.

Critical to Ligon's image making is his simultaneous use and subversion of a stencil, which frees the viewer to see the image in many lights, and realize the arbitrary and deceitful nature of the forms we often take for granted. The white on white palette of this painting further reinforces the illegibility of the work and intentionally denies an easy read of Ligon's transcription.

Ligon began his career with a strong interest in Abstract Expressionism, drawing on the energy and immediacy of artists such as de Kooning and Pollock. This influence can be seen in the way he approaches text paintings such as *Stranger #37* in its all-over composition and evidence of the artist's process. But Ligon goes further to complicate and confound by use of text and his characteristic stencil. By including such regularized forms instead of Ab-Ex gestures, he paradoxically creates a work perhaps more difficult to reconcile than a purely Abstract Expressionist image in that the text is there but cannot be easily deciphered.

In this, the work shares a more distinct relationship with the stencils, flags and targets utilized by Jasper Johns. As with Ligon's thick pedimenti of oil stick, Johns' thick strokes of encaustic and oil both employ and subvert the conventional and precise nature of his chosen forms. The stencil, in particular, provides a way to break down the link between the words and the meaning of prescribed forms as they become more image than symbol or text. Both artists make us reexamine quotidien letterforms in an effort to dismantle a rigid notion of language and symbol.

Bruce Nauman, *Human Nature/ Life Death*, 1983. Art Institute of Chicago.
© 2015 Bruce Nauman / Artists Rights Society (ARS), New York.

PROPERTY OF A PRIVATE AMERICAN COLLECTION

◦ **43** B

FELIX GONZALEZ-TORRES (1957-1996)

"Untitled" (L.A.)

green candies individually wrapped in cellophane, endless supply
overall dimensions vary with installation
ideal weight: 50 lbs (22.7 kg)
Executed in 1991.

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

PROVENANCE:
Andrea Rosen Gallery, New York
Galerie Xavier Hufkens, Brussels
Collection Ranbir Singh, New York
His sale; Chrisite's, London, 22 April 1998, lot 12
Acquired at the above sale by the present owner

EXHIBITED:
Brussels, Galerie Xavier Hufkens, *Felix Gonzalez-Torres/ Michael Jenkins,* March–April 1991.
New York, Solomon R. Guggenheim Museum; Santiago de Compostela, Centro Galego de Arte Contemporánea and ARC-Musée d'Art Moderne de la Ville de Paris, *Felix Gonzalez-Torres,* March 1995–June 1996, p. 153 (illustrated in color).
Dallas Museum of Art, *Felix Gonzalez-Torres/ Joseph Beuys,* February-May 2001, cover (illustrated in color).
New York, James Cohan Gallery, *Realm of the Senses,* December 2004–January 2005, no. 2.
New York, Galerie Lelong, *Spectrum,* December 2005-January 2006.
Berlin, Neue Gesellshaft für Bildende Kunst (NGBK) and Hamburger Bahnhof, Museum für Gegenwart, *Felix Gonzalez-Torres,* May 2006-February 2007, pp. 126-127.
Dallas Museum of Art, *Fast-Forward: Contemporary Collections for the Dallas Museum of Art,* February-May 2007, p. 291.
Modern Art Museum of Fort Worth, November 2008-March 2011 (on loan).
Austin, Blanton Museum of Art, *Through the Eyes of Texas,* February–May 2013.

LITERATURE:
D. Elger, *Felix Gonzalez-Torres Catalogue Raisonné,* Ostfildern-Ruit, 1997, p. 71, no. 123 (illustrated in color).
C. D. Mitchell, "Social Fabric," *Dallas Morning News,* 21 March 2001, p. 8C.
Celebrating Sculpture: Modern and Contemporary Works from Dallas Collections, exh. cat., Dallas Museum of Art, 2004, cover (illustrated in color).
D. Spiher, "Seeing, Hearing, Tasting the Art," *Gay City News,* v. 6, 12 January 2005.
D. Cohen, "Gallery-Going: The Gallery as Swatch Card," *New York Sun,* 5 January 2006, p. 14.
Z. Flašková, "Felix Gonzalez-Torres," *Fotograf, Public Art,* v. 22, no. 20, 2012, pp. 32 - 39 (illustrated in color).

As the owner is an integral part of this work, it is the artist's intention that a new Certificate of Authenticity and Ownership is issued stating the new owner's name, in addition to the current Certificate of Authenticity and Ownership which accompanies this work. The Felix Gonzalez-Torres Foundation will provide this new certificate at no charge. The candies used to exhibit the work may vary depending on the interpretation of the specific, yet open ended parameters of the work and the availability of materials.

Present lot illustrated (detail).

Los Angeles at night, *circa* 1990s. Photograph by © Philip James Corwin / CORBIS.

"I need the viewer, I need the public interaction. Without the public these works are nothing. I need the public to complete the work. I ask the public to help me, to take responsibility, to become part of my work, to join in."

—FELIX GONZALEZ-TORRES

The rich array of hauntingly-beautiful work that Felix Gonzalez-Torres created during his brief, but brilliant nine-year career is nothing short of staggering. In this, one of his popular spilled-candy pieces, an ideal wieght of 50 lbs (or 22.7 kg) of shiny cellophane-wrapped candy is dispersed upon the gallery floor. A shimmering arrangement of color, texture and form, "*Untitled" (L.A.)* sparkles and reflects the surrounding ambient light, while its restrained palette and sculptural form cleverly invokes the rigid geometries of Minimalism. Viewers may participate in the work by choosing a candy for themselves, and the structure of the piece gradually evolves over time as the amount of candy changes. Created in 1991, "*Untitled" (L.A.)* is one of the artist's most popular works but also deeply personal, as it was created the same year that the artist's beloved partner, Ross Laycock, passed away from an AIDS-related illness. A poignant, metaphorical work, "*Untitled" (L.A.)* evokes the fragility of life and the artist's remarkable talent for creating joy in a moment of sorrow.

Arranged in heaps upon the floor, mounded into corners or spilled into rivers of shimmering, sparkly color, these wrapped candies draw the viewer in by nature of their shiny material and tactile quality. In "*Untitled" (L.A.)*, the artist creates a gleaming tapestry, as layer upon layer of shiny-wrapped cellophane candies sparkle and reflect the surrounding light. The seductive appearance of the shiny candy wrappers appeals to our magpie sensibilities, luring the viewer in with the promise of its delicious contents. With a childlike sense of wonder, the viewer cannot help but break the taboo of art's 'look-but-don't-touch' decree. Indeed, the effect of reaching out to grab a wrapped candy piece is exhilarating. The viewer, and in this case participant, delights in the particular crunchy crackle of the cellophane as it's unfolded and the sweetness of the candy as it dissolves upon the tongue. This act of participation is a sensual, shared experience.

Civil Rights March on Washington, D.C., August 28, 1963.
Photograph by Double Delta Industries, Inc.

Donald Judd, *Untitled*, 1967, Helman Collection, New York. © Judd Foundation / Licensed by VAGA, New York, NY.

Felix Gonzalez-Torres' works of uncompromising beauty and simplicity—including light strings, candy spills, paper stacks, beaded curtains and text-based portraiture—transform the everyday into profound meditations on love and loss. Whether executed as a glimmering floor sculpture as in the present work or a simple string of lights pooling on the floor, his elegant forms evoke the precedent of Minimalist sculpture but are imbued with poetic intimacy. Both pieces are open-ended and invite viewers to participate in their realization by either ingesting a piece of candy or replacing a dying light bulb. A beaded curtain, for instance, offers a pleasurable and sensory interaction with materials. Similarly, light bulbs and candy evoke festive celebration but here are also metaphors for mortality—bulbs burn out, candy is consumed.

Much of the artist's work, from his stacked-paper pieces to the spilled-candy works, visually mimic the restrained geometries of Minimalism, especially the interventions of Robert Smithson or the stacked forms of Donald Judd. Indeed, the artist's work has often been described as Post-Minimalist, since it derives much of its visual and formal rigor from Minimalism, yet refuses to operate within its established set of parameters. Conversely, Gonzalez-Torres' work energizes and activates the hushed rigor of Minimalist sculpture, invoking the viewer's own body and allowing his forms to gradually lose their shape as time wears on.

In *"Untitled" (L.A.)*, viewers are invited to literally chip away at the integrity of the piece and the formal geometry of its original arrangement slowly withers away. One interpretation of this is a bodily connection to the work that becomes more pronounced as the candy is removed. Like the effects of the body that's been ravaged by disease, or the sands of an hourglass that fall away toward emptiness, *"Untitled" (L.A.)* invokes the fleeting nature of life and its inevitable decay, a concept that must have weighed on the artist given his own HIV-positive status. However, as the work can be replenished at any point, it also becomes about perpetuation and change, as much as it is about loss. The beauty of the cellophane-wrapped candies is hauntingly beautiful, and the participatory nature of the piece is nothing short of profound. Like a million tiny, wrapped-up gifts, these delicate and precious candies are the lasting reminder of the artist's triumphant spirit, of the enduring capacity of joy in the face of unbearable loss.

Robert Smithson, *35 Timber Line*, 1968. Museum für Moderne Kunst, Fankfurt. Photographer unknown. Artwork: © Estate of Robert Smithson / Licensed by VAGA, New York, NY.

Felix Gonzalez-Torres, *"Untitled" (Beginning),* 1994 © The Felix Gonzalez-Torres Foundation, courtesy of Andrea Rosen Gallery, New York.

PROPERTY FROM A PRIVATE IMPORTANT EUROPEAN COLLECTION

44 B

JEFF KOONS (B. 1955)

Balloon Swan (Yellow)

mirror-polished stainless steel with transparent color coating
138 x 119 x 94 in. (350.5 x 302.3 x 238.8 cm.)
Executed in 2004-2011. This work is one of five unique versions (*Magenta, Blue, Violet, Yellow* and *Red*).

$15,000,000-25,000,000

PROVENANCE:
Gagosian Gallery, New York
Acquired from the above by the present owner

EXHIBITED:
Basel, Fondation Beyeler, *Jeff Koons,* May-October 2012, p. 169 (*Magenta* exhibited and illustrated in color).
New York, Gagosian Gallery, *Jeff Koons- New Paintings and Sculptures*, May-June 2013 pp. 76-77, 86-87, 89-90, 96 and inside front cover (*Blue* exhibited and illustrated in color).
Paris, Gagosian Gallery, *An American in Paris - Works from a Private Collection*, January-May 2014, pp. 6-7, 9-17 and 80 (*Red* exhibited and illustrated in color).

LITERATURE:
D. Colman, "Jeff Koons," *Interview Magazine,* 26 November 2008.
A. Danto and D. von Hantelmann, *Serpentine Gallery, Jeff Koons: Popeye Series,* London, 2009, p. 73.
P. Dagen, "Un Jeff Koons en cache toujours un autre," *Le Monde,* 14 May 2012.
P. Dupraz, "Jeff Koons challenges Beyeler visitors on definition of art," *Geneva Lunch,* 14 May 2012 (*Magenta* illustrated in color).
L. Marsova, "AO On Site - Basel - Artist Talk With Jeff Koons at Fondation Beyeler, Thursday, June 14, 2012," *Art Observed,* 14 June 2012 (*Magenta* illustrated in color).
J. Filippetti, "Jeff Koons at The Beyeler Foundation," *Design Boom,* 17 June 2012 (*Magenta* illustrated in color).
B. Gopnik, "How Jeff Koons Keeps It Real," *The Daily Beast,* 21 June 2012.
F. Meris, "Jeff Koons: intervista al più grande artista vivente," *Grazia,* 21 June 2012 (*Magenta* illustrated in color).
"Jeff Koons at the Fondation Beyeler, Basel," *Mousse Magazine,* 26 June 2012 (*Magenta* illustrated in color).
"Jeff Koons's New Sculptures- Sexy Contemporary Antiques," *The Economist,* 7 July 2012 (*Magenta*).
H. W. Holzwarth, *ART NOW Vol 4*, Taschen, 2013, p. 251 (*Magenta* illustrated in color).
T. Zwick, "Double-Barrel Frieze-Week Jeff Koons at Gagosian and Zwirner," *Art in America,* 10 May 2013.
S. Rabinovitch, "Jeff Koons Debuts New Work at Gagosian Gallery," *Gotham Magazine*, 15 May 2013.
R. Smith, "Gladiatorial Combat: The Battle of the Big," *The New York Times,* 16 May 2013.
J. Saltz, "Jerry Saltz on Jeff Koons's Concurrent Shows," *New York Magazine,* 26 May 2013.
H. Halle, "Time Out says," *Time Out New York,* 7 June 2013 (*Blue* illustrated in color).
J. Yau, "Why Jeff Koons Made Michael Jackson White," *Hyperallergic,* 9 June 2013.
"Jeff Koons' Philosophy of Perfection," *Reflections, NOWNESS,* 16 June 2014 (*Blue*).
D. Behringer, "A Closer Look at Jeff Koons," *Design Milk,* 18 June 2013 (*Blue* illustrated in color).
O. Waxman, "An Orange Balloon Dog Sold for $58.4M So Here Are 10 Other Jeff Koons Balloon Pieces," *Time,* 14 November 2013 (*Blue* illustrated in color).
J. E. Kaufman, "King of Kitsch," *Black Card Mag,* Fall 2013,
p. 242 (*Blue* illustrated in color).
J. Koons and N. Rosenthal, *Jeff Koons: Conversations with Norman Rosenthal,* London, 2014, pp. 29 and 53 (*Magenta* and *Blue*).
Jeff Koons: A Retrospective, exh. cat., New York, Whitney Museum of American Art, 2014, pp. 149, 245, 248 (*Blue* illustrated in color).
Jeff Koons: La Retrospective, exh. cat., Paris, Centre Pompidou, 2014, p. 157 (*Blue* illustrated in color).
W. Siti, *Il dio Impossible*, Milan, 2014, cover (*Magenta* illustrated in color).
A. Colonna-Césari, "Un Américain à Paris: une expo gros calibre," *L'Express,* 13 March 2014 (*Red* illustrated in color).
"Sotheby's eyeing $25 million for Jeff Koons' 'Popeye,'" *Examiner,* 14 April 2014.
I. Sischy, "Jeff Koons Is Back!" *Vanity Fair,* July 2014.
J. Kim, "A Magician of Creation and Destruction," *Art,* August 2014 (*Blue* illustrated in color).
M. Fujimori, "Story on Koons 2 - Rebecca Sternthal," *Art Techo,* October 2014, p. 78 (*Blue* illustrated in color).
K. Kazakina, "Oversized $30 Million Koons Monkey Heads to Christie's," *Bloomberg,* 2 October 2014.
M. Cesbron, "Jeff Koons de retour chez Christie's avec une oeuvre estimée à 30 millions de dollars," *RTL,* 3 October 2014 (*Blue* illustrated in color).
Jeff Koons: Retrospectiva, exh. cat., Fundaciôn Guggenheim Bilbao, 2015, p. 159 (*Blue* illustrated in color).
M. Amy, "A Supreme Trouble-Maker in Crowd-Pleasing Clothes," *Sculpture,* March 2015, pp. 5 and 58 (*Blue* illustrated in color).
"Jeff Koons: High art or plain extravagance?" *Al Jazeera*, 22 August 2015 (*Blue*).

"I've always enjoyed objects that contain air because they are very anthropomorphic. Every time you take a breath, it's like a symbol of life"

—JEFF KOONS

"And did you feel it, in your heart, how it pertained to everything? And have you too finally figured out what beauty is for?"

—MARY OLIVER

Leonardo Da Vinci, *Leda and the Swan*. Galleria Borghese, Rome. Photo Credit: Scala / Art Resource, NY.

Peter Paul Rubens, *Leda and the Swan*, circa 17th century.

The iconic *Balloon Swan (Yellow)*, rendered in a bright, joyful yellow on a truly monumental, nearly twelve-foot scale, is an exemplary sculpture from one of today's most important and influential artists globally, Jeff Koons. A flawless gleaming replica—enlarged, enhanced, engorged, and mirror-polished—of a swan balloon animal that an overjoyed child might receive at a party, *Balloon Swan (Yellow)* is a twisted totem of joy that marks a spectacular new chapter of Jeff Koons's oeuvre, coming before *Balloon Monkey* and *Balloon Rabbit*. Koons characteristically takes a swan—an elegant, exalted creature, much like the beast of art history in which the bird so frequently features—and shapes it into a playful and accessible form: a universal visual delight structured by the artist's unparalleled vision and distinctive optimistic ideology. The figure of the swan had much personal resonance for Koons; one of the first sculptures he made as a youth of about nine years old was a swan in ceramic. Back then, the artist worked hard on getting the neck just right; in *Balloon Swan*, he spent about a year and a half trying to shape the neck of the swan on the computer. A hyperbolic totem to contemporaneity, this sleek 21st century monument to ephemeral joys evolved from Koons's acclaimed *Celebration* series of painting and sculpture, where the artist's towering stainless steel balloon sculptures made their first appearance. Begun by the artist in the 1990s, this body of work celebrates the festive

events that serve as milestones of the calendar year by exaggeratedly rendering these events' virtually universal signifiers: hearts for Valentine's Day and balloon tulips for spring. Koons's balloon animals (*Balloon Monkey* (2006-2013), *Balloon Rabbit* (2005-2010), and *Balloon Swan* (2004-2011)), related to but distinct from the *Celebration* series, embody Koons's aspiration to bring big meanings to simple, easily recognizable symbols and encompass all of his enduring artistic concerns in their pared-back elegance. *Balloon Swan* is one of five unique stainless steel sculptures finished in a translucent color coating of either magenta, red, violet, blue, or the present yellow. *Balloon Swan* is the artist's elegant, even sensual, iteration of the balloon animal. *Balloon Swan (Yellow)* is presented here on the heels of the artist's foremost retrospective, which traveled in 2014 and 2015 from the Whitney Museum in New York to the Centre Georges Pompidou in Paris and then Guggenheim Bilbao.

Balloon Swan (Yellow) is a visually striking sculpture of a swan balloon animal—a representation of an abstracted representation, as it were. A feat of artistic vision and precision engineering, the vibrant sculpture towers over the viewer. Its ballooning take on a classical form, weighing in at over three tons, conveys the sensation of a miraculous, impossible lightness, as if the stainless steel sculpture were indeed pumped taut with air. The work's seductively smooth surface, which has been mirror-polished and finished with a bright yellow translucent coating, reflects the viewer. This reflective surface compresses critical distance as it presents a distorted image of the viewer's form warped across the piece's highly realistic knots, creases, and twists. *Balloon Swan (Yellow)*'s luxurious surface is evocative of wealth and spiritual enlightenment, yet the sculpture is made of democratizing stainless steel. Eschewing outmoded divisions between "high" and "low," the sculpture embodies an emotional richness that is ostensibly accessible to everyone. Koons has sagely said, "I am trying to capture the individual's desire in the object, and to fix his or her aspirations in the surface, in a condition of immortality" (J. Koons, quoted in S. Coles & R. Violette (eds.), *The Jeff Koons Handbook*, London, 1992, p. 34). Koons, whose works are exhibited in major museum collections and as public sculpture around the world, prides himself on the approachability of his fine art forms. He has said: "One of the things that I'm most proud of is making work that lets viewers not feel intimidated by art, but feel that they can emotionally participate in it through their senses and their intellect and be fully engaged. And feel that they can get a foothold in it, to push themselves off and lift themselves up on" (J. Koons, quoted in I. Sischy, "Jeff Koons is Back!", *Vanity Fair*, July 2014, p. 115).

Cy Twombly, *Leda and the Swan*, 1962. Museum of Modern Art, New York. © 2015 Cy Twombly Foundation. Digital Image: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY

The Laocoon Group. Roman copy, 1st CE. Vatican Museum. Digital Image: Alinari / Art Resource, NY.

Installation view New York, Whitney Museum of American Art, *Jeff Koons: A Retrospective*, June 27- October 19, 2014 featuring *Balloon Dog (Yellow)*, 1994-2000 & *Boy with Pony*, 1995–2008, © Jeff Koons.

Installation view of *Jeff Koons in Florence.* Palazzo Vecchio and Piazza della Signoria, | September 25, 2015 - December 28, 2015 with *Pluto and Proserpina*, 2010-2013 © Jeff Koons.

Koons's exacting process for making sculptures like *Balloon Swan (Yellow)* is evident in the work itself, which is impeccably contoured and spares no detail in spite of its monumentality. The artist developed and honed the idea for the sculpture over years of research, modeling, computer rendering, polishing, lacquering, and polishing again. To ensure that the sculpture perfectly reproduced a balloon swan, Koons took computed tomography (CT) scans of the real-life balloon. In the process, Koons demonstrates a level of investment in the quality of his work that sets him apart from his peers. His enlargements of each form pursue identicality as a matter of ethics; the artist said, "I feel a responsibility to the viewer, and I want the viewer to have a sense of trust. Art is communication, it's dialogue—to have this exchange of respect for each other...When information is nonspecific or something seems slightly skewed, then it's harder for that trust to be maintained" (J. Koons quoted in B. Gopnik, "How Jeff Koons Keeps It Real," *The Daily Beast*, 21 June 2012, www.thedailybeast.com). To maintain the viewer's trust, Koons made the graceful neck of *Balloon Swan (Yellow)* slightly more elongated on one side than the other. "When you bend the neck of a balloon swan, you take your fingers, and you have to rub it, and you pull the top down. And so one side will be slightly asymmetrical," Koons explained (J. Koons quoted in B. Gopnik, "How Jeff Koons Keeps It Real," *The Daily Beast*, 21 June 2012, www.thedailybeast.com).

Balloon Swan (Yellow) evolved from the *Celebration* series, a group of sculptures and paintings portraying enhanced, fantastical, saturated versions of festive items like Easter eggs, Valentine's hearts, balloon animals, and party hats. *Celebration* came at a pivotal point in Koons's artistic trajectory, and the cycle's wild success was integral to the artist's

Alternate view.

Jeff Koons, *Rabbit*, 1986. Museum of Contemporary Art, Chicago.
© Jeff Koons

canonization. Koons initially came to the project in 1993, when gallerist Anthony D'Offay invited him to make an illustrated calendar. The artist set up and photographed festive and seasonal items—balloon tulips, a balloon dog, a heart hanging from a golden ribbon—against reflective backgrounds. "I shot these different images and soon realized that this was too good, that I had more than a calendar here," Koons said. "I had a whole body of work" (J. Koons, quoted in T. Vischer, "Dialogues on Self-Acceptance: Jeff Koons about Himself and his Work From Conversations with the Artist, New York, Early February 2012, Part I," in S. Keller and Vischer (eds.), *Jeff Koons*, exh. cat., Riehen, 2012, p. 34). The seed for the monuments to joy that compose the *Celebration* series was planted. Because Koons adheres to the highest standards of artistic rigor in executing his labor-intensive concepts, major works from the *Celebration* series took years to complete. The balloon sculptures in and connected with the series expand upon the significant, recurring themes of air and breath explored in Koons's earlier *Inflatable* and *Equilibrium* works. Koons, who has worked in myriad sculptural materials from bronze and glass to porcelain and live flowers, views air-filled forms as metaphors for the human condition. "I've

Anna Pavlova in *Dying Swan* (*Le Cygne*), circa 1905. Photographer unknown. Digital Image: HIP / Art Resource.

Constantin Brancusi, *Bird in Space*, 1940. Musee National d'Art Moderne, Centre Pompidou, Paris. © 2014 Artists Rights Society (ARS), New York / ADAGP, Paris. Digital Image: Giraudon / Bridgeman Images.

always liked inflatables because they remind me of us. We breathe and we fill up with air," Koons has said (J. Koons quoted in Werner Holzwarth (ed.), *Jeff Koons*, Cologne, 2009, p. 11). While his seemingly inflated sculptures are anthropomorphic in that they appear to contain breath, they are impervious to exhalations and pinpricks. Eternal breath contained in playful forms of eternal youth, the balloon sculptures are inflected with immortality. Beyond their physical beauty—we are biologically predisposed to be attracted to such smooth, shiny objects—these sculptures appeal for their seeming imperviousness to the regular constraints of time and space.

Balloon Swan (Yellow)'s reflective, optimistically-colored surface is playful, but it is also slippery, shifting under the viewer's eye in a reflection of life's flux. The symbolism of the swan is similarly complex. Koons considers even the simplest objects to be highly symbolic of immortality, sexuality, and man's potential for transcendence; when contemplating these objects, the artist explores the wonderment of childhood while also embracing more adult pleasures. Popular across cultures, swans are associated with beauty, love, and fidelity due to their elegant appearance and predilection toward coupling in life-long monogamous relationships. However, swans can also be aggressive with a dark streak, both in reality and culturally: for example, in the ancient Greek myth of Leda and the Swan, so frequently pictured in art history's masterpieces, Zeus came down disguised in the form of a

Present lot illustrated (detail).

Jean Thierry, Detail of *Leda and the Swan*, 1917. Louvre Museum, Paris. Digital Image: © Archive Timothy McCarthy / Art Resource, NY.

swan to rape Leda, Queen of Sparta, who consequently gave birth to Helen of Troy. Sexuality and aggression underlie a popular and beloved symbol of romantic love. Koons, who relishes in the complexity of symbols, certainly had the swan's richly heterogeneous symbology in mind when he selected it for *Balloon Swan*.

Jeff Koons's ambitious, high-impact work, particularly *Balloon Swan (Yellow),* has had a pronounced impact on the contemporary art world. Artists, both of Koons's generation and younger, have been profoundly inspired by his pioneering oeuvre; critics, seeing that his art acutely captures our cultural moment, have scrambled to expand and update the art historical discourse to speak to his work; and the public have been delighted by his iconography, which has entered and taken hold of popular imagination. As Adam D. Weinberg, Director of the Whitney Museum of American Art in New York, pronounced succinctly on the occasion of the major 2014 Koons retrospective at the Whitney: "It is now hard to imagine a pre-Koonsian age" (A. Weinberg, "Foreword," S. Rothkopf (ed.), *Jeff Koons: A Retrospective*, exh. cat., Whitney Museum, New York, 2014, p. 7). As one gazes upon the joyous bright yellow *Balloon Swan (Yellow)*, delighting in the sculpture's blithe departure from the conventions of traditional monuments with every fabulous knot and twist, this statement of Koons's importance rings profoundly true.

45 B

JEAN-MICHEL BASQUIAT (1960-1988)

Saxaphone

signed, titled and dated '"SAXAPHONE" Jean-Michel 86' (on the reverse)
acrylic and oilstick on canvas
66 x 60 in. (167.6 x 152.4 cm.)
Painted in 1986.

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

PROVENANCE:
Galerie Thaddaeus Ropac, Salzburg
Private collection, Brussels
Anon. sale; Christie's, London, 24 June 1993, lot 103
Private collection, New York
Anon. sale; Sotheby's, New York, 19 November 1997, lot 55
Private collection, Hong Kong
Anon. sale; Sotheby's, London, 26 June 2012, lot 20
Acquired at the above sale by the present owner

EXHIBITED:
Salzburg, Galerie Thaddaeus Ropac, *Jean-Michel Basquiat, Bilder 1984-86,* July-August 1986, p. 23 (illustrated in color).
Hannover, Sprengel Museum, June 2001 - April 2012 (on loan).

"Graffiti symbolizes people doing what they want to do, but there's no profane language, no political statements. It's only names. Like if Jackson Pollock were around, he'd love it"

—FAB FIVE FREDDY

LITERATURE:
Galerie Enrico Navarra, et al., *Jean-Michel Basquiat*, Paris, 2000, pp. 242-243, no. 8 (illustrated in color).
Arte Americana, ultimo decennio, exh. cat., Ravenna, Loggetta Lombardesca, 2000, p. 11 (illustrated).
D. Elger and U. Krempel, *Sprengel Museum Hannover, Malerei und Plastik: Bestandsverzeichnis,* v. II, Hannover, 2003, p. 56, no. 123 (illustrated).

Film still of Jean-Michel Basquiat in *Downtown 81*, 1981. Photograph by Edo Bertoglio.

In 1981, Basquiat named his industrial sound band, Gray, after *Gray's Anatomy*, an important reference source for his later paintings and the perfect name to capture the haunting, machine-like, ambient music the band wrote and performed. In the catalogue for the artist's 1991 retrospective at the Whitney Museum of American Art, Robert Farris Thompson, professor of Anthropology at Yale University, wrote this about Gray, "They worked the Mudd Club, CBGB's, and Hurrah's in New York, where Blondie and the Talking Heads were at that time emerging. They performed, in other words, at the epicenter of New Wave. Here they contended for space and recognition with a style that, in Basquiat's own words, was 'incomplete, abrasive, and oddly beautiful'" (R. Farris, *Jean Michel Basquiat*, exh. cat., Whitney Museum of American Art, 1991). Performing and experiencing music were a fundamental component to Basquiat's artistic practice from the very beginning of his career and are brilliantly rendered in the present painting, appropriately titled *Saxaphone*. Firmly established at twenty-six as the brightest light of Neo-Expressionism, *Saxaphone* crucially evinces the artist's discovery of fresh symbolism and thematic content via an astounding intermingling of graffiti, abstract expressionist and popular imagery.

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Jazz musician John Coltrane playing in June, 1966 at the Drome Lounge in Detroit, Michigan. Photograph by Leni Sinclair / Getty Images.

Saxaphone immortalizes Basquiat's veneration of legendary jazz saxophonist and composer Charlie Parker. The painting stands among Basquiat's most iconic 'musical' works, including *Charles the First,* 1982, and *Horn Players,* 1983, which rejoice in "the innovative power of black male jazz musicians, whom he reveres as creative father figures" (B. Hooks, 'Altars of Sacrifice: Re-membering Basquiat,' in *Outlaw Culture: Resisting Representations*, New York 1994, p. 35). The figures and heads are composed in a variety of twisting and turning positions, some with their mouths open, indicating a celebration of dance and movement, further echoed by the brightly colored palette and tight composition. A single golden saxophone emerges from the left side of the canvas releasing a myriad of text and symbols, which characterize Basquiat's greatest pictures.

Basquiat portrayed images of black men he admired (musicians, boxers, athletes) in his works, seeing them both as heroes and inspiration. He features the physical appearance of music by listing body parts he associates with listening, dancing and singing; ear, feet, larynx and teeth as well as the gestures of dance through arms and legs. There is a musical pattern to the work; the heads are arranged in an up-and-down pattern, and words are scattered throughout the canvas.

Emerging from within the South Bronx's Hip-Hop culture, Basquiat's own Haitian and Puerto Rican descent echoed the vibrancy of New York's Afro-Hispanic scene, whose cosmopolitanism provided a template for the integration of street art, pop culture, abstract and neo-expressionism. As Lydia Yee has noted of Basquiat, "Like DJ, he adeptly reworked Neo-Expressionism's clichéd language of gesture, freedom, and angst and redirected Pop art's strategy of appropriation to produce a body of work that at times celebrated black culture and history but also revealed its complexity and contradictions" (L. Yee, "Breaking and Entering," *One Planet under a Groove: Hip Hop and Contemporary Art*, exh. cat., Bronx Museum of the Arts, 2001, p. 18).

Saxaphone teems with the frenetic energy of the buzzing metropolis of the graffiti scene of New York City in the 1980s while simultaneously recalling the archetypes of 20th century New York action painting and the vibrant cultural downtown scene of the 1950s. The painting celebrates Basquiat as a true colorist, with his saturated swathes of purple, gold and yellow in a manner that rivaled Franz Kline's celebrated colored paintings. Like Kline, Basquiat took pleasure in the textural possibilities of paint manifested in the drippy and graffiti-inspired falling vertical lines. Undeniably indebted to Cy Twombly in this respect, Basquiat carries forth the legacy of pursuing erudite and painterly content, executed with the refreshing authenticity of the drawn line. Full of repetition and visual punctuations, *Saxaphone* utilizes the symbols and visual references of jazz while at the same time deploying those references as though to recreate music itself. Overall, the painting has the sense of rhythms emerging and then fading away, emerging again and recombining as though demonstrating the improvisation of jazz. Basquiat himself stated: "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 of how people had become famous" (as told to Cathleen McGuigan, *New York Times Magazine*, 1985).

Franz Kline, *King Oliver,* 1958. Private Collection. © 2015 The Franz Kline Estate / Artists Rights Society (ARS), New York.

Present lot illustrated (detail).

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"LIGHT CURVE"©
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ZENITH: OBSERVERS
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RIANGULUM

PROPERTY FROM A DISTINGUISHED EAST COAST COLLECTION

46 B

ROY LICHTENSTEIN (1923-1997)

Head with Braid and Feathers

signed and dated '© rf Lichtenstein '79' (on the reverse)
oil and Magna on canvas
70 x 50 in. (177.8 x 127 cm.)
Painted in 1979.

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

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

EXHIBITED:
Portland Center for the Visual Arts, *Roy Lichtenstein: Recent Paintings and Sculptures*, March-April 1980.
Basel, Fondation Beyeler, *Fernand Léger Paris - New York*, June-September 2008, p. 180, no. 124 (illustrated in color).

This work will appear in the forthcoming *Catalogue Raisonné* being prepared by the Roy Lichtenstein Foundation.

René Magritte, *Le conquérant*, 1926. © 2015 C. Herscovici, London / Artists Rights Society (ARS), New York. Digital Image: Gianni Dagli Orti / The Art Archive at Art Resource, NY

Fernand Leger, *Feuilles et fruits*, 1927. Fondation Beyeler, Riehen. © 2015 Artists Rights Society (ARS), New York / ADAGP, Paris.

Head with Braid and Feathers is a remarkably rich work from one of Lichtenstein's most inventive decades; a boldly-colored, striking painting in which Surrealist elements intermingle with the bold colors and symbolism of Native American design. Created in 1979, the painting dates to the intersection of Lichtenstein's Surrealist explorations of 1973-1979 and his brief American Indian series of 1979-1981, a small series of which only about a dozen paintings exist. The work depicts a recurring character from this point in the artist's oeuvre: a male figure rendered in profile, with deep-cut angular features, an empty oval for an eye and a rectangular opening for a mouth, bedecked in feathers and a braid. Set against a deeply-receding background and ornately-decorated with an intricate *faux-bois* design, this wood-plank figure strikes a formidable pose, challenging the viewer to decipher its enigmatic presence. The feathers, braid and simple palette of red, yellow and brown are reminiscent of Native American design, yet the mysterious quality of the piece, its deeply-receding red background and haunting, skull-like form are decidedly Surrealist. In *Head with Braid and Feathers,* Lichtenstein knowingly weaves a complex visual tapestry in which disparate signs and symbols are interwoven across time and place.

In what critics have termed a "complexity of reference," Lichtenstein's work from this era evokes a myriad of sources, both art historical and self-referential. In the 1970s, the artist left virtually no stone unturned as he produced series after series, all of them based on the great "isms" of Modern art. As the decade drew to a close, these wildly-inventive paintings reached a kind of fever pitch, as the layers of imagery piled up in a display of virtuosity. In *Head with Braid and Feathers*, an unfolding array of different references are revealed, rendered in the artist's own sophisticated pictorial language, each creating new relationships that result from their juxtaposition. In this way, Lichtenstein creates what Jack Cowart describes as a kind of "Surrealistic slang," a sort of visual shorthand that exaggerates and stylizes Surrealism while passing it through the filter of his own unique lens: "Gone is the European old-master patina of historical Surrealism. What are presented instead are high-color, pared-down, bilateral, or compositionally distinct puzzles" (J. Cowart, *Roy Lichtenstein: 1970-1980*, exh. cat., St. Louis Art Museum, 1981, p. 115).

Lichtenstein's imagery for *Head with Braid and Feathers* is not limited to one precise source but several, making the art historical game of decoding its imagery a delicious challenge. Perhaps the most intriguing aspect is the artist's use of *faux-bois*, a synthetic wood-grain pattern with a rich and storied history. In the early cubist collage of Picasso and Braque, pieces of commercially-printed, decorative *faux-bois* wallpaper were often included as a vivid reminder of the fundamentally two-dimensional nature of art. By juxtaposing pieces of *faux-bois* paper side-by-side painted representations of real things, the cubists pointed to the status of representational art as a false construction (the patterned *faux-bois* paper itself a simulated creation of real wood). In the 19th Century, American *trompe l'oeil* painters like John F. Peto and William Harnett often depicted realistically-rendered wood panel backgrounds; and their own paintings harkened back to 17th Century Flemish still life and its use of wood paneling. Lichtenstein used *faux-bois* repeatedly in the 1970's, for example in *Trompe L'oeil with Léger Head and Paintbrush* (1973) and *Cubist Still Life* (1974). In *Head with Braid and Feathers*, Lichtenstein revels in the abstract patterning of the *faux-bois* design, its naturalistic wood-grain appearance translated into flat, comic-book style pastiche.

The Surrealists often incorporated *faux-bois* in their work as well, mostly relying upon the strange, subliminal connotations of the wood's surface, which might be rough and splintery on the one hand, or polished to a smooth patina on the other. Surrealist sculptors like Méret Oppenheim and Alberto Giacometti, especially his early wood sculptures, relished the strange sensation of encountering unexpected surface textures like wood and fur. The uncanny result of combining ordinary objects in unusual or unexpected connotations was the hallmark of Surrealism, perhaps no better exemplified that in the work of Rene Magritte, whose 1926 painting *The Conqueror*

Roach, Plains, Sioux tribe, circa 1890. Montclair Art Museum, New Jersey.

Roy Lichtenstein in his studio, 1979. Photograph by Lenore Seroka. Artwork: © Estate of Roy Lichtenstein.

seems a likely source for *Head with Braid and Feathers*. During the 1940's, Surrealism was the dominant influence as many European artists emigrated to the United States in the wake of the second world war, and it played a major defining role in Lichtenstein's early work of the 1950's.

In *Head with Braid and Feathers*, Lichtenstein's wood-panel figure is adorned with two feathers that are placed near the top of the figure's head. A stylized braid, rendered in the artist's signature yellow—a playful riff on blonde hair—tumbles down the figure's face, its strands depicted with stylized humor, like pieces of rope or thick spaghetti. Both the feathers and the braid are highly potent symbols within Native American tradition, the feathers especially embodying the noble virtues of trust, honor and strength. The gift of an eagle feather is one of the most cherished items, since much Indian tradition symbolizes the eagle as a spiritual creature. Lichtenstein depicts not one feather, but a pair, the number two being another highly significant number within Native American mythology (Bald Eagles usually have two eggs, their feather can be divided into two parts, and the number two represents the binary forces at work in the world: good/evil, male/female, etc.) The braid also takes on significance within Native American tradition, symbolizing strength and unity, with each tribe dictating its own unique conventions in terms of how it's worn. Braiding was also a useful tool in the weaving of Native American baskets.

Typical to this period, Lichtenstein mixed and matched a range of imagery in these, some of the most complex paintings of his career. In *Head with Braid and Feathers*, Lichtenstein conflates both Surrealism and American Indian motifs while also referencing the history of *trompe l'oeil* painting (this last aspect is especially intriguing, given the way Lichtenstein's yellow feather is tacked on to the surface, an illusionary trick used by 19th Century *trompe l'oeil* painters like William Harnett). In borrowing from Native American culture, Lichtenstein acknowledges the extent to which he combined different symbols and designs without staying true to one particular source. He recalled: "They're a mixture of every kind of Indian design from Northwest Indians to Plains Indians to Pueblo. They are no particular tribe of Indians.... anything that I could think of that was 'Indian' got into them....the cliché of the Indian got into them" (G. Stavitsky and T. Johnson, *Roy Lichtenstein: American Indian Encounters*, Canada, 2006, p. 25). Lichtenstein's paintings from this era hinted at the stereotypical, romanticized notion of the American Indian and its fabled role in forming the great American West. Much in the same way Lichtenstein appropriated the overblown, dramatic story-telling style of comic-books, with their heroes and villains in the epic battle of good-versus-evil, so too did he turn to the mythology of Native American culture, its rich legends and symbolism.

In *Head with Braid and Feathers,* Lichtenstein knowingly engaged in a decades-long conversation with disparate artistic genres, to create a fundamentally new style that allowed him the capacity to innovate while pursuing the same artistic conventions that had dominated the past two decades. The curators of his recent retrospective knowingly described: "He was the first artist to systematically dismantle - through appropriation, repetition, stylization, and parody - the history of modern art, and he himself is now an inviolable fixture in that very canon. By rendering reproductions of paintings plucked from a familiar litany of Modernist art history, Lichtenstein conflated disparate genre subjects and styles, though not without deference and respect" (J. Rondeau and S. Wagstaff, *Roy Lichtenstein: A Retrospective*, exh. cat., The Art Institute of Chicago, May-September 2012, p. 20).

47 B

JULIE MEHRETU (B. 1970)

Untitled

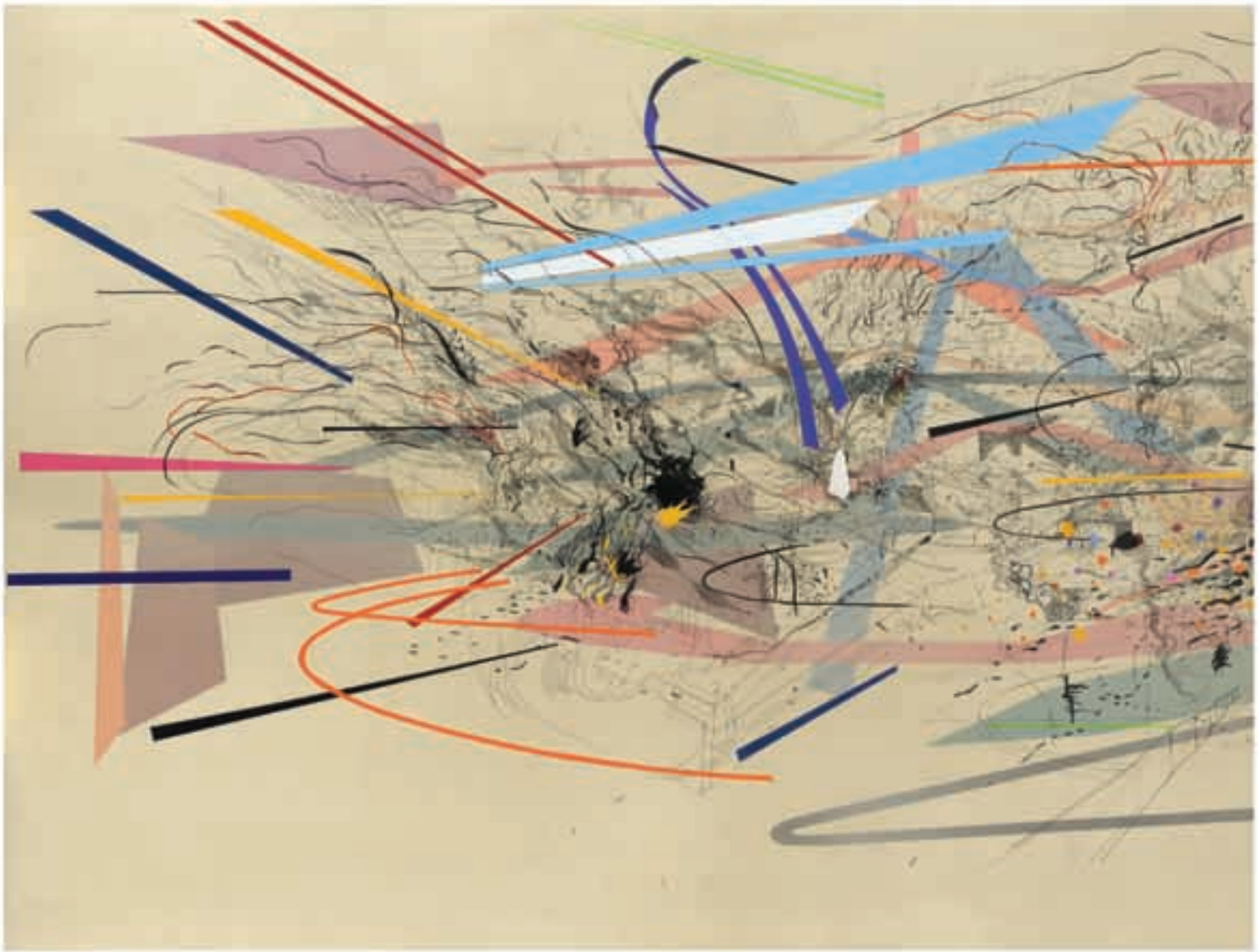
diptych—acrylic, ink and graphite on canvas
each: 72 x 96 in. (182.8 x 243.8 cm.)
Painted in 2001.

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

PROVENANCE:
Project Gallery, New York
Private collection, London
carlier | gebauer, Berlin
Acquired from the above by the present owner

EXHIBITED:
León, Museo de Arte Contemporáneo de Castilla y León; Kunstverein Hannover and Humlebæk, Louisiana Museum for Moderne Kunst, *Julie Mehretu, Black City,* September 2006-August 2007, pp. 68-69 (illustrated in color).
San Francisco, John Berggruen Gallery, *Julie Mehretu: Paintings and Works on Paper,* April-May 2015.

Present lot illustrated (detail).



Wassily Kandinsky, *Improvisation VII (Composition VII)*, 1913. Tretyakov Gallery, Moscow. © 2015 Artists Rights Society (ARS), New York / ADAGP, Paris. Digital Image: Erich Lessing / Art Resource, NY.

"I am also interested in what Kandinsky referred to in "The Great Utopia" when he talked about the inevitable implosion and/or explosion of our constructed spaces out of the sheer necessity of agency... it is in these same spaces that you can feel the undercurrents of complete chaos, violence, and disorder. Like going to see fireworks—you feel the crowd at the same time as you feel the explosions"

—JULIE MEHRETU

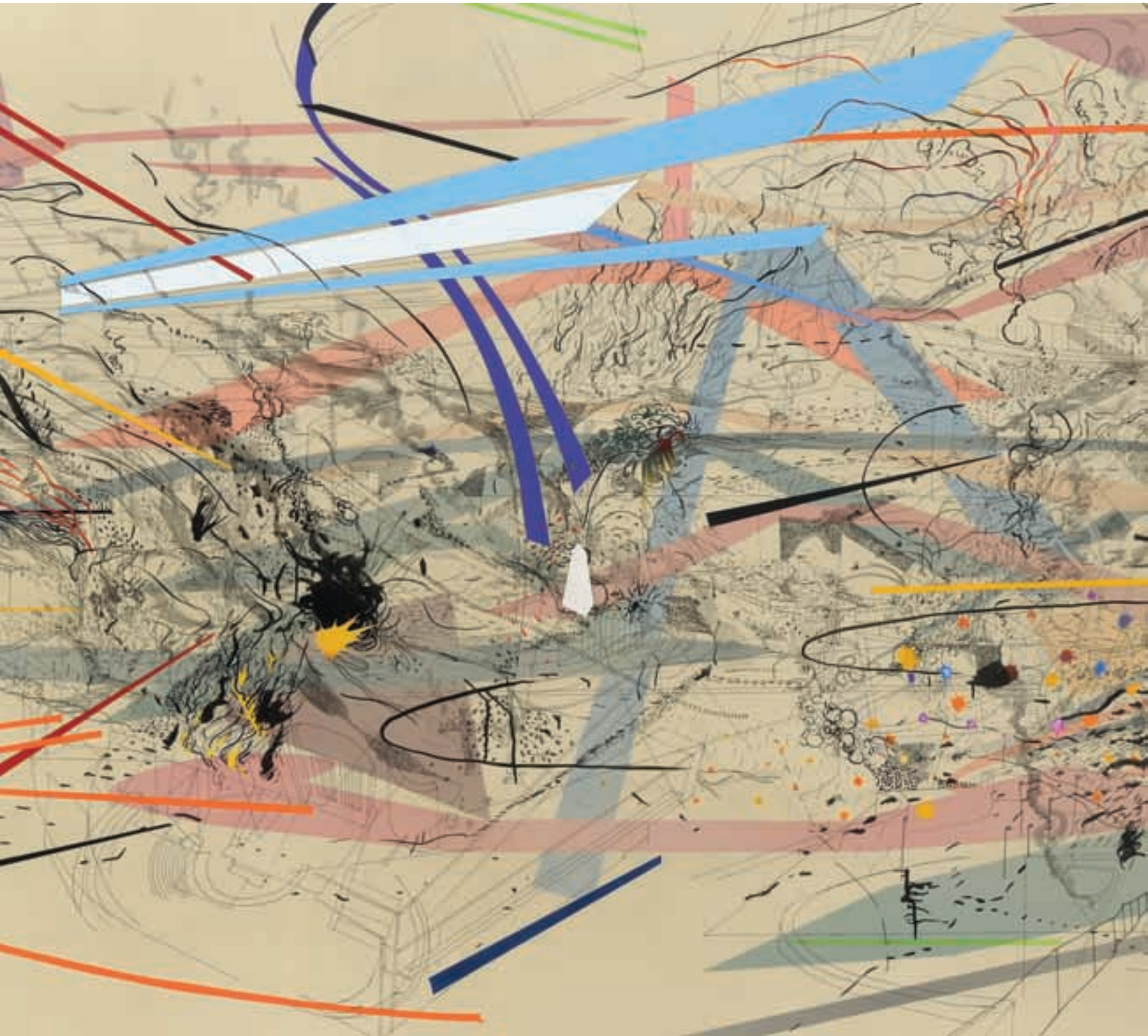
With its sumptuous pyrotechnic eruption of line, color and form, Julie Mehretu's *Untitled* from 2001 is a monumentally-scaled example of the artist's celebrated practice. A catatonic panorama of rich optical splendor, the work engulfs the viewer like a surging visual mind-map. Upon an underlay of precise architectonic markings, Mehretu constructs an explosive cartography, evocative of atlas illustrations, weather maps and ordinance survey contours. Since the late 1990s, Mehretu has deftly combined multiple graphic languages with her own intricate vocabulary of symbols and gestures in an attempt to visualize the social and geographic networks that underpin contemporary global development. Building upon studies of army terrain maps, NFL game plans, airport diagrams and construction blueprints, Mehretu's interest in the manmade world is tied to a concern with the power structures that have determined our existence since the dawn of civilization. The individual marks that efface the diagrammatic backdrops of her works are imbued with identity and social agency, conceived as characters in narratives of struggle, rebellion and uprising. Like a densely layered snapshot or sound bite the present painting offers a quasi-apocalyptic vision in which we are invited to glimpse the collision of entire histories and universes.

Mehretu's teeming pictorial surfaces represent a *tour de force* of art historical reference. As opulent as Baroque ceilings and as virtuosic as Sigmar Polke's wild alchemical experiments, her works fuse the geometries of Piet Mondrian and Kazimir Malevich with the schismatic linearity of Cy Twombly and the automatism of Surrealist drawing and writing. Influences from Le Corbusier to Jackson Pollock jostle alongside allusions to graphic systems spanning Chinese calligraphy, graffiti, comic book illustration and tattoo design. As Douglas Fogle has observed, Mehretu's ability to entwine real and imaginary topographies ultimately casts her work as a new kind of history painting. 'Her paintings ... do not rely on the recognizable but on evocative shards of graphic iconography,' he writes. 'She shows us a vision of history as though told through the fractured prism of a Robbe-Grillet

Present lot illustrated (detail).

novel or projected into a painterly version of the computer game Sim City' (D. Fogle, 'Putting the World into the World', in *Julie Mehretu: Drawing into Painting*, exh. cat., Walker Art Center, Minneapolis, 2003, p. 5). Ancient civilizations and futuristic empires join hands in Mehretu's work, which the artist frequently conceptualizes in militaristic terms of mobilized armies, battles won and lost, and worlds on the brink of formation or demise. As the artist explains. 'I am also interested in what Kandinsky referred to in "The Great Utopia" when he talked about the inevitable implosion and/or explosion of our constructed spaces out of the sheer necessity of agency ... it is in these same spaces that you can feel the undercurrents of complete chaos, violence, and disorder. Like going to see fireworks - you feel the crowd at the same time as you feel the explosions' (J. Mehretu, quoted in 'Looking Back: Email Interview Between Julie Mehretu and Olukemi Ilesanmi, April 2003', in *Julie Mehretu: Drawing into Painting* , exh. cat., Walker Art Center, Minneapolis, 2003, pp. 13-14).

Jackson Pollock, *Alchemy*, 1947. Solomon R. Guggenheim Foundation, New York. © 2015 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York. Digital Image: Alinari / Art Resource, NY.



◦ **48** B

JOE BRADLEY (B. 1975)

Tres Hombres

signed, titled and dated 'JOE BRADLEY 2011 TRES HOMBRES' (on the stretcher);
signed and dated again 'Joe Bradley 2011' (on the overlap)
oil, crayon, spraypaint and fabric collage on canvas
90 ⅜ x 80 ¼ in. (229.5 x 203.8 cm.)
Painted in 2011.

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

PROVENANCE:
Almine Rech Gallery, Paris
Acquired from the above by the present owner

EXHIBITED:
Paris, Almine Rech Gallery, *Joe Bradley: Duckling Fantasy,* May-July 2011, pp. 25 and 73 (illustrated in color).

Pablo Picasso, *Three Musicians*, 1921. Philadelphia Museum of Art. © 2015 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Digital Image: © The Philadelphia Museum of Art / Art Resource, NY.

Jackson Pollock, 1950. Photograph by Hans Namuth. Courtesy of the Center for Creative Photography, University of Arizona © 1991 Hans Namuth Estate. Artwork: © 2015 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York.

Hombres only adds to the raw, primal immediacy of Bradley's abstract forms, which issue forth from the gritty world of its dirt-smeared background. In this way, Bradley upends the traditional notion of the holy, relic-like art object. Like his predecessor Jackson Pollock, Bradley dismantles the hierarchy of painting, taking it down from its podium and throwing it onto the floor, where his abstract style has free reign.

In *Tres Hombres*, as in another canvas from this period, *Strut*, from 2010 (Museum of Modern Art, New York), Bradley's boldly-colored oil stick renderings make use of a deliberately limited palette of simple, unadulterated hues within a vast expanse of unprimed canvas where every inch of the surface is activated by Bradley's mark-making. An energetically-rubbed patch of yellow along the left edge hovers alongside an area of green, while a larger, fleshy section that dominates the center remains oddly figurative. Are these the "three hombres" to which the painting's title alludes? Faint areas of ghosted color are visible from the reverse, activating the painted surface as different colors, marks and signs loop over and around each other, vying for attention and electrifying the surface. For this witty, process-driven artist, the title of each work often alludes to the content described therein. If read aloud phonetically, tres hombres might imply a cunning play on words; in the French: très sombre, which might poke fun at the existential angst espoused by the Abstract Expressionist generation.

Though Bradley's paintings may appear hastily thrown together, the artist's working process is actually much slower and more deliberate than it may seem at first glance. As he recently described: "There's a lot of just sitting and looking and thinking. Then I'll make a move every once and a while" (J. Bradley, quoted in Stephanie LaCava, "Studio Visit: Joe Bradley," *The Paris Review,* 22 February 2011 www.theparisreview.org accessed September 16 2015). He goes on: "I think that time moves slower in painting. And maybe

The vibrant, high-keyed coloration and primitive oilstick renderings of New York-based artist Joe Bradley demonstrate the highly idiosyncratic, gestural style for which he quickly rose to fame as a talented, determined painter. The towering scale and enigmatic, abstract forms of *Tres Hombres* typifies Bradley's work from this coveted period, in which he abandoned the multi-panel Minimalist work that previously consumed him, in favor of a more expressionistic style. Nearly every inch of Bradley's oversized canvas is activated with the artist's signature marks. The ghosted remains of abandoned forms seep through from the backside of the canvas, which read like a visual palimpsest as layer upon layer of accumulated marks vie for pictorial prominence. Boldly-colored abstract figures emerge like strange sentinels from Bradley's universe, their primitive rendering recalling the work of Jean Dubuffet or Jean-Michel Basquiat. Bradley often begins painting his canvases on the floor, where they accumulate the dirt and debris of his studio, only to be tacked onto the wall and re-worked, or sewn together in fragments, like a puzzled-together map that provides the key to unlocking his captivating, process-oriented art. As fellow artist Ross Simonini has written, "Bradley's become undeniably skilled at making the unskilled mark, and the results are transcendent" (R. Simonini, "Joe Bradley," *The Believer,* November/December 2012, p. 66).

Typical to the paintings he produced at this time, in *Tres Hombres* Bradley worked directly upon raw cotton duck, which he prefers over the slick, gessoed surface of a commercially-primed canvas. The unstretched canvas also aided in his working method. While he might begin with the canvas spread on the ground, he could switch at any time to tacking it up on the wall, turn it over to paint the back, or throw it aside where it accumulated the schmutzy patina that he so desired. In *Tres Hombres*, Bradley's working method of stitching canvas segments together into a larger, more cohesive whole can also be seen. The rich texture of the unprimed surface of *Tres*

Willem de Kooning, *Easter Monday,* 1955-56. Metropolitan Museum of Art, New York. © 2015 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York. Digital Image: © The Metropolitan Museum of Art/Art Resource, NY.

that accounts for a lot of the anxiety around painting in the last 40 or 50 years. You have the 20th century wrapping up and everything is moving at this breakneck speed? And then, painting is still walking. It's just a very human activity that takes time" (Joe Bradley, quoted in Laura Hoptman, "Joe Bradley," *Interview Magazine,* 16 May 2013 www.interviewmagazine.com accessed September 16, 2015). Indeed, even for the viewer, puzzling over Bradley's intricate, abstracted world, the eye is forced to slowly wander around the canvas surface, its effect not unlike walking a labyrinth in its slow, deliberately meditative space.

Though Bradley's paintings are primarily abstract, he's long insisted on the figurative aspect of his work. Titles often indicate this concept, as is the case in *Tres Hombres*, and the longer one looks, the more certain recognizable forms begin to emerge. The artist recently discussed this phenomenon (in particular when looking at the paintings of Mark Rothko), which is described as "pareidolia," the strange tendency of finding faces within inanimate objects. For Bradley, this special effect relates to the trancelike state that he often falls into while working on a particular work. He describes: "When I'm looking at a painting, my own painting or anyone's. You enter into a kind of light trance. It's strange. Your eyes glaze over a little. There's a subtle shift in consciousness" (J. Bradley, quoted in R. Simonini, *ibid.,* p. 66). In this way, Bradley's paintings become a meditative vehicle, allowing the viewer to penetrate the inner-workings of the mind of the artist himself.

Above all else, Bradley's paintings maintain a strict honesty and a truth-to-materials that feels refreshing in a media-saturated world. His work never pretends or imitates, but rather insists on the materials of their creation. His series of expressionistic paintings, such as *Tres Hombres*, insist only on the gesture of the artist and the application of paint on canvas. The canvas is always left unprimed, the palette deliberately reduced and spare, the brush-marks obvious and straight-forward.

Throughout the course of the postmodern era, painting has many times been declared dead, only to be resurrected again by a determined and hearty stock of new painters. Joe Bradley's paintings, with their primitive symbolism and gritty process, vehemently proclaim the primacy of painting in the 21st Century. As Bradley himself proclaimed: "Painting is very satisfying but not exactly fun. I like the pace of it. I like that it's an experience that resists media. You have to be there in front of it to experience it—that's a rare item these days" (J. Bradley, quoted in Stephanie LaCava, *ibid.*).

Cy Twombly, *Ferragosto II*, 1961. Hirshhorn Museum and Sculpture Garden, Washington, D.C.
© 2015 Cy Twombly Foundation.

PROPERTY OF A NEW YORK ESTATE

49 B

WILLEM DE KOONING (1904-1997)

Porch in a Landscape

oil on canvas
59 ¼ x 55 in. (151.1 x 139.7 cm.)
Painted in 1977.

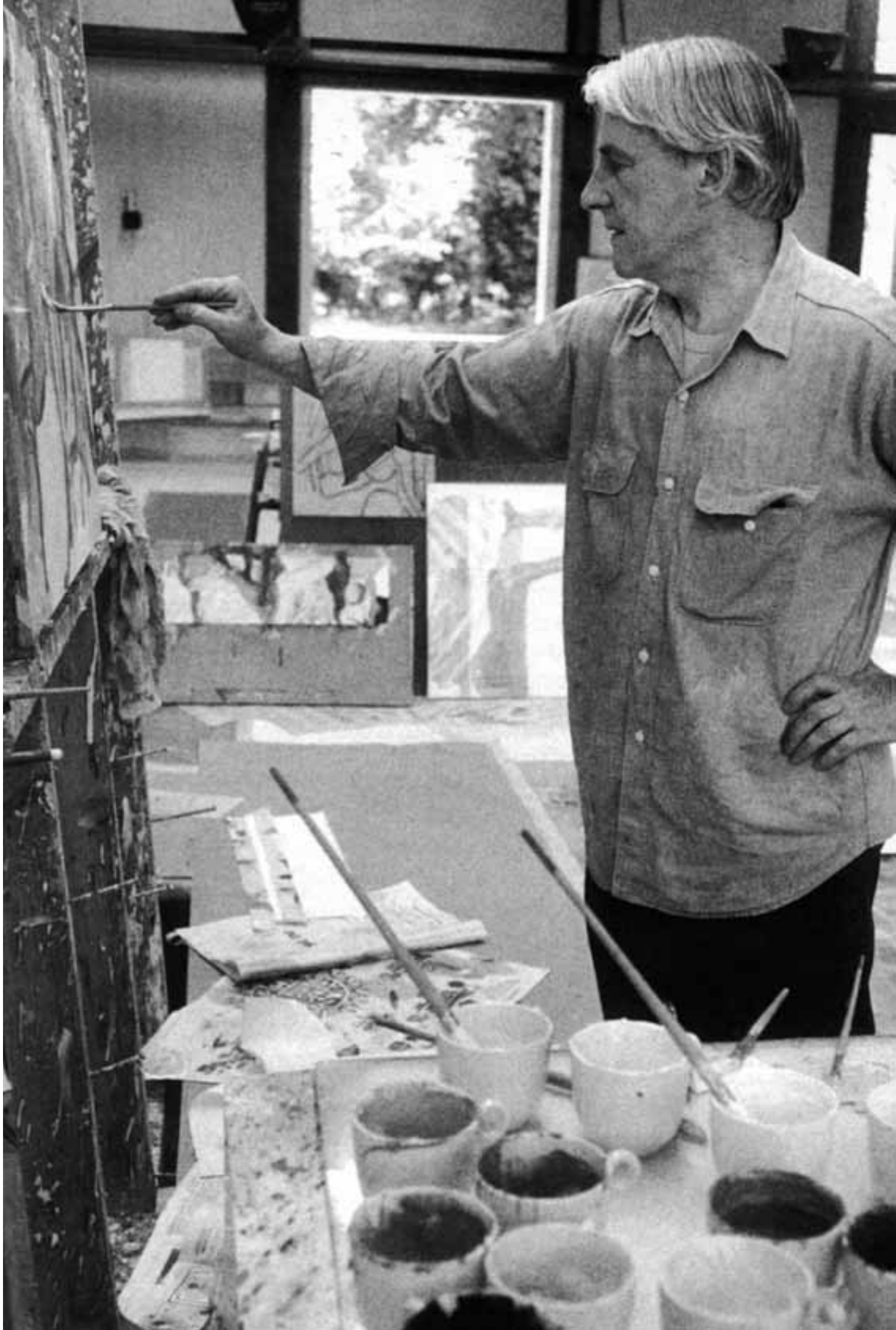
$8,000,000-12,000,000

PROVENANCE:
Elaine de Kooning, New York, acquired from the artist
Her sale; Christie's, New York, 7 November 1989, lot 83
Galerie Karsten Greve, St. Moritz
Anon. sale; Christie's, New York, 11 May 2004, lot 30
Acquired at the above sale by the present owner

EXHIBITED:
Baltimore, C. Grimaldis Gallery, *Willem de Kooning: Paintings and Drawings,* February 1982.
Paris, Galerie Karsten Greve and Cologne, Galerie Karsten Greve, *Willem de Kooning,* February-April 1990, p. 69 and cover (illustrated in color).

LITERATURE:
M. Spiegler, "Great Expectations," *Art & Auction,* July 2002, p. 64 (illustrated in color).

Peter Paul Rubens, *The Abduction of the Daughters of Leucippus by Castor and Pollux*, circa 1618. Alte Pinakothek, Bayerische Staatsgemaeldesammlungen, Munich. Digital Image: © Erich Lessing / Art Resource, NY.



A lush and lyrical painting, *Porch in a Landscape* is testament to the exceptional painting abilities of Willem de Kooning, In the present example, the artist's distinctive twisting topography of flowing and fractured lines, a unique expressionist take on the deconstructive techniques of analytical cubism, lends itself to a robust and rich layering of space. Characteristic of de Kooning's mature work, *Porch in a Landscape* inhabits the zone between abstraction and figuration as the painting evokes an ever-shifting landscape through loosely gestural, abstract means. *Porch in a Landscape* elevates the local topography of de Kooning's rural Long Island home to transcendent heights, visually echoing a bird in flight. The work was notably painted at the pinnacle of the artist's career, in a year that the renowned art critic and curator David Sylvester declared to be de Kooning's *annus mirabilis*. A celebration of paint and place, *Porch in a Landscape* sprang forth from a well of creative energy, spiritual longing and painterly mastery.

Porch in a Landscape is an exemplar of de Kooning's celebrated body of work from the latter half of the 1970s, when he returned to painting with full force after a brief period of working with sculpture. The piece's lively, painterly strokes, applied in an overall composition, offer innumerable points of visual entry into the work. At once eluding and alluding to solidity, the dynamic brushstrokes fracture and form de Kooning's abstract landscape (this jubilant planar choreography also reveals the extent to which de Kooning's masterful drawings aesthetically informed his paintings even across major stylistic shifts). The present painting's twisting, animated surface eschews the passive images of scenery which dominate landscape painting. Rather, its dynamism is highly evocative of the actual experience of being in a landscape: an active landscape endlessly rearranged by wind and light and seasons and time and even one's mood. De Kooning was eternally fascinated by color and natural light, and enamored with undulating dunes, fields and oceans. While his work is often associated with formal abstraction divorced from observable reality, de Kooning actually frequently worked from real-life landscapes in Long Island and female nude models—his oeuvre's two central themes—which he intriguingly viewed as inextricably interconnected.

The sense of dynamism and flux in *Porch in a Landscape* emerges from de Kooning's rhythmic ribbons and planes of color, which are painted to a lightly collaged effect. Bold sections of blocky red, thin slices of sky-blue that quiver with electric energy, and sprigs of yellow, all modulated by luminous white billows, meet and diverge in the field of the canvas. The artist brought a polished technique to the ebb and flow of his subconscious; he continually revisited and reworked his paintings, contemplating minute revisions for hours from a rocking chair and then leaping up and working intuitively. One of his editing processes, which he developed in the 1970s, involved scraping away dried paint with a knife and proceeding to overpaint the scraped area with white pigment. This process, paired with the artist's preference for thinning his oil paint, engendered the delicate, tinted whites that characterize de Kooning's mature painting and beautifully soften the grounds of *Porch in a Landscape*. De Kooning's method of repeatedly scraping off to build up gave his work a temporal dimension, augmenting the sense that his paintings are shifting, fluid visual experiences rather than still images. In all of its

Paul Cézanne, *The Large Bathers*, 1906. Philadelphia Museum of Art. Digital Image: The Philadelphia Museum of Art / Art Resource, NY.

Willem de Kooning, 1964. Photograph by Hans Namuth. Center for Creative Photography, University of Arizona
© 1991 Hans Namuth Estate. Artwork: © 2015 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

Willem de Kooning in his studio, East Hampton, 1972. Photograph by Gianfranco Gorgoni. Photograph by Gianfranco Gorgoni. ©2012-2013 Gianfranco Gorgoni. Artwork: © 2015 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

Cy Twombly, *Untitled*, 1990. Collection of the Cy Twombly Foundation. © 2015 Cy Twombly Foundation.

luscious flux, *Porch in a Landscape* beautifully evinces what eminent curator and art historian Robert Storr applauded as the artist's "superior aesthetic intelligence exploring the furthest limits of consciousness itself" (R. Storr, "A Painter's Testament: de Kooning in the Eighties," *MoMA Magazine*, Winter/Spring 1997, p. 18).

Exhausted by bustling New York City, where he was constantly reminded that he was a darling of the avant-garde, de Kooning increasingly spent time in Long Island, New York. In 1963 he moved permanently from New York City to Long Island's rural East End. De Kooning loved the watery landscape there, which reminded him of his native Holland and the local environs began to influence his work. In the mid-1970s, landscapes usurped women as his dominant theme, and de Kooning threw himself into passionately painting abstractions based on his East Hampton surroundings. In 1976 the artist noted, "When I moved into this house, everything seemed self-evident. The space, the light, the trees—I just accepted it without thinking about it much. Now I look around with new eyes. I think it's all a kind of miracle" (W. De Kooning quoted in M. Prather, *Willem de Kooning Paintings*, exh. cat. Washington, D.C., 1994, p. 197).

A celebrated modern master, de Kooning has been the subject of numerous museum retrospectives at institutions like the Museum of Modern Art in New York, the Whitney Museum of American Art in New York, the National Gallery of Art in Washington D.C. and the San Francisco Museum of Modern Art, and his East Hampton works specifically were the subject of an exhibition at the Solomon R. Guggenheim Museum. John Russell may have captured Willem de Kooning's legacy best when he wrote in *The New York Times*: "Some of the most memorable marks ever made with paint on canvas have been made at one time or another by Willem de Kooning" (J. Russell, quoted in J. Elderfield (ed.), *De Kooning: A Retrospective*, exh. cat., Museum of Modern Art, New York, 2011, p. 399).

Present lot illustrated (detail).

Property from

THE **MEZZACAPPA** COLLECTION

° **50** B

JOAN MITCHELL (1925-1992)

Untitled

oil on canvas
63 ¾ x 51 ⅛ in. (161.9 x 129.9 cm.)
Painted in 1962.

$3,500,000-5,500,000

PROVENANCE:
The Estate of Joan Mitchell, New York
Joan Mitchell Foundation, New York
Cheim & Read, New York
Acquired from the above by the present owner

EXHIBITED:
New York, Cheim & Read, *Joan Mitchell: Frémicourt Paintings 1960-62,* May-June 2005, pl. 1 (illustrated in color).
London, Hauser & Wirth, *Joan Mitchell: Leaving America, New York to Paris 1958-1964,* May-July 2007, pp. 36-37 (illustrated in color).
New Orleans Museum of Art, *Joan Mitchell in New Orleans: Paintings,* March-June 2010, no. 10.

LITERATURE:
K. Kertess, *Joan Mitchell,* New York, 1997, p. 177, pl. 35 (illustrated in color).

Paul Cezanne, *Montagne Sainte-Victoire from Lauves*, 1904-1906. Kuntsmuseum, Basel. Digital Image: Bridgeman Images.

Zhang Daqian, *Aachensee*, 1968. © Zhang Daqian.

In 1962, having recently renovated a large and accommodating studio on the rue Frémicourt in the fifteenth arrondissement in Paris, Joan Mitchell created a dazzling series of sophisticated and vibrant paintings that demonstrated the renewed vigor and determination that the artist's recent move to Paris had on her work. In *Untitled,* Mitchell weaves a complex and intricate web of brilliant and dazzling color, which bursts forth from the center of the canvas in a churning, thunderous mass. Set against a framework of subtle grey washes that surround the periphery of the picture plane, the central action of *Untitled* is a sumptuous, intricate tangle of paint, displaying the luminous grandeur and operatic intensity of Mitchell's most profound paintings of that time.

The canvases that Mitchell painted between 1960 and 1962 demonstrate a marked shift from the architectural slab-like forms of the 1950s, focusing instead upon central hovering passages of radiant pigment in seemingly endless combination and variety. Through this group of important paintings, Mitchell seemed to distance herself from the Abstract Expressionists in New York, in favor of a freer, more lyrical style. In a determined embrace of the new life she had created for herself in France, Mitchell threw herself into her work, often painting long into the night, listening to music and smoking G*auloises*. These profound and important paintings allowed the artist to develop the fundamental characteristics of a style that would sustain her for the duration of her career.

In *Untitled*, the drama of Mitchell's technique unfurls in a sumptuous display of radiant color, not unlike a storm cloud bursting its seams. Typical to this period, Mitchell concentrates her efforts within a churning mass of color that is centered within the canvas, leaving the periphery bare or marked by thin washes of pale atmospheric color. In this case, delicate cloud-like passages of thinned-down, nearly translucent gray lend a moody turbulence to the already cacophonous riot of color that Mitchell so forcefully applies. These thin washes of gray that surround the periphery of the canvas provide a complex inner scaffolding that supports the wild rush and tangle of pigment that explodes from the center, bursting forth in a heroic display. As her biographer, Patricia Albers, described: "Everything about these luscious chromatic canvases speaks of the artist's all-consuming lover's quarrel with oils. Paint meets canvas in every conceivable manner: slathered, swiped, dry-brushed, splattered, dribbled, wiped with rags into filminess, smeared with fingers, slapped from a brush, smashed from the tube, affixed like a wad of gum" (P. Albers, *Joan Mitchell: Lady Painter*, New York, 2011, pp. 286-287).

Indeed, *Untitled* is a fierce, wild tumult of color and gesture and stroke. Alternately stabbed, slashed, scraped, scumbled, thrown, dripped, brushed and spread directly from the tube, the variety and intensity of Mitchell's application is astonishing. Layer upon layer of shimmering jewel-like tones intermingle: brilliant, watery aquamarine is punctuated by deep ruby red. Areas of lush verdant green and earthy ochers vie for attention alongside thicker washes of dark forest green. Charcoal grey turns to twilight against a peachy orange the color of sunset. Thick, three-dimensional *pentimenti* scattered across the canvas indicate Mitchell's use of pigment directly from the tube, the concrete evidence of the spontaneity of the artist still as palpably felt as when first applied. Other areas have been thoughtfully mixed, especially in the wide swaths of forest green that at times verge on black, that have been liquified and thickly-brushed onto the canvas in wide, powerful strokes. These Mitchell allows to drip, running down the canvas in thin rivulets along the lower edge. Mitchell never emulated Pollock's technique of lying his canvases upon the floor, but rather tacked up unprimed sections on the studio wall, allowing gravity to do its work on the downward flow of paint. In other areas, de Kooning's influence still resonates in Mitchell's technique, as she scrapes out thicker areas of pigment, leaving a ghosted remnant which is then painted over in contrasting hues.

Mark Rothko, *Untitled (Red, Dark Green, Green)*, 1952. National Gallery of Art, Washington D.C.
© 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.

Present lot illustrated (detail).

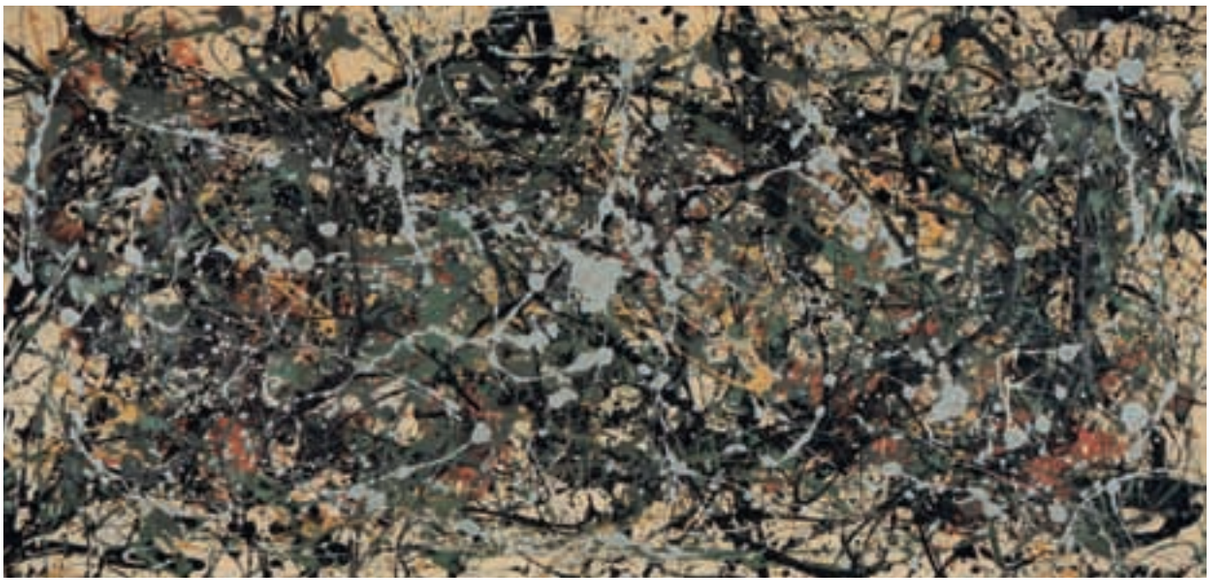
Willem de Kooning, *Untitled III*, 1975. © 2015 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

Mitchell's extraordinary brushwork doesn't devolve into utter pictorial cacophony, however, as she masterfully constructs an undercoating of brilliant white pigment that projects outward from the central tangle of color, as if lit from within by some mysterious and holy light source. This crystalline white light emanates from the thickest tangle of paint and at times runs diagonally across the canvas surface, in long skeins whipped from the brush with Pollock-like speed. Mitchell's keen use of white enlivens and brightens the central mass of color, which bursts forth like fireworks from an inky night sky.

In *Untitled*, the central riot of color is framed by thin, gray atmospheric washes that hover gently around the periphery of the canvas, rendered with a thick brush upon the bare, unprimed ground of the canvas surface. Amazingly, Mitchell is able to tease out a multitude of varying shades of gray. These passages are as varied as clouds in the sky, ranging from areas of ethereal lightness to vigorously-brushed sections of nearly opaque pigment. In the lower right corner, a simple, quick brushing with a nearly-dry brush provides a firm and stable framework for the central action of the canvas, a quick iteration that nevertheless lends much-needed support for the central, colorful mass. Elsewhere, subtle rainy washes drip sullenly down the canvas, as misty atmospheric clouds hover nearby. The stormy gray atmosphere surrounding Mitchell's central cloud of bursting color in *Untitled* might recall the turbulent, smoky grey skies of a J. M. W. Turner sunset or the rainy grey Parisian streets of a Gustave Caillebotte.

Mitchell was once quoted as saying, "I carry my landscapes around inside me," and indeed, her paintings of this era convey the impression of a remembered landscape, be it the sparkling aquamarine of the Mediterranean or the verdant greenery of Vétheuil. By the time Mitchell painted *Untitled* in 1962, she was embroiled in a passionate love affair with the French-Canadian painter Jean-Paul Riopelle, a steamy and impetuous artist who had enchanted and beguiled the young Joan Mitchell some seven years earlier, on her visit to Paris in 1955. The stormy gray atmosphere surrounding Mitchell's central cloud of bursting color in *Untitled* might recall the turbulent nature of her relationship at this time, while the lively and vigorous strokes of pure and shimmering color demonstrates a determined willfulness that her life-long zest for life imparted upon her work—a determined brio despite obstacles to the contrary.

In his now famous 1957 *ArtNews* article "Mitchell Paints a Picture," the critic Irving Sandler has written: "There are those fleeting moments, those 'almost supernatural states of soul,' as Baudelaire called them, during which 'the profundity of life is entirely revealed in any scene, however ordinary, that presents itself before one. The scene becomes its symbol.' Miss Mitchell attempts to paint this sign, to re-create both the recalled landscape and the frame of mind she was in originally. Memory, as a storehouse of indelible images, becomes her creative domain" (I. Sandler, 'Mitchell Paints a Picture,' *ArtNews*, October 1957). Indeed, Mitchell's paintings of this era act as beautiful repositories of neatly-tucked in memories that the viewer is privileged to relive, as they still retain the spirit of the times in which they were created.



Jackson Pollock, *Number 8*, 1949. Neuberger Museum of Art, New York. © 2015 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York.

Joan Mitchell, circa 1960. Photograph by Walt Silver. © Estate of Walt Silver.

Property from

THE **MEZZACAPPA** COLLECTION

°**51** B

JASPER JOHNS (B. 1930)

Untitled (Gray Painting with Spoon)

signed, titled and dated 'UNTITLED J. Johns 62' (on the reverse)
encaustic on canvas with ruler, magnet and spoon
26 ⅛ x 20 ¼ in. (66.4 x 51.4 cm.)
Executed in 1962.

$7,000,000-9,000,000

PROVENANCE:
Leo Castelli, New York
Ileana Sonnabend, Paris
Galleria Sperone, Turin
Private collection, Turin
Collection of Michael and Judy Steinhardt, New York
Private collection, Pennsylvania
Acquired from the above by the present owner

EXHIBITED:
Paris, Sonnabend Gallery, *Jasper Johns,* November - December 1962.
New York, The Jewish Museum, *Jasper Johns,* February-April 1964, p. 28, no. 65.
London, Whitechapel Gallery, *Jasper Johns: Paintings, Drawings and Sculpture 1954-1964,* December 1964, no. 40 (illustrated).
Turin, Galleria Civica d'Arte Moderna, *New-Dada e Pop Art Newyorkesi,* April-May 1969, p. 36, pl. 16 (illustrated in color).

LITERATURE:
M. Kozloff, *Jasper Johns,* New York, 1967, p. 49, pl. 90 (illustrated).
C. Basualdo, E. F. Battle and C. Tomkins, *Dancing Around the Bride: Cage, Cunningham, Johns, Rauschenberg and Duchamp,* Philadelphia Museum of Art, 2012, p. 332.

"For Johns gray alone always offered so great a potential as to be almost inexhaustible by itself"

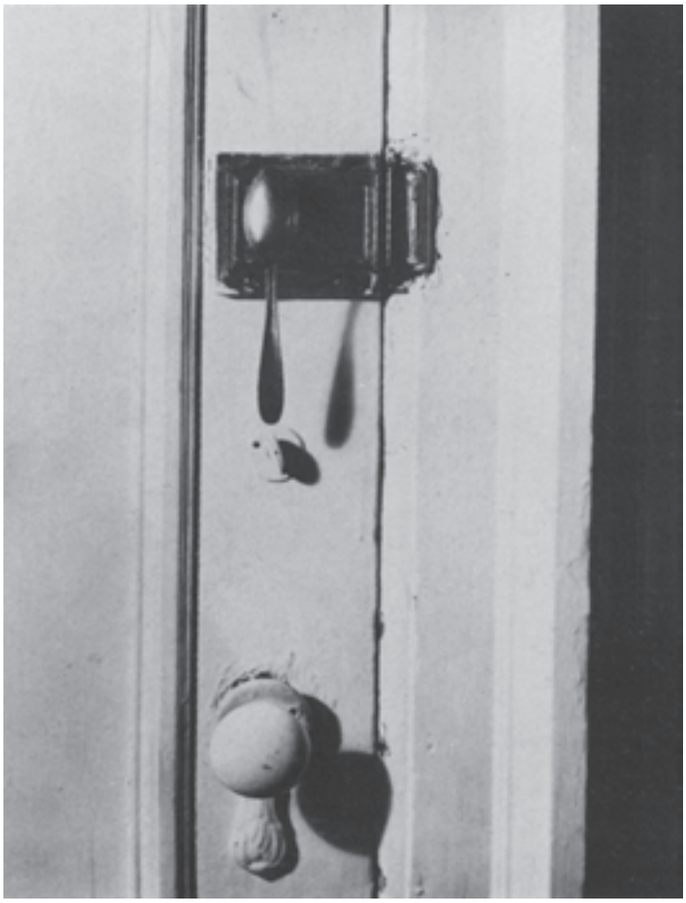
—ALAN R. SOLOMON

Jasper Johns with his work at the Whitney, New York, 1977. Photograph by Jack Mitchell / Getty Images. Artwork: © 2015 Jasper Johns / Licensed by VAGA, New York, NY.

Installation view, Jasper Johns, *Untitled (Gray Painting with Spoon),* Jewish Museum, New York, 1964. Photograph by Ambur Hiken. © The Jewish Museum, New York / Art Resource, NY. Artwork: © 2015 Jasper Johns / Licensed by VAGA, New York, NY.

Willem de Kooning, *Untitled*, 1948. Museum of Modern Art, New York. © 2015 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York. Digital Image: © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY.

One of the most important of Jasper Johns' early paintings, the luxurious surface of *Untitled (Gray Painting with Spoon)* demonstrates why the artist became so enamored of the color gray. This assemblage of brushstrokes, from brief staccato jabs to more melodious movements, serve to convey one purpose—that of demonstrating Johns' belief that gray afforded him the greatest possibilities in the pursuit of his art. Containing several found objects, Johns' painting not only references one of his artistic heroes (namely Marcel Duchamp) but also demonstrates his belief that: "the literal qualities of the painting…predominate over any of the others" (J. Johns, quoted by D. Druick, 'Jasper Johns: Gray Matters,' in J. Rondeau and D. Druick (eds.), *Jasper Johns Gray,* exh. cat, Art Institute of Chicago, 2007, p. 81). Included in Johns' first solo museum show at the Jewish Museum in 1964, this work was painted during a period of great change as the tectonic plates of art shifted from Abstract Expressionism to Minimalism and Pop. *Untitled (Gray Painting with Spoon)* is emblematic of this significant period; a work in which Johns investigated the fundamental nature of painting. "At first I had some idea that the absence of color made the work more physical," he told the New York Times in 2008. "Early on I was very involved with the notion of the painting as an object and tended to attack that idea from different directions" (J. Johns, quoted by C. Vogel in 'The Gray Areas of Jasper Johns,' *New York Times,* February 3rd, 2008, www.nytimes.com, accessed 18 August 2008).

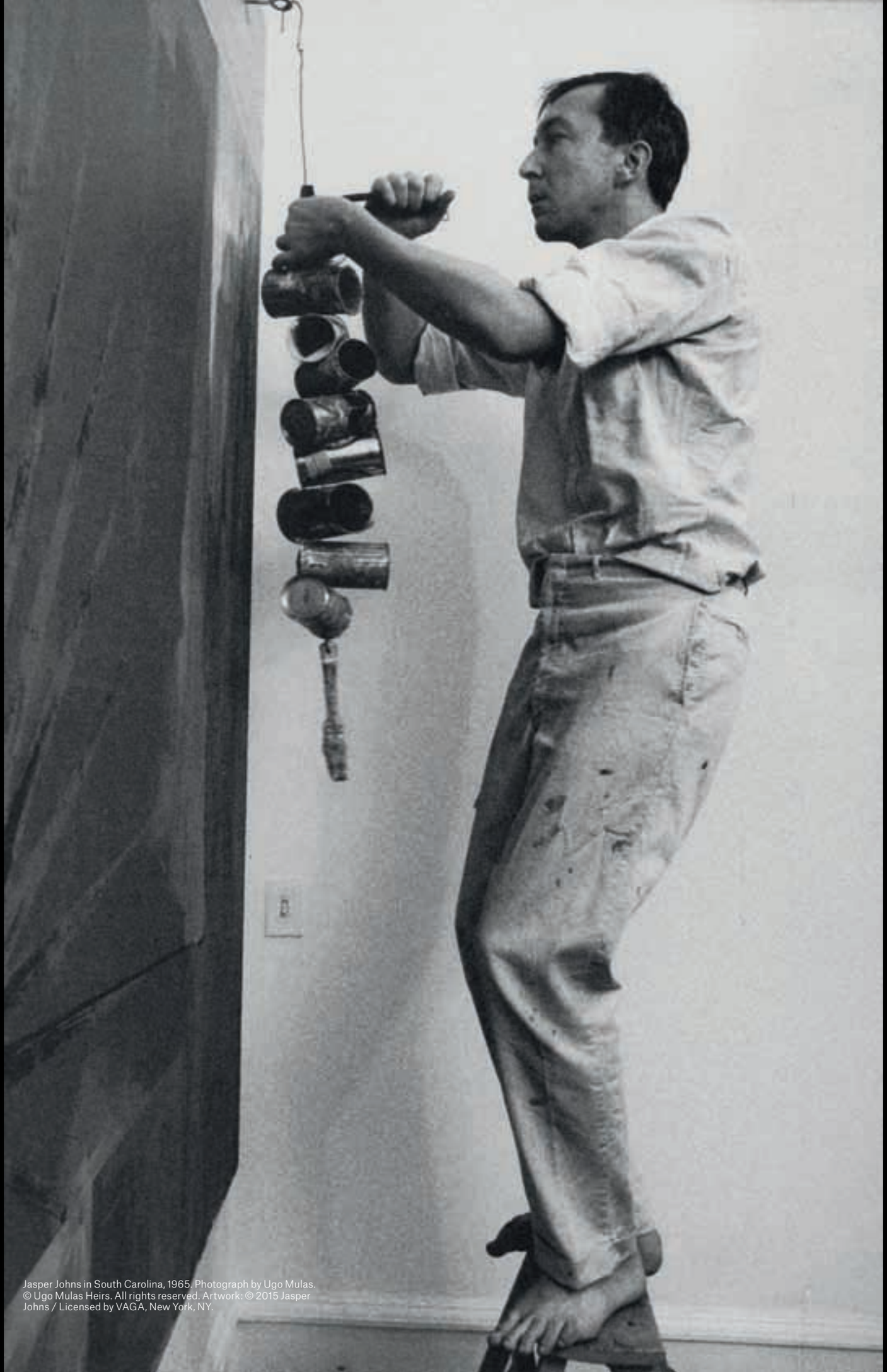


Marcel Duchamp, *Verrou de sûreté à la cuiller (The Locking Spoon)*, 1957. © 2015 Artists Rights Society (ARS), New York / ADAGP, Paris / Succession Marcel Duchamp.

Despite its monochromatic appearance, *Untitled (Gray Painting with Spoon)* is with chromatic resonance. Across its surface, Johns brings together a myriad of brushstrokes all conveying subtle tonalities of one color—gray. Mostly comprised of vertical movements of his brush, Johns' paintwork is laid out in a ragged patchwork of varying monochrome tones ranging from pale, almost off-white strokes to darker, more ominous pools of encaustic pigment. The resulting brushwork is as luxurious as is varied, and a consummate example of Johns' belief in the inherent values of painting itself and the mastery of paint handling. "His handling of gray allows an evenness of expression, monochromatic, but never monotonous... Johns's grays encompass a nearly infinite zone of differentiated hues and values, always rich in medium tones, deployed within a range of finite physical manifestations" (J. Rondeau, 'Jasper Johns Gray,' in J. Rondeau and D. Druick (eds.), *Jasper Johns Gray,* exh. cat, Art Institute of Chicago, 2007, p. 27).

As he did with his paintings of the American flag and maps of the United States, Johns took utilitarian objects and turned them onto art. In *Untitled (Gray Painting with Spoon)* he adorned the surface with several found objects, specifically a magnetic armature to which he attached a spoon and a wooden ruler. As is typical with Johns, each object has a specific reference and is included for an explicit reason. The spoon is said to refer to Marcel Duchamp's *Locking Spoon* of 1957, a readymade of a spoon attached to the inside lock on Duchamp's apartment door which Johns saw when he visited the apartment soon after the pair met. The ruler on the other hand, has been thought to make references to the artist's role as a craftsman—more specifically the painter's tools—and suggests the role of a the painter as a mediator between life and art, between reality and representation. However, their inclusion should not be read too literally, for Johns is not so much interested images as he is in form and surface—his paintings are built rather than performed.

Marcel Duchamp, *In Advance of the Broken Arm*, August 1964. Museum of Modern Art, New York. © 2015 Artists Rights Society (ARS), New York / ADAGP, Paris / Succession Marcel Duchamp. Digital Image: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.



Jasper Johns in South Carolina, 1965. Photograph by Ugo Mulas.
© Ugo Mulas Heirs. All rights reserved. Artwork: © 2015 Jasper Johns / Licensed by VAGA, New York, NY.

Monochromes have been an important part of Johns' work from early on in his career and despite initial explorations of color such as *Flag*, 1954-55 (Museum of Modern Art, New York) and *False Start*, 1959, by 1961 he was working increasingly with gray, confessing that it had become his favorite color. Johns felt that it offered him "emotional and dramatic qualities" (J. Johns, quoted by D. Druick, 'Jasper Johns: Gray Matters,' *ibid.,* 81). Art historian Alan R. Solomon stated "For Johns, gray alone always offered so great a potential as to be almost inexhaustible by itself... This kind of close exploration of a subtle and restricted range in search of the most abundant and commodious discoveries, as we have seen so often, exactly suits Johns, and one can imagine why he hesitated for a while to move out into the larger realm of color" (A. R. Solomon, quoted by J. Rondeau, 'Jasper Johns Gray,' in J. Rondeau and D. Druick (eds.), *Jasper Johns Gray,* exh. cat, Art Institute of Chicago, 2007, p. 22). Not only did it offer the artist incalculable conceptual possibilities, it also allowed him to explore the infinite possibilities of a single color too. "His handling of gray allows an evenness of expression, monochromatic, but never monotonous... Johns's grays encompass a nearly infinite zone of differentiated hues and values, always rich in medium tones, deployed within a range of finite physical manifestations" (J. Rondeau, 'Jasper Johns Gray,' in J. Rondeau and D. Druick (eds.), *Jasper Johns Gray,* exh. cat, Art Institute of Chicago, 2007, p. 27).

Untitled (Gray Painting with Spoon) was included in Johns' first ever solo museum exhibition organized by the Jewish Museum in New York in 1964, before travelling to the Whitechapel Art Gallery in London and the Pasadena Art Museum in California. Exhibited alongside other iconic such as *Flag*, 1961 (Museum of Modern Art, New York), *Map*, 1960 (Museum of Modern Art, New York) and *False Start,* 1959, the exhibition proved to be a turning point for the artist, not only in terms of his critical reception but also within his own artistic practice. Max Kozloff, one of the few critics to write comprehensively about Johns during the early 1960s, remarked that this retrospective was "confirmation of growth, an acceleration of 'imaginative complexity' on the part of an artist who almost single-handed, deflected the course of Abstract Expressionism about six years ago" (M. Kozloff, quoted by J. Weiss, 'Painting Bitten by a Man,' in J. Weiss (ed.), *Japser Johns. An Allegory of Painting, 1955 – 1965,* exh. cat., National Gallery of Art, Washington, D.C., 2007, p. 5).

Alberto Giacometti, *Spoon Woman*, 1927. Collection Fondation Alberto & Annette Giacometti, Paris. © 2015 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York. Digital Image: Bridgeman Images.

Pablo Picasso, *Still Life with a Chair Caning*, 1912. Musée Picasso, Paris. © 2015 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Digital Image: Bridgeman Images.

Jasper Johns has earned his position as one of America's most respected artists. The duration and breadth of his practice is based on his unceasing quest to examine and reexamine the central tenets of art. "Johns is widely recognized for over fifty years of rigorously inventive, impeccably executed objects... Not only is he credited with forging a generative set of propositions that advanced painting beyond the rhetorical endgames of Abstract Expressionism, but he is also recognized as a progenitor of Pop Art and, in his reductive literalist, and antiillusionist modes, as a catalyst for much Minimal and Conceptual art" (J. Rondeau, 'Jasper Johns Gray,' in J. Rondeau and D. Druick (eds.), *Jasper Johns Gray,* exh. cat, Art Institute of Chicago, 2007, p. 26). Painted during the early years of his career, *Untitled (Gray Painting with Spoon)* provides the foundation upon which the rest of his career was built. In paying homage to Duchamp, Johns nods to his artistic antecedents but his combination of art and object led to an exciting era in which the artists of the United States pushed themselves to the fore.

52 B

MARCEL DUCHAMP (1887-1968)

Prière de toucher

signed and dated 'Marcel Duchamp 1947' (lower right); printed on a metal label, the artist's name, title and date 'Prière de toucher/ Marcel Duchamp/ 1947' (lower center)
foam-rubber breast and black velvet on board
10 x 9 in. (25.4 x 22.9 cm.)
Executed in 1947.

$200,000-300,000

PROVENANCE:
Mary Sisler Collection, Palm Beach
Mrs. Catherine Perrot, Paris
Yves Arman, Paris
Private collection, Monte Carlo
Shoshana Wayne Gallery, Santa Monica
Robert Shapazian, Venice, California, 1991
His sale; Christie's, New York, 11 November 2010, lot 104
Acquired at the above sale by the present owner

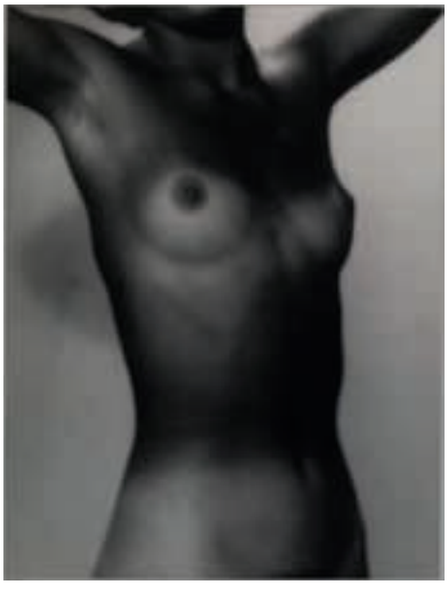
EXHIBITED:
London, Tate Gallery, *The Almost Complete Works of Marcel Duchamp,* June-July 1966, p. 74, no. 172 (illustrated).
Auckland, Australian State Galleries, *Marcel Duchamp, The Mary Sisler Collection: 78 Works 1904-1963,* November 1967-October 1968, n.p., no. 71 (illustrated).

LITERATURE:
R. Lebel, *Marcel Duchamp,* New York, 1959, p. 175, no. 191, pl. 118 (illustrated).
P. Hulten, ed., *Marcel Duchamp: Work and Life,* Boston, 1993, p. 147, no. 1:3 (illustrated in color).
A. Schwarz, *The Complete Works of Marcel Duchamp, v. II,* New York, 1997, pp. 787-788, no. 523a.

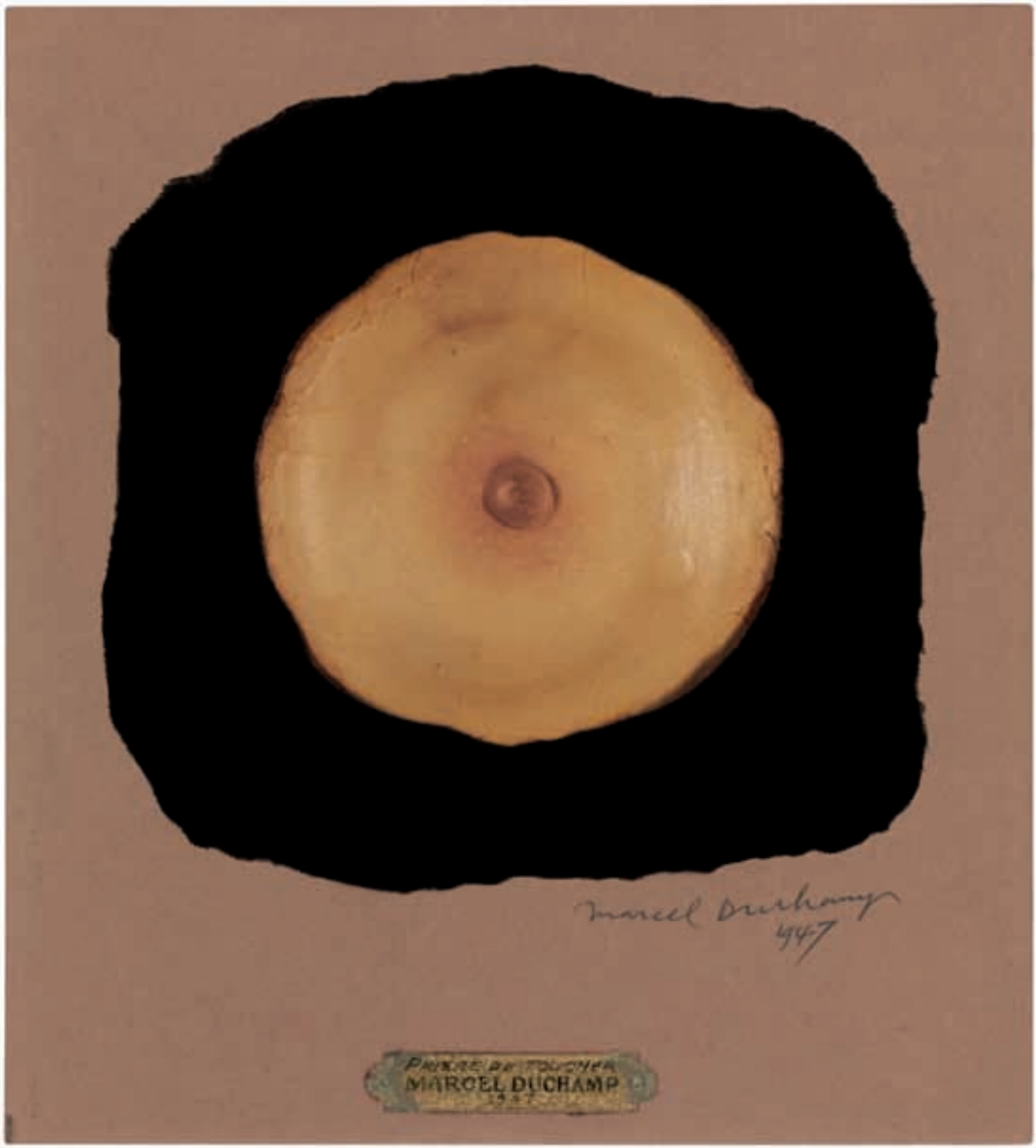
Jacqueline Matisse Monnier and the Association Marcel Duchamp have confirmed the authenticity of this work.

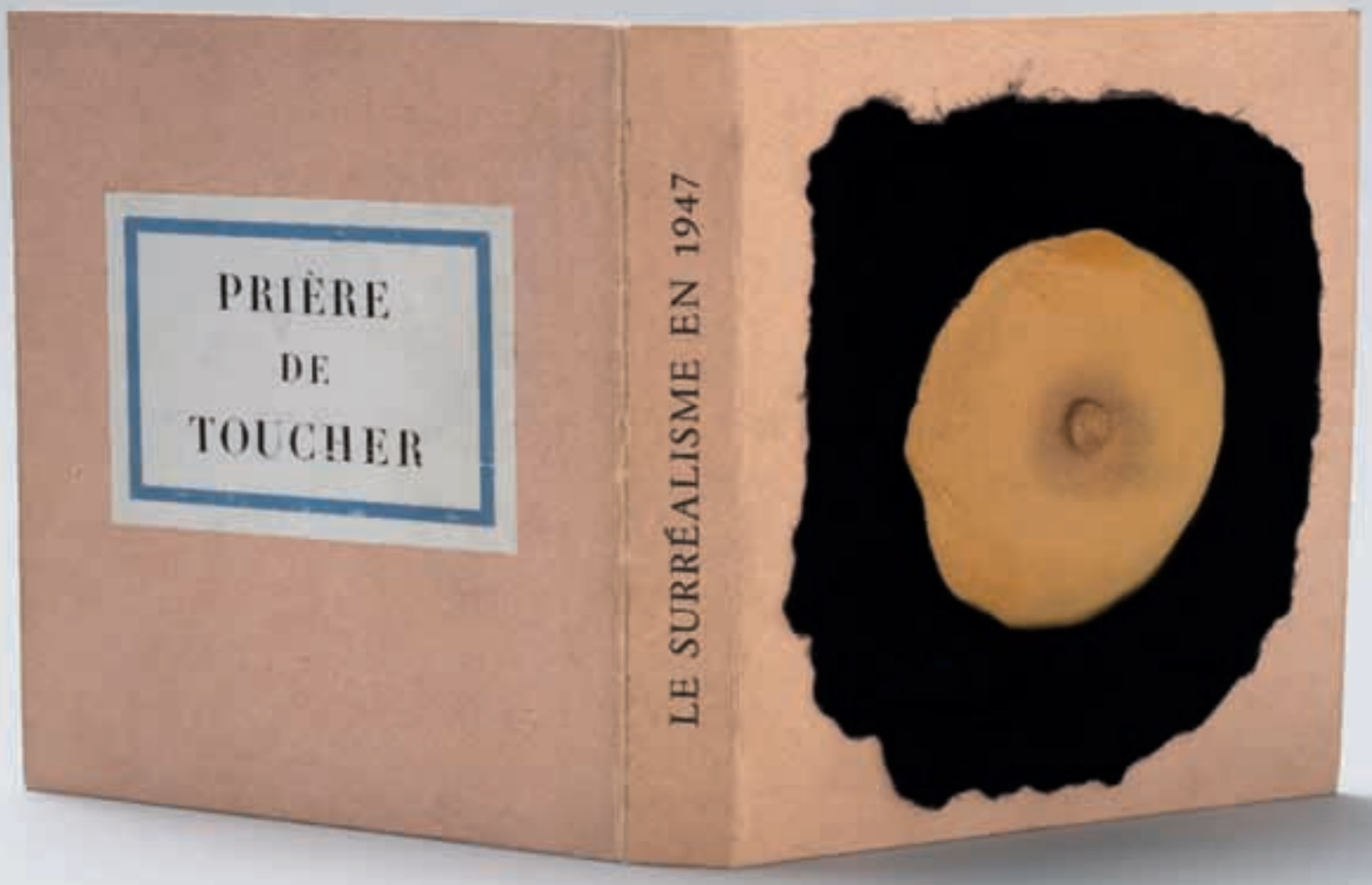
"I remarked that I had never thought I would get tired of handling so many breasts, and Marcel said: *Maybe that's the whole idea*"

—ENRICO DONATI



Man Ray, *Untitled*, 1930. Museum of Modern Art, New York. © 2015 Man Ray Trust / Artists Rights Society (ARS), New York / ADAGP, Paris.Digital Image: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.


Marcel Duchamp
47
PRIÈRE DE TOUCHER
MARCEL DUCHAMP
1947



Marcel Duchamp, cover of *Le Surréalisme en 1947,* 1947. Museum of Modern Art, New York. © 2015 Artists Rights Society (ARS), New York / ADAGP, Paris / Estate of Marcel Duchamp. Digital Image: © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY.

An iconic example of Marcel Duchamp's conceptual, particular and provocatively erotic objects, *Prière de toucher* begs the viewer to "Please touch." The work, which was produced for the first post-war Surrealist exhibition in Europe, features a woman's breast (rumored to be based on the breast of Duchamp's lover, the Brazilian sculptor Maria Martins) in foam rubber encircled by a swathe of luscious black velvet. On one hand, *Prière de toucher* is a sexual comedy, as Duchamp mocks the codified behavior in museums and other public spaces where one is required to stiffly comport oneself in the face of obviously erotic encounters. On the other hand, the piece touches on Duchamp's love affair with the "anti-retinal," or art that goes beyond stimulating the eye and instead stimulates the mind—an erotics of gray matter (for Duchamp, eroticism was a *cosa mentale*)—and other senses like touch. A *provocateur* object that makes no attempt to veil its erotic charge, *Prière de toucher* emerged as a mischievous counter to the era's dominant definition of art as a purely visual—and all too frequently ascetic—experience.

The present work originated from a Surrealist exhibition spearheaded by Surrealist leader and ex-Dada member André Breton in 1936. The *Exposition Internationale du Surréalisme* at the Maeght Gallery in Paris was Breton's third Surrealist exhibition and his first since the end of the Second World War. Breton enlisted the help of Duchamp, who, in addition to co-organizing the exhibition, agreed to design the cover of the catalogue. Duchamp produced a highly material piece, a woman's rounded breast in foam-rubber arranged on black velvet fabric. Rémy Duval, who was known for his photographs of nudes as well as artists in their studios, was instructed to photograph the work in black and white for the catalogue cover. For the deluxe limited edition run of the catalogue, Duchamp and Italian-born painter Enrico Donati hand-painted foam-rubber prosthetic breasts acquired from a Brooklyn warehouse, to resemble the left breast of artist Maria Martins; they then used glue to affix the breasts to a light-pink cardboard cover. On the catalogue's back cover emblazoned in capital letters was the tongue-in-cheek command "*PRIÈRE DE TOUCHER" (PLEASE TOUCH).* In order to read the catalogue, one had to literally handle—fondle—the breast. Duchamp's ribald sense of humor led to the confiscation of the catalogue by authorities as it traveled from Paris to Geneva, "not because of its contents, but [because] of its cover, which is considered 'immoral'" (J. Gouch-Cooper and J. Caumont, "Ephemerides," entry on 5/17/47, quoted in P. Hulten (ed.), *Marcel Duchamp*, Cambridge, 1993, n.p.).

The work's use of a foam-rubber breast positions *Prière de toucher* as a Duchampian readymade, akin to his hallmark urinal and bicycle wheels. At the same time, the present work engages with the outlandish sensuality that suffused another important subset of Duchamp's oeuvre, a seductive body of work that included small-scale erotic objects *Feuille de vigne femelle (Female Fig Leaf*) and *Coin de chasteté (Wedge of Chastity)* (the latter of which is made from dental plastic), and the tableau *Etant donnés*. Duchamp believed that "sexuality and eroticism were 'the basis of everything and no one talks about it'...[and compared] the act of love to a 'four-dimensional situation par excellence' (T. Girst, "Pieces of the Puzzle," *Frieze,* Issue 127, November-December 2009, n.p.). The sense of titillating voyeurism present in *Prière de toucher* and its cohort plays on the peep shows that Duchamp likely saw in Paris and in New York's Times Square, in which an erogenous body part is isolated and displayed to a heightened effect. *Prière de toucher* is also linked

to 17th and 18th century *wunderkammers*, or cabinets of curiosities, in which the viewer would pull out fantastic diminutive objects from a cabinet and handle them in order to "see" or know them. With these *wunderkammers*, the act of seeing became an intimate and highly involved act of touching.

With work like *Prière de toucher*, Duchamp broke new conceptual-aesthetic ground. The artist explained, "[Eroticism] kept me from being obligated to return to already existing theories, aesthetic or otherwise" (M. Duchamp quoted in R. Kuenzli, "Introduction," *Marcel Duchamp: Artist of the Century*, R. Kuenzli and F. Naumann (eds.), Boston, 1996, p. 7). Duchamp's pioneering work is unrivaled in the breadth of its influence, the distinctive, trailblazing approach at work in *Prière de toucher* inspired

such important movements as Pop Art, Happenings, Op Art, Minimal Art, Conceptual Art, and Postmodernism. "Tradition is the prison in which you live," said Duchamp of his singular oeuvre. "How can you escape from those pincers?" (M. Duchamp in conversation with C. Tomkins in 1964 in C. Tomkins, *Marcel Duchamp: The Afternoon Interviews*, Brooklyn, 2013, p. 83).

Marcel Duchamp's *Prière de Toucher (Please Touch)* in *'Le Surréalisme en 1947* exhibition catalogue, published by Pierre à Feu, Éditions Maeght, 1947. © 2015 Artists Rights Society (ARS), New York / ADAGP, Paris / Succession Marcel Duchamp. Digital Image: Bridgeman Images.

Méret Oppenheim, *Object*, 1936. Museum of Modern Art, New York. © 2015 Artists Rights Society (ARS), New York / Pro Litteris, Zurich. Digital Image: © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY.

53 B

WAYNE THIEBAUD (B. 1920)

Booth Girl

signed and dated 'Thiebaud 1964' (lower right)
oil on canvas
72 x 48 in. (182.8 x 121.9 cm.)
Painted in 1964.

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

PROVENANCE:
Allan Stone Gallery, New York, acquired from the artist
Mr. and Mrs. Robert Kogod, Bethesda
Sam II Fine Arts, LLC, New York
Acquired from the above by the present owner

EXHIBITED:
London, Hayward Gallery, *Pop Art Redefined,* July-August 1969, fig. 36, no. 142 (illustrated).
Phoenix Art Museum; Oakland Museum; Los Angeles, University of Southern California Art Galleries and Des Moines Art Center, *Wayne Thiebaud: Survey 1947-1976,* September 1976-May 1977, no. 42 (illustrated).
New York, Allan Stone Gallery, *Wayne Thiebaud at Allan Stone Gallery: Celebrating 33 Years Together,* May-June 1994, p. 11 (illustrated in color).

LITERATURE:
S. Tillim, "In the Galleries: Wayne Thiebaud," *Arts Magazine,* v. 38, no. 8/9, May-June 1964, p. 37 (illustrated).
S. Beh and S. Salyer, eds., *Women & Film,* v. 1, no. 3/4, 1973, cover (illustrated).

Edouard Manet, ***Bar at the Folies-Bergère,*** 1882. Courtauld Institute Galleries, London.
Digital Image: © bpk Berlin / Cortauld Institute / Lutz Braun / Art Resource, NY.

Wayne Thiebaud has for over fifty years remained one of America's most beloved contemporary painters. Although his visual voice is clearly and unmistakably his own, his paintings nevertheless manage to elicit some of the great painters of the art historical canon of the 18th, 19th and 20th centuries, from Jean-Baptiste-Siméon Chardin to Giorgio Morandi and Edward Hopper, to name a few.

Thiebaud's *Booth Girl* exudes a simplicity and integrity common to the figurative works he turned increasingly toward beginning in 1963. He started painting figures at least as early as 1959 but it didn't become an intense focus of his work until the mid-1960's just as the Pop Art movement was in full swing. Although Thiebaud does not see himself as a Pop artist, it is difficult not to situate his work within a West Coast version of Pop: the deliciously voluptuous colors, the clear legibility of the commonplace subjects he paints, the way they are spotlit and reflect aspects of everyday life, particularly simple pleasures like cake and ice-cream cones. Here we are reminded of yet another simple pleasure—going out to the movies.

Booth Girl measures six feet tall and is likely based on a memory from his days as a youth when he worked as a theater usher in Long Beach, California. Thiebaud grew up in Southern California during the golden age of Hollywood. He apprenticed briefly at Disney Studios and worked as a cartoonist and designer. There is a transcendent 'American-ness' that comes forward in this work. One senses a nostalgic glimpse of a more innocent, happier time, a reminder of those "good old days" before the internet streaming era, when going out and buying your ticket to the movies held a festive thrill.

"Thiebaud depicts subjects that reflect a nostalgia and reverence for American culture...," says John Wilmerding, "he takes a formal approach to issues of color, light, composition and space, stating that his only intention when he paints is to 'get the painting to a point of resolution.' This formality lends itself to all of his many subjects and is one of the reasons why the masterful quality of his paintings has remained consistent over sixty years" (J. Wilmerding, *Wayne Thiebaud a Retrospective*, exh. cat., Aquavella Galleries, New York, 2012, p. 15).

The figurative painter Fairfield Porter remarked that what counts in abstract paintings is the subject matter, while in realism a picture's abstract, formal qualities often deepen our interest beyond what the obvious subject matter seems to intend. On a purely formal, visual level, *Booth Girl* includes just three components: the girl, the booth and the empty space they occupy. Geometrical relationships are established between these three parts and distinct picture planes define the space. There is a rigidly controlled austerity to the composition and at the same time, the rich white ground on which he paints the lush and saturated blue color of the booth might be considered the real subject of this otherwise minimalist, pristine painting. "In Thiebaud's figure paintings, we find that they share the syntax of contemporary abstraction in terms of form as well as content"(P. Karmel, *ibid.*, p.40). But because he paints a human figure, a psychological dimension opens onto a vast territory of interpretive possibility.

Thiebaud's human figures are known to be rigidly posed, stoic and indifferent to the viewer's gaze even though their frontal directness could seem confrontational or inviting. But the figure's indifference and vacant stare can be read in multiple ways—it could reflect the mundane aspect of everyday life, be read as a sign of isolation or loneliness or by contrast, perhaps convey a transcendent state of quiet serenity.

One might be inclined to liken these qualities to the effect of Hopper's figurative works; however, Hopper's figures are in a mode of absorption, as Michael Fried

Present lot illustrated (detail).

would say; in other words, unaware of the world outside the picture plane's reality. In Thiebaud's *Booth Girl* the blunt frontality of the figure looking straight out perhaps destabilizes viewers because of the girl's enigmatic attitude toward the viewers' presence. One critic remarked that Thiebaud's paintings come at the viewer fast, but they are slow to reveal themselves.

Also, Hopper's figures are placed in a setting or environment whereas Thiebaud sets his figures into a painted empty space. There's an absence of context since the background is all white; moreover, the figure doesn't seem to belong to our reality either. The uniformed ticket taker's stare is as blank as the white background, that in turn, is as white as her long-sleeved top. The background serves to elevate the scene into an eternal now, such that a timeless, otherworldly quality infuses the work with a floating, expansive, Californian 'lightness of being.'

Thiebaud seems to humanize the objects he paints and objectify the humans he paints. "It is not easy for human beings to assume the rigid frontality and stasis in a Thiebaud" (P. Karmel, *ibid.*, p.43). Although his figurative paintings can be rightly viewed as abstractions, how do we account for the way in which Thiebaud infuses his figures with a physical and psychological presence? The booth seems to function as a barrier keeping the girl at an inaccessible distance from the viewer psychologically. She seems even further removed from us by the way Thiebaud seems to have relegated her to a floating, other-wordly realm. Although she may appear as an immortalized shell, there is a remote isolation that is intimately felt and a compelling need to ponder what she thinks of us.

Moviegoers wait to buy tickets from the attendant in the booth. Blue Island, Illinois. Photo by © Library of Congress / Science Faction / Getty Images.

Edward Hopper, *Automat*, 1927. Des Moines Art Center. © Heirs of Josephine N. Hopper, licensed by the Whitney Museum of American Art. Digital Image: Bridgeman Images.

54 B

JASPER JOHNS (B. 1930)

Untitled

oil on canvas
48 ¼ x 60 ¼ in. (122.5 x 153 cm.)
Painted in 1991.

$7,000,000-10,000,000

PROVENANCE:
Leo Castelli Gallery, New York
Mr. and Mrs. S.I. Newhouse, Jr., New York
Private collection

EXHIBITED:
New York, Leo Castelli Gallery, *Jasper Johns,* February-March 1991.
New York, Museum of Modern Art, *Jasper Johns: A Retrospective,* October 1996-January 1997, pp. 361, 362 and 373, no. 232 (illustrated in color).
New York, Gagosian Gallery, *The Physical World,* May-June 2002, n.p. (illustrated in color).
Minneapolis, Walker Art Center; Greenville County Museum of Art; Edinburgh, Scottish National Gallery of Modern Art; IVAM Institut Valencià d'Art Modern and Dublin, Irish Museum of Modern Art, *Past Things and Present: Jasper Johns Since 1983,* November 2003-May 2005, p. 89, no. 42 (illustrated in color).

LITERATURE:
E. Heartney, "Jasper Johns: Review," *ARTnews,* May 1991, p. 145 (illustrated in color).
S. Brundage and J. Goldman eds., *Jasper Johns: 35 Years, Leo Castelli,* New York, 1993, n.p. (illustrated).
M. Crichton, *Jasper Johns,* London, 1994, p. 287 and back cover, pl. 230 (illustrated in color).

Rene Magritte, *The False Mirror*, 1928. Museum of Modern Art, New York. © 2015 C. Herscovici, London / Artists Rights Society (ARS), New York. Digital Image: © The Museum of Modern Art/ Licensed by SCALA / Art Resource, NY.

Jasper Johns expanded the visual vocabulary of Western contemporary art in ways that are both mysterious and paradoxical. An artist committed to drawing meaning from the efficacy of the image, Johns contextualizes and re-contextualizes—turning images into motifs in an art of appropriation, borrowings, reformulations, and redefinitions. His art is singular for its irony as well as its sincerity. *Untitled*, 1991, is an extraordinary example of how Johns turned a moment of inspiration, his response to Picasso's 1936 painting *Straw Hat with Blue Leaf*, into a font of generative images. "I became interested in looking at that painting — suddenly it held my attention. It became extremely poetic, something that conveys many meanings at once. While looking at it, it interested me that Picasso had constructed a face with features on the outer edge. I started thinking in that direction, and it led me to use the rectangle of the paper as a face and attaching features to it" (M. Crichton, *Jasper Johns*, New York, 1994, p. 70-71).

Untitled exhibits a proliferation of motifs, among them the "boomerang" shape appropriated directly from the Picasso source with its ambiguous body parts and sexual connotations, and the dispersed facial features across a rectangular shape that the Picasso inspired. The present work is

Jasper Johns in studio, New York, 1990. Photograph by Thomas Hoepker. Artwork: © 2015 Jasper Johns / Licensed by VAGA, New York, NY.

an example of Johns' disposition of disparate, yet recognizable elements—in this case Picasso's celebrated *Straw Hat with Blue Leaf*—on a shallow planar space, as if collaged rather than painted. Johns conflates two manipulations of the Picasso image. First, Johns reuses the idea of a flattened rectangular dispersion of facial features referenced above ("[I used] the rectangle of the paper as a face and attaching features to it")—one eye in the upper left corner, another in the lower right edge, displaced lips nudging beyond the bottom right edge, and curlicue nostrils, free-floating in space—with the boomerang image itself, literally lifted as a readymade and placed into the central field of the present work. Michael Crichton has linked this with a depiction, by a schizophrenic girl, of her head that Johns recalled seeing in an article in *Scientific American* in 1952. Another Picasso image, more disturbing and perhaps more in line with the frantic hysteria of the schizophrenic—that of a weeping woman—may well have asserted itself over Johns' imagination.

Untitled also features Johns' incorporation of a section of an ambiguous image by W. E. Hill called "My Wife and My Mother in Law" of 1915. First used in *Untitled*, 1984, and subsequently embedded in several works, the Hill image renders both a young girl looking away, ostensibly Hill's wife, or, more uncannily, an old woman. The nose of the old woman can be also seen as the chin of the young girl; the young girl's décolletage, the old woman's chin; the short curly up-do of the girl's hair, the old woman's bangs, etc. Yet unlike the works in which these elements appear seemingly at random, the images in the present work are frontal, floating freely in what seems an almost surrealistic shallow space. Johns was keenly drawn to renderings of spatial ambiguities, flatness, and the disruption of a planar field in a nod to the surrealism of Picasso and to his own sense of dislocation. In a typical enigmatic remark, Johns states "I think most of the power of painting comes through the manipulation of space…but I don't understand that" (J. Johns, in M. Stevens, "Pessimist at Play," *New Republic*, Jan. 9, 1989, p. 26). The fragmentation of the Hill image of the girl/woman in the present work renders only the face, hair, and neck of the girl, which can also be interpreted as the bangs, eye, nose and chin of the old woman. With bulging eyes aggressively protruding from the edges of the work, Johns is able to create in the viewer a strong sense of self-awareness as well as one of dislocation. Johns address the sense of split realities and vertiginous space in the following remark: "My experience of life is that it's very fragmented. In one place, certain kinds of things occur, and in another place, a different kind of thing occurs. I would like my work to have some vivid indication of those differences. I guess, in painting, it would amount to different kinds of space being represented in it" (Ibid.)

Yet Johns' spatial manipulations also create a rhythmically balanced formal field, where shapes interlock, and curves nest into one another rather than clash in counterpoint, as in the Picasso original. These two works share the unifying red oxide or burnt sienna background over which Picasso's and Johns' forms float. The unmooring of images in the Johns, however, creates a real sense of dislocation and formal ambiguities. This dislocation or the sense of objects in free-floating space references the history of modern art.

Odilon Redon, *The Cyclops, circa* 1914. Rijksmuseum Kroller-Muller, Otterlo. Digital Image: Bridgeman Images.

Present lot illustrated (detail).

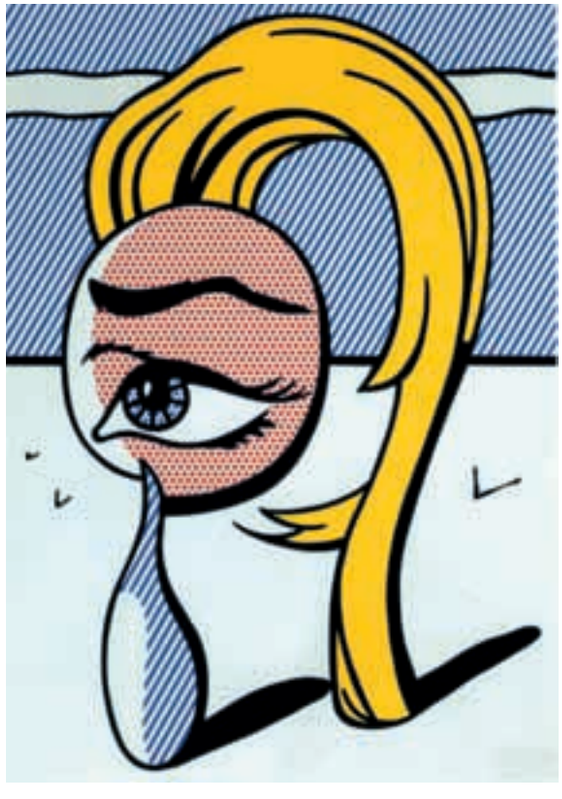
"Johns has said that he felt as if he 'aged twenty years' when he turned 60, in 1990, and he has also jokingly referred to some of the paintings from around this date as evidence of a 'second childhood.' While certain of these works do have an insistent freshness that seems to bespeak an 'innocent eye,' Johns's paintings of the early 1990s also featured … an enriched palette of exceptional colors (intense ochers, scarlets, greens, and purples, as well as flesh and blood), a complex sense of spatial layering, and more evidently personal themes of memory."

—KIRK VARNEDOE

Man Ray, *At the Time of the Observatory, the Lovers*, 1934. © 2015 Man Ray Trust / Artists Rights Society (ARS), New York / ADAGP, Paris.
Digital Image: © Banque d'Images, ADAGP / Art Resource, NY.

On the one hand Cubist collage springs to mind, yet on the other, Johns' handling of figure-ground relationships point to Henri Matisse's spatial ambiguities such as one encounters in his celebrated *The Red Studio*, 1911. Matisse's painting is a study in the color he identifies as red, but which relates closely to the burnt sienna/red of both Johns' and Picasso's backgrounds. The free-floating objects, some of which are depicted as negative spaces, call to mind Johns' treatment of forms in *Untitled*, in which he suspends his images in a pool of pigment. Johns used these images again in 1987 when he integrated them into a large encaustic and collage painting: all three images appear, the rectangular head with splayed facial features, the Picasso "boomerang" head, slightly melted in a Pollock-like series of drips, and the ambiguous girl/woman.

Johns' involvement with Picasso is legion, but a well-known anecdote of the way Johns became involved with particular imagery is worth repeating in connection to the present work. In 1985, Johns moved to a studio on the island of St. Martin while at the same time considering a New York location, so disruption and disorder were in the air. Leafing through David Duncan's book of photographs, *Picasso' s Picassos*, his eye fell on *Minotaur Moving his House*, with its provocative imagery of the reversal of images. "It was the subject matter more than the structure of the painting that interested me... More than most of his painting, the catalog of things is very layered... and of course, it was very odd to see the cart before the horse: the minotaur is pulling the car, and on it is a horse giving birth. There was something very wonderful, very interesting in an unexpected way. It's not the pursuit of logic. I thought, how did he have that? I wouldn't have that thought" (M. Crichton, ibid. p. 66). This reflection suggests that reordering and reworking images is Johns' *modus operandi*, a kind of thought process revealed, a personal and often private task. As laconic as is his early art, his later works of which *Untitled* is a part, are at once expressive and mysterious; they dazzle the eye even as they obfuscate meaning. Shifts, returns, elaborations, re-inscriptions, visual and symbolic play characterize his career. *Untitled* is a significant example of the latter—a semiotic/visual playground where the "eye" can be an "I," which in turn can mean viewer, Picasso, or Johns himself. This optical and conceptual ambiguity serves to critique not only a culture of spectacle but also the modes of representation. That his later art became more personal as he faced his sixtieth birthday in 1990, merely a year before *Untitled* was executed, is evidenced in the memories recalled in paintings of this period, traced images that turn more and more to art historical sources. As Johns has stated, he appropriated motifs, juxtaposed freely, and in so doing pointed to a redefinition of art making that was fundamental to his project. The repetitive, reflexive impulse to redraw the map, as it were, of picture making mirrors Johns' own iterative approach: "Seeing a thing can sometimes trigger the mind to make another thing. In some instances the new work may include, as a sort of subject matter, references to the thing that was seen. And, because the works of painting tend to share many aspects, working itself may initiate memories of other works. Naming or painting these ghosts sometimes seems a way to stop their nagging" (K. Varnedoe, *Jasper Johns*, brochure to the retrospective at the Museum of Modern At, New York, 1996).



Roy Lichtenstein, *Girl with Tear I*, 1977. Solomon R. Guggenheim Museum, New York. © Estate of Roy Lichtenstein.

◦◆ **55** B

WAYNE THIEBAUD (B. 1920)

Penny Slot

signed and dated '♥ Thiebaud 2009' (upper edge); signed again and dated again '♥ Thiebaud 2009' (on the reverse)
oil on panel
21 ¾ x 17 in. (55.2 x 43.1 cm.)
Painted in 2009.

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

PROVENANCE:
Paul Thiebaud Gallery, San Francisco
Acquired from the above by the present owner

"Common objects become strangely uncommon when removed from their context and ordinary ways of being seen."

—WAYNE THIEBAUD

1¢

Easily considered one of the foremost painters of the age, for over seventy years Wayne Thiebaud has captivated critics and viewers alike with his unopposed mastery of capturing the true essence of the objects that he paints. Possessing an interest in the everyday and prosaic, Thiebaud's canvases have continued to be critically revered in the way he takes commonplace material and transforms and uplifts it to a new plane through his manipulation of paint to evoke shadows, light and the glistening surfaces of his objects. *Penny Slot* captures the integrity of the object itself, while at the same time provides an uncanny sense of humanity, removing the stark mechanical feel of the object. A reprise of a work he did on the same subject in the 1960s, Thiebaud's revision of this subject matter decades later is an indicator of how he works and paints his subjects basing it mostly on memory rather than from life, demonstrating how his vantage point has changed over the years.

Visitors try their luck on slot machines. USA, circa 1950.
Photograph by © Hulton-Deutsch Collection / CORBIS.

Wayne Thiebaud, *Two Jackpots*, 2005. © 2015 Wayne Thiebaud / Licensed by VAGA, New York, NY.

Thiebaud was first inspired to paint a jackpot machine during his trips to the casinos of Lake Tahoe, California. The object not only embodies a personal memory for Thiebaud, but also conjures specific emotions for the viewer. Since the initial invention of the modern slot machine in 1887 by Charles Fey in San Francisco, the public has reveled in the possibility to 'win big' by performing the simple act of pulling a lever. The excitement and exhilaration caused by this quick motion and the short moment between action and result would cause anyone's heart to skip a beat as the player anticipates a successful outcome. It is not only luck, but a positive mental attitude that people attribute to successful gambling, and therefore the double slot machines act as stand-in proxy for this uplifting feeling. Noting coaxingly the price of just 1 cent, how could the player refuse with so little at stake? It is not only the desire of winning, of being lucky, but the way in which one anthropomorphizes the machine itself that creates an attraction to Thiebaud's *Penny Slot*. In an interview where he discussed his earlier painting of the same subject from 1962 Thiebaud explained that they "represent an odd extension of the human configuration in that they have arms...and sort of eyes" (W. Thiebaud, quote reprinted in J. Binstock, "Wayne Thiebaud's 'Jackpot Machine,'" *American Art*, Vol. 10, No. 2, Summer 1996, p. 80).

Reprised after forty years, the present work serves as a relic; a monument to a specific moment in the artist's memory. Not only is it crucial that Thiebaud chose to return to this same subject matter as both a personal exercise and a continual exploration of the subject matter of his memories, but it also now serves as a nostalgic rendering of cultural historical moment, isolated from its original context. Taken out of situ of a casino in Lake Tahoe, the machine seems artless, superfluous and out of place in this current time. In 2009, Thiebaud allows the slot machines to exist in his mind as they would in 1962; the 5 cents now seem impossibly inexpensive, yet the machine still remains shiny and new. In all of his object paintings, Thiebaud maintains the hyper-real gloss and sheen that could only exist in his mental image of the object. Thiebaud's object transports the viewer to that moment where the reality could have been that good and the anticipation that challenging to endure. Although dramatically different from his confectionaries, *Penny Slot* provides the same sense of delayed gratification and eagerness for a reward from it. You can keep playing; each time you have renewed odds of success, so it is a constant reminder of the faith and belief of something good to come, just for another nickel.

Present lot illustrated (detail).

“ART IS TO CHANGE...”

PROPERTY FROM THE COLLECTION OF PAUL MAENZ, BERLIN

“Art is to change what you expect from it”
—This statement was a kind of motto for your former gallery. You have used it over the years repeatedly, even as your gallery’s logo.
The phrase comes from a conversation with Seth Siegelaub, the godfather of the first so-called „Conceptual Artists“ in New York in the 1960s. „Art is to change...“ probably made an impression on me because the varied program of our gallery reflected the fundamental attitude towards the ongoing changes in the art of that period.

We’re speaking of the art of the last third of the twentieth century, right?
Yes, specifically from a German and European perspective. But the artistic radius of this period, those 30 or 40 years, was truly breathtaking: Pop, Minimal, Conceptual—from Warhol to LeWitt and Kosuth. Parallel to this was the Italian Arte Povera movement as well as singular figures such as Beuys, Buren, Darboven, Kiefer and Richter on the European side—to Italian Transavanguardia around 1980, the so-called „end of the avant-garde.“

Would you say the „end of the avant-garde”?
I think that the late 1970s were actually the end of an era, with the so-called progressive modernity and their successive „isms.“ By 1980, it was clear: we had culturally landed in postmodern era. Young artists were no longer „against“ something; rather they were simply „somewhere else.“

But how did you cope as a gallery owner? After all you were recognized for having a rigorous Minimalist program for ten years?
With the development of art you must prioritize: You have to follow the artists. Without opportunism, or fear. But this of course only works if the identification with the new corresponds to your own nature.

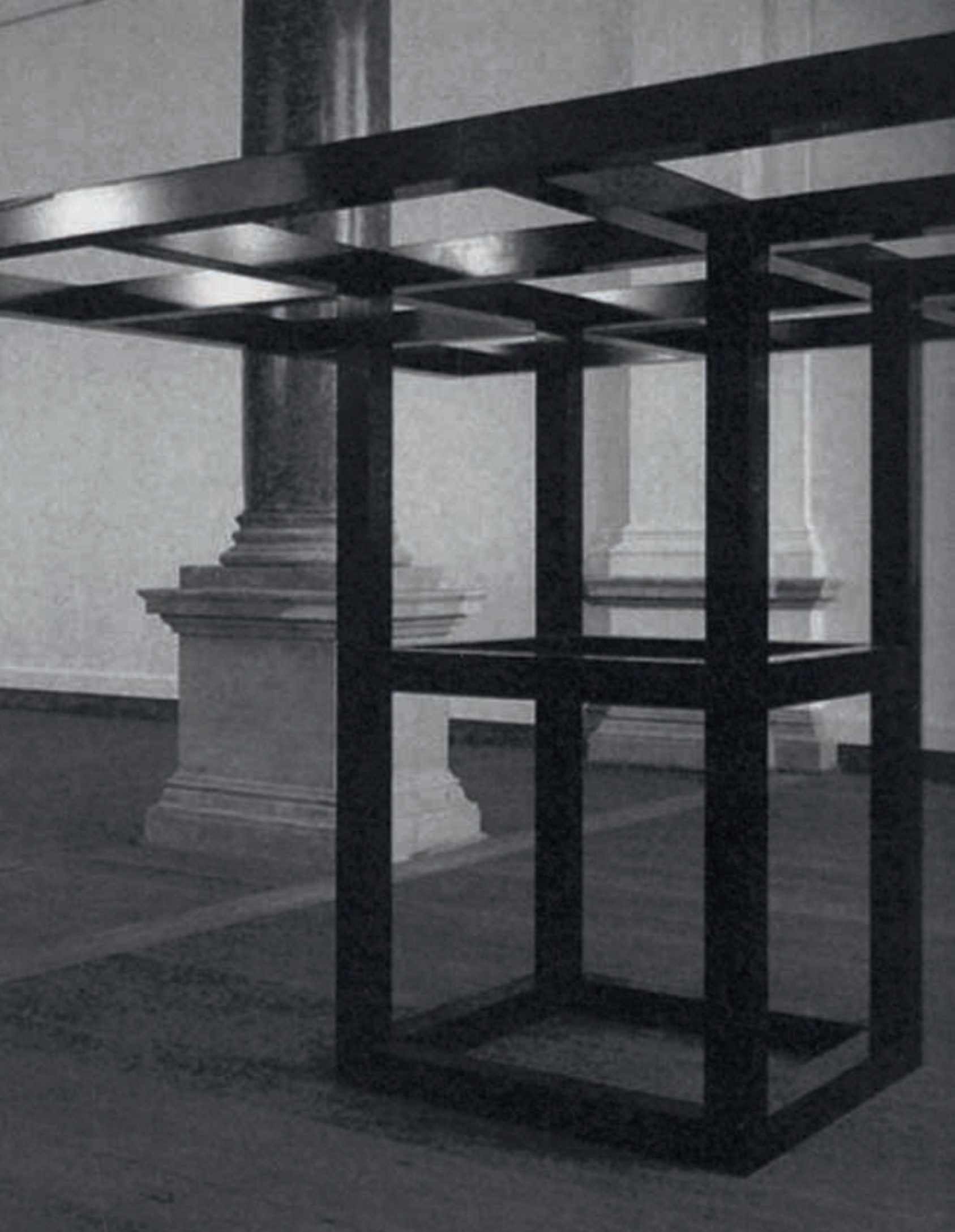
That sounds so simple...
But it is not. Fortunately, however, also ideologies ar e children of their time and have an automatic expiration date. And most likely it is always the energy of the new, mostly young artists which will sweep away the consolidations.

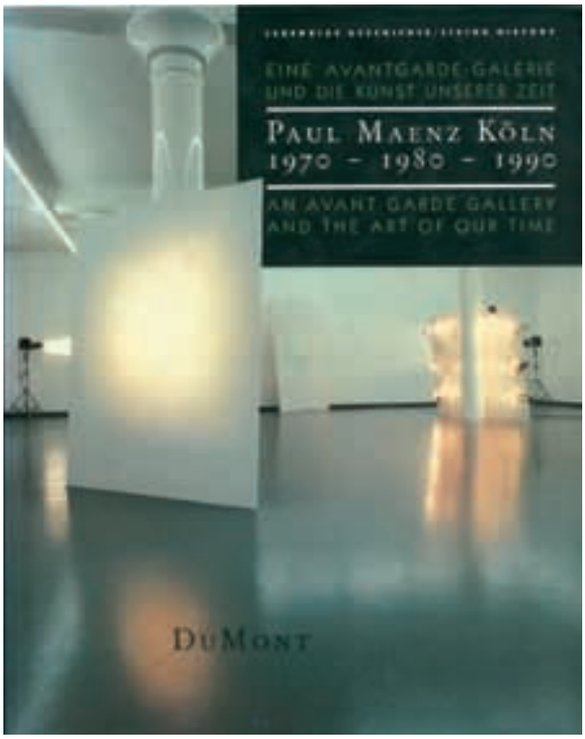
Your views on this did not fall from the sky. They were probably developed on the basis of your own biography. How did you come to art? And why did you close your internationally known and successful gallery after twenty years?
Do you really want to know all that? Well, I left home at 14 years old: first I took jobs in department stores, print shops, etc. But then, at 18, it became more interesting: I studied as a “Graphic Designer” at an art school whose educational approach derived directly from the Bauhaus.

Not a bad start.
It gets even better. An architecturally visionary theater was built opposite my parents’ house in Gelsenkirchen in 1959 with major commissions by Jean Tinguely, Yves Klein and others—both the artists and a thousand blue sponges were at my doorstep.

A more direct way to reach the avant-garde at that time is hard to imagine.
True. And after my studies were completed in the early 60s, I landed my

Installation view, *The Paul Maenz Collection at Neues Museum Weimar*, 1988.
Photograph by Bernhard Schaub.
© Bernhard Schaub / Cologne.





Book cover, *Paul Maenz Koln 1970-1980-1990: An Avant- Garde Gallery and the Art of Our Time*
Published by Dumont.

first job as an "Assistant Art Director" with an American advertising agency in Frankfurt. Finally, from 1965- 1967, I worked as a "Mad Man" in New York for the same agency—Young & Rubicam. This is actually when it all started.

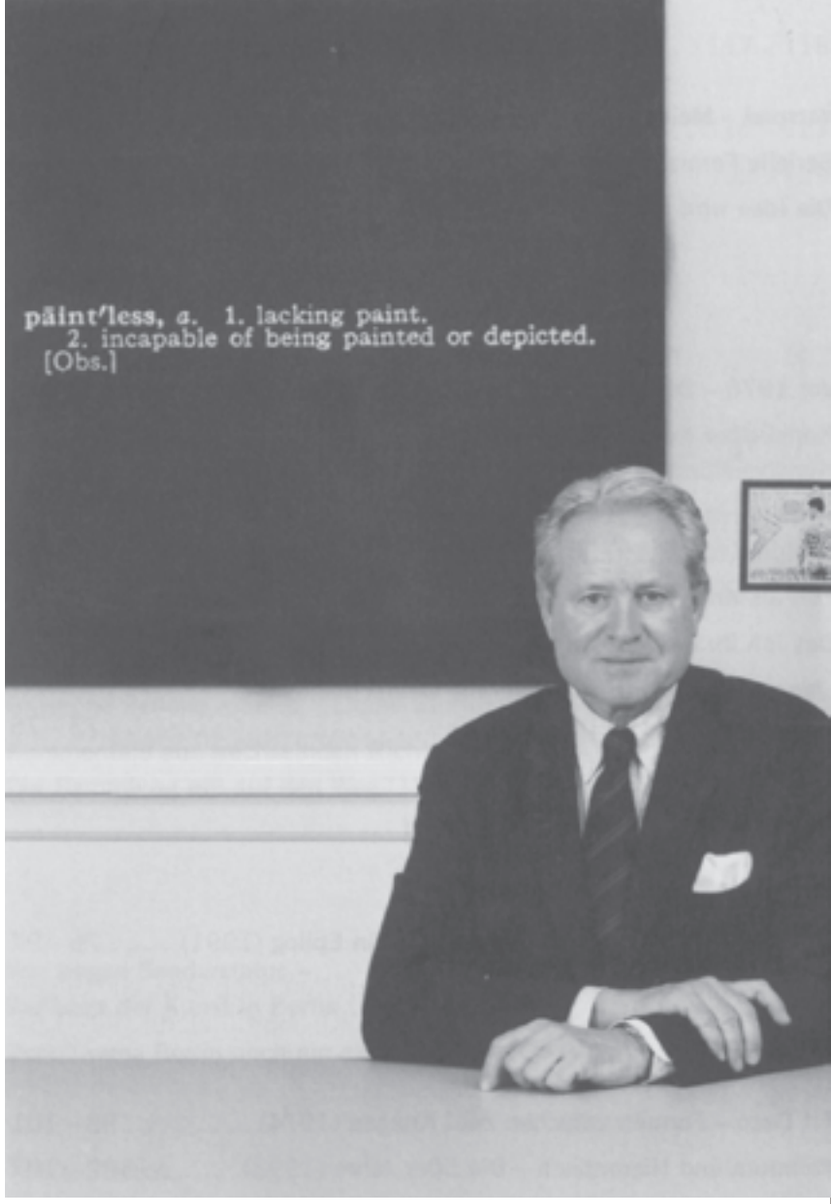
In art and in New York during the 1960s.
Exactly. The novelty of Pop Art had just passed its peak, which at the time did not hold my interest. However, current exhibitions, such as "Primary Structures" at the Jewish Museum, on the other hand, of course, immediately hit my Constructivist nerve. At 25 years old I bought my first Sol LeWitt, the model of his "First Modular Structure." Given that I only owned $200 the price of $100 seemed rather adventurous.

New York mid-1960s impressed you.
More than that, I would say it was poignant.

Nevertheless, you went back to Germany in 1967.
Yes. In addition to a more personal reason, I wanted to avoid to be drafted for Vietnam, especially since I had in Germany an official status as a "Conscientious Objector."

Back in Frankfurt you quickly organized two exhibitions, which are now considered "historic."
The first exhibition was organized together with my artist friend, Peter Roehr—"Serial Formations" at Frankfurt University. Artists such as Andre, Flavin, Judd, and Agnes Martin were shown in Germany for the first time. And in 1967, a show, that was perhaps comparable to Harald Szeemann's famous exhibition "When Attitudes Become Form" which took place two years later in Bern, being of course much more comprehensive and significant. The title of our exhibition was "All this Luv will once belong to you."

One of the participating artists was Konrad Lueg, who later became the Düsseldorf gallery owner Konrad Fischer.
Correct. Konrad started his gallery in 1968 and wanted me to be a partner. But, at the time, the traditional idea of an art gallery seemed, to me— given the socio-political unrest of 1968— simply too old-fashioned. There was the whole controversy, especially in the university cities that



Paul Maenz in front of Joesph Kosuth's *Paintless*
Photograph by Heinrich Hermes, Berlin.
Artwork: © Joseph Kosuth / Artists Rights Society (ARS), New York.

was aimed against the so-called establishment. But, in 1970, I felt ready and started in Cologne together with my friend, Gerd de Vries. The first exhibition of our young gallery was Hans Haacke. A few years earlier, Cologne had invented the art fair, and it soon became a European hub for Contemporary art. So it was the right place to be.

Your program and Konrad Fischer's were quite similar. The market for early Conceptual Art was small, did that not create problems?
For sure, especially since we shared the same generation of artists. Later, in 1980, of course not: Kiefer, Clemente, Haring, Sturtevant—this for Konrad went way too far anyway. But in the end we were living peacefully on different planets.

And in 1990, after twenty intense years, you have closed your gallery, at the peak of your success. Why?
It was enough. We also would have had to expand the volume of the gallery, and that meant expanding to London or New York. More crucial though, with the gallery's success had come a shift of focus. The market became the central issue. An aspect which never fascinated me very much. However, at the same time, the Berlin Wall had also fallen and Germany was finally reunited. So it had to be Berlin.

And then came Weimar.
Then came Weimar in 1993. But before this came Getty, „The Getty Foundation of Art and the Humanities." Before my partner, Gerd de Vries, with whom I work still today, and I left Cologne, we sent the gallery's archive to California: thousands of photos, our library, artists

and collectors correspondences, even the accounting. We are delighted that the material is not only safely preserved, but also retrievable and accessible for research purposes internationally.

And Weimar? Why Weimar?
Weimar is unique in German culture, literarily as well as musically, artistically and politically: Goethe, Schiller and other intellectual heroes of the 18th and 19th century, Bach, Liszt, van de Velde, Kandinsky, Klee, etc. worked in Weimar. And Weimar was also the place where, in the early twentieth century, our first democratic constitution, the "Weimar Republic," was launched. Also, in the same year, 1919, the Bauhaus was founded here, the most visionary art school of the 20th century.

Weimar was a condensed region that embodied the entire German spirit.
Yes, but it is also a place of compressed barbarism. Much like Bayreuth, Weimar—which was historically antisemitic—was a favorite city of Adolf Hitler. More terrible than anything in its history, the Buchenwald concentration camp in Weimar was one of the first of the Nazi era. It goes without saying that institutions like the Bauhaus or the democratic constitution had long since vanished.

Nevertheless, you have given your collection to Weimar.
Not yet, but for that very reason! I think it is exactly this Janus-faced city that you have to cope with as a German, given the history of the 20th century.

And the museum?
An exciting idea, especially here, after the Nazi era and the "socialism" dictated by Moscow: the first museum for international contemporary art in Eastern Germany. Just the idea of seeing the art of our time situated within the continuum of the intellectual history of this place—incredible!

But how does one have to imagine such connections given the nature of your collection, reflecting a time span of more than forty years, from Manzoni to Keith Haring?

Carl Andre installing his works at the Dwan Gallery, New York, circa 1967.
Photograph by Virginia Dwan. Courtesy Dwan Gallery Archives.
© 2015 Carl Andre / Licensed by VAGA, New York, NY.

Present lot illustrated (detail).

By connecting the dots between both content and aesthetic. For example, the wonderful work of the Italian Giulio Paolini responds to the traditional references of Weimar Classicism. There is also an historical line which traces Bauhaus emigrants to the American Black Mountain College leading all the way up to the use of primary colors in Flavin's work *To Barnett Newman* etc.. etc..

In a way, is that not displacing the dark side of the history of Weimar?
The dark side of Weimar must indeed be discussed. For example, with the art of Anselm Kiefer, whose work conjures those myths that were abused in order to contribute to the Nazi ideology and what is rightly regarded as the greatest tragedy of the 20th century. Or the opening gift by Sol LeWitt: a room-filling Wall Painting for the museum foyer: formally, a strict reference to Weimar's former modernity. But its strong emotional impact can also be read as an echo of what Buchenwald stands for.

Meanwhile, your collection is back from Weimar.
Yes, after a twelve year long term loan, the collection returned ten years ago after the museum became part of the Weimar Classics Foundation—the end of the dream of active contemporaneity. It was a tragic loss for everyone involved and it took me a while to get over it.

And now some of the most important works from your collection's portfolio are coming up for sale in New York. Is it difficult for you to separate?
Yes and no. Yes, because not only are these very beautiful and important pieces, but because to a certain extent they represent my own biography-aesthetic "headwaters." But, at the same time, for very pragmatic reasons, no. These works were created for spaces, for dimensions, which I don't possess of. Accordingly, they have been packed and stored away for ten years now. I think they should come out in the open again where they can be viewed, studied and admired. Their language is international. And finally: possession without use cannot be the intention.

"ART IS TO CHANGE..."

PROPERTY
FROM THE COLLECTION OF
PAUL MAENZ, BERLIN

56 B

CARL ANDRE (B. 1935)

Eighty-First Copper Cardinal

eighty-one elements—copper
each: 19 ¾ x 19 ¾ in. (50.2 x 50.2)
overall: 177 ⅛ x 177 ⅛ in. (450 x 450 cm.)
Executed in 1975. This work is accompanied by a certificate of authenticity signed by the artist.

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

PROVENANCE:
Galerie Konrad Fischer, Düsseldorf, acquired directly from the artist
Acquired from the above by the present owner, 1994

EXHIBITED:
Rome, Galleria Gian Enzo Sperone, *Carl Andre*, September-October 1975.
Schlossmuseum Weimar, *Der Fürst schmollt. Moderne trifft Klassik. Werke aus der Sammlung Paul Maenz,* June-July 1994.
Neues Museum Weimar, *Neues Museum Weimar: die Sammlung Paul Maenz,* January-December 1999, pp. 48-49 and 318, no. 10 (illustrated).
Berlin, Daimler Chrysler Contemporary, *Private/ Corporate: Werke aus der Sammlung DaimlerChrysler und aus der Sammlung Paul Maenz: ein Dialog,* May-July 2002, pp. 6 and 25 (installation view illustrated in color).

LITERATURE:
Carl Andre, exh. cat., The Hague, Haags Gemeentemuseum, 1987, p. 90, no. 26.
Carl Andre, Sculptor 1996, exh. cat., Kunstmuseum Wolfsburg, 1996, p. 188.

Installation view, *Chinati Thirteener,* Chinati Foundation, Marfa, 2010. Photograph by © Hulton / Deutsch Collection / CORBIS; Courtesy Konrad Fischer Galerie. Artwork: © 2015 Carl Andre / Licensed by VAGA, New York, NY.

Present lot illustrated (detail).

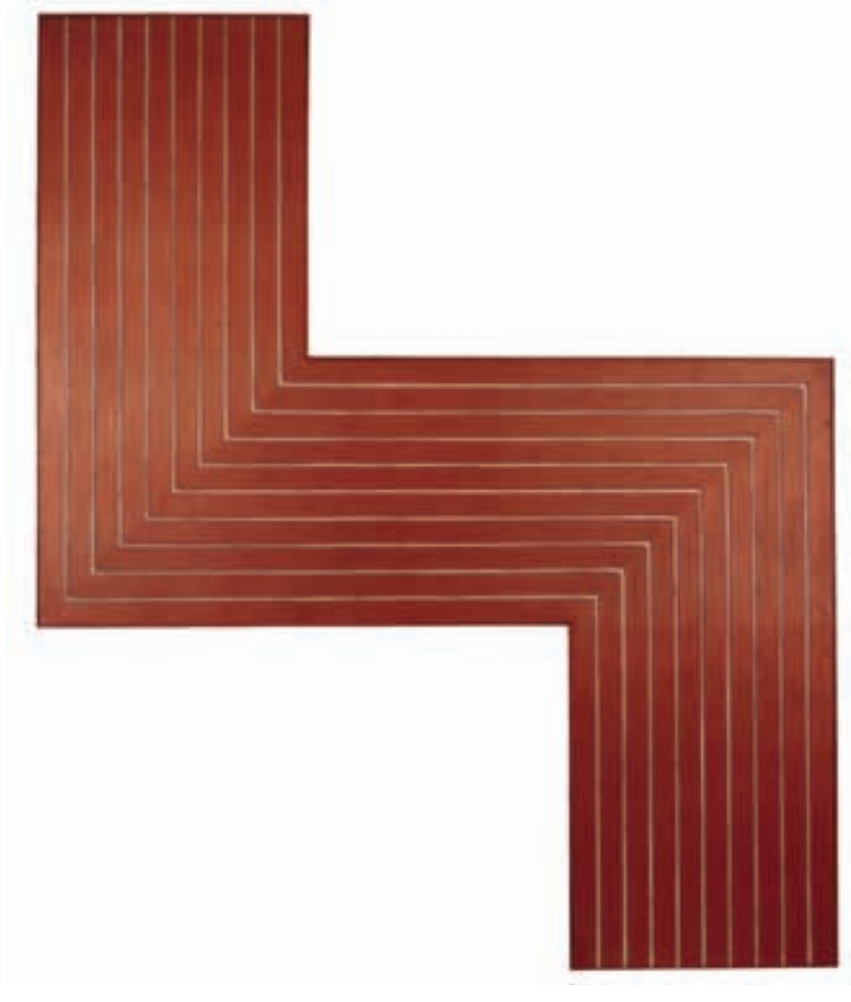
Carl Andre was well on his way to becoming a sculptor of note when, in 1960, life intruded. Andre, then 25-years-old, needed to get a job in order to pay the rent, buy food, and cover other living expenses. At that point, he had already carved *Ladder*, constructed some wood *Pyramids*, and in a graphline notebook, drawn the plans for more than 15 *Element Series* sculptures, which he would have made from 36" x 12"x 12" wood beams had he had the funds. But once he became a freight brakeman for the Pennsylvania Railroad—"I didn't want a white collar job," he told me recently—he lost his focus as an artist. Though he had been executing what could be called proto-Minimalist works, he went in an entirely different direction when he could summon up the energy to make art. Instead of continuing to make sculpture that was spare, plain, and austere, he used scavenged materials he found in the railroad yards to make what his friend Michael Chapman, now a distinguished cinematographer, once referred to as "higher forms of flower arranging." The late avant-garde filmmaker Hollis Frampton was kinder when he referred to these small pieces as "brief anecdotes about gravitation, friction, displacement, equilibrium, and like physical principles."

Four years after Andre went to work for the railroad, the art critic and occasional curator Eugene C. Goossen, while organizing a small group show for the Hudson River Museum, recalled having seen the young artist's work. Goossen invited Andre to reconstruct a *Pyramid* for the exhibition. After that, other shows followed. When the heavy wood beams Andre used to construct three sculptures for a solo outing at the Tibor de Nagy Gallery could not be supported by the floor of the town house showroom, the artist refabricated *Coin, Crib, and Compound* from Styrofoam beams.

Not wanting to be a carver, modeler, or welder, Andre worked with materials that could be laid directly on the floor and, if stacked, did not need adhesives.

Donald Judd, *Untitled*, 1969. Solomon R. Guggenheim Museum, New York. © Judd Foundation / Licensed by VAGA, New York, NY. Digital Image: The Solomon R. Guggenheim Foundation / Art Resource NY.

Frank Stella, *Ophir*, 1960-61. Smith College, Northhampton. © 2015 Frank Stella / Artists Rights Society (ARS), New York.



Carl Andre at Whitechapel Gallery, London, March 15th, 1978. Photograph by United News / Popperfoto / Getty Images. Artwork: © 2015 Carl Andre / Licensed by VAGA, New York, NY.

"Even as a child I hated plaster," the Quincy-born artist explained in 1972. "You always had to turn plaster into something else…I've always been drawn to materials that were strong and durable and would be final in themselves." Subsequently, he began working with bricks—and, they could be rented if the sculptures did not sell. By 1967, the artist was using 12" x 12" metal plates to make large square sculptures. (When preparing for exhibitions in the United States, Andre used materials that are measured in inches. When he showed in Europe, he used metal plates fabricated locally, which means their measurements are in centimeters.)

Though his latest works were flush with the floor, the artist never considered them to be flat. Andre told me in 1970, " I think, in a sense, that each piece supports a column of air that extends to the top of the atmosphere. They're zones. I hardly think of them as flat any more than one would consider a country flat just because if you look at it on a map, it appears flat."

As he began working with different metals, including steel, aluminum, and copper, Andre devised a theory of sculpture as place. In 1970, he said, "I use place in a kind of aphorism that seems to work for me about shifting from form in sculpture to structure in sculpture to what I wound up with as place in sculpture." He explained: "To concretize the image, let's say, in the days of form, people were interested in the Statue of Liberty because of the modeling of Bartholdi and the modeling of the copper sheet that was the form of the Statue of Liberty. Then people came to be interested in structure and they were not interested in Bartholdi's form anymore. They became interested in Eiffel's cast iron interior structure: the girders and the cantilevers and the supports; in a sense, taking the copper sheets off the Statue of Liberty and looking at the raw iron or steel that constituted the structure on which the copper plates were hung. Now sculptors aren't even interested in Eiffel's structure anymore. They're interested in Bedloe's Island and what to do with that. So I think of Bedloe's Island as a place."

That's the kind of thinking that went into the ways Andre generated new series of works. Just consider the *Cardinals*, which mostly were exhibited for the first time in Europe. Existing in aluminum (1972), copper (1972-73), and steel (1974), the metal plates form lines, rectangles, and squares based on prime number theorem. "The true division among natural numbers," Andre told me in 1977, "is not between odd and even because most of both classes are composite; but rather between composite and prime." Prime numbers such as 2, 3, 5, 7, and 11 form lines, with one plate set against a wall, the rest following end-to-end; composite numbers such as 6, 8, 10, 12, and 15 form rectangles, with two plates set flush against the wall and the rest following down the two lanes, end-to-end. Square numbers having equal factors such as 4 (2 x 2), 9 (3 x 3), 16 (4 x 4), and 25 (5 x 5) form squares, with the number of plates against the wall equal to the number of plates extending from the wall.

Back in the day, and even now, it's unusual to come across copper that hasn't been fabricated into something useful. We are mostly familiar with this material as coins, pots and pans, kettles, wire, and certain tools such as soldering coppers. By not transforming it, Andre has modified our perception of this material.

As for devising the parameters of a series of metal plate floor sculptures from a mathematical theorem, this appears to belong to an long line of American art history. Lloyd Goodrich, a former director of the Whitney Museum of American Art, once noted how the titanic Thomas Eakins "loved mathematics and used to relax his mind after painting by reading logarithms and working out problems in calculus. When he came to teach, he would advise pupils to study higher mathematics, which he said were 'so much like painting.' "'In mathematics,'" the artist pointed out, "'the complicated things are reduced to simple things. So, it is painting.'"

And, it appears, in sculpture, too.

"ART IS TO CHANGE..."

PROPERTY
FROM THE COLLECTION OF
PAUL MAENZ, BERLIN

57 B

SOL LEWITT (1928-2007)

Modular Floor Structure

baked enamel on steel
22 ⅞ x 129 ⅜ x 129 ⅛ in. (58.2 x 328.3 x 328 cm.)
Executed in 1966/1968. This work is accompanied by a certificate of authenticity signed by the artist.

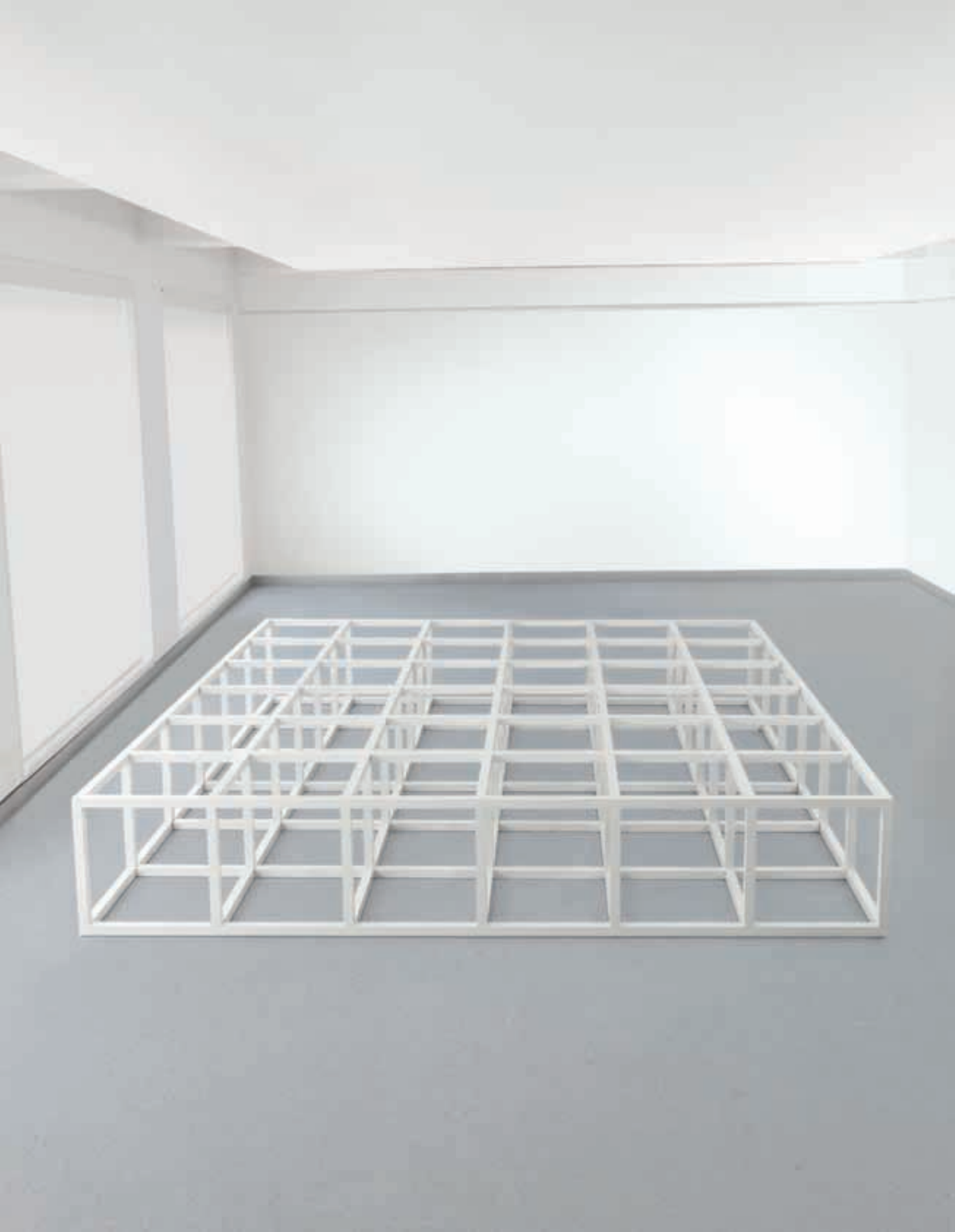
$600,000-800,000

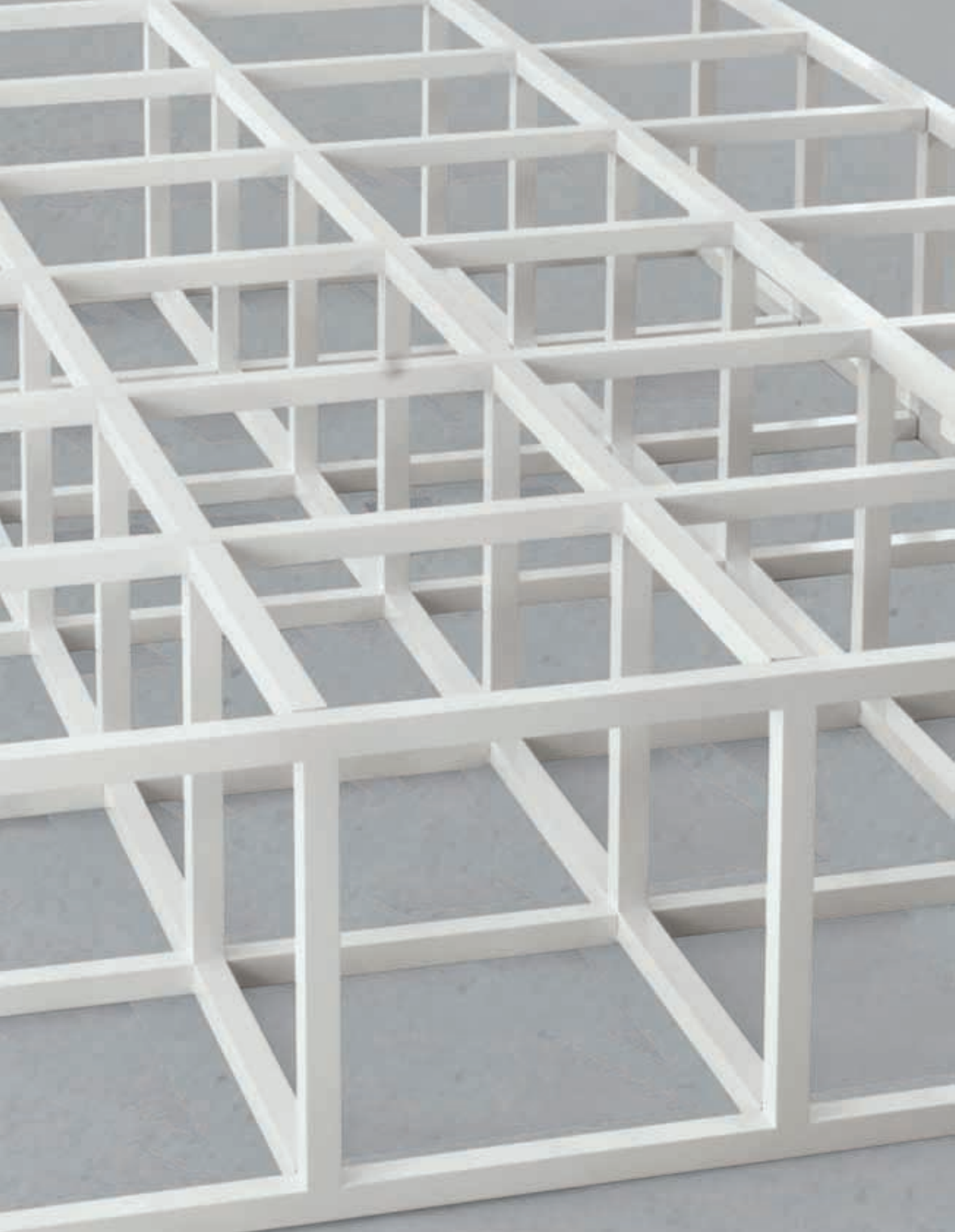
PROVENANCE:
Dwan Gallery, New York
Acquired from the above by the present owner

EXHIBITED:
New York, Dwan Gallery, *Sol LeWitt*, April 1966 (previous version exhibited).
New York, The Museum of Modern Art, *The Art of the Real 1948-1968,* July-September 1968, pp. 42-43 and 57 (illustrated).
Den Haag, Gemeentemuseum, *Sol LeWitt,* July-August 1970, p. 38 (illustrated).
New York, Museum of Modern Art, *Sol Lewitt,* February-April 1978, p. 62, no. 63 (illustrated).
Neues Museum Weimar, *Neues Museum Weimar: die Sammlung Paul Maenz,* January-December 1999, p. 59, no. 16 (illustrated).
Berlin, Daimler Chrysler Contemporary, *Private/ Corporate: Werke aus der Sammlung DaimlerChrysler und aus der Sammlung Paul Maenz: ein Dialog,* May-July 2002, pp. 7 and 42 (illustrated in color).

LITERATURE:
L. Lippard, "Rejective Art," *Art International*, v. 10, no. 8, 20 October 1966, pp. 33 and 35 (previous version illustrated).
R. Berger, "Lausanne: 3. Salon de Galeries-Pilotes," *Art International* , v. 14, no. 6, Summer 1970, p. 67 (illustrated).
S. LeWitt, "Sentences on Conceptual Art," *Flash Art*, June-July 1971, p. 3 (illustrated).
K. Thomas and G. de Vries, *DuMont's Künstlerlexikon: von 1945 bis zur Gegenwart,* Cologne, 1977, p. 220 (illustrated).
Art Minimal, exh. cat., Paris, Centre Georges Pompidou, 1992, p. 58 (illustrated).
A. Hindry, *Sol LeWitt*, Paris, 1995, p. 21.
P. Ardenne, *Art: l'âge contemporain: une histoire des arts plastiques à la fin du XXe siècle,* Paris, 1997, p. 235 (illustrated in color).
D. Batchelor, *Minimalism*, London, 1997, p. 11.

Sol Lewitt, New York, August 1969.
Photograph by Jack Robinson / Hulton Archive/Getty Images.
Artwork : © 2015 The LeWitt Estate / Artists Rights Society (ARS), New York.





During the nineteen sixties, as he inched his way towards the realization of his first three-dimensional *Modular Structures*, Sol LeWitt, formerly a painter, continued to make work that belonged on walls. Between 1962-66, LeWitt executed more than two dozen such works. Some shared qualities with paintings; others had more in common with sculptures. There were a number that occupied some sort of middle ground. Or as LeWitt put it in 1978, "These pieces are referred to as structures because they are neither paintings nor sculptures, but both." He completed these works, which were made from wood, with oil paint. When he covered a group of them with white, he noticed that they seemed less like independent sculptures than they might have been. According to LeWitt, "The white wall structures were visually more a part of a white wall."

This was all befitting an artist who started his career as a painter with a Bachelor of Fine Arts degree earned from Syracuse University in 1949; proceeded to study at the School of Visual Arts (which, during the nineteen fifties was known as Cartoonists and Illustrators School); and after that, was employed by architect I.M. Pei from 1955-56 as a graphic artist at the Roosevelt Field Shopping Center, then under construction in Garden City, a thirty minute car ride from Manhattan. Shortly after he graduated college and just before he served in the Korean War, LeWitt travelled in Italy where he was much taken by the frescoes on the walls of churches. There is a suite of drawings he made in 1958 based on narratives by Piero della Francesca that are among his most interesting early works on paper.

For his first solo show, held at the Daniels Gallery in 1965, which was run by the artist Dan Graham, LeWitt showed several floor pieces that were, in his words, "fairly large and simple slabs." When nicknames like 'Telephone Booth" and "Cellar Door" were applied to these works, he did not take offense (as Donald Judd did when his early wood pieces were referred to too casually). To achieve what he called a "hard and industrial" look for the surfaces, LeWitt used lacquer. He ended up disappointed. "Disturbed by the inconsistency of the grain of the wood in the Daniels Gallery pieces, and by the emphasis on surface (not only in appearance, but in the long hours of work needed to achieve the correct luster)," LeWitt recalled, "I decided to remove the skin altogether and reveal the structure."

The next crop of works, executed from wood slats painted white—and later refabricated in metal (aluminum, steel) with baked white enamel—are among the first classics of Minimalism. Because thin linear elements define open spaces, LeWitt introduced delicacy along with breadth. Sounding a bit like a mathematician, the artist, who was born in Hartford in 1928, explained, "The grid and the cube had the same ratio of line (matter) to interval (space)."

The Art of the Real USA 1948-1968. Museum of Modern Art, New York Cover designed by Donald E. Munson.

Installation, Dwan Gallery, New York, 1966. Foreground: Sol LeWitt, *Double Modular Cube*, 1966. Photograph by John D. Schiff. Courtesy of Leo Baeck Institute, New York. Artwork: © 2015 The LeWitt Estate / Artists Rights Society (ARS), New York.

Whether the modules are stacked high or distributed horizontally, the works remain person-sized. They have a humanistic subtext. Take *Double Modular Cube* (1966), which, like *Modular Floor Structure*, was exhibited in LeWitt's solo show at the Dwan Gallery in 1966. A person standing in the middle of any of its four sides can stretch his or her arms out so that they replicate Leonardo da Vinci's famous image of a man inscribed in a circle in a square. As for *Modular Floor Structure*, which is about knee height, viewers look down and across at the expansive amount of floor space it occupies, which was an unusual occurrence in 1966.

The sculptures that followed in the wake of LeWitt's 1966 one-person show at Dwan tended to be what the artist termed "serial projects." Individual works are less independent of one another because the artist presented countless variations and permutations of a given form. In 1969, for example, the LeWitt executed 47 *Three-Part Variations on Three Different Kinds of Cubes*, with various combinations sharing the same base. In 1971-74, he developed a slew of *Cube Structures Based on Five Modules*; and, in 1976-77, many *Cube Structures Based on Nine Modules*. In some instances, exhibitions of LeWitt's three-dimensional works began to resemble real life reenactments of The Sorcerer's Apprentice.

Over time, LeWitt made sculpture out of various materials. Each new group assumed different configurations based on the substances from which they were formed. The series constructed from cinder blocks, for example, resumed the artist's penchant for making pieces that have the appearance of being wall-like. Then, there are the so-called Splotches, which are more lighthearted works made from acrylic on fiberglass. Tall and colorful, they are surprisingly playful in light of the artist's early work.

Unlike his colleagues and contemporaries who are also associated with Minimalism, LeWitt never lost his interest in making art that related to painting. In 1968, he began making wall drawings. Or, more to the point, he began making instructions that others could follow to execute his wall drawings. Over time, these became more and more complex. Their dimensions varied, depending on the size of the wall that was available. Theoretically, some could be as small as a breadbox. There were opportunities where wall drawings rose several stories high. Looking back at LeWitt's career, there is only one year—1967—when he never made a work for a wall. As an artist, he was astonishingly fecund.

Present lot illustrated (detail).

"ART IS TO CHANGE..."

PROPERTY
FROM THE COLLECTION OF
PAUL MAENZ, BERLIN

58 B

DAN FLAVIN (1933-1996)

untitled (to Barnett Newman) four

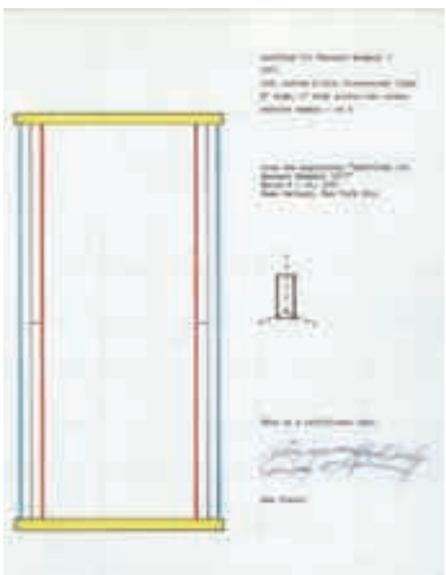
yellow, blue and red fluorescent light
95 ⅞ x 47 ⅞ x 7 ⅞ in. (243.5 x 121.6 x 20 cm.)
Executed in 1971. This work is number one from an edition of five, of which only three were fabricated during the artist's lifetime, and is accompanied by a certificate of authenticity signed by the artist.

$400,000-600,000

PROVENANCE:
Leo Castelli Gallery, New York
Paula Cooper Gallery, New York
Acquired from the above by the present owner

EXHIBITED:
New York, Dwan Gallery, *untitleds (to Barnett Newman) 1971 from Dan Flavin,* March 1971.
Kunsthaus Zurich and Geneva, Musée Rath, *Contemporary Art from the FMC Collection: Acquisitions 1977-1986,* May 1984-November 1986, p. 27 and cover (another example exhibited and illustrated in color).
St. Gallen, Kunstmuseum and Kassel, Museum Fridericianum, *Rot, Gelb, Blau: die Primärfarben in der Kunst des 20. Jahrhunderts,* March-September 1988, pp. 147 and 180 (another example exhibited and illustrated in color).
New York, Paula Cooper Gallery, *Twenty-five Years, Part I,* October-November 1993 (another example exhibited).
Lugano, Museo Cantonale d'Arte, *Contemporary Art from the Collection of the Federation of Migros Cooperatives,* April-June 1994, pp. 43 and 109, no. 24 (another example exhibited and illustrated in color).
Schlossmuseum Weimar, *Der Fürst schmollt. Moderne trifft Klassik. Werke aus der Sammlung Paul Maenz,* June-July 1994.
Neues Museum Weimar, *Neues Museum Weimar: die Sammlung Paul Maenz,* January-December 1999, pp. 54-55 and 318, no. 13 (illustrated in color).
New York, David Zwirner Gallery, *Dan Flavin: Corners, Barriers and Corridors,* September-October 2015 (another example exhibited).

LITERATURE:
W. Domingo, "New York Galleries: Dan Flavin at Dwan," *Arts Magazine,* v. 45, no. 6, April 1971, p. 82 (illustrated).
C. Ratcliff, "Reviews and Previews," *Art News,* v. 70, no. 2, April 1971, p. 12.
Drawings and Diagrams from Dan Flavin 1963-1972, exh. cat., St. Louis Art Museum, St. Louis, 1973, p. 76.
M. Govan and T. Bell, eds., *Dan Flavin: The Complete Lights, 1961-1996,* New York, 2004, p. 297, no. 269 (diagram illustrated in color).
Piet Mondrian, Barnett Newman, Dan Flavin, exh. cat., Kunstmuseum Basel Ostfildern, 2013, p. 141, no. 38 (another example illustrated in color).



Dan Flavin, Certificate of Authenticity for untitled (to Barnett Newman) 4, 1971. © 2015 Stephen Flavin / Artists Rights Society (ARS), New York

Barnett Newman, *Who's Afraid of Red, Yellow, and Blue IV.*, 1969-1970. Nationalgalerie, Staatliche Museen, Berlin. © 2015 Barnett Newman Foundation / Artists Rights Society (ARS), New York. Digital Image: bpk, Berlin / Art Resource, NY.

Dan Flavin, like several other pioneering Minimalists, initially was a painter. As he shed his identity as an expressionist artist who applied pigments to canvas, Flavin went through yet another phase he shared in common with his Minimalist colleagues. For a brief period, he worked with discarded waste materials creating assemblages, a type of multi-media artwork that curator William C. Seitz featured in an epyonomous landmark exhibition at the Museum of Modern Art in 1961.

Flavin, however, did not totally renounce painting when he created *Apollinaire Wounded (to Ward Jackson*), *Gus Schultze's Screwdriver (to Dick Bellamy*). and other related works. The young artist, to be sure, attached a crushed tin can he found in the street to one Masonite panel and a mangled screwdriver to another. But he slathered the surfaces of these boards, with thick, creamy, monochromatic oil pigments and also, scrawled the titles of the works (but not their dedications).

Then, beginning in 1961 and lasting for three years, Flavin constructed a series of icons. Some of these Masonite wall boxes, which he constructed from scratch, were practically a foot thick. He painted each one of them in one color, and affixed to their tops, sides, and beveled corners, fluorescent tubes and other types of electric light bulbs that the artist's wife Sonja Severdija wired so that they cast light. Flavin identified the different icons with Roman numerals, titled them with a small case i, and added the sorts of dedications in parentheses that he already had begun to use. Discussing these works with me in 1972, Flavin recalled, "I can't understand why it took me so long to get rid of them. One reason may be that I am a compulsive carpenter and finisher. It took me three years to make eight of them. That's ridiculous since they should have been gotten rid of. It slowed me down. They weren't worth the time."

As it was, the proverbial light went off in Flavin's head some time during May 1963. That's when the 30-year-old artist took a single fluorescent tube held in its white containing pan and attached the unit to a wall on a diagonal. He never looked back; his career was launched.

Color remained an integral part of Flavin's practice. Though his choices were limited by what was available in fluorescent fixtures, he produced a multitude of variations in terms of the ways he combined daylight white, cool white, red, blue, yellow, pink, and green tubes of varying lengths. Early on, he recognized that the diffuse light with which he was working was held in check by their white containing pans. In 1965, Flavin wrote, "The radiant tube and the shadow cast by its pan seemed ironic enough to hold on alone. There was no need to compose this lamp in place; it implanted itself directly, dynamically, dramatically in my workroom wall—a buoyant and relentless gaseous image which, through brilliance, betrayed its physical presence into approximate invisibility."

For the first decade or so, Flavin continually discovered how the different colors would interact with one another. When I asked him about this in 1972, the artist explained, "In time you learn how to manage it, if you want to do something with color and color relativity. You learn that green is very demonstrative and red isn't. I understand it's because it is a negative production. A process of elimination produces red. Then you learn about the relativities of it—that red is a rather precious thing in fluorescent light, as it once was in the historical traditions of Western painting. You have to manage red very carefully."

Flavin's dedications, which he once described as being a sentimental gesture, point to some of the influences that inspired him. A handful refer to sculptors: Vladimir Tatlin, Constantine Brancusi, David Smith, Sandy Calder, and Ken Price. A number identify friends whose work he admired: Sol LeWitt, Donald Judd, Frank Stella, Roy Lichtenstein, Bob Rohm, Michael Venezia, Dewain Valentine, and Robert Ryman. The largest group of artists to whom he dedicated his work were painters—and they are a mixed bag: Barnett Newman, Jasper Johns, Charlotte [Parks] and Jim Brooks, Henri Matisse, Piet Mondrian, Cy Twombly, Josef Albers, John Heartfield, Otto Freundlich, Burgoyne Diller, and Ad Reinhardt.

Over the years, on four different occasions, Flavin referenced work to Barnett Newman. All occurred after the death of the Abstract Expressionist on July 4, 1970. The first, a corner piece of variable height, was composed with red, yellow, and blue light fixtures and was designated, *untitled (to Barnett Newman) four* to commemorate his simple problem, red, yellow, and blue. Flavin was alluding to a painting, *Who's Afraid of Red, Yellow and Blue*, that he saw in the abstractionist's studio shortly after the painter's death. In his exposition, a term the Minimalist liked to use when referring to his art, all three colors cast light on the adjacent walls.

Newman had been a father figure to a younger generation. Though he had been painting for decades, he only had held his first important solo show

Dan Flavin installing his exhibition "Flourescent Light, etc. from Dan Flavin" at the National Gallery of Canada, Ottawa, 1969. Photograph by Stephen Flavin. Artwork: © 2015 Stephen Flavin / Artists Rights Society (ARS), New York.

in 1959 at French and Company. But it was not just his paintings that the emergent artists admired. Newman always was there when they needed help or advice. When, for example, Larry Poons' father was dismayed that his son wanted to become painter, Newman spoke to the businessman and assuaged his concerns.

These days, Newman is associated with abstractions with vertical stripes or what he termed, zips. But as late as 1969, when, as a graduate student, I visited his apartment on West End Avenue, he very intently showed me two paintings he had executed with horizontal stripes in 1949. That's why I'm not surprised that the four versions of *untitled (to Barnett Newman)* are anchored by a horizontal yellow fluorescent light facing out across the top and bottom of the corner pieces.

Each of the four square corner pieces, however, involves a different permutation of the red and blue lights that face the walls. (The reds, incidentally, are half the size of the blues; there are two reds for every blue.) When you look into the

four works, you see something different in each one. To each side of the first, there are red tubes; to the second, blue ones; the third, has blue on the left side and red on the right; and the fourth, red on the left side and blue on the right. But oddly, the corner walls of each of *untitled (to Barnett Newman) four* are blue. The drawings for these works reveal the answer. When you are standing by these corner pieces, you cannot see that there are actually two sets of vertical light fixtures on each side and that blue tubes appear at both ends of each work.

This should have been obvious because there are two containing pans facing out on each side of *untitled (to Barnett Newman) four*. Instead of being white, the unusual color of the containing pans Flavin used, they are silver. They resemble columns. Or, perhaps, like the frame on a painting.

These casings are much more important than most people realize. Flavin would talk about this, but few commentators seem to have taken notice. "I can't explain," the artist once noted, "why the colored light allows itself to be crossed and to pass through others. Part of it involves the trapping against reflecting surfaces—the case cover for the fixture and the opposite sidewall. The case cover is important because the light source is mainly unfocused."

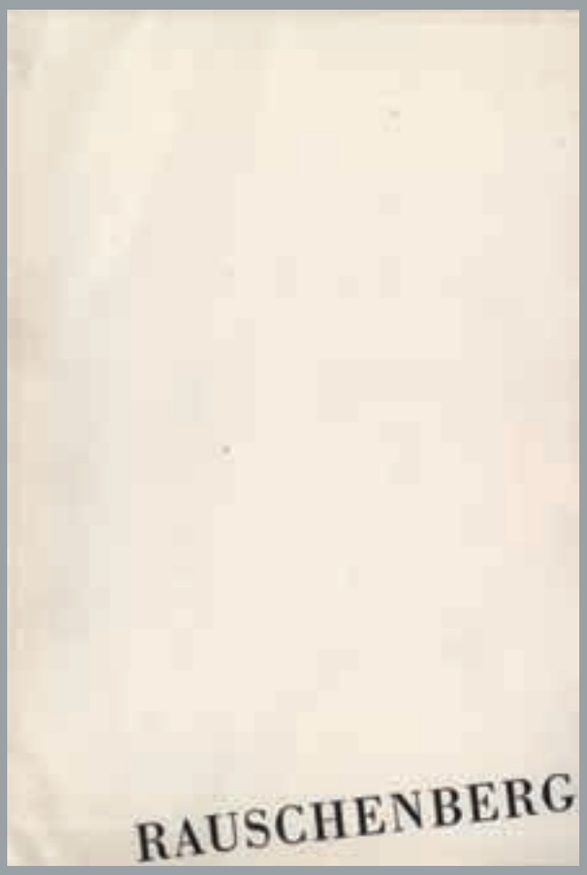
There was much that Flavin had to say about his art that has fallen by the wayside. That's why he probably should have the last word regarding how he felt

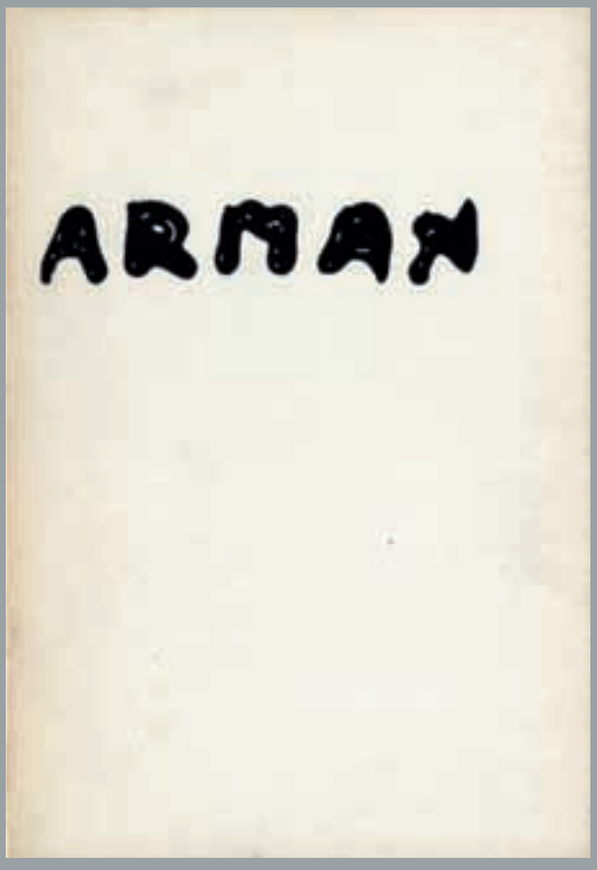
about traditional sculpture vis a vis his own efforts. It reveals much about what he thought he was accomplishing when he created art with his amazing colored light fixtures. Flavin said, "I don't like the term sculpture applied to what I do....I'm just not so heavily interested in form as such, in complication and composition. I think that tends to get you away from what our notion of sculpture is—as mass and modeling, fitting together, attaching, surrounding volumes of air."

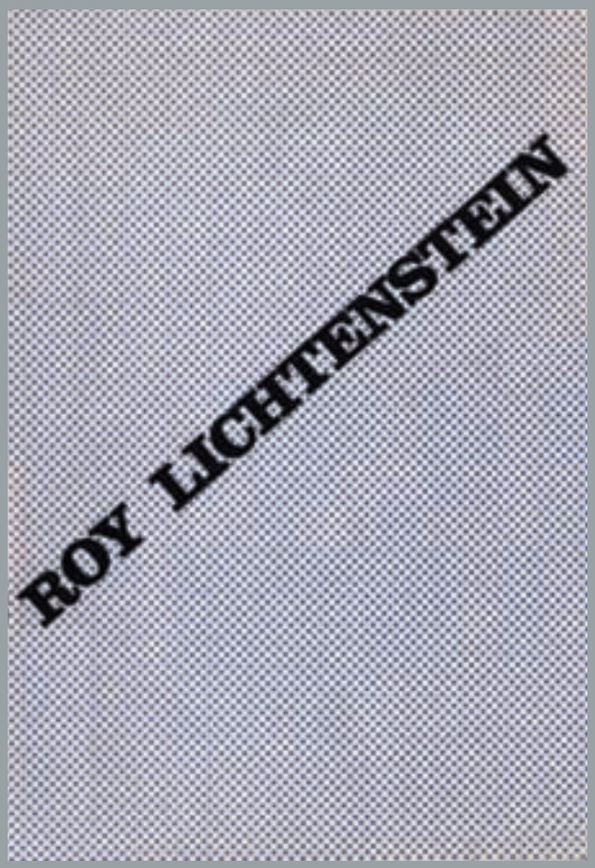
Works from the Collection of **Ileana Sonnabend**
and the Estate of **Nina Castelli Sundell**

EXHIBITION CATALOGUES

GALERIE ILEANA SONNABEND, PARIS 1963–1968







(clockwise from top left) Catalogue for Rauschenberg's Exhibition at the Ileana Sonnabend Gallery, Paris, 1963; Catalogue for Lichtenstein's Exhibition at the Ileana Sonnabend Gallery, Paris, 1965; Catalogue for Wesselmann's Exhibition at the Ileana Sonnabend Gallery, Paris, 1966; Catalogue for Rosenquist's Exhibition at the Ileana Sonnabend Gallery, Paris, 1968; Catalogue for Bell's Exhibition at the Ileana Sonnabend Gallery, Paris, 1967; Catalogue for Rosenquist's Exhibition at the Ileana Sonnabend Gallery, Paris, 1964; Catalogue for Lichtenstein's Exhibition at the Ileana Sonnabend Gallery, Paris, 1963.

59 B

ROY LICHTENSTEIN (1923-1997)

Standing Explosion #2 (Yellow)

signed and dated 'rf Lichtenstein '66' (on the reverse of the yellow element)
porcelain enamel on steel
36 ¾ x 26 ¼ x 25 in. (93.3 x 66.6 x 63.5 cm.)
Executed in 1966. This work is a unique variant from a series of six.

$500,000-700,000

PROVENANCE:
The Estate of Ileana Sonnabend, New York
By descent to the present owner

EXHIBITED:
Princeton University Art Museum; Austin, University of Texas, Archer M. Huntington Art Gallery and Minneapolis, Walker Art Center, *Selections from the Ileana and Michael Sonnabend Collection: Works from the 1950s and 1960s,* February 1985-March 1986, p. 64, no. 33 (illustrated).
Venice, Fondazione Emilio e Annabianca Vedova, *Roy Lichtenstein Sculptor,* May-November 2013, pp. 74 and 279, no. 31 (illustrated in color).

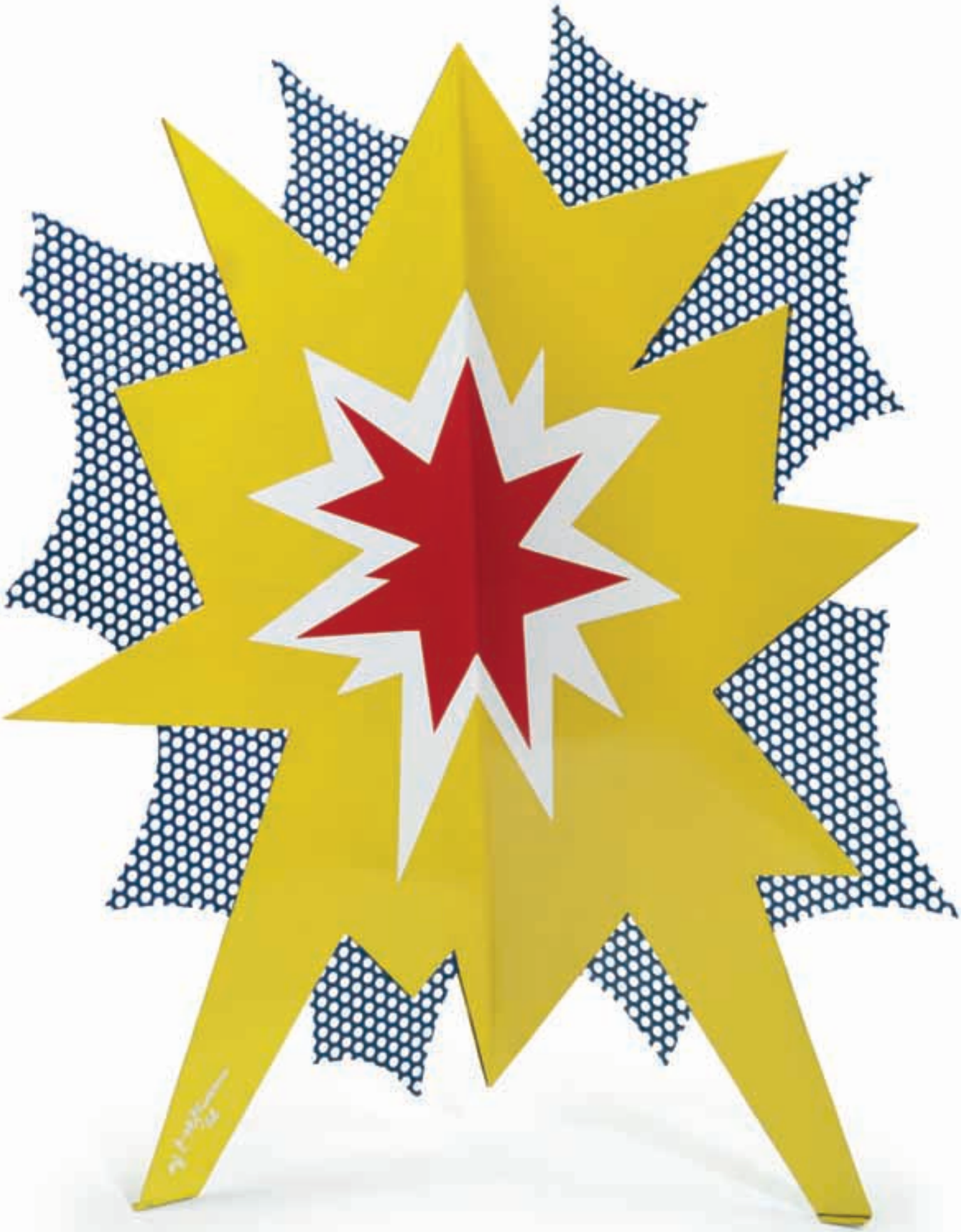
LITERATURE:
A. Boatto, et. al., *Lichtenstein, International Edition,* Rome, 1966, p. 107 (illustrated).

This work will appear in the forthcoming *Catalogue Raisonné* being prepared by the Roy Lichtenstein Foundation.

"We begin to see the replacement of the object with the powerful and explosive energy of the image"

—GERMANO CELANT

Alternate view.



Andy Warhol, *Atomic Bomb: Red Explosion*, 1965. © 2015 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York. Digital Image: Bridgeman Images.

In *Standing Explosion #2 (Yellow)*, Roy Lichtenstein "blows up" one of his most recognizable Pop motifs, intensifying his flattened explosion iconography in size and color before hurling it into three-dimensional space. The freestanding sculpture is based on an isolated fragment of pulp imagery, a pictographic blast sourced from a popular DC War Comic about the Second World War. The high-impact work constitutes a distillation of the appropriated image into what Lichtenstein referred to as a "crystallized symbol," a succinct representation of not only an explosion but the pop cultural portrayal of an explosion. In a flash-frozen flurry of enamel and steel, *Standing Explosion #2 (Yellow)* captures a cultural moment particular to the 1960s, during which the Vietnam War was at the forefront of America's popular consciousness and the proliferation of "'virtual' means of communication such as TV and publicity [made] what was concrete and real…increasingly less important" (G. Celant, *Roy Lichtenstein: Sculptor*, Fondazione Emilio e Annabianca Vedova, Venezia, 2013, p. 19). The ease with which stylized icons like the caricatural explosion could be reproduced across popular print media like comics, newspapers, and billboards and summarily consumed by mass culture rendered them culturally dominant, a slick American semiotics for Lichtenstein to use as artistic material. Treating vision metaphorically, the high-octane *Standing Explosion #2 (Yellow)* leverages the vernacular of comic books to both ask cerebral questions about the manner in which vision is culturally coded and probe mainstream representations of the military-industrial complex in America.

The present work cannily plays with inverses as it embeds the representational volumetric devices of two-dimensional mass media in a sculptural form and renders representations of potentially devastating violence in sleek shapes and fun, vibrant colors. The potent piece packs an emphatic Pop punch. Colors have been streamlined to a keyed-up, primary palette. Surfaces have been made industrially slick, gleaming with porcelain enamel. As artist Ian Wallace has explained in his writings on the Pop titan, for Roy Lichtenstein "enamel offered the opportunity to depict ephemeral subject matter in a manner that was 'completely concrete'": a pleasurable paradox (I. Wallace, "Something to Do: Manufacturing Roy Lichtenstein's Sculptures," G. Celant, *Roy Lichtenstein: Sculptor*, Fondazione Emilio e Annabianca Vedova, Venezia, 2013, p.33). In the ironic fashion characteristic of Lichtenstein's oeuvre, the work's denticulate contours freeze the ephemeral moment of the explosion into a sculpture that is resolutely immobile, concrete, and abstract: a "*formal* reconciliation of lowly contents and high forms" (H. Foster, "Pop Pygmalion," *Roy Lichtenstein Sculpture*, exh. cat., Gagosian Gallery, New York, 2005, p. 10).

Roy Lichtenstein, *Whaam!*, 1963. Tate Gallery, London. © Estate of Roy Lichtenstein.

Present lot illustrated (detail).

The ingenious device of *Standing Explosion #2 (Yellow)*'s perforated metallic screen at once evokes the cloud of smoke or blinding light that might accompany an explosion as it implies Ben-Day dots, the halftone dots used to modulate tone in printing which Lichtenstein appropriated, enlarged, and took as his aesthetic signature (interestingly, the Ben-Day dots were barely visible in the originary comic on which the present sculpture is based). The metallic screen joins the variously colored "layers" of the explosion to imply depth. In Lichtenstein's sculptures as with his paintings, the artist "evoke[d] volume pictorially far more than he shape[d] it sculpturally" (H. Foster, "Pop Pygmalion," *Roy Lichtenstein Sculpture*, exh. cat., Gagosian Gallery, New York, 2005, p. 9); very little about the present work is "in the round," as most of its depth is wittily pictorially signified. With a gorgeously precise, graphic style, *Standing Explosion #2 (Yellow)* takes the energy, impact, and aggression of so much commercial art and heightens those elements to the point of a hysterical, bellicose flammability.

The present work is among the artist's early Pop sculptures. Prior to the 1960s, Lichtenstein had produced small-scale wood and terracotta works inspired by African and South American styles; he then began to sculpt in the Pop style for which he became known, creating glazed busts and figurative works invoking imagery from his paintings. The explosion is among Lichtenstein's best-known motifs. The artist first employed the explosion image in acrylic in his notable 1962 works *Blam* and *Live Ammo (Blang!)*. In 1965 and 1966 he explored a three-dimensional rendering of the image with the *Explosion* series, a small collection of sculptural explosions in colorful enameled steel. In the sculptural process, Lichtenstein enlarged the combustion and rendered it in acrylic. In upstate New York, Lichtenstein cut, assembled, and enameled sheets of metal in accordance with the design. In a Pop fashion, this somewhat industrial process blurred lines between high and low. Playfully ricocheting between mass media illustration and museum-ready sculpture, battle monument and comic strip, and sculpture and painting, *Standing Explosion #2 (Yellow)* engages with key themes of Roy Lichtenstein's oeuvre with explosive energy and a knowing wink.

60 B

ARMAN (1928-2005)

Grande Poubelle

signed and dated 'Arman 65' (upper edge)
accumulation of studio refuse in Plexiglas box with lid
49 ¼ x 24 ¾ x 24 ⅜ in. (125 x 63 x 62 cm.)
Executed in 1965.

$100,000-150,000

PROVENANCE:
The Estate of Ileana Sonnabend, New York
By descent to the present owner

EXHIBITED:
Bordeaux, CAPC musée d'art contemporain; Madrid, Museo Nacional Centro de Arte Reina Sofía; Berlin, Hamburger Bahnhof; Rome, Galleria Nazionale d'Arte Moderna; Museo d'Arte Moderna e Contemporanea di Trento e Rovereto and Geneva, Musée Rath, *Collection Sonnabend: 25 Années de Choix et d'Activités d'Ileana et Michael Sonnabend,* October 1987-April 1990. Saratoga Springs, Skidmore College, Frances Young Tang Teaching Museum and Art Gallery; Columbus, Ohio State University, Wexner Center for the Arts and Milwaukee Art Museum, *From Pop to Now: Selections from the Sonnabend Collection,* June 2002-May 2003, pp. 34-35 (illustrated in color).

LITERATURE:
H. Martin, *Arman,* New York, 1973, p. 138, pl. 123 (earlier state illustrated).

This work is recorded in the Arman Studio Archives New York under number: APA# 8017.62.001 and is registered in the Denyse Durand-Ruel archives under no. 1344.

Arman working in his studio, circa 1960s. Photograph by Shunk-Kender © J.Paul Getty Trust. The Getty Research Institute, Los Angeles. (2014.R.20) Gift of the Roy Lichtenstein Foundation in memory of Harry Shunk and Janos Kender. Artwork: © 2015 Artists Rights Society (ARS), New York / ADAGP, Paris.

In swirling strata of debris and detritus, French-born American sculptor and painter Arman saw a world of expressive potential: the image of the metaphorical cathedral. A work from the artist's renowned *Poubelle* series, *Grande Poubelle* breaks down divisions between art and life by taking reality's traces and literally encapsulating them in art. The result is a visual time capsule. Featuring a meta-assemblage—"auto-composed," as Arman liked to say—of American trash in a Plexiglas container, the present work nods to the thriving international artistic dialogue between American Pop artists and their European counterparts in the 1960s. Embedded within the sediment of *Grande Poubelle* is an existential preoccupation with the passage of time as well as a prescient interest in recycling, perhaps a tongue-in-cheek criticism of rampant consumption. Like his Nouveau Réaliste peers, who strove to poetically repurpose urban and industrial reality, Arman was interested in "the dying of things, and to (sic) recycle and rebuild something from that" (Arman in conversation with N.P. James in 1989, *Interviews-Artists: Patterns of Experience*, Recordings 1988-2011, London, p. 24). The discarded relics of society that he accumulated in his *Poubelles* (de) composed themselves into elaborate collaged sculpture, producing a snapshot of an era and a teeming aesthetic space for the repurposing of American mass consumption.

In *Grande Poubelle*, refuse is pushed up against Plexiglas constraints. Lovely textural contrasts render the debris at hand optically rich. Corrugated cardboard and bubble wrap give way to the occasional shock of color: green and blue, red and yellow. The work has strong textual elements, including packaging miscellany, typed and handwritten sentence fragments, and a piece of paper with the handwritten heading 'TO MY MUSE'. The scrawled heading refers to John Ciardi's "An Apology for Not Invoking the Muse," a poem about unpretentious art with which Arman clearly had an affinity. *Grande Poubelle* draws on the organizing logic of Cubism, extends the Duchampian readymade, takes Rauschenberg's mid-century Combines to a gritty conclusion, reorients Warholian appropriation of consumer culture, and functions dialogically between accumulative collage and the décollage associated with Nouveau Réalisme.

Arman's *Poubelle* works emerged from a period of concentrated personal artistic growth around the turn of the decade. Putting Plexiglas over a box of radio tubes, the artist was struck by the visual complexity of the readymade that emerged, and proceeded to make his first *Poubelle* piece in 1959. He went on to create symbolic *Poubelle* portraits of such notable artist colleagues as Yves Klein, Robert Rauschenberg, and Jim Dine. In 1960, Arman famously filled a showroom at Galerie Iris Clert in Paris with refuse—including "a hula hoop and a violet-colored bag with three pieces of Camembert cheese inside"— just one year after Yves Klein had filled the same gallery with nothing in *The Void* (W. Ernst, "Agencies of Cultural Feedback: The Infrastructure of Memory," B. Neville and J. Villeneuve (ed.), *Waste-Site Stories: The Recycling of Memory,* New York, p. 44). In 1962, the same year that the present work was made, the artist exhibited participatory *poubelles* in which gallery-goers added their own garbage to an "incomplete" garbage can. *Grande Poubelle* beautifully captures Nouveau Réalisme's interest in reinvigorating cast-aside material. As Hirshhorn Museum curator Valerie Fletcher noted in his obituary, the groundbreaking artist has a firm place in the art historical canon as the avant-garde thinker who "literally turned trash into art" (V. Fletcher in M. Rourke, "Arman, 76; Sculptor Made Art Out of Everyday Objects," *The Los Angeles Times*, October 31 2005).

61 B

ROBERT RAUSCHENBERG (1925-2008)

Untitled

signed and dated 'Rauschenberg 1957' (on the overlap)
oil, pencil, fabric and paper on canvas with letter in sealed envelope in wood and glass frame
16 x 20 in. (40.6 x 50.8 cm.)
Executed in 1957.

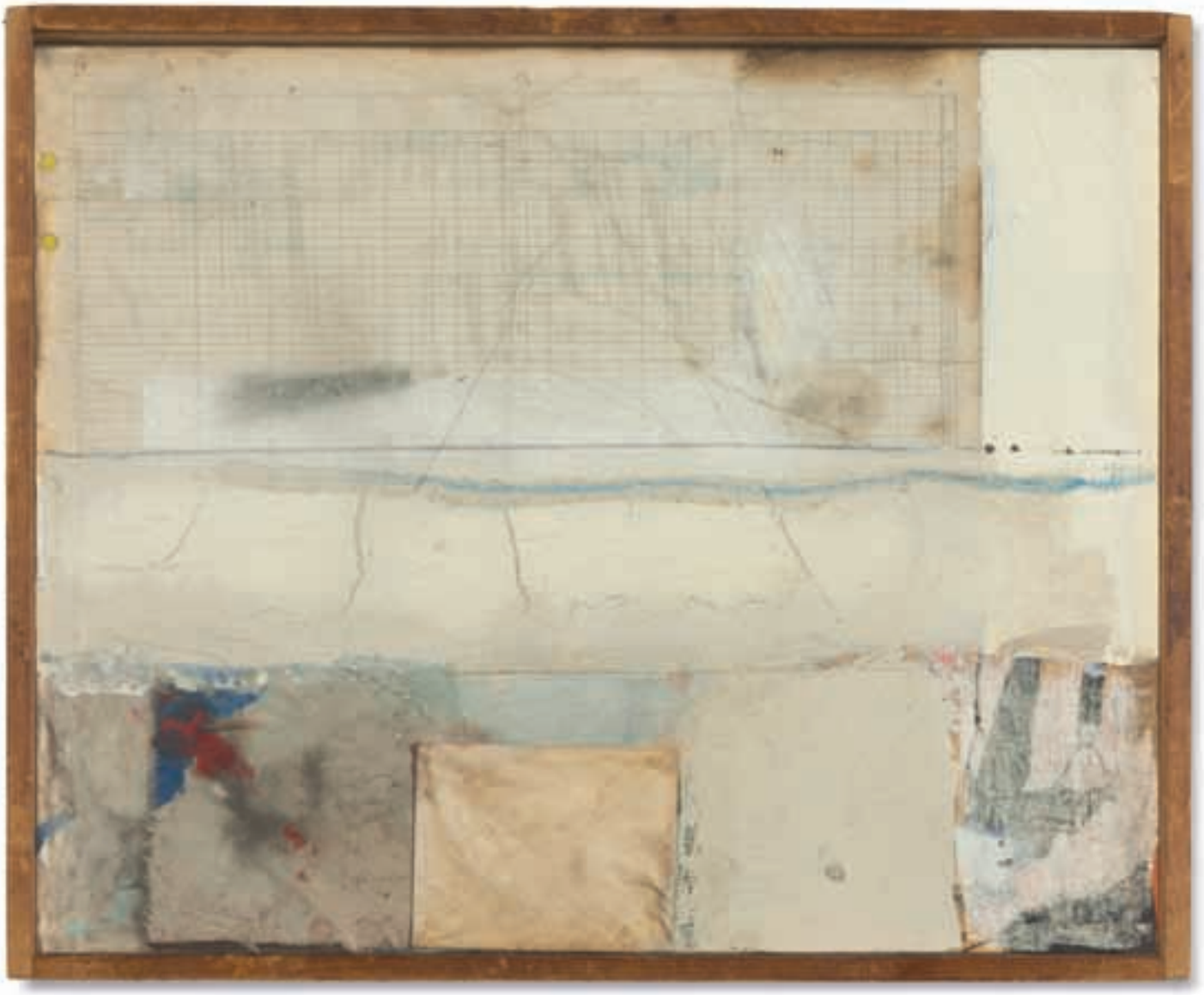
$1,500,000-2,500,000

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

EXHIBITED:
Washington, D.C., Smithsonian American Art Museum; New York, Museum of Modern Art; San Francisco Museum of Modern Art; Buffalo, Albright-Knox Art Gallery and Art Institute of Chicago, *Robert Rauschenberg,* October 1976-January 1978, p. 92, pl. 51 (illustrated).

LITERATURE:
A. Forge, *Rauschenberg,* New York, 1969, p. 34 (illustrated).
L. Wainwright, *Reading Junk: Thematic Imagery in the Art of Robert Rauschenberg from 1952 to 1964,* Urbana, 1993, fig. 151 (illustrated).
B. Joseph, *Random Order: Robert Rauschenberg and the Neo-Avant-Garde,* Cambridge, 2003, pp. 143 and 334 (illustrated).
Robert Rauschenberg Combines, exh. cat., New York, Metropolitan Museum of Art, 2005, pp. 78 and 294, pl. 61 (illustrated in color).

Kurt Schwitters, *Prikken paa I (Dot on the I),* 1939. Centre Georges Pompidou, Paris. © 2015 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. Digital Image: © CNAC/MNAM/Dist. RMN-Grand Palais / Art Resource, NY.



"I don't want a picture to look like something it isn't. I want it to look like what it is. And I think that a picture is more like the real world when it is made out of the real world"

—ROBERT RAUSCHENBERG

A hallmark Combine by Robert Rauschenberg, the 1957 *Untitled* is gorgeously "patchwork and palimpsest" (G. Bader, "Rauschenberg's Skin," *Grey Room* no. 27, Spring 2007, p. 105). In this intimately scaled, canvas-based assemblage, Rauschenberg lushly combines a faded, sealed envelope, a page of ledger paper perforated with binder holes, two threadbare, overlapping swatches of silken fabric material, and a sheet of paper with a printed image on it, enigmatically shrouded in white paint by the artist in the additive parallel to his (in)famous erasure of a de Kooning drawing. Rauschenberg's expressive brushstrokes, rendered in a soft palette, cohere the varied elements at hand to form a consummate whole. The artist's Combines, which he pioneered in the mid-1950s and had largely abandoned by 1962, unite three-dimensional objects, including detritus and ephemera, with resolutely flat canvases appropriating the gestural brushstrokes of Abstract Expressionism. Combines like *Untitled* pushed avant-garde painting in a new direction, transgressing the picture plane as well as widely held notions surrounding the separation between art and life and the divisions between two- and three-dimensional media.

The evocative objects in *Untitled* might prompt a Proustian moment, or an assignation of memory and meaning to the captivating oeuvre at hand as well as its constituent elements. William Rubin, the former Director of the Museum of Modern Art, once described Rauschenberg's work: "The iconography of the Rauschenberg pictures seems to reach back through time and consciousness, memory by memory" (W. Rubin, "Younger American Painters", *Art International*, vol.4, no.1, January, 1960). The small, enticingly sealed envelope, like a time capsule never to be opened, provokes signification with particular force—its visual and conceptual centrality to *Untitled* led Rauschenberg to refer to the work for a time as *Collage with Letter*. However, Rauschenberg's titles were essential elements of his works, and his ultimate decision to name the present lot *Untitled* speaks volumes about the artist's desire to leave this particular work ambiguous and open-ended, with innumerable points of entry for a viewer. In a fashion predictive of postmodernism, Rauschenberg frequently played with the relationship between signifiers and significations, "combin[ing] inviting feats of intricate iconographic interpretation only to call into question through their sheer physical and iconographic heterogeneity the very idea of such readings" (G. Bader, "Rauschenberg's Skin," *Grey Room* no. 27, Spring 2007, p. 105).

Untitled not only exemplifies Rauschenberg's iconic Combines practice, but the artist's inclusion of other methods of art-making in the piece provides a virtual sampler of his varied technique. At the time of *Untitled*'s creation, Abstract Expressionism—heroic and impassioned strokes of paint on flat canvas—enjoyed hegemonic dominance in New York's avant-garde. Rauschenberg, along with colleague and then-partner Jasper Johns, challenged this prevailing style. He produced a modern visual alternative to its language, while retaining a degree of the movement's vocabulary in its painterly surface and gestural mark-making; Rauschenberg's works maintain a playful ambiguity around the extent to which their painterly elements are intended to be expressive or to conceptually appropriate the formal device of the gestural brushstroke. While Rauschenberg broke new ground with works like *Untitled*, he maintained a strong connection with pictorial tradition as he did so. The artist referred to and built upon Dadaist Assemblages of the 1920s as well as Picasso's papier collé works, which frequently incorporated newspaper and bits of wood. Rauschenberg imbued these forms of assemblage with a distinctly American flavor that embraced the

Robert Rauschenberg in his studio, New York, circa 1955. Photograph and artwork by © Robert Rauschenberg Foundation / Licensed by VAGA, New York, NY.

everyday, incorporating images from magazines and elements from quotidian American life. The result pushed collage to new heights and laid essential groundwork for Pop Art.

One of the most recognizable names in twentieth century art, Rauschenberg was in the Navy when an influential art gallery visit entirely rerouted his trajectory. He went on to study at several art schools, most notably Black Mountain College in 1948-49, where he met colleagues and friends John Cage and Merce Cunningham. Rauschenberg had his first solo show in 1951, but it wasn't until 1954, when he incorporated three-dimensional objects into "combine paintings," that he began to draw real recognition and praise. 1957, the year that the present work was executed, was a pivotal year—personally and professionally—for Rauschenberg. True to his interest in mastering art across media, he spent a portion of the year designing the set for experimental choreographer and close friend Merce Cunningham's *Nocturnes* as well as the set and costumes for Paul Taylor Dance Company's *The Tower*. In March of that year, Leo and Ileana Castelli made a visit to the artist's Pearl Street studio. Upon seeing Rauschenberg's Combines, the duo was so impressed that they promised him a one-man show, which took place in 1958. By 1962 the artist, believing that he had developed his Combines to their fullest extent, began to incorporate new technologies into his work and turned to transfer techniques like silk screening with Andy Warhol fast on his heels. By that point Rauschenberg had built up serious international acclaim; in 1964 he won the Grand Prize in painting at the Venice Biennale and was historically the first modern American artist to do so. Major exhibitions and retrospectives, including shows at the Pompidou Center, the Guggenheim, and an exhibition that traveled from the Los Angeles Museum of Contemporary Art to the Metropolitan Museum followed.

While the intimate nature of the present work—in size and potentially in content—stands in stark contrast to his later, larger Combines, *Untitled* clearly expresses Rauschenberg's extraordinary creative range in his self-invented genre. Like an insect in amber, the pivotal transition period from a heroic generation of artists to a new and exciting generation of postmodernists is beautifully captured in this striking piece.

Robert Rauschenberg, *Memorandum of Bids*. 1956. Robert Rauschenberg Foundation. © Robert Rauschenberg Foundation / Licensed by VAGA, New York, NY.

Present lot illustrated (detail).

62 B

GILBERT & GEORGE (B. 1943 & B. 1942)

Dead Boards No. 5

signed and printed with title and date 'Dead Boards No. 5 Early 1976 Gilbert and George' (lower right panel)
mixed media
each: 23 ⅞ x 19 ⅞ in. (60.6 x 50.5 cm.)
overall: 97 x 81 in. (246.4 x 205.7 cm.)
Executed in 1976.

$800,000-1,200,000

PROVENANCE:
The Estate of Ileana Sonnabend, New York
By descent to the present owner

EXHIBITED:
New York, Sonnabend Gallery, *Dead Boards,* March–May 1976.
Minneapolis, Walker Art Center and Los Angeles, Hammer Museum, *The Last Picture Show – Artists Using Photography 1960-1982,* October 2003-May 2004, p. 137, no. 60 (illustrated).

LITERATURE:
R. Fuchs, *Gilbert & George: The Complete Pictures 1971-2005, Volume 1, 1971-1988*, London, 2007, p. 231 (illustrated).

"We think that the bleakness of 'Dead Boards' [1976] is a feeling that exists in everybody to some degree"

—GILBERT & GEORGE

In *Dead Boards No. 5*, Gilbert & George construct a melancholic, oblique self-portrait in their home and studio on Fournier Street in London's East End. Characteristic of the duo's oeuvre in monumentality and medium, this work is from the small *Dead Boards* series executed by the pair in the early stages of their career. *Dead Boards No. 5* alternates photographs of scratched and scuffed floorboards with photos of the simulacra artists—sporting their nondescript business suits, which they refer to as "responsibility-suits"—posing by the dusty windows that pierce the empty, derelict rooms of their home. The rigorous gridding gives rise to the acute sense of "precision, constructive rigidity, and single-mindedness" that is so pervasive in Gilbert & George's oeuvre (R. Dutt, *Gilbert & George*, London, 2004, p. 13). Drained of color, *Dead Boards No. 5*'s constituent images shift slightly from panel to panel, simultaneously monotonous and uncanny evocations of the depersonalized strangeness of the everyday. This hushed depiction of Gilbert & George's Edwardian home, their "laboratory of ideas" where they have produced their most seminal work, is indicative of the extent to which the pair has radically broken down distinctions between art and life. Over decades of artistic practice, it has been Gilbert & George's shared life as "living sculptures"—joint personae sans surnames, uncannily miming being even in their home (which, uncoincidentally, doubles as their place of work)—that has electrified the pair's distinctive and iconic oeuvre.

Gilbert & George with Ileana Sonnabend at the Musée nationale d'art moderne, Paris, 1982. Photograph by Gilbert & George: Prudence Cuming Associates.

DEAD BOATOS

The sixteen-panel photomontage of *Dead Boards No. 5* blurs lines between art and life in a paean to the mundane magic of existence. The piece captures Gilbert & George's home and studio, a shadowy wood-paneled Georgian house near Spitalfields Market in London's East End. In the *Dead Boards* series, made a year after the *Dusty Corners* series which also took place in their home, the pair strove "to do something that was absolutely hopeless, dead, grey, lost" (Gilbert & George quoted in A. Beckett, *When The Lights Went Out: Britain in the Seventies*, London, 2009, p. 181). The East End domicile's stark floorboards, repetitively rendered in a soft ashen light, bear the wear of previous occupants; like the rings of a tree, the worn boards are physical testaments to the passing of time. Standing stiffly in their impeccable, identical suits, the look-alike artists resemble coolly carved sculpture, the perfect image of the "living sculpture" that they have striven to embody through the decades. Whether a shot of the floor or an image of one of the men, each type of photograph—and the notion of typologies is certainly made relevant by the clinical construct of the grid—has been taken from a similar vantage point. The grid formatting suggests a paneled window onto the world or into the artists' private life; at the same time, it evokes the sense that the scene at hand has been artificially constructed for the viewer in a staged image of the artists' "panelled life" (Gilbert & George quoted in eds. I Baudino and M. Gautheron, *Gilbert & George: E1*, Lyon, 2005, p. 36).

The Fournier Street home and office has played a pivotal role in Gilbert & George's life and work. According to Gilbert, the pair was initially drawn to the working-class East End because "It was the cheapest part of London and also the most romantic part as well. It was so incredible. The first time I went to the East End I felt as if I were in the nineteenth century. All around here it

Present lot illustrated (detail).

Installation view, *Gilbert & George 40 Year Retrospective*, Brooklyn Museum, 2008.
Photograph by © Walter Weissman/Corbis. Artwork: © Gilbert & George.

was like something out of Charles Dickens" (Gilbert & George in conversation with A. Wilson, "Gilbert & George," *Journal of Contemporary Art*, 1993, n.p.). George counterbalanced Gilbert's statement with, "We really believe this is a typical 'planet Earth place'" (*Ibid.*, n.p.). In a conversational volley, the two-person artistic unit equates the romantic with the mundane and the ordinary with the extraordinary. Gilbert & George first rented the building's ground floor in 1968 when it was in a state of serious disrepair. The photographs that compose *Dead Boards No. 5* were taken shortly after the pair purchased the home in the mid-1970s, but before they had undertaken the laborious task of renovating it.

In 1967, Gilbert & George met at Central Saint Martin's College of Art and Design in London. In their sculpture studies at St. Martin's, art and life were presented as separate entities, but the two students were interested in transgressing those supposed boundaries. It wasn't long before the pair had entirely merged their identities: they dropped their respective last names to become a unified and "friendly" brand, appeared publicly as "living sculptures" dressed identically in business suits with bronzing powder coating their face and hands, and fully committed to living and working together. In stylistic variations on self-portraiture, the pair's artistic output has moved from pure performance art to charcoal drawings to large-scale multi-paneled photographic works, which over time have become brighter, bolder, and replete with increasingly controversial imagery. It is the duo's commitment to living their art, with their everyday moments adding up to a monumental performance, that makes their oeuvre singular. Depicting Gilbert & George in the critical space of their home and studio, *Dead Boards No. 5* encapsulates the pair's expressly performative existence.

Present lot illustrated (detail).

63 B

GILBERT & GEORGE (B. 1943 & B. 1942)

They

signed and dated 'Gilbert + George 1986' (lower right panel)
mixed media
each: 23 ¾ x 19 ⅞ in. (60.3 x 50.5 cm.)
overall: 95 x 79 ½ in. (242 x 202 cm.)
Executed in 1986.

$500,000-700,000

PROVENANCE:
The Estate of Ileana Sonnabend, New York
By descent to the present owner

EXHIBITED:
New York, Sonnabend Gallery, *The 1986 Pictures,* May-June 1987.
Bordeaux, CAPC musée d'art contemporain; Madrid, Museo Nacional Centro de Arte Reina Sofía; Berlin, Hamburger Bahnhof; Rome, Galleria Nazionale d'Arte Moderna; Museo d'Arte Moderna e Contemporanea di Trento e Rovereto; Geneva, Musée Rath; Tokyo, Sezon Museum of Art; Sendai, Miyagi Museum of Art; Hiroshima, Fukuyama Museum of Art and Kyoto, National Museum of Modern Art, *Collection Sonnabend: 25 Années de Choix et d'Activités d'Ileana et Michael Sonnabend,* October 1987-February 1991, p. 275 (illustrated in color).
Deichtorhallen Hamburg, *Sammlung Sonnabend: von der Pop-art bis heute Amerikanische und europäische Kunst seit 1954,* February-May 1996, p. 139 (illustrated in color).
Saratoga Springs, Skidmore College, Frances Young Tang Teaching Museum and Art Gallery; Columbus, Ohio State University, Wexner Center for the Arts and Milwaukee Art Museum, *From Pop to Now: Selections from the Sonnabend Collection,* June 2002-May 2003, pp. 62-63 (illustrated in color).

LITERATURE:
P. Ardenne, *Art: l'âge contemporain: une histoire des arts plastiques à la fin du XXe siècle,* Paris, 1997, p. 75, no. 2 (illustrated in color).
R. Dutt, *Gilbert & George: Obsessions and Compulsions,* London, 2004, pp. 6-7 (illustrated in color).
R. Fuchs, *Gilbert & George: The Complete Pictures 1971-2005, Volume 1, 1971-1988*, London, 2007, pp. 540 and 548 (illustrated in color).

"Our work is like someone making graffiti—an advertising campaign of pure thought, just as the church used painters to campaign for religion"

—GILBERT & GEORGE

THEY
Gilbert + George
1986

Gilbert & George on the roof of their house, 1986.
Photograph by Herbie Knott.

Installation of *The 1986 Pictures* at the Sonnabend Gallery, New York, 1987.
Courtesy of Sonnabend Gallery, New York. Artwork: © Gilbert & George.

Gilbert & George have been called the "patron saints of contemporary British art," and in the dazzling piece at hand, the pair certainly looks the part (J. Jones, "A Portrait of the Artists as Young Men, Gilbert and George, 1972," *The Guardian*, July 22, 2000, www.theguardian.com). Instantly recognizable as a signature work by the avant-garde duo, *They* is a monumental gridded montage of silver gelatin photographs that the artists have hand-dyed in brilliant jewel tones. Segmented like a paned window, the vibrant and highly performative self-portrait bears a striking resemblance to ecclesiastical stained glass. The artists—poker-faced and donning their characteristic matching business suits—adopt the frontal, formal pose of somber pastors. In the medieval and Renaissance periods, when literacy rates were not what they are today, stained glass was integral to the communication of religious narratives and messages to a wider public. An inherent populism underlies the stained glass medium, then, as well as the photographic medium that creates the illusion of stained glass in the present work. The work at hand is accordingly faithful to Gilbert & George's emphasis on universal accessibility as expressed by their slogan "Art for All." A glyphic self-portrait rendered in the richest hues of blue and red, *They* is an exemplar of the duo's hallmark style of "flagrantly democratic" mammoth montage (G. Jones, "Gilbert & George," *Frieze*, Issue 10, May 1993, n.p.). It is captured here at the pinnacle of its lucid and brilliantly colored '80s iteration, the same year that Gilbert & George won the prestigious Turner Prize.

In *They*, Gilbert & George gaze forward impassively as they refuse to acknowledge the viewer's presence. Their hands rest solidly upon the knees of their "responsibility-suits," the fastidious tweed business suits that the two have elected to wear to signify "both a heightened seriousness and the sublimation of individual desires to a joint sense of purpose" (G. Jones, "Gilbert & George," *Frieze*, Issue 10, May 1993, n.p.). In the work, the word "They" conjoins the men's rigid heads as if the shared pronoun has physically unified them—a telling aesthetic precursor to the deforming fusion of their forms in later work. In the piece, Gilbert & George are posed performatively and rendered in enhanced colors, the implication being that any image is inherently artificial and, more radically, that the duo's shared life is a carefully constructed performance art piece. *They* is built from exactingly collaged black-and-white photographs that have been dyed with a radiant palette of primary colors using a blocking technique, as with a stencil. It was only in the early 1980s, when Gilbert & George entered a period of particular creative fecundity, that the artists began to tentatively expand their color palette, moving from the grisaille scheme that they had previously worked in exclusively. Gilbert & George have explained, "Unlike any other artist, who have a box of colors, we started from a different base. It took us a long time to find black even. Then it took another four years to find red" (Gilbert & George in conversation with Martin Gayford, 1996, E1, eds. I Baudino and M. Gautheron, *Gilbert & George: E1*, Lyon, 2005, p. 42-43). The visual language of *They* is that of the obsessive, each line and hue stringently selected and executed to "create and trap a mood" of cartoonish rigidity, stylized precision, and unexpected clarity (Gilbert & George in conversation with A. Wilson, "Gilbert & George," *Journal of Contemporary Art*, 1993, n.p.). It is of course flat and reticent symbols, virtually emptied of meaning, that end up being meaning's most powerful and accessible vehicles. In *They*, Gilbert & George offer themselves up as receptacles for meaning, as an open iconography that can represent art-as-religion, existence-as-pathology, the homosexual British lifestyle, or whatever else the viewer wishes to draw from—or impose upon—the image at hand.

Since 1967, when they first met as students of an advanced sculpture course at Central Saint Martin's College of Art and Design in London, Gilbert & George have existed as an inseparable unit. The two shared a belief that the supposed division between art and everyday life was a false dichotomy, as well as general disenchantment with the elitism that they found with the dominant arts discourse; a joint manifesto soon resulted. In the 1970s, the pair made black-and-white assemblages which developed a heavily structured, gridded form. The 1980s witnessed the gradual addition of a tightly controlled palette of bold color to their photographs. The decade "ushered in a rich creative period for Gilbert & George. Their inner demons seemed less ravenous, an ardent universe unfolded, full of bright colours, in increasingly huge formats" (F. Jonquet, *Gilbert & George: Intimate Conversations with Francois Jonquet*, London, 2004, p. 105). In 1986, the year that the present lot was made, Gilbert & George won the prestigious Turner Prize. A battery of major exhibitions and retrospectives followed, from a 1987 exhibition at the Hayward Gallery in London, to major traveling retrospectives organized by the Galleria Arte Moderna in Bologna in 1996, the Kunstmuseum Bonn in 1999, and the Tate Modern in London in 2007, which traveled to the Brooklyn Museum in 2008.The pair had the honor of representing Great Britain at the 2005 Venice Biennale, and at the time of writing an exhibition of their work is on view at the Museum of Modern Art in New York. Pairing a Gothic vibrancy and grandeur with a distinctly contemporary sensibility, *They* performs, celebrates, and probes being.

64 B

ANSELM KIEFER (B. 1945)

Der Ölberg

titled 'Der Ölberg' (center left)
oil on canvas
86¾ x 118⅜ in. (220.3 x 300.7 cm.)
Painted in 1981.

$400,000-600,000

PROVENANCE:
The Estate of Ileana Sonnabend, New York
By descent to the present owner

EXHIBITED:
Bordeaux, CAPC musée d'art contemporain; Madrid, Museo Nacional Centro de Arte Reina Sofía; Berlin, Hamburger Bahnhof; Rome, Galleria Nazionale d'Arte Moderna; Museo d'Arte Moderna e Contemporanea di Trento e Rovereto; Geneva, Musée Rath; Tokyo, Sezon Museum of Art; Sendai, Miyagi Museum of Art; Hiroshima, Fukuyama Museum of Art and Kyoto, National Museum of Modern Art, *Collection Sonnabend: 25 Années de Choix et d'Activités d'Ileana et Michael Sonnabend*, October 1987-February 1991, p. 286 (illustrated in color).
Rovereto, Museo di Arte Moderna e Contemporanea di Trento e Rovereto, *The Magnificent Obsession*, October 2012-October 2013.

Gian Lorenzo Bernini, *The Ecstacy of Saint Teresa*, 1645-1652. Church of Santa Maria del la Vittoria, Rome. Digital Image: © Album / Art Resource, NY.

In epic painter Anselm Kiefer's *Der Ölberg*, a silvery painter's palette soars above a ravaged landscape, its progress observed by an angel. Monumental and weighty, textural with a heavy impasto, *Der Ölberg* is a superlative example of the artist's distinctive painterly approach. The work takes the optimistic stance that painting can indeed be healing and restorative, even in fraught sites. Falling into Kiefer's body of theological work, the present painting references the Mount of Olives ("Ölberg" in German), a mountainous sacred site in Jerusalem's Old City that frequently features in the Old and New Testaments. Through the palette symbol, a major motif in Kiefer's work, the artist grapples with the role—moral, cultural, and spiritual—of art and artists; in the present painting, the ascending palette indicates that art functions to spiritually link heaven and earth. With an expressionist materiality and herculean symbolism that confer moral weight, *Der Ölberg* explores the artist's spiritual—even sacred—role as a shaman or healer.

The work takes as its subject a traditional painter's palette, rendered in a ghostly silver with broken lines emanating from its graphic form. The palette emerges from a torn, barren landscape, rendered in a thick impasto. The land's viscerally pitted surface is likely referencing the major Jewish cemetery at the Mount of Olives, the oldest Jewish cemetery in the world. A golden-haired auroral angel looks on, its arm outstretched toward the palette as if resurrecting it. In the distance is a silhouetted depiction of Jerusalem's Old City in blue and brown, alluding to the stunning views of the city that the elevated Mount of Olives provides. The classic artist's palette depicted is central to Kiefer's personal iconography. It allegorizes pictorial representation as it symbolizes the role of art and artists in society and history. Kiefer often renders the artist's palette in heavy lead, sometimes even going as far as to incorporate a physical palette into his work. These artistic choices suggest the weight or burden of the artist's duty to represent the past. In the present painting, however, the palette is rendered in oil paint and appears weightless. When Kiefer depicts a winged palette, he is often alluding to Icarus, who wanted to soar to another realm but crashed when his proximity to the sun melted the wax of his wings. The palette in *Der Ölberg*, however, is not burdened with wings; its ascension seems secure, as if at the moment of painting Kiefer had total trust in the palette's spiritual ability to "transform reality by suggesting new visions" (A. Kiefer in M. Auping, *Anselm Kiefer: Heaven and Earth*, exh. cat., Museum of Modern Art Fort Worth, 2005, p. 171). Art has persevered and transcended.

Born into a very Catholic family, Kiefer grew up familiar with the bible. In the 1980s the artist became deeply interested in Jewish mysticism, the Old Testament, and Israeli nationhood. *Der Ölberg* is from the body of epic work dealing with these themes. A visit to Jerusalem in 1983 was particularly influential for Kiefer, who has spoken about the incredible experience of standing on the Mount of Olives and thinking about Jesus crossing through the gates below. He was struck in that moment by the extent to which the iconography of his Catholic upbringing was tied up with Judaism. Kiefer incorporates these sedimentary layers of universal history into *Der Ölberg*, which depicts in thick layers of paint an ancient religious site and modern-day pilgrimage destination that is important to many people across faiths. With the palette symbol, the artist brings his personal faith in the spiritual power of art into the mix.

An exemplar of the oeuvre that has won Kiefer international recognition and acclaim, *Der Ölberg* suggests a divine vision for the future with grace, sagacity, and formidable artistic mastery.

Der Ödberg

65 B

ANDY WARHOL (1928-1987)

Joseph Beuys (Diamond Dust)

signed and dated 'Andy Warhol 1980' (on the reverse)
acrylic and silkscreen ink with diamond dust on canvas
40 x 40 in. (101.6 x 101.6 cm.)
Painted in 1980.

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

PROVENANCE:
Schellmann & Klüser, Munich
Lawrence Oliver Gallery, Philadelphia
Acquired from the above by the present owner, 1988

EXHIBITED:
Munich, Schellmann & Klüser, *Beuys by Warhol,* May-July 1980 (illustrated in color).
Philadelphia, Lawrence Oliver Gallery, *Roy Lichtenstein, Claes Oldenburg, Robert Rauschenberg, James Rosenquist and Andy Warhol,* October-November 1988.

Joseph Beuys, *We are the Revolution*, 1972. Museum of Modern Art, New York. © 2015 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn Digital Image: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

Dazzling in red diamond dust against a rich black background, Andy Warhol's *Joseph Beuys (Diamond Dust)* brilliantly celebrates one of the most important and iconic artists of the 20th century. That Warhol and Beuys were such different artists—one obsessed with celebrity and consumption in America and the other a devoted socialist and conceptual artist from Germany—makes Warhol's portrait even more meaningful. In an important review in *The New York Times* in 1989, critic Michael Brenson writes:

"Perhaps even more in death than in life, Beuys and Warhol, both of whom were almost obsessed with death, have become artistic gurus. One seems to rule over almost every important artistic development in West Germany. The other has been guiding some of the most urgently debated new art in the United States. One was essentially romantic, deeply involved with natural materials and capable of art that functions on personal, social and metaphysical levels. The other was cooler, uneasy with earth and stone and metaphysical themes, and almost fixated on the effect on art of mass media culture" (M. Brenson, "Art View; Beuys and Warhol Still Set the Tone—Even After Death", *New York Times*, 15 January 1989).

Joseph Beuys setting up an installation of his artwork. Lucerne, Switzerland. Photo by © Keystone/ Corbis. Artwork: © 2015 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.

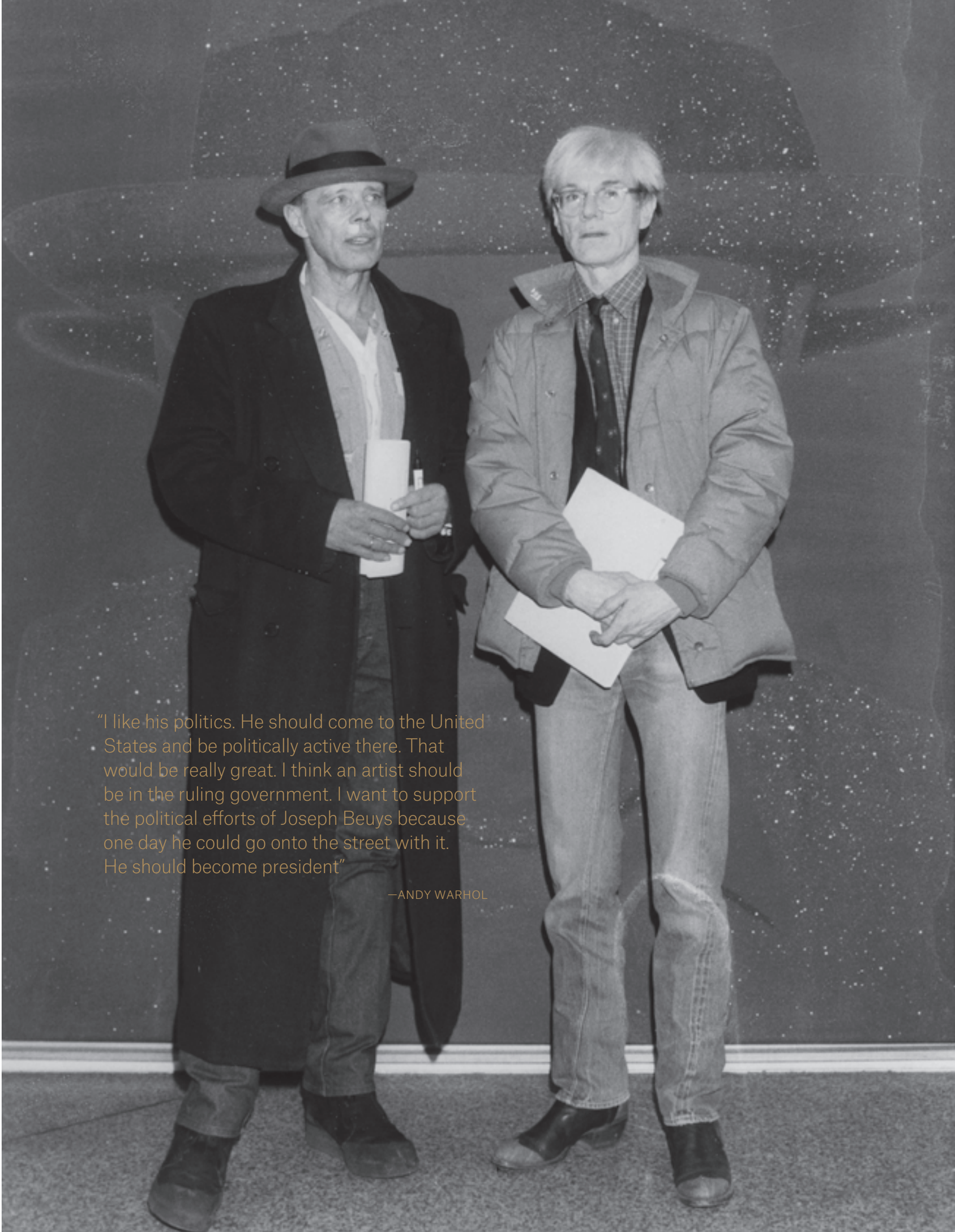
Andy Warhol, *Self Portrait,* 1986. Museum of Fine Arts, Houston, Texas. © 2015 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York. Digital Image: © Bridgeman Images.

Andy Warhol's reflections on American culture, particularly his iconic *Death and Disaster* series demonstrated his interest in the human experience of our image-saturated contemporary society, but equally in the visually striking aesthetics of popular culture. Joseph Beuys surely recognized the visionary quality in these works, since the two artists became good friends and Warhol made a celebrated series of Joseph Beuys portraits. Beuys, in return, produced a striking photograph of the two artists holding hands in front of a lion sculpture in Italy. The affection Warhol felt for the German artist was recorded when he intimately described his encounter with the artist in Naples, on March 31, 1980: "We went back to the hotel to meet Joseph Beuys and then we had dinner with Beuys and his family at some funny little Italian restaurant. He was sweet. Really a lot of fun" (Pat Hackett, Ed., *The Andy Warhol Diaries,* London 2010, p. 383).

In the latter part of his career, Warhol focused more and more on portraiture. He created portraits of people he admired—musicians, athletes, wealthy socialites and artists. He had amassed a huge public following of artists, filmmakers, performers, writers, and art patrons seduced by his persona. Engaging in the painting of self-portraits only further cultivated his fame. In time, Warhol's self-portraits became as famous as the iconic portraits of Marilyn Monroe or Elizabeth Taylor. The artist had himself become a celebrity. In the present portrait of Joseph Beuys Warhol immortalizes the great German artist, elevating him to celebrity status. Indeed, the expansive personality of Beuys set the tone for much of the most important art that has been produced in West Germany and in Europe. Similarly, Warhol's influence on American artists cannot be overstated.

While diametrically opposed in style, as contemporaries Joseph Beuys and Warhol were connected in their appropriation and manipulation of media spectacle. Critics have linked both artists' drive to create high art from mundane everyday objects at the height of Post-War optimism. The creation of personal myth was a critical element for Warhol and Beuys and the two understood how to promote their work in the mode of theater. Both shared an admiration for the other's work and appeared together in European exhibitions. The present painting stands as a powerful testament to the connection of two of the most important artists of the 20th Century.

Joseph Beuys and Andy Warhol at the Nationalgalerie Berlin, 1982. Photograph by Stark-Otto / ullstein bild via Getty Images. Artwork: © 2015 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.



"I like his politics. He should come to the United States and be politically active there. That would be really great. I think an artist should be in the ruling government. I want to support the political efforts of Joseph Beuys because one day he could go onto the street with it. He should become president"

—ANDY WARHOL

PROPERTY FROM SONY CORPORATION OF AMERICA

66 B

LEE KRASNER (1908-1984)

Night Birds

signed and dated 'Lee Krasner '62' (lower right); signed again, titled and dated again 'Lee Krasner "Night Birds" 1962' (six times on the stretcher)
oil on canvas
71 ¾ x 142 ¾ in. (182.2 x 362.6 cm.)
Painted in 1962.

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

PROVENANCE:
Howard Wise Gallery, New York
Marlborough Gallery, New York
Acquired from the above by the present owner

EXHIBITED:
New York, Howard Wise Gallery, *New Works by Lee Krasner,* March 1962, no. 11.
London, Whitechapel Art Gallery; York, City Art Gallery; Hull, Ferens Art Gallery; Nottingham, Victoria Street Gallery; Manchester, City Art Gallery and Cardiff, Arts Council Gallery, *Lee Krasner, Paintings, Drawings, and Collages,* September 1965 - October 1966, no. 52 (illustrated).
Tuscaloosa, University Art Gallery, University of Alabama, *Paintings by Lee Krasner,* February – March 1967, no. 6.
New York, Whitney Museum of American Art, *Lee Krasner: Large Paintings,* November 1973 – January 1974, pp. 15, 26 and 36, no. 9 (illustrated).

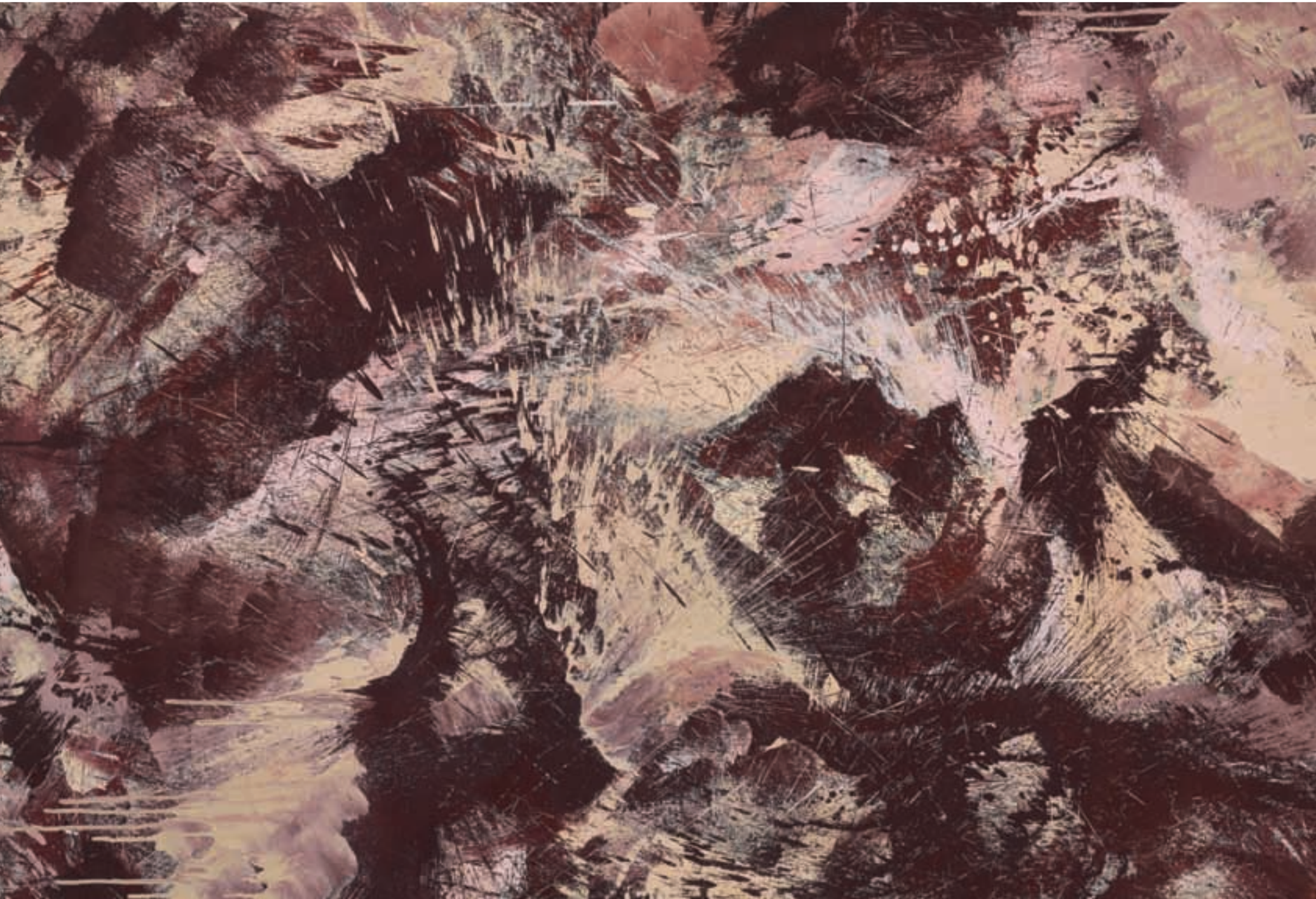
"This is Abstract Expressionist painting of the "classic" type—all energy and struggle and outsize gesture finally resolved in a pattern of hard-worn coherence"

—HILTON KRAMER

LITERATURE:
C. Nemser, "A Conversation with Lee Krasner," *Arts Magazine*, April 1973, p. 48.
C. Moritz, ed., "Krasner, Lee," *Current Biography,* New York, March 1974, pp. 21-24.
C. Nemser, *Art Talk: Conversations with 12 Women Artists*, New York, 1975, p. 101.
E. Munro, "Krasner in the Sixties: Free for the Big Gesture," *Art/World*, v. 3, no. 6, February-March 1979, p. 6.
E. G. Landau, *Lee Krasner: A Catalogue Raisonné*, New York, 1995, no. 365, p. 195 (illustrated).

Lee Krasner two weeks after Pollock's death, 1956. Photograph by Waintrob-Budd. Artwork: © 2015 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York.

Present lot illustrated (detail).



Night Birds is a powerful painting that was produced during a seminal period in Lee Krasner's career. It was painted in 1962 when she had finally emerged from the influence of Jackson Pollock—her partner in life and art for fourteen years—and had begun to truly find her own artistic voice. Part of her celebrated *Umber* series, other works from this period are housed in major museum collections, such as *Night Birds'* sister painting, *Cobalt Night*, which is in the collection of National Gallery of Art, Washington D.C. Filled with a concentration of what Hilton Kramer called "energy…struggle and outsize gesture" *Night Birds* becomes the physical manifestation of Krasner's new found sense of freedom as her fluid forms seemingly soar across the surface of this monumental canvas.

This painting engages the viewer with every inch of its frenetically worked surface. Composed of feverish applications of paint, the picture plane is rich in chromatic and painterly detail. Pools of inky black pigment are counterbalanced by passages of subtle color—gradations of warm pinks and yellows infuse the surface with sensation that recalls the night sky finessed by the sinking rays of the setting sun. *Night Birds* was completed towards the end of a period in which Krasner moved away from her earlier organic forms and began to explore a new compositional field. Although resolutely non-figurative, the avian forms of the work's title do seem to appear to ascend through the flourishes of expressive brushwork—appearing as golden shadows against the duskiness of Krasner's night sky. In contrast to the more aggressive, expressive gestures of her Abstract Expressionist contemporaries, curator Barbara Rose identifies a different, more considered gesture at work here. "Although these paintings appear to have been executed in a moment of frenzy," she writes, "one sees that every gesture is counter balanced by a gesture curving inward toward the other side. Despite this antiphonal movement, the eye cannot focus on a dominant form or shape that permits it to rest its attention. We are condemned, like the artist, to be buffeted by the storm from which, as long as we remain with the painting, there is no shelter" (B. Rose, *Lee Krasner: A Retrospective*, exh. cat. Museum of Modern Art, New York, 1983, p. 122).

This new phase of painting offered Krasner a sense of liberation and allowed her to finally shake off the shackles of her husband and finally find her own artistic voice. "No linear tracery of automatic drawing describes these organic forms," Barbara Rose writes. "No grid of compartments confines the raging energies that animate the brush load with thick paint, now slapped or dragged across the canvas, leaving a trail of flaring drips and spluttering-like comet-flashes of paint" (*Ibid.*). The early 1960s mark the height of Lee Krasner's creative powers. Free of her duties as caretaker to Jackson Pollock and focusing once again on her own painting, she created powerful works out of energized skeins of paint. Emotionally wrenching in their impact, it is not surprising that Krasner was exploring and exercising her own wounded psyche during this seminal period.

At over eleven feet wide, *Night Birds* is indicative of the monumental scale in which Krasner was working during this time. Most of her paintings from the late 1950s were executed on a more modest scale and often in square or smaller landscape formats. Here, the large-scale canvas and Krasner's all-over composition results in work which becomes a sensory experience in which one almost becomes enveloped by the painting, a quality noted by the curator Barbara Rose. "Because of their size, these paintings, like the largest of Pollock, Newman, and Still's horizontal paintings, cannot be seen entirely from one point of view, even with peripheral vision. They encompass the viewer. One is "in" them as one is "in" Claude Monet's huge pools of *Water Lilies*, paintings both Krasner and Pollock admired" (*Ibid.*).

Night Birds was the expression of powerful creative forces that rose from Krasner during a momentous juncture in her life. Painted in 1962 at her house on Long Island where she and Jackson Pollock had lived together for 11 years, she took over the barn studio that had been his and made it her arena for action and a return to painting on a large-scale and in complete fullness of her personal expression. However whereas Pollock famously laid his canvases on the floor and worked on them from above, Krasner sought to distance herself from him by placing her canvas on the wall and worked on them on in a more

Jackson Pollock, *Blue Poles*, 1952. National Gallery of Australia, Canberra. © 2014 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York. Digital Image: Bridgeman Images.

Lee Krasner and Jackson Pollock in Pollock's studio, circa 1949. © Lee Krasner Papers, Archives of American Art, Smithsonian Institution. Artwork: © 2015 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York.

traditional manner. Unlike Pollock she also sized her canvas so that the raw pigment rested on top of the canvas rather than soaking in—a departure from a key tenet of much Abstract Expressionist painting.

Shortly after her mother's death in 1959, Krasner began working on a new series of paintings that would become known as her *White* and *Umber* paintings, of which *Night Birds* forms a part. Markedly different from her earlier work, she exhibited these new paintings in two exhibitions at the Howard Wise Gallery in New York. Her 1960 show of these new paintings was critically praised. A review in the *New York Times* praised the show as "a brilliant exhibition by an abstractionist who is able to vitalize huge canvases with rhythmic pulses of energy. The outstanding characteristic of [Krasner's] work is her ability to impose and maintain control" (quoted by E. G. Landau, *Lee Krasner: A Catalogue Raisonné*, New York, 1995, p. 315).

Although Lee Krasner's career has historically been overshadowed by that of her more famous husband, between them the pair came to be the tour de force behind the New York School of painting that emerged as the dominant movement of post-war American art. A talented artist in her own right (something that only became truly recognized after Pollock's death in 1956), Krasner's style played an important part in her husband's artistic development, a fact recognized by the critic and champion of Abstract Expressionism, Clement Greenberg, "even before their marriage [Krasner's] eye and judgment became important in [Pollock's] art, and continued to remain so" (C. Greenberg, quoted by R. Hobbs, 'Lee Krasner,' *Lee Krasner*, exh. cat., Los Angeles County Museum of Art, 1999, 28). Hobbs continues, "In her art, Krasner dramatizes a change of enormous import as she moves from the monolithic definition of individual identity evident in the single-image compositions prevalent in the mature works of many Abstract Expressionists toward a more open-ended perception of the self as a dynamic constellation of forces" (*Ibid.*).

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

° **67** B

WILLEM DE KOONING (1904-1997)

Man

signed 'de Kooning' (upper right)
oil on paper laid down on canvas
56 x 42 in. (142.2 x 104.1 cm.)
Painted in 1967.

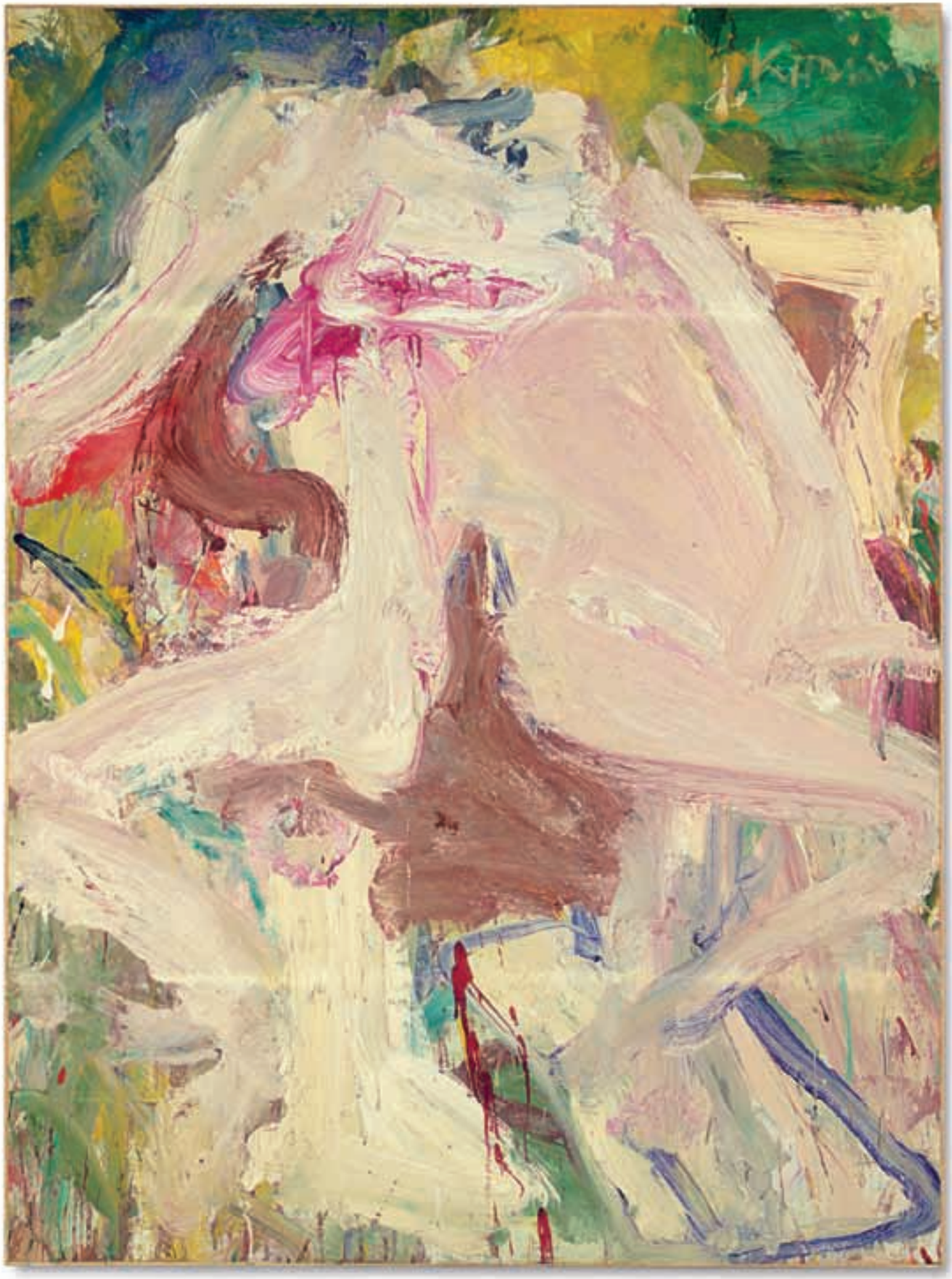
$2,200,000-2,800,000

PROVENANCE:
M. Knoedler & Co, New York
Allan Stone Collection, New York, 1967
His sale; Christie's, New York, 12 November 2007, lot 609
Acquired at the above sale by the present owner

EXHIBITED:
New York, M. Knoedler & Co., *De Kooning: Paintings and Drawings Since 1963*, November-December 1967, p. 56 (illustrated).
Paris, M. Knoedler & Co., *De Kooning: Peintures Recent*, June 1968, no. 4.
San Francisco Museum of Modern Art, *Untitled 1968*, November-December 1968, no. 12 (illustrated).
Berkeley, Powerhouse Gallery, University of California, Berkeley, *De Kooning: The Recent Work*, August-September 1969.
New York, Guggenheim Museum, *Willem de Kooning in East Hampton*, February-April 1978, p. 41, no. 12 (illustrated in color).
New York, Whitney Museum of American Art; Berlin, Akademie der Künste and Paris, Musée National d'Art Moderne, Centre Georges Pompidou, *Willem de Kooning: Drawings, Paintings, Sculpture,* December 1983-September 1984, p. 210, no. 225 (illustrated).
New York, Allan Stone Gallery, *Willem de Kooning: Liquefying Cubism*, October 1994-January 1995, no. 53 (illustrated in color).

LITERATURE:
"De Kooning's Derring-Do," *Time Magazine,* 17 November 1967, p. 88.
K. Stiles, "Untitled '68: The San Fran Annual Becomes an Invitational," *Artforum*, v. 8, p. 51 (illustrated).
G. Drudi, *Willem de Kooning*, Milan, 1972, no. 134 (illustrated in color).
H. Gaugh, *Willem de Kooning*, Abbeville, 1983, p. 80, no. 69 (illustrated in color).
"Album. Willem de Kooning Whitney Museum of American Art, Dec. 15.-Feb. 26.; Galerie Maeght Lelong, Dec. 16-Jan. 27," *Arts Magazine,* January 1984 (illustrated).
Y. Fuji, *Willem de Kooning*, Kodansha and Tokyo, 1993, pl. 75 (illustrated in color).
Willem de Kooning Paintings, exh. cat., Washington, D.C., National Gallery of Art, 1994, p. 41, no. 8 (illustrated).

Willem de Kooning, 1972. Photograph by Hans Namuth. Courtesy Center for Creative Photography, University of Arizona. © 1991 Hans Namuth Estate. Artwork:© 2015 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.



Pablo Picasso, *Seated Male Nude*, 1908-09. © 2015 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

> "It's really absurd to make... a human image, with paint, today, when you think about it... But then all of a sudden, it was even more absurd not to do it."
>
> —WILLEM DE KOONING

Within the sensual surface of *Man*, the core themes of de Kooning's oeuvre meet and pool: the modern master's efforts to capture the rhythm of a landscape and the energy and feeling of a body, all while flickering between abstraction and figuration. The present painting was created shortly after the artist had moved to East Hampton full-time. De Kooning was enamored with the tranquil coast town's eddying waters and quality of light, and he painted these features of his environment into *Man*'s shimmering surface. In this painting, foreground and background and man and nature flow into one another with seamless joy, resembling a reflection seen in water. "Everything should float," the artist said. "When I go down to the water's edge...I see the clam diggers bending over, up to their ankles in surf, their shadows quite unreal, as if floating" (W. de Kooning quoted in S. Lake, *Willem de Kooning: The Artist's Materials*, Los Angeles, 2010, p.53). While the figure of *Man* is modern in its lush expressionistic brushwork, it has been compared to the bathers in classical painting. "Yes, maybe they do look like Rubens," the artist mused of these late portraits. "Yes, Rubens, with all those dimples" (W. de Kooning quoted in S. Lake, *Willem de Kooning: The Artist's Materials*, Los Angeles, 2010, p. 56).

Simultaneously sensual in its sweeps of paint and sophisticated in its mature technique, *Man* is a masterpiece of de Kooning's oeuvre. The painting depicts an abstracted and somewhat indeterminate figure in seductively fleshy, fluid colors, which are pulled across the work's surface. Flowing into an *en plein air* backdrop, the body feels particularly light, even buoyant. Echoing the splay of paint, the flattened figure's legs are spread in a motif that appears in several de Kooning figural works from this period. The nude appears to be seated or reclining, much like a sunbather relaxing in East Hampton where de Kooning was painting at the time. On the other hand, the distinctive positioning has carnal implications and brings a line of erotic, even animalistic energy to the work. The dramatic perspective tips the viewer into

Willem de Kooning, *The Visit*, 1967. Tate Gallery, London. © 2015 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

the picture plane for a highly material viewing experience. The brown swathe of paint, intended to both conceal and bring attention to the body, heightens an intimate detail to further intensify the act of viewing. *Man* evidences de Kooning's working method of loading up his brush with paint, painting in bursts of quick activity, and sitting back to evaluate what he had done. He would then leap up, scrape off paint, and reapply it; these endless revisions are evident in the beautifully tinted tones—particularly the blush pinks highlighted with white—of the present painting. "De Kooning is a man who makes up his mind and then unmakes it, over and over again" wrote art critic and painter Jed Perl (J. Perl, "The Abstract Imperfect," *The New Republic*, 3 November 2011, www.newrepublic.com).

De Kooning was highly sensitive to his environment, and changes in his surroundings profoundly influenced his art. Late-night walks in the Bowery were captured in his abstract black-and-white paintings, and the high-octane madness of New York City life was captured in the manic strokes and bulging forms that characterize *Woman I* (1950-1952). However, in late 1962 the artist moved his studio to Springs, East Hampton; completely enamored with the area, he moved there full-time by the spring of 1963. The light-filled coastal region reminded him of the wet environment of his youth, in Rotterdam. "As the grit and grime of Manhattan was the prevailing theme of the pictures of the 1940s and 1950s, light, flesh, and water became the overriding subjects of the paintings executed in East Hampton," wrote Hirshhorn Museum Chief Conservator Susan Lake (S. Lake, *Willem de Kooning: The Artist's Materials*, Los Angeles, 2010, p. 48). At this time, De Kooning returned to the human figure, the subject that had so preoccupied him in the 1940s and 1950s with his *Men* and *Women* series, but with a new spirit of reflection. He began to focus on fluidity, both conceptually and materially. He achieved his latter through his mature mastery of the medium and famous mixture of pigments with safflower oil, water, and solvents. The stark black outlines of earlier figures from the 1950s faded away, replaced by soft brushstrokes. De Kooning's nudes and landscapes had begun to truly coalesce in a transcendental painterly surface.

De Kooning was endlessly fascinated by the human figure, a theme which occupied him for much of his career. Through the figure, and particularly the nude, the artist explored abstraction; of his nonfigurative work, he said, "even abstract shapes must have a likeness," and noted that the abstract gestures he made on canvas were physically rooted in the movements of his body (W. de Kooning quoted in J. Elderfield, *De Kooning: A Retrospective*, exh. cat., New York, 2011, p. 13). In a body of early work, drawings and paintings from the 1930s to the mid-1940s, the artist focused on depicting men using himself as a model. These relatively figurative works, portrayals of somber men against ambiguous, earth-tone backdrops, have been compared to paintings from Picasso's Blue and Rose periods. They have little in common with the lightness and *jouissance* of his later *Man*. Later in the 1940s and the 1950s, de Kooning would turn his focus to expressionistically depicting a seated female figure in a flurry of aggressive strokes; indeed, *Women I* (1950-52) is one of Modernism's major masterpieces. De Kooning suggested that he strove to capture a human energy, not the specific differences between the male and female form. "There isn't so much difference when you paint a man or a woman," he said (W. de Kooning quoted in R. Schiff, "Water and Lipstick: De Kooning in Transition," *Willem de Kooning: Paintings*, exh. cat., National Gallery of Art, Washington, 1994, p. 42). And indeed, particularly with the select works he produced in the 1960s of a figure in a spread-legged pose like *Man*, gender is difficult to decipher and perhaps irrelevant. At that time, de Kooning's figure had evolved into its mature iteration as he produced rhythmic figures that abstractly appeared as if they were reflected in water. The subtle, atmospheric play of light and color in these works, as evidenced in the flickering, fluid surface of *Man*, is unparalleled in the artist's oeuvre.

Melding raw eroticism with the tranquil rippling of water's surface, *Man* celebrates being. It is the exuberant gesture of a man who had finally found his home, in place and in paint. As the sensations accumulate, the viewer, too, floats.

Willem de Kooning, *Clamdigger*, 1972. Hirshorn Museum and Scuplture Garden, Smithsonian Institute, Washington, D.C. © 2015 The Willem de Kooning Foundation/ Artists Rights Society (ARS), New York.

PROPERTY OF A PRIVATE AMERICAN COLLECTION

° **68** B

STERLING RUBY (B. 1972)

SP31

signed with initials, titled and dated '"SP31" S.R.08' (on the reverse)
spray paint on synthetic canvas
100 x 144 in. (254 x 365.8 cm.)
Painted in 2008.

$700,000-1,000,000

PROVENANCE:
Marc Foxx, Los Angeles
Acquired from the above by the present owner

EXHIBITED:
Los Angeles, Museum of Contemporary Art, *MOCA Focus: Sterling Ruby, Supermax 2008,* June–September 2008.
Dallas Museum of Art, *Silence and Time,* May-August 2011.

""My generation is going through this dilemma of how beauty is prescribed. There's this kind of aesthetic of degradation, of deterioration as a type of beauty. Like an entropic beauty that's perhaps very gothic or very baroque, to a certain extent. But it's also a type of formalism or a type of negation on all of these different things that have happened prior to here and now"

—STERLING RUBY

Present lot illustratid (detail).

69 B

FRANZ WEST (1947-2012)

Zag

epoxy resin, enamel and metal base
181 x 19 ¾ x 19 ¾ in. (460 x 50 x 50 cm.)
Executed in 2007.

$700,000-900,000

PROVENANCE:
Galerie Eva Presenhuber, Zurich
Acquired from the above by the present owner

EXHIBITED:
Engiadina Bassa, House Eva Presenhuber, *Jubilee Exhibition,* October 2007-January 2008.
New York, Luxembourg & Dayan, *Thick Paint,* February-April 2014, pp. 50 and 65 (installation view illustrated in color).

This work is accompanied by an archival confirmation from the Franz West Privatstiftung Archiv.

Constantin Brancusi, *The Endless Column*, Tirgu Jiu, World War One memorial park, Romania. Photograph by © Adam Woolfitt / Corbis. Artwork: © 2015 Artists Rights Society (ARS), New York / ADAGP, Paris.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTOR

70 B

ANDY WARHOL (1928-1987)

Siberian Tiger

signed and dated 'Andy Warhol 83' (on the overlap); numbered 'PA29.005' (on the stretcher)
synthetic polymer and silkscreen inks on canvas
60 x 60 in. (152.4 x 152.4 cm.)
Painted in 1983.

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

PROVENANCE:
Feldman Gallery, New York
Acquired from the above by the present owner

Andy Warhol in his Union Square studio, New York, 1982. Photograph by © Brownie Harris / Corbis. Artwork: © 2015 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York / Ronald Feldman Fine Arts, New York.

Siberian tiger charging across snow, 2009. Photograph by Gary Vestal / Getty Images.

Henri Rousseau, *Surprised!*, 1891. National Gallery, London. Digital Image: © National Gallery, London / Art Resource, NY.

Andy Warhol's fiery portrait of a magnificent Siberian Tiger is vivid example of the artist's ability to be the pre-eminent chronicler of his age and capture the cultural zeitgeist in a series of powerful and thought provoking paintings. Part of his *Endangered Species* series, *Siberian Tiger* reflected the growing interest in environmental concerns and the increasingly urgent call to protect some of the planet's most vulnerable species. Here, Warhol selects one of the most critically endangered animals and raises its profile to that of his Pop icons with its features produced in the same fashion as his Hollywood stars from two decades earlier. With *Siberian Tiger*, Warhol demonstrates that not only has he lost none of his cultural cognizance, but also the complex rendering of the animal's fur shows that his technical skills have reached new heights too. Nearly two decades after he first introduced an unsuspecting audience to his iconic brand of art, this work demonstrates that he has lost none of his ability to shape the cultural agenda.

Siberian Tiger is rendered with a level of detail that is rare amongst his earlier paintings. Set against a golden backdrop, the noble face of the animal fixes the viewer with a stoic gaze. These eyes—which Warhol renders in piercing yellow—seem to encompass the entirety of the tiger's fate. At first glance they seem downcast, perhaps resigned to the animal's difficult future, yet on the other hand they still possess some of the fire and energy that might yet signal this proud species' survival. Warhol goes on to spare no effort in depicting the beauty and subtleties of the animal's handsome fur (ironically the object which has largely been responsible for his downfall) and uses his multi-layered silkscreen technique to build up the richness of the animals pelt with opulent detail. Meticulous minutiae—from the glistening nose to the neon-whiskers—shine through with brilliant resonance.

This work forms part of a group of ten works that have become known as Warhol's *Endangered Species* series. Based on idea the artist had after a series of conversations with gallery owners Ronald and Frayda Feldman, Warhol set about selecting a group of endangered animals to represent the world's vanishing species. Among the ones he selected were some familiar icons of the worldwide conservation movement such as the Giant Panda and the African Elephant, others were less well known and closer to home including the San Francisco Silverspot butterfly and the Bighorn Ram (one of the only two species of North American mountain sheep). At the time, off all of the species that Warhol selected, the Siberian Tiger was perhaps was in the most perilous state. The biggest of the 'big cats,' the species is restricted to a small area in far eastern Russia. Their population plummeted to only a couple of hundred individual specimens and still currently stands at only approximately 500 animals.

As in much of the artist's oeuvre, in *Endangered Series* Warhol's use of color is one of his most expressive devices. The artist was an experienced colorist and fully understood the power and consequences of his chromatic choices. In *Siberian Tiger* the neon palette combined with the animated mauves, pinks, reds and yellows adds not only to the drama of the individual composition but also reiterates the urgency of the tiger's fate. Warhol's painting enhances the aesthetic through the electric-colored highlights that reflect off the surface of the fur. Warhol began to introduce these 'neon-highlights' into his work beginning in the 1980s, a direct step on from the painterly highlights that he added directly onto the surface with his fingers, which began to make an appearance in this paintings from the mid-1970s onwards. Here, they serve to help frame the subject's face as well as adding depth to what, for Warhol at least, had often been a flat form of art.

The *Endangered Species* series is presented as equals to Warhol's favored screen idols, be it Marilyn Monroe, Elizabeth Taylor or Elvis Presley. Similar to those iconic depictions, works such as this have a dark undercurrent. Where Marilyn had died, Liz was rumored to be at death's door and Elvis was shown as a gun-toting cowboy, these *Endangered Species* too exude a degree of violence, volatility and antiestablishment subversion.

Having established his career in the early 1960s as the King of Pop with his portraits of Hollywood stars, Warhol's choice of subject for this series may have been a sly appraisal of his own career trajectory in the early 1980s. As the art world had become increasingly dominated by the Neo- Expressionists and the resurrection of gestural painting, Warhol may have unconsciously considered himself to be an endangered species within the art world. However, *Siberian Tiger* was created during a pivotal moment in his late career that witnessed an unprecedented flourishing of work. During the 1970s Warhol seemed to generate an endless number of society portraits that felled him from critical favor, yet the dawn of the 1980s revealed Warhol renewed and reinvigorated, as he became obsessed in a critical re-engagement with his favorite subject matter—the cultural zeitgeist of the time. Here, Warhol mined his own artistic legacy to bring himself out of the past and surge into the present.

Robert Longo, Untitled(Last Tiger),2013 © 2015 Robert Longo / Artists Rights Society (ARS), New York.

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

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We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

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(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

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(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

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(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

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(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at **+1 212-636-2490**.

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As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at **+1 212-636-2490**.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

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If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

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Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

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C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

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(b) telephone bidders;

(c) internet bidders through 'Christie's LIVE™ (as shown above in paragraph B6); and

(d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US$100,000, 20% on that part of the **hammer price** over US$100,000 and up to and including US2,000,000, and 12% of that part of the **hammer price** above US$2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a Heading of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:
  (i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
  (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
  (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
  (a) This additional **warranty** does not apply to:
    (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
    (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
    (iii) books not identified by title;
    (iv) **lots** sold without a printed **estimate**;
    (v) books which are described in the catalogue as sold not subject to return; or
    (vi) defects stated in any **condition** report or announced at the time of sale.
  (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.** In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:
  (i) the **hammer price**; and
  (ii) the **buyer's premium**; and
  (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
  (i) Wire transfer
  JP Morgan Chase Bank, N.A.,
  270 Park Avenue, New York, NY 10017;
  ABA# 021000021; FBO: Christie's Inc.;
  Account # 957-107978,
  for international transfers, SWIFT:
  CHASUS33.
  (ii) Credit Card.
  We accept Visa, MasterCard, American Express and China Union Pay. A limit of $50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashier's Department. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Cashier's Department, whose details are set out in paragraph (d) below.
  (iii) Cash
  We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US$7,500 per buyer per year at our Cashier's Department only
  (iv) Bank Checks
  You must make these payable to Christie's Inc. and there may be conditions.
  (v) Checks
  You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:
  Christie's Inc. Cashiers' Department,
  20 Rockefeller Center, New York, NY 10020.

(e) For more information please contact our Cashier's Department by phone at +1 212 636 2495 or fax at +1 212 636 4939.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 7th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
  (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
  (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
  (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
  (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
  (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
  (vi) we can, at our option, reveal your identity and contact details to the seller;
  (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
  (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
  (ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

Once you have made full and clear payment, you must collect the **lot** within 7 days from the date of the auction.

(a) You may not collect the **lot** until you have made full and clear payment of all amounts due to us.

(b) If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the auction, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.

(c) Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at +1 212 636 2495.

2 STORAGE

(a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
  (i) charge you storage fees while the **lot** is still at our saleroom; or

(ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs

(b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Art Transport at +1 212 636 2480. See the information set out at **www.christies.com/shipping** or contact us at ArtTransportNY@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at **www.christies.com/shipping** or contact us at ArtTransportNY@christies.com.

(b) **Endangered and protected speciesLots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at **www.christies.com**.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on **www.christies.com**. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from **www.christies.com**.

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:
(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
(iii) a work for a particular origin source if the **lot** is described in the Heading as being of that origin or source; or
(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.
buyer's premium: the charge the buyer pays us along with the **hammer price**.
catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.
Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.
condition: the physical condition of a **lot**.
due date: has the meaning given to it paragraph F1(a).
estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.
hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.
Heading: has the meaning given to it in paragraph E2.
lot: an item to be offered at auction (or two or more items to be offered at auction as a group).
other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.
purchase price: has the meaning given to it in paragraph F1(a).
provenance: the ownership history of a **lot**.
qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.
reserve: the confidential amount below which we will not sell a **lot**.
saleroom notice: a written notice posted next to the **lot** in the saleroom and on **www.christies.com**, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.
UPPER CASE type: means having all capital letters.
warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

º

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

♦

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

~

Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

∆

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

▪

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

■

See Storage and Collection pages in the catalogue.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot.**

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

∆: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol ∆ next to its lot number.

º Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol º next to the lot number.

º ♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol º ♦.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see http://www.christies.com/ financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.
*"Attributed to ..."
In Christie's qualified opinion probably a work by the artist in whole or in part.
*"Studio of .../ "Workshop of ..."
In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.
*"Circle of ..."
In Christie's qualified opinion a work of the period of the artist and showing his influence.
*"Follower of ..."
In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.
*"Manner of ..."
In Christie's qualified opinion a work executed in the artist's style but of a later date.
*"After ..."
In Christie's qualified opinion a copy (of any date) of a work of the artist.
"Signed .../"Dated .../
"Inscribed ..."
In Christie's qualified opinion the work has been signed/ dated/inscribed by the artist.
"With signature .../ "With date .../
"With inscription ..."
In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

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All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.These will vary by department.

11/10/15

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STORAGE AND COLLECTION

All lots will be stored free of charge for 35 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday-Friday. Lots may not be collected during the day of their move to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

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Failure to collect your property within 35 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Client Service Center on +1 212 636 2000.

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Administration (per **lot**, due on Day 36) Storage (per **lot**/day, beginning Day 36)	$150.00 $12.00
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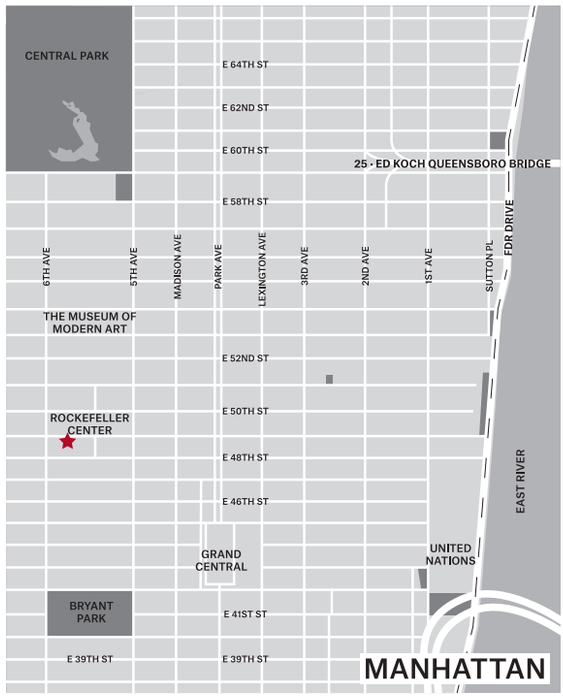

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nycollections@christies.com
Main Entrance on 49th Street
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Monday-Friday except Public Holidays

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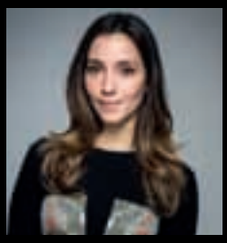

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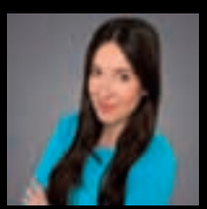

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HENRY MOORE (1898-1986)

Two Piece Reclining Figure: Points

signed and numbered 'Moore 6/7' (on the top of the base); inscribed with foundry mark 'H. NOACK BERLIN' (on the left side of the base)
bronze with dark brown patina · Height: 92 in. (233.7 cm.); Length: 144⅛ in. (366 cm.); Depth: 72 in. (182.9 cm.)
Conceived in 1969-1970 and cast before 1973

$7,000,000-10,000,000

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New York • 12 November 2015

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THE PAUL GUILLAUME-ANDRÉ FOURQUET FANG MASTERPIECE

GABON

Height: 21¾ in. (55 cm.)

€2,000,000–3,000,000

Provenance:
Paul Guillaume, Paris
André Fourquet, Paris
Private collection

African and Oceanic Art

Paris • 3 December 2015

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Viewing
27–28 November
30 November–3 December
9, Avenue Matignon
75008 Paris

Contact
Susan Kloman
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ATSUKO TANAKA (JAPANESE, 1932-2005)
77R-'84
Vinyl paint on canvas / 130 x 97 cm. (51 1/8 x 38 1/4 in.) / Painted in 1977-1984
Estimate: HK$3,500,000 – 5,500,000 (US$448,700 – 705,100)

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Asian 20th Century & Contemporary Art Evening Sale
Hong Kong · 28 November 2015

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THE ART PEOPLE

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PROPERTY FROM THE COLLECTION OF DR. HERBERT KAYDEN AND DR. GABRIELLE REEM

STUART DAVIS (1892-1964)

Ways & Means

oil on canvas · 24 x 32 in. (61 x 81.3 cm.) · Painted in 1960.

$2,000,000–3,000,000

© ESTATE OF STUART DAVIS/LICENSED BY VAGA, NEW YORK, NY

American Art

New York • 19 November 2015

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EBeaman@christies.com
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THE WOMEN OF ABSTRACT EXPRESSIONISM:

Three Important Works from a Private American Collection

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Post-War and Contemporary Art Morning Sale

New York • 11 November 2015

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Viewing
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20 Rockefeller Plaza
New York, NY 10020

Contact
Saara Pritchard
+1-212-468-2134

LEE KRASNER (1908-1984)
Bird Talk
signed and dated 'Lee Krasner '55' (lower left);
signed again, titled twice and dated again three times '"Bird Talk no. 1"
Lee Krasner 1955 "Bird Talk no. 1" 1955 55' (on the stretcher bar)
oil, paper, photographs and canvas collage on canvas
58 x 56 in. (147.3 x 142.2 cm.) · Executed in 1955.
$500,000–700,000

PROPERTY OF A LADY

JOAN MIRÓ (1893-1983)

Homme et femme

signed 'Miró' (lower right); signed again dated and titled 'Joan Miró. 26-4-35. "Homme et Femme." (on the reverse)
oil on board · 41¼ x 29⅜ in. (104.8 x 74.6 cm.)
$2,000,000–3,000,000

© SUCCESSIÓ MIRÓ / ARTISTS RIGHTS SOCIETY (ARS), NEW YORK / ADAGP, PARIS 2015

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New York • 12 November 2015

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PROPERTY FROM AN IMPORTANT BRITISH PRIVATE COLLECTION

PABLO PICASSO (1881-1973)

La Carafe (Bouteille et verre)

signed 'Picasso' (on the reverse) · oil on canvas · 21¾ x 15 in. (55.2 x 38.1 cm.) · Painted in Paris, winter 1911-1912

$6,000,000-9,000,000

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MARC CHAGALL (1887-1985)

L'air bleu

signed, dated and inscribed 'Marc Chagall 1937 Paris' (lower left) · oil on canvas · 46 x 35⅛ in. (116.9 x 89.2 cm.) · Painted in Paris, 1937

$6,000,000–8,000,000

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PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

JOAN MIRÓ (1893-1983)

Deux personnages

signed 'Miró' (lower left); signed again, dated and titled 'MIRÓ. 29/XII/65 DEUX PERSONNAGES' (on the reverse)
oil on canvas · 32 x 21⅜ in. (81.2 x 53.6 cm.) · Painted on 29 December 1965
$1,500,000-2,500,000

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THE MILES AND SHIRLEY FITERMAN COLLECTION

PABLO PICASSO (1881-1973)

Homme assis (Mardi gras)

inscribed, dated and numbered 'mardi gras 15.2.72. II' (on the reverse) · oil on canvas · 51 x 38¼ in. (129.5 x 97.2 cm.) · Painted on 15 February 1972

$6,000,000-9,000,000

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PROPERTY OF AN EAST COAST COLLECTOR

CLAUDE MONET (1840-1926)

Iris jaunes au nuage rose

stamped with signature 'Claude Monet' (Lugt 1819b; lower right);
stamped again with signature 'Claude Monet' (Lugt 1819b; on the reverse)
oil on canvas · 39½ x 39½ in. (100.4 x 100.4 cm.) · Painted in 1924-1925

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

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US$5,000 to US$10,000	by US$500s
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