

## **For Immediate Release**

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### **WARHOL'S *DEATH AND DISASTER* MASTERPIECE LEADS CHRISTIE'S SALE OF POST-WAR AND CONTEMPORARY ART**

**Post-War and Contemporary Art  
November 10 & 11, 2004**

**New York, NY**— Andy Warhol's *Mustard Race Riot*, 1963, an extremely rare, powerful and provocative image from the artist's *Death and Disaster* series, will be a highlight of Christie's evening sale of Post-War and Contemporary Art on November 10 at Rockefeller Center. The robust sale will also offer "a rare trove of Moderns" from Cy Twombly, Alexander Calder and Jasper Johns, from an Important American Collection (*see separate release*); an extraordinary group of 'minimalist' art from Donald Judd to Jeff Koons; and important contemporary works by artists Maurizio Cattelan, John Currin and Marlene Dumas.

#### **Property from a Private New York Collection**

From Warhol's *Death and Disaster* series—a series devoted to depicting uniquely American forms of violence and death—and the largest and finest of the extremely rare *Race Riot* paintings, *Mustard Race Riot* (estimate on request) dramatically portrays the brutality and political oppression at the height of the civil rights movement in Birmingham, Alabama. This monumental two-paneled work pushes the boundaries between image and meaning further than any other of Warhol's works.

Warhol's fascination with images of death and horror depicted in magazines and newspapers during the 1960s led to his *Death and Disaster* series, which is considered to be one of the greatest artistic contributions to the 20<sup>th</sup> century. The idea of *Mustard Race Riot*, 1963, which illustrates the

brutal police attacks on civil rights demonstrators in Birmingham, Alabama from May 3-5, 1963, was inspired by three photographs taken by Charles Moore that were subsequently reproduced as a double-spread in *Life* magazine on May 17, 1963. Warhol reconstituted these images in four large-scale works and it is the only overt political issue that he tackled during his career. *Pink Race Riot* and *Mauve Race Riot*, are in the Museum Ludwig, Cologne and The Daros Collection, Switzerland, respectively. *Mustard Riot Race* is also one of only seven two-panel large-scale *Disaster* pictures by the artist.

The double canvas of *Mustard Race Riot* portrays a blank image on one side, and on the other, constant and repetitious images of the Alabama race riots appearing like wallpaper, an effect that seems to nullify the shocking impact of these horrific images. This repetition, seen throughout Warhol's *Death and Disaster* paintings, is used to desensitize the audience, an effect which is further emphasized by contrasting this dense and sensationally shocking repeated imagery against an empty monochrome image.

### Highlights

Richard Diebenkorn's *Marin Landscape*, 1961-1962 (estimate: \$3,000,000-4,000,000) is a compositional *tour de force* from the artist's work of the early 1960s and is one of the few major early Diebenkorns that remains in a private collection. Challenging his previous abstract representations, Diebenkorn takes a daring vantage point with *Marin Landscape*, which looks down a valley bordered by low lying houses and opens up to a lush expanse of blue water in a evocative yet accurate depiction of Marin County, California. The richly painted surface is grid-like with each "section" depicting a loose geometric shape. Shortly after it was completed it was included in the prestigious Art Institute of Chicago's "annual" exhibition of 1964.

The legacy of minimalism continues with Jeff Koons' *New Hoover Convertibles, New Shelton Wet/Dry Doubledecker*, 1981-1986 (estimate: \$1,800,000-2,200,000). This work, comprising three vacuum cleaners encased in plexiglas boxes and lit by fluorescent lights, is an important and rare work from *The New* series, a show in which Koons raises everyday objects to the level of fine art. *New Hoover Convertibles, New Shelton Wet/Dry Doubledecker* is a tribute to mass culture and consumerism and provokes questions about sexuality and immortality.

The evening sale will also include an exciting list of contemporary artists that reflect today's cultural milieu. The consummate prankster Maurizio Cattelan will appear in the sale with two works: *Untitled*, 2001 (estimate: \$700,000-900,000) and *Not Afraid of Love* (estimate: \$800,000-1,200,000). In *Untitled*, Cattelan is at his best and most subversive when capturing his own image in the most unlikely manifestations. He appears out of a hole in the floor as if he tunneled through like a gopher. The first installation of this work was in 2001 at the Museum *Boijmans Van Beuningen* in

Holland and showed the artist peering through the museum's floor into the Nineteenth Century Dutch painting show. *Not Afraid of Love* depicts a near life-size grey elephant blanketed in a white sheet with cut out holes for its eyes and trunk. Rather than being intimidated by such a large animal, the elephant appears cuddly and inviting.

John Currin's *Homemade Pasta*, 1999 (estimate: \$700,000-900,000), a perfectly rendered domestic scene of a gay male couple standing in their kitchen making pasta, is a major work by the artist and the most important example to come to auction. This work illustrates Currin's ability to take everyday life and transform it into unconventional beauty while also presenting the cultural complexities of present-day America.

Takashi Murakami has created a new deity from his own cast of characters with *Kiki*, 2000 (estimate: \$350,000-450,000). Exquisitely fabricated in hot pink, *Kiki* at human scale stands atop a lushly colored flower ball, staff in hand. Seen sometimes with her sidekick *Kaikai*, *Kiki* is considered more expressive of all the acolytes with her three eyes, broad grin and devilish fangs.

The morning session is filled with a number of exemplary works from prestigious private collections. The sale showcases a wide variety of important paintings, sculptures and works on paper from the Post-War period that will offer many opportunities for new and established collectors alike. David Smith's sculpture *Dancer*, 1935 (estimate: \$250,000-350,000), a pivotal work that represents the artist's shift from painter to sculptor, will be offered from the Collection of Mr. and Mrs. Frank H. Porter Trust Estate. Mr. and Mrs. Porter were important philanthropists and art patrons in Cleveland, Ohio and traveled extensively throughout Europe, collecting widely from diverse sources. The sale of *Dancer* as well as the other works from their collection will benefit the Cleveland Foundation. A pristine example by Ellsworth Kelly, *Red Blue Green*, 1962 (estimate: \$180,000-220,000) from the artist's critically acclaimed series of the same title, will be offered from the Family of Dr. Frederick Stern. Dr. Stern was a longtime friend to many artists in the 1960s, including Ellsworth Kelly and Robert Indiana. Other important works of art from private collections include Josef Albers' *Homage to the Square: Bright Day*, 1954 (estimate: \$100,000-150,000), from the Estate of Mrs. Charles W. Engelhard; *Meringue Mix*, 1999 (estimate: \$350,000-450,000), from an American collector and Cy Twombly's *Untitled (Roma)*, 1963 (estimate: \$120,000-180,000), from a French collector. Also offered is Andy Warhol's *The American Indian (Russell Means)*, 1976 (estimate: \$500,000-700,000), in a rare, large-scale format.

The afternoon sale is particularly strong in all movements of contemporary art beginning with exceptional highlights from the "appropriation" artists of the 1970s-1990s. A prime example is Richard Prince's *Untitled (fashion)*, 1980 (estimate: \$120,000-180,000), a superlative and unique example from Prince's *Untitled (fashion)* series. Important minimalist works from the 1960s are

represented in the sale, including Dan Flavin's *Untitled (Fondly, to Helen)*, 1976 (estimate: \$150,000-200,000); Donald Judd's *Untitled*, 1969 (estimate: \$200,000-300,000) and Robert Ryman's *Untitled*, 1965 (estimate: \$250,000-350,000). The afternoon session will offer a strong selection from leading contemporary artists, such as Jenny Saville's *Branded*, 1991-1992 (estimate: \$120,000-180,000), which challenges the conventional notions of female beauty. Other 1990s works offered in the sale are Tim Noble and Sue Webster's *Happy*, 1999 (estimate: \$150,000-200,000); Jean-Michel Basquiat's *Ellington* (estimate: \$280,000-340,000); and a comical self-portrait, *Untitled*, 1995, by Maurizio Cattelan (estimate: \$100,000-150,000). Part of the selection of Japanese contemporary artists is one of Yoshitomo Nara's most important paintings titled *Doll*, 2000 (estimate: \$150,000-200,000) followed by a mushroom sculpture by Takashi Marakami called *Troll's Umbrella*, 2002 (estimate: \$80,000-120,000).

**Auction:** Post-War and Contemporary Art November 10 at 7 p.m.  
Post-War and Contemporary Art Day Sales November 11 at 10 a.m & 2 p.m.

**Viewing:** Christie's Galleries, 20 Rockefeller Plaza November 6-10

**Christies.com:** *The sales of Post-War and Contemporary Art will be featured on [www.christies.com](http://www.christies.com). All lots in the sales can be viewed online, along with full catalogue descriptions on Lotfinder®. The Post-War and Contemporary Art subsite will be featured on christies.com two weeks prior to the sale date.*

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*Images available upon request*

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