

20th Century & Contemporary Art Day Sale, Morning Session

New York Auction / 19 May 2022 / 10am EDT

Sale Interest: 107 Lots



[View Sale](#)



[Conditions of Sale](#)



PHILLIPS

20th Century & Contemporary Art Day Sale, Morning Session

New York Auction / 19 May 2022 / 10am EDT

Sale Interest: 107 Lots

Auction & Viewing Location

19 May 2022
432 Park Avenue, New York, NY, United States, 10022

Viewing

30 April - 19 May
Monday - Saturday, 10am-6pm
Sunday, 12pm-6pm

Sale Designation

When sending in written bids or making enquiries please refer to this sale as NY010422 or 20th Century & Contemporary Art Day Sale, Morning Session.

Absentee and Telephone Bids

tel +1 212 940 1228
bidsnewyork@phillips.com

Contemporary Art Department

Annie Dolan
Specialist, Head of Day Sale, Morning Session
+1 212 940 1288
adolan@phillips.com

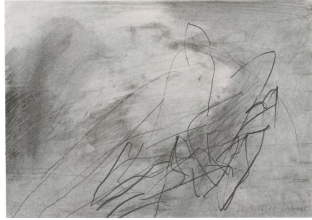
20th Century & Contemporary Art Day Sale, Morning Session

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Sale Interest: 107 Lots



101
Gerhard Richter
4.10.85 (3)
Estimate \$20,000 — 30,000



102
Gerhard Richter
22.5.86 (2)
Estimate \$15,000 — 20,000



103
Gerhard Richter
7.12.85
Estimate \$120,000 — 180,000



104
Gerhard Richter
12.12.85
Estimate \$120,000 — 180,000



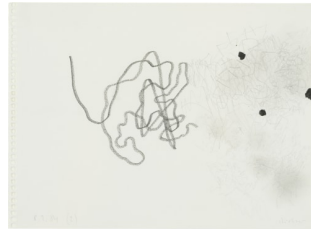
105
Gerhard Richter
8.3.85
Estimate \$120,000 — 180,000



106
Gerhard Richter
Nach 'Fallschirm' (After 'Parach...)
Estimate \$120,000 — 180,000



107
Gerhard Richter
8.1.84 (1)
Estimate \$15,000 — 20,000



108
Gerhard Richter
8.1.84 (2)
Estimate \$15,000 — 20,000



109
Theodoros Stamos
Jewel of Memory
Estimate \$15,000 — 20,000



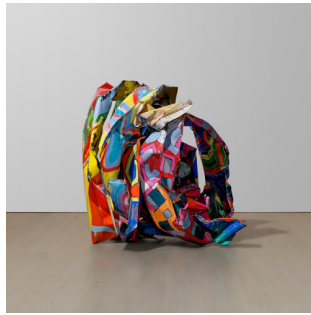
110
Adolph Gottlieb
Two Figures
Estimate \$50,000 — 70,000

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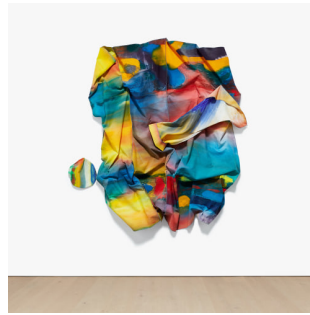
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111
Sam Francis
Untitled (SF88-399)
Estimate
\$150,000 — 250,000



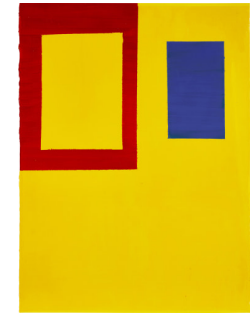
112
John Chamberlain
The Vagabond's Prayer
Estimate
\$400,000 — 600,000



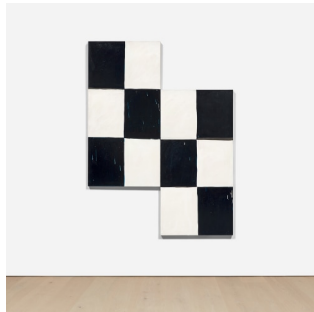
113
Sam Gilliam
With Blue and...
Estimate
\$200,000 — 300,000



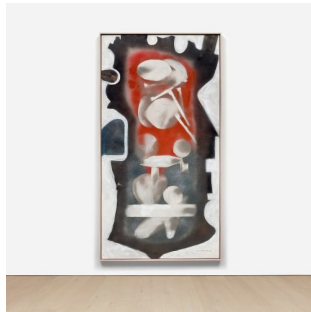
114
Vivian Springford
Untitled
Estimate
\$70,000 — 100,000



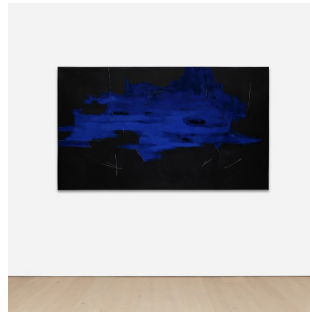
115
Mary Heilmann
Yellow, Red + Blue Drawing
Estimate \$25,000 — 35,000



116
Mary Heilmann
Le Mans
Estimate
\$70,000 — 100,000



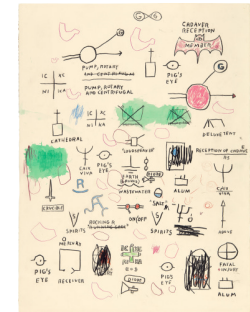
117
David Smith
Main Pribilof
Estimate
\$300,000 — 400,000



118
Norman Lewis
Eye of the Storm
Estimate
\$500,000 — 700,000



119
Cy Twombly
Untitled (Cairo)
Estimate
\$350,000 — 450,000



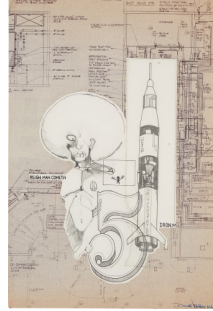
120
Jean-Michel Basquiat
Untitled
Estimate
\$600,000 — 800,000

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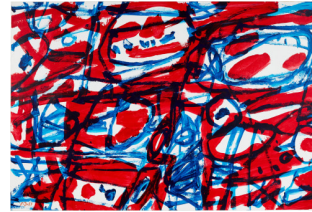
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121
George Condo
Untitled
Estimate
\$250,000 — 350,000



122
Dondi White
Reign Man Cometh
Estimate \$40,000 — 60,000



123
Jean Dubuffet
Mire G 67 (Boléro)
Estimate
\$180,000 — 250,000



124
Kenny Scharf
PRIMARYBLOBZ
Estimate
\$80,000 — 120,000



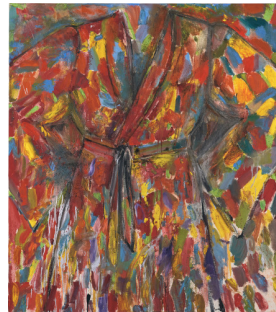
125
Kenny Scharf
DR. PURPLE
Estimate
\$120,000 — 180,000



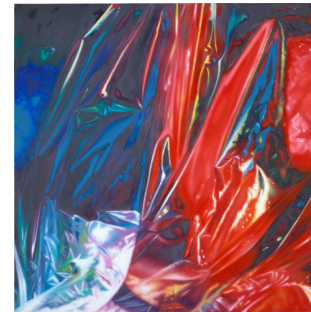
126
Robert Indiana
LOVE (Violet Faces Red Sides)
Estimate
\$600,000 — 800,000



127
Robert Indiana
Picasso
Estimate
\$600,000 — 800,000



128
Jim Dine
The King of Patches
Estimate
\$80,000 — 120,000



129
James Rosenquist
The Serenade for the Doll after ...
Estimate
\$120,000 — 200,000



130
Alex Katz
Untitled
Estimate
\$150,000 — 200,000

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131
Andy Warhol
Portrait of Hans Preben Smith
Estimate \$100,000 — 150,000



132
Richard Pettibone
Roy Lichtenstein, 'Seductive Girl...'
Estimate \$15,000 — 20,000



133
Richard Pettibone
Andy Warhol, 'Mao'
Estimate \$15,000 — 20,000



134
Richard Pettibone
Andy Warhol, 'Two Jackies', 1964
Estimate \$15,000 — 20,000



135
Richard Pettibone
Andy Warhol, 'Scotch Broth Sou...'
Estimate \$15,000 — 20,000



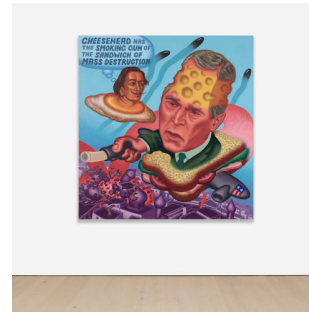
136
Richard Pettibone
Andy Warhol, 'Campbell's Soup ...'
Estimate \$15,000 — 20,000



137
Jim Dine
Two Hearts (Due Cuori)
Estimate \$10,000 — 15,000



138
Tom Wesselmann
Final Study for Kate Nude
Estimate \$70,000 — 100,000



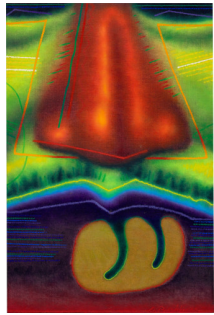
139
Peter Saul
Bush Over Baghdad
Estimate \$100,000 — 150,000



140
Malcolm Morley
Aegean Crime
Estimate \$150,000 — 200,000

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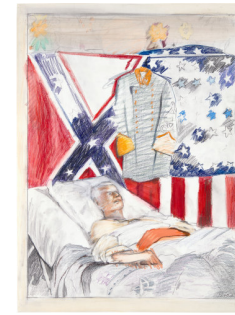
141
Ed Paschke
Dumattica
Estimate \$20,000 — 30,000



142
Robert Colescott
Crocodile in the Sewer
Estimate \$25,000 — 35,000



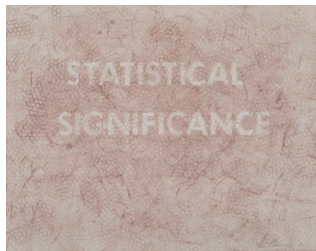
143
Philip Guston
Untitled (Drawing from the Phle...
Estimate \$80,000 — 120,000



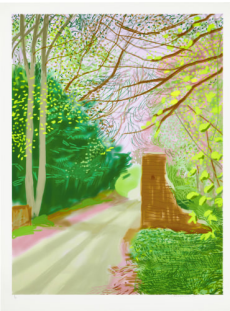
144
Larry Rivers
Last Civil War Veteran
Estimate \$20,000 — 30,000



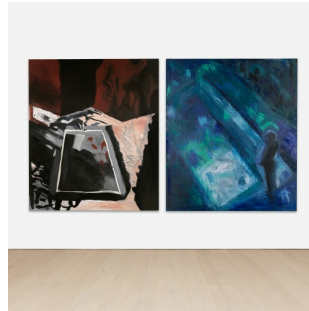
145
Andy Warhol
Gun
Estimate \$50,000 — 70,000



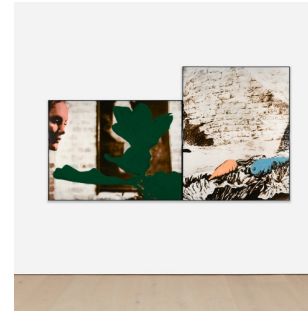
146
Ed Ruscha
Statistical Significance
Estimate \$150,000 — 200,000



147
David Hockney
The Arrival of Spring in Woldgat...
Estimate \$150,000 — 200,000



148
Jennifer Bartlett
In the Garden #108
Estimate \$80,000 — 120,000



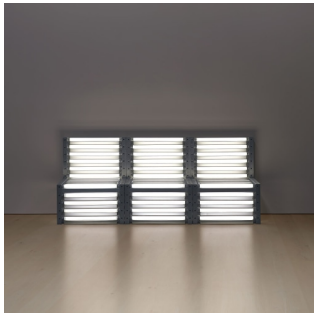
149
John Baldessari
Woman Looking at Plant (With ...)
Estimate \$350,000 — 450,000



150
Charles Ray
All my Clothes
Estimate \$100,000 — 150,000

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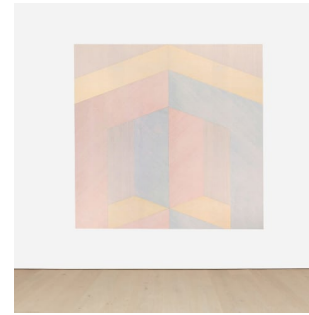
151
Vito Acconci
Modular Fluorescent Sofa
Estimate \$30,000 — 50,000



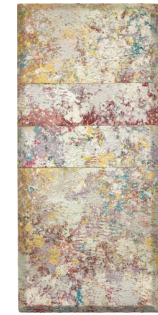
152
John McCracken
IOS
Estimate \$60,000 — 80,000



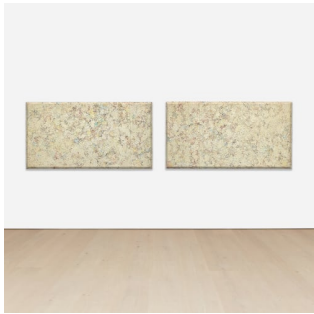
153
Brice Marden
Untitled
Estimate \$70,000 — 100,000



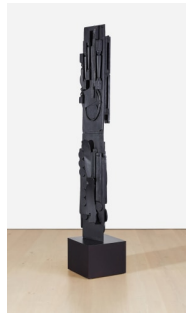
154
Sol LeWitt
Wall Drawing #1023: Isometric f...
Estimate \$120,000 — 180,000



155
Sam Gilliam
Reef II
Estimate \$100,000 — 150,000



156
Sam Gilliam
Shimmering Pisces
Estimate \$250,000 — 350,000



157
Louise Nevelson
Rain Forest Column XXI
Estimate \$100,000 — 150,000



158
Louise Nevelson
The Wedding Present
Estimate \$300,000 — 400,000



159
Thierry De Cordier
Je Suis le Monde!
Estimate \$80,000 — 120,000



160
John Chamberlain
Maquette
Estimate \$30,000 — 50,000

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161
Louise Nevelson
Cityscape
Estimate \$35,000 — 50,000



162
Louise Bourgeois
Femme
Estimate \$150,000 — 200,000



163
Louise Bourgeois
Untitled
Estimate \$60,000 — 80,000



164
Alice Rahon
Main Street
Estimate \$20,000 — 30,000



165
Alice Rahon
Dans la nuit du commencement
Estimate \$50,000 — 70,000



166
Joseph Cornell
J. Eagels Autumnal - Spring
Estimate \$40,000 — 60,000



167
Joseph Cornell
Isle of Children
Estimate \$30,000 — 40,000



168
Joseph Cornell
Dovecote
Estimate \$50,000 — 70,000



169
Joseph Cornell
Untitled
Estimate \$5,000 — 7,000



170
Joseph Cornell
The Garden Party
Estimate \$7,000 — 10,000

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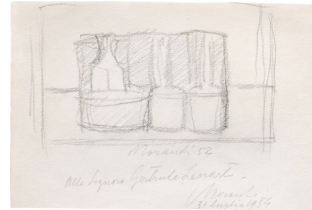
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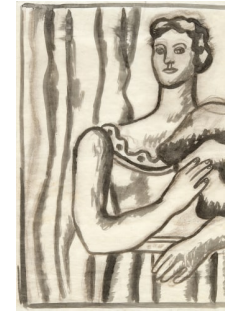
171
Alexander Calder
18 works: (i-xviii) Untitled
Estimate \$25,000 — 35,000



172
Jamie Wyeth
Duck, Fence, and Stump
Estimate \$50,000 — 70,000



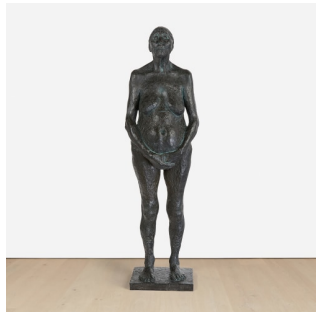
173
Giorgio Morandi
Natura morta
Estimate \$20,000 — 30,000



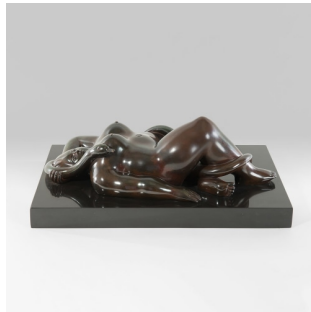
174
Fernand Léger
Femme à l'écharpe (Mrs. Cheste...)
Estimate \$35,000 — 45,000



175
Pablo Picasso
Two works: (i-ii) Maternité
Estimate \$70,000 — 100,000



176
Francisco Zúñiga
Desnudo de anciana
Estimate \$80,000 — 120,000



177
Fernando Botero
Woman with Serpent
Estimate \$120,000 — 180,000



178
Salvador Dalí
Head of Dante
Estimate \$30,000 — 50,000



179
Édouard Vuillard
La pipe
Estimate \$20,000 — 30,000



180
Armand Guillaumin
Vue de la pointe d'Ivry
Estimate \$80,000 — 120,000

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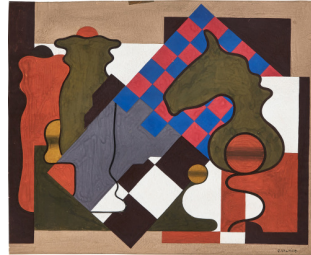
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181
Paul Klee
Eine Art Hochhaus (A kind of sk...
Estimate \$150,000 — 200,000



182
Fernand Léger
Untitled
Estimate \$3,000 — 5,000



183
Georges Valmier
Untitled
Estimate \$7,000 — 10,000



184
Georges Valmier
Untitled
Estimate \$7,000 — 10,000



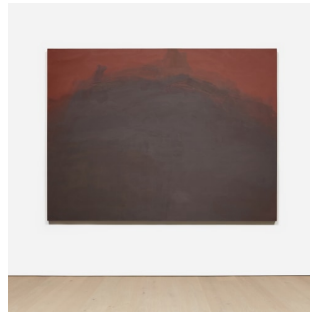
185
José Mijares
Lo concreto en rojo
Estimate \$30,000 — 50,000



186
George Rickey
Inverted Column
Estimate \$18,000 — 25,000



187
Larry Bell
9/11
Estimate \$12,000 — 18,000



188
Suzan Frecon
Light & Earth
Estimate \$70,000 — 100,000



189
Sam Gilliam
Untitled
Estimate \$15,000 — 20,000



190
Louise Fishman
Door to the Studio
Estimate \$6,000 — 8,000

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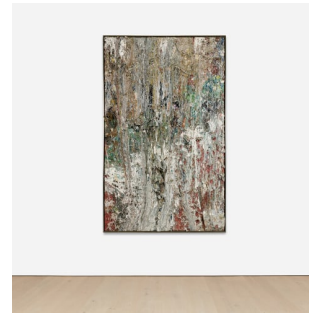
191
Louise Fishman
Moment of Change
Estimate \$12,000 — 18,000



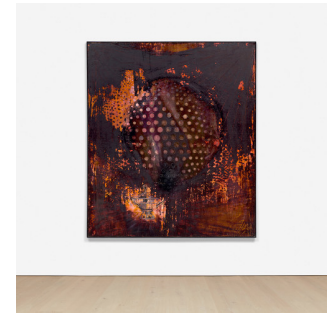
192
Hermann Nitsch
Untitled
Estimate \$15,000 — 20,000



193
Jules Olitski
Empress Love - 2
Estimate \$10,000 — 15,000



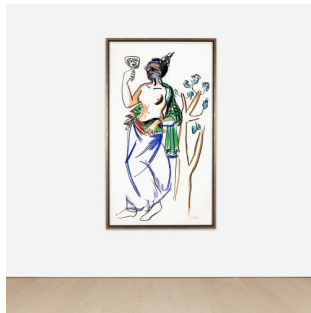
194
Larry Poons
Untitled
Estimate \$50,000 — 70,000



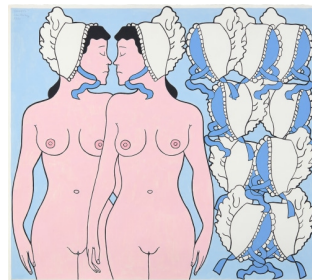
195
Ross Bleckner
Untitled
Estimate \$40,000 — 60,000



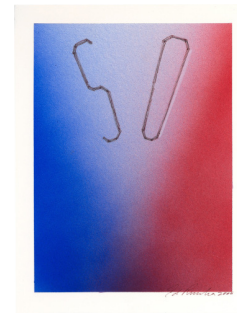
196
Francesco Clemente
Ativiam
Estimate \$12,000 — 18,000



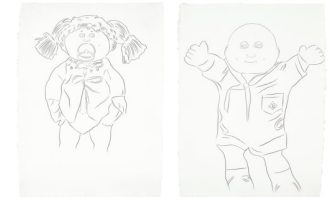
197
George Condo
Etruscan Study
Estimate \$80,000 — 120,000



198
John Wesley
Bonnets
Estimate \$20,000 — 30,000



199
Ed Ruscha
So
Estimate \$30,000 — 40,000



200
Andy Warhol
Two works: (i) Cabbage Patch D...
Estimate \$30,000 — 40,000

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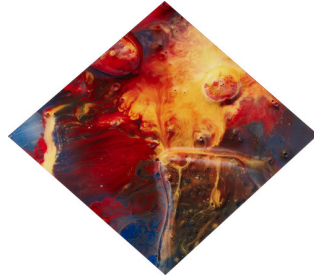
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201
Andy Warhol
Heinz Kosher Dill Pickles Jar wit...
Estimate \$6,000 — 8,000



202
Andy Warhol
Three works (i-iii): Self-Portrait
Estimate \$40,000 — 60,000



203
Gerhard Richter
Guldenstern
Estimate \$20,000 — 30,000



204
Franz West
Untitled (Rasenmacher No. 80)
Estimate \$25,000 — 35,000



205
James Lee Byars
Compositie
Estimate \$6,000 — 9,000



206
Richard Artschwager
Untitled
Estimate \$30,000 — 50,000



207
Wolf Kahn
Adams Barn
Estimate \$30,000 — 50,000

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IMPORTANT WORKS BY GERHARD RICHTER FROM
THE OVER HOLLAND COLLECTION

101

Gerhard Richter

4.10.85 (3)

signed and titled "(3) 4.10.85 Richter" lower right
graphite and black pencil on paper
8 1/4 x 11 1/4 in. (21 x 28.6 cm)
Executed in 1985.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



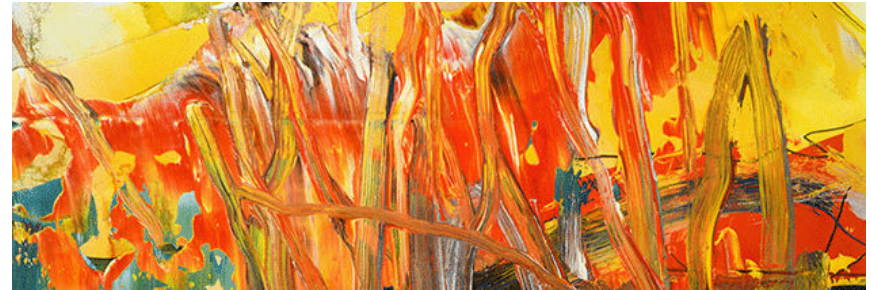
Executed between 1977 and 1986, the following eight works by Gerhard Richter come from the esteemed Over Holland Collection. Until the late 1980s, Richter's works on paper were a relatively unknown part of his extensive oeuvre. In 1987, the Museum Overholland launched the first exhibition dedicated exclusively to Richter's drawings, in which seven of these works were exhibited.



Poster for the 1987 Exhibition at Museum Over Holland

Ranging from works in graphite to vivid oil and watercolor paintings on paper, these eight drawings showcase the virtuosity with which Richter tackles his compositions. The earliest work in the group, *Nach Fallschirm/After 'Parachute'* demonstrates Richter's skillful use of watercolor. In

the 1960s and early 1970s, the artist's works on paper were largely representational, featuring mostly landscapes and portraits. As time went on, Richter's drawings, like his paintings, drifted further towards abstraction. This 1977 work represents a pivotal moment in the artist's career when abstraction and representation blended together, and images were distinguished primarily by color, not form. In *Nach Fallschirm/After 'Parachute'*, the translucence of the watercolor medium literally blurs the lines of the composition—a yellow passage in the upper half is most likely the eponymous parachute, with an ambiguous purple horizon line to the left.



The 1985 works are, by contrast, entirely abstract. Rendered in smaller formats, *8.3.85*, *7.12.85*, and *12.12.85* boast saturated orange, yellow and red backgrounds with dynamic brushstrokes. In *8.3.85*, thick strokes of gray obscure parts of the vibrant composition underneath, a technique reminiscent of some of the artist's most renowned *Abstraktes Bild* paintings on canvas done in the same year. *7.12.85* and *12.12.85* feature thinner, active strokes created by Richter's own finger, disrupting the tranquil scenes beneath that look almost like landscapes.



Minimal sketches in graphite like *8.1.84 (1)* and *8.1.84 (2)* illustrate the artist's delicate handling of lead, with linework in varying thickness and densities. In *4.10.85 (3)*, veils of layered, shaded graphite are broken by active erasure lines used like a paintbrush; the result is a masterwork on paper that is at once delicate and intense, with dramatic shadows and highlights. Richter reprises

this handling of the instrument in 22.5.86 (2), this time leaving even less negative white space, resulting in a soft, gray gradient interrupted by thin black lines.

"Letting something arise instead of creating... no propositions, constructions, inventions, ideologies, -- in order to penetrate to the very core, something that is richer, has more life, to that which is beyond my understanding." —Gerhard Richter, in a diary entry dated February 28, 1985

For many of these works, the artist utilized the unpredictability of his chosen mediums to his advantage. Throughout the compositions, we see watercolor or oil pooling past the confines of the sheet edge. In the graphite drawings, smudging from the artist's own hand creates a smoothness that contrasts with the pencil's harsh marks, and in 7.12.85 and 12.12.85, his own finger breaks apart the oil paint in unprecedented ways. It is precisely these techniques that illustrate the element of chance in Richter's oeuvre, which has remained a key aspect to his works through the decades. The intimacy within these works of paper from the Over Holland Collection beautifully showcase such happy accidents, offering a special glimpse into the contemporary master's practice.

Provenance

Acquired directly from the artist by the present owner

Exhibited

Amsterdam, Museum Overholland, *Gerhard Richter: Works on Paper 1983–1986*, February 20–April 20, 1987, n.p. (illustrated)

Kunstmuseum Winterthur; Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden; Tilburg, Collection De Pont Museum, *Gerhard Richter: Drawings and Watercolours 1964–1999*, September 4, 1999–October 8, 2000

Krefeld, Kaiser Wilhelm Museum, *Gerhard Richter: Drawings, Watercolours, New Paintings*, April 9–June 18, 2000

Amsterdam, Stedelijk Museum, *Gerhard Richter: Works on Paper from the Collection of Museum Overholland and The Museum of Modern Art, New York*, July 7–September 9, 2000

Literature

Dieter Schwarz and Birgit Pelzer, *Gerhard Richter. Drawings 1964–1999. Catalogue Raisonné*, Dusseldorf, 2000, no. 85/15, pp. 11, 105, 252 (illustrated, pp. 105, 252)

20th Century & Contemporary Art Day Sale, Morning Session

New York Auction / 19 May 2022 / 10am EDT



IMPORTANT WORKS BY GERHARD RICHTER FROM
THE OVER HOLLAND COLLECTION

102

Gerhard Richter

22.5.86 (2)

signed and titled "22.5.86 (2) Richter" lower right
graphite on paper
8 1/4 x 11 1/2 in. (21 x 29.2 cm)
Executed in 1986.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



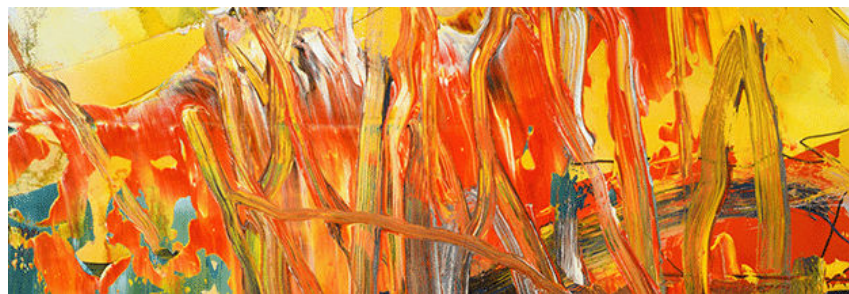
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Poster for the 1987 Exhibition at Museum Over Holland

Ranging from works in graphite to vivid oil and watercolor paintings on paper, these eight drawings showcase the virtuosity with which Richter tackles his compositions. The earliest work in the group, *Nach Fallschirm/After 'Parachute'* demonstrates Richter's skillful use of watercolor. In

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The 1985 works are, by contrast, entirely abstract. Rendered in smaller formats, *8.3.85*, *7.12.85*, and *12.12.85* boast saturated orange, yellow and red backgrounds with dynamic brushstrokes. In *8.3.85*, thick strokes of gray obscure parts of the vibrant composition underneath, a technique reminiscent of some of the artist's most renowned *Abstraktes Bild* paintings on canvas done in the same year. *7.12.85* and *12.12.85* feature thinner, active strokes created by Richter's own finger, disrupting the tranquil scenes beneath that look almost like landscapes.



Minimal sketches in graphite like *8.1.84 (1)* and *8.1.84 (2)* illustrate the artist's delicate handling of lead, with linework in varying thickness and densities. In *4.10.85 (3)*, veils of layered, shaded graphite are broken by active erasure lines used like a paintbrush; the result is a masterwork on paper that is at once delicate and intense, with dramatic shadows and highlights. Richter reprises

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"Letting something arise instead of creating... no propositions, constructions, inventions, ideologies, -- in order to penetrate to the very core, something that is richer, has more life, to that which is beyond my understanding." —Gerhard Richter, in a diary entry dated February 28, 1985

For many of these works, the artist utilized the unpredictability of his chosen mediums to his advantage. Throughout the compositions, we see watercolor or oil pooling past the confines of the sheet edge. In the graphite drawings, smudging from the artist's own hand creates a smoothness that contrasts with the pencil's harsh marks, and in 7.12.85 and 12.12.85, his own finger breaks apart the oil paint in unprecedented ways. It is precisely these techniques that illustrate the element of chance in Richter's oeuvre, which has remained a key aspect to his works through the decades. The intimacy within these works of paper from the Over Holland Collection beautifully showcase such happy accidents, offering a special glimpse into the contemporary master's practice.

Provenance

Acquired directly from the artist by the present owner

Exhibited

Amsterdam, Museum Overholland, *Gerhard Richter: Works on Paper 1983–1986*, February 20–April 20, 1987, n.p. (illustrated)

Kunstmuseum Winterthur; Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden; Tilburg, Collection De Pont Museum, *Gerhard Richter: Drawings and Watercolours 1964–1999*, September 4, 1999–October 8, 2000

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Amsterdam, Stedelijk Museum, *Gerhard Richter: Works on Paper from the Collection of Museum Overholland and The Museum of Modern Art, New York*, July 7–September 9, 2000

Literature

Dieter Schwarz and Birgit Pelzer, *Gerhard Richter. Drawings 1964–1999. Catalogue Raisonné*, Dusseldorf, 2000, no. 86/34, pp. 11, 115, 268 (illustrated, pp. 115, 268)

20th Century & Contemporary Art Day Sale, Morning Session

New York Auction / 19 May 2022 / 10am EDT



IMPORTANT WORKS BY GERHARD RICHTER FROM
THE OVER HOLLAND COLLECTION

103

Gerhard Richter

7.12.85

watercolor and oil on paper
6 1/8 x 9 1/4 in. (15.6 x 23.5 cm)
Executed in 1985.

Estimate

\$120,000 — 180,000

[Go to Lot](#)



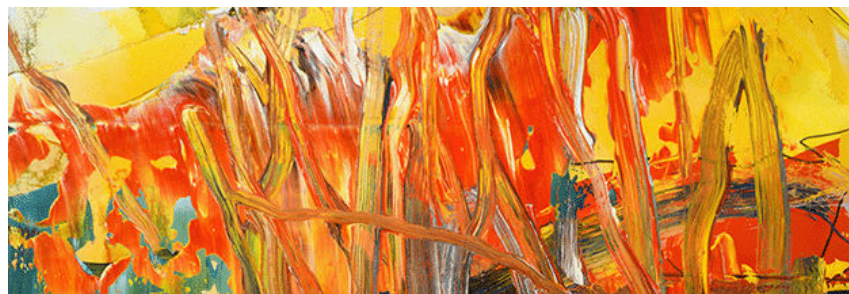
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IMPORTANT WORKS BY GERHARD RICHTER FROM
THE OVER HOLLAND COLLECTION

104

Gerhard Richter

12.12.85

watercolor and oil on paper
6 1/4 x 9 1/2 in. (15.9 x 24.1 cm)
Executed in 1985.

Estimate

\$120,000 — 180,000

[Go to Lot](#)



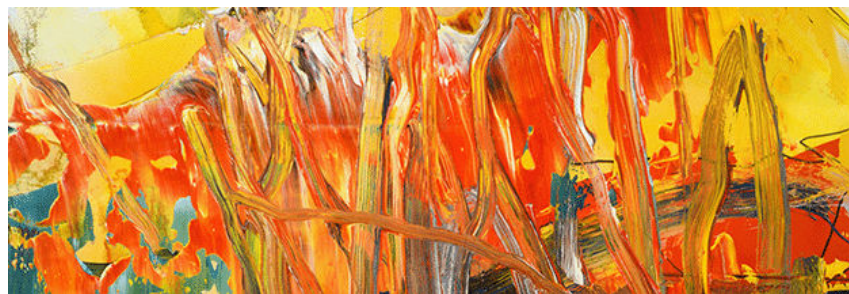
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IMPORTANT WORKS BY GERHARD RICHTER FROM
THE OVER HOLLAND COLLECTION

105

Gerhard Richter

8.3.85

signed and titled "Richter 8.3.85" upper right
watercolor, graphite and oil on paper

9 3/8 x 6 3/8 in. (23.8 x 16.2 cm)

Executed in 1985.

Estimate

\$120,000 — 180,000

[Go to Lot](#)



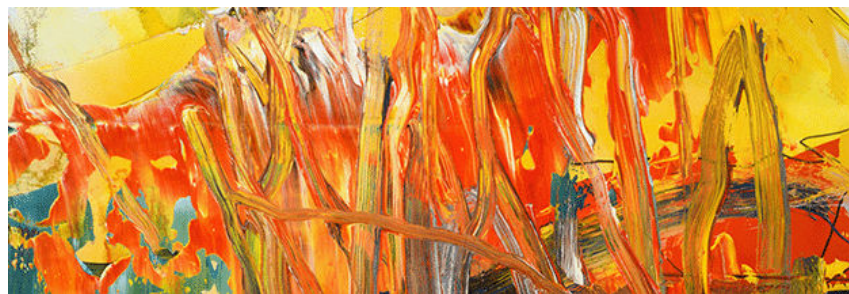
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Krefeld, Kaiser Wilhelm Museum, *Gerhard Richter: Drawings, Watercolours, New Paintings*, April 9–June 18, 2000

Amsterdam, Stedelijk Museum, *Gerhard Richter: Works on Paper from the Collection of Museum Overholland and The Museum of Modern Art*, New York, July 7–September 9, 2000



IMPORTANT WORKS BY GERHARD RICHTER FROM
THE OVER HOLLAND COLLECTION

106

Gerhard Richter

Nach 'Fallschirm' (After 'Parachute')

signed and dated "Richter, 77" lower left
watercolor and graphite on paper
12 1/2 x 9 1/4 in. (31.8 x 23.5 cm)
Executed in 1977.

Estimate

\$120,000 — 180,000

[Go to Lot](#)



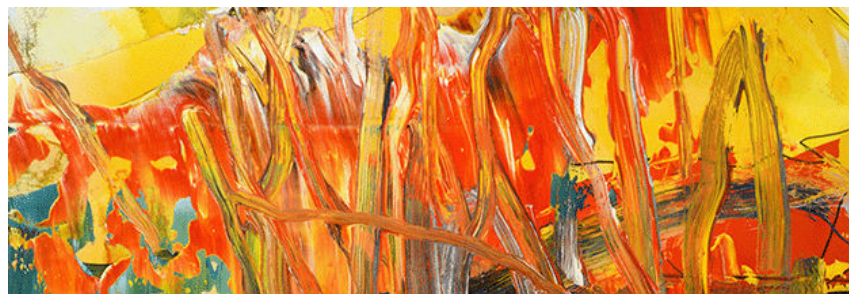
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THE OVER HOLLAND COLLECTION

107

Gerhard Richter

8.1.84 (1)

signed "Richter" lower right; titled "8.1.84 (1)" lower
left

graphite on paper
7 1/8 x 9 5/8 in. (18.1 x 24.4 cm)
Executed in 1984.

Estimate

\$15,000 — 20,000



[Go to Lot](#)



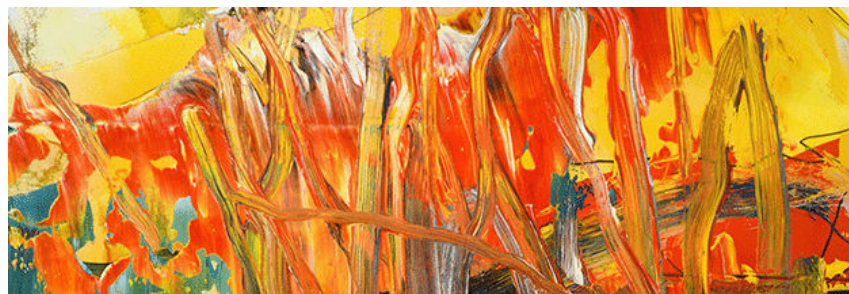
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IMPORTANT WORKS BY GERHARD RICHTER FROM
THE OVER HOLLAND COLLECTION

108

Gerhard Richter

8.1.84 (2)

signed "Richter" lower right; titled "8.1.84 (2)" lower
left

graphite on paper
7 1/8 x 8 3/8 in. (18.1 x 21.3 cm)
Executed in 1984.

Estimate
\$15,000 — 20,000



[Go to Lot](#)



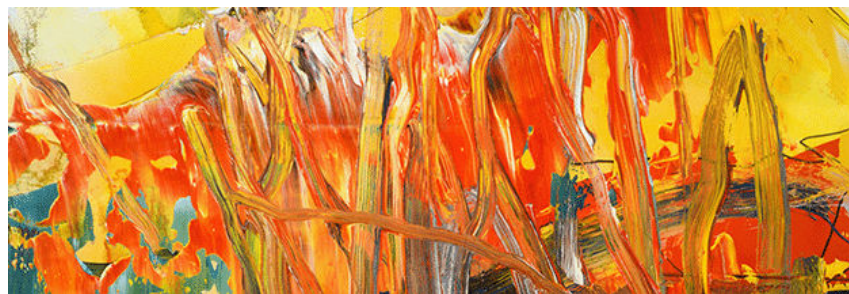
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the 1960s and early 1970s, the artist's works on paper were largely representational, featuring mostly landscapes and portraits. As time went on, Richter's drawings, like his paintings, drifted further towards abstraction. This 1977 work represents a pivotal moment in the artist's career when abstraction and representation blended together, and images were distinguished primarily by color, not form. In *Nach Fallschirm/After 'Parachute'*, the translucence of the watercolor medium literally blurs the lines of the composition—a yellow passage in the upper half is most likely the eponymous parachute, with an ambiguous purple horizon line to the left.



The 1985 works are, by contrast, entirely abstract. Rendered in smaller formats, *8.3.85*, *7.12.85*, and *12.12.85* boast saturated orange, yellow and red backgrounds with dynamic brushstrokes. In *8.3.85*, thick strokes of gray obscure parts of the vibrant composition underneath, a technique reminiscent of some of the artist's most renowned *Abstraktes Bild* paintings on canvas done in the same year. *7.12.85* and *12.12.85* feature thinner, active strokes created by Richter's own finger, disrupting the tranquil scenes beneath that look almost like landscapes.



Minimal sketches in graphite like *8.1.84 (1)* and *8.1.84 (2)* illustrate the artist's delicate handling of lead, with linework in varying thickness and densities. In *4.10.85 (3)*, veils of layered, shaded graphite are broken by active erasure lines used like a paintbrush; the result is a masterwork on paper that is at once delicate and intense, with dramatic shadows and highlights. Richter reprises

this handling of the instrument in 22.5.86 (2), this time leaving even less negative white space, resulting in a soft, gray gradient interrupted by thin black lines.

"Letting something arise instead of creating... no propositions, constructions, inventions, ideologies, -- in order to penetrate to the very core, something that is richer, has more life, to that which is beyond my understanding." —Gerhard Richter, in a diary entry dated February 28, 1985

For many of these works, the artist utilized the unpredictability of his chosen mediums to his advantage. Throughout the compositions, we see watercolor or oil pooling past the confines of the sheet edge. In the graphite drawings, smudging from the artist's own hand creates a smoothness that contrasts with the pencil's harsh marks, and in 7.12.85 and 12.12.85, his own finger breaks apart the oil paint in unprecedented ways. It is precisely these techniques that illustrate the element of chance in Richter's oeuvre, which has remained a key aspect to his works through the decades. The intimacy within these works of paper from the Over Holland Collection beautifully showcase such happy accidents, offering a special glimpse into the contemporary master's practice.

Provenance

Acquired directly from the artist by the present owner

Exhibited

Amsterdam, Museum Overholland, *Gerhard Richter: Works on Paper 1983–1986*, February 20–April 20, 1987, n.p. (illustrated)

Kunstmuseum Winterthur; Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden; Tilburg, Collection De Pont Museum, *Gerhard Richter: Drawings and Watercolours 1964–1999*, September 4, 1999–October 8, 2000

Krefeld, Kaiser Wilhelm Museum, *Gerhard Richter: Drawings, Watercolours, New Paintings*, April 9–June 18, 2000

Amsterdam, Stedelijk Museum, *Gerhard Richter: Works on Paper from the Collection of Museum Overholland and The Museum of Modern Art, New York*, July 7–September 9, 2000

Literature

Dieter Schwarz and Birgit Pelzer, *Gerhard Richter. Drawings 1964–1999. Catalogue Raisonné*, Düsseldorf, 2000, no. 84/3, pp. 11, 93, 246 (illustrated, pp. 93, 246)



PROPERTY OF AN AMERICAN COLLECTOR

109

Theodoros Stamos

Jewel of Memory

incised with the artist's signature and date "T STAMOS '47" lower left; signed, titled and dated "Theodoros Stamos "Jewel of MEMORY" 1947" on the reverse
oil on Masonite
24 x 30 in. (61 x 76.2 cm)
Painted in 1947.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Provenance

Betty Parsons Gallery, New York

Private Collection

Christie's, New York, November 10, 1988, lot 123

Private Collection

Sotheby's Arcade, New York, November 7, 1997, lot 371

Private Collection

Michael Rosenfeld Gallery, New York

Private Collection

Washburn, New York

Acquired from the above by the present owner in 2004

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PROPERTY OF AN AMERICAN COLLECTOR

110

Adolph Gottlieb

Two Figures

signed and dated "Adolph Gottlieb 1950" lower right
gouache on paper
19 1/4 x 24 1/2 in. (48.9 x 62.2 cm)
Executed in 1950.

Estimate

\$50,000 — 70,000

[Go to Lot](#)



Provenance

Sam Kootz, New York

Museum of Modern Art Lending Program, New York

David Altman, New York (acquired from the above in 1953)

Private Collection (thence by descent from the above)

Martha Parrish & James Reinish, Inc., New York

Acquired from the above by the present owner in 2008



111

Sam Francis

Untitled (SF88-399)

signed "Sam Francis" on the reverse
acrylic and wood collage on paper
81 x 40 in. (205.7 x 101.6 cm)
Executed in 1988-1989.

Estimate

\$150,000 — 250,000

[Go to Lot](#)



Provenance

Gallery Delaive, Amsterdam

Private Collection, Amsterdam

Jonathan Novak Contemporary Art, Los Angeles

Acquired from the above by the present owner

Exhibited

Amsterdam, Gallery Delaive, *Sam Francis: Works on Paper 1957-1994*, March 30–May 15, 1996, p. 22 (illustrated)

St. Paul de Vence, Galerie Pascal Retelet, *Sam Francis*, April 1–June 30, 1999, pp. 74–75 (illustrated)

Literature

Nancy Zastudil, "Collecting: Lester Marks," *Art Ltd*, January/February 2015, p. 35 (illustrated)

Debra Burchett-Lere, ed., *Sam Francis: Online Catalogue Raisonné Project*, no. SF88-399, online (illustrated)

20th Century & Contemporary Art Day Sale, Morning Session

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PROPERTY OF AN IMPORTANT NEW YORK ESTATE

112

John Chamberlain

The Vagabond's Prayer

painted steel

60 x 58 x 47 in. (152.4 x 147.3 x 119.4 cm)

Executed in 1992.

Estimate

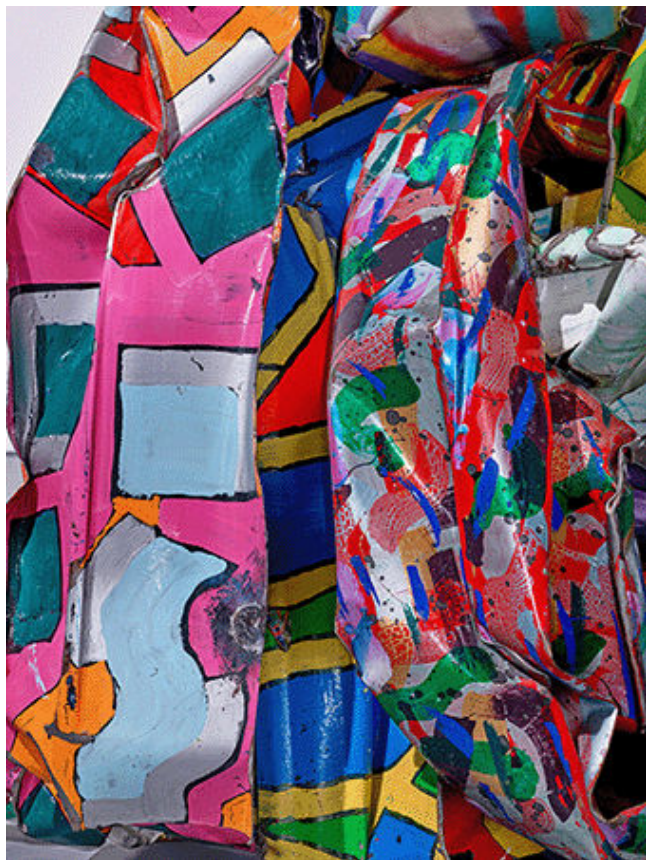
\$400,000 — 600,000

[Go to Lot](#)



"His ability to make roundness into color and color into roundness, pushing the two into an overall unity, is without equal" —Klaus Kertess on Chamberlain's practice

Formidable in size and teeming with vivacious colors, John Chamberlain's *The Vagabond's Prayer*, executed in 1992, is the product of decades of experimentation with steel car parts. Acquired more than 25 years ago and coming from an important New York Estate, the present work is an exceptional example of the artist's late body of work, when Chamberlain began utilizing lighter auto-parts to create more intricate and layered sculptures. The striking vigor and voluminous form of this work retains the ethos of earlier examples, while its nimble design and bold colors, are a testament to Chamberlain's prolonged investigation and emblematic use of the medium.



Radical Experimentation: Materials and Color

The artist's interest in the unconventional medium of auto parts materialized in 1957 when Chamberlain created *Shortstop*, a sculptural work composed entirely of pieces obtained from a rusting 1929 Ford that was parked in fellow artist Larry Rivers' yard. Marking a significant departure from the artist's earlier linear sculptures, inspired by David Smith, which characterized his oeuvre until the late 1950s, the car, and its various steel components, became the artist's primary medium in 1958. The frenetic energy inherent in Chamberlain's later sculptures was enabled by lighter and thinner steel parts that the artist began to employ in the 1990s. Far more malleable than the auto body parts that Chamberlain had used in his previous sculptures, the greater pliability of the lighter steel components afforded the artist greater artistic freedom. The effect of this radical change in Chamberlain's artistic practice is readily apparent in the ragged edges of *The Vagabond's Prayer*. Unlike the stout sculptures that defined his oeuvre up until this point, the curved design of the steel fragments that compose this work take on the appearance of gestural swathes of paint. The painterly quality of *The Vagabond's Prayer* is enunciated by the vivid range of colors that Chamberlain applied to the metal car parts. While bold colors had been largely dispelled from modernist sculpture of the late 20th century, Chamberlain broke these monochromatic barriers by applying bright pigments to the steel parts in many of his later works.

"His surprising juxtapositions of elegance with brute force offer a brilliant three-dimensional counterpoint to paintings by Willem de Kooning and Franz Kline..."
—Mark Rosenthal

Abstract Expressionist Roots

The Vagabond's Prayer is a quintessential example of Chamberlain's unwavering desire to translate the tenets of Abstract Expressionist painting into three-dimensional forms. The gestural dynamism and appearance of spontaneity that Chamberlain conveys through the convoluted car parts in this work is rooted in the visual vocabulary of the Abstract Expressionist movement. Much like the action painters who worked in an improvisatory manner, Chamberlain's procedure of salvaging and subsequently welding car parts into sculpture was a spontaneous and action-based process. The bold, energetic painterly style employed by Franz Kline and Willem de Kooning

provided Chamberlain with a source of inspiration that informed the animated design of his celebrated car sculptures. The jagged edges in de Kooning's painting *Excavation*, 1950, which Chamberlain saw repeatedly at the Art Institute of Chicago, are echoed in the crushed and curved auto body parts of *The Vagabond's Prayer*. Chamberlain's liberated exploration with paint and color manifests itself in the bold, graffiti-like tones of yellow, red and green that bring this sculpture to life.



Willem de Kooning, *Excavation*, 1950. Art Institute of Chicago, Image: The Art Institute of Chicago / Art Resource, NY, Artwork: © 2022 The Willem de Kooning Foundation/Artists Rights Society (ARS), New York

Exhibited

New York, Pace Gallery, *John Chamberlain: Recent Sculpture*, September 17–October 15, 1994, pp. 24–25, 45 (illustrated, p. 25)

Literature

Klaus Kertess, Anette Grant and Dave Hickey, *John Chamberlain*, Cologne, 2008, pp. 186–187, 290 (illustrated, p. 187)

Provenance

Pace Gallery, New York

Acquired from the above by the present owner



113

Sam Gilliam

With Blue and...

signed, titled and dated "With Blue and, 1997 Sam Gilliam" on the reverse of the larger element
acrylic on draped sewn canvas, in 2 parts
installation dimensions variable
approximately 78 x 48 in. (198.1 x 121.9 cm)
Executed in 1997.

Estimate

\$200,000 — 300,000

[Go to Lot](#)



Executed in 1997, the present work belongs to Sam Gilliam's renowned Drape paintings. He first embarked upon these works in the 1960s, under the influence of the Washington Color School artists, who explored a variety of brushless painting techniques to differentiate themselves from the recognized brand of the New York School. Throughout the artist's celebrated career, Gilliam kept refining the technique of dyeing these individual sheets of canvas, one which is considered a defining moment in the history of abstract painting. *With Blue and...*, made roughly thirty years after Gilliam first conceived the idea of the Drape paintings, is a masterful example from the series which showcases his achievement in this format.



Sam Gilliam with his Drape paintings at the Jefferson Place Gallery in Washington, D.C., 1969. Image: © Frank Johnston/The Washington Post via Getty Images, Artwork: © Sam Gilliam / Artists Rights Society (ARS), New York

The Drape paintings, with their sinuous curves and deep, billowing folds, variously hang from the ceiling or extend from the wall. They are three-dimensional works, yet Gilliam insists that they are paintings.ⁱ By stretching, wrinkling, folding, tying, and sometimes suspending the painted canvases in the air, Gilliam transforms the works into immersive painted environments.ⁱⁱ Indeed, the transformative potential of the Drape paintings is an important criterion for the artist.ⁱⁱⁱ For the hanging Drape paintings in particular, there is no end to the number of possible arrangements when installing the works; with each new installation, the works take on entirely new forms and sizes.

The present work is a more domestically scaled example featuring all the innovative features of the monumental Drape paintings. The colors, stained into the canvas through Gilliam's signature soak-stain technique, are bold and exuberant. The folded sections of canvas form pockets of alternating light and shadow, creating a sense of deep, sculptural space that cannot be achieved on a flat canvas. Acquired directly from the artist the year it was made and housed in the same collection ever since, *With Blue and...* contains all the luster, spontaneity and improvisation of the earliest Drape paintings from the late 1960s, here in mature form.

ⁱ Donald Miller, "Hanging loose: An interview with Sam Gilliam," *ARTNews*, January 1973, online

ⁱⁱ Jonathan P. Binstock, *Sam Gilliam: A Retrospective*, Berkeley and Los Angeles, 2005, p. 1.

ⁱⁱⁱ *Ibid.*, p. 44.

Provenance

Acquired directly from the artist by the present owner in 1997



114

Vivian Springford

Untitled

signed and dated "V. Springford 1984" on the reverse

acrylic on canvas

44 1/4 x 43 3/4 in. (112.4 x 111.1 cm)

Painted in 1984.

Estimate

\$70,000 — 100,000

[Go to Lot](#)



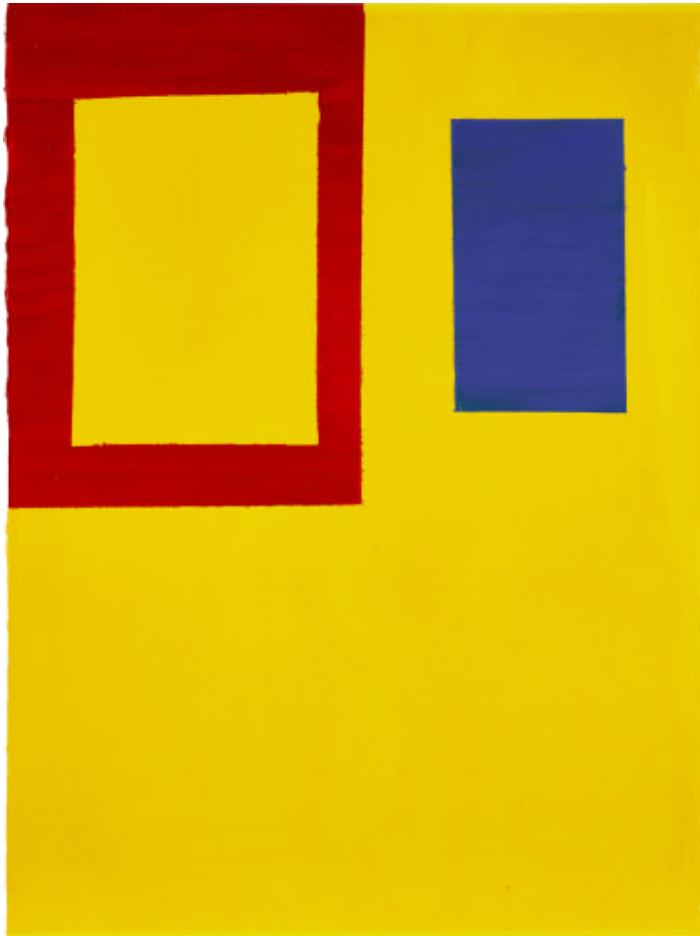
Vivian Springford

"[Painting is an] attempt to identify with the universal whole... I want to find my own small plot or pattern of energy that will express the inner me in terms of rhythmic movement and color. The expansive center of the universe, of the stars, and of nature is my constant challenge in abstract terms." —Vivian Springford

Provenance

Gary Snyder Fine Art, New York

Acquired from the above by the present owner



PROPERTY FROM THE ESTATE OF DAVID B. BOYCE

115

Mary Heilmann

Yellow, Red + Blue Drawing

signed and dated "Mary Heilmann 76" on the reverse
acrylic on paper
29 3/4 x 22 1/8 in. (75.6 x 56.2 cm)
Painted in 1976.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Property from the Collection of David B. Boyce, a figure in the 1970s art scene

Mary Heilmann's *Yellow, Red + Blue Drawing*, 1976, comes from the esteemed collection of David B. Boyce. Acquired from the same gallery where Boyce served as Assistant Director from 1975 to 1977, Holly Solomon, this work on paper from Heilmann's seminal "Red, Yellow and Blue Paintings" of the 1970s is an important example from a pivotal period in the artist's geometric painting practice.

David Bartlett Boyce (1949–2014) was a writer, curator, art historian, and active member of the art scene in New York's Greenwich Village in the 1970s. A close friend to many of the most important artists of the time—including Robert Mapplethorpe, Duane Michals, Claes Oldenburg and George Segal—Boyce also worked as a studio assistant for acclaimed artists such as Jasper Johns, Tom Wesselmann and Joseph Cornell. It was Boyce who introduced Mapplethorpe to the gallerist Holly Solomon, and the artist's subsequent shows at the gallery launched the young photographer into art world stardom.ⁱ



George Segal, *Gay Liberation*, commissioned 1979, installed 1992 (David Boyce pictured left), Image: Stefano Politi Markovina / Alamy Stock Photo

Boyce was a key figure in the Gay Liberation movement after the 1969 riots at the Stonewall Inn. When George Segal was commissioned to create a sculpture to commemorate the riots in 1979, the artist asked Boyce to model for him.ⁱⁱ Consisting of four figures in two same-sex couples, Segal's *Gay Liberation* was installed outside the Stonewall Inn in 1992 as a memorial to the violence and discrimination against the LGBTQ community, as well as a celebration of the progress that the community has witnessed since 1969.

Following the excitement that the Greenwich Village art scene witnessed in the 1970s, Boyce left New York City in the early 1980s. From 1996 to 1999, he returned to school at Goddard College to obtain a master's degree in Creative Writing and Gay Studies. After receiving this degree, Boyce lived in New Bedford, Massachusetts, where he worked as an art critic for the *Standard Times* and a curator at the New Bedford Art Museum.ⁱⁱⁱ Until his passing in 2014, Boyce remained an influential voice in the art world. Today he is remembered as a symbol of the Gay Liberation movement, a patron of the arts, and a friend to many in the art world and beyond.

ⁱ Lasse Antonsen, "David B. Boyce, cast as one of the four figures in George Segal's Gay Liberation Monument, dies at 65," *Artscope*, January 7, 2015, online

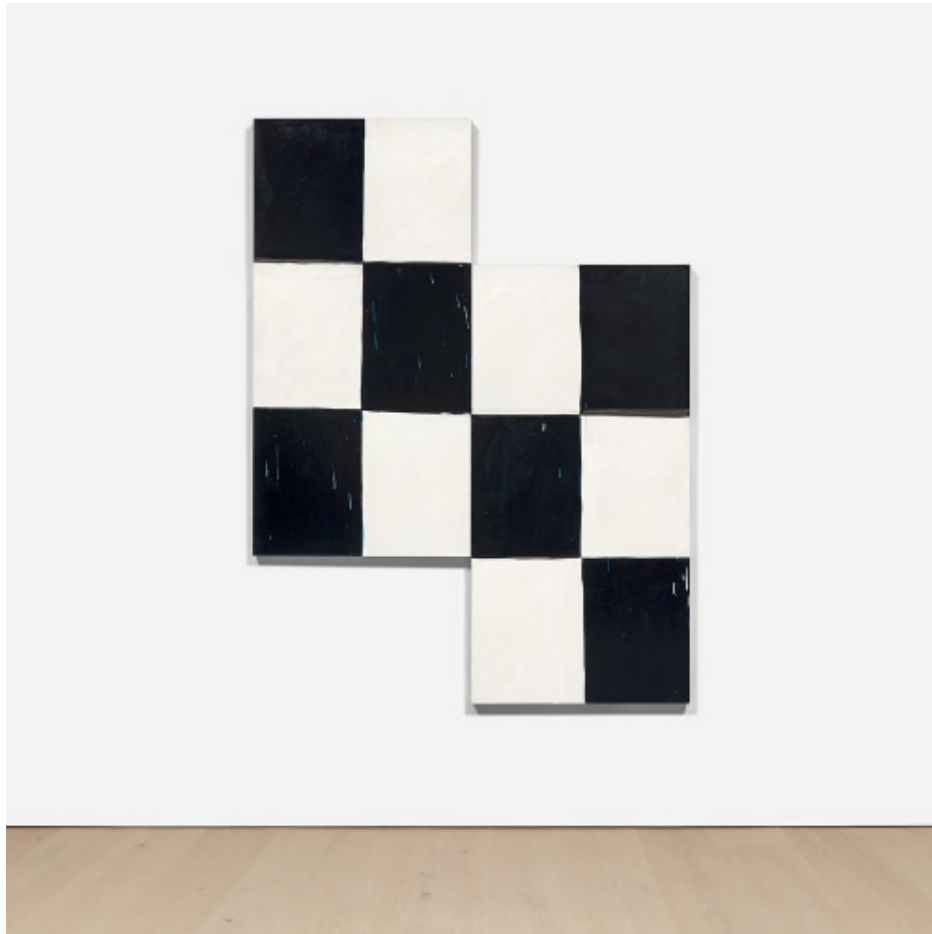
ⁱⁱ Peggi Medeiros, "Remembering David Boyce, New Bedford's link to art history," *SouthCoast TODAY*, January 17, 2015, online

ⁱⁱⁱ Lasse Antonsen, "David B. Boyce, cast as one of the four figures in George Segal's Gay Liberation Monument, dies at 65," *Artscope*, January 7, 2015.

Provenance

Holly Solomon Gallery, New York

Acquired from the above by the present owner



116

Mary Heilmann

Le Mans

signed with the artist's initials and dated "MH 89" on the reverse

oil on canvas

80 1/4 x 60 in. (203.8 x 152.4 cm)

Painted in 1989.

Estimate

\$70,000 — 100,000

[Go to Lot](#)



"It's funny that you can get such a lot of powerful juice out of such an old, used form, but it is amazing that you can." —Mary Heilmann

Mary Heilmann's grid paintings are a testament to her admiration for artists like Piet Mondrian, Agnes Martin and Ellsworth Kelly. Throughout her decades-long practice, Heilmann has created geometric paintings that are emotional and beautiful. With a subtle application of layered pigments and accidental drips, *Le Mans*, painted in 1989, is more than what initially meets the eye. As the grid lines ever-so-slightly waver and rich blues show subtly beneath what appears to be a black-and-white checkerboard, the present work is a wonderful example of Heilmann's unique ability to bring both playfulness and depth into her compositions.

Provenance

Pat Hearn Gallery, New York

Acquired from the above by the present owner

Exhibited

New York, Whitney Museum of American Art, *1989 Biennial Exhibition*, April 18–July 9, 1989, pp. 63, 245 (illustrated, p. 63)

Overland Park, Gallery of Art, Johnson County Community College, *Mary Heilmann: Selected Works 1978-1998*, November 22, 1998–January 20, 1999

Maastricht, Bonnefanten Museum, *Mary Heilmann Good Vibrations*, October 2, 2012–January 27, 2013, pp. 73, 222 (illustrated, p. 73)

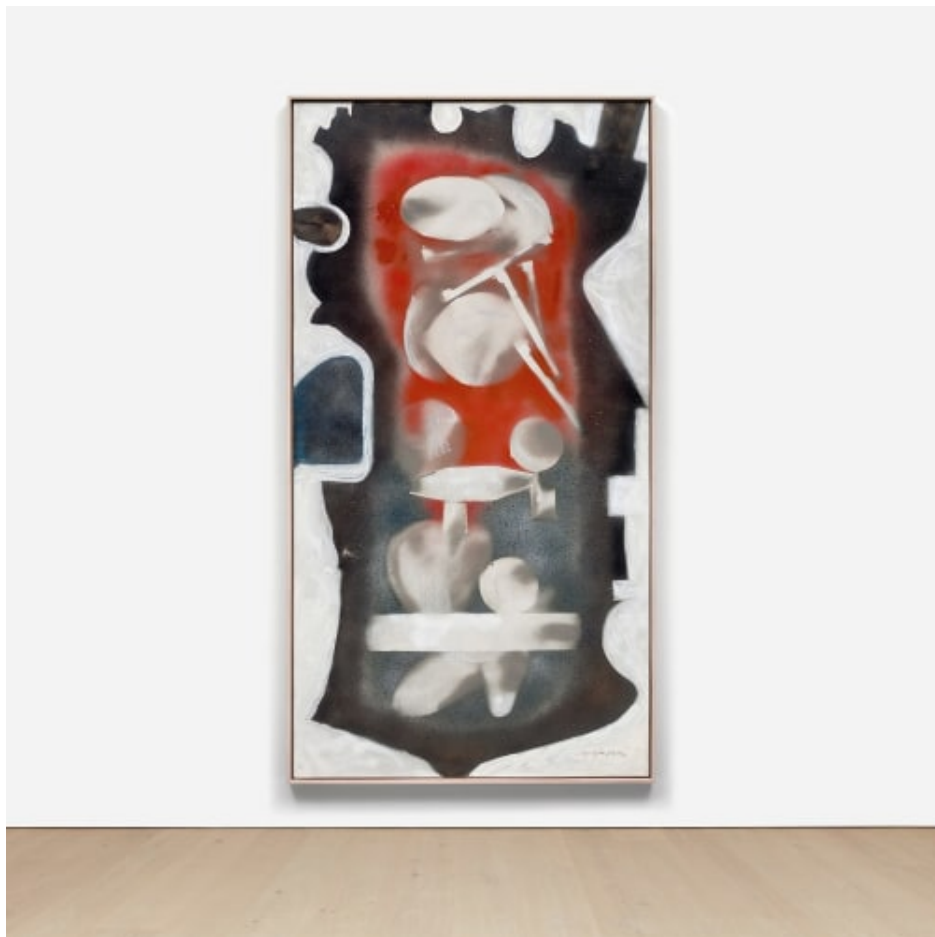
Literature

David Pagel, "Heilmann's Everyday Pageantry (or, it's easy to be a hedonist if discipline is among your loves)," Johnson County Community College, Gallery of Art, Overland Park, 1998, n.p., online (illustrated)

Deborah D Campbell, "Playing with the big guys," *Pitch Weekly*, December 3–9, 1998

Alice Thorson, "Fun and feminism in the abstract," *The Kansas City Star*, December 6, 1998, p. J-1

Tatsumi Shinoda, "A point of view of modern art," *Ikebana Sogetsu*, December 2006, no. 289, p. 38



PROPERTY OF AN AMERICAN COLLECTOR

117

David Smith

Main Pribilof

signed and dated "David Smith 1959" lower right;
signed, titled and dated "Main Pribilof David Smith
1959" on the original stretcher

spray enamel and oil on canvas
98 1/4 x 51 3/4 in. (249.6 x 131.4 cm)
Executed in 1959.

Estimate

\$300,000 — 400,000

[Go to Lot](#)



*"Your world may be rocked by David Smith's spray paintings and drawings, contrived with a wily stencil technique that cushions crisp white silhouettes in clouds of color. Seen with Smith's sculptures and other works, they tend to look brittle and lightweight, like distractions. On their own, in bulk, bolstered by several large, unfamiliar canvases, they feel different. They become complex, daring and pugnacious, like formalist graffiti art. They are also very much of the moment... they bring to mind both the decorative precision of the painter Philip Taaffe and the reckless disregard of artists like Steven Parrino." —Roberta Smith, *The New York Times*, 2008*

Provenance

Estate of the Artist

Gagosian Gallery, New York

Acquired from the above by the present owner in 2008

Exhibited

New York, French & Company, Inc., *David Smith: Paintings and Drawings*, September 16–October 10, 1959, no. 13, n.p.

Dallas, Nasher Sculpture Center, *David Smith: Drawing and Sculpting*, April 16–July 17, 2005, no. 46, p. 114 (illustrated)

New York, Gagosian Gallery, *David Smith: Sprays*, January 17–February 23, 2008, no. 20, pp. 36–38 (illustrated, p. 36–38)

Literature

Charissa N. Terranova, "Modernism Found," *Dallas Observer*, May 5, 2005, online (erroneously titled *Main Prierlot*)

Roberta Smith, "Art in Review: David Smith: Sprays," *The New York Times*, January 25, 2008, online (illustrated)

"Art Wave '08," *La Vie*, no. 47, March 2008, p. 142 (illustrated)

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PROPERTY OF A DISTINGUISHED NEW YORK
COLLECTOR

118

Norman Lewis

Eye of the Storm

signed "Norman Lewis" on the reverse of the original
canvas

oil on canvas

51 1/2 x 87 1/2 in. (130.8 x 222.3 cm)

Painted in 1973.

Estimate

\$500,000 — 700,000

[Go to Lot](#)



"I am not interested in an illustrative statement that merely mirrors some of the social conditions... Political and social aspects should not be the primary concern: esthetic [sic] ideas should have preference." —Norman Lewis

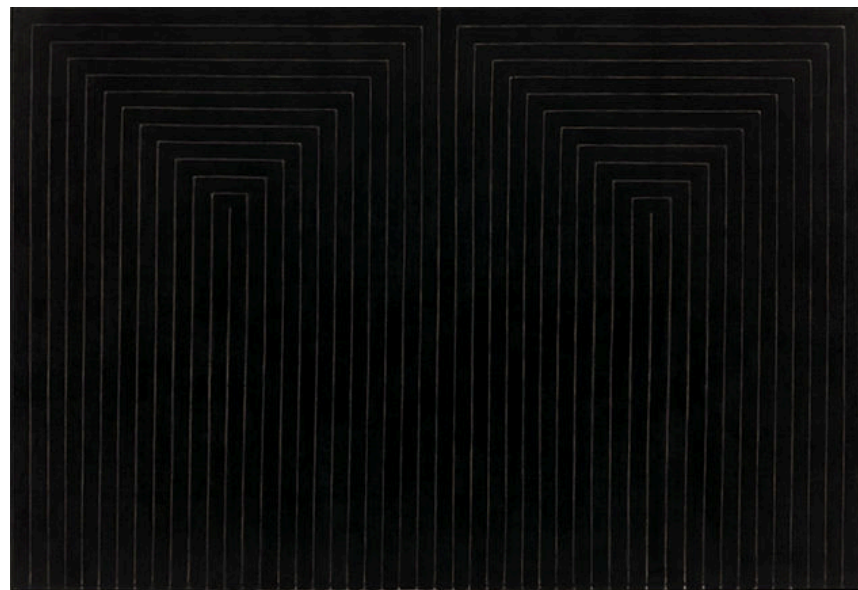
Painted in 1973, *Eye of the Storm* is a stunning example of Norman Lewis' late "Black Paintings." Having started his career as a realist painter before shifting his focus entirely to Abstract Expressionism, Lewis contributed in an essential way to the history of art as an African American artist. The color black is crucial in his body of work, serving as a starting-off point for his explorations of form and color. Despite modern political interpretations of Lewis' Black Paintings, the artist continually ascertained that his use of the color was purely formal. *Eye of the Storm* invites the viewer into a deep atmospheric composition of blue passages, seamlessly integrated into a black background, that exemplifies the sensitive and subtle handling of color Norman Lewis mastered in his celebrated abstractions.ⁱ Today, his late paintings are housed in esteemed museum collections such as the Amon Carter Museum of American Art, Fort Worth.

Black Art and Abstract Expressionism

Like other first-generation Abstract Expressionist artists, Norman Lewis started as a Social Realist painter. Born in 1909 in Harlem, Lewis used realism as a way to combat racism, focusing on the lives and cultures of Black communities as his main subjects. By the mid-1940s, Lewis rejected politically-engaged figurative painting and transitioned to abstraction. It was during this time that he discovered, what he felt to be, the most effective way to pursue his artistic expression.ⁱⁱ The result was an astonishing oeuvre through which he explored the possibilities of color and form. By the 1950s, he was the only African American artist who had become a member of the first generation of the New York School; his work was included in the exhibition at the historic symposium at Studio 35 in 1950, the event where the term "Abstract Expressionism" was first established, alongside artists like Willem de Kooning, Jackson Pollock, Robert Motherwell, Mark Rothko, and Franz Kline. Unlike the dynamic strokes of these peers, Lewis became known for his more subtle use of color.

In 1963, together with other African American artists like Romare Bearden and Charles Alston, he formed Spiral, an artist collective whose goal was to promote the art of Black artists in institutions which frequently left them out. As a part of these efforts, Lewis also spent years teaching at the Harlem Youth in Action and co-founded the Cinque Gallery, an art space to support African American artists. Throughout this time, he remained dedicated to abstraction, not figurative or narrative art. Unlike his fellow leader in Spiral, Romare Bearden, Lewis believed pursuing abstraction was the best way to assert his power as an African American artist, and that illustrating social conditions through narrative art was not an effective agent for change. It was this opinion that distinguished Lewis from both his fellow African American post-war artists, as well as his

white Abstract Expressionist contemporaries. Having stood at the intersection of the Black Art and Abstract Expressionism movements, the artist is often, wrongly, not associated with the latter.ⁱⁱⁱ



Frank Stella, *The Marriage of Reason and Squalor II*, 1959. The Museum of Modern Art, New York, Image: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY, Artwork: © 2022 Frank Stella / Artists Rights Society (ARS), New York

Black Paintings

While the color black is present throughout Lewis' practice, the artist's so-called "Black Paintings" are characterized by their predominant use of the color. The color black possesses different meanings, and oftentimes expresses different emotions—serenity, depression, and sometimes, political anarchy. In art history, the color black also has different uses. For Ad Reinhardt, black signified the elimination of color. For Kazimir Malevich, black combined with red was associated with Communism, as seen in *Black Square and Red Square*, 1915. For Frank Stella, like Lewis, black served as a means best suited to explore compositional possibilities, as achieved in his renowned painting *The Marriage of Reason and Squalor, II*, 1959.^{iv} Like Stella's diagrammatic lines in this work, Lewis' *Eye of the Storm* emphasizes linework in the paint ground. The present

work could be interpreted, perhaps, as an illustration of a radar map for a hurricane; here we see areas of denser paint application contrasting with concentric, etched lines in the black ground, very similar in effect to the negative white lines presents in Stella's work. In his own words, Lewis said "[I] wanted to see if I could get out of black the suggestion of other nuance of color, using it in such a way as to arouse other colors...This was my becoming...using color in such a way that it could become other thing."^v

ⁱ Michaela Lunz in *Norman Lewis: Shades of Blackness*, exh. cat., Bill Hodges Gallery, New York, 2022, p. 4.

ⁱⁱ Ibid.

ⁱⁱⁱ Ibid.

^{iv} David Carrier, "The Transcendent Power of Black in Norman Lewis's Abstractions," *Hyperallergic*, January 5, 2022, online

^v Norman Lewis, quoted in Michaela Lunz, *Norman Lewis: Shades of Blackness*, exh. cat., Bill Hodges Gallery, New York, 2022, p. 4.

Provenance

The Artist

Estate of Norman Lewis

Acquired from the above by the present owner

Exhibited

New York, Bill Hodges Gallery, *25 Highly Important Paintings, Norman Lewis 1909-1979, an exhibition*, May 23-July 11, 1998, pp. 52-53 (illustrated, p. 53)

New York, Bill Hodges Gallery, *Norman Lewis: Shades of Blackness*, November 18, 2021-January 29, 2022, pp. 7, 14-15 (illustrated, p. 15)

Literature

Bill Hodges Gallery, *Norman W. Lewis, et al.*, New York, 2017, pp. 22, 90 (illustrated, p. 22)

David Carrier, "The Transcendent Power of Black in Norman Lewis's Abstractions," *Hyperallergic*, January 5, 2022, online (illustrated)

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PROPERTY FROM A NOTABLE NEW YORK
COLLECTION

119

Cy Twombly

Untitled (Cairo)

signed, inscribed and dated "Cy Twombly Roma 1963"
lower right; partially titled "Cairo" center left
pencil, wax crayon and colored pencil on paper
19 x 27 1/2 in. (48.3 x 69.9 cm)
Executed in 1963.

Estimate

\$350,000 — 450,000

[Go to Lot](#)



"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

Executed in 1963, *Untitled (Cairo)*, is a stunning example of Cy Twombly's output of works made in Rome, known for their airy pencil strokes and their connection to mythology and classicism. One of the most influential artists of the 20th century, Twombly developed a unique pictorial language that changed the perception of drawing, transforming scribbles and simple marks on paper into delicate and dynamic masterworks. A vivid example of his pure and elemental drawings, the present work was created six years after his career-changing move to Rome, where he became the master of Romantic Symbolism. It was in Rome where he integrated into his compositions references to various poems and ancient myths, fusing the modern and ancient worlds. The drawings he created in Rome during the 1960s have been considered by many art historians the most emotional and impressive, marking a pivotal point in his career.ⁱ

The Influence of Egypt

Twombly was often inspired by poets like Stéphane Mallarmé, Rainer Maria Rilke and John Keats, as well as classical myths and stories from ancient cultures. In Rome, Twombly became inspired by the city's rich culture, including its literature, mythology and classical antiquity. It was here where he created some of his most celebrated works, like *Leda and the Swan*, 1962, The Museum of Modern Art, New York, which references the famous Roman myth. Art historians have continually noted his interest in Greek and Roman histories, but just as important was Twombly's fascination with the ancient Egyptians. As Kirk Varnedoe stated in the catalogue accompanying Twombly's major retrospective at The Museum of Modern Art, New York in 1994, Egyptian art "has been consistently undervalued as a part of the artist's connection with ancient cultures. Less full in the imagery of the body than Greek art, Egyptian imagery is far more attentive to the particulars of flora and fauna, and its schemas for encoding trees, gardens, lakes, and so on had a relevance to Twombly's visual language beginning in the late 1950s."ⁱⁱ Twombly first visited Egypt in 1962, just one year before this work was created, and again later in 1985. *Untitled (Cairo)*, as its title suggests, was likely inspired by this first visit, and visual aspects of the composition can be linked to Egypt's history and terrain. Scribbles in pale pink could be a reference to the Egyptian lotus, a white flower tinged with pink, while the dark ovular forms with filled-in circles in the lower right resemble the lily pads from which they flower. Close inspection also reveals a sequence of numbers in the upper left, cascading diagonally beneath graphite lines; this is perhaps an homage to the Egyptians' pioneering numerical system.



"Twombly's illegible scrawls and polyglot, non-standardized capitals, his interweaving of phrases from high modernist European poets and names from the Graeco-Roman tradition, evoke the longue durée of a commemorative culture that reaches back to Egypt and beyond: cult as well as culture." —Mary Jacobus, Tate Papers, 2008ⁱⁱⁱ

Having separated physically from the American art world when he moved to Rome, Twombly's work also moved in a different direction from the rising Minimalism and Pop art movements in New York. While deeply influenced by the freedom of expression in the works of his Abstract Expressionism predecessors, Twombly became defined by a scrawled, calligraphic style that differed from the dynamic brushstrokes of those artists. Many have tried to classify his unique style; Post-Expressionism and American Gestural Expressionism are among the movements he is commonly associated with, but neither is quite right. Critics had to come up with a new classification for his works, now commonly known as "Romantic Symbolism." His works have a unique raw energy, felt here in the colorful scribbles and hand-drawn lines in colored pencil and crayon, in ochre, purple, red and pink, separated by negative spaces of untouched paper. The title of the work "Cairo" is written in parentheses at the center of the composition, opening a window of interpretation to the viewer and what this may represent. The asymmetrical composition, very typical of his work, creates an elegant, yet somewhat unsettling, work, symbolizing something beyond the page. *Untitled (Cairo)* is raw and beautifully emblematic of Twombly's signature style, which merges the old and new in a single image.

"Influential among artists, discomfiting to many critics and truculently difficult not just for a broad public, but for sophisticated initiates of postwar art as well." —Curator Kirk Varnedoe on Twombly's work

ⁱ Kirk Varnedoe, *Cy Twombly: A Retrospective*, exh. cat., New York, 1994, pp. 34-35.

ⁱⁱ Kirk Varnedoe, *Cy Twombly: A Retrospective*, exh. cat., The Museum of Modern Art, New York, 1990, p. 48.

ⁱⁱⁱ Mary Jacobus, "Time-Lines: Rilke and Twombly on the Nile", *Tate Papers*, no. 10, autumn 2008, online

Provenance

Emmerich Gallery, New York

Private Collection, New York

Collection of Jack Klein, New York

Acquired from the above by the present owner in the 1970s

Literature

Nicola Del Roscio, ed., *Cy Twombly Drawings Cat. Rais. Vol. 3 1961-1963*, Munich, 2013, no. 243, p. 174 (illustrated)

20th Century & Contemporary Art Day Sale, Morning Session

New York Auction / 19 May 2022 / 10am EDT



PROPERTY OF AN ESTEEMED NEW YORK COLLECTOR

120 o♦

Jean-Michel Basquiat

Untitled

signed and dated "Jean-Michel Basquiat '87" on the reverse

crayon and watercolor on paper
30 x 22 3/8 in. (76.2 x 56.8 cm)

Executed in 1987, this work is accompanied by a certificate of authenticity issued by the Authentication Committee of the Estate of Jean-Michel Basquiat.

Estimate

\$600,000 — 800,000

[Go to Lot](#)



"Every single line means something." —Jean-Michel Basquiat

Through an array of symbols and text, Jean-Michel Basquiat's *Untitled* provides an intimate look at one of the most celebrated artists of the 20th Century. Executed in 1987, just a year before the artist passed away at the age of 27, *Untitled* was created at a time when Basquiat was struggling with the loss of his dear friend and mentor, Andy Warhol. Here, the artist invites the viewer into his own elaborate universe, creating a drawing that is both personal and encyclopedic. The present work portrays a narrative through motifs, short phrases, and signs. The composition is a recompilation of the most meaningful symbols and motifs Basquiat had been using in his work up until this point, bringing together the various sources and iconography that defined his entire practice from the early 1980s to his untimely death.

Basquiat as a Draughtsman

Jean Michel-Basquiat distinguished himself from his contemporaries by the amount of works on paper he executed, and the artistic achievements he realized with this medium. He treated drawing with the same importance as he treated painting, making each one a work of art in its own right. Basquiat was attracted to the immediacy of the act of drawing, and the similarities this medium shared with graffiti, having started as an artist on the streets. Drawing became a way of “channeling” his inner thoughts, impressions, memories, and fantasies.ⁱ In *Untitled*, the symbols, imagery and text are rendered with a dark black crayon, making them stand out from the negative spaces in the sheet.ⁱⁱ These come into contact with a few bright green watercolor brushstrokes and scattered blue, red, and pink scribbles, all of which together illustrate how Basquiat embraced text and color seamlessly throughout his practice.

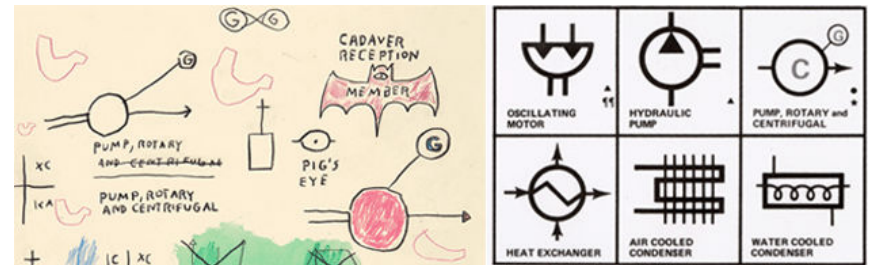
Breaking Down the Symbols

Untitled brings together the artist's expressive rawness and primitive style, with a recording of phrases and hieroglyphics akin to stream-of-consciousness writing. “PUMP, ROTARY AND CENTRIFUGAL” and “FATAL INJURY” are some of the most noticeable phrases in the drawing. But even more captivating are the graphic symbols, inspired by Henry Dreyfuss' *Symbol Sourcebook: An Authoritative Guide to International Graphic Symbols* published in 1972. After Basquiat studied this textbook, he started integrating many of the symbols Dreyfuss codified into his own works. In *Untitled*, one example is the circle with a diagonal line protruding from the top corner with a “G” at the end. Intertwined with this kind of symbolism, we find other recognizable motifs like the pig's eye, the Batman logo, and a sword. The ambivalent references embodied in this work, also reveal

Basquiat's mental state during this time of his life, when he was struggling with addiction and intense personal loss. These emotions can be felt in the symbols of mortality, anatomy, and alchemy, alongside words like “CRUCIBLE” and “SPIRIT.”



Jean-Michel Basquiat stands in front of his painting with the words “Man Dies” on exhibit at the Vreg Baghonian Gallery shortly before his death on August 12, 1988, New York City, Image: Mark Sink / Corbis / Getty Images



Henry Dreyfuss, *Symbol Sourcebook: An Authoritative Guide to International Graphic Symbols* (source image for the present lot).

"I don't think about art when I'm working. I think about life." —Jean-Michel Basquiat

Untitled is a testament to this notion—a visual manifestation of his complex perceptions, thoughts, and beliefs, bringing together ideas about both the physical and spiritual world. It begs the question of what might lie beyond the sheet, challenging the viewer to decode the messages and decipher this map of disparate symbols. The dissemination of phrases, words and signs, integrated with his raw style of drawing, brings a sense of intimacy and personal significance into this composition. In this way, *Untitled* uniquely showcases Jean-Michel Basquiat's determination as a creator and is a powerful example of the authenticity that defines his most celebrated masterpieces.

ⁱ Fred Hoffman, *The Art of Jean Michel Basquiat*, New York, Enrico Navarra Gallery, 2017, p. 69–71.

ⁱⁱ Robert Storr, *Two Hundred Beats Per Min.*, Brooklyn, 1990, n.p., in John Cheim, ed., *Jean Michel Basquiat Drawings*, New York, 1990.

Provenance

Galerie Mathias Fels, Paris

Private Collection

Christie's, New York, November 17, 2000, lot 526

Acquired at the above sale by the present owner

Literature

Galerie Enrico Navarra, ed., *Jean-Michel Basquiat: Works on Paper*, Paris, 1999, p. 260 (illustrated, erroneously dated 1984)

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121

George Condo

Untitled

signed and dated "Condo 1985" on the overlap
oil on linen

62 3/4 x 34 3/8 in. (159.4 x 87.3 cm)

Painted in 1985.

Estimate

\$250,000 — 350,000

[Go to Lot](#)



"It would be interesting if you walked into a room and saw paintings that you didn't think were painted today, paintings you thought were painted three or four hundred years ago... but could never have been." —George Condo

Executed early in the artist's career in 1985, *Untitled* uniquely showcases Condo's use of the art historical canon as both a source and a point of departure. Student of Warhol and friend of Basquiat, George Condo first rose to prominence amidst the bustling New York art scene in the early 1980s. Despite the artistic influences of his mentors and peers, Condo had no interest in becoming part of the post-Pop movement; rather, he looked to the Old Masters for inspiration. The unique style he has developed and honed over the past four decades relies on contrasts—in style, form, and subject matter—which allows him to pay tribute to a vast array of art-historical figures, from Vermeer to Picasso, abstracting figures using a variety of artistic styles ranging from Mannerism to Cubism.

Expanding Canvases

In the mid-1980s, Condo began working on a group of paintings which he called "Expanding Canvases." While making these works, each produced during a period of fervent experimentation, he would listen to jazz musicians like Miles Davis, allowing the music to inspire his own artistic improvisations on the canvas. A trained musician himself, Condo used riffs and solos to guide the weaving and swirling of paint across his canvas, creating sweeping tendrils and sharp turns. The improvised lines in *Untitled* give life to clocks, music notes, disjointed brick walls, staircases, and cartoonish figures; however, these forms are abstracted just past the point of creating narrative, suspended within patterns of dots and lines which elude time and setting.



From Bosch to Dürer

The Expanding Canvases combine European tradition and American experimentation, producing a kind of fervency and dynamism not unlike what Hieronymus Bosch produced during the Northern Renaissance. Much like Bosch's crowded scenes with anthropomorphic monsters and city walls, the present work merges reality with fantasy, for instance where the nose of the man in the stocking cap joins a swirling clifftop pathway, as if one must continue up his brow like a drawbridge. Like Bosch's *Christ in Limbo*, Condo's *Untitled* transports viewers to a place that is many settings all at once—part city, part carnival, part story—and yet no place at all. In technique, this painting also recalls the monochromatic traditions made widespread by artists such as Albrecht Dürer, who used lines to create a sense of chaos and mystery in his woodcut prints illustrating biblical stories. Like Dürer's prints, Condo's *Untitled* relies on similar methods of cross-hatching and varying densities in pigment to create highlights and lowlights. The result is a canvas which immerses the viewer into the chaos of improvisation—one that, while informed by European traditions, is distinctly American.



Hieronymus Bosch, *Christ in Limbo*, c. 1575. Indianapolis Museum of Art, Image: © Indianapolis Museum of Art / Martha Delzell Memorial Fund / Bridgeman Images

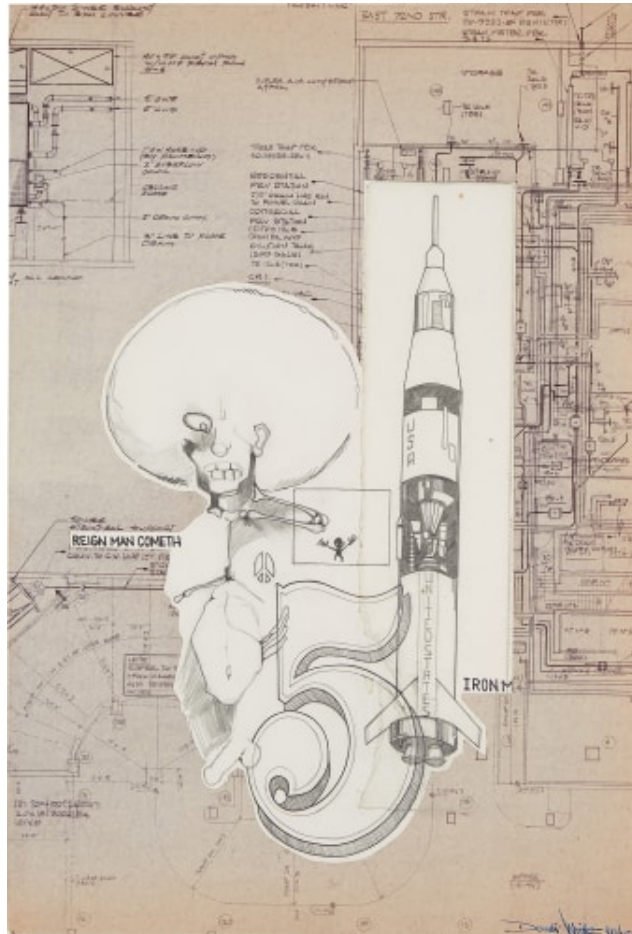
Provenance

Monika Sprüth Galerie, Cologne

Barbara Gladstone Gallery, New York

Vreg Baghoomian Inc., New York

Acquired from the above by the present owner in 1989



122

Dondi White

Reign Man Cometh

signed and dated "Dondi White 1994 ©" lower right

ink, graphite and collage on paper

22 1/4 x 15 1/4 in. (56.5 x 38.7 cm)

Executed in 1994.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



Provenance

Private Collection (acquired directly from the artist)

Thence by descent to the present owner

20th Century & Contemporary Art Day Sale, Morning Session

New York Auction / 19 May 2022 / 10am EDT



PROPERTY FROM A PROMINENT EUROPEAN
COLLECTION

123

Jean Dubuffet

Mire G 67 (Boléro)

signed with the artist's initials and dated "J.D. '83"
lower left

acrylic on paper laid on canvas
26 1/2 x 39 3/8 in. (67.3 x 100 cm)
Executed in 1983.

Estimate

\$180,000 — 250,000

[Go to Lot](#)



"The Mires... have a familiar syntax, however nominally skewed. They reify the rules of graffiti art and children's art – seemingly rule-less and unruly, yet with their own rigid conventions and predictable character." —Donald Kuspit on Jean Dubuffet's Mires

Provenance

The Estate of the Artist

Private Collection, France

Sotheby's, London, February 13, 2013, lot 119

Private Collection (acquired at the above sale)

Phillips, London, October 4, 2018, lot 220

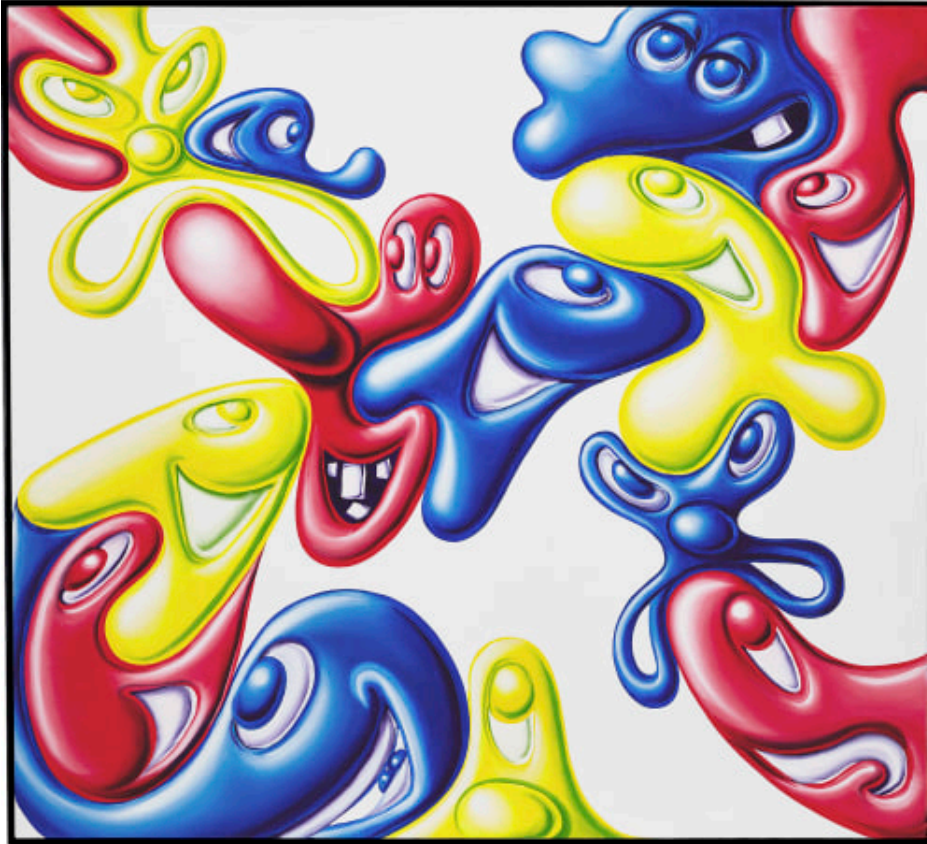
Acquired at the above sale by the present owner

Exhibited

New York, Pace Gallery, *Jean Dubuffet: The Last Two Years*, January 20–March 10, 2012, no. 6, n.p. (illustrated)

Literature

Max Loreau, ed., *catalogue des travaux de Jean Dubuffet, fascicule XXXVI: Mires*, Paris, 1980, no. 59, pp. 33, 113 (illustrated, p. 33)



PROPERTY FROM A PROMINENT EUROPEAN
COLLECTION

124

Kenny Scharf

PRIMARYBLOBZ

signed, titled and dated "Primaryblobz K Scharf '19" on
the reverse

oil and acrylic on linen, in artist's powder-coated
aluminum frame

36 x 40 in. (91.4 x 101.6 cm)

Painted in 2019.

Estimate

\$80,000 — 120,000

[Go to Lot](#)



Provenance

Lococo Fine Art Publisher, St. Louis (acquired directly from the artist in 2019)

Vertu Fine Art, Boca Raton

Acquired from the above by the present owner



125

Kenny Scharf

DR. PURPLE

signed, titled and dated "Dr. Purple Kenny Scharf '19"
on the reverse

spray paint on canvas mounted to panel

diameter 60 in. (152.4 cm)

Executed in 2019.

Estimate

\$120,000 — 180,000

[Go to Lot](#)



"You know, I've been doing emojis before there was an Internet...It might be how I am feeling. Sometimes it might be how I think someone else is feeling. It's a release. It saves me a lot of money on psychiatric [care]. I know it does." —Kenny Scharf



The present work in the exhibition *Lio Malca Presents: Kenny Scharf At La Nave Salinas Foundation*, Ibiza, June 15 - September 30, 2019, Artwork: © 2022 Kenny Scharf/Artists Rights Society (ARS), New York

Provenance

Acquired directly from the artist by the present owner

Exhibited

Ibiza, Fundación La Nave Salinas, *Lio Malca Presents: Kenny Scharf at La Nave Salinas Foundation*, June 15–September 30, 2019



126

Robert Indiana

LOVE (Violet Faces Red Sides)

stamped with the artist's name, number and date "© 1966-1999 R INDIANA 3/6" and the Milgo/Bufkin foundry mark on the lower interior edge of the E polychromed aluminum

72 x 72 x 36 in. (182.9 x 182.9 x 91.4 cm)

Conceived in 1966 and executed in 1999, this work is number 3 from an edition of 6 plus 4 artist's proofs.

Estimate

\$600,000 — 800,000

[Go to Lot](#)



"My goal is that LOVE should cover the world." —Robert Indiana

An iconic subject of both Robert Indiana's body of work and the Pop art movement as a whole, the artist's LOVE series has in effect become its own artistic phenomenon. These four letters arranged in a grid is "almost a universal signifier" and "has become a culturally owned image that no longer signifies its author," said Susan Elizabeth in her biography on the artist.ⁱ Indiana's LOVE has achieved global recognition since its conception in 1966, and versions of the work have been installed in esteemed public and private collections across the United States, as well as in Canada, Europe, South America, Asia, and Israel. Conceived in 1966 and executed in 1999, *LOVE (Violet Faces Red Sides)* is a six-foot-tall example with a vibrant color combination of purple and crimson. Like the monumental sculpture which currently welcomes visitors to the artist's first major exhibition in the United Kingdom in Yorkshire Sculpture Park, which opened earlier this year, *LOVE (Violet Faces Red Sides)* illustrates Indiana's use of text-based imagery as a way to transcend the boundaries of Minimalism and Pop art, resulting in a universal symbol that has become timeless.

"Versions of the two-letters-over-two motif have appeared on paperweights, postage stamps and wallpaper – in every medium from solid gold to solid chocolate. It is an internationally recognized icon that still circulates in new versions today." —Susan Elizabethⁱⁱ



Robert Indiana with his LOVE sculpture in Central Park, New York City, 1971, Image: Jack Mitchell / Getty Images, Artwork: © 2022 Morgan Art Foundation Ltd./ Artists Rights Society (ARS), New York

The Origin of Indiana's LOVE

For Indiana, the concept for the *LOVE* series originated from his childhood memories, particularly his frequent visits to a Christian Scientist church where the phrase "God is Love" was often preached. The original colors used in the first *LOVE* sculpture—red, green and blue—pay homage to the sign for Phillips 66, a gasoline station located in the Midwest where the artist's father worked. Indiana remained fixated on the primary colors in the signage and chose to replicate them in the first official *LOVE* work—a commissioned Christmas card for the Museum of Modern Art, New York in 1965. Even before this, however, the word "love" appeared frequently within Indiana's oeuvre—first in a series of poems composed in 1958, and a few years later in his seminal paintings *Four Star Love*, 1961, Portland Museum of Art, and *Maine and Love is God*, 1964. In an interview about the connection between the 1958 poems and the *LOVE* series, Indiana stated "I am talking to you from a room where I am surrounded by my own love poetry. In it I speak of the actual configuration of the four letters and what else they might symbolize."ⁱⁱⁱ It was his explorations of the word in two-dimensional prints and paintings that laid the groundwork for Indiana to propel the block letters into the third dimension. By transposing the abstract concept of "love" into a tangible three-dimensional object, one that can be seen and touched, Indiana turned the Pop

symbol into a conceptual one. He said, “the 'LOVE Sculpture' is the culmination of ten years of work based on the original premise that the word is an appropriated and usable element of art, just as Picasso and the Cubists made use of it at the beginning of the century, which evolved inevitably, in both my 'LOVE' paintings and sculpture, into the concept that the word is also a fit and viable subject for art.”^{iv}

LOVE in a Contemporary Context

The immediate recognizability of Indiana’s *LOVE* is even more powerful in the age of new media and the incredible potential of image circulation. As Aaron Ott noted, “*LOVE* is capable of holding meaning in a variety of histories. It was created in the shadow of hippie culture but powerful enough to escape that orbit in order to resonate in numerous contemporary and personalized contexts.”^v *LOVE (Violet Faces Red Sides)* crystallizes many of the major themes that Robert Indiana has investigated throughout his career, and one of the most fascinating aspects of this work is its ability to remain timeless and contemporary at the same time. On the occasion of Yorkshire Sculpture Park’s current exhibition, director Clare Lilly articulated just how timeless this art is: “I hope that this exhibition is one that lifts people and frankly reminds us all of the importance of love, the importance of community, and the importance of being together.”^{vi}

ⁱ Susan Elizabeth Ryan, *Robert Indiana: Figures of Speech*, New Haven, 2000.

ⁱⁱ *Ibid.*

ⁱⁱⁱ Robert Indiana interviewed by Sarah Douglas, “Conversation with . . . Robert Indiana,” *Art & Auction* 32, September, 2008, p. 71.

^{iv} Artist Statement, published in “Robert Indiana,” *Art Now: New York*, March, 1969.

^v Aaron Ott, *Robert Indiana: A Sculpture Retrospective*, exh. cat., Albright-Knox Art Gallery, Buffalo, 2018, p. 87.

^{vi} Clare Lilly quoted in Naomi Rea, “The U.K.’s First Major Robert Indiana Survey Pulls Out All the Stops to Make the Case for Him as a Multifaceted Pop Master,” *Artnet News*, March 11, 2022, online

Provenance

Morgan Art Foundation Ltd., New York
Private Collection (acquired from the above in 2009)
Acquired from the above by the present owner



PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

127

Robert Indiana

Picasso

stenciled with the artist's name, inscription and date
"ROBERT INDIANA 2 NEW YORK SPRING 1974" on the
reverse

oil on canvas

60 x 50 in. (152.4 x 127 cm)

Painted in 1974.

Estimate

\$600,000 — 800,000

[Go to Lot](#)



"I am an American painter of signs charting the course. I would be a people's painter as well as a painter's painter." —Robert Indiana

Robert Indiana's *Picasso* was painted during the peak of the artist's acclaimed career as one of the preeminent figures in Post-War American art. A quintessential example of the artist's Pop compositions, here Indiana has rendered a series of hard-edged geometries with brilliant colors to commemorate the illustrious career of Pablo Picasso. Through his keen use of signs, numbers, and letters, Indiana pays homage to the legendary Modern masters, relying on his own distinctive visual language that he refined since the early 1960s.

In an effort to differentiate his work from Post-War European traditions in favor of a distinctly American style, Indiana initially aligned himself with Pop artists like Andy Warhol and Roy Lichtenstein by drawing inspiration from the culture of consumerism that emerged in the United States following World War II. The plethora of billboards, street signs and logos across the country captivated Indiana in his formative years as an artist. Indiana recalls that "in Europe trees grow everywhere; in America, signs grow like trees; signs are more common than trees."ⁱ Proclaiming himself to be a "painter of signs," the influence of American logos and advertisements is at the core of Indiana's artistic practice. His engagement with consumerist culture is manifested in the crisp geometries and the chromatic intensity of *Picasso* that conjure up memories of American highway signs and advertisements.



Charles Demuth, *I Saw the Figure 5 in Gold*, 1928. Alfred Stieglitz Collection, 1949, Image: © The Metropolitan Museum of Art / Art Resource, NY

"Indiana's art corroborates this new reliance on street and highway signage, and on its chance poetry, on the endless flux of urban messages that ceaselessly buzz in front of our eyes and brain, and on its powerful visual fascination - in which these signs seem to gradually lose their referential meaning, although never quite completely."

—Joachim Pissaroⁱⁱ

From Pop to Precisionism

In the 1970s, Indiana began to distance himself from Pop Art and embrace his American Modernist predecessors as a major source of inspiration. Precisionist artists such as Charles Demuth, Charles Sheeler and Ralston Crawford left a lasting impression on Indiana with their delineated lines and geometric planes used to depict the American industrial landscape. The artist's fascination with these early American painters comes to full fruition in the sharply demarcated planes that compose *Picasso*. Indiana's decision to pay homage to Pablo Picasso through his bold use of signs and numbers harkens back to the "poster portraits" that Charles Demuth painted in the 1920s, each inspired by a different artist, which Indiana saw in Chicago. Much like Demuth's poster portrait *I Saw the Figure 5 in Gold*, 1928, Alfred Stieglitz Collection, which was an homage to the poet William Carlos Williams, Indiana's *Picasso* portrays the Spanish master by means of recognizable symbols, letters and numbers. This includes block letters of his initials, "PP," placed back-to-back in a symmetrical format, with the artist's middle name "RUIZ" emblazoned diagonally across. Other markers including his birth and death dates, and the title of one of his most famous paintings *Ma Jolie*, are placed around the center of the circular composition. By using text-based imagery, like Demuth, Indiana reinvents and pushes the boundaries of traditional, representational portraiture. The product is an homage to Picasso unlike any other that unites the painterly traditions championed by the Precisionist painters with Pop ideology.



Robert Indiana, LOVE, 1966. Indianapolis Museum of Art, Image: © Indianapolis Museum of Art / Martha Delzell Memorial Fund / Bridgeman Images

By placing his own trademark slanted "O," as it appears in his iconic *LOVE* motif, Indiana inserts his own identity into the narrative of Picasso's. By paying tribute to his predecessor in this way, Indiana uses the lens of an homage to further his own practice. Signifying the importance of this work, Indiana included a print of the painting in his iconic *American Dream Portfolio* set of screenprints in 1997, making this one of the most recognizable images in the artist's oeuvre.

ⁱ Joachim Pissaro, "Signs into Art," in Robert Indiana, exh. cat., Musée D'Art Moderne et D'Art Contemporain, Nice, 1998, p. 16.

ⁱⁱ Ibid.

Robert Indiana

Provenance

Marisa del Re, New York
 Private Collection, Paris
 Christie's, New York, February 22, 1996, lot 65
 Private Collection, France
 Michel Fedoroff, Monaco
 Galerie Loevenbruck, Paris
 Private Collection (acquired from the above)
 Christie's, New York, November 16, 2017, lot 657
 Acquired at the above sale by the present owner

Exhibited

New York, Kennedy Galleries, *Artists Salute Skowhegan*, December 8–21, 1977, n.p. (illustrated)
 Rockland, Farnsworth Art Museum; Waterville, Colby College Museum of Art; Reading Public
 Museum; Framingham, Danforth Museum; Manchester, Currier Gallery of Art; Flint Institute of
 Arts; Pittsfield, Berkshire Museum, *Indiana's Indianas: A 20-Year Retrospective of Painting and
 Sculpture from the Collection of Robert Indiana*, July 16, 1982–March 1984, pp. 14, 22 (illustrated,
 p. 14)

Literature

Robert L. B. Tobin, William Katz and Donald B. Goodall, *Robert Indiana*, exh. cat., University of
 Texas at Austin, University Art Museum, Austin, 1977, p. 53
 John Loring, "Architectural Digest Visits: Robert Indiana," *Architectural Digest*, November 1978, p.
 112 (illustrated)
 Barbaralee Diamonstein, "Robert Indiana," *Inside New York's Art World*, New York, 1979, p. 156
 Ray Koehler, "For Museum Exhibit All You Need Is 'Love'," *Reading Eagle*, January 14, 1983, p. 25
 Tess Panfil, "Robert Indiana Retrospective," *Berkshire Eagle*, December 29, 1983, p. 21
 "'Indiana's Indianas' on Display," *Argus-Press*, February 24, 1984, p. 7
 Carl J. Weinhardt Jr., *Robert Indiana*, New York, 1990, pp. 143–144, 183 (illustrated, p. 143)
 Denis Picard, "Nice: Robert Indiana et Georges Rousse," *Connaissance des Arts*, July/August 1998,
 p. 21 (illustrated)
 Stephen C. Foster, *Robert Indiana*, exh. cat., Shanghai Art Museum, Shanghai, 2002, p. 41

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PROPERTY OF AN ESTEEMED PRIVATE COLLECTOR

128

Jim Dine

The King of Patches

signed, titled, inscribed and dated "The King of patches Jim Dine Walla Walla 2005" on the reverse
oil on canvas

72 1/2 x 63 in. (184.2 x 160 cm)

Painted in 2005.

Estimate

\$80,000 — 120,000

[Go to Lot](#)



128

Jim Dine

Provenance

Richard Gray Gallery, New York

Acquired from the above by the present owner



PROPERTY OF AN ESTEEMED PRIVATE COLLECTOR

129

James Rosenquist

*The Serenade for the Doll after Claude Debussy, Gift
Wrapped Doll #22*

signed, titled and dated ""Gift wrapped doll" #22
James Rosenquist 1992" on the reverse

oil on canvas

60 x 60 in. (152.4 x 152.4 cm)

Painted in 1992.

Estimate

\$120,000 — 200,000

[Go to Lot](#)



"The Serenade for the Doll after Claude Debussy or Gift Wrapped Dolls are a result of my feelings about the child who has to look forward to the difficulty of relationships because of AIDS. The coolness, thoughtfulness that will be in a young romance make it seem the complete antithesis of passion. These paintings are painted from dolls covered in plastic wrap and they're not altered in an expressionist abstract way... I'm fascinated by the reflective plastic and how it changed the color of everything underneath. It is something else. One could see this on a doll, on a shelf in a store as a child could and would they want it. That's what brought to mind AIDS. Is one tantalized by something one desires that looks ugly but beautiful?" —James Rosenquist, interviewed by David Whitney, Leo Castelli Gallery, 1993

Provenance

Leo Castelli Gallery, New York
 Richard L. Feigen & Co., New York
 James Goodman Gallery Inc., New York
 Thomas McCormick Gallery, Chicago
 Art Enterprises Ltd., New York
 Acquired from the above by the present owner

Exhibited

New York, Leo Castelli Gallery, *James Rosenquist: The Serenade for the Doll after Claude Debussy or Gift Wrapped Dolls & Masquerade of the Military Industrial Complex Looking Down on the Insect World*, March 20–April 17, 1993, p. 31 (illustrated)
 Chicago, Richard L. Feigen & Co., *James Rosenquist: Gift Wrapped Dolls or Serenade for the Doll after Claude Debussy*, September 10–October 9, 1993

Literature

Fred Camper, "Plastic-Covered Passion," *Chicago Reader*, September 30, 1993 (online)



130

Alex Katz

Untitled

signed "Alex Katz" lower right
oil on linen
35 1/4 x 56 in. (89.5 x 142.2 cm)
Painted circa 1959.

Estimate

\$150,000 — 200,000

[Go to Lot](#)



"Realist painting has to do with leaving out a lot of detail. I think my painting can be a little shocking in all that it leaves out. But what happens is that the mind fills in what's missing...Painting is a way of making you see what I saw." —Alex Katz

Painted in the late 1950s, *Untitled* is a wonderful example of Alex Katz's early paintings, specifically the artist's development of his signature, simplified style through color blocking. During this time when Abstract Expressionism dominated the New York art scene, Katz introduced a refreshing approach to painting landscapes, portraits and still lifes. He found a unique way of depicting recognizable scenes, using only the most fundamental elements in his compositions. With his bold use of colors and subjects taken from his own life, his works prefigured the development of the Pop Art movement, which would soon take the art world by storm.ⁱ

Color Blocking

Untitled embodies Katz's ability to create a chorus of figurative and abstract forms. During the early 1950s, he was interested in studying amateur black-and-white photographs, specifically their visual compositions. These first inspired the artist to focus on the pictorial flatness and stillness of his original source images. He would select, edit, and crop a scene, like a filmmaker – omitting details, blocking out forms, and emphasizing these by adding color.ⁱⁱ Katz's first exploration of this technique was through the collages he created between 1954 and 1960, of which the present work is reminiscent. To create these collages, the artist cut out elements from his own drawings and hand-colored paper, and then glued them over sheets of vibrantly colored stocks. Working on these collages undoubtedly contributed to his later and most celebrated paintings, distinguished by their reduction of forms, and their rhythm of color and lines.ⁱⁱⁱ In *Untitled*, Katz depicts himself, his wife Ada, and his son Vincent in a reductive manner only through their outlines, juxtaposing them against a large blue passage that merges sea and sky. There is an abrupt transition of color which exemplifies the color blocking technique used in this work. The yellow of Vincent's hair and Katz's hat, and the stripes in the artist's clothing, further define the figures from the flatness of the background, resulting in a collage-like effect.



Alex Katz, *Greenwood Lake, New Jersey, 1960*. Museum of Modern Art, New York, Image: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY, Artwork: © 2022 Alex Katz / Licensed by VAGA at Artists Rights Society (ARS), New York

Maine Scenes

Untitled portrays a frequent subject in Katz's most celebrated works, a scene most likely located at Katz's summer house in Maine. Katz went to Maine for the first time when he attended the Skowhegan School of Painting and Sculpture in the summers of 1949 and 1950 after graduating from Cooper Union in New York City. The teaching at Skowhegan was more traditional than in Cooper Union. Each morning, a bus would take the students to paint the Maine landscape from life. This was the first time Katz had done direct painting, looking at something and painting it on the spot without doing any preliminary sketches. As he has written of this key moment in his career, Katz "tried plein-air painting, and found my subject matter and a reason to devote my life to painting."^{iv} Since then, the artist has spent every summer at his house in Maine. Here, we are likely viewing a scene in the coastal village of Lincolnville, Maine. Through its depiction of an ultramarine sea beneath a light blue sky, the painting embodies a tranquil and quiet atmosphere, very typical of Katz's landscape paintings. The color, light, and composition of this work provide a window into

the early development of the Katzian style, and how the artist redefined traditional realist and figurative painting.

"The paintings look easy, the way Fred Astaire made dancing look easy and Cole Porter made words and music sound easy, but don't let [us] be fooled." — John Russell wrote on Alex Katz in the Times.^v

ⁱ Simon Schama and Dave Hickey, *Alex Katz Under the Stars: American Landscapes 1951–1995*, exh. cat., The Institute for Contemporary Art / P.S.1 Museum, New York, 1996, pp. 9–13.

ⁱⁱ Tom McGlynn, "Brand-New & Terrific: Alex Katz in the 1950s," *The Brooklyn Rail*, September 2018, online

ⁱⁱⁱ Grace Glueck, "Clever Collages and Quite Maine Scenes: Two Sides of Alex Katz," *The New York Times*, September 9, 2005, online

^{iv} Ibid.

^v Calvin Tomkins, "Alex Katz's Life in Art," *The New Yorker*, August 20, 2018, online

Provenance

Stable Gallery, New York

Private Collection, New York (acquired from the above in 1961)

Private Collection, New York (thence by descent from the above)

Sotheby's, New York, March 5, 2015, lot 25

Acquired at the above sale by the present owner

20th Century & Contemporary Art Day Sale, Morning Session

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131

Andy Warhol

Portrait of Hans Preben Smith

synthetic polymer paint on canvas

39 1/4 x 39 1/4 in. (99.7 x 99.7 cm)

Executed in 1974.

Estimate

\$100,000 — 150,000

[Go to Lot](#)



Provenance

Hans Preben Smith (commissioned directly from the artist circa 1974)

Thence by descent to the present owner



PROPERTY FROM A PRIVATE COLLECTION

132

Richard Pettibone

Roy Lichtenstein, 'Seductive Girl', 1964 Purple-Yellow

signed, titled, numbered and dated "Roy Lichtenstein, 'Seductive Girl,' 1964" Purple-Yellow #3/3 Richard Pettibone 2009" on the overlap

acrylic and silkscreen on canvas, in artist's frame
6 1/4 x 7 3/8 in. (15.9 x 18.7 cm)

Executed in 2009, this work is number 3 from an edition of 3.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Provenance

Leo Castelli Gallery, New York

Galerie Saint Guillaume, Tokyo

Acquired from the above by the present owner in December 2011



133

Richard Pettibone

Andy Warhol, 'Mao'

signed and dated "R Pettibone 1975" on the overlap

acrylic and silkscreen on canvas

3 5/8 x 3 5/8 in. (9.2 x 9.2 cm)

Executed in 1975.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Provenance

Private Collection, New York (acquired directly from the artist circa 1976)



PROPERTY FROM A PRIVATE COLLECTION

134

Richard Pettibone

Andy Warhol, 'Two Jackies', 1964

signed, titled, numbered and dated ““Andy Warhol, 'Two Jackies,' 1964.” Richard Pettibone 1996 10/12” on the overlap

acrylic and silkscreen on canvas, in artist's frame
3 3/8 x 5 1/4 in. (8.6 x 13.3 cm)

Executed in 1996, this work is number 10 from an edition of 12.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Provenance

Leo Castelli Gallery, New York

Galerie Saint Guillaume, Tokyo

Acquired from the above by the present owner in December 2011



PROPERTY FROM A PRIVATE COLLECTION

135

Richard Pettibone

Andy Warhol, 'Scotch Broth Soup', 1962

signed, titled, dedicated and dated "Andy Warhol, Scotch Broth Soup, 1962" Richard Pettibone 1986 / To Peter, son, thought you would enjoy a hearty soup." on the reverse

oil on canvas, in artist's frame

7 1/8 x 5 3/8 in. (18.1 x 13.7 cm)

Painted in 1986.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Provenance

Leo Castelli Gallery, New York

Galerie Saint Guillaume, Tokyo

Acquired from the above by the present owner in December 2011



PROPERTY FROM A PRIVATE COLLECTION

136

Richard Pettibone

Andy Warhol, 'Campbell's Soup Can', 1962

signed, titled and dated "Andy Warhol, Campbell's
Soup Can, 1962 Richard Pettibone 1987" on the overlap
oil on canvas, in artist's frame
7 1/8 x 5 3/8 in. (18.1 x 13.7 cm)
Painted in 1987.

Estimate
\$15,000 — 20,000

[Go to Lot](#)



Provenance

Leo Castelli Gallery, New York

Galerie Saint Guillaume, Tokyo

Acquired from the above by the present owner in December 2011

20th Century & Contemporary Art Day Sale, Morning Session

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PROPERTY OF AN ENGLISH COLLECTOR

137

Jim Dine

Two Hearts (Due Cuori)

signed and dated "Jim Dine 1970" lower right

tempera on board

7 3/4 x 10 5/8 in. (19.7 x 27 cm)

Painted in 1970.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Galleria D'Arte del Cavallino, Venice

Margo Leavin Gallery, Los Angeles

Douglas S. Cramer Collection, Los Angeles

Acquired from the above by the present owner



138

Tom Wesselmann

Final Study for Kate Nude

signed, titled and dated "FINAL STUDY FOR KATE NUDE 1977 Wesselmann 77" on the overlap

oil on canvas

14 3/4 x 18 3/4 in. (37.5 x 47.6 cm)

Painted in 1977.

Estimate

\$70,000 — 100,000

[Go to Lot](#)



Provenance

Galerie Boulakia, Paris (acquired directly from the Studio in 2003)

Private Collection, Switzerland

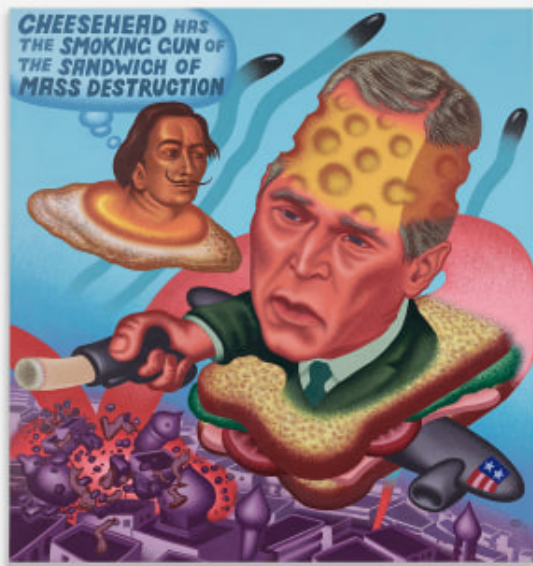
Private Collection, New York

Private Collection, France

Private Collection

Christie's, New York, May 16, 2019, lot 739

Acquired at the above sale by the present owner



139

Peter Saul

Bush Over Baghdad

signed and dated "SAUL '03" lower right

acrylic and oil on canvas

63 x 59 in. (160 x 149.9 cm)

Painted in 2003.

Estimate

\$100,000 — 150,000

[Go to Lot](#)



Provenance

The Artist Studio

Private Collection, France

Private Collection, Belgium

Acquired from above by the present owner

Exhibited

Paris, Galerie du Centre, *3 Pop Guys 40 Years after*, May 22–July 5, 2003

Les Abattoirs, Musée - Frac Occitanie Toulouse; Namur, le Delta, *Peter Saul: Pop, Funk, Bad Painting and More*, September 20, 2019–June 7, 2020, pp. 191, 219 (illustrated, p. 191)

Literature

Richard Leydier, "3 POP GUYS 40 YEARS AFTER, GALERIE DU CENTRE, PARIS, FRANCE, 22/05/03-5/07/03," *artpress*, October 3, 2003 (online)

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140

Malcolm Morley

Aegean Crime

oil and wax on canvas

78 x 138 1/2 in. (198.1 x 351.8 cm)

Executed in 1987.

Estimate

\$150,000 — 200,000

[Go to Lot](#)



Provenance

The Pace Gallery, New York

Private Collection

Sotheby's, New York, November 13, 2012, lot 71

Acquired at the above sale by the present owner

Exhibited

New York, The Pace Gallery, *Malcolm Morley*, December 2, 1988–January 7, 1989, no. 11, n.p. (illustrated)

London, Anthony d'Offay Gallery, Malcolm Morley, September 11–October 12, 1990, pp. 9–10 (illustrated, p. 9)

Paris, Musée national d'art Moderne Centre de création industrielle, Centre Georges Pompidou; Toulouse-Labège, Centre Régional d'Art Contemporain Midi-Pyrénées, *Malcolm Morley*, June 2–December 31, 1993, pp. 129, 309 (illustrated, p. 129)

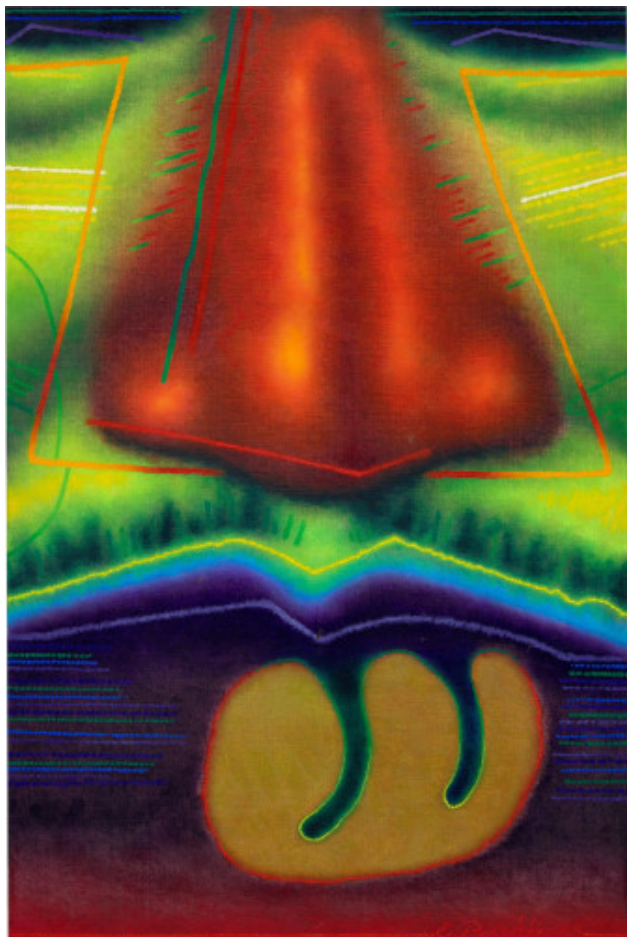
London, Hayward Gallery, *Malcolm Morley in Full Colour*, June 15–August 27, 2001, no. 35, pp. 90–91, 145 (illustrated, pp. 90–91)

Paris, Galeries Nationales du Grand Palais, *Picasso Mania: Picasso et l'Art Contemporain*, October 7, 2015–February 29, 2016. p. 276–277 (illustrated)

Literature

Malcolm Morley 1965–1995, Fundación la Caixa, Madrid, exh. cat., 1995, p. 41 (illustrated)

Jean-Claude Lebensztejn, *Malcolm Morley: Itineraries*, London, 2001, pl. 135, pp. 194–151, 252 (illustrated, p. 150)



141

Ed Paschke

Dumattica

signed and dated "E. Paschke '88" lower right; signed, titled and dated "'DUMATTICA" '88 E. Paschke" on the overlap

oil on linen

36 1/4 x 24 in. (92.1 x 61 cm)

Painted in 1988.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Phyllis Kind Gallery, Chicago

Acquired from the above by the present owner in 1988

Exhibited

Chicago, Phyllis Kind Gallery, *Ed Paschke*, October 7-November 1, 1988



142

Robert Colescott

Crocodile in the Sewer

signed, titled and dated "'Crocodile in the Sewer" R.

Colescott Dec. 31 '94" lower right

oil on paper

41 1/2 x 29 1/2 in. (105.4 x 74.9 cm)

Painted on December 31, 1994.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Provenance

Phyllis Kind Gallery, New York

Acquired from the above by the present owner in 1997



143

Philip Guston

Untitled (Drawing from the Phlebitis Series)

ink on paper

24 x 19 in. (61 x 48.3 cm)

Executed circa 1975.

Estimate

\$80,000 — 120,000

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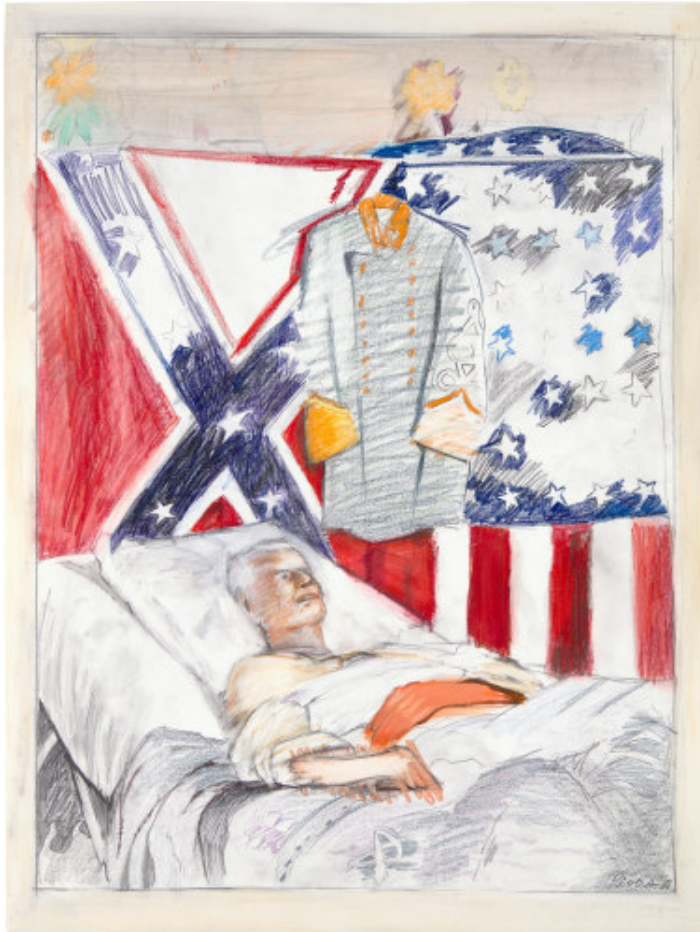
143

Philip Guston

Provenance

David McKee Gallery, New York

Acquired from the above by the present owner



144

Larry Rivers

Last Civil War Veteran

signed and dated "Rivers '68" lower right

pencil and pastel on canvaspaper

36 x 27 in. (91.4 x 68.6 cm)

Executed in 1968.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Irving Galleries, Palm Beach

Sotheby's, New York, November 9, 1989, lot 337

Private Collection (acquired at the above sale)

Thence by descent to the present owner



145

Andy Warhol

Gun

stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc., New York, initialed and numbered "VF 30.006" on the reverse
graphite on HMP paper
30 1/4 x 40 1/2 in. (76.8 x 102.9 cm)
Executed circa 1981-1982.

Estimate

\$50,000 — 70,000

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"When you hurt another person, you never know how much it pains. Since I was shot, everything is such a dream to me. I don't know what anything is about. Like, I don't know whether I'm alive or whether I died. I wasn't afraid before. And having been dead once, I shouldn't feel fear. But I am afraid. I don't understand why."
—Andy Warhol

Executed in 1981, *Gun*, is part of a series of works Andy Warhol created in the 1980s depicting firearms. Death and violence were recurring themes throughout the artist's oeuvre, but the gun works belong to his more mature period, each representing both personal trauma and an underlying critique of the American culture. His preoccupation with the gun as an object is often attributed to having been shot in 1968 by the actress Valerie Solanas. The gun depicted here is similar to the .22 snub-nosed pistol that she used. At the same time, these works were also a reflection on the political and social environment of the moment, following events like John Lennon's assassination, and the attempted assassination of President Ronald Reagan. The present work is a prime example of the artist's ability to isolate an object from its context and make it look attractive, rather than violent. This drawing is both aggressive and seductive, superficial and deep, ambiguities that are very Warholian.

Provenance

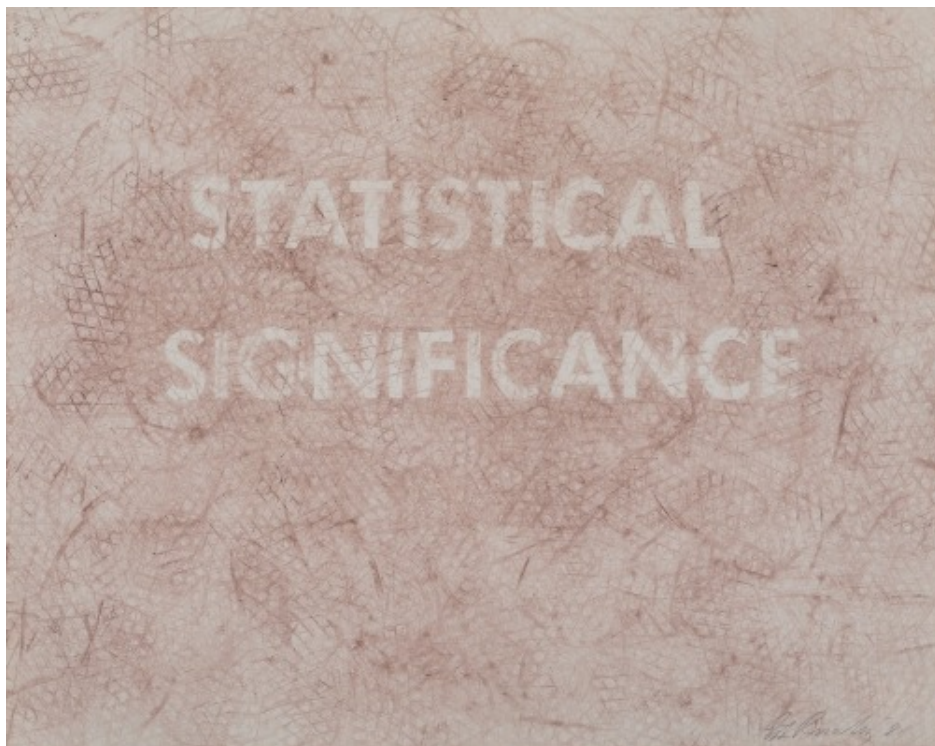
The Estate of Andy Warhol

Fergus McCaffrey, St. Barthélemy

Acquired from the above by the present owner in 2007

Exhibited

St. Barthélemy, Me.di.um (founded by Marc Jancou and Fergus McCaffrey), *Andy Warhol: Drawings 1977–87*, March 2007, no. 16, n.p. (illustrated)



146

Ed Ruscha

Statistical Significance

signed and dated "Ed Ruscha '81" lower right
pastel with footprints on paper
22 7/8 x 29 in. (58.1 x 73.7 cm)
Executed in 1981.

Estimate

\$150,000 — 200,000

[Go to Lot](#)



Provenance

James Corcoran Gallery, Santa Monica

7-Eleven Collection, Dallas

Sotheby's, New York, May 16, 2001, lot 100

Private Collection

Christie's, New York, November 11, 2004, lot 187

Private Collection (acquired from the above sale)

Sotheby's, New York, May 16, 2007, lot 348

Private Collection (acquired at the above sale)

Phillips, London, October 3, 2019, lot 157

Acquired at the above sale by the present owner

Literature

Lisa Turvey, ed., *Edward Ruscha Catalogue Raisonné of the Works on Paper Volume Two: 1977 - 1997*, New York, 2018, p. 129 (illustrated)

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PROPERTY FROM A SOPHISTICATED COLLECTION

147

David Hockney

The Arrival of Spring in Woldgate, East Yorkshire in 2011 (twenty eleven) - 17 April

signed and dated "David Hockney 11." lower right;
numbered "9/25" lower left

iPad drawing printed on paper
55 x 41 3/8 in. (139.7 x 105.1 cm)

Executed in 2011, this work is number 9 from an edition
of 25.

Estimate

\$150,000 — 200,000

[Go to Lot](#)



"For me, it's really the joy of looking out into the world and getting this positive energy."—David Hockney

Executed in 2011, David Hockney's *The Arrival of Spring in Woldgate, East Yorkshire in 2011 (twenty-eleven) - 17 April* is part of a groundbreaking series which represents the artist's first foray into iPad drawing. Much like Claude Monet's series of *Haystacks*, Hockney's first set of iPad drawings represents an attempt to capture the nuanced changes that take place in a single landscape – from day to day, from hour to hour and even from minute to minute. Focusing on the transition from winter to spring in the rural landscape of East Yorkshire,ⁱ Hockney has created a phenomenal set of landscape "paintings," which captures the incredible variety of colors, textures and moods during the changing of the seasons in the English countryside. The present work features splendid hues of lime and forest green to illustrate the vegetation, and a bright magenta to capture either the burgeoning light of dawn or the fading skies after sunset.

A New Medium

Always eager to embrace new technology in his art, Hockney thinks of the iPad as an exciting new medium that allows him to capture subjects he could never represent with paint. Speaking of this series, he has said, "The more I got into the iPad, the more I realized what a fantastic medium it is for landscape. There are certain things you can do very, very quickly using it. One is that you can establish a palette for any kind of light extremely rapidly.... Even in the winter you can capture the light.... You need a fast method to do that."ⁱⁱ Monet would capture the essential mood of a moment, the precise shades of light of an instant in time, by painting sketches *en plein air* and then returning to the studio to finish the works. In the same way, Hockney uses an iPad app called *Brushes* to capture the colors, the light, and the feeling of the landscape, and then returns to the studio to complete the composition.ⁱⁱⁱ The process is a joyful one, Hockney has said, as it gives him a new way to capture the world's beauty.

ⁱ "Chronology: 2011," *The David Hockney Foundation*, online

ⁱⁱ *Ibid.*

ⁱⁱⁱ David Hockney, "'I love drawing': David Hockney on iPad painting and finding joy in spring," *The Royal Academy*, May 18, 2021, online

Exhibited

London, Royal Academy of Arts; Bilbao, Guggenheim Museum; Cologne, Museum Ludwig, *David Hockney. A Bigger Picture*, January 21, 2012–February 4, 2013, no. 119.26, p. 233 (another example exhibited and illustrated)

Paris, Galerie Lelong, *David Hockney: The Arrival of Spring*, May 21–July 24, 2015, p. 63 (another example exhibited and illustrated)

Melbourne, National Gallery of Victoria, *David Hockney: Current*, November 11, 2016–March 13, 2017, pp. 127, 142, 281 (another example exhibited and illustrated, pp. 127, 281)

Provenance

L.A. Louver, Los Angeles

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale, Morning Session

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PROPERTY FROM THE COLLECTION OF ROBERT AND
LORETTA LIFTON

148

Jennifer Bartlett

In the Garden #108

oil on canvas, diptych
each 84 x 72 in. (213.4 x 182.9 cm)
Painted in 1982.

Estimate
\$80,000 — 120,000

[Go to Lot](#)



Jennifer Bartlett

Provenance

Paula Cooper Gallery, New York

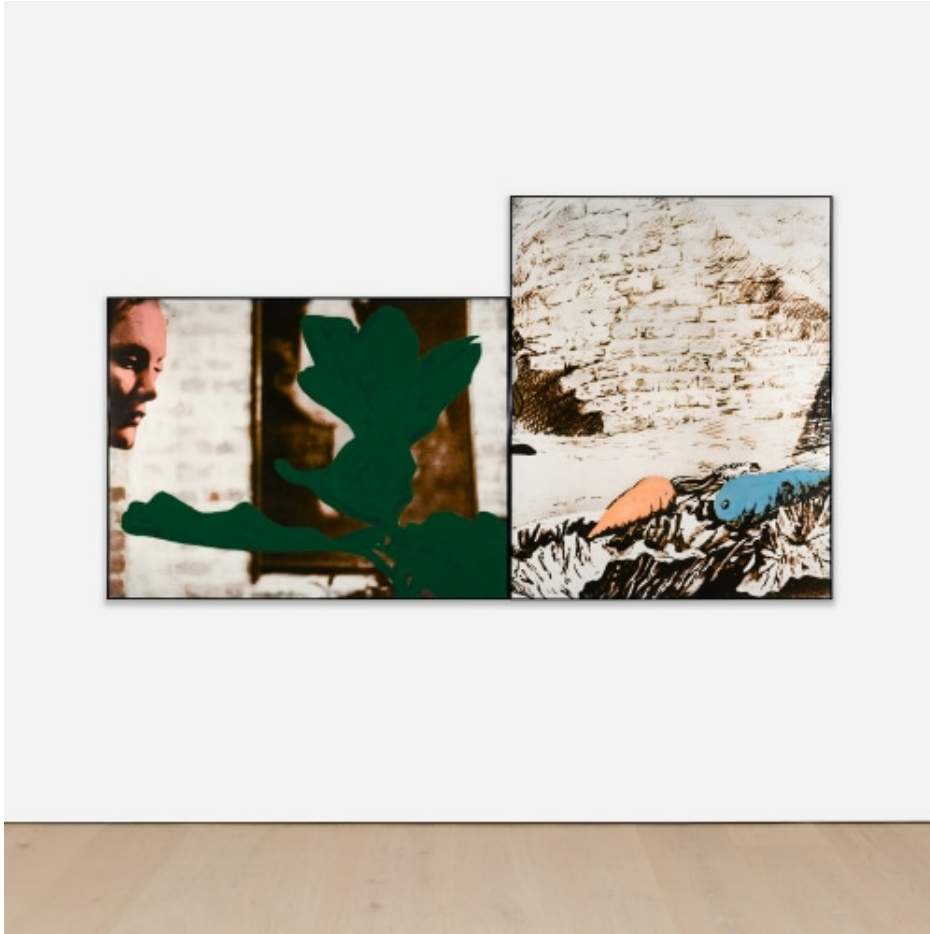
Acquired from the above by the present owners in April 1984

Exhibited

London, Tate Gallery, *Jennifer Bartlett: At the Lake, Up the Creek, In the Garden*, November 1982–February 1983, pp. 14, 16 (illustrated, p. 14); then travelled as Long Beach Museum of Art, *Jennifer Bartlett: Up the Creek and In the Garden*, January 22–March 4, 1984

20th Century & Contemporary Art Day Sale, Morning Session

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PROPERTY FROM AN EXCEPTIONAL WEST COAST COLLECTION

149

John Baldessari

Woman Looking at Plant (With Two Carrots)

two black-and-white photographs with oil tint and vinyl paint

overall 60 x 108 in. (152.4 x 274.3 cm)

Executed in 1990.

Estimate

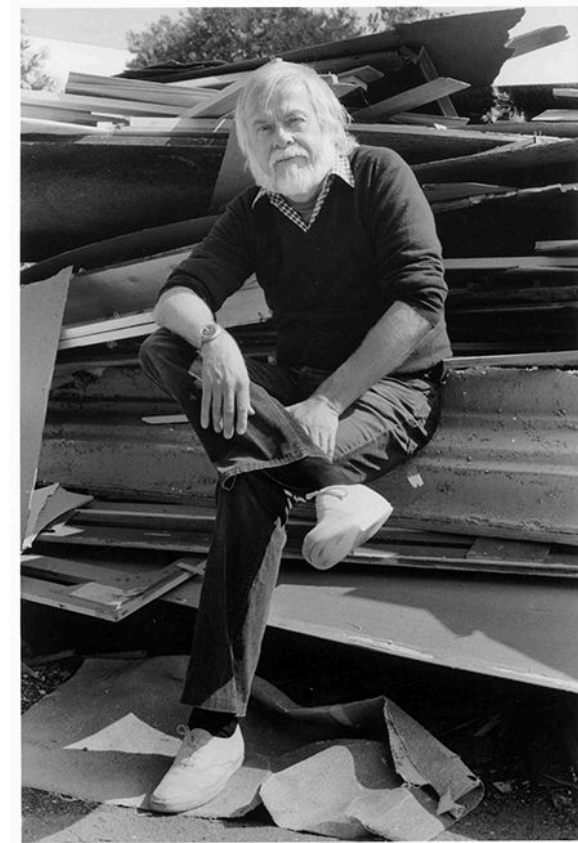
\$350,000 — 450,000

[Go to Lot](#)



"I could never figure out why photography and art had separate histories. So I decided to explore both." —John Baldessari

Executed in 1990, *Woman Looking at Plant (With Two Carrots)*, is a prime example of John Baldessari's exploration of the relationship between painting and photography. His spontaneous interventions in the medium—cropping an image, juxtaposing objects, and adding paint—transform the reality of his photographs into a new narrative to be interpreted by the viewer. The present work was made in a key year in Baldessari's career, during which he had an acclaimed solo exhibition that traveled through prominent American institutions like The Museum of Contemporary Art, Los Angeles, the San Francisco Museum of Modern Art, the Hirshhorn Museum and Sculpture Garden, Washington, D.C., and the Whitney Museum of American Art, New York.



John Baldessari, 1986. Image: © Chris Felver / Bridgeman Images

"I get labelled as a conceptual artist and I think that's a misnomer. But everyone gets a label in life. I get labelled a California artist and I think that's a misnomer also...I just would rather be called an artist." —John Baldessari

Baldessari has been consistently recognized as one of the most important artists in the Conceptual art movement, though the artist himself rejects this categorization. He is also considered a leading artist of the Pictures Generation alongside Barbara Kruger and Cindy Sherman, a loose association of American artists that came about in the early 1970s who explored the reconstruction and assemblage of images. In the 1980s, Baldessari distinguished himself from these classifications by

adding paint to his photographs—a technique that would define the rest of his career. He would add acrylic and oil tints directly onto photographs and film stills, oftentimes painting circles over the subjects' faces as a way to distract the viewers and focus their attention on the figures' positions or body language, rather than their identities. By the late 1980s he was not only painting dots over the photographs, but larger color blocks that would obscure or highlight whole objects or subjects. The resulting compositions were highly acclaimed, and his achievements were recognized with his 1990 retrospective, which featured works like *Woman Looking at Plant (With Two Carrots)*—widely considered some of the best works of the artist's career.



The present work is composed of two panels of different sizes which hang next to each other, creating a relationship between two disassociated images. On the left side, we see a photograph that has been intervened with oil tint and vinyl paint, drawing the viewer's attention to the woman looking at a lush, green plant. On the right side, the silhouette of a rabbit along the left border of the monochromatic image makes the orange and blue carrots jump out, almost as if collaged onto the composition. Together, the scene is composed in a way in which the aesthetics prevail over the narrative. In this way, the present work brings to life Baldessari's ability to challenge and manipulate reality, giving the viewer clues to an open-ended story that denies any pre-associated

meanings to specific objects or settings.

"For most of us photography stands for the truth... But a good artist can make a harder truth by manipulating forms or pushing paint around. It fascinates me how I can manipulate the truth so easily by the way I juxtapose opposites or crop the image or take it out of context. When two forces contend in a photograph, I may favor one side or the other -the rider or the horse, for example, the upright mummy in its coffin or the woman standing in awe next to it." —John Baldessari

Provenance

Margo Leavin Gallery, Los Angeles

Marc Selwyn Fine Art, Beverley Hills

Acquired from the above by the present owner

Exhibited

Los Angeles, Margo Leavin Gallery, *John Baldessari: New Works*, April 21–May 26, 1990

Los Angeles, Margo Leavin Gallery, *Seeing or Believing*, June 9–July 28, 2001

Literature

Patrick Pardo and Robert Dean, *John Baldessari Catalogue Raisonné, Volume Three: 1975-1986*, New Haven, 2014, no. 1990.30, pp. 215 (illustrated)

150

Charles Ray

All my Clothes

Kodachrome photographs mounted on board, in 16 parts

each 5 x 3 3/8 in. (12.7 x 8.6 cm)

overall 9 x 60 in. (22.9 x 152.4 cm)

Executed in 1973, this work is number 4 from an edition of 12 plus 3 artist's proofs, and is accompanied by a certificate of authenticity signed by the artist.

Other examples are housed in the permanent collections of the Museum of Contemporary Art, Los Angeles, The Broad, Los Angeles, and the Whitney Museum of American Art, New York.

Estimate

\$100,000 — 150,000



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Provenance

Donald Young Gallery, Seattle

Acquired from the above by the present owner in 1992

Exhibited

Malmö, Rooseum Center for Contemporary Art; London, Institute of Contemporary Art; Kunsthalle Bern; Kunsthalle Zürich, *Charles Ray*, March 5–October 2, 1994, pp. 32–33, 91 (another example exhibited and illustrated, pp. 32–33)

London, Saatchi Gallery, *Young Americans: New American Art in the Saatchi Collection*, January 25–May 12, 1996, pp. 94–95 (another example exhibited and illustrated)

New York, Whitney Museum of American Art; Los Angeles, Museum of Contemporary Art; Museum of Contemporary Art Chicago, *Charles Ray*, June 4, 1998–September 12, 1999, pp. 70, 116 (another example exhibited and illustrated, p. 70)

Los Angeles County Museum of Art; Washington, D.C., The Corcoran Gallery of Art; Boston, Museum of Fine Arts, *Jasper Johns to Jeff Koons: Four Decades of Art from the Broad Collection*, October 7, 2001–October 20, 2002, pp. 192, 200–201 (another example exhibited and illustrated, pp. 200–201)

Minneapolis, Walker Art Center; Los Angeles, Hammer Museum, *The Last Picture Show: Artists Using Photography, 1960–1982*, October 11, 2003–May 11, 2004, no. 123, pp. 270–271, 326 (another example exhibited and illustrated, pp. 270–271)

New York, Whitney Museum of American Art, *Evidence of Impact: Art and Photography 1963–1978*, May 29–October 10, 2004 (another example exhibited)

Literature

Klaus Kertess, *Photography Transformed: the Metropolitan Bank and Trust Collection*, New York, 2002, pp. 172–173 (another example illustrated)



151

Vito Acconci

Modular Fluorescent Sofa

aluminum and fluorescent light
35 x 86 x 21 in. (88.9 x 218.4 x 53.3 cm)
Executed in 1990.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



151

Vito Acconci

Provenance

Private Collection



152

John McCracken

IOS

titled and dated "IOS 1965" on the underside
polyester resin and fiberglass on plywood
16 1/2 x 15 x 7 in. (41.9 x 38.1 x 17.8 cm)
Executed in 1965.

Estimate

\$60,000 — 80,000

[Go to Lot](#)



Provenance

Nick Wilder, Los Angeles

Private Collection, Los Angeles (acquired from the above in 1996)

Sotheby's, New York, May 13, 2015, lot 164

Acquired at the above sale by the present owner

Literature

John McCracken, *Sketchbook*, Santa Fe, 2008, p. 31 (illustrated in an artist's sketch)



153

Brice Marden

Untitled

signed and dated "B. Marden B. Marden 88" lower right

ink over printed paper
7 x 5 in. (17.8 x 12.7 cm)

Executed in 1988.

Estimate

\$70,000 — 100,000

[Go to Lot](#)



"[Drawing is] an intimate medium. It's very direct, it's very close. There is less between the artists and the art. There is real closeness, direct contact. A painting is about refinement of image. And drawing isn't. Drawing is not refinement. I don't think drawing is less than painting... I find that painting doesn't have the fluidity that drawing has. And that's always, to me, the battle, to get fluidity into the painting." —Brice Marden

Provenance

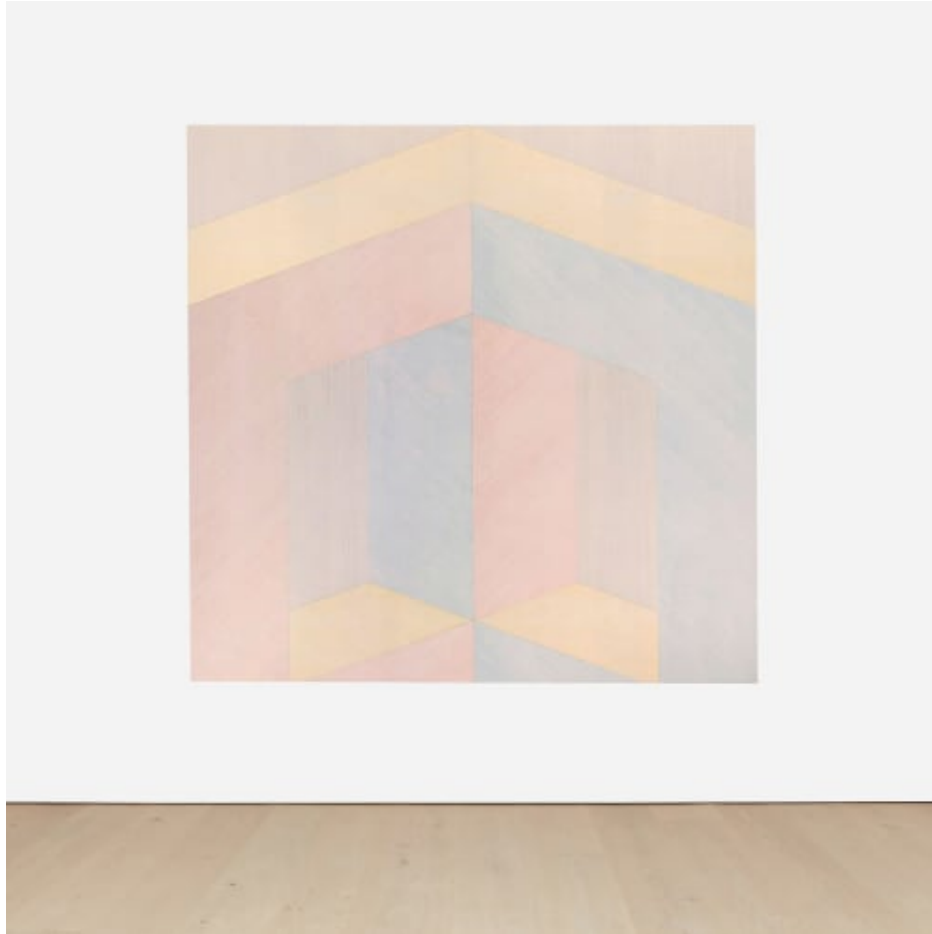
Private Collection (gifted by the artist)

Christie's, South Kensington, September 16, 2010, lot 26

Acquired at the above sale by the present owner

20th Century & Contemporary Art Day Sale, Morning Session

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154

Sol LeWitt

Wall Drawing #1023: Isometric form

red, yellow, blue, and black pencil
dimensions variable

Executed in 2002, this work is accompanied by a diagram and certificate of authenticity signed by the artist.

The present work was first drawn by Jamison Carter and Anthony Sansotta and first installed at Margo Leavin Gallery, Los Angeles in January 2002.

Estimate

\$120,000 — 180,000

[Go to Lot](#)



Provenance

Margo Leavin Gallery, Los Angeles
Acquired from the above by the present owners

Exhibited

Los Angeles, Margo Leavin Gallery, January 2002 (first installation)
Palm Beach, Whitespace - The Mordes Collection, 2005

Literature

Lindsay Aveilhé, ed., *Sol LeWitt Wall Drawings Catalogue Raisonné*, New York, 2018 - ongoing,
online (illustrated)



155

Sam Gilliam

Reef II

signed and titled "Reef II Sam Gilliam" on the reverse
acrylic and canvas collage on beveled edge canvas
60 x 27 1/2 in. (152.4 x 69.9 cm)
Executed circa 1976.

Estimate

\$100,000 — 150,000

[Go to Lot](#)



155

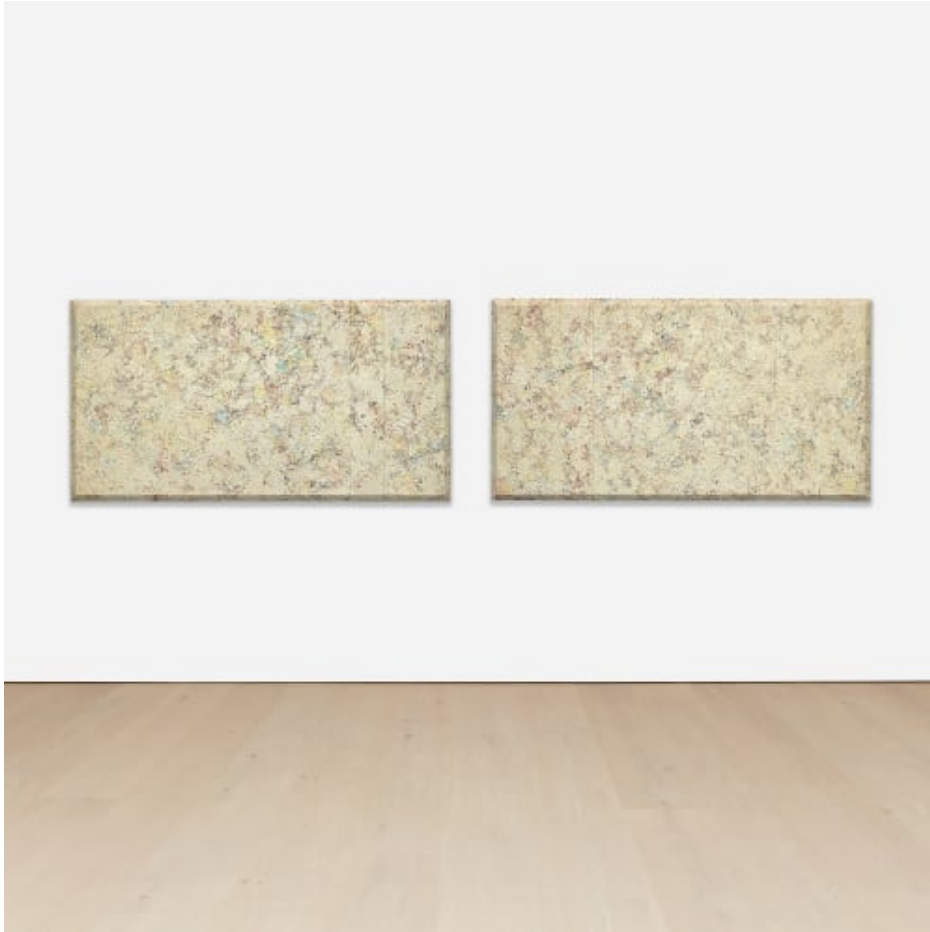
Sam Gilliam

Provenance

Acquired directly from the artist by the present owner in 1979

20th Century & Contemporary Art Day Sale, Morning Session

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156

Sam Gilliam

Shimmering Pisces

indistinctly inscribed on the reverse of the right canvas
acrylic and canvas collage on beveled edge canvas,
diptych
each 48 x 90 in. (121.9 x 228.6 cm)
Executed circa 1975.

Estimate

\$250,000 — 350,000

[Go to Lot](#)



"The whiteness of the painting makes it easier to see what's there, makes the other colors more present and more dynamic. What you see and discover through the white surfaces of the paintings appears to be looking at you, peeking through this white finish." —Sam Gilliam

Originally commissioned for the Pisces Club in Georgetown in Washington, D.C. by the former director of the Corcoran Gallery, Aldus Chapin, Sam Gilliam's *Shimmering Pisces*, 1976, is a striking and monumental example of the artist's renowned minimalist paintings, which reflect the artist's "ongoing pursuit of the perfect white painting."¹ Combining his advancements in brushless painting techniques from his previous bodies of work with a newfound interest in collage, Gilliam's so-called white paintings are an extraordinary testament to the artist's constant pursuit of innovation. Depicting a top layer of white acrylic and collage material, the rich background of bold colors underneath, stained into the canvas itself, only reveals itself upon close inspection. The white paintings feature a level of restraint that distinguishes them from Gilliam's earlier work; while his soak-stained canvases of the 1960s were vivid and conspicuous, these works are understated and subtle.



Sam Gilliam in his studio in the 1980s, Image: Anthony Barboza/Getty Images, Artwork: © Sam Gilliam / Artists Rights Society (ARS), New York

Fields of Color

Having moved to Washington, D.C. in 1962, Gilliam was influenced by the Washington Color School artists such as Kenneth Noland and Morris Louis. In an effort to differentiate themselves from the New York School brand of Abstract Expressionism, the Washington Color School artists experimented with a variety of brushless painting techniques, including staining unprimed canvases with washes of color, and wrinkling and folding canvases before and after applying paint to them. Gilliam began experimenting with these techniques in the mid to late 1960s by pouring

paint directly onto unstretched canvases to create stunning, abstract fields of color. Conceived in the early 1970s, the white paintings build upon these early explorations, while adding a new element: a layer of collage and acrylic impasto. Beginning with the same process—pouring paint onto an unstretched canvas and allowing the paint to stain the canvas—he then paints over the vibrant sub-layer of color with a thick, textured layer of white acrylic paint and pieces of canvas collage. The result is a backdrop of splendid colors hidden behind a textural layer of white. Concealing its vibrancy, the painting invites the viewer to look closely at the complexity of its layers and the harmonies created by the variety of color beneath the surface. Hiding behind the outer crust of snow-white, the rich, bold colors of the sub-stratum are more arresting than ever.



Morris Louis, *Alpha-Pi*, 1960. The Metropolitan Museum of Art, New York, Image: © The Metropolitan Museum of Art / Art Resource, NY, Artwork: © 2022 Maryland Institute College of Art (MICA), Rights Administered by Artist Rights Society (ARS), New York, All Rights Reserved

Beveled-edge Paintings

Stretched out over two custom supports with beveled edges, *Shimmering Pisces* extends out from the wall into the viewer's space. Part of an experiment that began in 1967 and seen throughout the rest of Gilliam's career, the beveled-edge paintings are considered a major contribution to the history of abstract and minimalist painting.ⁱⁱ The effect of the technique is that the works seem to simultaneously sink into the wall, and project out from it towards the viewer, acting as both painting and sculpture. The diptych nature of the present work emphasizes its three-dimensional

elements. Whether hung side-by-side, or on top of one another, the two canvases in *Shimmering Pisces* transform any space they inhabit. Like his famous drape paintings, the beveled-edge paintings distinguish Gilliam from his Washington Color School contemporaries as a relentless innovator, pushing the boundaries of what abstract art can be. As Jonathan P. Binstock writes, "Gilliam has always remained open to the idea that abstraction's potential, both visual and conceptual, is limitless."ⁱⁱⁱ

ⁱ Jonathan P. Binstock, *Sam Gilliam: A Retrospective*, Berkeley and Los Angeles, 2005, p. 104.

ⁱⁱ Adrienne Edwards, "Sam Gilliam: Betwixt," *Sam Gilliam: 1967-1973*, exh. cat., Mnuchin Gallery, New York, 2017, pp. 7-8.

ⁱⁱⁱ Jonathan P. Binstock, *Sam Gilliam: A Retrospective*, Berkeley and Los Angeles, 2005, p. 15.

Provenance

Aldus Chapin (commissioned for the Pisces Club, Georgetown, Washington, D.C.)
Acquired from the above by the present owner in 1978

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PROPERTY OF AN AMERICAN COLLECTOR

157

Louise Nevelson

Rain Forest Column XXI

painted wood

92 x 13 x 12 in. (233.7 x 33 x 30.5 cm)

Executed in 1962-1964.

Estimate

\$100,000 — 150,000

[Go to Lot](#)



Provenance

Pace Gallery, New York

Private Collection

Sotheby's, New York, November 11, 1988, lot 112

Dr. Leonard Weingarten, New York

Acquired from the above by the present owner in 2004

20th Century & Contemporary Art Day Sale, Morning Session

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158

Louise Nevelson

The Wedding Present

painted wood boxes, in 14 parts

overall 102 3/8 x 43 x 11 in. (260 x 109.2 x 27.9 cm)

Executed in 1977-1979.

Estimate

\$300,000 — 400,000

[Go to Lot](#)



"The Wedding Present (1977-79), most eloquently demonstrates Nevelson's ability to create a symphony out of scrap wood, its themes carried out by discarded chair legs, bits of molding and other battered fragments. Nevelson took such elements and fitted them into individual modules, then built the modules into enigmatic monoliths, monoliths which can now be seen brushing the ceilings of art galleries and museums all over the world." —A staff writer at Buffalo News writing on the present work in 1991

Provenance

Diana MacKown, New York (gifted by the artist)

Pace Wildenstein, New York

Private Collection

K Auction, Seoul, July 14, 2015, lot 132

Seomi Gallery, Seoul

Private Collection, Asia

Sotheby's, New York, May 12, 2016, lot 136

Acquired at the above sale by the present owner

Exhibited

Jamestown, The Forum Gallery, Jamestown Community College, *A Friend Remembers Louise Nevelson*, November 9–December 19, 1991, pp. 13, 20 (illustrated, p. 13)

Literature

"Signature Symphonies of Scrap as Emblems of Modernism," *The Buffalo News*, December 6, 1991 (online)



159

Thierry De Cordier

Je Suis le Monde!

mud, hair, potato skin and shoes

17 3/4 x 15 3/4 x 15 3/4 in. (45.1 x 40 x 40 cm)

Executed in 1988-1996.

Estimate

\$80,000 — 120,000

[Go to Lot](#)



Provenance

Xavier Hufkens, Brussels

Acquired directly from the above by the present owner



160

John Chamberlain

Maquette

painted steel

3 1/2 x 5 1/4 x 2 1/3 in. (8.9 x 13.3 x 5.9 cm)

Executed circa 1980.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



160

John Chamberlain

Provenance

Renato Danese, New York (gifted by the artist)

Thence by descent to the present owner



PROPERTY OF AN ESTEEMED PRIVATE COLLECTOR

161

Louise Nevelson

Cityscape

painted wood

25 3/4 x 14 x 5 in. (65.4 x 35.6 x 12.7 cm)

Executed in 1986.

Estimate

\$35,000 — 50,000

[Go to Lot](#)



161

Louise Nevelson

Provenance

Pace Gallery, New York

Acquired from the above by the present owner



PROPERTY FROM AN IMPORTANT MIAMI
COLLECTION

162

Louise Bourgeois

Femme

incised with the artist's initials "LB" on the underside
black marble

4 3/4 x 15 x 7 in. (12.1 x 38.1 x 17.8 cm)

Executed in 2005.

Estimate

\$150,000 — 200,000

[Go to Lot](#)



"There has always been sexual suggestiveness in my work. Sometimes I am totally concerned with female shapes...but often I merge the imagery... male and female, active and passive." — Louise Bourgeois

A psychologically charged and intimate work, *Femme* embodies Louise Bourgeois' preoccupation with the female body and the self. As the title of this work suggests, the form is a representation of womanhood. Isolating a part of the body, as seen here, is very common throughout Louise Bourgeois' practice. By stripping an object down to its simplest form, the artist invites the viewer to explore what the body part symbolizes, often suggesting desire, sexuality, and gender. Sculpted in black marble in 2005, *Femme* revisits an idea Bourgeois constantly explored during her life - the investigation of the female experience as an act of self-discovery, in both her physical and emotional being.



Louise Bourgeois in her studio, 1982, Image: © Jack Mitchell/Getty Images

Hidden Emotions

The recurrent subject of femininity harkens back to Bourgeois' traumatic childhood, specifically the role that sexuality and vulnerability played in her early family life. While her mother was extremely ill with influenza, her father had different mistresses, including her English tutor. As a young woman, Bourgeois was deeply impacted by the double standard this represented, remembering how her father told her mother he loved her, while being unfaithful to her. The anger

and jealousy she felt for her father's infidelity, and the painful memories of her mother's suffering, are some of the traumas that shaped her, causing her to question the notions of motherhood and domesticity throughout her entire life. Her emotions surrounding gender and sexuality became the fuel to her creative process, revealed in many of her works. As the artist approached the end of her life in 2010, she revisited these childhood memories more and more. *Femme*, sculpted just five years before her death, illustrates how these repressed emotions from her childhood appeared in her work. As she once said, "My piece of sculpture (usually figures) do not represent only study forms – they represent emotional states usually painful kind."ⁱ Perhaps, the emotional state present in this work, carved in black marble—a medium that is heavy and almost unmovable—is a reference to her mother's resistance to her husband's infidelities.

"I have fun carving marble. I can't destroy it. I'm not going to be destroyed either, by the way" —Louise Bourgeois

In the 1960s, Bourgeois started experimenting with a variety of sculptural materials, such as rubber, latex, plaster, bronze and marble. The flexibility of these organic, often natural, materials she began to work with during this time inspired her to explore biomorphic and bodily forms, like her famous landscape sculptures that depict clustered breasts. After traveling to Pietrasanta, Italy in 1967 to work with marble and learn more about it, it became one of the most recurrent materials in her practice.ⁱⁱ The use of marble enabled the artist to create forms that resembled the softness of skin, a smoothness that is present in *Femme*. The way Bourgeois chose her materials oftentimes related to the theme she was exploring. For example, she chose marble for the creation of many of her bodily forms, as she considered there to be a sensuous aspect to it.

"I enjoy a material I can wrestle with...the marble you cannot hurt: whatever you take away, whatever you chop away, whatever you sand away...you change that piece, but you do not destroy it. This is the kind of relation I enjoy with people. I enjoy people who can give me good resistance and take care of my attacking impulses... There are many kinds of aggression, all kinds of emotion. And what you have to say...it cannot be emotional. It has to be defined. It is a form of articulation, marble (is) much more sensuous... I have fun carving marble. I can't destroy it. I'm not going to be destroyed either, by the way." —Louise Bourgeoisⁱⁱⁱ

ⁱ Lucy Askew and Anthony D'Offray, *Luis Bourgeois: A woman without secrets*, New York, 2014.

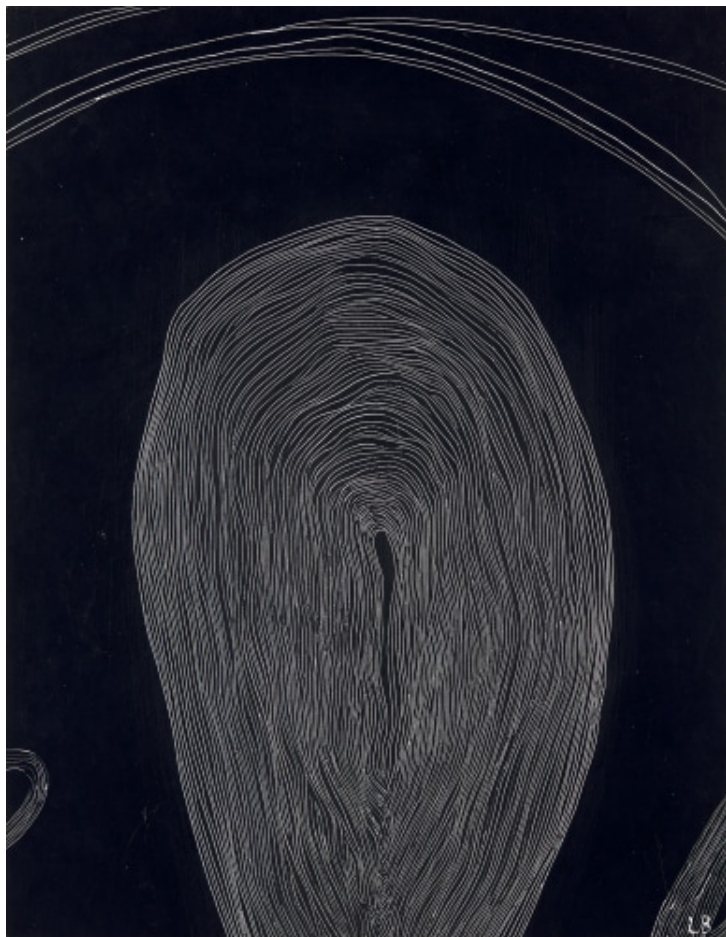
ⁱⁱ Louise Bourgeois, Centre Pompidou, Paris, 2006, [online](#).

ⁱⁱⁱ "Louise Bourgeois: interview with Barbara Flug Colin", *Frigate: The Transverse Review of Books*, 2000.

Provenance

Cheim & Read, New York

Acquired from the above by the present owner



163

Louise Bourgeois

Untitled

incised with the artist's initials "LB" lower right
engraved drawing on India ink prepared board
14 x 10 3/4 in. (35.6 x 27.3 cm)
Executed in 2002.

Estimate

\$60,000 — 80,000

[Go to Lot](#)



Provenance

Galerie Karsten Greve AG, St. Moritz

Private Collection

Christie's, London, June 26, 2013, lot 115

Acquired at the above sale by the present owner



164

Alice Rahon

Main Street

signed and dated "Alice Rahon 52" lower right; signed, titled, inscribed and dated "Alice Rahon Mexico 52 "Calle principal" "Main Street" "La grande Rue"" on the reverse of the frame

oil and sand on wood

image 9 x 12 1/4 in. (22.9 x 31.1 cm)

framed 14 3/4 x 18 in. (37.5 x 45.7 cm)

Executed in 1952.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

María del Carmen Rodríguez Peña, Mexico City (gifted by the artist)

Thence by descent to the present owner



165

Alice Rahon

Dans la nuit du commencement

signed, titled, inscribed and dated "Alice Rahon Mexico
44 "Dans la nuit du commencement"" on the reverse
oil and sand on canvas
25 7/8 x 22 in. (65.7 x 55.9 cm)
Executed in 1944.

Estimate

\$50,000 — 70,000

[Go to Lot](#)



Provenance

Manuel Parra, Mexico City (gifted by the artist, while Parra built the artist's studio in San Angel, Mexico City)

Thence by descent to the present owner

Exhibited

Mexico City, Museo de Arte Moderno, *Alice Rahon: Una surrealista en México (1939-1987)*, 2009, p. 15 (illustrated)

Museum of Contemporary Art North Miami, *Alice Rahon: Poetic Invocations*, November 26, 2019–March 29, 2020, p. 33, 62 (illustrated, p. 33)

San Francisco, Gallery Wendi Norris, *Alice Rahon*, 2021, p. 57



PROPERTY OF AN AMERICAN COLLECTOR

166

Joseph Cornell

J. Eagels Autumnal - Spring

signed, variously inscribed and dated "Joseph Cornell
65" on the reverse

baked painted surface, in artist's frame (with printed
paper collage on the reverse)

16 1/2 x 13 3/8 in. (41.9 x 34 cm)

Executed in 1965.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



Joseph Cornell

J. Eagels Autumnal – Spring is one of Joseph Cornell's unique series of works known as "crackalure panels," each composed of baked ceramic surfaces housed in found frames and produced between 1965 and 1972. Examples of these works are included in important museum collections including the Smithsonian American Art Museum, Washington, D.C. and the San Francisco Museum of Modern Art. Throughout his career, the artist created numerous works for actresses, dancers and celebrities he admired. This work was part of a series he created for Jeanne Eagels, a film actress Cornell met for the first time in the 1920s who immediately made a lasting impression on him. After her premature death in 1929 he continued creating works to commemorate her. Specifically, around 1965, he created more than a dozen works in her name, of which the present work is a remarkable example.

Provenance

The Joseph and Robert Cornell Memorial Foundation
C&M Arts, New York
Private Collection
Sotheby's, New York, November 10, 2004, lot 111
Acquired at the above sale by the present owner

Exhibited

Cincinnati, Taft Museum of Art, *Framing A Century: American Art from the Dicke Collection, 1962-1977*, December 1998-February 1999
New York, C&M Arts, *Unknown Cornell Collages*, August 2002



167

Joseph Cornell

Isle of Children

signed "Joseph Cornell" on a label affixed to the reverse; inscribed "'Home, poor heart, you cannot rediscover if the dream alone does not suffice.' Hölderlin" on another two labels affixed to the reverse collage, in artist's wood frame with blue glass collage 11 1/2 x 8 1/2 in. (29.2 x 21.6 cm) framed 16 x 13 in. (40.6 x 33 cm) Executed in 1963.

Estimate

\$30,000 — 40,000

[Go to Lot](#)





The present work in an installation view of the exhibition, "Joseph Cornell" November 11, 1980–January 20, 1981. The Museum of Modern Art, New York, Image: © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY, Artwork: © The Joseph and Robert Cornell Memorial Foundation / Licensed by VAGA at Artists Rights Society (ARS), NY

Provenance

Estate of Joseph Cornell
Castelli Feigen Corcoran, New York
Shigeru Yokota Gallery, Tokyo
Acquired from the above by the present owner

Exhibited

New York, Museum of Modern Art, *Joseph Cornell*, November 17, 1980–January 30, 1981, no. 238, p. 293 (illustrated)

Literature

David Annwn Jones, *Gothic Effigy: A guide to dark visibilities*, Manchester, 2018, p. 164



PROPERTY FROM THE COLLECTION OF SUSAN GRAHAM

168

Joseph Cornell

Dovecote

mixed media in glass-faced wooden box construction
(with printed paper collage on the reverse)

5 x 4 x 1 3/4 in. (12.7 x 10.2 x 4.4 cm)

Executed circa 1960.

Estimate

\$50,000 — 70,000

[Go to Lot](#)



Executed in the early 1960s, the present work belongs to a series of unique works by Joseph Cornell called *Dovecotes* or *Colombiers*. As their title suggests, the concept pulls from the birdhouses that were created to breed pigeons, giving them access to sheltered holes that were small enough to avoid the entry of predators. The present work, with its rectangular grid, is reminiscent of Piet Mondrian's geometric works, yet Cornell's interpretation of the form is not quite as measured. The inner boxes and their individual elements are handmade, recalling the abstract rectangular compositions of artists such as Adolph Gottlieb. Cornell was also deeply influenced by the Surrealists, evidenced by the originality and mystique of his assemblages. This work particularly recalls Max Ernst's *Vox Angelica* from 1943, with its grid of seemingly disparate images. Held in the same collection since it was gifted by the artist in the 1970s, this work is an intimate example of one of these rare and elegant *Dovecotes*, and a testament to Cornell's uniqueness in the 20th century American art scene.

"When we have a beautiful Dovecote box, it is just gridded out little spaces and little white cubes or little marbles there-as formal and classic as a Mondrian, in its white way. Cornell's most abstract works, the pure white grid structure and all the little cubes therein-would literally be three-dimensional Minimalist works eventually. He covered that as well." —Walter Hobbs on Joseph Cornell's Dovecotes

Provenance

Gifted by the artist to the owner

Exhibited

New York, Menconi + Schoelkopf, *Joseph Cornell's Eternidays*, December 2-18, 2020



PROPERTY FROM THE COLLECTION OF SUSAN GRAHAM

169

Joseph Cornell

Untitled

dedicated "Susan" on the book page
conch shell, book page clipping and pink salt stones in
plastic Whitman Dollar container
2 1/2 x 1 3/4 in. (6.4 x 4.4 cm)
Executed circa 1970.

Estimate

\$5,000 — 7,000

[Go to Lot](#)

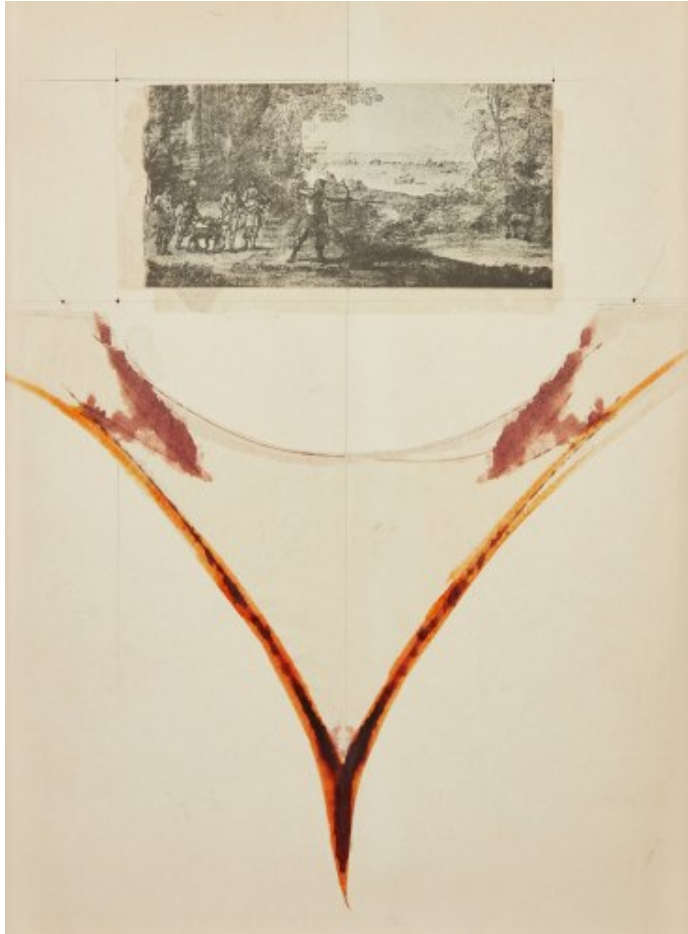


169

Joseph Cornell

Provenance

Gifted by the artist to the owner



PROPERTY FROM THE COLLECTION OF SUSAN GRAHAM

170

Joseph Cornell

The Garden Party

titled, variously inscribed and dedicated ""The Garden Party" To Susan and Tony with much much Love" on the reverse

paper collage, pencil and watercolor on paperboard
12 x 9 in. (30.5 x 22.9 cm)

Executed circa 1970.

Estimate

\$7,000 — 10,000

[Go to Lot](#)



170

Joseph Cornell

Provenance

Gifted by the artist to the owner



171

Alexander Calder

18 works: (i-xviii) Untitled

ink and pencil on paper
dimensions variable

smallest 1 1/2 x 3 5/8 in. (3.8 x 9.2 cm)

largest 11 1/4 x 7 1/4 in. (28.6 x 18.4 cm)

Executed in 1925, these works are registered in the archives of the Calder Foundation, New York, under application numbers A17966-A17973, A17975-A17985.

These works are accompanied by six framed printed sections for *THE P-CULIAR DOG* or *The Piddling Pup*, including one hand-written title page.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Alexander Calder

Executed in 1925, this group of drawings provides a glimpse into Alexander Calder's early days as an artist, and specifically showcase his playful creativity. Dogs, and other animals, were a central subject in Calder's body of work. In the winter of 1925, Calder would spend days in the Central Park and Bronx Zoos, creating brush drawings of animals. Originally gifted by the artist to Jane Davenport Harris de Tomasi, a close friend of the artist's family, the present works have since remained in the same private collection since they were acquired over two decades ago. Some of them were created as preparatory drawings for the poem *The P-CULIAR DOG or The Piddling Pup*, written by Elmer E. Scott and published in New York in 1925. This was Calder's first illustrated book, and a precursor to his famous *Animal Sketching* manual published a year later. This unique group of works on paper together illustrate a theme he explored throughout his career and later renowned sculptures, in a fun and peculiar way.

Provenance

Jane Davenport Harris de Tomasi, New York (gifted by the artist)

Private Collection, New York (by descent from the above)

Christie's, New York, November 17, 1988, lot 242

Private Collection, Paris

Sotheby's Arcade Auction, New York, February 16, 1999, lots 238, 243, 247

Acquired at the above sale by the present owner



172

Jamie Wyeth

Duck, Fence, and Stump

signed "Jamie Wyeth" lower left

watercolor on paper

19 x 28 in. (48.3 x 71.1 cm)

Executed in 1967.

Estimate

\$50,000 — 70,000

[Go to Lot](#)



*"Through this whole farm obsession of mine, I sort of viewed myself as a latter-day Dorothy [from *The Wizard of Oz*], my life filled with real and imagined creatures."
—Jamie Wyeth*

Provenance

Nicholas Wyeth, Inc., Cushing

Mr. and Mrs. Robert H. Crompton, III, Coatesville, Pennsylvania

Christie's, New York, December 8, 1987, lot 305

Private Collection, Texas (acquired at the above sale)

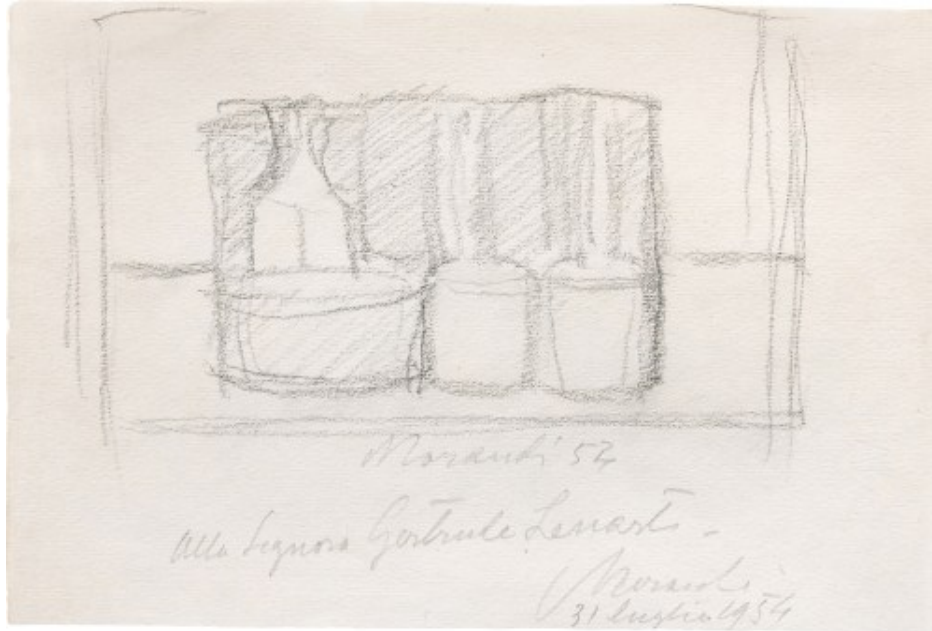
Thence by descent to the present owner

Exhibited

Rockland, William A. Farnsworth Library and Art Museum, *James Wyeth: Oils, Watercolors, Drawings*, July 11–September 8, 1969, no. 42, n.p.

Chadds Ford, Brandywine River Museum, *Brandywine Heritage*, June 19–October 17, 1971

Chadds Ford, Brandywine River Museum, *Farm Work by Jaime Wyeth*, June 11–September 11, 2011, p. 49 (illustrated)



173

Giorgio Morandi

Natura morta

signed, dedicated and dated "Morandi 54 Alla Signora Gertrude Lenart Morandi 31 Luglio 1954" lower center pencil on paper
6 1/2 x 9 1/2 in. (16.5 x 24.1 cm)
Executed in 1954.

This work is a study for *Natura morta*, 1954, housed in the permanent collection of the Smith College Museum of Art, Northampton, Massachusetts.

Estimate
\$20,000 — 30,000

[Go to Lot](#)





Giorgio Morandi, *Natura morta*, 1954. Smith College Museum of Art, Northampton, Massachusetts, Artwork: © 2022 Giorgio Morandi, Artists Rights Society (ARS), New York / SIAE, Rome

Provenance

Gertrude Bernoudy (née Lenart), St. Louis (acquired directly from the artist in July 1954)

Her sale, Christie's, New York, November 10, 1994, lot 464

Private Collection (acquired at the above sale)

Christie's, New York, November 2, 2011, lot 132

Acquired at the above sale by the present owner

Literature

Marilena Pasquali, *Morandi Opere catalogate tra il 1985 e il 2000*, Bologna, 2000, no. D 1954/1, p. 148 (illustrated)



PROPERTY OF AN EAST COAST COLLECTOR

174

Fernand Léger

Femme à l'écharpe (Mrs. Chester Dale)

brush and ink on paper
21 1/4 x 16 1/4 in. (54 x 41.3 cm)
Executed circa 1945.

Estimate
\$35,000 — 45,000

[Go to Lot](#)



Provenance

Galerie Louise Leiris, Paris

Jan Krugier Gallery, New York

Christie's, New York, November 8, 1995, lot 196

Acquired from the above sale by the present owner

Exhibited

New York, Elkon Gallery, Inc., *La Femme XIXth & XXth Century Master Works on Paper*, October 16–December 15, 1990, p. 19 (illustrated)

New York, Robert Miller Gallery, *Portraits on Paper*, June 25–August–2, 1991, n.p.

20th Century & Contemporary Art Day Sale, Morning Session

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PROPERTY FROM A PRIVATE COLLECTION

175

Pablo Picasso

Two works: (i-ii) Maternité

(i) numbered and dated "5.1.51. VII" lower left (ii) numbered and dated "5.1.51. VIII" lower left
pencil on paper
each 10 1/2 x 8 1/4 in. (26.7 x 21 cm)
Executed on January 5, 1951.

These works are each accompanied by a certificate of authenticity issued by the Picasso Authentication Committee.

Estimate
\$70,000 — 100,000

[Go to Lot](#)



175

Pablo Picasso

Provenance

Estate of the artist

Marina Picasso (the artist's granddaughter; acquired from the above in 1979)

Her sale, Sotheby's, London, February 5, 2016, lot 598

Acquired at the above sale by the present owner



176

Francisco Zúñiga

Desnudo de anciana

incised with the artist's signature and date "ZUÑIGA 1974" back right of top of base; incised with the foundry name "Fundición Moisés del Aguila" right edge of base

bronze

79 x 24 x 12 in. (200.7 x 61 x 30.5 cm)

Executed in 1974, this work is from an edition of 3.

Estimate

\$80,000 — 120,000

[Go to Lot](#)



Provenance

Vorpal Gallery, New York

Acquired from the above by the present owner in the 1990s

Literature

Ariel Zúñiga, *Francisco Zúñiga, Catalogue Raisonné, Volume I: Sculpture (1923-1993)*, Mexico City, 1999, no. 706, p. 411 (another example illustrated)



PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION, CALIFORNIA

177

Fernando Botero

Woman with Serpent

incised with the artist's signature and number "Botero
8/9" and stamped with the Fonderia M Italy foundry
mark on the figure's proper right upper arm
bronze

7 1/2 x 18 1/4 x 11 in. (19.1 x 46.4 x 27.9 cm)

Executed in 1983, this work is number 8 from an
edition of 9 plus 2 artist's proofs.

Estimate

\$120,000 — 180,000

[Go to Lot](#)



Provenance

Quintana's Fine Art, New York

Galería de Arte Nader, Santo Domingo

Acquired from the above by the present owner

Literature

Jean-Clarence Lambert, *Botero Sculptures*, Bogota, 1998, no. 92, n.p. (another example illustrated)



178

Salvador Dalí

Head of Dante

incised with the artist's signature "Dalí" on the neck;
signed, inscribed and dated "Dalí 1965" on the back of
the head

plaster

15 7/8 x 7 x 7 3/4 in. (40.3 x 17.8 x 19.7 cm)

Executed in 1965.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Provenance

Alfred Wolkenberg, New York (publisher of the bronze edition)

Thence by descent to the present owner

Exhibited

New York World's Fair, Spanish Pavilion, 1965 (bronze variant exhibited)

Literature

Robert Descharnes, *Salvador Dalí: The Work The Man*, New York, 1984, p. 379 (bronze variant illustrated)

Karin v. Maur, *Salvador Dalí 1904-1989*, Stuttgart, 1989, p. 379 (bronze variant illustrated)

Robert and Nicolas Descharnes, *Dalí: The Hard and The Soft*, New York, 2004, p. 93 (bronze variant illustrated)

20th Century & Contemporary Art Day Sale, Morning Session

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PROPERTY FROM THE COLLECTION OF CHARLES S.
MOFFETT AND LUCINDA HERRICK

179

Édouard Vuillard

La pipe

signed "E. Vuillard" lower right
oil on canvas
3 3/4 x 7 7/8 in. (9.5 x 20 cm)
Painted circa 1888.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

The Artist

Galerie Jeanne Castel, Paris (acquired circa 1950)

Galerie Hopkins-Thomas-Custot, Paris

Acquired from the above by the present owner in 2010

Literature

Antoine Salomon and Guy Cogeval, *Vuillard, The Inexhaustible Glance, Critical Catalogue of Paintings and Pastels*, vol. 1., Paris, 2003, no. I-35, p. 25 (illustrated)

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PROPERTY FROM A RESPECTED PRIVATE
COLLECTION

180

Armand Guillaumin

Vue de la pointe d'Ivry

signed "Guillaumin" lower right
oil on canvas

31 1/2 x 44 1/4 in. (80 x 112.4 cm)

Painted in 1886.

Estimate

\$80,000 — 120,000

[Go to Lot](#)



Armand Guillaumin

Provenance

Galerie Serret-Fauveau, Paris

Galería Acquavella, Caracas

Galerie Raphaël Gérard, Paris

Sandra Werther, Ltd., New York

Acquired from the above by the present owner in 1987

Exhibited

Paris, Galerie Raphaël Gérard, *Exposition Centenaire de Armand Guillaumin*, May 14–June 7, 1941,
no. 57

Literature

Georges Serret and Dominique Fabiani, *Armand Guillaumin Catalogue Raisonné de l'oeuvre peint*,
Paris, 1971, no. 295 (illustrated, erroneously dated 1895)



181

Paul Klee

Eine Art Hochhaus (A kind of skyscraper)

signed "Klee" upper left of the burlap; titled, inscribed and dated "1940 R 6 eine Art Hochhaus" lower edge of the image

oilstick on gesso-prepared burlap, laid on artist's mount

burlap 14 1/4 x 4 3/8 in. (36.2 x 11.1 cm)

image 14 3/4 x 4 1/2 in. (37.5 x 11.4 cm)

mount 17 1/2 x 8 1/4 in. (44.5 x 21 cm)

Executed in 1940.

Estimate

\$150,000 — 200,000

[Go to Lot](#)



Provenance

Lily Klee, Bern (1940-1946)
Klee-Gesellschaft, Bern (1946-1947)
Galerie Rosengart, Lucerne (1947-1949)
Erwin Fischer, Valparaiso (1949-1974)
Galerie Rosengart, Lucerne (1974-1989)
Private Collection, Switzerland (1989)
Galerie Thomas, Munich
Satani Gallery, Tokyo
Acquired from the above by the present owner

Exhibited

Amsterdam, Stedelijk Museum, *Paul Klee*, 1948
Antwerp, Galerij Artes, *Paul Klee*, 1949, no. 57
Bern, Kunstmuseum, *Paul Klee, Das Spätwerk 1937-1940*, 1979, no. 126
Milan, Palazzo Reale, *Paul Klee, nell collezioni private*, 1986, no. XIII
Munich, Galerie Thomas, *Paul Klee*, June 14–19, 1989, no. 43, n.p. (illustrated)
Bern, Kunstmuseum, *Paul Klee, Das Schaffen im Todesjahr*, August 17–November 4, 1990, no. 161, pp. 196, 293 (illustrated, p. 196)
Tokyo, Satani Gallery, *Paul Klee, Works 1903-40*, January 10–March 10, 1990, no. 28 (illustrated)

Literature

Paul Klee Foundation, ed., *Paul Klee. Verzeichnis der Werke des Jahres 1940*, Stuttgart, 1991, pp. 116, 242 (illustrated, p. 116)
Paul Klee Foundation, ed., *Paul Klee: Catalogue Raisonné*, vol. 9, Bern, 2004, no. 9185, p. 140 (illustrated)



PROPERTY FROM THE COLLECTION OF CHARLES S.
MOFFETT AND LUCINDA HERRICK

182

Fernand Léger

Untitled

ink and gouache on paper
3 1/2 x 3 1/8 in. (8.9 x 7.9 cm)
Executed circa 1920.

Estimate
\$3,000 — 5,000

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182

Fernand Léger

Provenance

Private Collection

20th Century & Contemporary Art Day Sale, Morning Session

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183

Georges Valmier

Untitled

signed "G. VALMIER" lower right
gouache and painted paper collage on paper
7 5/8 x 9 1/4 in. (19.4 x 23.5 cm)

Estimate

\$7,000 — 10,000

[Go to Lot](#)



Provenance

Private Collection (acquired circa 1965)

Thence by descent to the present owner



184

Georges Valmier

Untitled

signed and dated "G. VALMIER 1932" lower right
gouache and painted paper collage on paper
11 x 7 3/4 in. (27.9 x 19.7 cm)
Executed in 1932.

Estimate

\$7,000 — 10,000

[Go to Lot](#)



Provenance

Private Collection (acquired circa 1965)

Thence by descent to the present owner

20th Century & Contemporary Art Day Sale, Morning Session

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185

José Mijares

Lo concreto en rojo

signed "Mijares" lower right
oil on wood

27 x 35 1/4 in. (68.9 x 89.5 cm)
Painted in 1954.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Provenance

Cernuda Arte, Coral Gables

Private Collection (acquired from the above in 2008)

Phillips, New York, November 22, 2016, lot 30

Acquired at the above sale by the present owner

Literature

Ignacio Bello, Jack R. Britton, Anton Kaul, eds., *Topics in Contemporary Mathematics*, Belmont, 2010 (illustrated on the cover)

Abigail McEwen, *Revolutionary Horizons: Art and Polemics in 1950s Cuba*, New Haven, 2016, fig. 78, p. 146 (illustrated)



186

George Rickey

Inverted Column

incised with the artist's signature and date "Rickey 1966" on the wall mount

stainless steel

approximately 36 x 6 x 12 in. (91.4 x 15.2 x 30.5 cm)

Executed in 1966, this work is unique.

Estimate

\$18,000 — 25,000

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Provenance

Maxwell Davidson Gallery, New York

Private Collection

Phillips, New York, November 13, 2009, lot 122

Acquired at the above sale by the present owner

Exhibited

Washington, D.C., Corcoran Gallery of Art, *George Rickey: Sixteen Years of Kinetic Art*, September 30–November 20, 1966, n.p. (illustrated)

Literature

Maxwell Davidson, *George Rickey: The Early Works*, New York, 2004, p. 209 (illustrated)



187

Larry Bell

9/11

signed and dated "L Bell '01" on the reverse
acrylic and screenprint on canvas
42 1/4 x 42 1/2 in. (107.3 x 108 cm)
Executed in 2001.

Estimate

\$12,000 — 18,000

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187

Larry Bell

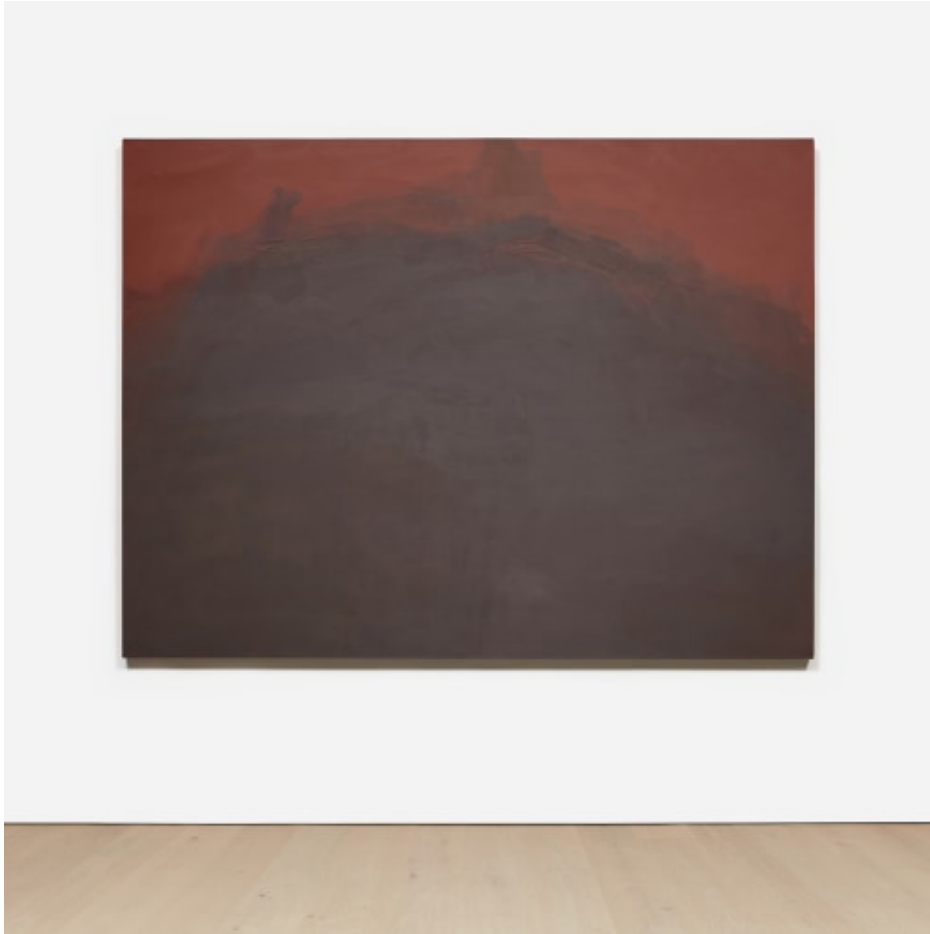
Provenance

New Gallery, Houston

Acquired from the above by the present owner in 2002

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MINIMALIST PAINTINGS FROM AN IMPORTANT
PRIVATE COLLECTION

188

Suzan Frecon

Light & Earth

signed and dated "Suzan Frecon 1986" on the reverse;
signed, titled and inscribed "LIGHT and EARTH
PAINTING (color and composition series) S Frecon 112
Chambers" on the stretcher

oil on canvas

70 x 93 7/8 in. (177.8 x 238.4 cm)

Painted in 1986.

Estimate

\$70,000 — 100,000

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"Landscape, architecture, human beings and their consciousness: it is all there, but it's not a depiction. I think every artist is trying to find their truth, of how to build a painting and turn it into art. I am working inside my own mind. The painting is to be seen, and experienced. It should come off the wall and become a presence with you." —Suzan Frecon

With works held in esteemed public institutions such as The Museum of Modern Art, New York, the Art Institute of Chicago, Kunstmuseum Bern and the Whitney Museum of American Art, New York, Suzan Frecon's all-encompassing abstractions are "not pictures that you look at" rather they are "paintings that you experience."ⁱ *Light & Earth*, which has remained in the same collection since its creation in 1986, is one of Frecon's early explorations of the capabilities of color, composition and scale, which continue to dominate her practice today. Painted in layers upon layers of thin applications of oil paint, the present work, while entirely abstract, is undoubtedly a landscape. A mountainous form occupies the majority of the composition beneath which emerges a rich, earthy red sky at the top. Aptly titled, here Frecon has used the capabilities of texture and pigment to portray the juxtaposition of earth's surface with a setting sun. As such, *Light & Earth* illustrates a natural phenomenon without definitive representation.



The Truth of Painting

Born in Mexico, Pennsylvania, Frecon later spent three years at the École nationale supérieure des Beaux-Arts in Paris in the early 1960s and works today from her studio in the Hudson Valley in upstate New York. In all of the places she has lived and visited, from the farm she grew up on, to her travels throughout Europe, and her New York City loft in the 1970s, natural light has always and remains to be an important aspect of her working environment. In fact, it is her intention that her paintings be experienced in natural light where she feels "you could see every nuance — the truth of the painting."ⁱⁱ Indeed in natural light, Frecon's painterly nuance is most evident. In the present work, close inspection reveals paint which has pooled in some places with a glossy sheen, while other areas remain matte and homogenous. Of her intention, she says, "a pristine, smooth surface

would not be as interesting or handmade. I want my work to be intimate and sensual."ⁱⁱⁱ

"[Frecon's paintings] combine Rothko's color at its most winey and most somber with the carefully modulated geometries of Ellsworth Kelly, but are always clearly handmade, painted with a meditative quality that evokes Morandi." —Roberta Smith^{iv}



Giorgio Morandi, *Still Life (Natura morta)*, 1940. Museo del Novecento, Milan, Italy, Image: Mondadori Portfolio/Electa/Luca Carrà / Bridgeman Images, Artwork: © 2022 Giorgio Morandi, Artists Rights Society (ARS), New York/SIAE, Rome

ⁱ Suzan Frecon, "text and related work" in *Suzan Frecon: oil paintings and sun*, exh. cat., New York, David Zwirner, 2015, p. 63.

ⁱⁱ Suzan Frecon, quoted in Jennifer Sament, "Beer with a Painter: Suzan Frecon", *Hyperallergic*, November 21, 2020 (online)

iii Ibid.

iv Roberta Smith, "Art in Review: Suzan Frecon: 'Oil Paintings and Sun'", *The New York Times*, March 19, 2015, online.

Provenance

Private Collection (acquired directly from the artist)

Thence by descent to the present owner

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189

Sam Gilliam

Untitled

signed "S. Gilliam" lower right
acrylic and watercolor on handmade paper
18 x 23 1/2 in. (45.7 x 59.7 cm)
Executed circa 1970.

Estimate

\$15,000 — 20,000

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189

Sam Gilliam

Provenance

Private Collection, Alexandria

Acquired from the above by the present owner in 2017



190

Louise Fishman

Door to the Studio

signed, titled and dated "Door To The Studio 1994

Louise Fishman" on the reverse

oil on linen laid on Masonite

12 x 12 in. (30.5 x 30.5 cm)

Painted in 1994.

Estimate

\$6,000 — 8,000

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190

Louise Fishman

Provenance

Robert Miller Gallery, New York

Acquired from the above by the present owner



191

Louise Fishman

Moment of Change

signed, titled and dated "MOMENT OF CHANGE Louise Fishman 2013" on the reverse

oil on linen

32 x 24 in. (81.3 x 61 cm)

Painted in 2013.

Estimate

\$12,000 — 18,000

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191

Louise Fishman

Provenance

Acquired directly from the artist by the present owner



192

Hermann Nitsch

Untitled

signed and dated "Hermann Nitsch 2012" on the reverse

acrylic on jute

40 x 31 1/2 in. (101.6 x 80 cm)

Painted in 2012.

Estimate

\$15,000 — 20,000

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192

Hermann Nitsch

Provenance

Galerie Kandlehofer, Vienna

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale, Morning Session

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193

Jules Olitski

Empress Love - 2

signed, inscribed, titled and dated "'75 Jules Olitski
"Empress Love - 2" 75/14/0" on the reverse

acrylic on canvas

19 x 78 in. (48.9 x 198.1 cm)

Painted in 1975.

Estimate

\$10,000 — 15,000

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193

Jules Olitski

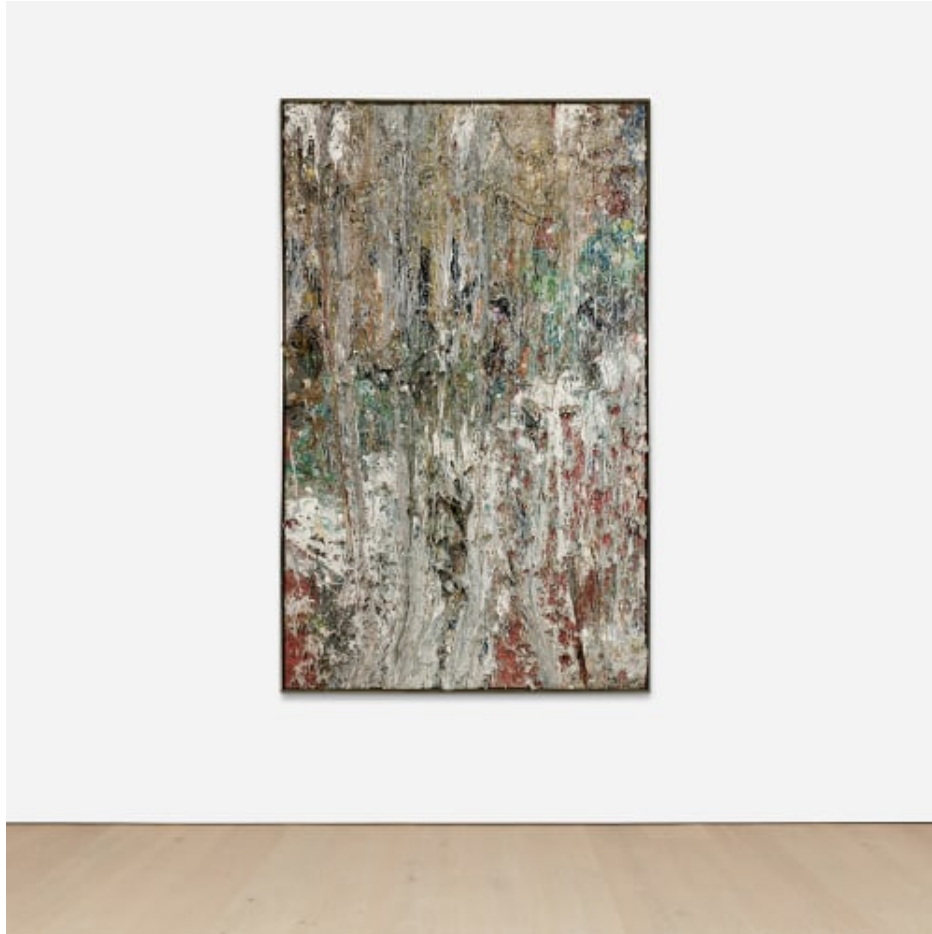
Provenance

Noah Goldowsky Gallery, New York

Acquired from the above by the present owner in November 1977

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194

Larry Poons

Untitled

signed, inscribed and dated "LAWRENCE POONS 1984
84 B-5" on the reverse

acrylic, foam and paper on canvas
76 3/4 x 47 1/2 in. (194.9 x 120.7 cm)
Executed in 1984.

Estimate

\$50,000 — 70,000

[Go to Lot](#)



Provenance

André Emmerich Gallery Inc., New York

Hokin Gallery, Inc., Palm Beach

Private Collection

Private Collection (thence by descent)

Acquired from the above by the present owner

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195

Ross Bleckner

Untitled

signed and dated "Ross Bleckner 1985" on the overlap
oil and wax on canvas

84 x 72 1/4 in. (213.4 x 183.5 cm)

Executed in 1985.

Estimate

\$40,000 — 60,000

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195

Ross Bleckner

Provenance

Peter Marcelle Gallery, New York

Acquired from the above by the present owner in 2015

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196

Francesco Clemente

Ativiam

charcoal, colored chalk and acrylic on paper

59 1/8 x 58 1/8 in. (150.2 x 147.6 cm)

Executed in 1981.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



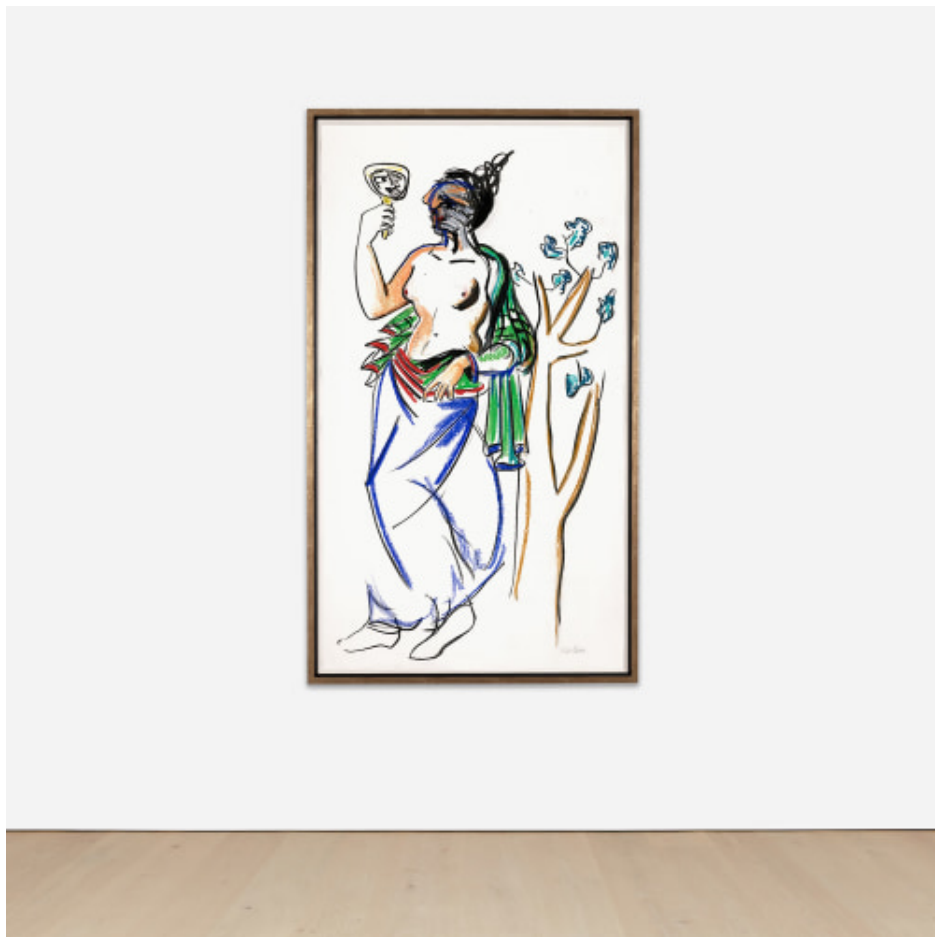
196

Francesco Clemente

Provenance

Vrej Baghoomian Inc., New York

Acquired from the above by the present owner circa 1990s



197

George Condo

Etruscan Study

signed and dated "Condo 93" lower right
pastel and charcoal on paper
80 x 40 in. (203.2 x 101.6 cm)
Executed in 1993.

Estimate

\$80,000 — 120,000

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Provenance

Galerie Bruno Bischofberger, Zurich

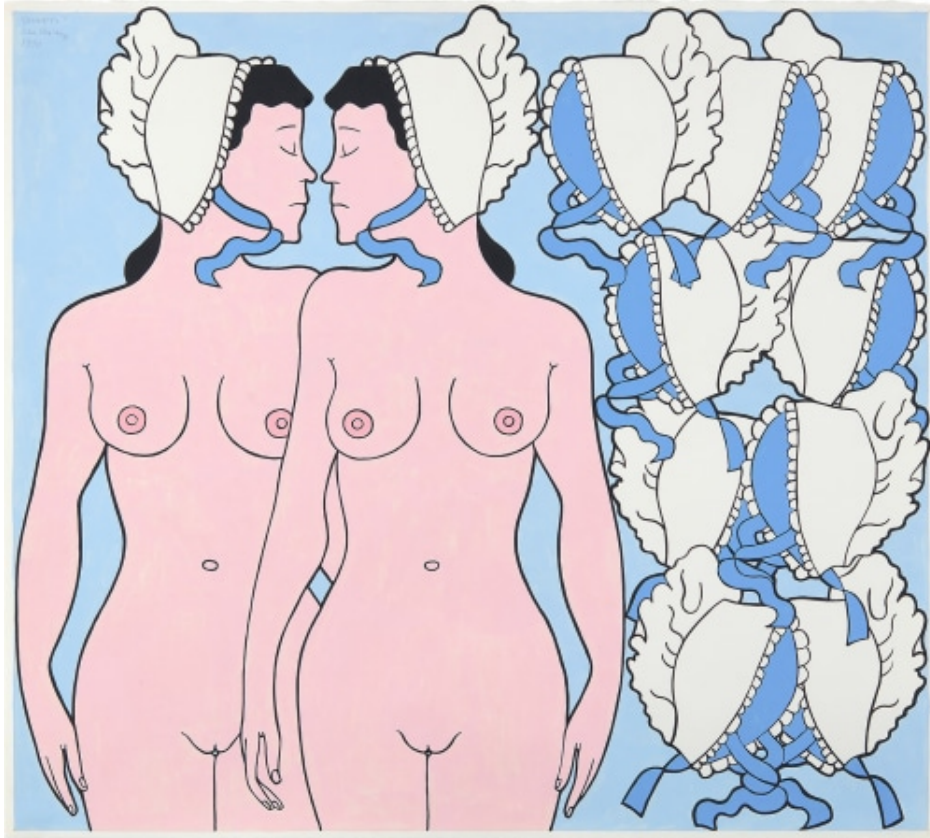
Private Collection, Zurich

Galerie Daniel Templon, Paris

Private Collection, Paris

Christie's, London, June 26, 2019, lot 205

Acquired at the above sale by the present owner



198

John Wesley

Bonnets

signed, titled and dated "'BONNETS' John Wesley

1990" upper left

gouache on paper

22 1/2 x 25 in. (57.2 x 63.5 cm)

Executed in 1990.

Estimate

\$20,000 — 30,000

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Provenance

Jose Freire Gallery, New York

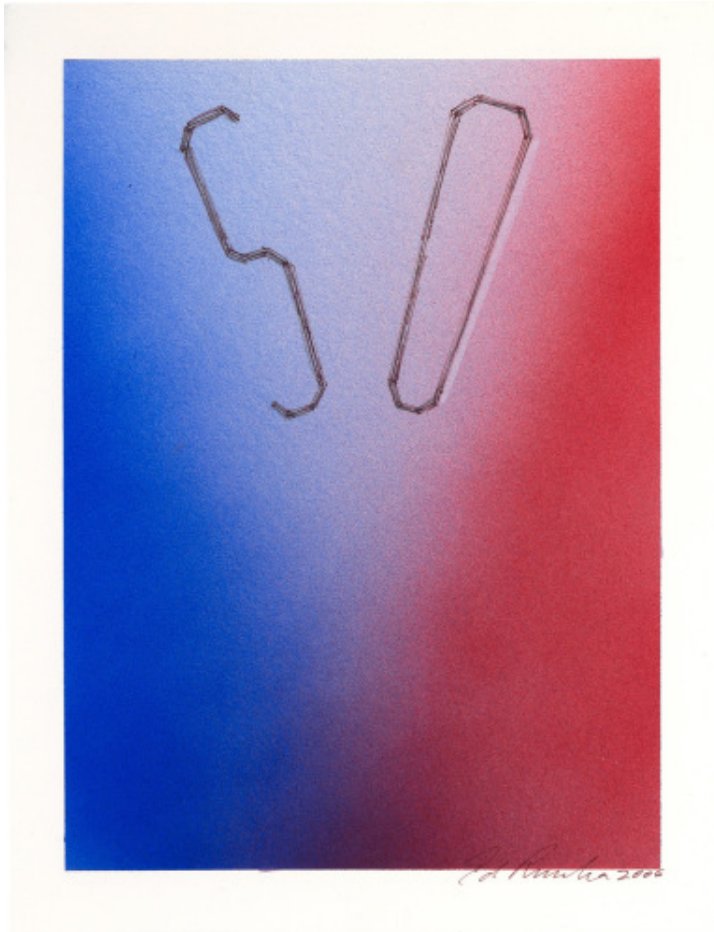
Obelisk Gallery, Boston

Acquired from the above by the present owner

Exhibited

New York, Fredericks & Freiser, *John Wesley: Afternoon Sail At The Edge Of The World*, February

27–April 18, 2020



199

Ed Ruscha

So

signed and dated "Ed Ruscha 2006" lower right
acrylic and ink on museum board
12 1/4 x 9 3/8 in. (31.1 x 23.8 cm)
Executed in 2006.

Estimate

\$30,000 — 40,000

[Go to Lot](#)



Provenance

Courtesy of the artist

Auction to Benefit the Family Resource Center of the Partnership for the Homeless, Gagosian
Gallery, New York, January 29, 2010

Agnes Gund, New York (acquired at the above sale)

Christie's, New York, September 27, 2018, lot 7

Acquired at the above sale by the present owner



200

Andy Warhol

Two works: (i) Cabbage Patch Doll (Girl); (ii) Cabbage Patch Doll (Boy)

(i) stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc., New York, initialed and numbered "VF 72.005" on the reverse

(ii) stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc., New York, initialed and numbered "VF 72.002" on the reverse

graphite on HMP paper
each 31 1/2 x 23 in. (80 x 58.4 cm)
Executed in 1985.

Estimate
\$30,000 — 40,000

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200

Andy Warhol

Provenance

Jablonka Galerie, Cologne

Patrick Painter Gallery, Los Angeles

Acquired from the above by the present owner



201

Andy Warhol

Heinz Kosher Dill Pickles Jar with Alarm

glass jar, pennies, alarm, tape and metal top
6 3/4 x 4 1/2 x 4 1/2 in. (17.1 x 11.4 x 11.4 cm)

Executed circa 1974, this work is accompanied by a certificate of authenticity issued by the Andy Warhol Art Authentication Board, Inc.

Estimate

\$6,000 — 8,000

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201

Andy Warhol

Provenance

Victor Hugo, New York (acquired directly from the artist)

Private Collection (acquired from the above)

202

Andy Warhol

Three works (i-iii): Self-Portrait

(ii) signed with the artist's initials "AW" lower center

Polaroid photographs

each 4 1/4 x 3 3/8 in. (10.8 x 8.6 cm)

Executed in 1977-1979, this work is accompanied by a provenance letter signed by Ronnie Cutrone.

Estimate

\$40,000 — 60,000



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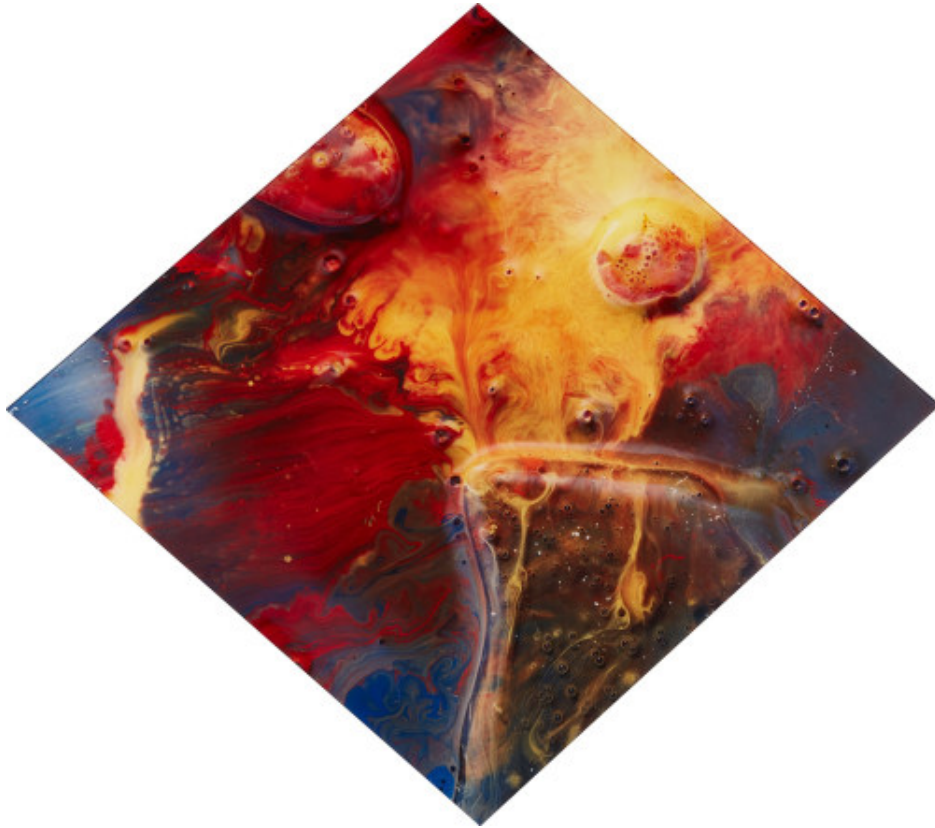
202

Andy Warhol

Provenance

Ronnie Cutrone (acquired directly from the artist)

Acquired from the above by the present owner



203

Gerhard Richter

Guildenstern

signed, numbered and dated "28/35 Richter 1998" on the reverse

Cibachrome photograph between Plexiglas and Alucobond plates

45 3/4 x 40 in. (116.2 x 101.6 cm)

Executed in 1998, this work is number 28 from an edition of 35, plus 3 artist's proofs, co-published by Anthony d'Offay Gallery, London and Marian Goodman Gallery, New York.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Marian Goodman Gallery, New York

Acquired from the above by the present owner

Literature

Hubertus Butin and Stefan Gronert, eds., *Gerhard Richter. Editionen 1965-2004. Catalogue Raisonné*, Ostfildern 2004, no. 95, p. 244 (illustrated, p. 244)

Hubertus Butin and Stefan Gronert, Thomas Olbricht, eds., *Gerhard Richter: Editions 1965-2013 (Catalogue Raisonné)*, Ostfildern, 2014, no. 95, p. 266 (another example exhibited and illustrated)

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204

Franz West

Untitled (Rasenmacher No. 80)

mixed media and collage on paper

11 5/8 x 33 in. (29.5 x 83.8 cm)

Executed in 1984.

Estimate

\$25,000 — 35,000

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204

Franz West

Provenance

Galerie Ryszard Varisella, Frankfurt

Private Collection

David Zwirner, New York

Acquired from the above by the present owner in 2001



205

James Lee Byars

Compositie

graphite and gold leaf on red paper, in artist's frame

49 1/2 x 14 1/8 in. (125.7 x 35.9 cm)

Executed circa 1985–1987.

Estimate

\$6,000 — 9,000

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205

James Lee Byars

Provenance

Marie Puck Broodthaers, Brussels

Aeroplastics, Jerome Jacobs, Brussels

Acquired from the above by the present owner in 2006

Exhibited

Brussels, Galerie des Beaux-Arts, *James Lee Byars*, 1987



206

Richard Artschwager

Untitled

signed and dated "Richard Artschwager 1995" on the reverse

acrylic and Celotex on wood, in artist's metal frame
38 1/2 x 33 1/4 in. (97.8 x 84.5 cm)

Executed in 1995.

Estimate

\$30,000 — 50,000

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206

Richard Artschwager

Provenance

Marian Goodman Gallery, New York

Private Collection

Christie's, New York, November 16, 2001, lot 471

Acquired at the above sale by the present owner

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PROPERTY FROM THE COLLECTION OF ROBERT AND
LORETTA LIFTON

207

Wolf Kahn

Adams Barn

signed "W Kahn" lower right
oil on canvas

53 x 52 1/4 in. (134.6 x 132.7 cm)

Painted in 1973-1974.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Provenance

Grace Borgenicht Gallery, New York

Acquired from the above by the present owners in 1974

Literature

Martica Sawin, *Wolf Kahn: Landscape Painter*, New York, 1981, p. 61 (illustrated)