

20th Century & Contemporary Art Day Sale, Morning Session

New York Auction / 15 November 2023 / 10am EST

Sale Interest: 120 Lots



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PHILLIPS

20th Century & Contemporary Art Day Sale, Morning Session

New York Auction / 15 November 2023 / 10am EST

Sale Interest: 120 Lots

Auction 15 November 2023 10am EDT

20th Century & Contemporary Art
Department

432 Park Avenue, New York, NY, United
States, 10022

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

Viewing 4 November - 14 November

Sale Designation

When sending in written bids or making
enquiries please refer to this sale as
NY010823 or 20th Century & Contemporary
Art Day Sale, Morning Session.

Absentee and Telephone Bids

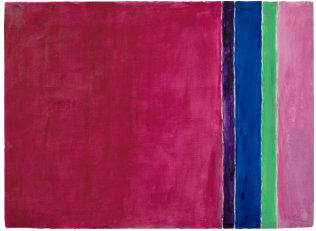
tel +1 212 940 1228

bidsnewyork@phillips.com

20th Century & Contemporary Art Day Sale, Morning Session

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Sale Interest: 120 Lots



101
Alma Woodsey Thomas
Untitled
Estimate \$120,000 — 180,000



102
Anne Truitt
6 Sept '87 No.3
Estimate \$30,000 — 40,000



103
Alice Baber
Untitled
Estimate \$40,000 — 60,000



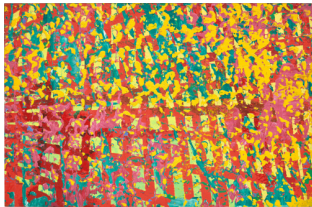
104
Joan Brown
Untitled
Estimate \$25,000 — 35,000



105
Lynne Drexler
Untitled (Dark)
Estimate \$40,000 — 60,000



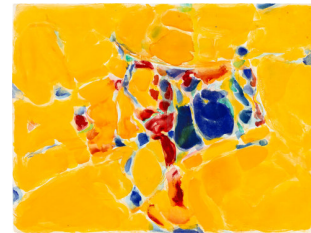
106
Lynne Drexler
Sporadic Spring
Estimate \$150,000 — 200,000



107
Gerhard Richter
Studie für ein abstraktes Bild
Estimate \$200,000 — 300,000



108
Gerhard Richter
Untitled (20 OKT. 92)
Estimate \$200,000 — 300,000



109
Sam Francis
Untitled
Estimate \$180,000 — 250,000



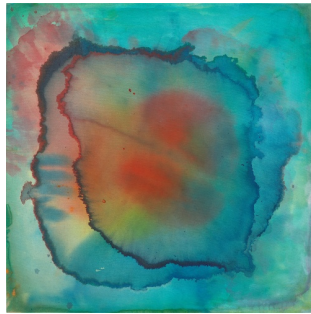
110
Sam Francis
Sky Forms
Estimate \$120,000 — 220,000

20th Century & Contemporary Art Day Sale, Morning Session

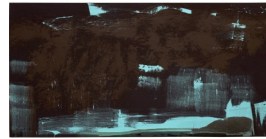
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111
Jane Piper
Study II
Estimate \$15,000 — 20,000



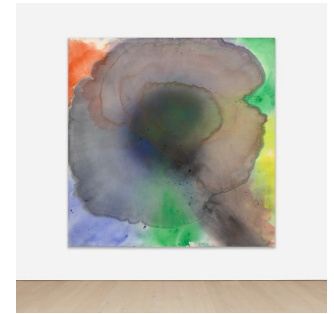
112
Vivian Springford
Untitled (VSF 533)
Estimate \$60,000 — 80,000



113
Helen Frankenthaler
Watch
Estimate \$200,000 — 300,000



114
Ed Clark
Untitled
Estimate \$70,000 — 100,000



115
Vivian Springford
Untitled (VSF 733)
Estimate \$70,000 — 100,000



116
Gerhard Richter
Abstraktes Bild
Estimate \$350,000 — 550,000



117
Milton Avery
Flower
Estimate \$50,000 — 70,000



118
Marc Chagall
Bouc rouge lisant au-dessus des...
Estimate \$300,000 — 500,000



119
Pierre-Auguste Renoir
Nature morte aux raisins, figues...
Estimate \$300,000 — 500,000



122
Maurice Brazil Prende...
Study St. Malo
Estimate \$70,000 — 100,000

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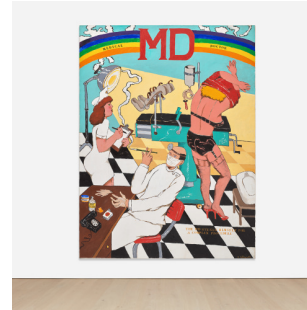
123
Max Pechstein
Alte Fischerhütten
Estimate
\$80,000 — 120,000



124
Horace Pippin
Man Seated Near Stove
Estimate
\$100,000 — 150,000



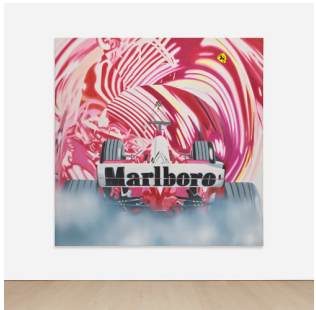
125
Ernie Barnes
Fourth and One
Estimate
\$350,000 — 500,000



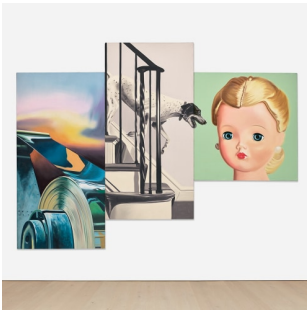
126
Robert Colescott
Medical Doctor
Estimate
\$300,000 — 500,000



127
Keith Haring
Red-Yellow-Blue #16 (Portrait of...)
Estimate
\$100,000 — 150,000



128
James Rosenquist
First Place
Estimate
\$200,000 — 300,000



129
James Rosenquist
Dog Descending a Staircase
Estimate
\$500,000 — 700,000



130
Andy Warhol
Kimiko Powers
Estimate
\$300,000 — 400,000



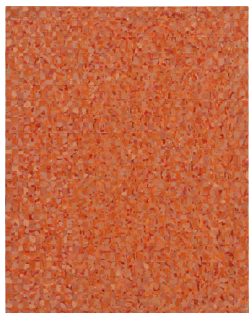
131
Robert Indiana
LOVE (Blue and Red)
Estimate
\$250,000 — 350,000



132
Carmen Herrera
Untitled Estructura (Blue)
Estimate
\$400,000 — 600,000

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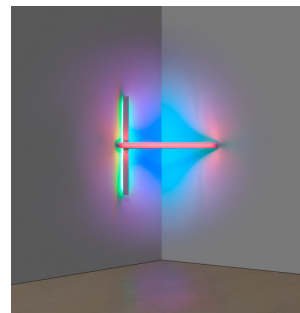
133
Chung Sang-Hwa
Untitled 80-4-8
Estimate
\$80,000 — 120,000



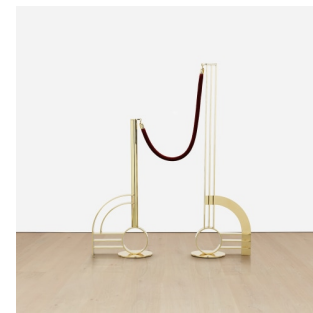
134
Robert Mangold
Curved Plane/Figure VIII, Study
Estimate
\$300,000 — 500,000



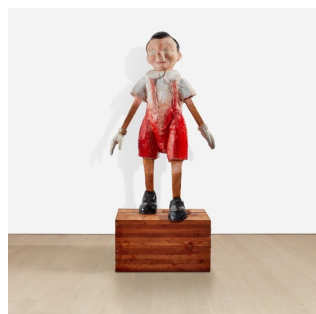
135
Kenneth Noland
Blind Passage
Estimate
\$200,000 — 300,000



136
Dan Flavin
untitled
Estimate
\$100,000 — 150,000



137
Roy Lichtenstein
Modern Sculpture with Velvet R...
Estimate
\$200,000 — 300,000



138
Jim Dine
Hope & Eyes
Estimate \$60,000 — 80,000



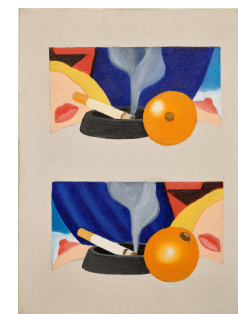
139
Neil Jenney
Window #6
Estimate
\$80,000 — 120,000



140
Lois Dodd
View through Broken Tree
Estimate \$12,000 — 18,000



141
Tom Wesselmann
Smoker Study #41
Estimate
\$180,000 — 250,000



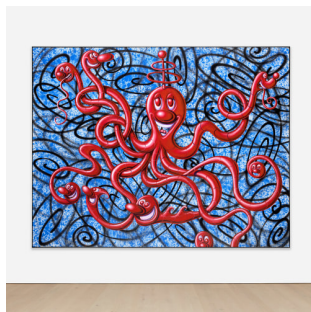
142
Tom Wesselmann
Double Study for Bedroom Pain...
Estimate
\$100,000 — 150,000

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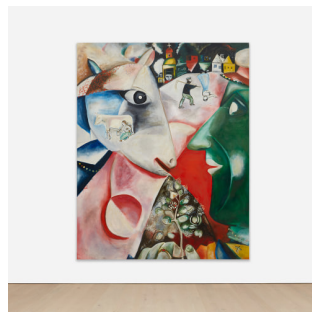
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143
Kenny Scharf
Drivedala
Estimate
\$120,000 — 180,000



144
Kenny Scharf
Controlopuss II
Estimate
\$250,000 — 350,000



145
Mike Bidlo
Not Chagall
Estimate
\$100,000 — 150,000



146
Keith Haring
Untitled
Estimate
\$200,000 — 300,000



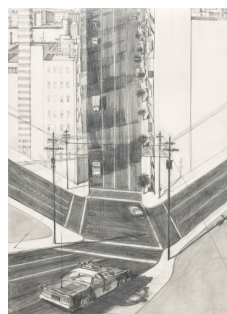
147
Ernie Barnes
Untitled
Estimate
\$100,000 — 150,000



148
Ernie Barnes
Pool Scene
Estimate \$30,000 — 40,000



149
Ernie Barnes
Study Sketch for Tennis
Estimate \$40,000 — 60,000



150
Wayne Thiebaud
Untitled (Study for "City Police C...
Estimate
\$250,000 — 350,000



151
Richard Diebenkorn
Untitled
Estimate \$60,000 — 80,000



152
Milton Avery
Autumn Hills
Estimate \$20,000 — 30,000

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153
Jaune Quick-to-See S...
El Morro #66M
Estimate \$20,000 — 30,000



154
Willem de Kooning
Woman - Lipstick
Estimate \$50,000 — 70,000



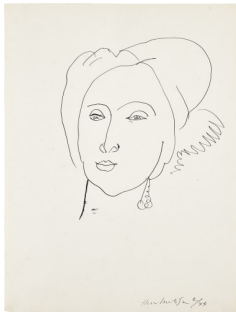
155
Edgar Degas
Trois danseuses
Estimate \$250,000 — 350,000



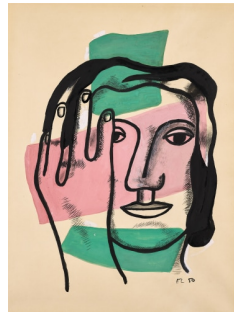
156
Auguste Rodin
Frère et Soeur
Estimate \$70,000 — 100,000



157
Maurice de Vlaminck
Fleurs dans un pichet blanc
Estimate \$30,000 — 50,000



158
Henri Matisse
Le Turban
Estimate \$40,000 — 60,000



159
Fernand Léger
Visage à la main
Estimate \$60,000 — 80,000



160
Alexander Calder
Four Creatures
Estimate \$50,000 — 70,000



161
Alexander Calder
Brothers, right
Estimate \$50,000 — 70,000



162
Ed Ruscha
IS
Estimate \$30,000 — 40,000

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163
Ed Ruscha
3/4
Estimate \$30,000 — 40,000



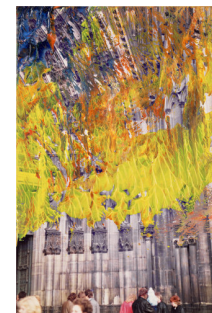
164
Brice Marden
Untitled (For Mary Happy Birth...)
Estimate \$70,000 — 100,000



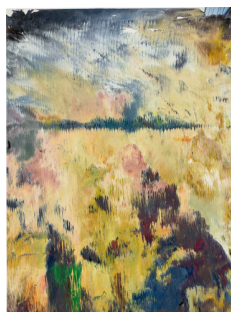
165
Alighiero Boetti
Segno e Disegno
Estimate \$50,000 — 70,000



166
Sigmar Polke
Untitled
Estimate \$40,000 — 60,000



167
Gerhard Richter
Untitled (1.8.89)
Estimate \$30,000 — 50,000



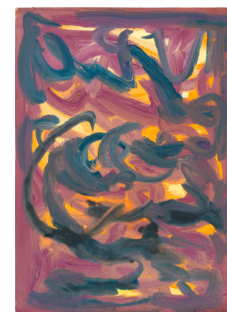
168
Gerhard Richter
Untitled (13.4.08)
Estimate \$60,000 — 80,000



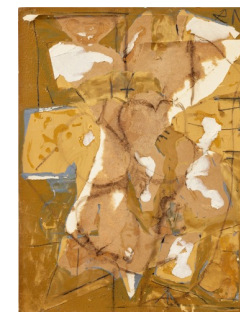
169
Friedel Dzubas
Aurora
Estimate \$50,000 — 70,000



170
Paul Jenkins
Phenomena Natchez Trace
Estimate \$30,000 — 50,000



171
Beauford Delaney
Wine
Estimate \$40,000 — 60,000



172
Robert Motherwell
Souvenir de Californie
Estimate \$50,000 — 70,000

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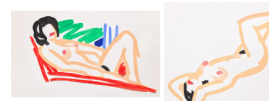
173
Toshimitsu Imai
Victoire
Estimate \$30,000 — 40,000



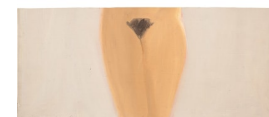
174
Sam Francis
Untitled
Estimate \$18,000 — 25,000



175
Alexander Calder
Cobblestones
Estimate \$30,000 — 50,000



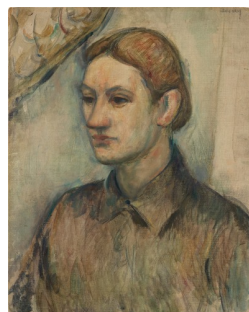
176
Tom Wesselmann
Two works: (i) Study for Reclining...
Estimate \$25,000 — 35,000



177
Alex Katz
Nude
Estimate \$40,000 — 60,000



178
Susan Weil
Bathers
Estimate \$8,000 — 12,000



179
Arshile Gorky
Portrait of Helen Austin
Estimate \$30,000 — 50,000



180
David Park
Boy in Colored Cap
Estimate \$30,000 — 40,000



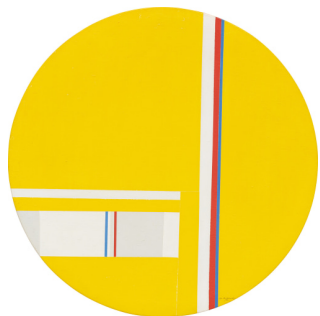
181
Hector Poleo
Mujer con pañuelo
Estimate \$18,000 — 25,000



182
Sandú Darié
Untitled
Estimate \$15,000 — 20,000

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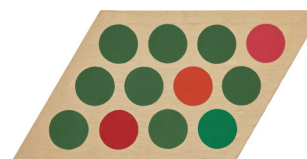
183
Ilya Bolotowsky
Yellow Tondo
Estimate \$12,000 — 18,000



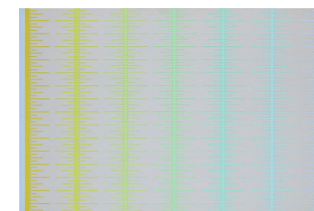
184
Ilya Bolotowsky
Relief
Estimate \$30,000 — 40,000



185
Ilya Bolotowsky
Vertical Diamond in Black
Estimate \$30,000 — 50,000



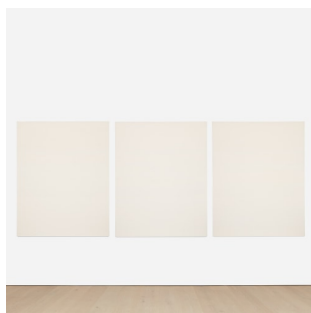
186
Thomas Downing
Untitled
Estimate \$15,000 — 20,000



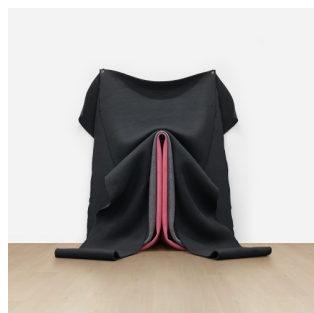
187
Richard Anuszkiewicz
Trans Gray
Estimate \$25,000 — 35,000



188
De Wain Valentine
Concave Circle Blue Green
Estimate \$40,000 — 60,000



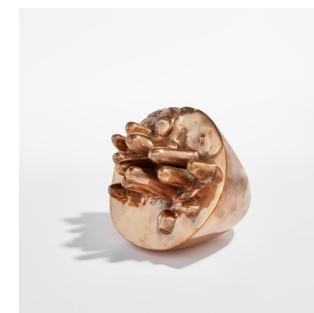
189
John McLaughlin
#7
Estimate \$100,000 — 150,000



190
Robert Morris
Vetti V
Estimate \$60,000 — 80,000



191
Sorel Etrog
War Remembrance
Estimate \$70,000 — 100,000



192
Louise Bourgeois
Germinal
Estimate \$100,000 — 150,000

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193
Georgia O'Keeffe
Untitled (Clay Pot and Stand)
Estimate \$20,000 — 30,000



194
Arnaldo Pomodoro
Asse del movimento I
Estimate \$50,000 — 70,000



195
Arnaldo Pomodoro
Colonna
Estimate \$150,000 — 200,000



196
Mathias Goeritz
Clouage
Estimate \$40,000 — 60,000



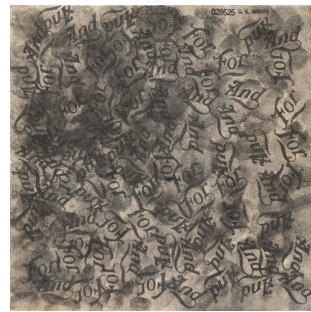
197
Joel Shapiro
Untitled
Estimate \$30,000 — 40,000



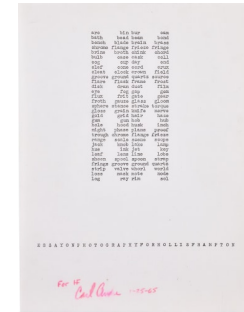
198
Tony Smith
Light Box
Estimate \$30,000 — 40,000



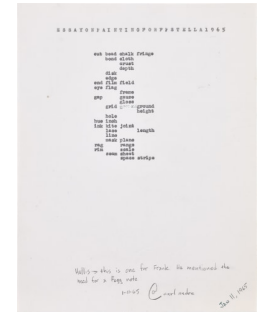
199
Sir Anthony Caro, O...
Open Secret
Estimate \$10,000 — 15,000



200
Carl Andre
Untitled
Estimate \$30,000 — 40,000



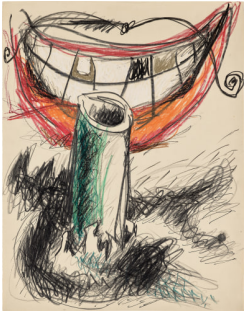
201
Carl Andre
arc bin bur cam
Estimate \$12,000 — 18,000



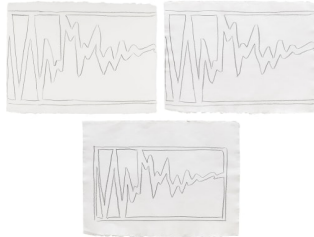
202
Carl Andre
ESSAY ON PAINTING FOR F.P.S...
Estimate \$12,000 — 18,000

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203
Lee Lozano
Untitled
Estimate \$25,000 — 35,000



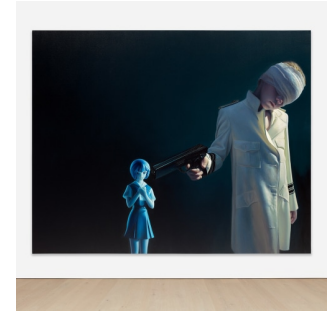
204
Andy Warhol
Three works: (i-iii) Seismograph
Estimate \$40,000 — 60,000



205
Andy Warhol
Plate of Food with Man's Chest
Estimate \$25,000 — 35,000



206
Gottfried Helnwein
Untitled (Red Gun II)
Estimate \$50,000 — 80,000



207
Gottfried Helnwein
Untitled (The Disasters of War 2...)
Estimate \$50,000 — 80,000



208
George Condo
Religions of its Time
Estimate \$50,000 — 70,000



209
George Condo
The King
Estimate \$30,000 — 40,000



210
George Condo
Still Life
Estimate \$20,000 — 30,000



211
George Condo
Torro
Estimate \$20,000 — 30,000



212
Leon Kelly
Bird on an Asian Pinnacle
Estimate \$10,000 — 15,000

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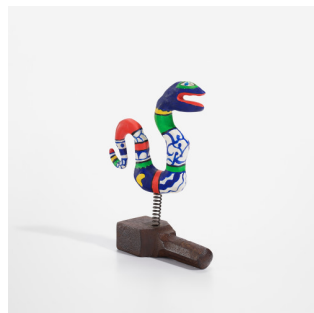
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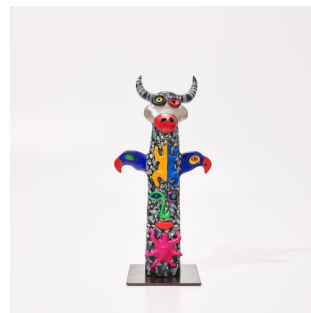
213
César
La Mouche
Estimate \$15,000 — 20,000



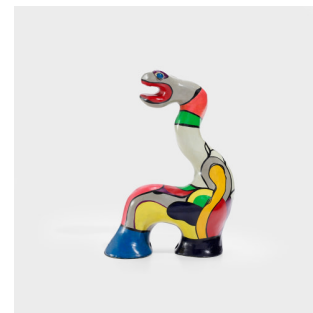
214
Claude Lalanne
Pomme Bouche
Estimate \$25,000 — 35,000



215
Niki de Saint Phalle
Serpent sur ressort
Estimate \$10,000 — 15,000



216
Niki de Saint Phalle
Small Bull Totem
Estimate \$40,000 — 60,000



217
Niki de Saint Phalle
Petit Dragon
Estimate \$20,000 — 30,000



218
Louise Nevelson
Maquette for Monumental Scul...
Estimate \$20,000 — 30,000



219
Arnaldo Pomodoro
Sfera
Estimate \$40,000 — 60,000



220
Arnaldo Pomodoro
Disco
Estimate \$30,000 — 50,000



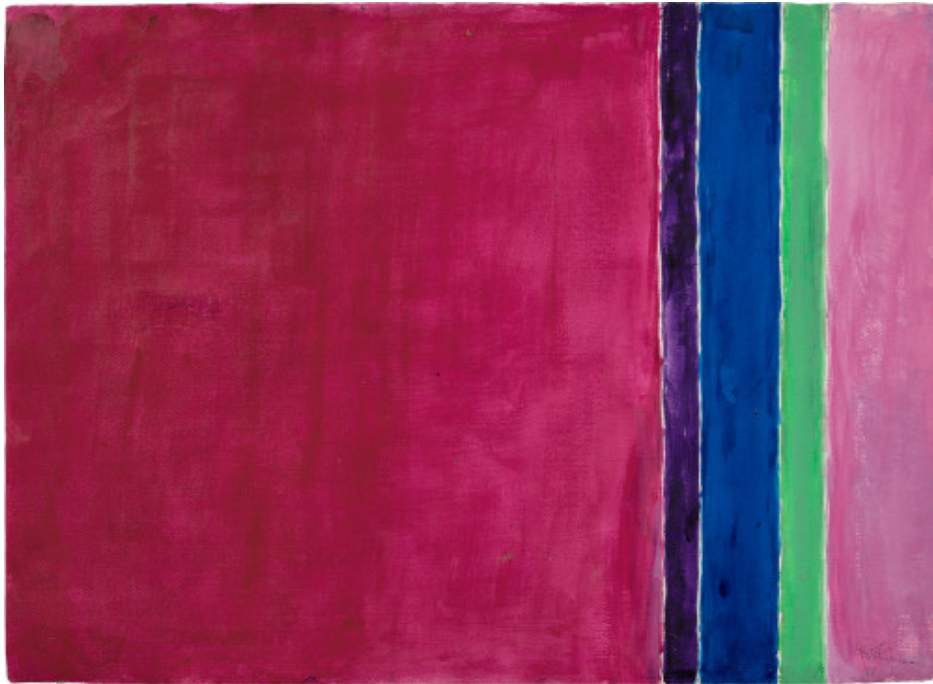
221
Clement Meadmore
Elaboration
Estimate \$12,000 — 18,000



222
Ibram Lassaw
Labyrinth VII
Estimate \$4,000 — 6,000

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PROPERTY FROM AN ESTEEMED MARYLAND
COLLECTION

101

Alma Woodsey Thomas

Untitled

signed and dated "A W Thomas '72" lower right
acrylic on paper
22 x 30 in. (55.9 x 76.2 cm)
Painted in 1972.

Estimate

\$120,000 — 180,000

[Go to Lot](#)



Alma Woodsey Thomas' style transcends categorization. Though wholly abstract, her paintings on canvas and paper take influence from a variety of historical movements, from Byzantine mosaics to Abstract Expressionism. Such influences are exemplified in *Untitled* from 1972—a vibrant watercolor composed of a deep gradient of magenta, intercepted by three thin vertical bands of violet, blue and green, which illustrates Thomas' deep-rooted fascination with color theory. Thomas' renowned abstractions are housed in prominent public collections at the Smithsonian American Art Museum, Washington, D.C., The Museum of Modern Art, New York, and The Columbus Museum. Her current exhibition at the Smithsonian American Art Museum, on view until June of 2024, features the largest public collection of her work, specifically highlighting the artist's practice during her most prolific period, 1959 to 1978, to which the present work also belongs.

After moving from Georgia to Washington, D.C. as a teenager, Thomas became inspired by the nation's capital. After graduating from Howard University as the first student to receive a Fine Arts degree from the college, she became deeply entrenched in the D.C. arts scene. For 35 years, she taught at public schools, always encouraging her students to experiment with art. In 1943, she became a founding vice president of the Barnett-Arden Gallery, the first private gallery in D.C. to exhibit works by artists of all races and backgrounds. Though continuing to create art during her lifetime, much of the recognition for her creative output was not until later in her life. Thomas became the first African American woman to have a solo exhibition at the Whitney Museum of American Art, New York in 1972 at the age of 81, the same year she made this watercolor, and became the first Black woman artist to have a work acquired by the White House Collection in 2015.

"I like the light to come in – my windows always open to light. Light is the mother of color, without which the world would seem dead; color is life."—Alma Woodsey Thomas

One of few women and few African Americans to be associated with the Washington Color School, Thomas always had deep connections to color and form that shaped her oeuvre. Inspired by the view from the kitchen window of her apartment that doubled as her studio, the watercolors that Thomas produced in the early 1970s, such as *Untitled*, were abstract interpretations of nature. Bringing to mind the ways in which Van Gogh and Monet were influenced by their surroundings and the way they transformed landscapes through color, Thomas explores nature in a way that is hopeful, representative of modernity and human life. "Through color I have sought to concentrate on beauty and happiness, rather than on man's inhumanity to man."ⁱ Transmitting the radiance of sunlight into her watercolors, the present work imbues this optimism that is prevalent throughout Thomas' oeuvre.



Alma Thomas in her studio, 1976. Image: © Michael Fischer. Courtesy of the Smithsonian American Art Museum

ⁱ Alma Thomas, quoted in David L. Shirey, "At 77, She's Made It to the Whitney," *The New York Times*, May 4, 1972, p. 52.

Provenance

Private Collection

Thence by descent to the present owner

20th Century & Contemporary Art Day Sale, Morning Session

New York Auction / 15 November 2023 / 10am EST



102

Anne Truitt

6 Sept '87 No.3

signed and titled "TRUITT 6 SEPT '87 NO. 3" lower
right

acrylic and graphite on paper
23 x 30 1/4 in. (58.4 x 76.8 cm)

Executed in 1987.

Estimate

\$30,000 — 40,000

[Go to Lot](#)



“The context of art is, for me, the context of human life itself. I catch its fleeting points as best I can. I fail, and expect to continue to fail. In hot pursuit, I can, paradoxically, only watch from my own still center, learning from what I make.”
—Anne Truitt

Provenance

Estate of the Artist

Stephen Friedman Gallery, London

Acquired from the above by the present owner

ExhibitedLondon, Stephen Friedman Gallery, *Anne Truitt: Drawings*, March 19–April 18, 2015, pp. 39, 51 (illustrated, p. 39)

20th Century & Contemporary Art Day Sale, Morning Session

New York Auction / 15 November 2023 / 10am EST



PROPERTY FROM A PROMINENT PRIVATE
COLLECTION, NEW YORK

103

Alice Baber

Untitled

signed "Baber" lower left
oil on canvas

29 3/4 x 39 3/4 in. (75.6 x 101 cm)

Painted in 1972.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



A little-known pioneer of Color Field painting, Alice Baber reflected the expansiveness of the world as she saw it through the basic building blocks of painting—color, light and shape. *Untitled*, 1972, relies on her signature rounded, organic forms to form an “X” across the canvas, a compositional arrangement found in many of her paintings. With her quintessential “sun colors,” the bright and varied hues create an illusion of light streaming across the canvas. Inspired by her summers in Illinois and winters in Florida, Baber’s paintings like the present one perfectly encapsulates what mattered most to the artist. “The days I remember are the days that are in color.”ⁱ

“When I first conceive of a painting, I must feel it, I hear it, I taste it, and I want to eat it. I start from the driving force of color (color hunger); then comes to a second color to provide light, luminous light. It will be the glow to reinforce the first color.”
— Alice Baber, 1972

“Intimate Rhythms” of Color

Transitioning from painting still lifes to depicting more abstract forms in the 1950s, Baber used the opacity of watercolor to inform her later signature technique in oil. Diluting paint to create different intensities of color, Baber would often wrap a linen rag around her fingers to create elegant dabs and irregular swathes of pigment across her canvases. She preferred oil to acrylic, as it took longer to dry and therefore allowed for more time to get the desired effect of washy halo-forms. Through an intentionally timed process, Baber placed her orbs of color around the canvas, creating a surface which is “composed of intimate rhythms reflecting the artist’s sensibilities.”ⁱⁱ Painted just a few years before she turned to a darker color palette, trading her warm tones for grays and blacks, the present work is a prime example of Baber’s own distinct Color Field practice.



A detail of the present work.

Like many painters of the time, Baber settled in New York City in the early 1950s with the dream of becoming an artist. She made ends meet by relying on her other talent—writing—while making contacts in the burgeoning art scene. By 1957, Baber was chosen to participate in the Stable Gallery’s sixth annual exhibition and in 1958, Baber had her first exhibition at the cooperative March Gallery, whose exhibitors included Elaine de Kooning. Following the March Gallery exhibition, Baber decided to move to Paris for half of each year, practicing alongside other Americans seeking a new European outlook including Joan Mitchell, Sam Francis, and her future husband Paul Jenkins. Here, Baber exhibited alongside fellow Color Field painter Helen Frankenthaler in 1959.

In addition to her painting practice, Baber was an advocate for female artists, spearheading multiple exhibitions of women’s art during her lifetime. Despite the attention she received by her peers, however, Baber’s work was largely overlooked until recently. She passed away from cancer just ten years after the present work was created, at the young age of 54, unable to see some of her most prized works now held in the permanent collections of the Solomon R. Guggenheim Museum, New York, the Metropolitan Museum of Art, New York and the National Museum of Women in the Arts, Washington, D.C. Together with the stories of artists including Lynne Drexler, Emily Mason and other trailblazing female painters overshadowed by their male contemporaries, the resurgence of Baber’s work is helping to contribute to a more holistic and inclusive understanding of 20th century art history.

ⁱ Alice Baber, quoted in Susan W. Cutter, *Alice Baber, Painter*, New York, Women in the Arts, 1975, p. 7.

ⁱⁱ Jonathan Ingersoll, quoted in *Alice Baber – Color, Light and Image*, exh. Cat., St. Mary’s College of Maryland Gallery, St. Mary’s, 1977, n.p.

Provenance

Galerie Georges Fall, Paris

Private Collection, Paris

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale, Morning Session

New York Auction / 15 November 2023 / 10am EST



104

Joan Brown

Untitled

acrylic and tempera on paper
25 1/2 x 31 5/8 in. (64.8 x 80.3 cm)
Executed circa 1960.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Representing the people and subjects around her, Joan Brown created uniquely autobiographical work rendered in the painterly techniques of her West Coast abstractionist teachers and peers. *Untitled*, circa 1960, is an early example of Brown's transitional output—works that began to straddle abstraction and representation as she decided to rebel against the stylistic constraints of her Bay Area community. The present work uniquely exemplifies this pivotal shift in the artist's oeuvre from gestural to figurative.

Honing her skills under the tutelage of artists such as Ralph Ducasse, Frank Lobdell and her mentor, Elmer Bischoff, Brown chose subject matter which was most familiar to her. She often chose to paint things that were considered “domestic,” and it is this proclivity to depict what she saw around her that was the most revolutionary about her practice. “Brown claimed herself as primary subject matter for her art... much of Brown's oeuvre can be seen as a visual diary of her life and a product of her penetrating self-scrutiny.”ⁱ

“I’m not any one thing: I’m not just a teacher, I’m not just a mother, I’m not just a painter, I’m all of these things, plus.” —Joan Brown

Untitled seemingly provides an intimate look into the artist's private home life, situating the viewer as part of the action unfolding in the living room scene. Brash and bold brushstrokes are used to render the fiery red and deep purple background—a color palette found throughout Brown's practice—on which the four female figures and furniture rest. The leftmost figures almost blend into the sea of pigment behind them, while a more defined line is used to render the seated figure on the right, which pops out against the background in white. This combination of hard and soft, or abstract and figurative, perfectly encapsulates this important moment within the artist's oeuvre, and suggests a connection between the two, seemingly disparate styles of painting—a connection which never disappeared throughout the rest of her life and career.

A prominent, yet often overlooked member of the renowned Bay Area Figurative Artists group, Brown was the youngest artist to exhibit at the Whitney Museum of American Art Annual Show in 1960 at the age of 22, around the same time when the present work was created. Today, her works are receiving the renewed attention that she so deserves. Most recently, her work was the subject of a major exhibition at the San Francisco Museum of Modern Art last year, which will travel to the Orange County Museum of Art in early 2024. Her works are presently held in public collections at the Art Institute of Chicago, The Museum of Modern Art, New York, and the Los Angeles County Museum of Art.

ⁱ Karen Tsujimoto and Jacquelyn Baas, *The Art of Joan Brown*, Berkeley, 1998.

Provenance

Manny Silverman Gallery, Los Angeles
Private Collection, San Francisco
Butterfields, San Francisco, October 14, 2002, lot 2068
Acquired at the above sale by the present owner

Exhibited

Palm Springs Art Museum, *Bay Area Works on Paper*, May 28–October 23, 2005

20th Century & Contemporary Art Day Sale, Morning Session

New York Auction / 15 November 2023 / 10am EST



PROPERTY FROM A PROMINENT PRIVATE
COLLECTION, NEW YORK

105

Lynne Drexler

Untitled (Dark)

signed and dated "Lynne Drexler 1962" on the reverse;
stamped by the Estate of Lynne Drexler on the reverse
oilstick on paper

19 x 24 1/2 in. (48.3 x 62.2 cm)

Executed in 1962.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



Provenance

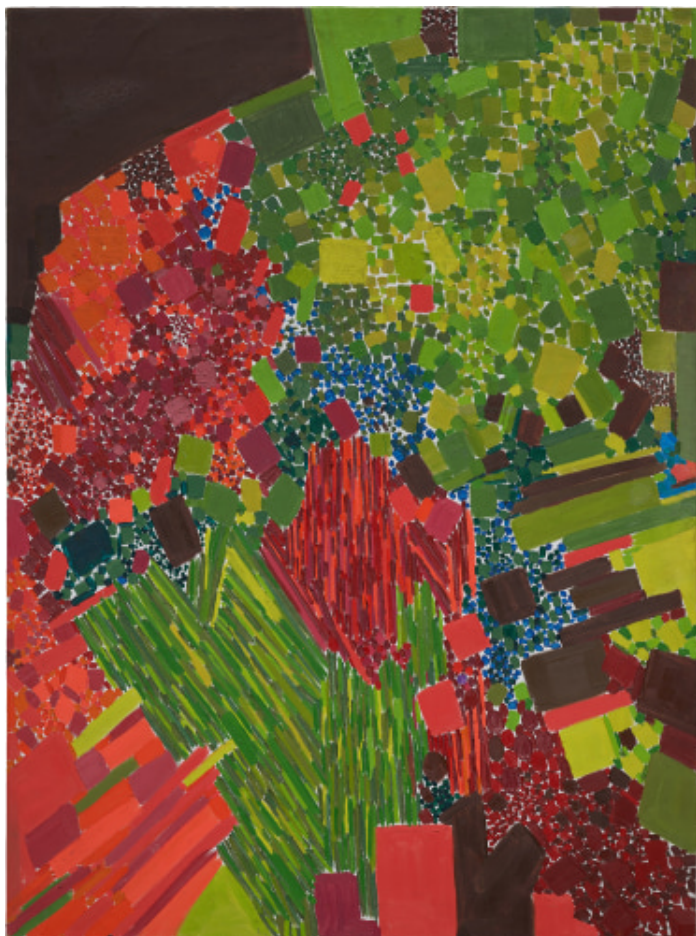
The Estate of the Artist

Private Collection, San Francisco

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale, Morning Session

New York Auction / 15 November 2023 / 10am EST



106

Lynne Drexler

Sporadic Spring

signed, titled and dated "Sporadic Spring 1963 Lynne Drexler" on the reverse

oil on canvas

40 x 30 in. (101.6 x 76.2 cm)

Painted in 1963.

Estimate

\$150,000 — 200,000

[Go to Lot](#)



With layered, repetitive brushstrokes in vivid greens, reds and oranges, Lynne Drexler's *Sporadic Spring*, 1963, reflects the fusion of gestural abstraction and figuration for which the artist is known. Combinations of shapes – circles, squares, rhombuses, rectangles – combine to create a landscape that is quite literally, sporadic. The interplays of shapes and colors in the present work is evocative of Drexler's larger practice, in which she always allowed for color to take the primary role over representation. Though largely underrecognized during her lifetime, Drexler mastered a sophisticated fusion of color, form and gesture which cements her today as one of the premier artists of the 20th century. The artist's works are now held in the permanent collections of the Art Institute of Chicago, The Museum of Modern Art, New York and the National Gallery of Art, Washington, D.C.

"I've always felt deeply within myself that I was a damn good artist, though the world didn't recognize me as such. I wasn't about to play their game." —Lynne Drexler

Moving to New York in 1955, Drexler would go on to study under two powerhouses of Abstract Expressionism, Hans Hofmann and Robert Motherwell. Hofmann's "push-pull" method of using layered colors within a single pictorial plane coupled with Motherwell's more technical teaching methods would inform Drexler's unique style. Such influences are evident in *Sporadic Spring*. The active, short strokes of color which occupy both foreground and background resemble those of Hofmann, while the imposing shadow-like forms at the upper left and lower right recall Motherwell's *Elegies*. Uniquely so, however, Drexler's art also reflects a deep connection to her art historical precedents, taking cues from colorists such as Henri Matisse and movements like Post-Impressionism and Fauvism. *Sporadic Spring*'s tumbling shapes of color are perhaps even more reminiscent of Gustav Klimt's mosaic-like paintings. Like Klimt, Drexler relies on a complex layering system to add depth and form into the otherwise flat picture plane.



Gustav Klimt, *The Stoclet Frieze*, detail from *Tree of Life*, 1905–1909, Austrian Museum for Applied Art, Vienna. Image: Album / Art Resource, NY

Feeling alienated from the New York art scene, Drexler began spending more time on Monhegan Island in Maine, settling there permanently in 1983. Though not painting the outdoors often, the artist became inspired by her remote island home, incorporating natural motifs into her works while remaining deeply abstract. Always embracing color above all, Drexler consistently used vibrant yet natural tones which hint at the outside world, creating landscapes that jump off the canvas. Works like *Sporadic Spring* reflect the artist's connection to and elevation of the landscape tradition, in a way which uniquely brings it into the realm of the abstract, solidifying her place within the 20th century art world.

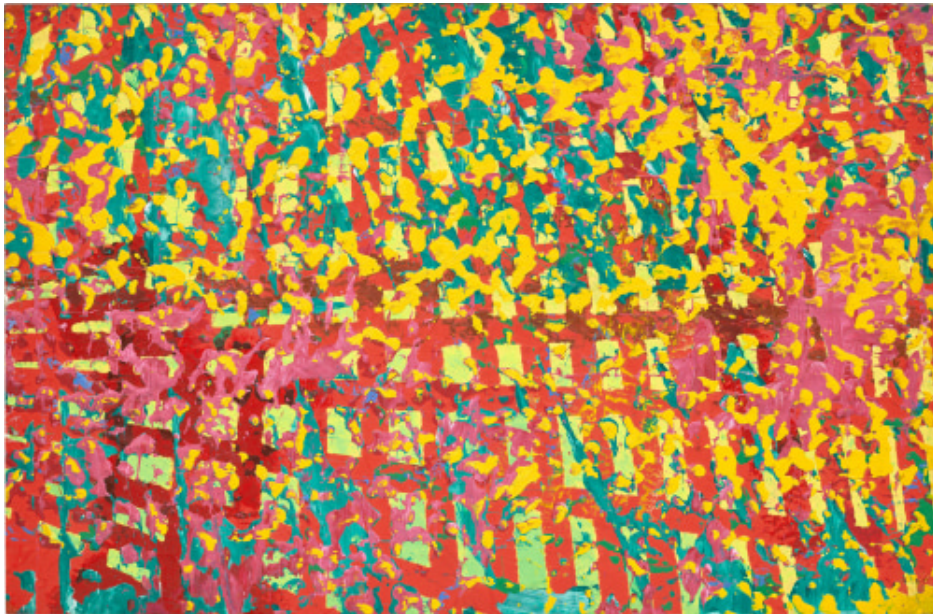
Provenance

Lupine Gallery, Monhegan, Maine

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale, Morning Session

New York Auction / 15 November 2023 / 10am EST



PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

107

Gerhard Richter

Studie für ein abstraktes Bild

signed, inscribed and dated "Richter IV 1978" on the
reverse

oil on panel

12 1/4 x 18 5/8 in. (31.1 x 47.3 cm)

Painted in 1978.

Estimate

\$200,000 — 300,000

[Go to Lot](#)



“We aren’t capable of viewing paintings without searching for their inherent similarity to what we’ve experienced and what we know. We want to see what they offer us, whether they threaten us or whether they’re nice to us, or whatever it might be.” —Gerhard Richter

Provenance

Galerie Ludorff, Dusseldorf

Acquired from the above by the present owner

Exhibited

Dusseldorf, Galerie Ludorff, *Wege der Abstraktion*, September 15–November 15, 2007

Dusseldorf, Galerie Ludorff, *Gerhard Richter: Abstrakte Bilder*, April 25–August 31, 2013, pp. 52–53
(illustrated)

20th Century & Contemporary Art Day Sale, Morning Session

New York Auction / 15 November 2023 / 10am EST



PROPERTY FROM AN ESTEEMED MARYLAND
COLLECTION

108

Gerhard Richter

Untitled (20 OKT. 92)

signed and titled "Richter 20.okt.92" upper left; signed
and dated "Richter Okt. 92" on the reverse

watercolor on paper

11 3/4 x 15 3/4 in. (29.8 x 40 cm)

Executed on October 20, 1992.

This lot will be included in the forthcoming *Gerhard
Richter, catalogue raisonné of watercolors*, edited by
the Gerhard Richter Archive, State Art Collections
Dresden.

Estimate

\$200,000 — 300,000

[Go to Lot](#)



“What I find very beautiful is that these watercolors have so many stories to tell: almost as in a fairytale, one can recognize figures, battling serpents, red giants, boulders and clouds...” —Gerhard Richter

Gerhard Richter’s *Untitled* (20 OKT. 92) is broadly structured around a primary color palette. It guides the viewer from a buttery yellow at left, to a fiery crimson red dominating the center, and lastly to a rich ultramarine blue along the right side of the sheet. Anchoring the work are splashes of white and black, juxtaposed against the pure colored washes of the background. Richter’s strong hold of the medium is at its most evident in this work, not only in his semi-translucent layers – where seemingly incompatible colors such as black and yellow are layered to create a veil-like effect – but also in his command of a wet-on-wet technique, resulting in an explosive and beautiful amalgamation of color. Through his knowledge of color theory and mastery of the medium, Richter creates visual harmonies which are at once calculated and unpredictable.

Considered one of the world’s greatest living painters, Richter has spent over half a century experimenting with a wide range of styles and techniques. Although the artist neglected watercolor early in his career, he slowly warmed to the medium, embarking on his first series while working in a small hotel room in Switzerland. The resulting works are smaller than the present work, often done on half sheets of writing paper, undulated and buckled from the wet paint. For Richter, this was intentional, a means to reject a certain “preciousness” that he felt was often associated with the medium. As he noted, “I didn’t want to make beautiful watercolors but to attempt something or other.”ⁱ

Watercolor was widely considered a form of low art in the post-war climate. Indeed, Richter recalls how watercolor did not belong to the classic course of study while at the Dresden Academy of Fine Arts from 1951–1956, recalling that he did not have many watercolorists whom he regarded as models. One of the few artists he did admire in his use of the medium was Blinky Palermo, a friend of his from Düsseldorf. Richter mentions having hung Palermo’s works in his room and even traded watercolors with him. “His constructive pictures have remained in my memory because... I can’t produce such a thing. There was an aesthetic quality which I loved and which I couldn’t produce, but I was happy that such a thing existed in the world.”ⁱⁱ In contrast to Palermo’s watercolors, Richter’s are less fragile, almost “destructive;” yet this destruction is not in the calamitous sense of the word. In fact, it could be interpreted as the direct opposite of construction – a foil to Palermo’s beautiful clarity, Richter’s watercolors revel in confusion and illusionism. In works such as *Untitled* (20 OKT. 92), Richter succeeds in “destroying” the notion of the beautiful watercolor by creating a work which takes the medium to new heights.



Blinky Palermo, *Untitled*, 1964, Dia Art Foundation, New York. Artwork: © Blinky Palermo/Artists Rights Society (ARS), New York

ⁱ Dieter Schwarz, *Gerhard Richter Acquarelle / Watercolors 1964–1997*, Dusseldorf, 1999, p. 20.

ⁱⁱ Ibid, p. 21.

Provenance

Sperone Westwater Gallery, New York

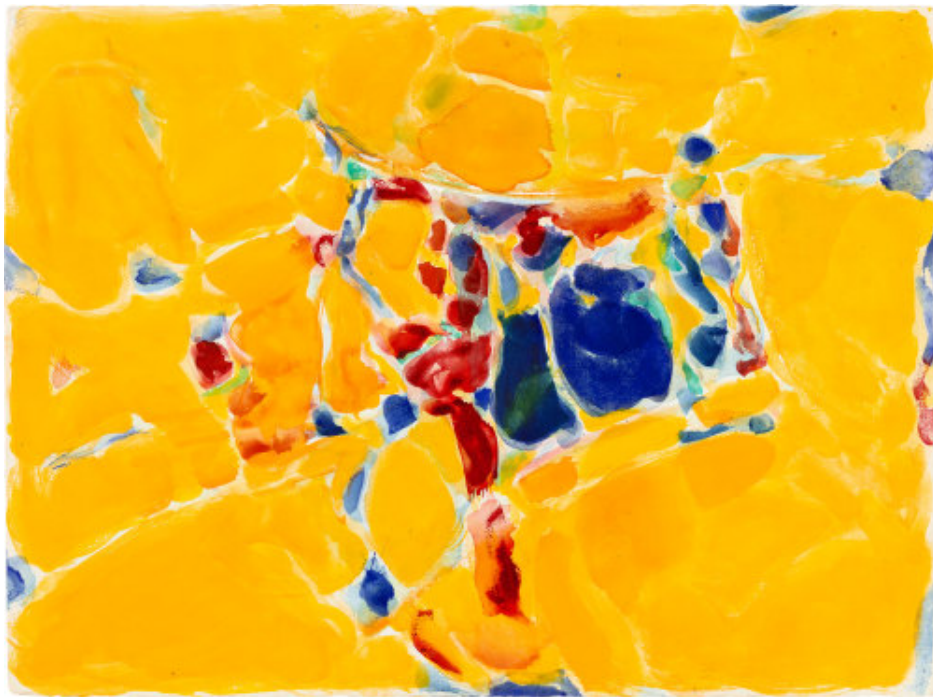
Barbara Mathes Gallery, New York

Private Collection (acquired from the above)

Thence by descent to the present owner

20th Century & Contemporary Art Day Sale, Morning Session

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PROPERTY FROM A PROMINENT NEW YORK
COLLECTION

109

Sam Francis

Untitled

signed and dated "Sam Francis 1952" on the reverse
watercolor on paper

22 1/8 x 29 3/4 in. (56.2 x 75.6 cm)

Executed in 1952.

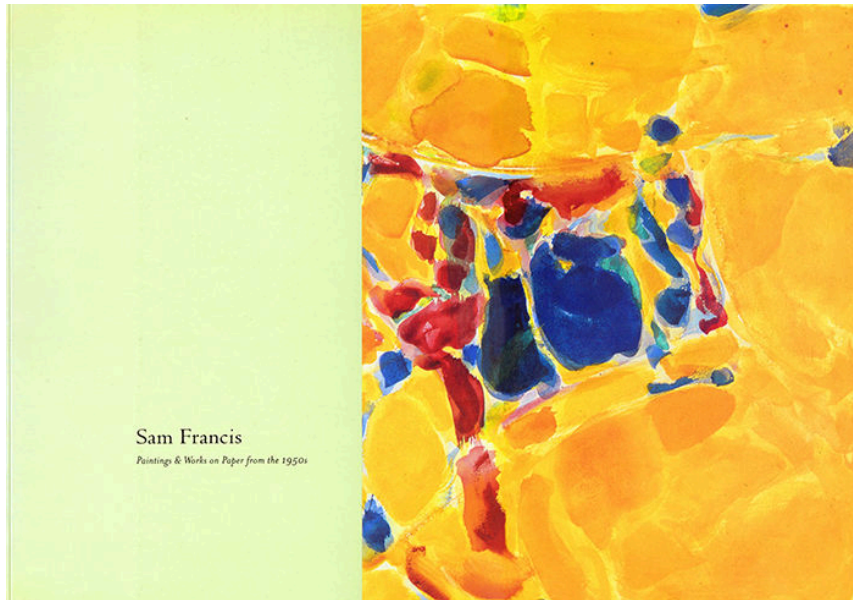
Estimate

\$180,000 — 250,000

[Go to Lot](#)



"[The present work] allows a filtering of untouched surface to alternate with and modify color areas, a practice gleaned from Cézanne in his late watercolors... the spectrum of high-pitched yellows and oranges is contrasted by the complementary reds, thus completing the major triad of primary colors." —William C. Agee



The present work illustrated on the cover of the exhibition catalog for Lawrence Rubin / Greenberg Van Doren Fine Art, *Sam Francis Paintings & Works on Paper from the 1950s*, November 11–December 30, 1999.

Literature

Debra Burchett-Lere, ed., *Sam Francis: Online Catalogue Raisonné Project*, no. SF52-052, online (illustrated)

Provenance

Lawrence Rubin / Greenberg Van Doren Fine Art, New York
Private Collection (acquired from the above in 2000)
Christie's, London, June 28, 2018, lot 120
Acquired at the above sale by the present owner

Exhibited

New York, Lawrence Rubin / Greenberg Van Doren Fine Art, *Sam Francis Paintings & Works on Paper from the 1950s*, November 11–December 30, 1999, pl. 1, pp. 5–6, 14 (illustrated on the Cover and on p. 14)

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110

Sam Francis

Sky Forms

watercolor on paper

29 3/4 x 22 1/4 in. (75.6 x 56.5 cm)

Executed in 1956.

Estimate

\$120,000 — 220,000

[Go to Lot](#)



Provenance

Martha Jackson Gallery, New York

Mr. Seymour H. Knox, Buffalo (acquired from the above circa 1956–1957)

Sotheby's, New York, May 19, 1999, lot 239

Acquired at the above sale by the present owner

Exhibited

Buffalo, Albright-Knox Art Gallery; Washington, D.C., Corcoran Gallery of Art; New York, The Whitney Museum of American Art; Dallas Museum of Fine Arts, *Sam Francis: Paintings 1947–1972*, September 11, 1972–March 18, 1973, no. 91, pp. 28, 108 (illustrated, p. 108)

Buffalo, Albright-Knox Art Gallery, *Sam Francis in the Gallery Collection: Recent Acquisitions and Other Works*, November 27, 1973–January 2, 1974

Literature

Johannes Stückelberger, *Wolkenbilder: Deutungen des Himmels in der Moderne*, Munich, 2010, p. 246

Debra Burchett-Lere, ed., *Sam Francis: Online Catalogue Raisonné Project*, no. SFF5.376, online (illustrated)

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PROPERTY FROM A PROMINENT PRIVATE
COLLECTION, NEW YORK

111

Jane Piper

Study II

signed and titled "Study II Piper" on the reverse;
stamped by the Estate of Jane Piper on the reverse
oil on canvas

30 1/4 x 22 1/4 in. (76.8 x 56.5 cm)

Painted in 1956.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Jane Piper's lyrical paintings are, as the critic Walter Thompson described, "a panoply of forms in which the rhythms and interrupting accents have the intricacy of a complex musical score."ⁱⁱ Based in Philadelphia for her whole life, Piper painted still lifes and gestural abstractions, some of which are housed in collections as esteemed as the Brooklyn Museum, New York, the Corcoran Gallery of Art, Washington, D.C. and the National Academy of Design, New York. At both the Philadelphia Academy of Fine Arts and the Hofmann School of Fine Arts in Provincetown, the artist studied with Arthur B. Carles, a former student of Henri Matisse, as well as Hans Hofmann, who also taught Piper's contemporary Lynne Drexler. Later in life, Piper herself became a teacher at the Philadelphia Museum of Art in the mid-1950s, and then at the Philadelphia College of Art for almost 30 years.

"Jane Piper is remarkable in pushing a painting to its inherent realization, not letting it go before that. This most demanding and difficult accomplishment inspires my greatest admiration—her ability to renew her emotion, to maintain the vitality and radiance of her paintings through the many adjustments toward that ultimate end." —Mercedes Matter

The present work, *Study II* from 1956 recalls European movements like Fauvism and Cubism, as well as the compositional effects pioneered by American abstractionists of the mid-20th century. With coalescing shapes, the painting recalls one of Cézanne's askew tabletops in brilliant hues of yellow, blue and orange. The heavy impasto resembles the built-up surfaces of Hofmann's works, dating to around the same time. While often left out of discourse surrounding 1950s and 1960s American painting, Piper was given more than 30 solo exhibitions in Philadelphia, New York and other cities along the East Coast. In a new age of revisiting the canon of art history, her paintings have received renewed attention.

ⁱ "Jane Piper Dies at 74; Was Acclaimed Artist," *The New York Times*, August 12, 1991, [online](#).

Provenance

Estate of the Artist

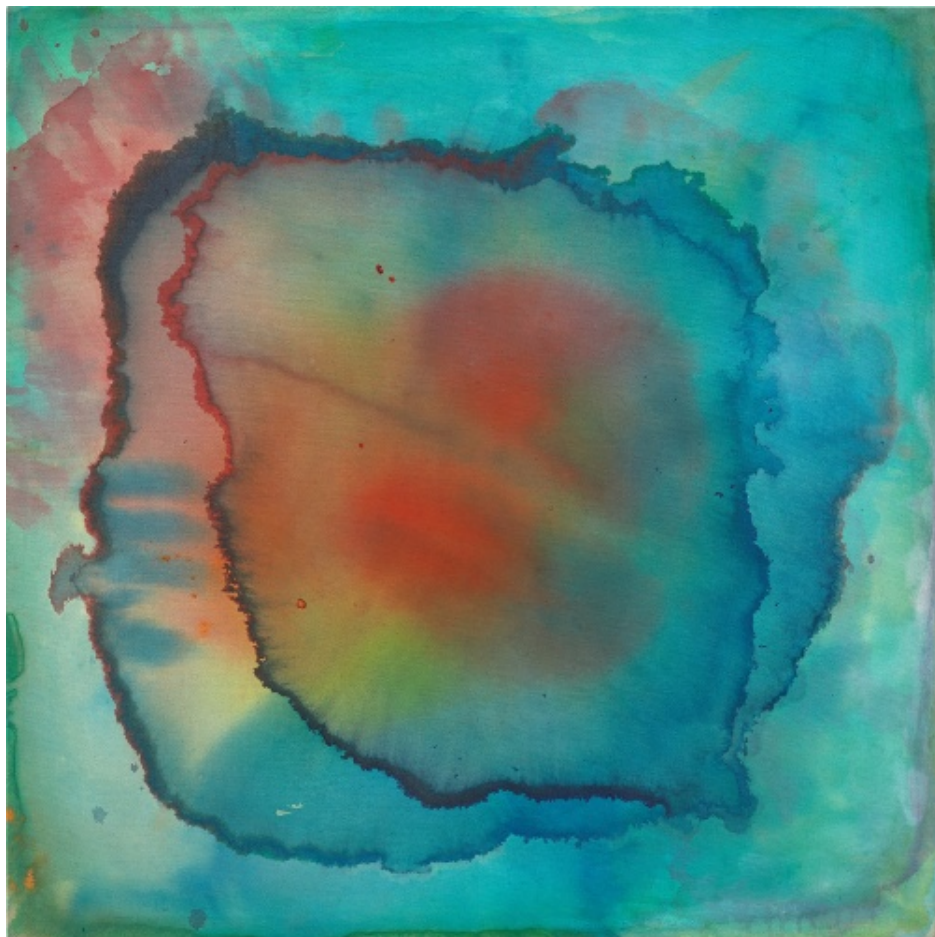
Acquired from the above by the present owner

Exhibited

Philadelphia, The Plastic Club, February 1956

20th Century & Contemporary Art Day Sale, Morning Session

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112

Vivian Springford

Untitled (VSF 533)

signed "Vivian Springford" on the reverse

acrylic on canvas

48 x 48 in. (121.9 x 121.9 cm)

Executed in 1972.

Estimate

\$60,000 — 80,000

[Go to Lot](#)



Vivian Springford

Provenance

Almine Rech Gallery, Brussels

Private Collection

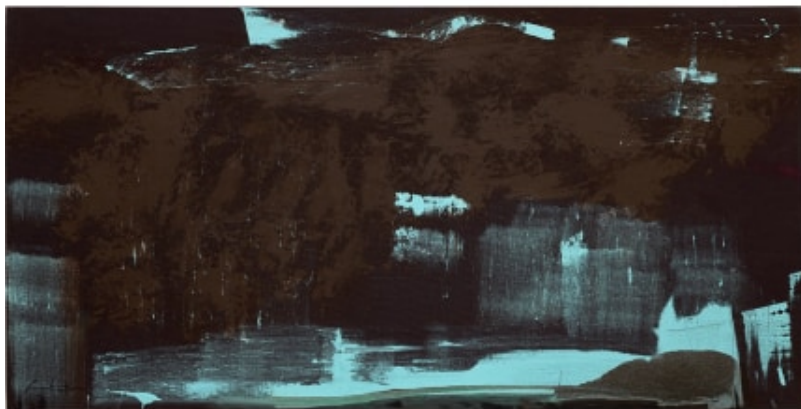
Acquired from the above by the present owner

Exhibited

New York, Almine Rech Gallery, *Vivian Springford*, September 12–October 20, 2018, pp. 126, 204
(illustrated)

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PROPERTY FROM AN IMPORTANT AMERICAN
COLLECTION

113

Helen Frankenthaler

Watch

signed "Frankenthaler" lower left; titled and dated
""WATCH" 1979" on the reverse

acrylic on canvas

27 x 53 3/4 in. (68.6 x 136.5 cm)

Painted in 1979.

Estimate

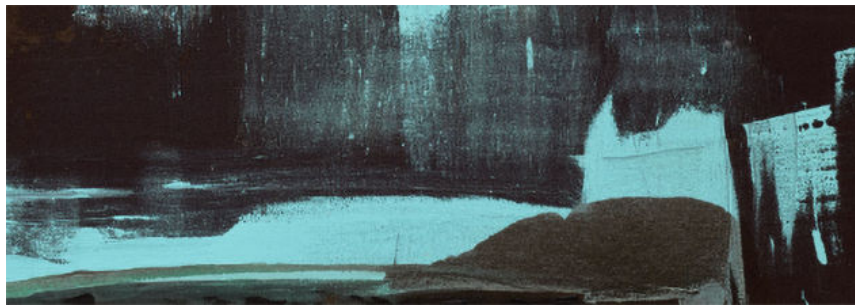
\$200,000 — 300,000

[Go to Lot](#)



Painted in 1979, Helen Frankenthaler's *Watch* is a testament to her continued investigations into the possibilities of paint. The present work represents a pivotal moment in Frankenthaler's illustrious career, highlighting her evolving preference towards increasingly rich tones and dense compositions. A captivating exploration of her signature style, the picture is layered with dynamic and bold brushstrokes in a mesmerizing interplay of hues. The canvas itself becomes a window into a world of endless doldrums, a sea of emotions brought to life through gestural strokes of the artist's brush.

By 1979 Frankenthaler had been working with acrylic paints for over 15 years, allowing her to create sharper edges and more contrast within her palette than with the thinned oil paints that she had initially used in the soak stain technique. In *Watch*, this manifests itself in a canvas of striking hues, composed of inky black, blue, green, and sporadic splashes of pearlescent silver and purple. Gazing upon *Watch*, the viewer is invited to immerse oneself into the depths of the canvas, each brushstroke telling a story, a narrative of Frankenthaler's expressive journey through Abstract Expressionism. It is as if Frankenthaler's artistry has unlocked the secrets of her chosen medium, allowing her to paint not only with pigment but with raw emotion.



A detail of the present work.

"There is no 'always,'" Frankenthaler noted. "No formula. There are no rules. Let the picture lead you where it must go."ⁱ Her philosophy on painting, and in life, is exemplified in *Watch*. The canvas acts as a guide for both the artist and viewer, the path of discovery laid out by the colors, gestures and brushstrokes of the artist, immersing the viewer in an entirely distinct visual experience. Only using this deep black color in a few other works from the 1970s, the present work is a standout example from Frankenthaler's oeuvre.

ⁱ Helen Frankenthaler quoted in Ted Loos, "Helen Frankenthaler, Back to the Future," *New York Times*, April 27, 2003, [online](#).

Provenance

André Emmerich Gallery, New York
Acquired from the above by the present owner

Exhibited

New York, André Emmerich Gallery, *Helen Frankenthaler: New Paintings*, November 3–28, 1979, n.p. (installation view illustrated, n.p.; illustrated, n.p.)

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114

Ed Clark

Untitled

signed "Clark" on the reverse

acrylic on canvas

19 3/4 x 24 in. (50.2 x 61 cm)

Painted in 2000.

Estimate

\$70,000 — 100,000

[Go to Lot](#)



Provenance

G.R. N'Namdi Gallery, Birmingham

Private Collection, Chicago

Swann Galleries, October 8, 2019, lot 177

Private Collection, Los Angeles

Acquired from the above by the present owner in 2020

20th Century & Contemporary Art Day Sale, Morning Session

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115

Vivian Springford

Untitled (VSF 733)

stamped with the Vivian Springford Administration
stamp on the stretcher

acrylic on canvas

70 x 70 in. (177.8 x 177.8 cm)

Painted in 1972.

Estimate

\$70,000 — 100,000

[Go to Lot](#)



Provenance

Almine Rech Gallery, New York

Acquired from the above by the present owner in 2019

Exhibited

New York, Almine Rech Gallery, *Vivian Springford*, September 12–October 20, 2018, pp. 89, 202
(illustrated)

20th Century & Contemporary Art Day Sale, Morning Session

New York Auction / 15 November 2023 / 10am EST



116

Gerhard Richter

Abstraktes Bild

signed, inscribed and dated "551-3 Ohne Titel Richter 1984" on the reverse

oil on canvas

16 3/4 x 23 3/4 in. (42.5 x 60.3 cm)

Painted in 1984.

Estimate

\$350,000 — 550,000

[Go to Lot](#)



“Abstraction sounds very scientific, I don’t agree or see it that way.” —Gerhard Richter

Gerhard Richter’s *Abstraktes Bild*, 1984, belongs to a series of domestically scaled abstract works, all featuring gestural, impastoed brushstrokes that uniquely straddle abstraction and representation. Viewing this work from a distance unmistakably recalls a verdant natural scene, with a smooth gradient along the upper half resembling an early morning sky, beneath which lies a horizon of rich greenery. Closer inspection of this work, however, reveals a collection of various brushstrokes and textures – a meandering zig-zag, gentle upward strokes, and small punctuated dabs. What Richter has achieved in the present work is a reconciliation of the disparity between illusionistic space and material presence, “giving rise to a new and surprising image of reality.”ⁱ

Perhaps signifying the admiration with which he viewed the present work, Richter gifted this painting to his friend and fellow artist Jörg Immendorf for the decoration of his legendary bar, La Paloma in Hamburg. La Paloma opened the same year that Richter painted and gifted this work, 1984, and on its walls, Immendorf adorned the space with works by the most avant garde German painters of the time, including Joseph Beuys, A.R. Penck, Markus Lüpertz, Georg Baselitz and Julian Schnabel.

Richter began painting landscapes in earnest around 1970 and has retained a particular interest in the motif throughout his practice, although his engagement with the genre has varied over time. His softly overpainted *Views of Corsica* from 1968–1969, inspired by photographs taken by the artist on a family holiday, exemplify his earlier photo-realistic painting method. He then used the same style for his paintings of the German countryside – photographing different locations and creating paintings from these photographs. In contrast with German Romantic artists from centuries prior, such as Caspar David Friedrich who often depicted solitary figures within the landscape as an embodiment of the human desire to understand the spiritual significance of nature, Richter’s landscapes explored what it meant to paint a German landscape as an independent subject, one that did not reference any sort of religious or spiritual understanding of nature.

“I see countless landscapes, photograph barely 1 in a 100,000, and paint barely 1 in 100 of those that I photograph. I am seeking something quite specific.” —Gerhard Richter

Each of the abstract landscapes painted in this scale from 1984 features active brushstrokes set against a tranquil blue background. In these works, as described by Dietmar Elger, Richter “imitated the scheme of a photographed landscape, land below and sky above, even picking up the horizontal partitioning of his early landscapes.”ⁱⁱ *Abstraktes Bild*, while bearing a similar composition, is distinct from his earlier landscapes from the late 1960s and 1970, such

as *Landschaft mit Baumgruppe* (“Landscape with Clump of Trees”), 1970, Private Collection, Hong Kong, which depicts a moody, hazy landscape in earth tones. Works like this one were painted because, in his words, “I felt like painting something beautiful.”ⁱⁱⁱ Richter’s later landscapes from 1983 onwards, on the contrary, did not exist just to be beautiful paintings for aesthetic contemplation, but as formal, structural models for his abstract compositions—and in turn, a new way of describing the reality around us.



[Left] Gerhard Richter, *Corsica (House)*, 1969. Seattle Art Museum. Image/Artwork: © Gerhard Richter 2023 (0234) [Right] Caspar David Friedrich, *Wanderer Above a Sea of Fog*, circa 1817, Hamburger Kunsthalle, Hamburg. Image: bpk Bildagentur / Hamburger Kunsthalle / Elke Walford / Art Resource, NY

By the point that *Abstraktes Bild* was painted in the mid 1980s, Richter’s landscape practice had become entrenched in the abstract style he came to adopt and for which he had become so well-known. In this work, the two traditions—abstraction and landscape—exist in an illuminating dialogue in which these two styles are not diametrically opposed, but rather, closely related as Richter’s interpretation and appropriation of his own reality. In this manner, *Abstraktes Bild* represents the artist’s investigation of the ways in which we perceive reality and, subsequently, the way that viewers interact with different forms of representation. “For me,” Richter has said, “there is no difference between a landscape and an abstract painting. In my opinion the term ‘realism’ makes no sense.”^{iv}

ⁱ Dietmar Elger and Elizabeth M. Solaro, *Gerhard Richter: A Life in Painting*, Chicago, 2009, p. 277.

ⁱⁱ Ibid.

iii Dietmar Elger, *Gerhard Richter: Landscapes*, Ostfildern, 2011, p. 28.

iv Dietmar Elger and Elizabeth M. Solaro, *Gerhard Richter: A Life in Painting*, Chicago, 2009, p. 273.

Provenance

The Artist

Collection "La Paloma," Jörg Immendorff, Hamburg

Galerie-St. Gilles S.A., Zurich

Acquired from the above by the present owner in 1988

Exhibited

Stadtische Kunsthalle Dusseldorf, *Gerhard Richter. Bilder / Paintings 1962-1985*, January

18-March 23, 1986, p. 398

Potsdam, Museum Barberini, *Gerhard Richter. Abstraktion*, June 30-October 21, 2018, no. 44, pp.

154, 235 (illustrated, p. 154)

Literature

Jörg Immendorff and Hans Peter Riegel, eds., *FF brings*, Dusseldorf, 1984, n.p. (illustrated)

Jürgen Harten, ed., *Gerhard Richter Bilder / Paintings 1962-1985*, Cologne, 1986, no. 551/3, p. 398

Dietmar Elger, *Gerhard Richter, Maler*, 2008

Dietmar Elger, *Gerhard Richter. A Life in Painting*, 2009

Mark Godfrey, et al., *Gerhard Richter: Panorama: A Retrospective*, 2011

Mark Godfrey, et al., *Gerhard Richter: Panorama: une retrospective = a retrospective*, 2012

Mark Godfrey, et al., *Gerhard Richter: Panorama: Retrospektive*, 2012

Dietmar Elger, *Gerhard Richter, Catalogue Raisonné, Volume 3: Nos. 389-651-2 (1976-1987)*,

Berlin, 2013, no. 551-3, p. 391 (illustrated)

20th Century & Contemporary Art Day Sale, Morning Session

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117

Milton Avery

Flower

signed and dated "Milton Avery 1959" lower left;
signed, titled and dated ""Flower" by Milton Avery
1959" on the reverse

oil on canvas

38 1/2 x 18 in. (97.8 x 45.7 cm)

Painted in 1959.

Estimate

\$50,000 — 70,000

[Go to Lot](#)



Provenance

Milton Avery Trust

Waqas Wajahat Ltd., New York

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale, Morning Session

New York Auction / 15 November 2023 / 10am EST



PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

118

Marc Chagall

Bouc rouge lisant au-dessus des amoureux au repos

signed "Marc Chagall" lower right
oil and gouache on canvas
18 x 15 in. (45.7 x 38.1 cm)
Painted in 1971.

The authenticity of this work has been confirmed by
the Comité Chagall.

Estimate
\$300,000 — 500,000

[Go to Lot](#)



Bouc rouge lisant au-dessus des amoureux au repos is a beautiful example of Marc Chagall's mature romantic and lyrical output. Painted in 1971 when Chagall was settled in the Côte d'Azur in the South of France, the present work displays the influence of the geography his adopted homeland had upon him while beckoning back to his beloved hometown of Vitebsk in present day Belarus. The cypress-like tree, rolling hills and flowering bush in the present work resemble the flora and fauna of the French countryside, rendered in the saturated greens, yellows and blues of the region. Yet the fantastical characters and farm animals recall his agrarian upbringing, grounded in the Jewish faith and the folkloric traditions of his native village. In this work, we see all of Chagall's characters come together in a single image, as if the painting is a self-referential homage to the artist's past.



Marc Chagall, *Memories of Childhood*, 1924 / The National Gallery of Canada

Experimenting with stained glass in his late works, Chagall was inspired by the ancient art form with an undeniable modernism with the broad swaths of color and delineated areas of

saturation which are apparent in *Bouc rouge lisant au-dessus des amoureux au repos*. In 1962, Chagall received his first commission for stained glass windows in the Abell Synagogue in Jerusalem. He went on to design stained glass windows throughout the world, including the famous Peace Window at the United Nations in New York, Reims Cathedral in Northern France, and the church of All Saints in Tudeley, United Kingdom. Using these influences in the present work, Chagall extends his exploration of the intensities and varieties of color to the canvas. In the dreamlike composition of the present work, the definition between foreground and background is blurred by the mixture of colors, situating the goat as hovering above the lovers underneath. Positioning the figures on multiple planes, the present work at once recalls these stained-glass windows, creating an ethereal yet avant-garde scene for which the artist is most well-known.



Marc Chagall, *Peace Window*, 1964 / The United Nations, New York

Provenance

Estate of the Artist

Galerie d'Etraz, Lausanne

Private Collection (acquired from the above in 2002)

Sotheby's, London, February 9, 2011, lot 274

Acquired at the above sale by the present owner

Exhibited

Solothurn, Galerie Schaer und Wildbolz, *Marc Chagall*, January 17–April 25, 1999, no. 316, p. 23
(illustrated)

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PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

119

Pierre-Auguste Renoir

Nature morte aux raisins, figues et grenades

signed "Renoir" upper left

oil on canvas

13 3/4 x 19 3/4 in. (34.9 x 50.2 cm)

Painted circa 1895-1900.

This work will be included in the forthcoming Renoir
Digital Catalogue Raisonné, currently being prepared
under the sponsorship of the Wildenstein Plattner
Institute, Inc.

Estimate

\$300,000 — 500,000

[Go to Lot](#)



Using thick and loose brushstrokes to cloak his subjects in light, Pierre-Auguste Renoir imbues his still life *Nature morte aux raisins, figues et grenades*, 1895-1900 with an almost tactile quality. Carefully arranged on the table, the fruits look good enough to eat – the pomegranates are opened just enough to expose their delicious deep red seeds, while the rich, cooler skins of the purple grapes and green figs shimmer under the light overhead. Celebrating beauty, color and light in even the most mundane of subjects, Renoir consistently experimented with the notions of composition and space in all of his works. As a founding and renowned member of the Impressionist movement, Renoir in his still lifes helped to revitalize the tradition, combining a classical sensibility with Impressionistic tendencies to render his subjects.

“For me, a picture must be a pleasant thing, joyous and pretty yes, pretty. There are too many unpleasant things in life for us to fabricate still more.” —Pierre-Auguste Renoir

Taking inspiration from Cézanne’s notion of flattening the pictorial composition, Renoir imbues his inanimate objects with an almost human-like presence. The sumptuous colors of *Nature morte aux raisins, figues et grenades* help achieve this effect, creating a scene that could not have been possible without human intervention. The careful attention to light and shadow in the present work allows Renoir to represent the fruits as naturally as possible. Initially finding success in portraiture, Renoir became more exploratory later in his life and career, delving into other genres like still life and landscape. The painter once noted that painting still lifes “is a form of mental relaxation. I do not need the concentration that I need when I am faced with a model... I can experiment boldly with tones and values without worrying about destroying the whole painting.”ⁱ This experimentation is evident in the present work, in which he uses delicate yet vibrant colors to evoke the effects of light falling on the ripe fruits.



A detail of the present work.

A founder of Impressionism alongside Claude Monet, Alfred Sisley and Frédéric Bazille, Renoir believed that art was meant to represent modern life. Painting *en plein air* alongside Monet on the banks of the Seine, he explored the notion of light on the rippling water, allowing for thick and visible brushstrokes to add emotion and energy into his paintings, which can be seen in the present work. Having stopped exhibiting with the Impressionists after 1877, Renoir traveled to Italy in 1881 to hone his studies in the classical traditions of Raphael and Titian, which in turn morphed his practice into one which was more linear and classical, characterized by more earth-toned palettes, as seen in this still life. His style again shifted around the time the present work was painted, opting for softened lines that blend the forms of his subjects with the background, not unlike the art of 18th century France. In this way, *Nature morte aux raisins, figues et grenades* reflects a combination of old and new influences, a work which, while reflective of the time in which it was painted, is timelessly beautiful.



Titian, *The Penitent Saint Jerome*, circa 1575. Museo Nacional Thyssen-Bornemisza, Madrid. Image: Museo Nacional Thyssen-Bornemisza / Scala / Art Resource, NY

Provenance

Galerie de l'Art Moderne, Paris (acquired by 1965)
 Armand Amante, Paris
 Private Collection, France (thence by descent from the above)
 Christie's, London, February 8, 2005, lot 217
 Acquired at the above sale by the present owner

Literature

Guy-Patrice and Michael Dauberville, *Renoir Catalogue Raisonné des Tableaux, Pastels, Dessins et Aquarelles 1895-1902*, vol. 3, Paris, 2010, no. 1711, pp. 33-34 (illustrated, p. 33)

ⁱ Pierre-Auguste Renoir, quoted in *Renoir*, exh. cat., Hayward Gallery, London, 1985, p. 183.

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PROPERTY FROM AN ESTEEMED MARYLAND
COLLECTION

122

Maurice Brazil Prendergast

Study St. Malo

signed "Prendergast" lower right
oil on panel

10 1/2 x 13 3/4 in. (26.7 x 34.9 cm)

Painted circa 1907.

Estimate

\$70,000 — 100,000

[Go to Lot](#)



Maurice Brazil Prendergast

Provenance

The Artist

Charles Prendergast (acquired from the above in 1924)

Mrs. Charles Prendergast (thence by descent from the above in 1948)

Kraushaar Galleries, New York

Mr. and Mrs. Julius Jacobson (acquired in 1958)

ACA Galleries, New York

Private Collection (acquired in 1981)

Thence by descent to the present owner

Exhibited

New York, Macbeth Galleries, *Exhibition of Paintings by Arthur B. Davies, William J. Glackens, Robert Henri, Ernest Lawson, George Luks, Maurice B. Prendergast, Everett Shinn, John Sloan*, February 3–15, 1908

Wilmington, Delaware Art Center, *The Fiftieth Anniversary of the Exhibition of Independent Artists in 1910*, January 9–February 21, 1960, no. 72, n.p.

Literature

"Widely Shown Exhibition of 'The Eight' American Artists at the Public Library," *Newark Evening News*, May 1, 1909, p. 3 (titled *Studies, St. Malo*)

Hedley Howell Rhys, "Maurice B. Prendergast," *Maurice Prendergast 1859–1924*, Boston, 1960

Richard J. Wattenmaker, "Maurice Prendergast," *Allen Memorial Art Museum Bulletin*, vol. XL, no. 1, 1982–1983, footnote 28, p. 36

Carol Clark, Nancy Mowll Mathews and Gwendolyn Owens, *Maurice Brazil Prendergast, Charles Prendergast: A Catalogue Raisonné*, Williamstown, 1990, no. 95, p. 233 (illustrated)

20th Century & Contemporary Art Day Sale, Morning Session

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PROPERTY FROM AN ESTEEMED NEW YORK
COLLECTION

123

Max Pechstein

Alte Fischerhütten

signed and dated "HMPechstein 1949" lower right;
signed, titled and dated "Alte Fischerhütten 1949
HMPechstein" on the reverse

oil on canvas

28 x 31 5/8 in. (71.1 x 80.3 cm)

Painted in 1949.

Estimate

\$80,000 — 120,000

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Provenance

Private Collection, Europe

Lempertz, Cologne, June 15, 1966, lot 531

Selected Artists Galleries, New York (1970)

Private Collection, New York (acquired from the above)

Thence by descent to the present owner

Literature

Aya Soika, *Max Pechstein Das Werkverzeichnis der Ölgemalde, Band II 1919–1954*, Munich, 2011, no. 1949/12, p. 490 (illustrated)

20th Century & Contemporary Art Day Sale, Morning Session

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PROPERTY FROM AN ESTEEMED MARYLAND
COLLECTION

124

Horace Pippin

Man Seated Near Stove

signed and dated "H. PIPPIN 1941" lower right
oil on burnt-wood panel
10 x 10 in. (25.4 x 25.4 cm)
Painted in 1941.

We are grateful for the research conducted by Anne
Monahan, author of *Horace Pippin, American Modern*
(Yale University Press, 2020).

Estimate

\$100,000 — 150,000

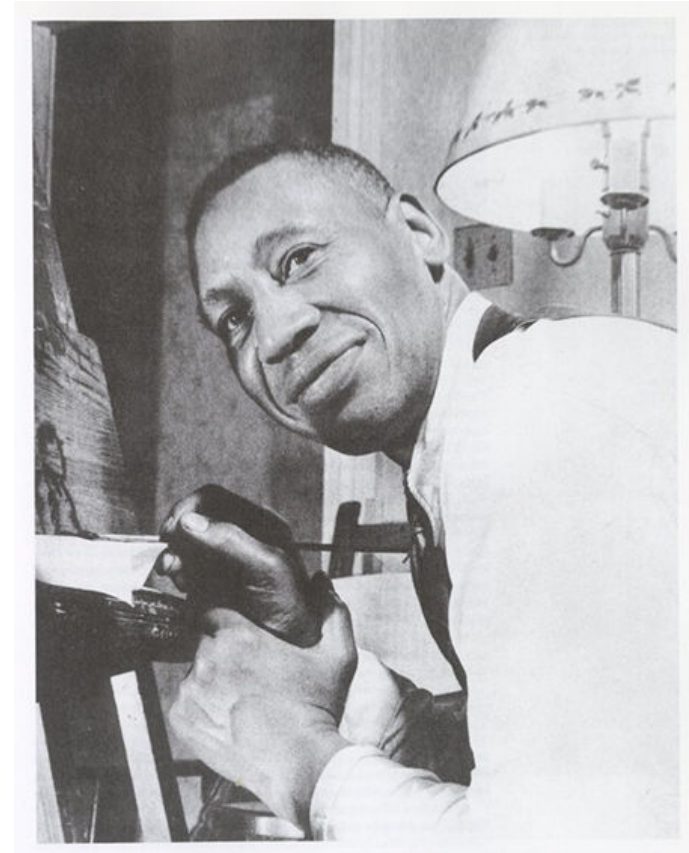
[Go to Lot](#)



With exhibition history dating back to its year of creation, 1941, at the Carlen Galleries, run by Robert Carlen, Pippin's primary and only dealer, *Man Seated Near Stove* is an intimate example from his short career in which he is thought to have produced only about 140 paintings. Pippin was a self-taught artist, whose works painted between 1928 until his death in 1946 explored themes such as African American life, history, allegory, and the horrors of war. Painted at the beginning of his most fruitful period of the early 1940s, the present work offers a glimpse into some of Pippin's most well-known techniques and subject matters which made him such an important figure of 20th century American art.

Measuring 10-inches square, the support of this painting is burnt wood-panel—a medium Pippin first began to use in 1925 when he started experimenting with pyrography, a traditional folk art form translating to “writing with fire,” in which images were “burned” into wood panels with a heated metallic instrument. Pippin took up artmaking like this when he returned from his time in the 369th Infantry Regiment in World War I, where he was shot in the right shoulder and became partially paralyzed in one arm. By supporting his weak right hand with his left, Pippin credited his creative process as a key part of his physical and mental recovery.

“Entirely self-taught, [Pippin] painted in a nonacademic, linear style that was characterized by a powerful sense of design and expressive use of color.” —Robert Torchia



The artist in progress with the present work.

While this 1941 work recalls Pippin's earliest explorations with pyrography, the introduction of vibrant paint colors is illustrative of his most mature works. As Albert Barnes espoused on the occasion of Carlen's 1941 exhibition of Pippin's recent works, featuring *Man Seated Near Stove*, “the evidence of his development in these panels consists in the use of bright, exotic, daringly-contrasted colors in the manner indicated above, and in embodying each panel an expression of his reaction to the work of earlier painters... ‘Man Seated near Stove,’ for example, recall[s] the forceful expressiveness of Daumier and Cézanne without resort to any technical device of either predecessor. Pictorial novelties of the highest order are achieved by incorporating as integral parts of the color-composition, appealing linear patterns formed by the natural grain of the wood and heavy lines of contour burnt into the panel.”ⁱ



[Left] George Bellows, *Club Night*, 1907. National Gallery of Art, Washington, D.C. Image: National Gallery of Art, Washington, D.C., John Hay Whitney Collection, 1982.76.1 [Right] Horace Pippin, *Supper Time*, circa 1940. The Barnes Foundation, Philadelphia. Image: Courtesy of the Barnes Foundation, Merion and Philadelphia, Pennsylvania

An influence on many African American painters of the 20th and 21st century that succeeded him, Pippin often used the natural color of the wood grain to render his subjects Black, as seen in this work and others including *Supper Time*, circa 1940, The Barnes Foundation, Philadelphia. In *Man Seated Near Stove*, a Black man is depicted in profile view, seated in his kitchen. Even the figures in the painting of boxers behind him are Black, perhaps a reappropriation of the Boxer paintings by George Bellows made decades prior. By choosing to illustrate seemingly mundane scenes of African American home life, Pippin was meaningfully contributing to a changing landscape where for the first time, Black people in America were able to live their lives fully independently. As stated by one of Pippin's greatest influences, Romare Bearden, and the art historian Harry Henderson, Pippin is "wholly an African-American artist. His life as an African-American is the basis of everything he painted," and his influence on the Black art community at large is still felt to this day.ⁱⁱ

ⁱ Albert Barnes in *Recent Paintings by Horace Pippin*, exh. cat., Carlen Galleries, Philadelphia, 1941.

ⁱⁱ Romare Bearden and Harry Henderson, *A History of African American Artists: From 1792 to the Present*, New York, 1993, p. 374.

Provenance

Carlen Galleries, Philadelphia

Dr. and Mrs. Matthew T. Moore, Philadelphia (by 1941 until at least 1977)

Private Collection (by 1993)

Thence by descent to the present owner

Exhibited

Philadelphia, Carlen Galleries, *Recent Paintings by Horace Pippin*, March 21–April 20, 1941, no. 17, n.p.

Arts Club of Chicago, *Exhibition of Paintings by Horace Pippin*, May 23–June 14, 1941, no. 34, n.p.

San Francisco Museum of Art, *Paintings by Horace Pippin*, April 14–May 3, 1942

Philadelphia, Art Alliance, *Horace Pippin Memorial Exhibition*, April 8–May 4, 1947, no. 63, n.p.

Washington, D.C., Phillips Collection; New York, Terry Dintenfass Gallery; Chadds Ford, Pennsylvania, Brandywine River Museum, *Horace Pippin*, February 25–September 5, 1977, no. 20, n.p. (illustrated)

Philadelphia, Pennsylvania Academy of The Fine Arts; The Art Institute of Chicago, Cincinnati Art Museum, Baltimore Museum of Art, *I Tell My Heart: The Art of Horace Pippin*, January 21, 1994–April 30, 1995, no. 92, pp. 9, 104–105, 198 (illustrated in progress with the artist, p. 9; illustrated, p. 105)

Literature

Jerome Klein, "Art the Hard Way," *Friday Magazine*, January 11, 1941 (illustrated in progress with Pippin by stove)

C.H. Bonté, "Pippin the Primitive Has Them All Talking: Exhibition at Carlen Galleries Starts Polemical Outbursts," *Philadelphia Inquirer*, March 3, 1941, p. 118

Selden Rodman, *Horace Pippin: A Negro Painter in America*, New York, 1947, no. 109, p. 87 (illustrated in progress with the artist on the frontispiece)

Selden Rodman and Carole Cleaver, *Horace Pippin: The Artist as a Black American*, Garden City, New York, 1972 (illustrated in progress with the artist on the frontispiece)

Romare Bearden and Harry Henderson, *A History of African American Artists: From 1792 to the Present*, New York, 1993, p. 359 (illustrated in progress with Pippin by stove)

Horace Pippin: The Way I See It, exh. cat., Brandywine River Museum of Art, Chadds Ford, 2015, pp. 13, 20, (footnote 24)

Anne Monahan, *Horace Pippin, American Modern*, New Haven, 2020, fig. 6, pp. 12, 212 (illustrated in progress with Pippin by stove, p. 12)

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PROPERTY FROM A PRESTIGIOUS HAMPTONS
COLLECTION

125

Ernie Barnes

Fourth and One

signed "ERNIE BARNES" lower right
oil on canvas

48 x 60 in. (121.9 x 152.4 cm)

Painted in 1972.

Estimate

\$350,000 — 500,000

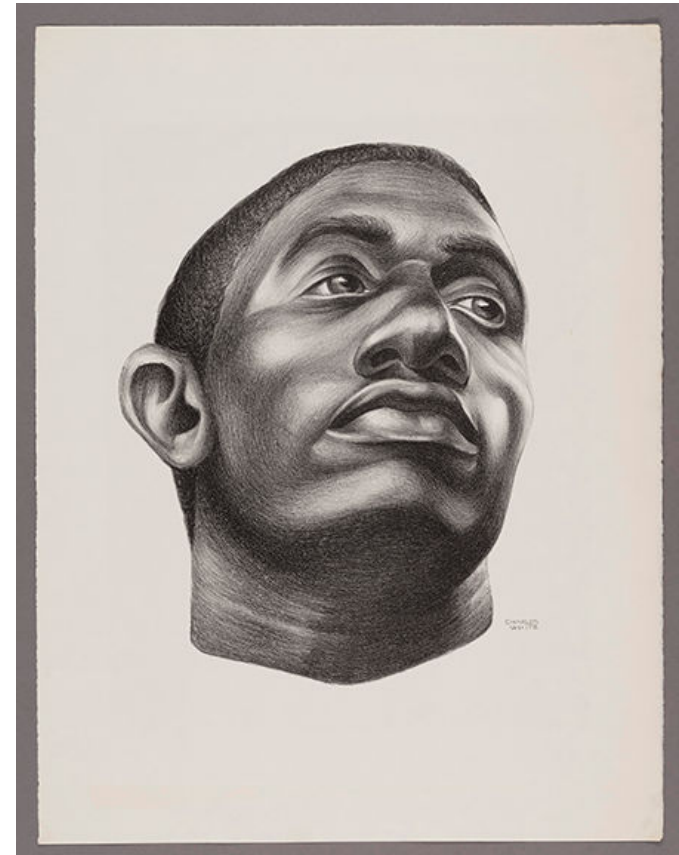
[Go to Lot](#)



Ernie Barnes' *Fourth and One*, 1972, presents a jumble of bodies—helmets, muscles and limbs—intertwined and struggling to get hold of the football, hidden in shadow in the center of the composition. Set against a foreboding sky in the background, the present work highlights the drama for which the artist is well-known, recalling the work of Old Masters like Michelangelo and Peter Paul Rubens, while translating it to a distinct 20th century moment. The largest work by the artist to come to auction to date, the five-foot-long painting celebrates the beauty of a routine game of football, elevating the quintessential symbol of America.

"[They] told me to pay attention to what my body felt like in movement. Within that elongation, there's a feeling. And attitude and expression. I hate to think had I not played sports what my work would look like."—Ernie Barnes

Throughout his practice, Barnes celebrated the mundane: "he always painted everyday people; it's a style of painting he became known for, and this became a relatable painting to African Americans."¹ Growing up in the South during the Jim Crow era, Barnes was unable to visit art museums and had to educate himself through books on the works of Henri de Toulouse-Lautrec, Eugène Delacroix and Peter Paul Rubens – all artists who only depicted European subjects and culture. First exposed to art illustrating Black figures in the drawings of Charles White, Barnes was inspired by White's soft realism used to depict those of his own race, striving to create works which are accessible to everyone and celebratory of African American culture.



Charles White, *Gideon*, 1951. The Art Institute of Chicago. Image: The Art Institute of Chicago / Art Resource, NY, Artwork: © The Charles White Archives

Playing football in high school and college and eventually going on to play professionally, Barnes retired from the National Football League in 1965. Though his professional career only lasted five seasons, Barnes became acquainted with the bones and musculature of the human body through sport, translating his understanding of anatomy into his paintings. This attention to detail in *Fourth and One* allows for the painting to completely engulf the viewers, positioning them as if they are taking part in the brawl before them. The forward motion of the figure holding the football makes it seem as though the figures are charging towards us, and the clawed hand at the upper right seems to jump off the canvas. Indeed, *Fourth and One* essentially gives the viewer a jersey, asking them to take part in the action before them. A favored subject in the artist's oeuvre, football

is depicted in some of Barnes' most famous artworks, including *The Bench*, 1959, housed in the Pro Football Hall of Fame's collection, dedicated by his widow, Bernie, in 2014, on the occasion of the exhibition *From Pads to Palette, Celebrating the Art of Ernie Barnes*.



Ernie Barnes, *The Bench*, 1959. The Pro Football Hall of Fame. Artwork: © Ernie Barnes Family Trust

"In the Black community, the athlete was respected as the finest embodiment of one's African heritage. There were those convinced that the only way to heave was with a football or basketball." —Ernie Barnes

Using chiaroscuro to carefully illuminate his subjects in highlights and shadow, the exaggerated limbs reminiscent of Mannerist and Baroque styles are given a new life in *Fourth and One*. Called "Big Rembrandt" by his teammates, Barnes self-described his style as "Neo-Mannerist," characterized by elongated figures which "like Michelangelo's, derive their power from portraying the convolutions of the soul through the contortions of movement."ⁱⁱ Using this contortion to his advantage, the present work illustrates the competitive emotions of the footballers. Though obscuring their faces with helmets and hiding their eyes, as is typical of the artist's subjects, the energy of the players is almost tactile. This psychophysical connection is reflective of Barnes' similarities to the Old Master portrait painters, such as Rembrandt. Favoring the depiction of human nature over abstraction, as was being created by his contemporaries, Barnes worked to recontextualize the art historical canon by including and celebrating Black figures, previously excluded from the narrative.



Rembrandt van Rijn, *Allegory of the Sense of Smell* (detail), circa 1624–1625. The Leiden Collection, New York

ⁱ Bridget R. Cooks, quoted in "Ernie Barnes: the overlooked legacy of the athlete turned celebrity artist," *The Guardian*, June 27, 2019, [online](#).

ⁱⁱ Joan D'Arcy, quoted in *From Pads to Palette*, Waco, 1995, p. 5.

Provenance

Heritage Gallery, Los Angeles
Sotheby's Private Sales, New York
Acquired from the above by the present owner

Literature

Ernie Barnes, *From Pads to Palette*, Waco, 1995, p. 79 (illustrated)

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126

Robert Colescott

Medical Doctor

signed "R. Colescott" lower right; signed, titled and dated "© Robert Colescott 1973 "MEDICAL DOCTOR" MEDICAL DOCTOR" on the stretcher
acrylic on canvas
80 x 60 in. (203.2 x 152.4 cm)
Painted in 1973.

Estimate

\$300,000 — 500,000

[Go to Lot](#)



Bathed in artificial yellow light from the bulb above it, an operating table sits ominously in a doctor's checker-floored office. On the right, we see a blonde woman from behind, seemingly preparing for her gynecological examination, with a female nurse looking on from the left. The only male figure in the scene, the doctor, sits at a table holding what, upon first glance, looks like a syringe, but is actually a smoking cigarette, with text next to him reading "THE MD STEELS HIMSELF FOR A COMPLEX PROCEDURE." The entire scene is contained beneath a rainbow arch, emblazoned in the center with the red letters "MD" alongside which spells out "MEDICAL DOCTOR." The bold and saturated—almost retro—color palette renders Robert Colescott's *Medical Doctor*, 1973 like a comic book, a style used throughout the artist's practice as a means to create allegories that comment on the social biases and perceptions of the late 20th century. Consistently defying traditional depictions of gender and race in all his works, Colescott uses both visual and textual puns to create a dynamic scene which upends traditional pictorial conventions.

First owned by Dr. Robert Shimshak, a radiologist and avid art collector from Berkeley, California, who passed away earlier this year, *Medical Doctor* reflects an attention to detail and character development that is essential to Colescott's practice. With a tasteful eye and passion for collecting, Dr. Shimshak also owned another 1970s painting by Colescott, *The Dutiful Son*, 1979, which is currently held in the permanent collection of the San Jose Museum of Art. Since Dr. Shimshak owned the present work, there has only been one subsequent owner, a private collector who acquired the work in 1986.



Robert Colescott, *The Dutiful Son*, 1979. The San Jose Museum of Art. Artwork: © 2023 The Robert H. Colescott Separate Property Trust / Artists Rights Society (ARS), New York

At once recalling and satirizing art historical scenes of anatomy and doctors, Colescott's *Medical Doctor* presents a more comical, and perhaps more pessimistic, side of medicine. Hidden among the bold colors and patterns, we see very sparse medical equipment – a bottle of "Bare Aspirin," a tub of jelly, a bedpan and some gloves. Placed alongside the jelly and Aspirin lies a box of cigarettes and matches, suggesting a complacency with which the doctor performs his job. Choosing to represent the anticipatory moment right before the examination, Colescott departs from the classical, more anatomically focused paintings from the 17th century, such as Rembrandt's *The Anatomy Lesson of Dr. Nicolaes Tulp*, 1632, Mauritshuis, The Hague. In the present work, less attention is paid to the accuracy of the depiction of the figures in favor of a more

dynamic composition, layering art historical precedent and pop-like flair for which the artist is known. Indeed, this work predates some of Colescott's most famous and more direct appropriations of art historical masterpieces by just a couple of years, including *George Washington Carver Crossing the Delaware: Page From an American History Textbook*, 1975, The Lucas Museum of Narrative Art, Los Angeles and *Eat Dem Taters*, 1976, Private Collection.



Rembrandt, *The Anatomy Lesson of Dr. Nicolaes Tulp*, 1632. Mauritshuis, The Hague

Colescott the “Comic Shaman”

In illustrating the gender disparity of the male doctor versus the female nurse and patient, Colescott's scene hints, and questions, traditional interpretations of gender roles in society. In *Medical Doctor*, the women are assigned roles which are inferior to the male doctor. Leaning back in his chair and casually smoking a cigarette in the exam room, the doctor parades a sense of disregard as well as control, lacking any semblance of bedside manner. By showing us the woman patient from behind, removing her top, yet still wearing her stockings and high heels, Colescott strips this character of any control in the scene. The viewer is therefore forced to interpret the

scene from the outside looking in, not able to see the expression of the woman or know what will happen next. As a critical voyeur, “Colescott assumed the role of the comic shaman, who addresses serious issues in a humorous way, leading the viewer to realize the absurdity of ideas that often go unquestioned.”ⁱ

ⁱ Matthew Weseley, *Art and Race Matters: The Career of Robert Colescott*, New York, 2019, p. 34.

Provenance

Robert Shimshak, San Francisco (acquired directly from the artist)
Acquired from the above by the present owner circa 1986

Exhibited

Oakland Museum, *Five Oakland Artists*, April 23–June 16, 1974

Literature

Charles Shere, "Five Oakland Artists," *Oakland Tribune*, May 5, 1974

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127

Keith Haring

Red-Yellow-Blue #16 (Portrait of Adolpho)

signed, titled and dated "RED-YELLOW-BLUE #16
(PORTRAIT OF ADOLPHO) © K. Haring JAN 12 87 ⊕"
on the overlap
acrylic on canvas
36 x 36 in. (91.4 x 91.4 cm)
Painted on January 12, 1987.

Estimate

\$100,000 — 150,000

[Go to Lot](#)



Keith Haring

Painted in 1987 at the height of Keith Haring's tragically short career, *Red-Yellow-Blue #16 (Portrait of Adolfo)* is an intimate and distinctive portrait of Haring's last studio assistant, Adolfo Arena. Adolfo was first hired by Haring to work at the Pop Shop on Lafayette Street in the spring of 1986, having recently graduated from the Fashion Institute of Technology. The following year, Adolfo replaced Haring's studio assistant at the time and worked with him until the end of his life. Adolfo passionately recalled his position: "The way I saw the job was, like, 'Keith, you paint and let me do the rest.' That meant I would even be willing to brawl with anyone who wasn't supposed to be in the studio... I tried keeping myself in tune to what went down at the studio, being alert about things and intuiting what was needed before Keith asked for it. This showed him I was on my toes."

Red-Yellow-Blue #16 (Portrait of Adolfo) belongs to a series of works that Haring executed in 1987, which include large-scale metal masks and paintings—many of which are uniquely on canvas—limited to a palette of black and primary colors. Moving away from his quintessential vibrant and Day-Glo hues, this series represents a more minimalist style of painting, reflecting the multiplicity of Haring's practice. Many of which were exhibited at Tony Shafrazi Gallery, New York in 1987, these works pay homage to the primitivist and modernist tradition pioneered by Picasso, Braque and Brancusi that Haring admired. These styles would take up great influence in Haring's oeuvre, using abstracted lines to render his figures in bold colors.

Rendered in Haring's characteristic confident lines and its subject pared down to its most basic features, the present work evokes a unique personality that contrasts with Haring's more typical iconography of anonymous graphic figures. Employing a more realistic style for this portrait than in others from the series, the layered representation creates a dynamic composition within an otherwise flat picture plane that celebrates Haring and Adolfo's friendship.

Provenance

Adolfo Arena (gifted by the artist)

Acquired from the above by the present owner

Exhibited

New York, Taglialatella Galleries, *Reviving the Pop Shop*, February 10–March 25, 2023

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PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

128

James Rosenquist

First Place

signed and dated "James Rosenquist 2005" on the
reverse

oil on canvas mounted to panel with acrylic 3D element
and battery-operated switch

72 x 72 x 12 in. (182.9 x 182.9 x 30.5 cm)

Executed in 2005.

Estimate

\$200,000 — 300,000

[Go to Lot](#)



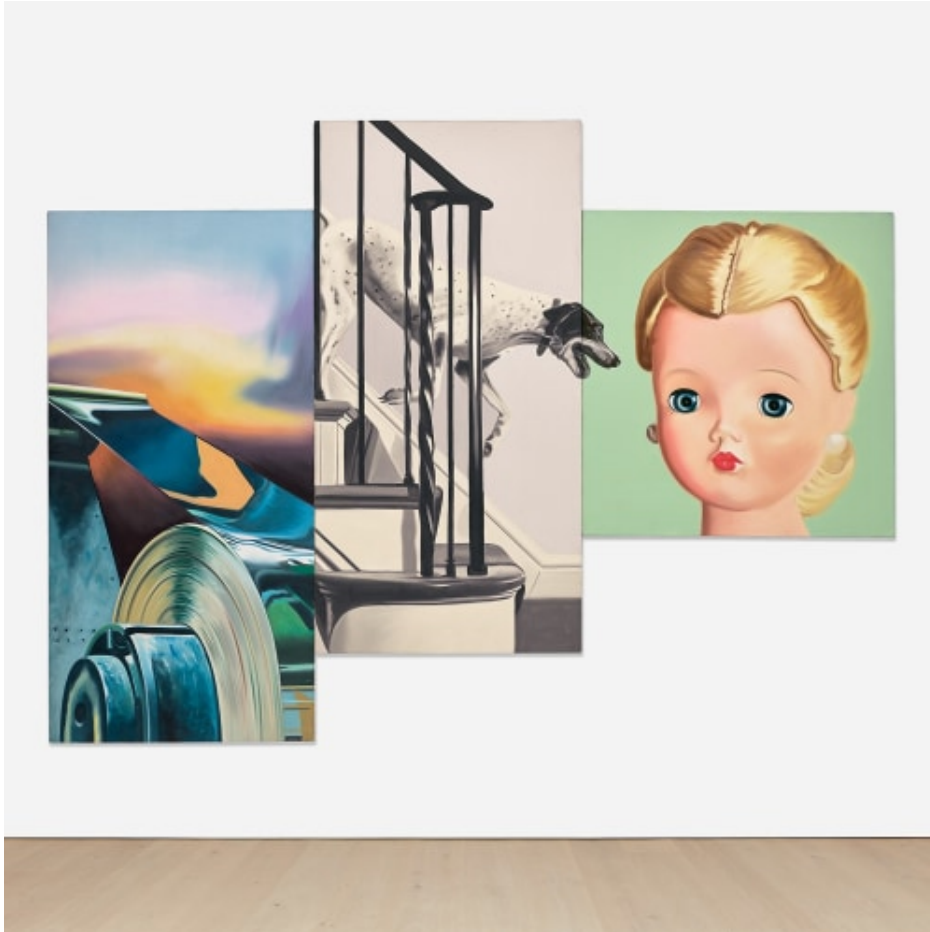
“There’s a meaning and an idea and many layers of vision in the same picture. And so at first glimpse, it looks like that (snaps fingers) and then you look a little further and go, ‘Oh there’s something there too.’ There’s more there. Any great masterpiece painting is like that. There’s subliminal values and colors there that hide things and seep out slowly.” —James Rosenquist

Provenance

Acquired directly from the artist by the present owner

20th Century & Contemporary Art Day Sale, Morning Session

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129

James Rosenquist

Dog Descending a Staircase

oil on canvas

85 x 113 3/4 in. (215.9 x 288.9 cm)

Painted in 1979.

Estimate

\$500,000 — 700,000

[Go to Lot](#)



In the present work, three canvases are positioned next to one another, each depicting strange and seemingly disparate scenes – a metal spool being formed at a factory in the far left, a dog walking down a set of stairs in the center, and a doll’s head positioned against a pale green background in the right square canvas. Self-described by the artist as “bleak” images, the paintings which make up James Rosenquist’s seminal *Dog Descending a Staircase*, 1979, reflect a surrealist interpretation of a domestic scene – the doll symbolizing a wife, the dog, the husband, and the tin mill image, his job. Imbuing the scene with a Pop-like sensibility rendered by hand, Rosenquist creates a commentary on everyday objects and subjects, instilling them with new meanings. First shown to the public at Castelli-Feigen-Corcoran Gallery in 1980, the painting was later reproduced in the form of a lithograph, created in an edition of 33.

Dog Descending a Staircase, was included in the artist’s groundbreaking retrospective at the Menil Collection and The Museum of Fine Arts, Houston, which then traveled to the Solomon R. Guggenheim Museum, New York, and the Guggenheim Bilbao in 2003–2004. On the occasion of this exhibition, Frances Colpitt referred to the work as a “marvelous stepped triptych,” calling Rosenquist’s 1970s output “less experimental but with a sophisticated, complex and deeply resonant range of color.” These works “showed Rosenquist to be more facile in technique and comfortable with his style.”ⁱ Just over nine feet long, the triptych showcases Rosenquist at his strongest. A museum quality piece, this work relates in scale and composition to other monumental, multi-part works by the artist held in renowned museum collections around the world, including the massively impressive *F-111*, 1964–1965, in the permanent collection of the Museum of Modern Art, New York.



James Rosenquist in Times Square, 1958. Courtesy of Acquavella Galleries.

Using expressive brushstrokes like those of his contemporaries Willem de Kooning and Franz Kline in his earliest paintings, Rosenquist abandoned those upon moving to Coenties Slip in Lower Manhattan in 1960, pulling from his experience as a billboard painter to inform his burgeoning Pop style. Though a seminal figure within the Pop movement, Rosenquist continued to paint by hand rather than rely on the mechanical techniques of Andy Warhol and Roy Lichtenstein. Rosenquist’s painterly approach is particularly evident in the left canvas of *Dog Descending a Staircase*, where a sunset lit sky is rendered with a swirl of cool into warm hues, beneath which the reflective surface of the machinery is built up with layer and layers of brushstrokes. This is illustrative of Colpitt’s claim that these 1970s works indeed possess a “deeply resonant range of color.”

“The essence is to take very disparate imagery and put it together and the result becomes an idea, not so much a picture. It’s like listening to the radio and getting your own idea from all these images that are often antidotes—acid—to each other. They make sparks or they don’t.” —James Rosenquist

Referencing Marcel Duchamp’s Cubist masterpiece *Nude Descending a Staircase*, 1912,

Philadelphia Museum of Art, in its title, the present work relies on the left to right orientation of the work to inform the composition, using the staggered canvases, which are an extension of the three steps in the center panel. As a reference, this equates Duchamp's nude to Rosenquist's titular dog. However, in Rosenquist's rendition, the movements of the dog are rendered flat. Rosenquist was inspired by many of the Surrealists, as demonstrated by this painting's fragmented imagery placed across the three canvases, broken up by color and scale. The result disrupts the reading of the painting and distorts the viewer's understanding of the narrative, while instilling suspense. "One waits for the dog to move, the doll to blink, the spool to wind."ⁱⁱ



Marcel Duchamp, *Nude Descending a Staircase*, 1912 / Philadelphia Museum of Art / Artists Rights Society (ARS), New York / ADAGP, Paris / Association Marcel Duchamp.

Exploring the idea of peripheral vision, Rosenquist painted this work on a grand scale, in which the canvas, like a billboard, is too large to see in one glimpse. By placing three offset canvases to create an atypical landscape, Rosenquist was exploring the ways in which he could connect these fragments into one, cohesive and enticing painting. As noted by the artist, "I had a real thrust and thought—how can I use these magnified fragments to make an abstract painting? I thought I could change people's heads around by forcing them to identify these fragments at a certain rate of speed. It was a way to put mystery into my art... Everyone [else] was smearing and splashing. I knew that whatever I did my art wasn't going to look like everyone else's."ⁱⁱⁱ Indeed, Rosenquist's oeuvre and *Dog Descending a Staircase* in particular places him in a league of his own, providing both a contrast to and referral back to the early beginnings of the Pop movement, in which artists strove to challenge the way we process and interpret the images in front of us.

ⁱ Frances Colpitt, "James Rosenquist," *artUS*, November–December 2003, p. 46.

ⁱⁱ Elizabeth Frank, "James Rosenquist at Castelli-Feigen-Corcoran," *Art in America*, November 1980.

ⁱⁱⁱ James Rosenquist, quoted in Judith Goldman, *James Rosenquist: The Early Pictures 1961–1964*, exh. Cat., Gagosian Gallery, New York, 1992, pp. 91, 98–100.

Provenance

Private Collection, London (acquired directly from the artist)
Sotheby's Parke Bernet, New York, May 12, 1981, lot 60
Acquired at the above sale by the present owner

Exhibited

New York, Castelli-Feigen-Corcoran Gallery, *Rosenquist*, May 17–June 14, 1980
New York, The Whitney Museum of Art, *1981 Whitney Biennial Exhibition*, February 4–April 5, 1981, p. 95
Houston, The Menil Collection and The Museum of Fine Arts; New York, Solomon R. Guggenheim Museum; Guggenheim Museum Bilbao, *James Rosenquist: A Retrospective*, May 17, 2003–October 2004, no. 92, pp. 184–185 (illustrated, p. 185)

Literature

- "Goings on about Town: Art," *The New Yorker*, vol. 56, no. 14, May 26, 1980, p. 11
- "Goings on about Town: Art," *The New Yorker*, vol. 56, no. 15, June 2, 1980, p. 14
- "Goings on about Town: Art," *The New Yorker*, vol. 56, no. 16, June 9, 1980, p. 13
- "Goings on about Town: Art," *The New Yorker*, vol. 56, no. 17, June 16, 1980, p. 12
- Nina French-Frazier, "A New York Letter: James Rosenquist," *Art International*, vol. XXIV/1-2, September–October 1980, p. 82
- Elizabeth Frank, "Review of Exhibitions: James Rosenquist at Castelli-Feigen-Corcoran," *Art in America*, vol. 68, no. 9, November 1980, p. 137
- Les Krantz, ed., *The New York Art Review*, New York, 1982, p. 68 (illustrated)
- Valerie F. Brooks, "Rosenquist's Market: Pop Art Performs," *ARTnews*, vol. 83, no. 3, New York, March 1984, p. 27
- Judith Goldman, *James Rosenquist*, New York, 1985, p. 165 (illustrated)
- James Rosenquist*, exh. cat., Denver Art Museum, Denver, 1985, pp. 165, 188 (illustrated, p. 165)
- Mary Anne Staniszewski, "Corporate Culture," *Manhattan, Inc.*, July 1986, p. 127 (illustrated)
- Holland Cotter, "Advertisements for a Mean Utopia," *Art in America*, vol. 75, no. 1, January 1987, pp. 88–89 (illustrated, p. 89)
- James Rosenquist: Welcome to the Water Planet and House of Fire 1988–1989*, exh. cat., The Museum of Modern Art, New York, 1989, p. 15
- Susan Brundage, ed., *James Rosenquist The Big Paintings, Thirty Years Leo Castelli*, New York, 1994, n.p. (illustrated)
- William Jeffett, *James Rosenquist: Paintings, James Rosenquist: Selects Dali*, St. Petersburg, Florida, 2000, pp. 12, 15 (illustrated, p. 12)
- Emily Braun, "Sex, Lies, and History," *Modernism/modernity*, vol. 10, no. 4, November 2003, p. 748
- Frances Colpitt, "James Rosenquist," *artUS*, November–December 2003, p. 46
- Richard Kalina, "James Rosenquist at Full Scale," *Art in America*, February 2004, p. 135
- James Rosenquist and David Dalton, *Painting Below Zero: Notes on a Life in Art*, New York, 2009, pp. 241–242 (illustrated, p. 242)

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130

Andy Warhol

Kimiko Powers

signed, partially titled and dated "Kimiko Andy Warhol

72" on the overlap

acrylic and silkscreen ink on linen

40 x 40 in. (101.6 x 101.6 cm)

Executed in 1972.

Estimate

\$300,000 — 400,000

[Go to Lot](#)



“I think [Andy Warhol] had the sharpest mind of anyone I have ever known. He could see it all, but never really showed it on the outside. He was very comfortable with John and me. I guess he just felt relaxed. He didn’t have to put up a façade, worrying about what he said, or what he did. That’s maybe the reason why we were good friends. He was the most generous artist.”—Kimiko Powers

Provenance

Kimiko and John Powers, Aspen (acquired directly from the artist)
 Rose and Sam Weintraub, New York
 Linda and Douglas Weintraub, New York
 Sotheby’s, New York, May 13, 2009, lot 184
 Acquired at the above sale by the present owner

Exhibited

Corpus Christi, Art Museum of South Texas, *Johns, Stella, Warhol: Works in Series*, October 4–November 26, 1972, pp. 34, 46 (illustrated, p. 34)
 New York, Whitney Museum of American Art, *Andy Warhol: Portraits of the 70’s*, November 20, 1979–January 27, 1980, pp. 111, 137 (illustrated, p. 111)
 Hong Kong, I Club, *Andy Warhol: Celebrity Portraits*, September–December 1982, p. 39 (illustrated)

Literature

Ranier Crone, *Das Bildnerische Werk Andy Warhols*, Berlin, 1976, no. 588, p. 358
 David Bourdon, *Warhol*, New York, 1989, pl. 254, pp. 328–329 (illustrated, p. 329)
Andy Warhol: Portraits of the Seventies and Eighties, exh. cat., Museum of Contemporary Art, Sydney, 1993, no. 3, pp. 40–41, 155 (illustrated, p. 41)
 Donald Kennison and Jessie Washburne-Harris, *Pop Art: The John and Kimiko Powers Collection*, exh. cat., Gagosian Gallery, New York, 2001, p. 10 (illustrated)
 Neil Printz and Sally King-Nero, eds., *The Andy Warhol Catalogue Raisonné*, vol. 3, London, 2010, no. 2186, pp. 102, 107, 111 (illustrated, p. 107 and on the foldout)
 Neil Printz and Sally King-Nero, eds., *The Andy Warhol Catalogue Raisonné*, vol. 05A, London, 2018, p. 181

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131

Robert Indiana

LOVE (Blue and Red)

stamped with the artist's name, number, date and the Milgo/Bufkin foundry mark "© 1966-2001 R INDIANA 2/8" on the lower interior edge of the "V"

polychromed aluminum

18 x 18 x 9 in. (45.7 x 45.7 x 22.9 cm)

Executed in 1966-2001, this work is number 2 from an edition of 8.

Estimate

\$250,000 — 350,000

[Go to Lot](#)



A classic, instantly recognizable form, Robert Indiana's *LOVE* (*Blue and Red*), 1966–2001, epitomizes 20th century American Pop Art while transcending definition. Regarded as a staple in a shared global cultural consciousness, the present work and iterations like it continue to pop up everywhere, from revered museum collections to mundane refrigerator magnets, with editions being created worldwide in different languages. Originating as a 1964 Christmas card design that the artist sent to friends, the *LOVE* motif cemented Indiana's place at the forefront of word-based art, a movement since joined by giants such as Ed Ruscha, Glenn Ligon and Jenny Holzer. The symbol's ubiquity in all its guises also prefigured the proliferation of the multiple as an oft-used concept in art. In both large and small scale, the *LOVE* series represents one of the artist's most popular images.



Jenny Holzer, *Light Stream*, 2013. Image: Courtesy Jenny Holzer / Art Resource, NY, Artwork: © 2023

Jenny Holzer / Artists Rights Society (ARS), New York

The 18-inch format of the present example maintains the symbolic weight of the enormous public works, but its smaller scale reflects a distinct slant to the many meanings of the four-letter word. Compared to the public displays and proclamations of peace and love in the 1960s, the modest scale of the present work embodies the word's more private and intimate meanings. While Indiana's ten-foot-tall iterations of lexical blocks seem to shout an imperative command, this example feels like a quieter statement of an intimate noun. The less forceful tone derived from its scale opens up the message to viewers' own interpretations—in particular the tilt of the "O," which, according to Barbara Haskell, reflected the precarity of personal relationships as Indiana saw them.ⁱ While this could suggest a sense of pessimism, the "O"'s specific tilt reaches up to the top right corner, expanding and asserting its fullness in complete volume, rather than going the opposite way and diminishing the word's full space.

In addition to scale variety, Indiana has reworked *LOVE* into countless iterations of his original theme, in diverse colorations, media, and compositions. However, the present work remains truest to the classic punchy simplicity of primary red-and-blue colors, instantly recognizable and symbolic of mid-century Americana. Described by Indiana as an homage to his father and his work at a gas station—inspired by the red Phillips 66 gas station sign against a "blue Hoosier sky"—the present work reflects a nostalgia that is essential to the artist's practice, recalling a shared memory within a global consciousness that is as relevant in the present day as it was in 1966.ⁱⁱ

ⁱ Barbara Haskell, quoted in Brett Sokol, "'LOVE' and Other Four-Letter Words," in *The New York Times*, May 23, 2018, [online](#).

ⁱⁱ Robert Indiana, quoted in Barbara Haskell, ed., *Robert Indiana: Beyond LOVE*, exh. cat., Whitney Museum of American Art, New York, 2013, p. 198.

Provenance

Private Collection

Acquired from the above by the present owner in 2021

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PROPERTY FROM A NOTABLE PRIVATE COLLECTION

132

Carmen Herrera

Untitled Estructura (Blue)

stamped with the artist's signature, title, inscription and date "Carmen Herrera Untitled Estructura Blue [A, B] 1966/2015" on the reverse of each part

acrylic on aluminum, in 2 parts

44 x 59 3/4 x 5 in. (111.8 x 151.8 x 12.7 cm)

Conceived in 1966 and executed in 2015, this work is number 1 from an edition of 1 plus 1 artist's proof.

Estimate

\$400,000 — 600,000

[Go to Lot](#)



Two royal blue pentagons, inverted images of one another, form the basic *Estructura*, or structure, of Carmen Herrera's *Untitled Estructura (Blue)*, 1966/2015. The negative space between the forms intersects at a crossroads, adding shadow and depth to the work's focal point: the apices of the mirrored pentagons, which just barely kiss together. While simultaneously drawing focus in, the negative space allows *Untitled Estructura (Blue)* to expand beyond its rectangular blue perimeter, so that the entire wall on which it is installed becomes part of the work. Originally conceived in 1966 and executed in acrylic and aluminum nearly fifty years later, *Untitled Estructura (Blue)* is a testament to the longevity of Herrera's aesthetic vision and her commitment to the exploration of color and form in painting.

"I believe that I will always be in awe of the straight line, its beauty is what keeps me painting." —Carmen Herrera

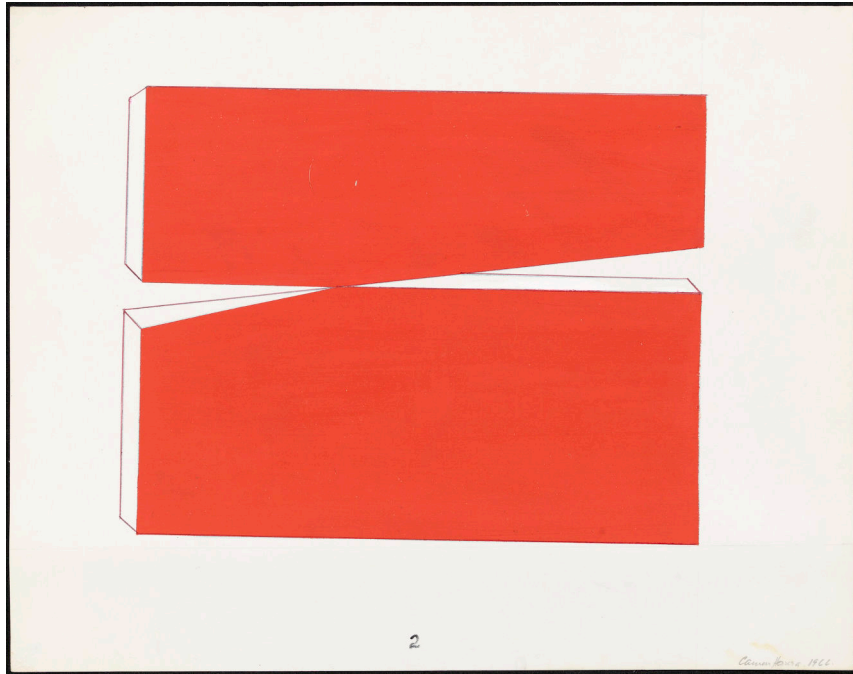
The first architectural works in her oeuvre, the *Estructuras* are focused on the relationship between form and structure. The first *Estructuras*, created with acrylic and wood were each based on original drawings from the 1960s. This link between drawing and sculpture was also a key aspect of the processes of many of her contemporaries, such as Carl Andre, Donald Judd and Dan Flavin. Through this intentional stepped method, Herrera began to break from the two dimensionality of her painting practice and embrace the notion that paintings were really just "crying out to become sculptures;" an idea which would go on to shape her sculptural practice for the remainder of her career.ⁱ



Carmen Herrera, *Untitled Estructura (Yellow)*, 1966/2016. National Gallery of Art, Washington, D.C. Artwork: © Carmen Herrera

With a sharp edge containing the color, the present work reflects Herrera's connections to the hard-edged abstraction of painters like Josef Albers and Ellsworth Kelly. Originally more minimal in color palette, Herrera's practice grew to explore vibrant, primary colors, which became essential to her painting and sculptural practice. As evident in *Untitled Estructura (Blue)*, "the distinction between figure and ground collapses as does the distinction between color and form. Color had now become her form. As she enlarged her canvases, her palette clarified and brightened to include brilliant hues of orange, green, blue, and yellow."ⁱⁱ Though the *Estructuras* are technically the only monochromatic works in her oeuvre, Herrera envisioned the blank white wall peeking through the gaps in the forms as a complementary, secondary color. Herrera even seamlessly

painted the edges of the aluminum, eliminating the need for a frame and expanding the viewer's perception of the work.



Carmen Herrera, *Untitled*, 1966, Walker Art Centre. Artwork: © Carmen Herrera

Herrera finally began receiving recognition for her ground-breaking abstractions at the age of 89 in 2004, more than sixty years after beginning her exploration into color and geometric forms.

Realized during her 100th year of life, *Untitled Estructura (Blue)* was created around the same time as the artist's landmark retrospective at the Whitney Museum of American Art, New York, *Carmen Herrera: Lines of Sight*. After over 70 years of creative output, Herrera's work is held in renowned museum collections such as the National Gallery of Art, Washington, D.C., the Tate Collection, London, and the Museum of Modern Art, New York.

ⁱ "CARMEN HERRERA Artist in Exile part 3," *Frederico Seve Gallery*, December 10, 2009, video, [online](#).

ⁱⁱ Dana Miller, *Carmen Herrera: Lines of Sight*, exh. cat., The Whitney Museum of American Art,

New York, 2016, p. 23.

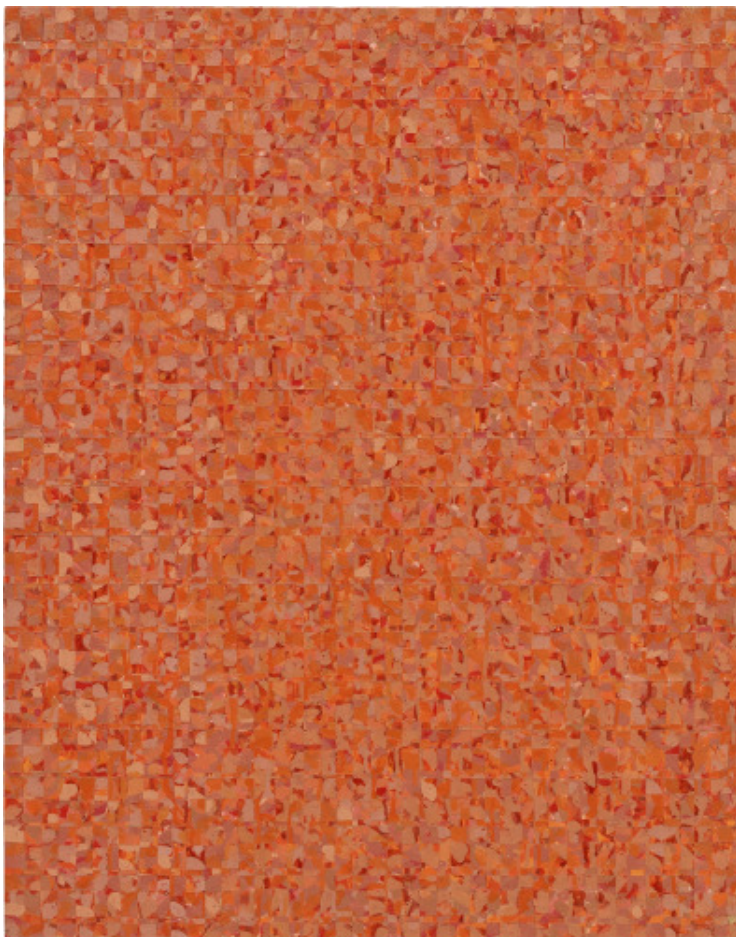
Provenance

Lisson Gallery, New York

Acquired from the above by the present owner

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133

Chung Sang-Hwa

Untitled 80-4-8

signed, titled and dated "1980 80-4-8 CHUNG SANG-HWA [in English and Korean]" on the reverse

acrylic on canvas

30 1/8 x 38 1/8 in. (76.5 x 96.8 cm)

Painted in 1980.

Estimate

\$80,000 — 120,000

[Go to Lot](#)



“Performing the same action over and over again to the point of absurdity, that's what defines my work.” —Chung Sang-Hwa

Chung Sang-Hwa's *Untitled 80-4-8*, 1980, is a performance of labor and precision. The painting – entirely monochromatic upon first glance – reveals itself to be a kaleidoscope of dazzling orange and red, a patchwork of hues. The resulting effect is reminiscent of autumnal foliage, or a flickering bonfire. However, Chung's methods are not spontaneous or organic as leaves or flames are. Rather, they are carefully planned and executed to achieve a particular result: to create a timeless visual language that expresses the Korean philosophy of assimilation with nature. In *Untitled 80-4-8*, there is a subtle grid hidden beneath an amalgamation of shapes and textures, almost invisible to the naked eye. Yet, this grid is not defined by paint but by tactility. Upon close inspection, one can see that the lines of the grid are ever so slightly raised, and within the squares of this grid are smaller and smaller shapes, each filled with a slightly different variation of orange or red. The result is a mosaic of brilliant earthy hues.

Beginning his monochrome practice and establishing the grid-like canvas structure for which he is known, Chung follows in the tradition of *Dansaekhwa*, the Korean art of monochrome painting which emphasizes the flatness of the canvas and rejects both realism and formalism. *Dansaekhwa* highlighted the struggle over national identity in post-war Korea. By using repetitive patterns, artists aimed to create a universal aesthetic style. The movement is also rooted in tradition, fundamentally inspired by meditative calligraphy and Taoist and Buddhist philosophy. In this manner, it stands alone as its own distinct movement, rather than as a response to Western aesthetics.

Chung's painting process begins with spreading a mixture of kaolin clay, water and glue across the entire canvas evenly and waiting until the thick mixture has completely dried. The artist then removes the canvas from the wood stretcher and draws grids of horizontal and vertical lines on the reverse. Chung carefully folds the canvas along these drawn lines, ripping off paint from between the fissures, and filling in these bare spaces with layers of acrylic paint. The artist repeats this process of "rip" and "fill" until he finds an aesthetic harmony which is pleasing to him. In this way, *Untitled 80-4-8* is a stunning example of Chung's incredibly labor-intensive painting process, and it is this labor which makes the work such an effective piece – the effort of the artist made physical. The artist's endless fragmentation seems to create space for the sacred and holy, and, as described by critic Lee Yil, the artist's paintings "infinitely proliferate into spaces for clandestine whispers."ⁱ

ⁱ "CHUNG SANG-HWA 정상화 : INFINITE BREATH," *Gallery Hyundai*, accessed Oct. 16, 2023, [online](#).

Provenance

Kukje Gallery, Seoul

Tina Kim Fine Art, New York

Acquired from the above by the present owner in 2014

Literature

"Chung SangHwa," *Public Art*, no. 101, February 2015, fig. 3, pp. 86–87 (illustrated, p. 87)

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134

Robert Mangold

Curved Plane/Figure VIII, Study

signed, titled, inscribed and dated "CURVED PLANE/
FIGURE VIII (STUDY) R. Mangold 1995 PANEL B" on
the reverse of the central canvas; signed, partially
titled, inscribed and dated "R. Mangold 1995 VIII
PANEL [C, A]" on the reverse of the left and right
canvases

acrylic, graphite and black pencil on canvas, in 3 parts
48 7/8 x 73 3/4 in. (124.1 x 187.3 cm)

Executed in 1995.

Estimate

\$300,000 — 500,000

[Go to Lot](#)

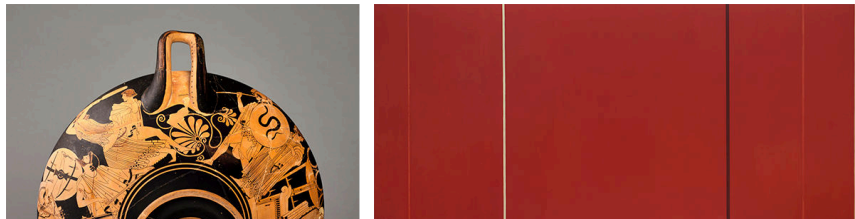


"Figurative artists develop subject matter; abstract artists like Mangold develop object matter." —Robert Storr

Robert Mangold's *Curved Plane/Figure VIII, Study*, 1995, explores his notion of fragments in relation to a whole, or the legibility of discrete elements within a unified entity. The artist's gently curved semicircle – truncated on the right – is striking in its elegance and restraint. It is divided into three different color sections of equal width: a marigold yellow to the left, a raw Siena in the middle, and a modeled grey to the right. Two ovals are drawn in graphite atop the paint, each one traversing a boundary between two colors. Upon closer inspection, one realizes that the middle section is in fact an amalgamation of the two colors which flank it – a coalescence of yellow and grey. In this manner, Mangold investigates the notion of parts in a whole, and whether they can exist without the other.

The American artist is known for working in series, a means for which he can carefully work through ideas and experiment with various permutations of a single composition. In his *Curved Plane/Figure Series* of 1994–1995, of which the present work is a part of, each work is composed of three separate canvases, which in their entirety form a large, harmonious semicircular composition. Mangold then used black pencil to draw ovals upon the surface, uniting the discrete canvases. As a part of this seminal series, *Curved Plane/Figure VIII, Study* is a striking example of Mangold's ability to juxtapose the flatness of a work with the illusion of depth created by his use of shapes.

Mangold began painting on canvas in the 1960s and is known for shaped panel paintings like the present work, which rely on subtle variations of color and meticulous graphite lines to create a contemplative and reflective experience for the viewer. For his early shaped and multi-panel constructions, Mangold airbrushed oil-based pigments in gradations of color. Later, he replaced the airbrush technique with the use of a roller, before finally adopting a brush method to apply acrylic in near-transparent layers. Throughout his practice in all of its iterations, his dual interest in color and composition has remained.



[Left] Brygos Painter, *Ilioupersis cup*, circa 480 BCE. Image: © RMN-Grand Palais / Art Resource, NY [Right] Barnett Newman, *Vir Heroicus Sublimis*, 1950–1951, The Museum of Modern Art, New York. Image: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY, Artwork: © 2023 Barnett Newman Foundation/Artists Rights Society (ARS), New York

Whereas Minimalism rejected the picture plane, Mangold strove to investigate and chose to embrace the two-dimensional space. In many ways, his practice had more in common with his Abstract Expressionist forebearers and the directness and immediacy of expression that they pursued in their art. One of his strongest influences was Barnett Newman, whose Color Field paintings characterized by crisp edges can be seen echoed in Mangold's works. On Newman, Mangold has said that his work "...presented to me a kind of serious monumentality, mental expensiveness and emotional tenseness that was to be a model for me of what great art should be."ⁱ These qualities can be seen reflected in *Curved Plane/Figure VIII, Study* not only in its grand scale—its total width measuring more than six feet long—but in its conceptual clarity and directness. Mangold also found inspiration in earlier periods of art history, such as Renaissance frescos and even ancient Greek vases, striving to emulate their integration of paint and surface to emphasize flatness and frontality.

ⁱ Robert Mangold, quoted in *Robert Mangold: Paintings and Drawings 1984–1997*, exh. cat., Museum Wiesbaden, Wiesbaden, 1998, p. 148.

Provenance

PaceWildenstein, New York
Private Collection (acquired from the above in 1995)
Sotheby's, New York, March 7, 2014, lot 56
Acquired at the above sale by the present owner

Exhibited

New York, PaceWildenstein, *Robert Mangold: Curved Plane/Figure Paintings*, October 28–November 25, 1995, pp. 20, 21, 37 (illustrated, p. 21)
New York, Mnuchin Gallery, *Robert Mangold: A Survey, 1965–2003*, February 14–March 25, 2017
London, Pace Gallery, *Robert Mangold: A Survey, 1981–2008*, April 12–May 22, 2021
New York, Mignoni, *Robert Mangold: The Space In Between*, November 16–December 18, 2021

Literature

Robert Mangold: Recipient of the Alexej von Jawlensky-Award. Paintings and Drawings 1984–1997, exh. cat., Museum Wiesbaden, Wiesbaden, 1998, no. 953, pp. 211, 237 (illustrated)
John Yau, "Robert Mangold's Sense of Things," *Hyperallergic*, February 26, 2017, online
David Carrier, "Robert Mangold: A Survey, 1965–2003," *Brooklyn Rail*, March 2017, online

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135

Kenneth Noland

Blind Passage

signed and dated "Kenneth Noland 1977" on the reverse

acrylic on canvas

104 1/2 x 58 1/4 in. (265.4 x 148 cm)

Painted in 1977.

Estimate

\$200,000 — 300,000

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“I want my pictures to stay intact, included in their own boundaries. Paintings have their own boundaries, their own zones, their own limits.” —Kenneth Noland

Provenance

The Artist

Galleria Fumagalli, Milan

Private Collection, Bergamo

Acquired from the above by the present owner

Exhibited

Bergamo, Galleria Fumagalli, *Kenneth Noland*, May 20–July 20, 2008

Milan, Cardi Gallery, *Kenneth Noland: Selected Works 1958–1980*, January 20–April 11, 2015

Milan, Galleria Fumagalli, *A Personal View of Abstract Painting and Sculpture*, May 26–September 10, 2016

London, Pace Gallery, *IMPULSE*, November 3–December 22, 2017, pp. 75, 91 (illustrated, p. 75)

New York, Yares Art, *Leap of Color*, February 29–July 25, 2020

Southampton, Phillips, *Abstract by Nature: Paintings from the 1950s to the Present*, August 7–September 6, 2021, no. 10

New York, Hunter Dubar Projects, *Summer Selections*, July 13–September 16, 2023

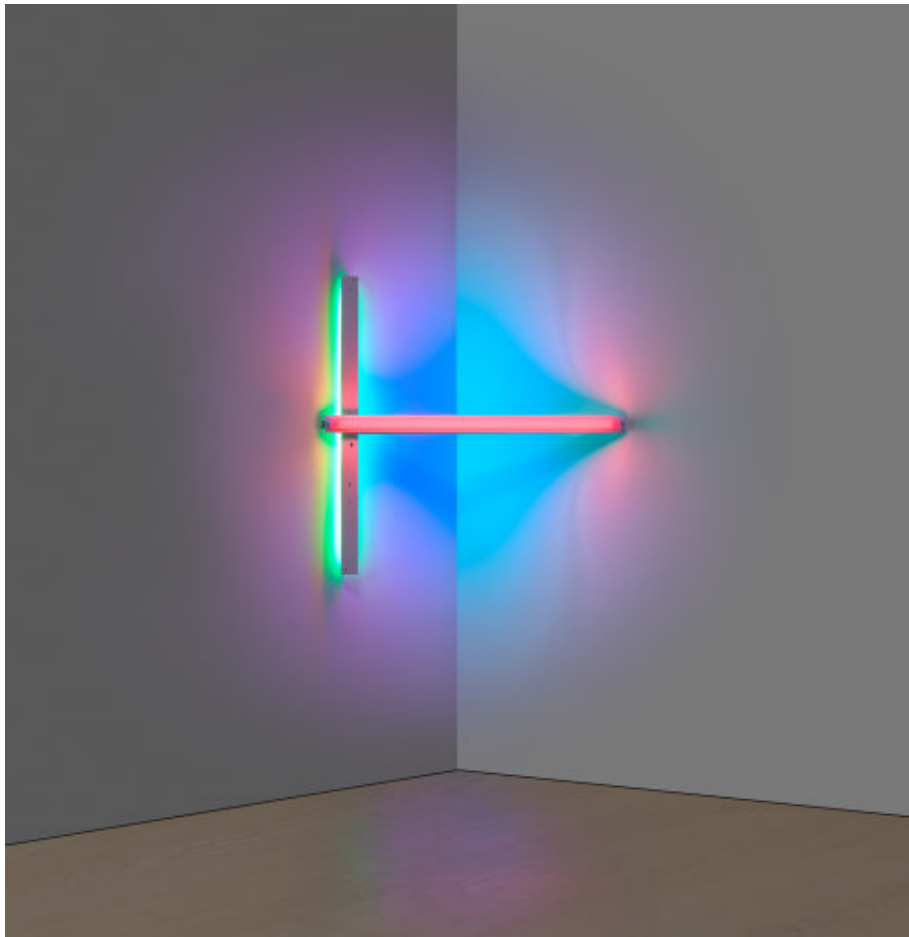
Literature

“News Istituzioni e gallerie,” *Segno*, no. 258, July/August 2016, p. 13 (illustrated)

Francesca Pola, “Enrico Castellani, Robert Mangold, Robert Morris, and Kenneth Noland,” *Artforum*, vol. 55, no. 3, November 2016, p. 297 (Galleria Fumagalli, Milan, installation view illustrated)

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136

Dan Flavin

untitled

pink, blue and green fluorescent light

height 48 in. (121.9 cm); width 48 in. (121.9 cm)

Executed in 1974, this work is number 4 from an edition of 5, of which 5 were fabricated, and is accompanied by a certificate of authenticity signed by the artist.

Estimate

\$100,000 — 150,000

[Go to Lot](#)



*"I knew that the actual space of a room could be broken down and played with by planting illusions of real light (electric light) at crucial junctures in the room's composition. A piece of a wall can be visually disintegrated from the whole into a separate triangle by plunging a diagonal of light from edge to edge on the wall." —
Dan Flavin*

Provenance

Leo Castelli Gallery, New York

Acquired from the above by the present owner in 2001

Exhibited

New York, John Weber Gallery, *Group Exhibition*, June 1–July 1974 (another example exhibited)

San Francisco, Daniel Weinberg Gallery, *Dan Flavin*, October 29–November 30, 1974 (another example exhibited)

New York, Leo Castelli Gallery, *Dan Flavin: Selected Works 1969–1990*, October 8–November 12, 1994 (another example exhibited)

New York, Leo Castelli Gallery, *Dan Flavin*, March 1–March 22, 1997 (another example exhibited)

New York, Leo Castelli Gallery; New York, Brooke Alexander Gallery, *Dan Flavin, Donald Judd: Sculpture and Works on Paper*, March 23–May 25, 2001

Literature

Robert H. McDonald, "Dan Flavin," *Artweek*, vol. 5, no. 39, November 16, 1974 (another example, described with incorrect color order)

Michael Govan and Tiffany Bell, *Dan Flavin: The Complete Lights 1961–1996*, New York, 2004, no. 351, p. 324 (another example illustrated)

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137

Roy Lichtenstein

Modern Sculpture with Velvet Rope

stamped with the artist's initials, number and foundry mark "rfl 3-3" on the edge of each base

brass and velvet rope, in 3 parts

left 59 x 25 x 15 in. (149.9 x 63.5 x 38.1 cm)

right 83 1/4 x 26 x 15 in. (211.5 x 66 x 38.1 cm)

rope length 72 in. (182.9 cm)

installation dimensions variable

Executed in 1968, this work is number 3 from an intended edition of 3, of which 4 were fabricated.

Other examples from the edition are housed in the permanent collections of the Whitney Museum of American Art, New York and the Israel Museum, Jerusalem.

Estimate

\$200,000 — 300,000

[Go to Lot](#)



First shown at the artist's solo exhibition at the Solomon R. Guggenheim Museum, New York, in 1969, Roy Lichtenstein's *Modern Sculpture with Velvet Rope* belongs to the artist's "most successful group of sculptures."ⁱ Examples of the work have been internationally exhibited, most recently in the artist's traveling 2012-2013 retrospective at the Tate Modern, London; Centre Pompidou, Paris; and the Art Institute of Chicago, among others. Executed in 1968, the work illustrates Lichtenstein's obsession with artifice, reference, and irony that defined his entire career. The *Modern* sculptures take the Art Deco glamour of the 1930s as their starting point, and, as is typical of Lichtenstein's modus operandi to "set up a situation in which style is subject," embody the glitz of that bygone era.ⁱⁱ Beyond this, *Modern Sculpture with Velvet Rope* probes contemporary culture—provoking the question of what it means to be modern in an age of invention and technology, a topic that feels more pertinent today than ever.



Brass handrail from Rockefeller Center, New York. Image: Design Pics Inc / Alamy Stock Photo

Lichtenstein's Modern Sculptures

The *Modern* sculptures transform "architectural ornament" into fine art.ⁱⁱⁱ In *Modern Sculpture with Velvet Rope*, the ornate, shiny brass poles are reminiscent of 1930s-1940s New York where the artist grew up, while the velvet rope, hanging dramatically between the two brass stanchions, calls to mind the nostalgia of Hollywood's golden age. His configuration of the elements, however, is wholly modern, in that the sculpture is stripped of any utility. The artist, in his own words, "humorously [makes] a relationship" between the past and his present – a present which was itself deeply fascinated by progression. By removing the object's purpose, whether it be containing a

queue of people waiting in line for a ticketed event, or blocking off a restricted area, Lichtenstein proves its redundancy. In challenging the existence of such structures, he reinvents the objects as pawns in his 1960s fantasy, one in which everything is fair game.

As much as *Modern Sculpture with Velvet Rope* functions as a joke on an affected past, it also critiques the present—both Lichtenstein’s and our own. The sculpture “explicitly connects the modernist past with a modern present” and, in doing so, forces us to question our own definition of modernism.^{iv} By ridiculing the modernity of the past, Lichtenstein calls his own technologically obsessed contemporary culture to trial.

Bringing a drawing to life

Modern Sculpture with Velvet Rope is not only interesting conceptually, but spatially too. From his sketchbook plans to the finished product, Lichtenstein appeared to be more focused on the frontal effect of the piece than its three-dimensional whole. The piece is made up of line and shape, instead of scale and mass as is typical for a sculpture. It is “contingent upon Lichtenstein’s sense of pictorial illusionism” and reads as “a single plane.”^v It was while working on the *Modern* group of sculptures that Lichtenstein developed the tension between two-dimensional images and three-dimensional forms, which would characterize his later work. The present work therefore represents a turning point in Lichtenstein’s practice—a moment when the artist truly began to offer us new ways to look at the world in which we live.

ⁱ Lawrence Alloway, *Lichtenstein*, New York, 1984, p. 58.

ⁱⁱ Lawrence Alloway, *American Pop Art*, London, 1974, p. 75.

ⁱⁱⁱ Diane Waldman, *Lichtenstein*, New York, 1993, p. 321.

^{iv} Robert Slifkin, *Out of Time: Philip Guston and the Refiguration of Postwar American Art*, Berkeley, 2013, p. 87.

^v Diane Waldman, *Transformations in Sculpture: Four Decades of American and European Art*, New York, 1985, p. 31.

Provenance

Leo Castelli Gallery, New York

Mr. and Mrs. Milton Fischmann, St. Louis (acquired from the above in 1972)

Max Palevsky, Beverly Hills (acquired from the above in 1974)

Christie’s, New York, May 6, 1986, lot 56

Acquired at the above sale by the present owner

Exhibited

New York, The Solomon R. Guggenheim Museum, *Roy Lichtenstein*, September–November 1969, no. 67 (another example exhibited)

London, Hayward Gallery, *Pop Art*, July 9–September 3, 1969

Paris, Galerie Ileana Sonnabend, *Lichtenstein: Sculptures*, opened March 3, 1970

New York, Leo Castelli Gallery, *Group Exhibition: John Chamberlain, Dan Flavin, Donald Judd, Roy Lichtenstein, Robert Morris, Robert Rauschenberg, James Rosenquist, Andy Warhol*, June 17–September 23, 1972

St. Louis, Greenberg Gallery, *Roy Lichtenstein*, January 2–31, 1973

Boston, Institute of Contemporary Art, *Roy Lichtenstein: The Modern Work, 1965–1970*, November 8–December 31, 1978 (another example exhibited)

East Hampton, New York, Guild Hall, *Roy Lichtenstein: Three Decades of Sculpture*, August 15–October 4, 1992 (another example exhibited)

New York, The Solomon R. Guggenheim Museum; Los Angeles, The Museum of Contemporary Art; The Montreal Museum Fine Arts, *Roy Lichtenstein*, October 8, 1993–September 5, 1994, no. 253, pp. 321, 324–325 (another example exhibited and illustrated, pp. 324–325)

Mexico City, Museo del Palacio de Bellas Artes and Instituto Nacional de Bellas Artes, *Roy Lichtenstein: Imágenes reconocibles: Escultura, pintura y gráfica*, July 9–October 18, 1998, p. 98; traveled as Museo de Arte Contemporáneo de Monterrey; Washington, D.C., Corcoran Gallery of Art, *Roy Lichtenstein: Sculpture and Drawings* (revised and expanded), November 5, 1998–September 30, 1999, no. 19, p. 84; then traveled as Valencia, Instituto Valenciano de Arte Moderno; A Coruña, Fundación Pedro Barrié de la Maza; Lisbon, Centro Cultural de Belém, *Roy Lichtenstein: Imagens Reconhecíveis*, October 21, 1999–August 15, 2000 (another example exhibited and illustrated)

Cleveland Center for Contemporary Art; Milwaukee Art Museum; Columbia Museum of Art; Indianapolis Museum of Art; Oakland Museum of California, *Pop Impact! From Johns to Warhol: Selections from the Whitney Museum of American Art*, September 9, 1999–January 6, 2002 (another example exhibited)

The Art Institute of Chicago; Washington, D.C., National Gallery of Art; London, Tate Modern; Paris, Musée National d’Art Moderne, Centre Georges Pompidou, *Roy Lichtenstein: A Retrospective*, May 16, 2012–November 4, 2013, no. 93, p. 239 (another example exhibited and illustrated)

Literature

Paul Katz, "Roy Lichtenstein, Modern Sculpture with Velvet Rope," *Art Now*, New York, I/1, January 1969

Diane Waldman, *Roy Lichtenstein*, New York, 1971, no. 159, pp. 204-205, 247 (another example illustrated, pp. 204-205)

John Coplans, ed., *Roy Lichtenstein*, New York and Washington, D.C., 1972, no. 60 (another example illustrated)

Lawrence Alloway, *Modern Masters Series: Roy Lichtenstein*, New York, 1983, no. 57, pp. 58-59 (another example illustrated, p. 59)

Susan Morgan, "A Few Good Colors Are Plenty: Has it really been 30 years since Roy Lichtenstein first brought us those cartoon paintings? Well, yes. And now take a guided tour with the artist through his life, times and all those dots," *Los Angeles Times*, January 30, 1994, online

Robert Slifkin, *Out of Time: Philip Guston and the Refiguration of Postwar American Art*, London, 2013, pp. 87-88 (another example illustrated, p. 88)

Germano Celant, ed., *Roy Lichtenstein Sculptor*, exh. cat., Fondazione Emilio e Annabianca Vedova, Milan, 2013, no. 45, pp. 88-89, 279 (another example illustrated, p. 89)

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PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

138

Jim Dine

Hope & Eyes

enamel on wood

82 3/4 x 38 3/4 x 25 3/4 in. (210.2 x 98.4 x 65.4 cm)

Executed in 2006.

Estimate

\$60,000 — 80,000

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Provenance

PaceWildenstein, New York

Acquired from the above by the present owner

Exhibited

New York, PaceWildenstein, *Jim Dine: Pinocchio* May 5–June 9, 2007, pp. 11, 102 (illustrated, p. 102)

Literature

This Is How I Remember, Now: Portraits, exh. ca., Die Photographische Sammlung/SK Stiftung Kultur, Cologne, 2008, p. 56 (photograph of sculpture taken by Jim Dine illustrated)

Sara Davidson, ed., *Jim Dine: Sculpture, 1983–present*, no. 2006.16, online (another example illustrated)

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139

Neil Jenney

Window #6

oil on panel, in artist's frame
39 3/4 x 57 1/2 in. (101 x 146.1 cm)
Painted in 1971-1976.

Estimate

\$80,000 — 120,000

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Provenance

Collection of the Artist

Charles and Doris Saatchi Collection, London

Larry Gagosian Gallery, New York

Private Collection, U.S.A.

Sotheby's, New York, November 10, 2010, lot 234

Acquired at the above sale by the present owner

Exhibited

New York, The Whitney Museum of Art, *1981 Whitney Biennial Exhibition*, February 4–April 5, 1981

Berkeley, University Art Museum; Houston, Contemporary Arts Museum; Washington D.C.,

Corcoran Gallery of Art; Amsterdam, Stedelijk Museum; Humblebæk, Louisiana Museum;

Kunsthalle Basel, *Neil Jenney: Paintings and Sculpture 1967–1980*, April 15, 1981–June 27, 1982, no.

29, pp. 14, 40, 53 (illustrated, p. 40)

Munich, Bayerische Staatsgemäldesammlungen, Staatsgalerie moderner Kunst, *Sieben*

Amerikanische Maler, 1991, no. 22, pp. 62, 125 (illustrated, p. 62)

Literature

Carrie Rickey, “Curatorial Conceptions: The Whitney’s Latest Sampler,” *Artforum*, vol. 19, no. 8,

April 1981, pp. 52, 55 (illustrated, p. 52)

Tony Godfrey, *The New Image: Painting in the 1980s*, Oxford, 1986, no. 111, pp. 129, 133 (illustrated, p. 129)

Claudia Betti and Teel Sale, *Drawing: A Contemporary Approach*, 1986, no. 96, pp. 64–65

(illustrated, p. 64)

Margaret Sheffield, “Frame Ups (& Downs),” *Connoisseur: An Illustrated Magazine for Collectors*,

March 1988, p. 117 (illustrated)

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140

Lois Dodd

View through Broken Tree

signed, titled and dated "DODD © View thru [sic]

Broken Tree 1986" on the reverse

oil on panel

20 x 12 in. (50.8 x 30.5 cm)

Painted in 1986.

Estimate

\$12,000 — 18,000

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“I am not a travel painter. It just doesn’t work for me, though I enjoy it. I work best going back to the same places. I change, they change, or the weather changes. I used to think the subject would dry up, and I would have to make a move. But that never happened; it is the reverse.” —Lois Dodd

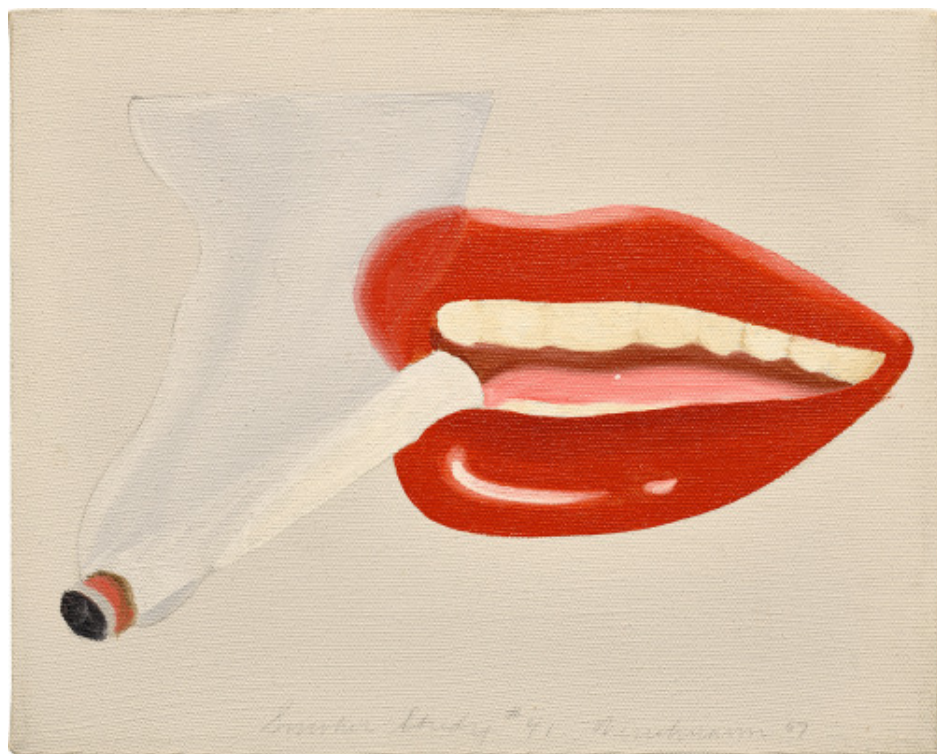
Provenance

Caldbeck Gallery, Rockland, Maine

Acquired from the above by the present owner

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PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

141

Tom Wesselmann

Smoker Study #41

signed, titled and dated "Smoker Study #41
Wesselmann 67" lower edge; signed, titled and dated
"SMOKER STUDY #41 Wesselmann 67" on the
stretcher
oil on canvas
8 x 10 in. (20.3 x 25.4 cm)
Painted in 1967.

Estimate

\$180,000 — 250,000

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Provenance

Sidney Janis Gallery, New York

Samuel and Luella Maslon (acquired from the above by the present owner)

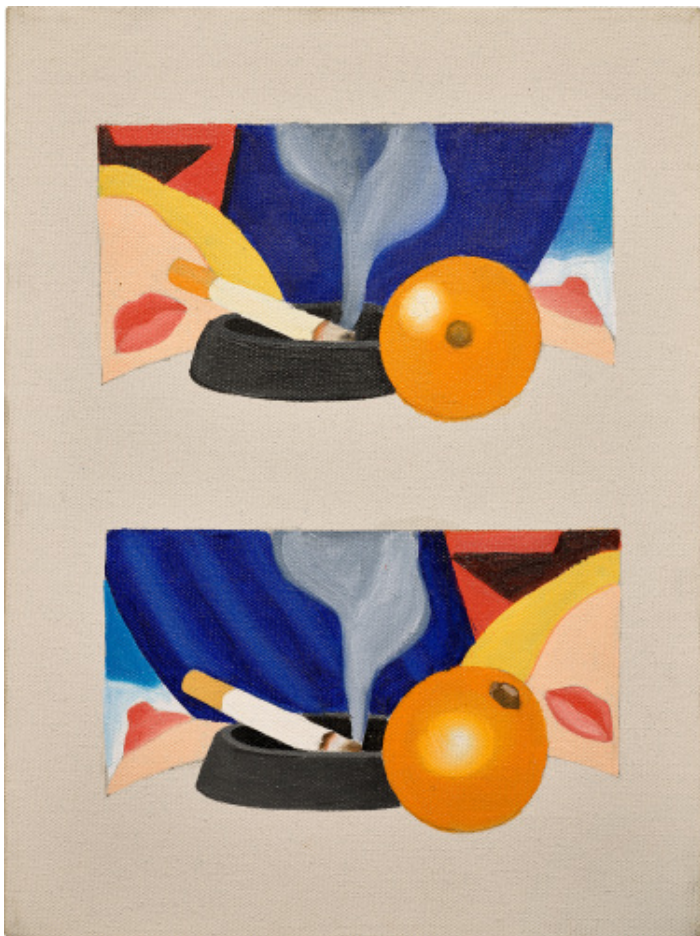
Sotheby's, New York, May 16, 2002, lot 158

Hammer Galleries, New York

Acquired from the above by the present owner

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PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

142

Tom Wesselmann

Double Study for Bedroom Painting #2

signed, titled and dated "STUDY FOR BEDROOM PTG
#2 1968 Wesselmann DOUBLE STUDY" on the
stretcher

oil on canvas

12 x 9 in. (30.5 x 22.9 cm)

Painted in 1968.

Estimate

\$100,000 — 150,000

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Provenance

Gagosian Gallery, New York

Acquired from the above by the present owner

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143

Kenny Scharf

Drivedala

signed, titled, inscribed and dated "Kenny Scharf

Drivedala 99-2006" on the reverse

oil, acrylic, spray paint, silkscreen ink and mixed media
on canvas

56 x 60 1/8 in. (142.2 x 152.7 cm)

Executed in 2006.

Estimate

\$120,000 — 180,000

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143

Kenny Scharf

Provenance

Acquired directly from the artist by the present owner



144

Kenny Scharf

Controlopuss II

signed, titled and dated "Controlopuss II Kenny Scharf '18" on the reverse

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

70 5/8 x 90 3/4 in. (179.4 x 230.5 cm)

Executed in 2018.

Estimate

\$250,000 — 350,000

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Provenance

The Artist

Allouche Gallery, New York

Acquired from the above by the present owner

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145

Mike Bidlo

Not Chagall

signed and dated "Mike Bidlo 84" on the reverse

oil on canvas

74 5/8 x 59 1/2 in. (189.5 x 151.1 cm)

Painted in 1984.

Estimate

\$100,000 — 150,000

[Go to Lot](#)



*“To reveal art and conceal the artist is art’s aim.” —Oscar Wilde, *The Picture of Dorian Grey**

Mike Bidlo’s *Not Chagall*, 1984, asserts his position as the apostle of appropriation. A meticulous copy of the Russian French artist’s work, the painting questions the very nature of authenticity and authorship whilst maintaining an appreciation and devotion to Chagall’s practice. Best known for his replicas of the works of 20th century masters, from Giorgio Morandi to Jackson Pollock, Bidlo approaches these modernist works as “readymades” in the Duchampian sense.

Not Chagall is based on Marc Chagall’s *I and the Village*, painted in Paris in 1911 and housed in The Museum of Modern Art, New York’s collection. A patchwork of brilliant colors, the painting is soft and ethereal, almost childlike in nature, yet Cubist in sensibility, illustrating a tender relationship between humans and the natural world. It centers on the figure of a young peasant boy at right staring at the image of a cow at left, with a dotted line connecting their gazes. Behind them is a magical village scene in which a peasant carries a scythe, a woman floats upside down, and a large hand at the bottom holds a flowering tree. For Chagall, this painting was a conjuring of home. While these Jewish villages in Russia were in reality bleak and impoverished, Chagall imagines his village as a site of joy and whimsy.

“I think everyone brings their own signature and personality into their work, even if they’re making replicas. I’ve always seen it as wedges of a pie that fit together in a general reaction to the times.” —Mike Bidlo

Speaking to his process for choosing artworks to place his signature spins on, Bidlo has noted that he looks for “...something that I’m interested in spending that kind of time with. It’s like a person. Before you spend time, you want to make sure it’s going to be interesting.”ⁱ One of Chagall’s most famous paintings, *I and the Village* is a resounding example of the ways in which Chagall utilized form, color, and composition, and possessed an emotional resonance to and the ability for visual storytelling. In recreating Chagall’s seminal narrative self-portrait, Bidlo adds a second element of self-portraiture to create a singular new work. By virtue of imitation, Bidlo leaves evidence of his handiwork, and ultimately creates a palimpsest of both himself and Chagall.

ⁱ Nadine Rubin Nathan, “Asked & Answered | Mike Bidlo,” *The New York Times*, July 2, 2010, [online](#).

Exhibited

New York, Sotheby’s, *Icons: The Art of Appropriation*, September 23–October 16, 2015, no. 13
New York, Phillips, *Never Above 14th St. A Downtown NYC Art Show*, March 8–24, 2023, no. 29

Provenance

Acquired directly from the artist by the present owner

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146

Keith Haring

Untitled

signed, inscribed, titled and dated "K. Haring
MAR.7-83 TOKYO ⊕" on the reverse

Sumi ink on paper

31 1/8 x 43 3/8 in. (79.1 x 110.2 cm)

Executed in 1983.

Estimate

\$200,000 — 300,000

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Provenance

Blum Helman Gallery, New York

Willem Peppler, Sweden (acquired in 1984)

His Sale, Christie's, Paris, October 29, 2014, lot 37

Private Collection (acquired at the above sale)

Christie's, New York, May 18, 2018, lot 874

Acquired at the above sale by the present owner

Literature

Willem Peppler, *A Collector and his Oeuvre*, Stockholm, 2008, p. 111 (illustrated, dated 1984)

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147

Ernie Barnes

Untitled

signed "ERNIE BARNES" lower right

acrylic on canvas

24 x 36 in. (61 x 91.4 cm)

Painted in 1973.

Estimate

\$100,000 — 150,000

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Provenance

Acquired directly from the artist by the present owner

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148

Ernie Barnes

Pool Scene

signed "ERNIE BARNES" lower right

acrylic on paper

21 x 34 3/4 in. (53.3 x 88.3 cm)

Painted circa 1970s.

Estimate

\$30,000 — 40,000

[Go to Lot](#)

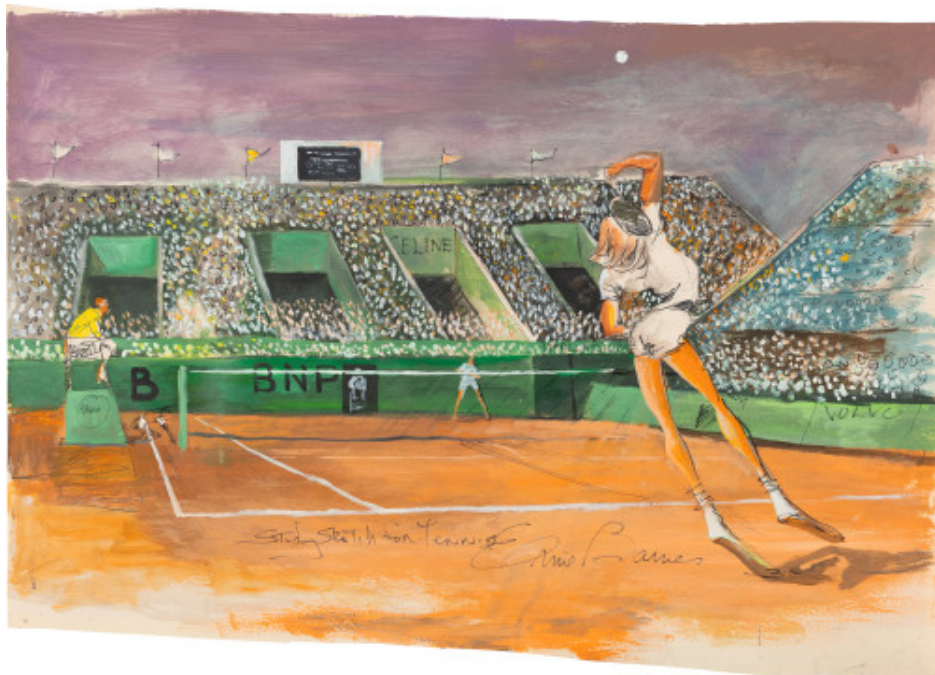


Provenance

Acquired directly from the artist by the present owner

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149

Ernie Barnes

Study Sketch for Tennis

signed and titled "Study Sketch for Tennis Ernie Barnes" lower center
acrylic and ink on paper
33 x 48 in. (83.8 x 121.9 cm)
Executed circa 1970s.

Estimate

\$40,000 — 60,000

[Go to Lot](#)

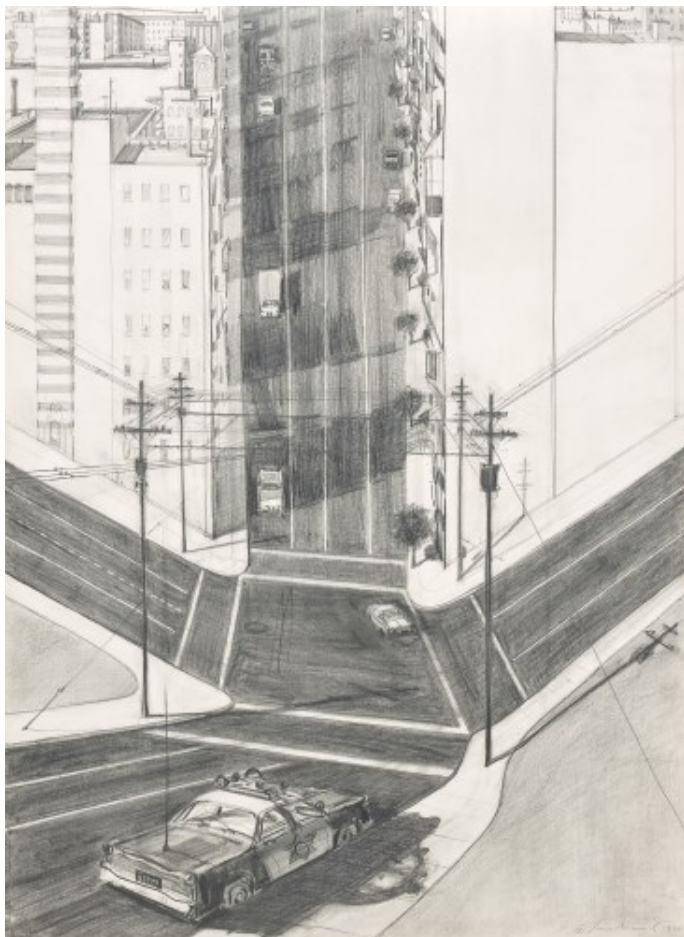


Provenance

Acquired directly from the artist by the present owner

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150

Wayne Thiebaud

Untitled (Study for "City Police Car")

signed and dated "♥ Thiebaud 1977" lower right;
inscribed "Intersection and Police Car #33" on the
reverse

pencil on paper

30 x 22 in. (76.2 x 55.9 cm)

Executed in 1977.

Estimate

\$250,000 — 350,000

[Go to Lot](#)



The roadways in Wayne Thiebaud's *Untitled (Study for "City Police Car")*, 1977, seem to defy the laws of gravity. A lone police car is positioned at an intersection with streets that veer steeply upwards in various directions, distorting the space in which the cars and buildings occupy. Creating multiple vantage points through which the cars—and in turn, the viewer—can pass through the scene, the present work exemplifies the artist's distinct cityscape practice. Created four years after Thiebaud's move to San Francisco, this masterful drawing examines the city's influence on his art and the beginnings of his renowned manipulation of traditional landscapes.

"I was playing around with the abstract notion of edge – I was fascinated, living in San Francisco, by the way different streets just came in and then just vanished."
—Wayne Thiebaud

Often choosing to manipulate the horizon line to explore the representation of San Francisco's steep terrain, Thiebaud engages in a conversation between architecture, street and sky. He said, "Going to San Francisco I was... fascinated by those plunging streets, where you get down to an intersection, and all four streets take off in different directions and positions. There was a sense of displacement or indeterminate fixed positional stability. That led me to this sense of 'verticality' that you get in San Francisco. You look at a hill, and visually, it doesn't look as if the cars would be able to stay on it and grip. It's a very precarious state of tension, like a tightrope walk."ⁱ Accentuating the city's topography, this drawing creates a feeling that is at once familiar and foreign. As is typical in Thiebaud's landscapes and cityscapes, the scene is not dutifully rendered, allowing for the artist's observation and self-invented spaces to combine to create a constructed setting.



Wayne Thiebaud, *Police Car*, 1984, Crocker Art Museum, Sacramento. Artwork: © 2023 Wayne Thiebaud Foundation / Licensed by VAGA at Artists Rights Society (ARS), New York

Such unrealistic perspectives in the present work provoke a dialogue between realism and abstraction. The street directly ahead of the police car seems to be vertical, parallel with the office buildings in the left of the image and seemingly untraversable. In placing the buildings and street on the same plane, Thiebaud disorients the viewer, establishing what he refers to as "a new positional direction for the viewer to try and get some sense of the loss of convenience or comfort of standing and looking at things, to throw people off a bit."ⁱⁱ Further disrupting this traditional way of viewing art, the present work presents a kind of gravitational pull towards the center of the composition, emphasizing the tension between two- and three-dimensional space. Though the view may be abstracted, the details in elements like the police car give a heightened sense of

realism to the scene. Even in the drawing, there is a distinct attention to light and shadow that is emblematic of Thiebaud's practice, one which is further explored in his painted works.

ⁱ Wayne Thiebaud, quoted in Susa Stowens, "Wayne Thiebaud: Beyond Pop Art," *American Artist* 44, no. 458, September 1980, pp. 102–104.

ⁱⁱ Wayne Thiebaud, quoted in Gail Gordon, "Thiebaud Puts a Visual Feast on Canvas," *California Aggie*, Davis, February 9, 1983, p. 2.

Provenance

Allan Stone Projects, New York

Acquired from the above by the present owner

Exhibited

New York, Allan Stone Projects, *Wayne Thiebaud: Land Survey*, October 26–December 23, 2017

20th Century & Contemporary Art Day Sale, Morning Session

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151

Richard Diebenkorn

Untitled

conté crayon on paper
8 3/4 x 12 1/2 in. (22.2 x 31.8 cm)
Executed in 1962.

Estimate

\$60,000 — 80,000

[Go to Lot](#)



Provenance

Estate of the Artist

Artemis Greenberg Van Doren Gallery, New York

Duncan MacGuigan, New York (acquired from the above in 2002)

Christie's, New York, May 10, 2006, lot 103

Acquired at the above sale by the present owner

Exhibited

New York, Artemis Greenberg Van Doren Gallery, *Richard Diebenkorn: Figurative Drawings, Gouaches, and Oil Paintings*, April 25–June 7, 2002, pl. 3, n.p. (illustrated)

San Francisco, John Berggruen Gallery, *Bay Area Painting*, November 2–December 29, 2006

Literature

Jane Livingston and Andrea Liguori, eds., *Richard Diebenkorn: The Catalogue Raisonné*, New Haven, 2016, no. 3189, p. 502 (illustrated)

20th Century & Contemporary Art Day Sale, Morning Session

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PROPERTY FROM AN ESTEEMED MARYLAND
COLLECTION

152

Milton Avery

Autumn Hills

signed "Milton Avery" lower left; signed, titled and
dated "'Autumn Hills' by Milton Avery 1941" on the
reverse

watercolor on paper

22 3/8 x 30 5/8 in. (56.8 x 77.8 cm)

Executed in 1941.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Milton Avery

Provenance

Private Collection

Thence by descent to the present owner

Exhibited

Washington, D.C., Lunn Gallery/Graphics International Ltd., *Milton Avery*, May 4–June 18, 1974, no. 3, n.p.

20th Century & Contemporary Art Day Sale, Morning Session

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153

Jaune Quick-to-See Smith

El Morro #66M

signed "Jaune Smith" lower right; titled "El Morro

66M" on the reverse

pastel on paper

30 1/4 x 22 1/4 in. (76.8 x 56.5 cm)

Executed in 1981.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Atlantic Richfield Company Corporate Collection, Los Angeles

Austin Auction Gallery, Austin, March 11, 2017, lot 0126

Acquired at the above sale by the present owner

20th Century & Contemporary Art Day Sale, Morning Session

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154

Willem de Kooning

Woman - Lipstick

graphite, pastel and lipstick on paper

9 x 5 7/8 in. (22.9 x 14.9 cm)

Executed circa 1952.

Estimate

\$50,000 — 70,000

[Go to Lot](#)



“Bill asked me to put on lipstick & ‘kiss’ this drawing, carefully picking the exact spots where I should press my lips, six times – each one fainter, ending finally with the mid-section (going counter-clockwise).” — Elaine de Kooning, circa 1952

Provenance

Elaine de Kooning, East Hampton (acquired directly from the artist)
 Her Estate, Christie's, New York, November 8, 1989, lot 136
 Mizuma Gallery, Tokyo (acquired at the above sale)
 Private Collection (acquired from the above)
 Sotheby's, New York, May 11, 2005, lot 122
 Gagosian Gallery, London (acquired at the above sale)
 Acquired from the above by the present owner in 2005

Literature

Willem de Kooning: Paintings, exh. cat., National Gallery of Art, Washington, D.C., 1994, fig. 6, pp. 38–39 (illustrated, p. 39)
Willem de Kooning, exh. cat., BA-CA Kunstforum, Vienna, 2005, no. 12, p. 20 (illustrated)
 "Verkauft," *Du atlantis* issues 758–760, 2005, p. 97
 Richard Schiff, *Between Sense and de Kooning*, London, 2011, no. 78, pp. 200–201 (illustrated, p. 200)

20th Century & Contemporary Art Day Sale, Morning Session

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PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

155

Edgar Degas

Trois danseuses

signed "Degas" lower right; inscribed "vue de dessus" upper right

pastel and charcoal on buff-colored wove paper

image 17 1/4 x 23 in. (43.8 x 58.4 cm)

sheet 18 1/2 x 24 1/4 in. (47 x 61.6 cm)

Executed in 1880.

Estimate

\$250,000 — 350,000

[Go to Lot](#)



In Edgar Degas's *Trois danseuses*, 1880, three ballerinas stand away from us with their backs turned, seemingly unaware of the artist's and viewer's gazes. Using pastel and charcoal to masterfully highlight the effects of stage lights and shadows, the present work emphasizes the artist's fascination with the simplest moments, and movements, of everyday life, and his preoccupation with the human body.

"People call me the painter of dancing girls. It has never occurred to them that my chief interest in dancers lies in rendering movement and painting pretty clothes."
—Edgar Degas

First exploring the dancer motif with *Portrait of Mlle Fiocre in the Ballet "La Source"* (*Portrait de Mlle...E[ugénie] F[iocre]: à propos du ballet "La Source"*), Brooklyn Museum, 1867-1868, Degas was drawn to the graceful and ethereal movements of ballerinas. With the opening of the Palais Garnier (the Paris Opera House) in 1861, Degas was able to more closely study the hidden world of ballet, focusing primarily on off-stage moments. This is highlighted in *Trois danseuses*, in which Degas captures the moment just before the ballerinas perform. The dancers' poses are natural, not staged, allowing for an organic exploration into the unexpected angles and postures of the human form. Depicting the dancer motif more than 1,500 times throughout his practice in various mediums, the present work provides the viewer with a glance into intimate moments that are so characteristic of the artist's practice.



Edgar Degas, *Portrait of Mlle Fiocre in the Ballet "La Source"* (*Portrait de Mlle...E[ugénie] F[iocre]: à propos du ballet "La Source"*), circa 1867-1868, Brooklyn Museum, New York. Image: © Brooklyn Museum / Gift of James H. Post, A. Augustus Healy, and John T. Underwood / Bridgeman Images

Though one of the leading organizers of the first Impressionist exhibition in 1874, Degas differed from his contemporaries, choosing to paint and draw in the studio rather than adopting the *en plein air* techniques of the time. He favored the artificial lighting of theaters and cafés to study his figures, rather than outdoor natural light. This preference is evident in the present work, which features the stark white pigment of pastel—adopted as his medium of choice in the 1880s—to represent fluorescent stage lights. The three dancers' bodies are cloaked in their glow, demonstrating the interplays of light and shadow which the artist has become famous for. Similarly, Degas' rejection of the techniques of the time reflects a deep obsession with the human form and its movements, rather than the fleeting qualities of sunlight and landscape. By isolating his figures into smaller groups or focusing on individuals, Degas was able to more closely observe his subjects in everyday environments, illustrating a more modern view of Parisian life as

compared to the traditional portrait tradition which preceded him. The artist's focus on these unposed moments in everyday life is reflective of his art historical legacy, cementing him as a pioneer of portraiture in contemporary art today.

Provenance

Eugène Blot, Paris

His sale, Hôtel Drouot, Paris, May 10, 1900, lot 187

Jacques Doucet, Paris (acquired at the above sale)

Hôtel Drouot, Paris, December 28, 1917, lot 77

Paul Rosenberg, Paris (acquired at the above sale)

A.P. Rosenberg & Co., Inc., Paris

Private Collection, United States (acquired by 1958)

Christie's, New York, November 15, 1990, lot 111

Acquired at the above sale by the present owner

Exhibited

Los Angeles, County Museum, *Edgar Hilarie Germain Degas*, March 1958, no. 38, p. 46 (illustrated)

Omaha, Joslyn Art Museum; Williamstown, Massachusetts, Sterling and Francine Clark Art

Institute; The Baltimore Museum of Art, *Degas and the Little Dancer*, February 7, 1998–January 3, 1999, no. 32, pp. 141, 174 (illustrated, p. 141; titled *Study of Three Dancers*)

Literature

Paul Lafond, *Degas*, vol. II, Paris, 1919, no. 36 (illustrated)

Henri Rivière, *Les Dessins de Degas*, Paris, 1924, no. 9, pp. 4, 95 (illustrated, p. 95)

Paul-André Lemoisne, *Degas et son oeuvre*, vol. II, Paris, 1946, no. 579, pp. 326–327 (illustrated, p. 327)

Lillian Browse, *Degas Dancers*, London, 1949, pl. 93, pp. 175, 369 (illustrated, p. 175)

Jaromír Pečírka, *Edgar Degas: pastels, lavis, gouaches, esquisses*, Prague, 1963, no. 52, n.p. (illustrated, dated 1885–88)

Degas: The Dancers, exh. cat., The National Gallery of Art, Washington, D.C., 1984, fig. 3.5, p. 77 (illustrated, dated circa 1878–1880)

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156

Auguste Rodin

Frère et Soeur

incised with the artist's signature "A. Rodin" and stamped with the foundry mark "Alexis Rudier Fondateur Paris" along the lower edge; stamped with the artist's signature "A. Rodin" in the interior bronze

15 1/8 x 7 3/4 x 8 in. (38.4 x 19.7 x 20.3 cm)

Conceived circa 1890-1891 and cast by the Alexis Rudier Foundry, Paris, circa 1920-1930.

This work will be included in the forthcoming *Auguste Rodin catalogue critique de l'oeuvre sculpté* currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive no. 2004V491B.

Estimate

\$70,000 — 100,000

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Provenance

André Schoeller, Paris (acquired before 1956)

Private Collection, Great Britain

Acquired from the above by the present owner in 2007

Exhibited

London, Nevill Keating Tollemache, *Auguste Rodin: Sculpture, Drawings & Photographs*, June 6–30, 2005, pp. 30–31 (another example exhibited and illustrated, p. 31)

Literature

Frank Davis, "Porcelain in its Own Right," *Country Life*, vol. CXLVIII, no. 3821, July 16, 1970, pp. 168–169 (another variant illustrated, p. 169)

John L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, no. 25-2, pp. 220, 222–223 (another variant illustrated, p. 223)

Antoinette Le Norman-Romain, *The Bronzes of Rodin: Catalogue of Works in the Musée Rodin*, vol. I, Paris, 2007, pp. 376–377 (another variant illustrated)

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PROPERTY FROM THE ESTATE OF HILARY DIXON
LEWIS

157

Maurice de Vlaminck

Fleurs dans un pichet blanc

signed "Vlaminck" lower left
oil on canvas

21 3/4 x 15 in. (55.2 x 38.1 cm)

Painted circa 1940-1945.

This work is accompanied by an Attestation of Inclusion from the Wildenstein Institute and it will be included in the forthcoming Vlaminck digital database, being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

Estimate

\$30,000 — 50,000

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Provenance

Paul Rosenberg, New York (acquired by 1950)

Mr. and Mrs. Eugene John Lewis, Philadelphia (acquired from the above in May 1954)

Hilary Dixon Lewis, New York (thence by descent from the above)

Thence by descent to the present owner

Exhibited

New York, Paul Rosenberg & Co., *Exhibition of 20th Century French Paintings*, November 13–December 2, 1950, no. 16

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PROPERTY FROM AN ESTEEMED MARYLAND
COLLECTION

158

Henri Matisse

Le Turban

signed and dated "Henri Matisse 2/44" lower right
pen and India ink on paper
20 3/4 x 15 3/4 in. (52.7 x 40 cm)
Executed in February 1944.

The authenticity of this work has been confirmed by
Georges Matisse.

Estimate

\$40,000 — 60,000

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Provenance

Private Collection

Thence by descent to the present owner

Exhibited

Montreal, Waddington Galleries, *Henri Matisse Paintings, Drawings, Lithographs, Mimosa Rug*, April 3–May 1, 1976, no. 15, n.p. (illustrated)

London, Victor Waddington, *Henri Matisse Paintings, Drawings, Colour Crayons*, June 9–July 18, 1976, no. 15, n.p. (illustrated)

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PROPERTY FROM THE ESTATE OF HILARY DIXON
LEWIS

159

Fernand Léger

Visage à la main

signed with the artist's initials and dated "F.L. 50"

lower right

ink and gouache on paper

image 21 3/8 x 15 3/4 in. (54.3 x 40 cm)

sheet 25 3/4 x 19 7/8 in. (65.4 x 50.5 cm)

Executed in 1950, this work is accompanied by a
certificate of authenticity issued by the Comité Léger.

Estimate

\$60,000 — 80,000

[Go to Lot](#)



Provenance

Galerie d'art du Faubourg, Paris

Mr. and Mrs. Eugene John Lewis, New York (acquired from the above in 1954)

Hilary Dixon Lewis, New York (thence by descent from the above)

Thence by descent to the present owner

Exhibited

Philadelphia Museum of Art, *Philadelphia Collects 20th Century*, October 3–November 17, 1963, p.

22

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PROPERTY FROM THE ESTATE OF HILARY DIXON
LEWIS

160

Alexander Calder

Four Creatures

signed and dated "Calder 70" lower right
gouache on paper
29 3/8 x 43 in. (74.6 x 109.2 cm)
Executed in 1970.

Estimate
\$50,000 — 70,000

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Provenance

Perls Galleries, New York

Mr. and Mrs. Eugene John Lewis, Philadelphia (acquired from the above in 1971)

Hilary Dixon Lewis, New York (thence by descent from the above)

Thence by descent to the present owner

Literature

"Calder," *Span Magazine*, vol. 14, no. 9, September 1973, pp. 42-43 (illustrated)

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PROPERTY FROM THE ESTATE OF HILARY DIXON
LEWIS

161

Alexander Calder

Brothers, right

signed and dated "Calder 65" lower right
gouache on paper

29 1/2 x 42 1/2 in. (74.9 x 108 cm)

Executed in 1965.

Estimate

\$50,000 — 70,000

[Go to Lot](#)



Provenance

Perls Galleries, New York

Mr. and Mrs. Eugene John Lewis, Philadelphia (acquired from the above in 1971)

Hilary Dixon Lewis, New York (thence by descent from the above)

Thence by descent to the present owner

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162

Ed Ruscha

IS

signed and dated "Ed Ruscha 2017" lower right

acrylic on paper

4 5/8 x 5 3/4 in. (11.7 x 14.6 cm)

Painted in 2017.

Estimate

\$30,000 — 40,000

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Provenance

Courtesy of the Artist

Cancer Research Institute: Live Benefit Auction, New York, May 6, 2018, lot 3

Private Collection

Acquired from the above by the present owner

Literature

Lisa Turvey, *Edward Ruscha Catalogue Raisonné of the Works on Paper, Volume Three: 1998–2018*, New York, 2023, no. D2017.68, p. 381 (illustrated)

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163

Ed Ruscha

3/4

signed and dated "Ed Ruscha 2016" lower right

dry pigment and acrylic on paper

image 3 3/4 x 5 5/8 in. (9.5 x 14.3 cm)

sheet 5 5/8 x 7 5/8 in. (14.3 x 19.4 cm)

Executed in 2016.

Estimate

\$30,000 — 40,000

[Go to Lot](#)



Provenance

Courtesy of the Artist

Museum of Contemporary Art, San Diego Art Auction, March 28, 2018, lot 107

Private Collection

Acquired from the above by the present owner

Literature

Lisa Turvey, *Edward Ruscha Catalogue Raisonné of the Works on Paper, Volume Three: 1998–2018*, New York, 2023, no. D2016.21, p. 354 (illustrated)

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164

Brice Marden

Untitled (For Mary Happy Birthday 1985)

signed, dedicated and dated "B. Marden 1964 For
Mary Happy Birthday 1985" lower right

graphite on paper

5 1/2 x 8 1/4 in. (14 x 21 cm)

Executed in 1964.

Estimate

\$70,000 — 100,000

[Go to Lot](#)



Provenance

Gifted by the artist to the present owner in 1985

20th Century & Contemporary Art Day Sale, Morning Session

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165

Alighiero Boetti

Segno e Disegno

embroidery on cloth stretched on board

9 1/4 x 9 5/8 in. (23.5 x 24.4 cm)

Executed in 1979.

This work is registered in the Archivio Alighiero Boetti, Rome under number 10298 and is accompanied by a certificate of authenticity.

Estimate

\$50,000 — 70,000

[Go to Lot](#)



"I think a good dealer is also a collector." —Rosa Esman

Rosa and Aaron Esman assembled an outstanding collection of Modern, Post-War, and Contemporary art over the course of their seventy-year marriage. The collection's highlights mirror that of Rosa's career as a gallerist and edition publisher with the strong support of Aaron, a psychoanalyst and passionate collector, with interests in Modernism, Dada, Russian Constructivism, and American Pop Art taking center stage. Rosa began publishing portfolios of prints by contemporary artists in the 1960s. Editions such as the *New York Ten Portfolio*, 1965, and *Ten for Leo Castelli*, 1967, which featured works by rising contemporary artists such as Andy Warhol, Roy Lichtenstein, and Robert Rauschenberg, and helped pioneer the field of artist's editions and multiples. Her eponymous gallery exhibited in Manhattan for over twenty years, and she was a founding partner of Ubu Gallery, which is still in operation today. When asked about her wide artistic tastes in 2009, Rosa emphasized her love of drawing, "the quintessential bit of the art," which can be seen across her and Aaron's collection, regardless of genre.

Art was one of several passions that Rosa and Aaron shared, even when they began dating in the early 1950s. In 1952, they bought their first artwork together, a drawing by Miró, initiating their shared pursuit of inspired collecting that would continue for the rest of their lives. Rosa recalled: "sometimes we look at something, and I say, 'Oh, isn't that marvelous?'" and Aaron would respond, "It's for us."ⁱ Founded on lifelong love, the Collection of Rosa and Aaron Esman gives a unique vision of the art movements of the 20th century that shaped New York's art scene.

ⁱ Rosa Esman, interviewed by James McElhinney, "Oral History Interview with Rosa Esman," *Archives of American Art*, June 9–16, 2009, [online](#).

Provenance

Alessandra Bonomo, Rome

Rosa and Aaron Esman (acquired from the above)

Thence by descent to the present owners

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166

Sigmar Polke

Untitled

signed and dated "S. Polke 75" on the reverse
spray paint on photosensitized canvas
19 3/4 x 15 3/4 in. (50.2 x 40 cm)
Executed in 1975.

Estimate

\$40,000 — 60,000

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166

Sigmar Polke

Provenance

Tilton Gallery, New York

Acquired from the above by the present owner

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167

Gerhard Richter

Untitled (1.8.89)

signed, inscribed, partially titled, dedicated and dated
"für Bernadette Gerhard Richter 1.8.89 München" on
the reverse of the artist's mount
oil paint on chromogenic print
5 7/8 x 4 in. (14.9 x 10.2 cm)
Painted on August 8, 1989, this work is unique.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Gerhard Richter's *Untitled (1.8.89)* challenges our ability as viewers to absorb visual information. Atop an image of a church with soaring arches and passersby are vibrant, textured splashes of yellow, blue and orange. As such, the present work straddles abstraction and realism in its purest forms. Such a dichotomy is central to Richter's combination of media, and rich interpretive meanings arise from the pairing of paint and photograph. This work is one of the very first of Richter's overpainted photographs. Beginning in the same year, 1989, Richter began to employ a process which begins with taking otherwise wasted images—whether it be snapshots he rejected as image sources for paintings, or duplicates and blurry shots from personal albums. Printed in commercial 4 x 6-inch scale, the photograph is then dragged across wet paint left on the plastic squeegee used for one of his renowned *Abstraktes Bilder*. This unique combination of image and paint—the tools on which his painting process relies—produces a new artistic form that derives meaning from both of its sources.

These intimately-scaled works address some of the central questions of Richter's artistic practice. When paint lies atop an accurate representation of reality, the meaning of the snapshot changes, with details obscured or altered. Siri Hustvedt describes this effect: "the artist's strokes intensify my interest in what's happening by reducing my frame of vision, but also by turning the action into part of an artwork, an alteration that is almost ludicrously profound."ⁱ The abstract forms of the paint, in turn, gain associative meaning as viewers project them into the settings of the original photograph—what might have been a context-less amorphous blob becomes a curtain, a wave, or a floating being.

ⁱ Siri Hustvedt, "Truth and Rightness," in *Gerhard Richter Overpainted Photographs*, Markus Heinzelmann, ed., Hatje Cantz, 2008, p. 74.

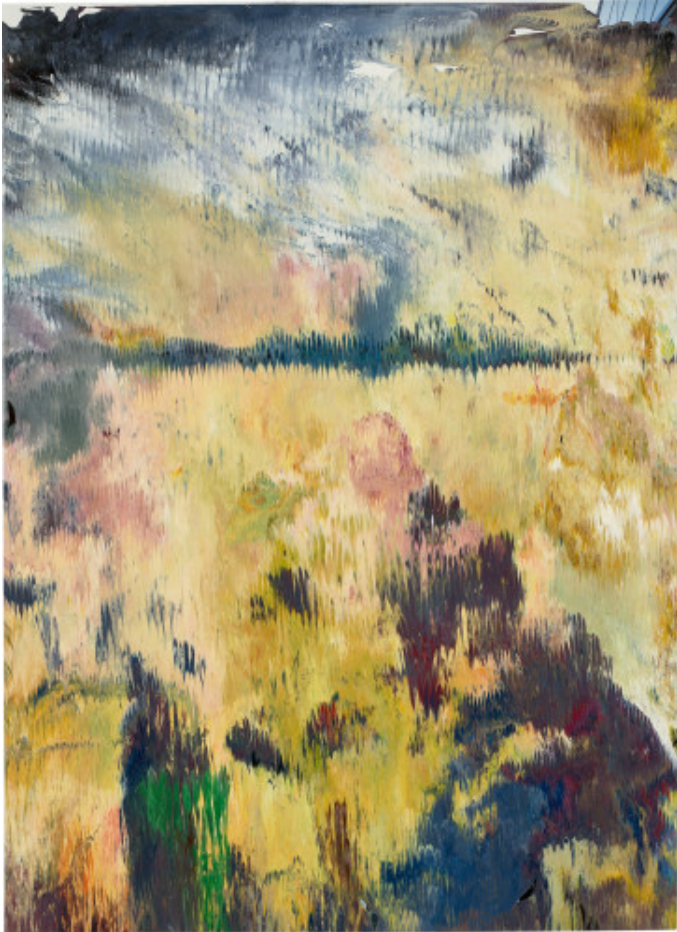
Provenance

Barbara Mathes Gallery, New York

Acquired from the above by the present owner

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PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

168

Gerhard Richter

Untitled (13.4.08)

signed and dated "13.4.08 Richter" lower right of
mount

lacquer on printed paper mounted on card
sheet 11 1/2 x 8 1/4 in. (29.2 x 21 cm)

mount 16 7/8 x 15 1/4 in. (42.9 x 38.7 cm)

Executed on April 13, 2008.

Estimate

\$60,000 — 80,000

[Go to Lot](#)



Provenance

Marian Goodman Gallery, New York

Acquired from the above by the present owner

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PROPERTY FROM A PRESTIGIOUS HAMPTONS
COLLECTION

169

Friedel Dzubas

Aurora

signed, titled and dated "Dzubas "AURORA" 1977" on
the reverse

Magna acrylic on canvas
40 x 40 in. (101.6 x 101.6 cm)
Painted in 1977.

Estimate

\$50,000 — 70,000

[Go to Lot](#)



Provenance

M. Knoedler & Co., New York

Private Collection, New York

Doyle, New York, November 10, 2010, lot 151

Michael Borghi Fine Art and Hollis Taggart Galleries, New York

Acquired from the above by the present owner

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170

Paul Jenkins

Phenomena Natchez Trace

signed "Paul Jenkins" lower left; signed, titled and dated "Paul Jenkins 1971 "Phenomena Natchez Trace"" on the overlap
acrylic on canvas
54 x 34 3/4 in. (137.2 x 88.3 cm)
Painted in 1971.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Provenance

Martha Jackson Gallery, New York

Private Collection, Flint (acquired from the above in 1971)

Thence by descent to the present owner

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171

Beauford Delaney

Wine

signed, inscribed and dated "Beauford Delaney Paris 1962" lower right; stamped by the Estate of Beauford Delaney on the reverse

gouache on paper

29 3/8 x 21 1/4 in. (74.6 x 54 cm)

Executed in 1962.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



Provenance

Estate of the Artist

Acquired from the above by the present owner

Exhibited

New York, Levis Fine Art, *Beauford Delaney: Internal Light, Selections from his Paris period (1953–1972)*, May 9–June 15, 2013

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172

Robert Motherwell

Souvenir de Californie

signed with the artist's initials "RM" upper right;
signed, titled and dated "Souvenir de Californie Robert
Motherwell 1953-55" on the reverse
oil, casein, pasted papers and charcoal on board
16 x 12 in. (40.6 x 30.5 cm)
Executed in 1953-1955.

Estimate

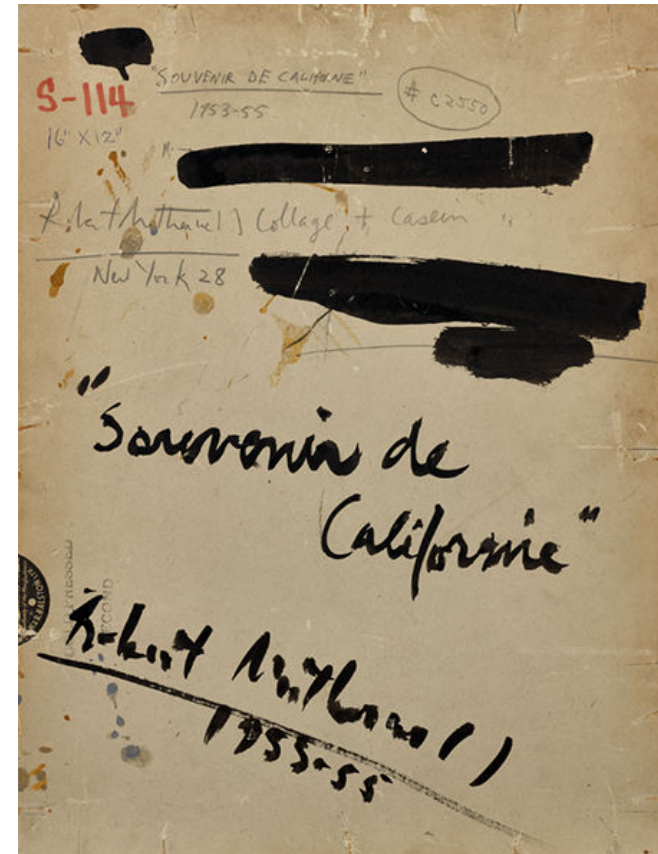
\$50,000 — 70,000

[Go to Lot](#)



Originally titled *The French Coast*, Robert Motherwell's *Souvenir de Californie*, 1953–1955, is a tactile example of the artist's collage practice and constant revisiting of art that is prevalent throughout his body of work. Tearing away bits of paper and leaving only traces with bits of glue residue, the present work is founded on a memory of the work underneath. The original work, *The French Coast* was exhibited in the artist's 1953 solo exhibition at the Kootz Gallery. That title refers to the third line of Matthew Arnold's *Dover Beach*, written in 1867, which also served as a reference to other collaged works such as *The End of Dover Beach*, which utilized the same revisionist technique. Such works illustrate the physicality of tearing paper, which harkens back to Motherwell's Abstract Expressionist roots.

"The sea is calm to-night. / The tide is full, the moon lies fair / Upon the straits; on the French coast the light / Gleams and is gone." —Matthew Arnold, *Dover Beach*, 1867



The reverse of the present work.

Dated by the artist as 1953–1955, the inscription on the reverse suggests that the artist reworked this collage over a three-year period, later adding a new title, *Souvenir de Californie*. The finished work was then exhibited under this title at the Pennsylvania Academy of the Fine Arts in 1956. This final title likely refers to Motherwell's memories of California from when he lived there in the 1930s. With earth-toned hues and hints of sea blue poking out from beneath the collaged surface, *Souvenir de Californie* dually refers to both the tranquil California setting and to the French coast's light.

Provenance

Eleanor Ward (circa 1955)

Andy Warhol, New York

Sotheby's, New York, May 3, 1988, lot 3376

Acquired at the above sale by the present owner

Exhibited

New York, Samuel M. Kootz Gallery, *Robert Motherwell*, April 6–25, 1953 (exhibited in its preliminary state; titled *The French Coast*)

Philadelphia, Pennsylvania Academy of the Fine Arts, *The One Hundred and Fifty-first Annual Exhibition of Painting and Sculpture*, January 22–February 26, 1956, no. 164

New London, Lyman Allyn Museum, *A Contemporary Collection of Painting and Sculpture, Selected from the Collection of Eleanor Ward*, May 16–September 16, 1965, n.p.

Literature

"Auctions," *Contemporanea: International Art Magazine*, vol. I, no. 2, July/August 1988, p. 121 (illustrated)

Jack Flam, Katy Rogers and Tim Clifford, eds., *Robert Motherwell: Paintings and Collages, A Catalogue Raisonné, 1941-1991, Volume Three, Collages and Paintings on Paper and Paperboard*, New Haven, 2012, no. C61, p. 52 (illustrated)

Mel Gooding, *Robert Motherwell: Collage*, exh. cat., Bernard Jacobson Gallery, London, 2013, p. 17 (illustrated)

Jack Flam, Katy Rogers and Tim Clifford, eds., *Motherwell: 100 Years*, Milan, 2015, no. 87, p. 85 (illustrated)

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173

Toshimitsu Imai

Victoire

signed and dated "IMAI 63" lower right; signed, titled, inscribed and dated "TOSHIMITSU IMAI Paris 1963 "VICTOIRE"" on the reverse; signed "IMAI" on the stretcher

oil on canvas

55 x 33 in. (139.7 x 83.8 cm)

Painted in 1963.

Estimate

\$30,000 — 40,000

[Go to Lot](#)



Provenance

Il Vertice Galleria d'Arte, Milan

Private Collection, Europe

Dorotheum, Vienna, January 6, 2017, lot 584

Acquired at the above sale by the present owner

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PROPERTY FROM AN ESTEEMED MARYLAND
COLLECTION

174

Sam Francis

Untitled

signed, inscribed and dated "Sam Francis 1965 Tokyo"
on the reverse

acrylic on paper

11 3/4 x 8 1/8 in. (29.8 x 20.6 cm)

Painted in 1965.

Estimate

\$18,000 — 25,000

[Go to Lot](#)



Provenance

Private Collection

Thence by descent to the present owner

Literature

Debra Burchett-Lere, ed., *Sam Francis: Online Catalogue Raisonné Project*, no. SF65-687, online (illustrated)

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175

Alexander Calder

Cobblestones

signed with the artist's initials and dated "CA 71" lower right

gouache and ink on paper
30 3/4 x 22 3/4 in. (78.1 x 57.8 cm)

Executed in 1971, this work is registered in the archives of the Calder Foundation, New York, under application number A07065.

Estimate

\$30,000 — 50,000

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Provenance

Perls Galleries, New York

Private Collection (acquired from the above in 1975)

Investors Fine Art, Inc., Boca Raton

Fine Arts International, Boca Raton (acquired from the above in 1989)

Private Collection, Parkland, Florida (acquired from the above in 2007)

Thence by descent to the present owner in 2022

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176

Tom Wesselmann

Two works: (i) Study for Reclining Nude; (ii) Study for Nude Lying Back

(i) inscribed and dated by The Estate of Tom Wesselmann "D92132 1992" on the reverse
(ii) signed, titled, inscribed and dated by Claire Wesselmann, the Executor of The Estate of Tom Wesselmann "D9284 THE ESTATE OF TOM WESSELMANN, Claire Wesselmann, EXECUTOR STUDY FOR NUDE LYING BACK D9284 1992" on the reverse

(i) Liquitex on Mylar on board

(ii) pencil and Liquitex on Bristol board

(i) 13 x 20 1/8 in. (33 x 51.1 cm)

(ii) 13 1/4 x 15 1/4 in. (33.7 x 38.7 cm)

Executed in 1992.

Estimate

\$25,000 — 35,000

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Provenance

Private Collection, New York

Acquired from the above by the present owner

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177

Alex Katz

Nude

signed and dedicated "For Jessica Love Alex" lower left

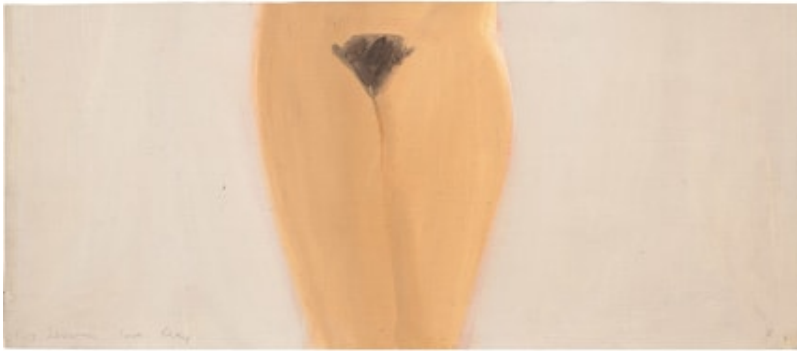
oil on board

7 7/8 x 18 1/8 in. (20 x 46 cm)

Painted circa 1990s-2000s.

Estimate

\$40,000 — 60,000



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Provenance

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

Acquired from the above by the present owner

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178

Susan Weil

Bathers

signed and dated "Susan Weil 1958" on the stretcher
oil on canvas

51 1/4 x 30 1/8 in. (130.2 x 76.5 cm)

Painted in 1958.

Estimate

\$8,000 — 12,000

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With a career spanning more than 60 years, Susan Weil works across various materials and techniques. At the beginning of her career, she often depicted her subjects in scenes which favored the Abstract Expressionist movement. In *Bathers*, 1958, bright orange figures are placed against a soft blue background. This work distorts the picture plane in a way that hints at a foreshortened horizon, while evoking a deep understanding of abstract painting techniques. Though largely overshadowed by her male contemporaries in the New York art scene in the 1950s, Weil was included in the *Frontiers Reimagined* exhibition in 2015, a collateral event of the 56th Venice Biennale, and her work is held in major institutions such as The Museum of Modern Art, New York, The Victoria and Albert Museum, London, and the Moderna Museet, Stockholm.

“Growing up in the 1950s when Abstract Expressionism was blowing all the rules, it gave you a sense of possibility: You didn’t have to be hemmed in by a square. You could really make things move.” —Susan Weil

Weil’s practice and experimental nature was informed by the artists with whom she associated, yet stood entirely on its own. She attended Black Mountain College and studied under Josef Albers, where she began to investigate different art forms alongside her then lover and future husband, Robert Rauschenberg. It was there that the duo’s collaborative nature first took hold – Weil first introduced Rauschenberg to the technique of making blueprints, which would grow to become important in his practice. This nature of experimentation is what Weil’s works are most celebrated for, and her dynamic and playful works exemplify the spirit of the art world in the 1950s.



A detail of the present work.

Considering multiple perspectives in the present work, the figures are presented as if coming out of a body of water. Each in a different stage of emergence, Weil’s figures are distorted slightly, reflecting a more abstracted view of time, space and movement. Though exhibiting extensively throughout her lifetime, much of her recognition was received later in her life – the artist was awarded the National Endowment for the Arts Fellowship and the Guggenheim Foundation Fellowship in 1976 and 1977, respectively, and her work continues to be exhibited in both solo and group exhibitions worldwide.

Provenance

Sundaram Tagore Gallery, New York

Acquired from the above by the present owner

Exhibited

New York, Sundaram Tagore Gallery, *The Art of Susan Weil*, October 24–November 9, 2005, p. 18 (illustrated)

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179

Arshile Gorky

Portrait of Helen Austin

signed "Gorky" upper right
oil on canvas laid on board
19 1/8 x 15 1/8 in. (48.6 x 38.4 cm)
Painted in 1927.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Provenance

Helen Austin (acquired directly from the artist circa 1927)

James Corcoran Gallery, Los Angeles

Nicholas Wilder, Los Angeles (acquired from the above circa 1970s)

Thence by descent to the present owner

Exhibited

Grand Central Galleries, circa 1927–1929

Montclair Art Museum; The Baltimore Museum of Art; Phoenix Art Museum, *Cézanne and American Modernism*, September 13, 2009–September 26, 2010, no. 46, pp. 208, 210, 342 (illustrated, p. 210)

Literature

Jim Jordan and Robert Goldwater, *The Paintings of Arshile Gorky: A Critical Catalogue*, New York, 1982, no. 25, p. 151 (illustrated)

Eileen Costello, ed., *Arshile Gorky Catalogue Raisonné*, New York, ongoing, no. P025, online (illustrated)

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PROPERTY FROM AN ESTEEMED MARYLAND
COLLECTION

180

David Park

Boy in Colored Cap

signed "David Park" lower right
oil on canvas

14 1/4 x 10 1/8 in. (36.2 x 25.7 cm)

Painted in 1950.

Estimate

\$30,000 — 40,000

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Provenance

Salander-O'Reilly Galleries, Inc., New York

Private Collection

Thence by descent to the present owner

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181

Hector Poleo

Mujer con pañuelo

signed "Poleo" lower right; inscribed "SANTA ROSA"
center left

oil on canvas

22 3/4 x 18 3/4 in. (57.8 x 47.6 cm)

Painted in 1957.

We wish to thank Alexandra Poleo for kindly
confirming the authenticity of this work.

Estimate

\$18,000 — 25,000

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Provenance

Oscar Carpio, Caracas (acquired directly from the artist)

Acquired from the above by the present owner

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PROPERTY FROM A PROMINENT NEW YORK
COLLECTION

182

Sandú Darié

Untitled

signed "DARIE" lower right
casein on wood

15 3/4 x 43 1/2 in. (40 x 110.5 cm)

Executed in the 1960s, this work is accompanied by a
certificate of authenticity signed by Pedro de Oraá
Carratalá, and a recertification letter from the
Foundation Pedro de Oráa, Inc.

Estimate

\$15,000 — 20,000

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Provenance

Private Collection, Cuba

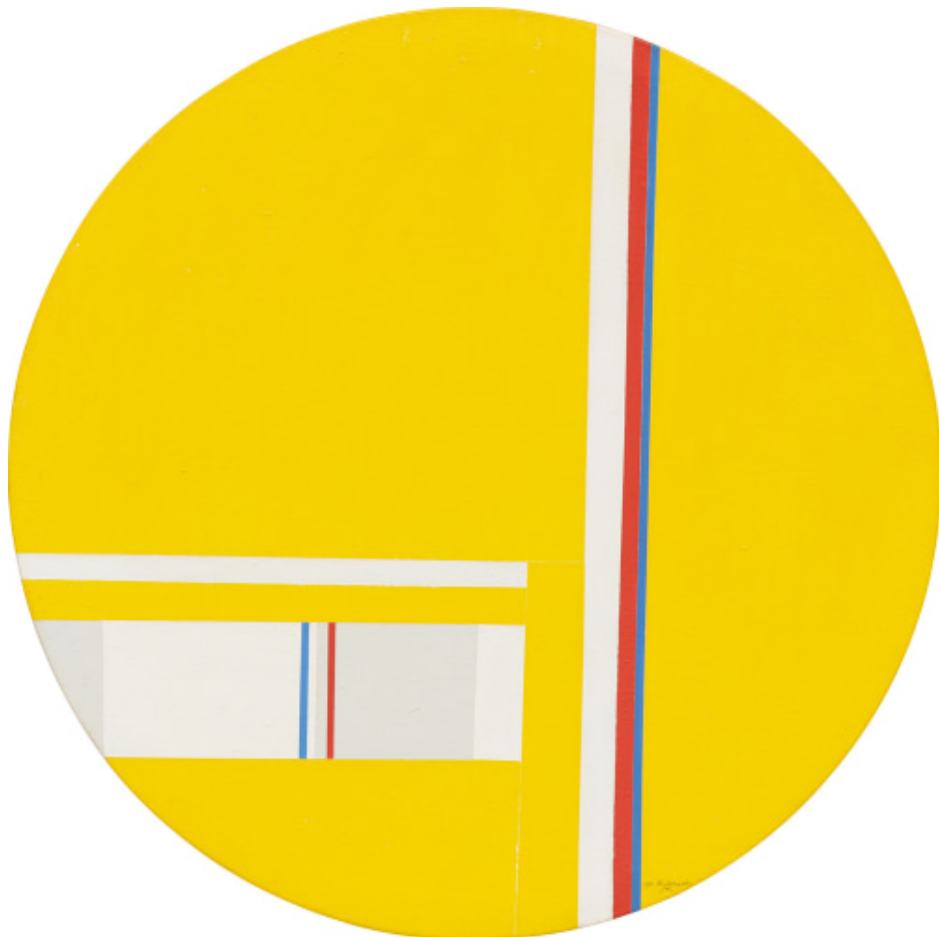
Private Collection (acquired from the above)

Bonhams, New York, December 10, 2021, lot 114

Acquired at the above sale by the present owner

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PROPERTY FROM A PROMINENT NEW YORK
COLLECTION

183

Ilya Bolotowsky

Yellow Tondo

signed and dated "Ilya Bolotowsky 66" lower right;
signed, titled and dated "'YELLOW TONDO" 1966, Ilya
Bolotowsky" on the reverse
acrylic on canvas
diameter 15 3/4 in. (40.01 cm)
Painted in 1966.

Estimate

\$12,000 — 18,000

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183

Ilya Bolotowsky

Provenance

Victor De Pauw (gifted by the artist)

The Potomack Company, Alexandria, June 2, 2018, lot 292

Acquired at the above sale by the present owner

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PROPERTY FROM A PROMINENT NEW YORK
COLLECTION

184

Ilya Bolotowsky

Relief

signed and dated "Ilya Bolotowsky / 60" lower right
oil on wood construction

25 5/8 x 22 1/2 in. (65.1 x 57.2 cm)

Painted in 1960.

Estimate

\$30,000 — 40,000

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Provenance

Estate of the Artist

William McWillie Chambers III Gallery, New York

Claire & Garrick Stephenson, Cincinnati (acquired from the above in 2003)

Christie's, New York, March 29, 2016, lot 181

Acquired from the above by the present owner

Exhibited

New York, Sotheby's S|2 Galleries, *Iconoplastic: 100 Years of De Stijl*, October 19–December 8, 2017, no. 44

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185

Ilya Bolotowsky

Vertical Diamond in Black

signed and dated "Ilya Bolotowsky" center right
oil on canvas

40 1/8 x 40 1/4 in. (101.9 x 102.2 cm)

Painted in 1974.

Estimate

\$30,000 — 50,000

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Provenance

Private Collection, Aventura, Florida

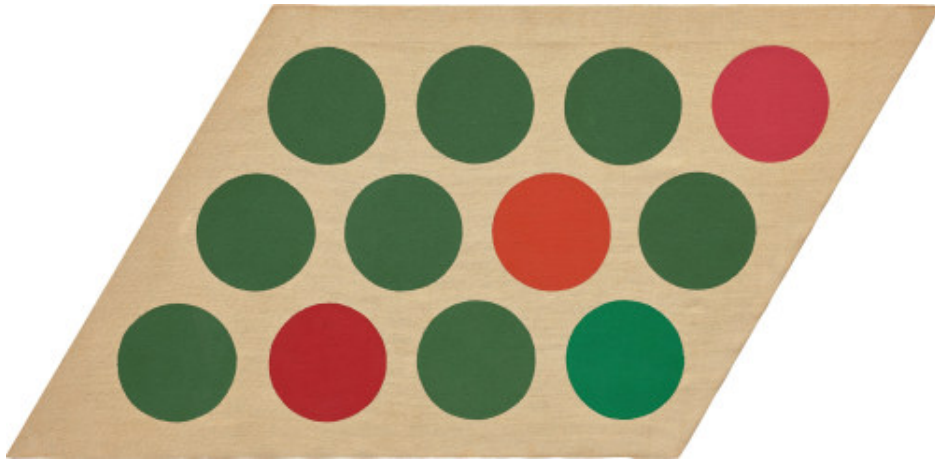
Gallery 99, Boca Raton

Vincent Vallarino Fine Art, New York

Acquired from the above by the present owner

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186

Thomas Downing

Untitled

indistinctly inscribed on the overlap
acrylic on unprimed canvas
20 3/4 x 41 3/4 in. (52.7 x 106 cm)
Executed circa 1960s.

Estimate

\$15,000 — 20,000

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Provenance

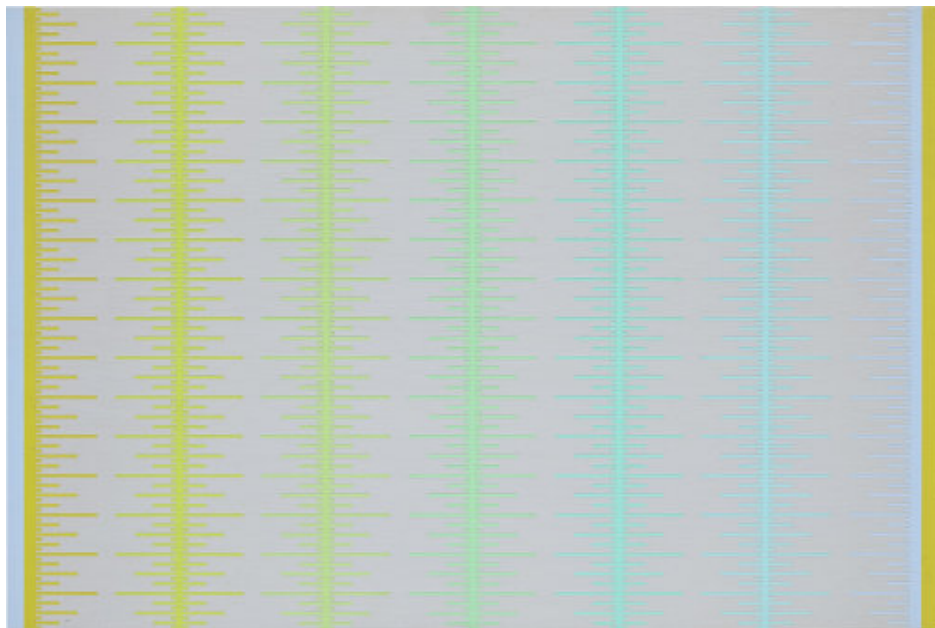
Gilbert and Sandra Oken (acquired directly from the artist)

Doyle, New York, May 20, 2020, lot 45

Acquired at the above sale by the present owner

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187

Richard Anuszkiewicz

Trans Gray

signed, inscribed and dated "© RICHARD ANUSZKIEWICZ 1975 469" on the reverse
acrylic on panel
23 7/8 x 35 7/8 in. (60.6 x 91.1 cm)
Painted in 1975.

Estimate

\$25,000 — 35,000

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Provenance

Collection of the Artist

Thence by descent to the present owner

Exhibited

New York, Andrew Crispo Gallery, *Richard Anuszkiewicz: Recent Paintings*, March 22–April 19, 1975, no. 25, n.p.

Edwin A. Ulrich Museum of Art at Wichita State University, Kansas, *Richard Anuszkiewicz: Paintings*, October 1–26, 1975

New York, Phillips, *Innovation in American Art*, June 29–August 9, 2023, no. 33

Literature

David Madden and Nicholas Spike, *Anuszkiewicz. Paintings & Sculptures 1945–2001*, Florence, 2010, no. 1975.15, p. 180

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PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

188

De Wain Valentine

Concave Circle Blue Green

cast polyester resin

23 5/8 x 23 5/8 x 8 3/4 in. (60 x 60 x 22.2 cm)

Conceived in 1968 and cast in 2017.

Estimate

\$40,000 — 60,000

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Provenance

Almine Rech Gallery, New York

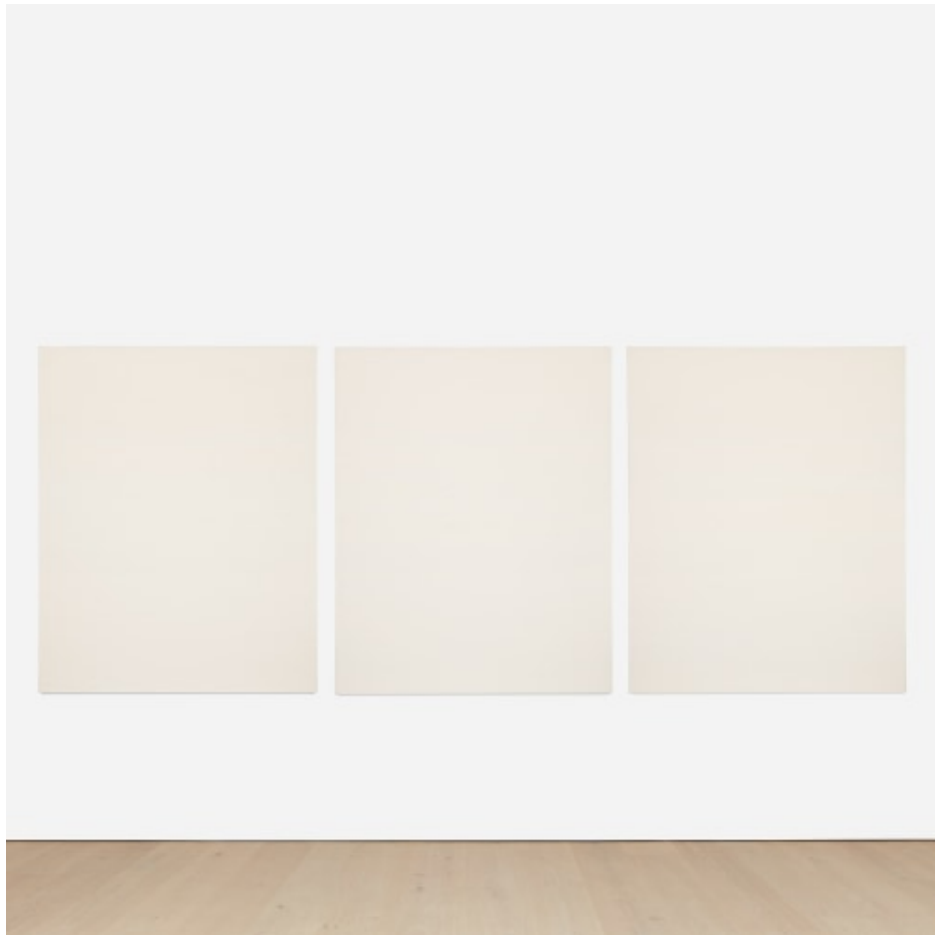
Acquired from the above by the present owner

Exhibited

New York, Almine Rech, *De Wain Valentine: Works from 1967 to Present*, April 30–June 8, 2019

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189

John McLaughlin

#7

signed, titled, inscribed and dated "JOHN
McLAUGHLIN ONE OF 3 ELEMENTS COMPRISING THE
WORK TITLED #7, 1971" on the reverse of each canvas
oil on canvas, in 3 parts
each 59 3/4 x 48 in. (151.8 x 121.9 cm)
overall 59 3/4 x 152 in. (151.8 x 386.1 cm)
Painted in 1971.

Estimate

\$100,000 — 150,000

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Provenance

Estate of the Artist

Nicholas Wilder, Los Angeles

Thence by descent to the present owner

Exhibited

Laguna Beach, Laguna Art Museum; The Baltimore Museum of Art; Omaha, Joslyn Art Museum, *John McLaughlin: Western Modernism/Eastern Thought*, July 20, 1996–August 31, 1997, no. 71
New York, Franklin Parrasch Gallery, *John McLaughlin + Marcia Hafif*, October 20–December 6, 2011

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190

Robert Morris

Vetti V

felt and metal

115 x 102 x 74 in. (292.1 x 259.1 x 188 cm)

Executed in 1983.

Estimate

\$60,000 — 80,000

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Provenance

Sonnabend Gallery, New York

Acquired from the above by the present owner in 2007

Exhibited

Aspen Art Museum, *Now You See It*, December 18, 2008–February 1, 2009, pp. 32–33 (detail illustrated, p. 32; illustrated, p. 33)

New York, Marianne Boesky Gallery, *No Vacancies: Miyoko Ito, Phillips King, Robert Morris, Lisa Williamson*, June 26–August 7, 2015, no. 10, n.p. (illustrated)

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191

Sorel Etrog

War Remembrance

stamped with the artist's name "ETROG" on the base

bronze

sculpture 29 3/8 x 42 1/2 x 20 in. (74.6 x 108 x 50.8 cm)

base 6 5/8 x 19 3/4 x 13 7/8 in. (16.8 x 50.2 x 35.2 cm)

overall 36 x 62 1/4 x 33 7/8 in. (91.4 x 158.1 x 86 cm)

Executed in 1961-1962.

Estimate

\$70,000 — 100,000

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Despite its impression of balance and weightlessness, Sorel Etrog's *War Remembrance*, 1961–1962, carries the burden of traumatic war memories that loomed large in the artist's experience. One of the most influential 20th century Canadian artists, Etrog was born in 1933 to a Jewish family in Romania, where he and his family suffered from state-organized violence and anti-Semitism during World War II. Later settling in Toronto in 1963, where his international career began to take off, Etrog would continually channel his experience as a survivor of Nazi and Soviet aggression into his art. Through mediums of sculpture and painting, he grappled with the fortitude and vulnerabilities of the human body.

War Remembrance's direct reference to violence places it among Etrog's most recognizable and important bronze sculptures, with variants found in important institutions such as the Montreal Museum of Fine Arts and the Franklin D. Murphy Sculptural Garden at the University of California, Los Angeles. The rounded spirals in the sculpture bend and twist into each other in a manner that resembles the organic shapes of a human body and the tension within it. Underneath, a triangular dart pierces through the biomorphic form, perhaps suggesting a soldier's bayonet. This intrusion shifts the artwork from lyrical abstraction to jarring symbolism, serving as a reminder of the lingering presence of World War II in the artist's psyche.

"... my search is for a language of forms possessing two fundamental elements: one of organic calligraphy which will evoke warmth of earthiness; the other a geometric calligraphy which will compel us by its strength." —Sorel Etrog

First created in 1960–1961 and later recast, *War Remembrance* belongs to the first body of Etrog's sculptural works made of bronze, a medium that would become a hallmark of his practice. Beginning with the process of plaster molding followed by lost-wax bronze casting, Etrog imbued his subjects with detail and texture. The result, as seen in the present work, blends the monumentality of the industrial world and the intimacy of human experience. The interpenetrating composition of *War Remembrance* also sheds light on Etrog's profound meditation on connections, continuity, and intricacies of the human condition—a germinal idea that would later inspire his celebrated painting series, *Links*.

Provenance

Estate of the Artist

The Friends of the Canadian Museum for Human Rights, Winnipeg

Waddington's, Toronto, May 28, 2018, lot 31

Acquired at the above sale by the present owner

Exhibited

Toronto, Scarborough College; London, Public Library and Art Museum; Rothmans Art Gallery of Stratford; Hamilton, McMaster University; St. Catharines, Rodman Hall; University of Guelph; Kingston, Agnes Etherington Art Centre; Glenhyrst Art Gallery of Brantford; Waterloo Lutheran University; Art Gallery of Oshawa, *Sorel Etrog: One Decade*, September 16, 1968–November 2, 1969, no. 14, n.p. (illustrated)

Paris, Centre Culturel Canadien, *Sorel Etrog*, January 20–May 15, 1978, no. 2, pp. 2, 12 (illustrated, p. 2)

Literature

William J. Withrow, *Sorel Etrog: Sculpture*, Toronto, 1967, p. 23 (another variant illustrated)

Carlo L. Ragghianti, *Sorel Etrog: 1958–1968*, Florence, 1968, no. 3, p. 60 (another variant illustrated)

Pierre Restany, *Sorel Etrog*, New York, 2001, pp. 12, 15, 19–23, 26, 64 (another variant illustrated, pp. 12, 64; Rose Fried Gallery, New York, installation view illustrated, p. 15)

Joyce Zemans, *Sorel Etrog, Painting and Drawings 1963–1971*, Burnaby, 2008, fig. 1, p. 3 (another variant illustrated)

Ihor Holubizky, ed., *Sorel Etrog: Five Decades*, Ontario, 2013, p. 27 (another variant illustrated)

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PROPERTY FROM A DISTINGUISHED AMERICAN
COLLECTION

192

Louise Bourgeois

Germinal

stamped with the artist's initials, number and the
Modern Art Foundry mark "L.B. 1/6 MAF" on the
underside

bronze

5 1/4 x 7 x 5 3/4 in. (13.3 x 17.8 x 14.6 cm)

Conceived in 1967 and cast circa 1982, this work is
number 1 from an edition of 6 plus 1 artist's proof.

Estimate

\$100,000 — 150,000

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Provenance

Alan Koppel Gallery, Chicago

Acquired from the above by the present owner in 1999

Exhibited

New York, The Museum of Modern Art; Houston, Contemporary Arts Museum; Chicago, Museum of Contemporary Art; Akron Art Museum, *Louise Bourgeois: Retrospective*, November 3, 1982–January 5, 1984 (another example exhibited)

Paris, and Zurich Maeght-Lelong, *Louise Bourgeois: Retrospektive 1947–1984*, February–May, 1985

Vienna, Galerie Krinzinger Wein, *Louise Bourgeois 1939–89 Skulpturen und Zeichnungen*, May 18–June 12, 1990 (another example exhibited)

Frankfurt, Frankfurter Kunstverein Steinernes Haus am Römerberg (no. 52, p. 107, another example illustrated); Munich, Stadtische Galerie im Lenbachhaus; Lyon, Musée d'art Contemporain (no. 52, p. 109, another example illustrated); Bern, Kunstmuseum; Otterlo, Kröller-Müller Museum, *Louise Bourgeois*, December 13, 1989–July 8, 1991, no. 52, pp. 107, 187 (another example exhibited and illustrated, p. 107)

Philadelphia, Locks Gallery, *Louise Bourgeois*, October 14–November 12, 1994

Monterrey, MARCO; Seville, Centro Andaluz de Arte Contemporáneo; Mexico City, Museo Rufino Tamayo, *Louise Bourgeois*, June 15, 1995–August 15, 1996, no. 39, p. 65 (another example exhibited and illustrated)

Yokohama Museum of Art, *Louise Bourgeois: Homesickness*, November 2, 1997–January 15, 1998, no. 39, p. 107 (another example exhibited and illustrated)

Oakland, Mills College Art Museum; Boise Museum of Art; Richmond, Marsh Art Gallery, University of Richmond; Durham, University of New Hampshire; El Paso Museum of Art; Lexington, University of Kentucky Art Museum; New Orleans, Newcomb Gallery, Tulane University; Center for the Visual Arts, Metropolitan State College of Denver, *True Grit: Seven Female Visionaries Before Feminism*, September 7, 2001–April 25, 2004 (another example exhibited)

Berlin-Brandenburg, Akademie der Künste, *Louise Bourgeois: Intimate Abstractions*, June 3–July 27, 2003 (another example exhibited)

Beacon, Dia Center for the Arts, *Inauguration of Dia:Beacon, Louise Bourgeois Installation*, May 17, 2003–ongoing (another example on long-term loan)

Kanazawa, 21st Century Museum of Contemporary Art, *Visceral Sensation - Voices So Far, So Near*, April 27–September 1, 2013, p. 90 (another example exhibited and illustrated)

Mexico City, Museo del Palacio de Bellas Artes, *Louise Bourgeois: Petite Maman*, November 27, 2013–March 2, 2014, no. 12, n.p. (another example exhibited and illustrated)

London, Sotheby's S|2 Gallery, *Traumata: Bourgeois/Kusama*, February 23, 2017–April 13, 2017 (another example exhibited)

New York, The Museum of Modern Art, *Louise Bourgeois: An Unfolding Portrait*, September 24, 2017–January 28, 2018 (another example exhibited)

The Musée de Marseille and Paris, Réunion des musées nationaux Grand Palais, *Surrealism in American Art (1940–1970)*, May 11–September 26, 2021 (another example exhibited)

Vienna, Belvedere Museum, *Louise Bourgeois: Persistent Antagonism*, September 22, 2023–January 28, 2024, p. 191 (another example exhibited and illustrated)

Literature

Miquel Tàpies and Manuel J. Borja-Villel, *Louise Bourgeois*, Barcelona, 1990, no. 52, p. 107 (another example illustrated)

Catherine Flohic and Daniel Dobbels, "Louise Bourgeois," *Ninety*, no. 15, 1994, p. 30 (another example illustrated)

Lynne Cooke and Michael Govan, *Dia : Beacon*, New York, 2003 (another example)

Deborah Wye, *Louise Bourgeois: An Unfolding Portrait*, New York, 2017, no. 154, p. 154 (another example illustrated)

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193

Georgia O'Keeffe

Untitled (Clay Pot and Stand)

incised with the artist's initials and date "G.o.K. - 83"
on the underside of the pot and stand

stoneware, in 2 parts

pot 13 1/4 x 7 1/4 x 6 7/8 in. (33.7 x 18.4 x 17.5 cm)

stand 3 x 10 5/8 in. (7.6 x 27 cm)

overall 16 1/4 x 13 3/8 x 6 7/8 in. (41.3 x 34 x 17.5 cm)

Executed in 1983.

Estimate

\$20,000 — 30,000

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Provenance

Estate of the Artist (1968)

Sotheby's, New York, March 5, 2020, lot 101

Acquired at the above sale by the present owner

Literature

Barbara Buhler Lynes, *Georgia O'Keeffe: Catalogue Raisonné*, vol. II, New Haven, 1999, no. 1708, p. 1031 (illustrated)

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PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

194

Arnaldo Pomodoro

Asse del movimento I

incised with the artist's signature, number and date
"Arnaldo Pomodoro '83-9/9" along the lower edge
bronze

23 3/8 x 21 x 21 in. (59.4 x 53.3 x 53.3 cm)

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

This work is registered in the Archivio Arnaldo
Pomodoro, Milan under number 510.

Estimate

\$50,000 — 70,000

[Go to Lot](#)



Provenance

Private Collection, Rye, New York

Butterscotch Auction Gallery, Bedford Village, November 21, 2021, lot 37

Acquired at the above sale by the present owner

Exhibited

Tokyo, Contemporary Sculpture Center; Osaka, Contemporary Sculpture Center, *Arnaldo Pomodoro*, February 13–April 6, 1985, no. 14, p. 27 (another example exhibited and illustrated, titled *Piramide*, dated 1983–1984)

San Francisco, Stephen Wirtz Gallery, *Arnaldo Pomodoro. Intimations of Egypt*, April 25–June 12, 1985 (another example exhibited and illustrated on the cover, dated 1984)

Linate-Orly, *Artistes Italiens*, July 1985 (another example exhibited)

Santa Barbara, Pamela Auchincloss Gallery, *Arnaldo Pomodoro. Sculpture*, August 23–October 2, 1985, n.p. (another example exhibited and illustrated)

New York, Marisa del Re Gallery, *Sculpture for Public Spaces: Maquettes, Models and Proposals*, January–February 1986, n.p. (another example exhibited and illustrated, dated 1984)

Milan, Studio Marconi, *Arnaldo Pomodoro. Papiri e altre forme*, April 8–May 7, 1986, n.p. (another example exhibited)

Novara, Palazzo del Broletto, Galleria Sorrenti, *Arnaldo Pomodoro*, May 20–June 20, 1989, n.p. (another example exhibited)

Rezzato, Villa Fenaroli, *La pietra e il bronzo. Sculture*, May 7–June 8, 1988, p. 36 (another example exhibited)

Milan, Galleria Blu, *La scultura, lingua morta?*, November 30, 1999–February 12, 2000, p. 79 (another example exhibited)

Chiari, Galleria d'arte L'Incontro, *Le forme del bianco*, October 10–December 10, 2015, p. 59 (another variant exhibited and illustrated)

Literature

Y. Masuda, "Il simbolo della città europea contemporanea. La struttura dell'oggetto," *Yomiuri Shimbun*, March 19, 1985 (another example illustrated)

Peter Selz, "Semblance of Power: Arnaldo Pomodoro's Recent Sculpture," *Arts Magazine*, no. 1, vol. 60, September 1985, p. 125 (another example illustrated, dated 1984)

"Grazia," *Segrate*, no. 2357, April 27, 1986, p. 36 (another example illustrated)

Luciano Caramel, "Fra piramidi e papiri," *Il Giornale Nuovo*, Milan, April 20, 1986 (another example illustrated)

Giorgio Verzotti, "Arnaldo Pomodoro, Davide Benati," *Flash Art*, June 1986 (another example illustrated)

Arturo Carlo Quintavalle, "Le crepe e l'avanguardia," *Panorama*, no. 1053, vol. XXIV, June 22, 1986, p. 23 (another example illustrated)

Sarenco, "L'età del bronzo," *Lotta poetica*, no. 2, vol. I, November 1987, p. 5 (another example illustrated)

Sam Hunter, *Arnaldo Pomodoro*, Milan, 1995, pl. 112, pp. 139, 148–149 (larger version illustrated, p. 148; dated 1983–1987)

Guido Ballo, "Il mistero del segno," *Arte in*, no. 55, vol. XI, May–June 1998, p. 32 (another example illustrated)

Flaminio Gualdoni, ed., *Arnaldo Pomodoro: Catalogo ragionato della scultura*, vol. II, Milan, 2007, no. 711, p. 628 (another example illustrated)

Fondazione Arnaldo Pomodoro, ed., *Arnaldo Pomodoro: Catalogue Raisonné*, no. 711 (AP 510), online (another example illustrated)

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PROPERTY FROM A DISTINGUISHED AMERICAN
COLLECTION

195

Arnaldo Pomodoro

Colonna

signed, numbered and dated "Arnaldo Pomodoro
1985-02 p.a." on the base

bronze

102 x 25 1/2 x 25 1/2 in. (259.1 x 64.8 x 64.8 cm)

Executed in 1985, this work is from an edition of 2 plus
1 artist's proof.

This work is registered in the Archivio Arnaldo
Pomodoro, Milan under number 553.

Image courtesy of Giorgio Boschetti and the Archivio
Fondazione Arnaldo Pomodoro.

Estimate

\$150,000 — 200,000

[Go to Lot](#)



Provenance

Marisa del Re Gallery, New York

Acquired from the above by the present owner

Exhibited

New York, Marisa del Re Gallery, *Arnaldo Pomodoro. References in Space - Visionary Places*, March-April 1987, n.p. (installation view of another example exhibited and illustrated)

Literature

Sam Hunter, *Arnaldo Pomodoro*, Milan, 1995, no. 122, pp. 160–161 (installation view of another example illustrated, p. 161)

Flaminio Gualdoni, ed., *Arnaldo Pomodoro. Catalogo ragionato della scultura*, vol. II, Milan, 2007, no. 764, p. 652 (another example illustrated)

Fondazione Arnaldo Pomodoro, ed., *Arnaldo Pomodoro: Catalogue Raisonné*, no. 764 (AP 553), online (another example illustrated)

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196

Mathias Goeritz

Clouage

signed with the artist's initials, indistinctly dedicated,
inscribed and dated "MG. For [...] 1979 (DENVER-
JERUSALEM)" on the reverse
punctured metal sheet on painted wood
25 5/8 x 8 1/8 in. (65.1 x 20.6 cm)
Executed in 1979.

Estimate

\$40,000 — 60,000

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196

Mathias Goeritz

Provenance

Private Collection, Tel Aviv

Mary-Anne Martin Fine Art, New York (acquired from the above)

Acquired from the above by the present owner in 2006

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197

Joel Shapiro

Untitled

incised with the artist's signature "SHAPIRO" and
stamped with the date "00-03" on the underside of
the proper right foot

bronze

sculpture 17 1/2 x 10 3/4 x 13 in. (44.5 x 27.3 x 33 cm)

base 14 1/8 x 14 7/8 x 11 1/8 in. (35.9 x 37.8 x 28.3 cm)

overall 31 5/8 x 25 5/8 x 24 1/8 in. (80.3 x 65.1 x 61.3
cm)

Executed in 2000–2003.

Estimate

\$30,000 — 40,000

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197

Joel Shapiro

Provenance

L.A. Louver, Los Angeles

Acquired from the above by the present owner

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PROPERTY FROM A DISTINGUISHED AMERICAN
COLLECTION

198

Tony Smith

Light Box

stamped with the artist's name, number, date and the
Modern Art Foundry mark "T. SMITH 1961 1/9" along
the lower edge

cast bronze with black patina

26 1/4 x 19 1/2 x 23 1/2 in. (66.7 x 49.5 x 59.7 cm)

Conceived in 1961 and cast in 1988, this work is number
1 from an edition of 9 plus 1 artist's proof.

Estimate

\$30,000 — 40,000

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Provenance

Paula Cooper Gallery, New York

Acquired from the above by the present owner in 1988

Exhibited

New York, Sculpture Center, *The Fine Arts Federation of New York Family Court Building Sculpture Competition*, June 1972 (another example exhibited)

New York, Xavier Fourcade, Inc., *Tony Smith: Paintings 1953–1963, Small Sculpture 1961–1969*, May 17–June 21, 1986

Birmingham, Michigan, Susanne Hilberry Gallery, *Tony Smith: Bronzes*, April 10–May 12, 1987

Santa Fe, Bellas Artes Gallery, *Tenth Anniversary Exhibition*, April 22–September 30, 1991 (another example exhibited)

Seoul, Kukje Gallery, *Tony Smith*, September 26–October 25, 1997 (another example exhibited)

New York, Mitchell-Innes & Nash, *Tony Smith: Paintings and Sculpture 1960–65*, April 26–June 23, 2001, pp. 38–39 (another example exhibited and illustrated, p. 39)

Institut Valencià d'art Modern, *Tony Smith*, March 14–May 19, 2002, pp. 85, 168–169 (another example exhibited and illustrated, pp. 85, 169)

Los Angeles, Grant Selwyn Fine Art, *Tony Smith*, September 12–October 19, 2002 (another example exhibited)

London, Timothy Taylor Gallery, *Tony Smith. Sculpture and Painting*, September 3–October 4, 2014 (another example exhibited and illustrated)

Literature

Architectural Record, "Buildings in the News: The New York Family Court Building Sculpture Competition," no. 152, July 1972, p. 45 (another example illustrated)

Tony Smith Moondog, exh. cat., Paula Cooper Gallery, New York, 1997 (another example illustrated)

Joan Pachner, *Tony Smith: Architect, Painter, Sculptor*, New York, 1993, pl. 10 (another example illustrated)

The Smiths: Tony, Kiki, Seton, exh. cat., Palm Beach Institute of Contemporary Art, Lake Worth, Florida, 2002 (another example)

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199

Sir Anthony Caro, O.M., R.A.

Open Secret

incised with the artist's signature and number "A. Caro 3/3" on the inside of the steel box; signed and numbered "Anthony Caro 3/3" lower right of cover sheet of the portfolio

polished stainless steel with accompanying portfolio
closed 11 1/8 x 31 1/2 x 24 in. (28.3 x 80 x 61 cm)

installation dimensions variable

Executed circa 2003, this work is number 3 from an edition of 3, plus 1 artist's proof.

Estimate

\$10,000 — 15,000

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Provenance

Ivory Press Ltd., Madrid

Acquired from the above by the present owner

Exhibited

London, Victoria & Albert Museum, *Blood on Paper*, April 15–June 29, 2008, n.p. (another example exhibited and illustrated; the artist in progress with another example illustrated)

Literature

"London, V&A Blood on Paper: The Art of the Book," *Art Quarterly*, Spring 2008, p. 77 (another example)

"Open wounds," *Printmaking Today*, vol. 17, no. 1, Spring 2008, p. 14 (another example)

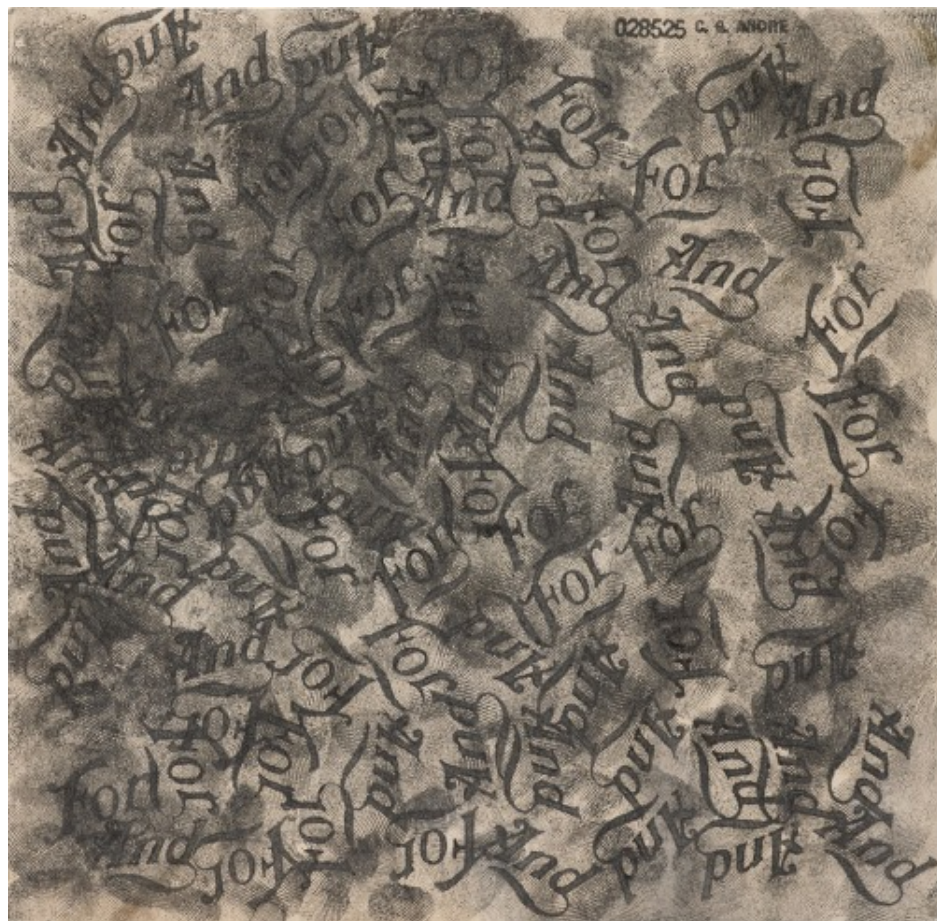
Martin Coomer, "Blood on Paper - The Art of the Book at the Victoria and Albert Museum, London," *art on paper*, vol. 12, no. 6, July/August 2008, p. 72 (another example)

Garrett Stewart, *Bookwork: Medium to Object to Concept to Art*, Chicago, 2011, p. 23 (another example)

Karen Wilkin, *Anthony Caro: Stainless Steel*, London, 2019, p. 98 (another example illustrated)

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200

Carl Andre

Untitled

stamped "028525 C.G. ANDRE" upper right
ink, thumbprints and stamp prints on paper
8 x 8 in. (20.3 x 20.3 cm)
Executed circa 1958-1963.

Estimate

\$30,000 — 40,000

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Provenance

Hollis Frampton (acquired directly from the artist)

Thence by descent to the present owner

Exhibited

New York, Andrea Rosen Gallery, *Carl Andre Early Works on Paper 1958–1966*, March 16–June 9, 2007

Dia:Beacon, *Carl Andre: Sculpture as Place, 1958–2010*, May 5, 2014–March 2, 2015, pp. 140, 384 (illustrated, p. 140)

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201

Carl Andre

arc bin bur cam

signed, dedicated and dated "For HF Carl Andre

1-25-65" lower edge

typewriter ink on paper

11 x 8 1/2 in. (27.9 x 21.6 cm)

Executed in 1965.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Hollis Frampton (acquired directly from the artist)

Thence by descent to the present owner

Exhibited

New York, Andrea Rosen Gallery, *Carl Andre Early Works on Paper 1958–1966*, March 16–June 9, 2007

Literature

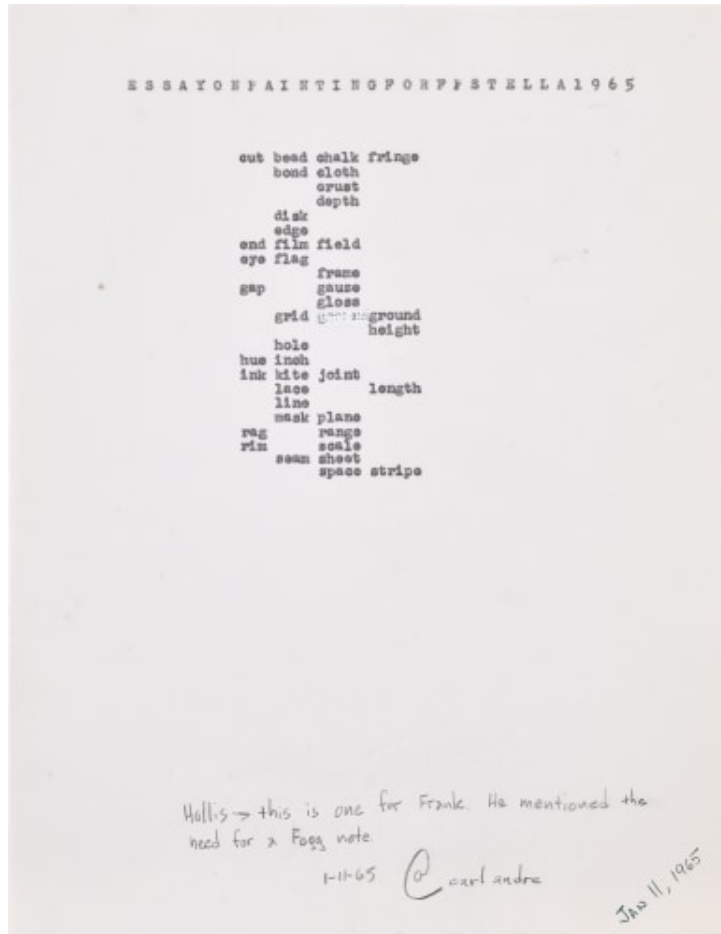
James Meyer, ed., *Cuts: Texts 1959–2004 - Carl Andre*, Cambridge, 2005, p. 175 (text illustrated)

Lisa Turvey, “Carl Andre, Andrea Rosen Gallery,” *Artforum*, vol. 45, no. 10, Summer 2007, p. 494

Ana Balona de Oliveira, “Journal of Uncollectable Journeys, Edson Chagas’s Found Not Taken,” *Nka Journal of Contemporary African Art*, May 2017, pp. 44, 54, footnote 1

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202

Carl Andre

ESSAY ON PAINTING FOR F P STELLA 1965

signed, inscribed, dedicated and dated "Hollis --> this
is one for Frank. He mentioned the need for a Fogg
note. 1-11-65 @ carl andre Jan 11, 1965" lower edge
typewriter ink on paper

11 x 8 1/2 in. (27.9 x 21.6 cm)

Executed on January 11, 1965.

Estimate

\$12,000 — 18,000

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Provenance

Hollis Frampton (acquired directly from the artist)

Thence by descent to the present owner

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203

Lee Lozano

Untitled

crayon and graphite on paper
22 5/8 x 17 5/8 in. (57.5 x 44.8 cm)
Executed circa 1960.

Estimate

\$25,000 — 35,000

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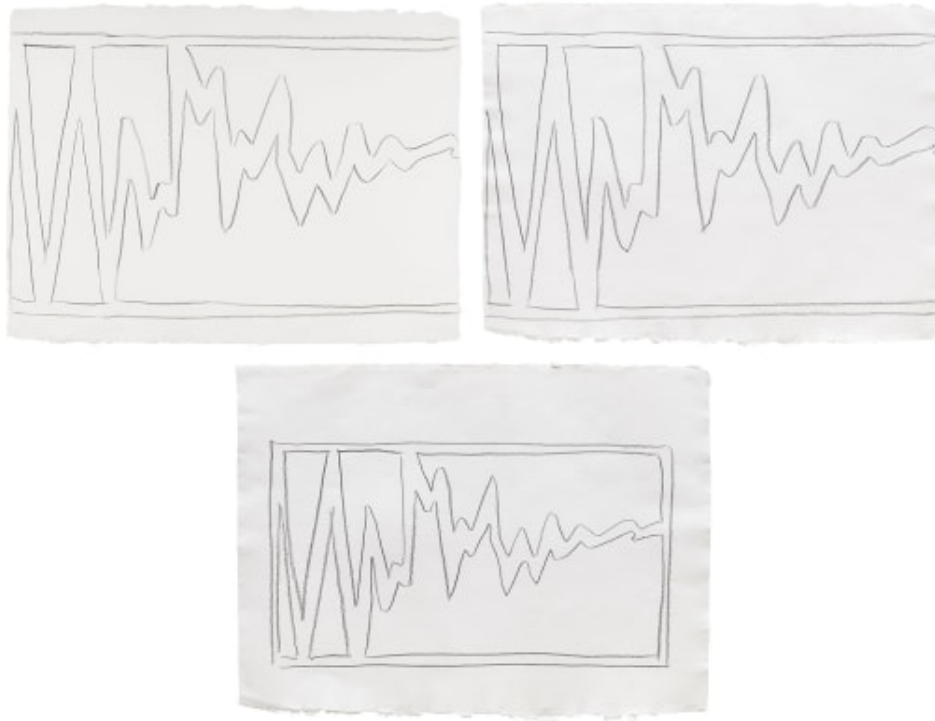
Provenance

Andrew Kreps Gallery, New York

Acquired from the above by the present owner

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204

Andy Warhol

Three works: (i-iii) Seismograph

(i) stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts Inc., New York, initialed and numbered "VF 58.001" 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 58.002" on the reverse

(iii) stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts Inc., New York, initialed and numbered "VF 58.005" on the reverse

graphite on paper

(i) 23 3/4 x 31 3/4 in. (60.3 x 80.6 cm)

(ii) 23 1/2 x 31 3/4 in. (59.7 x 80.6 cm)

(iii) 23 1/2 x 31 3/4 in. (59.7 x 80.6 cm)

Executed in 1982.

Estimate

\$40,000 — 60,000

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Provenance

The Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts, Inc., New York

Christie's, Private Sales

Acquired from the above by the present owner circa 2018

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205

Andy Warhol

Plate of Food with Man's Chest

stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts Inc., New York, initialed and numbered "VF AWF#:FL14.00007" on the reverse

four gelatin silver prints stitched with thread
21 3/8 x 27 1/2 in. (54.3 x 69.9 cm)

Executed in 1976-1982, this work is unique.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Provenance

The Estate of Andy Warhol, New York

Greenberg van Doren Gallery, New York

Private Collection, New York

Acquired from the above by the present owner

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206

Gottfried Helnwein

Untitled (Red Gun II)

signed and dated "G. Helnwein 2008" on the reverse
mixed media, oil and acrylic on canvas
86 5/8 x 96 7/8 in. (220 x 246.1 cm)
Painted in 2008.

Estimate

\$50,000 — 80,000

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Provenance

Friedman Benda Gallery, New York

Acquired from the above by the present owner in 2010

Exhibited

Sacramento, Crocker Art Museum, *Gottfried Helnwein: Inferno of the Innocents*, January 29–April 24, 2011, pp. 120–121, 165 (illustrated, pp. 120–121)

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207

Gottfried Helnwein

Untitled (The Disasters of War 24)

signed and dated "G. Helnwein 2010" on the reverse

mixed media, oil and acrylic on canvas

76 3/4 x 91 1/2 in. (194.9 x 232.4)

Painted in 2010.

Estimate

\$50,000 — 80,000

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Provenance

Friedman Benda Gallery, New York

Acquired from the above in 2010

Exhibited

Sacramento, Crocker Art Museum, *Gottfried Helnwein: Inferno of the Innocents*, January 29–April 24, 2011, pp. 94–95, 165 (illustrated, pp. 94–95)

Vienna, Albertina, *Gottfried Helnwein*, May 25–October 13, 2013, no. 96, pp. 192–193, 231 (illustrated, pp. 192–193)

Literature

Jonathon Keats, “The True Impact of Violence on Childhood? Why Every American Ought To See The Paintings Of Gottfried Helnwein.” *Forbes*, December 28, 2012, online (dated 2007)

Katy Cowan, “Gottfried Helnwein paints the lost innocence of the world to highlight key issues,” *Creative Boom*, November 8, 2016, online (illustrated)

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208

George Condo

Religions of its Time

signed and dated "Condo 86" lower right; signed, dedicated, titled and dated "For Bernard, -Paris 11-6-86 For Religions of its Time (This Painting) Condo 86" on the reverse

oil on canvas

19 3/4 x 24 in. (50.2 x 61 cm)

Painted in 1986.

Estimate

\$50,000 — 70,000

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Provenance

Galerie Nichido, Japan

Private Collection

Acquired from the above by the present owner

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209

George Condo

The King

signed, titled and dated "The King Condo 84-9" on the stretcher

oil on canvas, in artist's frame

18 x 15 3/4 in. (45.7 x 40 cm)

Painted in 1984.

Estimate

\$30,000 — 40,000

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Provenance

Private Collection (acquired directly from the artist)

Christie's East, New York, May 7, 1991, lot 298

Daniel Wolf, Colorado

Larry Warsh, New York (acquired from the above)

Acquired from the above by the present owner

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210

George Condo

Still Life

signed, titled and dated "Still Life CONDO 84" on the reverse

oil on canvas, in artist's frame

13 3/4 x 11 1/8 in. (34.9 x 28.3 cm)

Painted in 1984.

Estimate

\$20,000 — 30,000

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Provenance

Daniel Wolf, Colorado

Larry Warsh, New York (acquired from the above)

Acquired from the above by the present owner

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211

George Condo

Torro

signed, titled and dated "CONDO 1-84 "TORRO"" on the reverse

oil on canvas, in artist's frame

13 1/2 x 11 in. (34.3 x 27.9 cm)

Painted in 1984.

Estimate

\$20,000 — 30,000

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Provenance

Daniel Wolf, Colorado

Larry Warsh, New York (acquired from the above)

Acquired from the above by the present owner

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212

Leon Kelly

Bird on an Asian Pinnacle

signed "Leon Kelly" upper right; signed, titled and dated "Leon Kelly 1951 "Bird on an Asian Pinnacle"" on the reverse

oil on canvas

16 x 10 in. (40.6 x 25.4 cm)

Painted in 1951.

Estimate

\$10,000 — 15,000

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Provenance

Private Collection, United States

Acquired from the above by the present owner

Exhibited

New York, Francis M. Naumann Fine Art, LLC, *Leon Kelly: An American Surrealist*, April 16–June 5, 2008, no. 21, p. 39 (illustrated)

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213

César

La Mouche

forged and welded iron

4 1/2 x 7 1/2 x 3 3/4 in. (11.4 x 19.1 x 9.5 cm)

Executed in 1955, this work is unique.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Provenance

The Hanover Gallery, London

Lillian H. Florsheim, Chicago (acquired from the above on February 15, 1957)

Thence by descent to the present owner

Literature

Denyse Durand-Ruel, *César, Catalogue Raisonné 1947-1964*, vol. I, Paris, 1994, no. 104, pp. 100-101, 439 (illustrated, p. 101)

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PROPERTY FROM THE COLLECTION OF THOMAS B. LEMANN

214

Claude Lalanne

Pomme Bouche

stamped with the artist's monogram, name, publisher and number "CL 32/250 ARTCURIAL LALANNE" on the underside

gilt bronze

5 1/2 x 4 3/4 x 4 1/2 in. (14 x 12.1 x 11.4 cm)

Designed in 1975 and produced in 1980, this work is number 32 from an edition of 250.

Estimate

\$25,000 — 35,000

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Provenance

Private Collection, California

Bonhams, New York, December 14, 2022, lot 82

Thomas B. Lemann, New Orleans (acquired at the above sale)

Thence by descent to the present owners

Exhibited

Paris, Centre national d'art contemporain, *Les Lalanne*, June 5–July 13, 2005, pp. 58–59 (another example exhibited and illustrated, p. 58)

Paris, Galerie Enrico Navarra; Paris, JGM Galerie, *Claude & François-Xavier Lalanne: Fragments*, April–May 2000, pp. 67, 132 (another example exhibited and illustrated, p. 67)

Paris, Musée des Arts Décoratifs, *Les Lalanne*, March 17–July 4, 2010, pp. 124, 131 (another example exhibited and illustrated, p. 124)

Literature

John Russell, *Les Lalannes*, Paris, 1975, p. 58 (another example illustrated on the front cover and on p. 58)

Claude & François-Xavier Lalanne, exh. cat., Paul Kasmin Gallery, New York, 2006, p. 109 (another example illustrated)

Daniel Abadie, *Lalanne(s)*, Paris, 2008, pp. 64–67 (another example illustrated)

Paul Kasmin, *Claude & François-Xavier Lalanne*, New York, 2012, n.p. (another example illustrated)

Les Lalanne: Fifty Years of Work, 1964–2015, exh. cat., Paul Kasmin Gallery, New York, 2015, pp. 16, 43, 67 (another example illustrated)

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PROPERTY FROM THE COLLECTION OF THOMAS B. LEMANN

215

Niki de Saint Phalle

Serpent sur ressort

signed and numbered "8/8 Niki" along the lower edge
of the sculpture

painted polyester with spring and iron base
7 3/4 x 4 3/4 x 1 3/4 in. (19.7 x 12.1 x 4.4 cm)

Executed in 1981, this work is number 8 from an edition
of 8 plus 4 artist's proofs.

Estimate

\$10,000 — 15,000

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Provenance

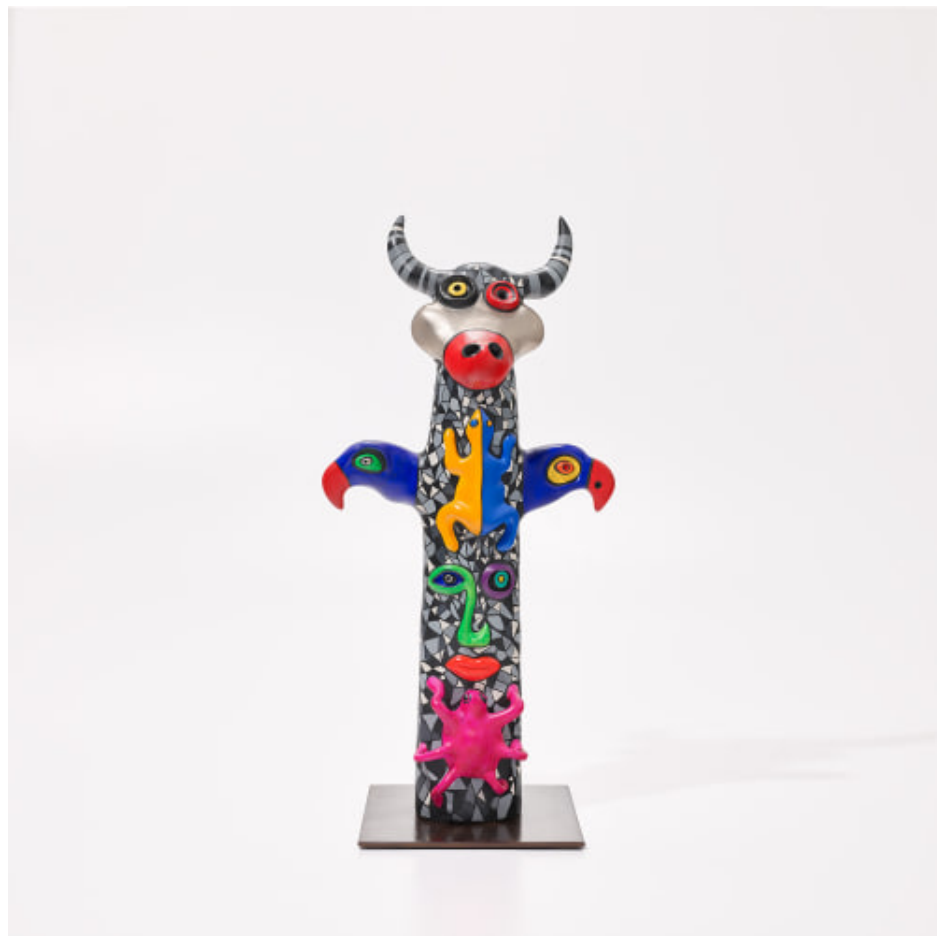
Gimpel Fils, London

Thomas B. Lemann, New Orleans (acquired from the above in 1981)

Thence by descent to the present owners

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PROPERTY FROM THE COLLECTION OF THOMAS B. LEMANN

216

Niki de Saint Phalle

Small Bull Totem

painted polyester resin

28 1/4 x 14 1/4 x 7 in. (71.8 x 36.2 x 17.8 cm)

Executed in 2000, this work is a unique variant from a series of 3 sculptures made from the same mold.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



Provenance

Heather James Fine Art, Palm Desert

Thomas B. Lemann, New Orleans (acquired from the above in 2022)

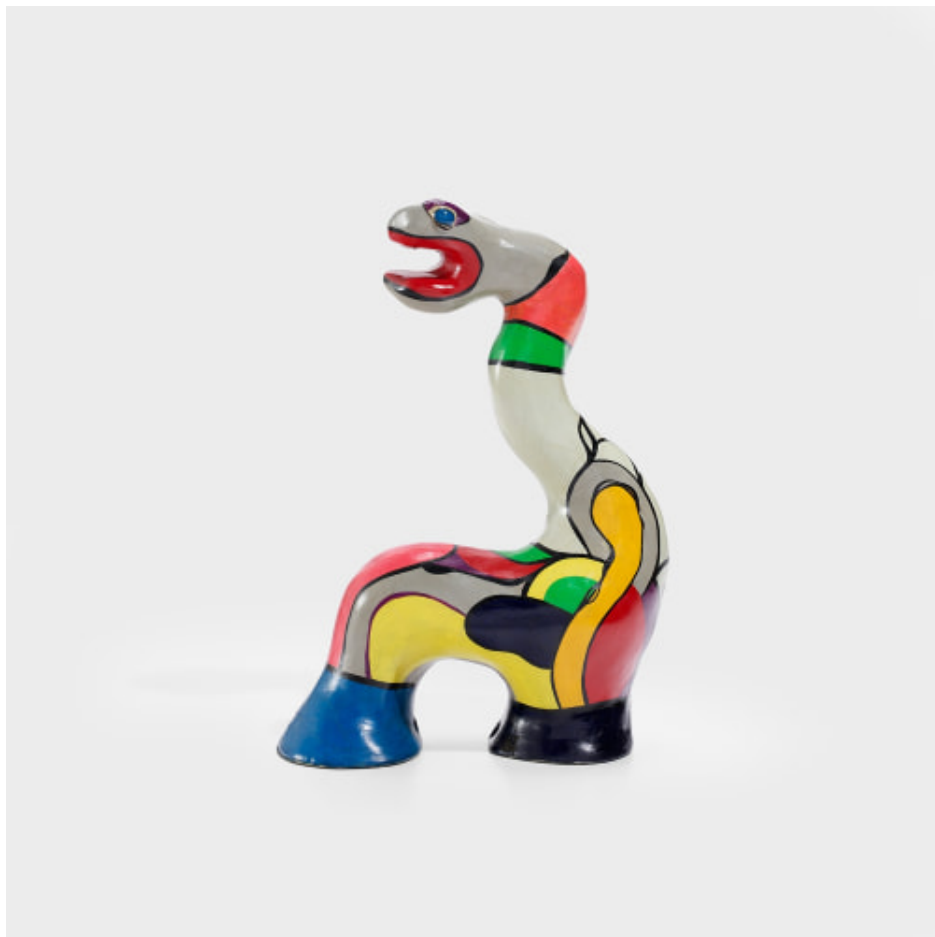
Thence by descent to the present owners

Exhibited

Basel, Museum Jean Tinguely, *Niki de Saint Phalle: Weke aus den Jahren 1952–2001*, September 26, 2001–February 17, 2002

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PROPERTY FROM THE COLLECTION OF THOMAS B. LEMANN

217

Niki de Saint Phalle

Petit Dragon

stamped with the artist's signature "Niki" along the lower inner edge

painted polyester resin

9 7/8 x 7 1/8 x 3 1/2 in. (25.1 x 18.1 x 8.9 cm)

Executed in 1974, this work is a unique variant from a series of 8 sculptures made from the same mold.

Estimate

\$20,000 — 30,000

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Provenance

Galerie Mitterand, Paris

Thomas B. Lemann, New Orleans (acquired from the above in 2022)

Thence by descent to the present owners

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PROPERTY FROM THE COLLECTION OF THOMAS B. LEMANN

218

Louise Nevelson

Maquette for Monumental Sculpture VII

painted wood

18 x 14 1/2 x 9 1/4 in. (45.7 x 36.8 x 23.5 cm)

Executed in 1976, this work is unique.

Estimate

\$20,000 — 30,000

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Provenance

The Pace Gallery, New York (acquired directly from the artist)

Makler Gallery, Philadelphia

PaceWildenstein, New York

Rosenbaum Contemporary, Boca Raton (acquired from the above in 2006)

Nohra Haime Gallery, New York

Thomas B. Lemann, New Orleans (acquired from the above in 2022)

Thence by descent to the present owners

Exhibited

New York, Nohra Haime Gallery, *Sculpture Indoor Outdoors*, February 15–February 27, 2021

20th Century & Contemporary Art Day Sale, Morning Session

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PROPERTY FROM THE COLLECTION OF THOMAS B. LEMANN

219

Arnaldo Pomodoro

Sfera

polished bronze
height 8 1/2 in. (21.6 cm)

Executed in 2009, this work is number 7 from an edition of 8 plus 2 artist's proofs.

This work is registered in the Archivio Arnaldo Pomodoro, Milan under number 850.

Estimate

\$40,000 — 60,000

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Provenance

Galerie Thomas, Munich

Thomas B. Lemann, New Orleans (acquired from the above in 2020)

Thence by descent to the present owners

Exhibited

Lugano, Imago Art Gallery, *Arnaldo Pomodoro. Sculture dal 1963 al 2011*, April 19–July 16, 2012, n.p. (another example exhibited)

Chiari, Galleria d'arte L'Incontro, *Arnaldo Pomodoro. Continuum*, December 4, 2010–February 27, 2011, p. 40

London, Tornabuoni Art, *Arnaldo Pomodoro*, February 10–April 16, 2016, pp. 66–69, 211 (another example exhibited and illustrated, pp. 67, 69, 211)

Literature

Fondazione Arnaldo Pomodoro, *Arnaldo Pomodoro: Catalogue Raisonné*, no. 1192 (AP 850), online (another example illustrated)

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220

Arnaldo Pomodoro

Disco

incised with the artist's signature, date and number
"Arnaldo Pomodoro. 2002 - 5/8" on the base
bronze

9 3/4 x 8 1/4 in. (24.8 x 21 cm)

Executed in 2002, this work is number 5 from an
edition of 8 plus 2 artist's proofs.

This work is registered in the Archivio Arnaldo
Pomodoro, Milan under number 779.

Estimate

\$30,000 — 50,000

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Provenance

Imago Art Gallery, Lugano

Thomas B. Lemann, New Orleans (acquired from the above in 2020)

Thence by descent to the present owners

Exhibited

Chiari, Galleria d'arte L'Incontro Arte Moderna e Contemporanea, *Arnaldo Pomodoro: Sculture*, October 7–November 30, 2006, p. 44 (another example exhibited and illustrated)

Literature

Flaminio Gualdoni, ed., *Arnaldo Pomodoro: Catalogo ragionato della scultura*, vol. II, Milan, 2007, no. 1039, p. 766 (another example illustrated)

Fondazione Arnaldo Pomodoro, ed., *Arnaldo Pomodoro: Catalogue Raisonné*, no. 1039 (AP 779), online (another example illustrated)

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PROPERTY FROM THE COLLECTION OF THOMAS B. LEMANN

221

Clement Meadmore

Elaboration

incised with the title "ELABORATION" and stamped with the foundry mark on the underside

bronze with brown patina

8 3/4 x 14 1/4 x 7 3/4 in. (22.2 x 36.2 x 19.7 cm)

Executed in 1997, this work is number 3 from an edition of 8.

Estimate

\$12,000 — 18,000

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Provenance

Marlborough Gallery, New York

Thomas B. Lemann, New Orleans (acquired from the above in 2001)

Thence by descent to the present owners

Exhibited

New York, Marlborough Gallery, *Clement Meadmore, Sculptures 1982-2000*, January 18–February 17, 2001, pp. 11, 14 (full size version illustrated, p. 11)

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PROPERTY FROM THE COLLECTION OF THOMAS B. LEMANN

222

LOT OFFERED WITH NO RESERVE

Ibram Lassaw

Labyrinth VII

red brass

15 x 13 x 11 in. (38.1 x 33 x 27.9 cm)

Executed in 1969.

Estimate

\$4,000 — 6,000 •

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Provenance

Harmon-Meek Gallery, Naples, Florida

Dr. Robert C. Springborn and Mrs. Carolyn J. Springborn, Naples, Florida

Hindman, Chicago, May 4, 2021, lot 39

Thomas B. Lemann, New Orleans (acquired at the above sale)

Thence by descent to the present owners

Exhibited

New York, Zabriskie Gallery, *Ibram Lassaw*, November 12, 1977

Literature

Hilton Kramer, "Art: Summing Up Raphael Soyer," *The New York Times*, October 21, 1977

Hal Foster, "Ibram Lassaw, Zabriskie Gallery; Jennifer Bartlett, Paula Cooper Gallery; Ger Van Elk, Multiples/Goodman Gallery," *Artforum*, vol. XVI, no. 5, January 1978, p. 66