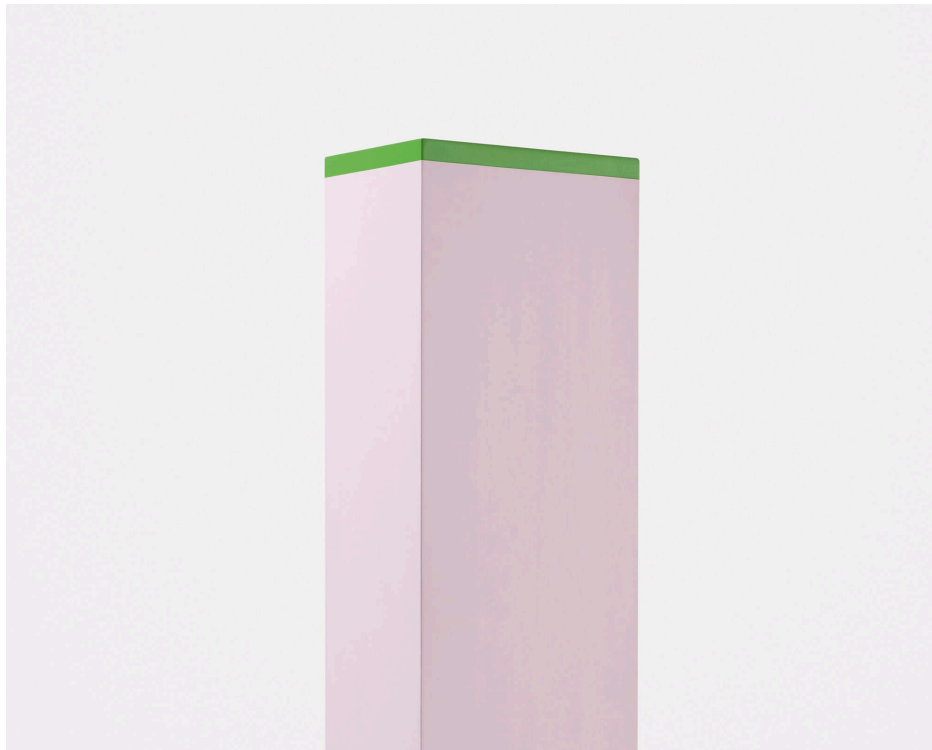


# 20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST

Sale Interest: 123 Lots



[View Sale](#)



[Conditions of Sale](#)



PHILLIPS

# 20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST

Sale Interest: 123 Lots

## Auction & Viewing Location

18 November 2021 10am EDT  
432 Park Avenue, New York, NY, United States, 10022

## Viewing

8-17 November 2021  
Monday-Saturday 10am-6pm  
Sunday 12pm-6pm

## Highlights Tour

## Southampton

9-31 October 2021  
Tuesday-Sunday, 11am-6pm  
Monday, 31 May, 11am-6pm  
1 Hampton Road  
[Southampton@Phillips.com](mailto:Southampton@Phillips.com)

## Sale Designation

When sending in written bids or making enquiries please refer to this sale as NY010821 or 20th Century & Contemporary Art Day Sale - Morning Session.

## Absentee and Telephone Bids

tel +1 212 940 1228  
[bidsnewyork@phillips.com](mailto:bidsnewyork@phillips.com)

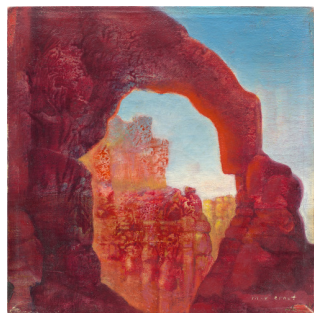
## Contemporary Art Department

John McCord  
Head of Day Sale, Morning Session, New York  
+1 212 940 1261  
[jmccord@phillips.com](mailto:jmccord@phillips.com)

## 20th Century & Contemporary Art Day Sale - Morning Session

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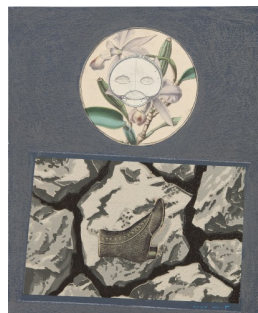
Sale Interest: 123 Lots



101  
**Max Ernst**  
*Delicate Arch (Zion National Par...*  
Estimate \$70,000 — 90,000



102  
**Max Ernst**  
*Paysage extraordinaire*  
Estimate \$18,000 — 25,000



103  
**Max Ernst**  
*Déchets d'oeuvres*  
Estimate \$18,000 — 25,000



104  
**Max Ernst**  
*Ohne Titel (Fantôme angélique)*  
Estimate \$35,000 — 45,000



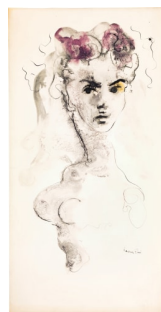
105  
**Max Ernst**  
*Strange Hallucination!*  
Estimate \$7,000 — 9,000



106  
**Max Ernst**  
*Forêt*  
Estimate \$7,000 — 9,000



107  
**Leonor Fini**  
*Girl with Shells*  
Estimate \$12,000 — 18,000



108  
**Leonor Fini**  
*Untitled*  
Estimate \$5,000 — 7,000



109  
**Max Ernst**  
*Ohne Titel*  
Estimate \$15,000 — 20,000



110  
**Max Ernst**  
*Hawaiï*  
Estimate \$7,000 — 9,000

## 20th Century & Contemporary Art Day Sale - Morning Session

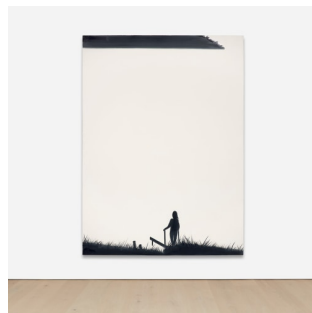
New York Auction / 18 November 2021 / 10am EST



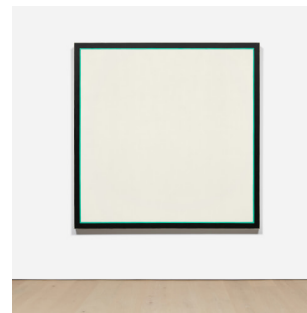
111  
**Milton Avery**  
*Green Sea*  
Estimate \$50,000 — 70,000



112  
**Milton Avery**  
*Sea and Stars*  
Estimate \$200,000 — 400,000



113  
**Alex Katz**  
*Black Ada and Island*  
Estimate \$150,000 — 200,000



114  
**Jo Baer**  
*Untitled*  
Estimate \$150,000 — 200,000



115  
**Anne Truitt**  
*Spring Dryad*  
Estimate \$300,000 — 400,000



116  
**Louise Bourgeois**  
*Eye*  
Estimate \$200,000 — 300,000



117  
**Louise Nevelson**  
*Dawn's Landscape I*  
Estimate \$250,000 — 350,000



118  
**Sturtevant**  
*Johns White Target (First Study)*  
Estimate \$200,000 — 300,000



119  
**Jamie Wyeth**  
*Excursion Boats, Monhegan*  
Estimate \$250,000 — 450,000



120  
**Milton Avery**  
*Big Bouquet*  
Estimate \$30,000 — 50,000



## 20th Century & Contemporary Art Day Sale - Morning Session

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121  
**Alex Katz**  
*Ada in Front of Black Brook*  
Estimate  
\$180,000 — 250,000



122  
**Julio González**  
*Personnage allongé II*  
Estimate  
\$120,000 — 180,000



123  
**Joan Miró**  
*Figure*  
Estimate  
\$150,000 — 250,000



124  
**Marcel Duchamp**  
*De ou par Marcel Duchamp ou R...*  
Estimate  
\$400,000 — 600,000



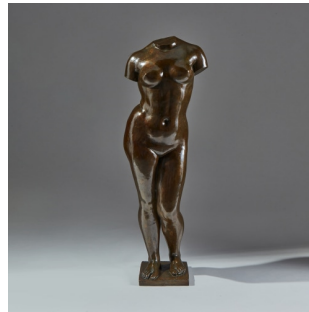
125  
**Auguste Rodin**  
*Balzac, étude de nu type F dite ...*  
Estimate \$80,000 — 120,000



126  
**Auguste Rodin**  
*Balzac, étude drapée avec capu...*  
Estimate  
\$250,000 — 350,000



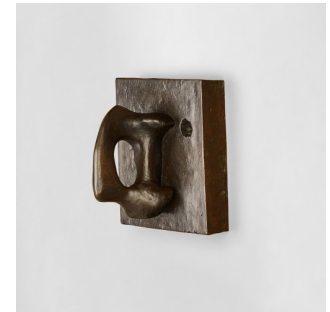
127  
**Auguste Rodin**  
*Trois ombres, Taille de la Porte d...*  
Estimate  
\$600,000 — 800,000



128  
**Aristide Maillol**  
*Torse de l'Eté*  
Estimate  
\$300,000 — 500,000



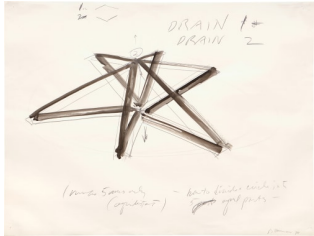
129  
**Aristide Maillol**  
*Petite Flore nue*  
Estimate  
\$100,000 — 150,000



130  
**Henry Moore**  
*Square Head Relief*  
Estimate \$20,000 — 30,000

## 20th Century & Contemporary Art Day Sale - Morning Session

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131  
**Bruce Nauman**  
*Untitled (DRAIN 1/DRAIN 2)*  
Estimate  
\$80,000 — 120,000



132  
**Frank Stella**  
*Jarmolince III*  
Estimate  
\$600,000 — 800,000



133  
**Robert Mangold**  
*Four Triangles Within a Square*  
Estimate  
\$250,000 — 350,000



134  
**Bernar Venet**  
*221.5° Arc x 15*  
Estimate  
\$400,000 — 600,000



135  
**Sir Anthony Caro, O....**  
*Sea Shanty*  
Estimate  
\$200,000 — 300,000



136  
**Sir Anthony Caro, O....**  
*Ballade*  
Estimate \$40,000 — 60,000



137  
**Claes Oldenburg**  
*Typewriter Eraser*  
Estimate  
\$300,000 — 500,000



138  
**Keith Haring**  
*Untitled (Three Dancing Figures...)*  
Estimate  
\$200,000 — 300,000



139  
**Robert Indiana**  
*LOVE (Blue Faces Red Sides)*  
Estimate  
\$400,000 — 600,000



140  
**Hans Hofmann**  
*Red Flight*  
Estimate  
\$400,000 — 600,000

## 20th Century & Contemporary Art Day Sale - Morning Session

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141  
**Jean Dubuffet**  
*Site Avec 3 Personnages*  
Estimate  
\$150,000 — 250,000

142  
This lot is no longer available.



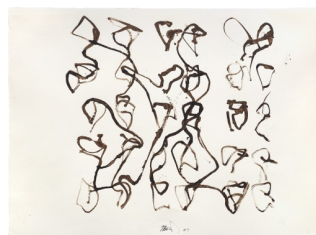
143  
**Joel Shapiro**  
*Untitled*  
Estimate  
\$120,000 — 180,000



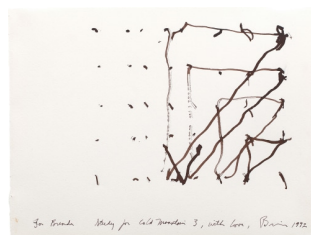
144  
**Joel Shapiro**  
*Untitled*  
Estimate \$60,000 — 80,000



145  
**Carl Andre**  
*Fault*  
Estimate \$20,000 — 30,000



146  
**Brice Marden**  
*Letter of Gratitude #8*  
Estimate  
\$100,000 — 150,000



147  
**Brice Marden**  
*Study for Cold Mountain 3*  
Estimate \$20,000 — 30,000



148  
**David Smith**  
*Untitled*  
Estimate \$15,000 — 20,000



149  
**Robert Rauschenberg**  
*The Red Virgin*  
Estimate  
\$100,000 — 150,000



150  
**Cy Twombly**  
*Untitled*  
Estimate  
\$400,000 — 600,000



## 20th Century & Contemporary Art Day Sale - Morning Session

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151  
**Willem de Kooning**  
*Three Women*

Estimate  
\$80,000 — 120,000



152  
**Richard Pettibone**  
*Andy Warhol 'Two Elvis' 1964*  
Estimate \$60,000 — 80,000



153  
**Richard Pettibone**  
*Andy Warhol 'Marilyn Monroe' 1964*  
Estimate \$40,000 — 60,000



154  
**Richard Pettibone**  
*Andy Warhol 'Two Flowers' 1964*  
Estimate \$30,000 — 40,000



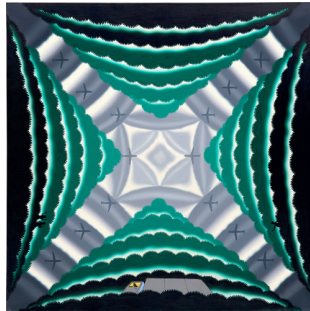
155  
**Andy Warhol**  
*Carlo de Benedetti (Positive)*  
Estimate  
\$100,000 — 150,000



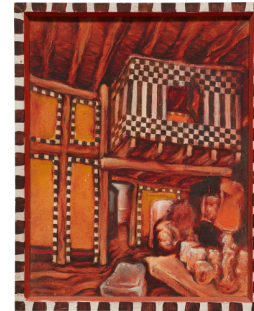
156  
**Andy Warhol**  
*Mr. Demos*  
Estimate  
\$100,000 — 150,000



157  
**Ed Paschke**  
*Icon-Ero*  
Estimate \$70,000 — 90,000



158  
**Roger Brown**  
*Flying in Formation*  
Estimate \$60,000 — 80,000



159  
**Martin Wong**  
*WACO Studio Loft*  
Estimate \$30,000 — 40,000



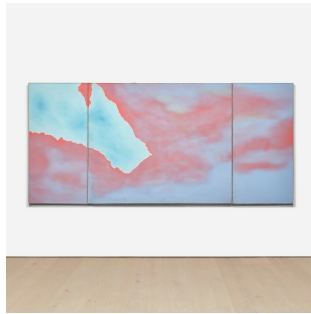
160  
**Richard Artschwager**  
*Building Wrecks*  
Estimate \$40,000 — 60,000

## 20th Century & Contemporary Art Day Sale - Morning Session

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161  
**Gerhard Richter**  
*Abstraktes Bild (872-6)*  
Estimate \$350,000 — 450,000



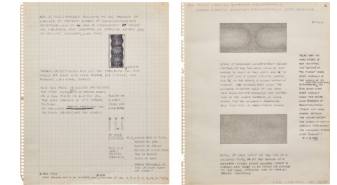
162  
**Joe Goode**  
*Untitled (Torn Cloud Triptych)*  
Estimate \$30,000 — 50,000



163  
**Malcolm Morley**  
*Approaching Valhalla*  
Estimate \$80,000 — 120,000



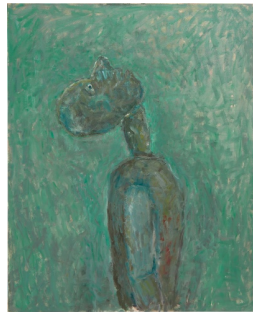
164  
**Lawrence Weiner**  
*Preparatory Drawings For Gyros...*  
Estimate \$40,000 — 60,000



165  
**Lee Lozano**  
*Two works: (i-ii) No title*  
Estimate \$15,000 — 20,000



166  
**Lee Lozano**  
*No title*  
Estimate \$12,000 — 18,000



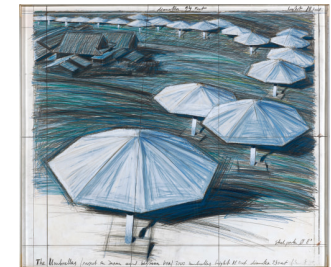
167  
**Susan Rothenberg**  
*Olive*  
Estimate \$40,000 — 60,000



168  
**Susan Rothenberg**  
*Untitled*  
Estimate \$30,000 — 40,000



169  
**Susan Rothenberg**  
*Untitled*  
Estimate \$40,000 — 60,000

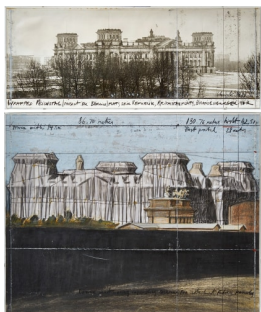


170  
**Christo**  
*The Umbrella Project for Japan ...*  
Estimate \$50,000 — 70,000



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171  
**Christo**  
*Wrapped Reichstag (Project for ...*  
Estimate \$70,000 — 100,000



172  
**Lawrence Carroll**  
*Untitled (Grey Sleeping Painting)*  
Estimate \$15,000 — 20,000



173  
**Louise Nevelson**  
*Landscape*  
Estimate \$20,000 — 30,000



174  
**Richard Tuttle**  
*Lonesome Cowboy Styrofoam #2*  
Estimate \$10,000 — 15,000



175  
**Robert Mangold**  
*Yellow/White Zone*  
Estimate \$15,000 — 20,000



176  
**Sam Francis**  
*Untitled Mandalas*  
Estimate \$40,000 — 60,000



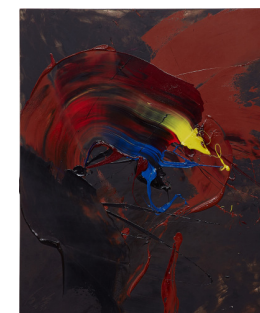
177  
**Robert Rauschenberg**  
*Crane*  
Estimate \$120,000 — 180,000



178  
**Sam Francis**  
*Untitled*  
Estimate \$40,000 — 60,000



179  
**Karel Appel**  
*Tête volante*  
Estimate \$40,000 — 50,000



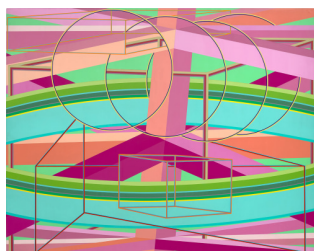
180  
**Kazuo Shiraga**  
*Jikkai-zu Gaki Chikushokai*  
Estimate \$100,000 — 150,000

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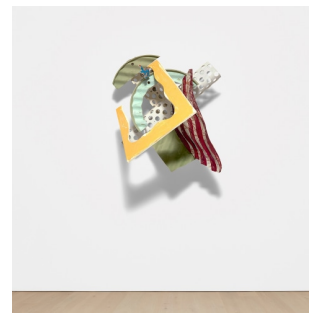
181  
**Louise Fishman**  
*Angle of Repose*  
Estimate \$8,000 — 12,000



182  
**Al Held**  
*Padua I*  
Estimate \$30,000 — 50,000



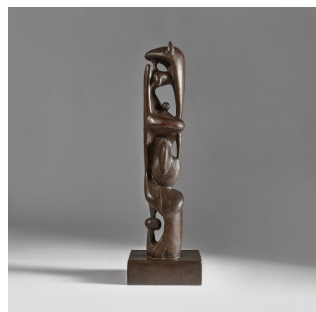
183  
**Ron Gorchov**  
*Comedy*  
Estimate \$40,000 — 60,000



184  
**Frank Stella**  
*The Prop of the Nation*  
Estimate \$50,000 — 70,000



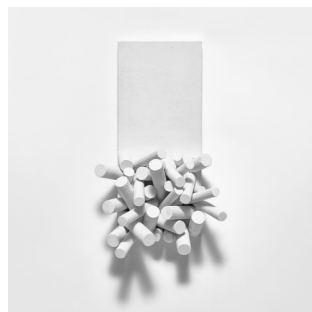
185  
**Pablo Atchugarry**  
*Armonía Vitale*  
Estimate \$30,000 — 40,000



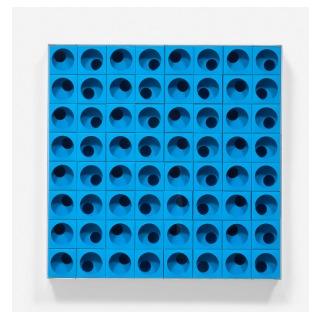
186  
**Agustín Cárdenas**  
*Totem*  
Estimate \$70,000 — 100,000



187  
**Alicia Penalba**  
*Oiseau lunaire*  
Estimate \$30,000 — 40,000



188  
**Sergio Camargo**  
*Sin título*  
Estimate \$70,000 — 90,000



189  
**Paolo Scheggi**  
*Inter-Ena-Cubo*  
Estimate \$50,000 — 70,000



190  
**Yayoi Kusama**  
*Bronze Shoes*  
Estimate \$15,000 — 20,000

## 20th Century & Contemporary Art Day Sale - Morning Session

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191  
**Nam June Paik**  
*Enlightenment Compressed*  
Estimate \$40,000 — 60,000



192  
**Kim Tschang-Yeul**  
*Bacchus*  
Estimate \$40,000 — 60,000



193  
**Frank Gehry**  
*Fish Lamp*  
Estimate \$100,000 — 150,000



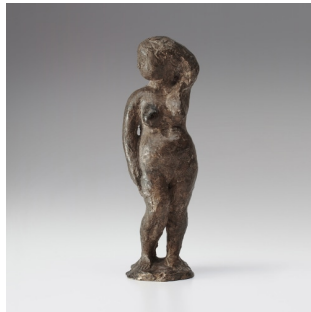
194  
**Arnaldo Pomodoro**  
*Pillars for Amaliehaven IV*  
Estimate \$20,000 — 30,000



195  
**Lynn Chadwick, R.A.**  
*Sitting Figure I*  
Estimate \$15,000 — 20,000



196  
**Lynn Chadwick, R.A.**  
*Sitting Figure II*  
Estimate \$15,000 — 20,000



197  
**Marino Marini**  
*Pomona III*  
Estimate \$30,000 — 50,000



198  
**Francisco Zúñiga**  
*Soledad Sentada*  
Estimate \$150,000 — 200,000



199  
**Richmond Barthé**  
*Stevedore*  
Estimate \$60,000 — 80,000



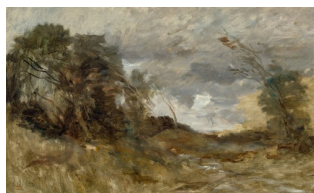
200  
**Pavel Tchelitchew**  
*Study for a cover of the theater ...*  
Estimate \$10,000 — 15,000

# 20th Century & Contemporary Art Day Sale - Morning Session

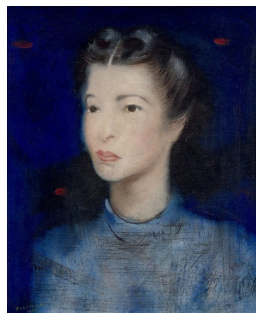
New York Auction / 18 November 2021 / 10am EST



201  
**Gustav Klimt**  
*Porträt einer Frau*  
Estimate \$100,000 — 150,000



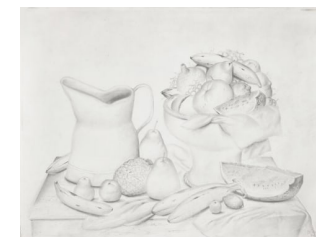
202  
**Jean-Baptiste-Camille ...**  
*Vallée solitaire*  
Estimate \$40,000 — 60,000



203  
**Cândido Portinari**  
*Retrato de Magu Leão*  
Estimate \$20,000 — 30,000



204  
**Fernando Botero**  
*Naranjas*  
Estimate \$180,000 — 250,000



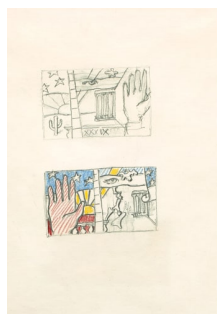
205  
**Fernando Botero**  
*Nature Morte*  
Estimate \$30,000 — 40,000



206  
**Fernando Botero**  
*Dancers*  
Estimate \$30,000 — 40,000



207  
**Tom Wesselmann**  
*Study for Bedroom Painting #1*  
Estimate \$50,000 — 70,000



208  
**Roy Lichtenstein**  
*Drawing for Inaugural Print*  
Estimate \$30,000 — 50,000



209  
**Robert Motherwell**  
*Untitled (Wine Label Collage)*  
Estimate \$25,000 — 35,000



210  
**Franz West**  
*Untitled (Dancing Elephants)*  
Estimate \$10,000 — 15,000



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211  
**Anselm Kiefer**  
*Das Goldene Kalb*  
Estimate \$60,000 — 80,000



212  
**John Kacere**  
*Adrian*  
Estimate \$15,000 — 25,000



213  
**Bob Stanley**  
*Trees #5*  
Estimate \$6,000 — 9,000



214  
**Tom of Finland**  
*Eleven works: (i-xi) Untitled (Mo...*  
Estimate \$180,000 — 250,000



215  
**Kazuya Sakai**  
*Pintura No. 26*  
Estimate \$10,000 — 15,000



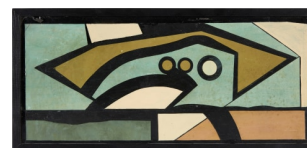
216  
**Fernando de Szyszlo**  
*Punchao*  
Estimate \$30,000 — 40,000



217  
**Francisco Toledo**  
*Sapo y Chapulin*  
Estimate \$80,000 — 120,000



218  
**Amelia Peláez**  
*Naturaleza Muerta con Anones*  
Estimate \$50,000 — 70,000



219  
**Carmelo Arden Quin**  
*Roi III*  
Estimate \$20,000 — 30,000



220  
**Alexander Calder**  
*Soleil Noir*  
Estimate \$50,000 — 70,000



## 20th Century & Contemporary Art Day Sale - Morning Session

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221

**Alexander Calder**

*Les Masques*

Estimate \$30,000 — 50,000



222

**Kenny Scharf**

*Staticontrol*

Estimate \$70,000 — 100,000



223

**Kenny Scharf**

*Box Life*

Estimate \$25,000 — 35,000

## 20th Century & Contemporary Art Day Sale - Morning Session

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MAXIMILIANA: MAX ERNST FROM THE COLLECTION  
OF PETER SCHAMONI

101

### Max Ernst

*Delicate Arch (Zion National Park)*

signed "max ernst" lower right  
oil on canvas  
7 x 7 in. (17.8 x 17.8 cm)  
Painted in 1946.

Dr. Jürgen Pech has confirmed the authenticity of this work, which will be included in the supplementary volume of the complete work of Max Ernst now in preparation, edited by Prof. Dr. Werner Spies in collaboration with Dr. Jürgen Pech and Dr. Sigrid Metken.

**Estimate**  
\$70,000 — 90,000

[Go to Lot](#)



This special collection of Max Ernst works offered across Phillips' fall sale season comes directly from the personal collection of the renowned filmmaker Peter Schamoni. Encompassing a range of works in a variety of mediums from the 1920s through to the 1960s, the collection reflects key moments in the artist's career and personal life, highlighting Ernst's consistent interest in scientific modes of inquiry and discovery, especially in mathematics and astronomy. Ernst and Schamoni worked closely together on several collaborative projects, including the short 1966 film *Maximiliana oder die widerrechtliche Ausübung der Astromomie (Maximiliana and the Illegal Practice of Astronomy)*, by which the collection title is inspired. Representing the depth of their personal and professional relationship, the collection also includes works that were made especially for these film projects and were gifted directly to Schamoni by Ernst. Exhibited extensively and previously on long-term loan to the Max Ernst Museum Brühl des LVR, the works were also included in the internationally renowned 2013 exhibition *Entdeckungsfahrten zu Max Ernst Die Sammlung Peter Schamoni*.



Max Ernst and Peter Schamoni. Photographed by Viktor Schamoni. Courtesy of the Estate of Peter Schamoni

#### Provenance

Acquired directly from the artist by the present owner in 1946

**Exhibited**

Kunsthhaus Apolda Avantgarde; Hamburg, Ernst Barlach Haus—Stiftung Hermann F. Reemtsma, *Max Ernst: Traumlandschaften*, June 13–December 12, 2004, no. 36, p. 72 (illustrated)

Münster, Landesmuseum für Kunst und Kulturgeschichte, *Max Ernst läßt grüßen: Peter Schamoni begegnet Max Ernst*, September 27, 2009–January 10, 2010, p. 89 (illustrated)

Max Ernst Museum Brühl des LVR, *Entdeckungsfahrten zu Max Ernst Die Sammlung Peter Schamoni*, February 24–June 23, 2013, pp. 57, 93, 176 (illustrated, pp. 57, 93)



## 20th Century & Contemporary Art Day Sale - Morning Session

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MAXIMILIANA: MAX ERNST FROM THE COLLECTION  
OF PETER SCHAMONI

102

### Max Ernst

*Paysage extraordinaire*

signed "max ernst" lower right; titled and dated  
"Paysage Extraordinaire 1947" on the reverse  
oil on paper

6 x 8 3/8 in. (15.2 x 21.3 cm)

Executed in 1947.

Dr. Jürgen Pech has confirmed the authenticity of this work, which will be included in the supplementary volume of the complete work of Max Ernst now in preparation, edited by Prof. Dr. Werner Spies in collaboration with Dr. Jürgen Pech and Dr. Sigrid Metken.

#### Estimate

\$18,000 — 25,000

[Go to Lot](#)





This special collection of Max Ernst works offered across Phillips' fall sale season comes directly from the personal collection of the renowned filmmaker Peter Schamoni. Encompassing a range of works in a variety of mediums from the 1920s through to the 1960s, the collection reflects key moments in the artist's career and personal life, highlighting Ernst's consistent interest in scientific modes of inquiry and discovery, especially in mathematics and astronomy. Ernst and Schamoni worked closely together on several collaborative projects, including the short 1966 film *Maximiliana oder die widerrechtliche Ausübung der Astromomie* (*Maximiliana and the Illegal Practice of Astronomy*), by which the collection title is inspired. Representing the depth of their personal and professional relationship, the collection also includes works that were made especially for these film projects and were gifted directly to Schamoni by Ernst. Exhibited extensively and previously on long-term loan to the Max Ernst Museum Brühl des LVR, the works were also included in the internationally renowned 2013 exhibition *Entdeckungsfahrten zu Max Ernst Die Sammlung Peter Schamoni*.



Max Ernst and Peter Schamoni. Photographed by Viktor Schamoni. Courtesy of the Estate of Peter Schamoni

#### Provenance

Dorothea Tanning, New York

Galerie Ernst Beyeler, Basel

Acquired from the above by the present owner

**Exhibited**

Basel, Galerie Beyeler, *max ernst: landschaften*, June–September 1985, no. 35, n.p.

London, The Tate Gallery; Stuttgart, Staatsgalerie; Düsseldorf, Kunstsammlung Nordrhein-Westfalen, *Max Ernst: A Retrospective*, February 13–November 3, 1991, no. 239, pp. 266, 381 (illustrated, p. 266)

Kunsthhaus Apolda Avantgarde; Hamburg, Ernst Barlach Haus—Stiftung Hermann F. Reemtsma, *Max Ernst: Traumlandschaften*, June 13–December 12, 2004, no. 38, pp. 71, 115 (illustrated, p. 71)

Münster, Landesmuseum für Kunst und Kulturgeschichte, *Max Ernst läßt grüßen: Peter Schamoni begegnet Max Ernst*, September 27, 2009–January 10, 2010, p. 88 (illustrated)

Max Ernst Museum Brühl des LVR, *Entdeckungsfahrten zu Max Ernst Die Sammlung Peter Schamoni*, February 24–June 23, 2013, pp. 95, 176 (illustrated, p. 75)

Kunstmuseum Stuttgart, *[un]erwartet. Die Kunst des Zufalls*, September 24, 2016–February 19, 2017, pp. 69, 158 (illustrated, p. 69)

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MAXIMILIANA: MAX ERNST FROM THE COLLECTION  
OF PETER SCHAMONI

103

**Max Ernst**

*Déchets d'oeuvres*

signed "max ernst" lower right

collage, oil crayon and graphite on wood

18 1/2 x 15 3/8 in. (47 x 39.1 cm)

Executed in 1968.

**Estimate**

\$18,000 — 25,000

[Go to Lot](#)



This special collection of Max Ernst works offered across Phillips' fall sale season comes directly from the personal collection of the renowned filmmaker Peter Schamoni. Encompassing a range of works in a variety of mediums from the 1920s through to the 1960s, the collection reflects key moments in the artist's career and personal life, highlighting Ernst's consistent interest in scientific modes of inquiry and discovery, especially in mathematics and astronomy. Ernst and Schamoni worked closely together on several collaborative projects, including the short 1966 film *Maximiliana oder die widerrechtliche Ausübung der Astromomie* (*Maximiliana and the Illegal Practice of Astronomy*), by which the collection title is inspired. Representing the depth of their personal and professional relationship, the collection also includes works that were made especially for these film projects and were gifted directly to Schamoni by Ernst. Exhibited extensively and previously on long-term loan to the Max Ernst Museum Brühl des LVR, the works were also included in the internationally renowned 2013 exhibition *Entdeckungsfahrten zu Max Ernst Die Sammlung Peter Schamoni*.



Max Ernst and Peter Schamoni. Photographed by Viktor Schamoni. Courtesy of the Estate of Peter Schamoni

#### Provenance

Galerie Alphonse Chave, Vence

Acquired from the above by the present owner

**Exhibited**

Vence, Galerie Alphonse Chave, *Max Ernst, Déchets d'atelier, lueursde génie*, March 19–May 15, 1968

Tokyo, The Seibu Museum of Art; Kobe, Museum of Modern Art Hyogo, *Exhibition of Works by Max Ernst*, April 15–July 10, 1977, no. 123, n.p. (illustrated; titled *Déchets d'Atelier* and erroneously dated 1967)

Neustadt an der Weinstraße, Villa Böhm, *Max Ernst, Abfälle vom Werk / Déchets d'oeuvres; Originale und Grafik aus der Sammlung Peter Schamoni*, December 9–23, 1978 (illustrated, front cover)

Munich, Haus der Kunst; Berlin, Nationalgalerie, *Max Ernst. Retrospektive*, February 17–July 15, 1979, no. 324, p. 345 (illustrated)

Max Ernst Museum Brühl des LVR, *Entdeckungsfahrten zu Max Ernst Die Sammlung Peter Schamoni*, February 24–June 23, 2013, pp. 150–151, 178 (illustrated, p. 51)

**Literature**

Peter Schamoni, *Max Ernst Maximiliana, die widerrechtliche Ausübung der Astronomie*, Munich, 1974, p. 46 (illustrated)

Werner Spies, *Max Ernst—Collagen, Inventar und Widerspruch*, Cologne, 1974, no. 535, n.p. (illustrated)

Werner Spies, *Max Ernst—Collagen, Inventar und Widerspruch*, Cologne, 1988, no. 105, pp. 167, 494 (illustrated, p. 167)

Werner Spies, Sigrid Metken, Günter Metken and Jürgen Pech, eds., *Max Ernst Œuvre-Katalog. Max Ernst Werke 1964–1969*, Cologne, 2007, no. 4368, p. 264 (illustrated)



## 20th Century & Contemporary Art Day Sale - Morning Session

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MAXIMILIANA: MAX ERNST FROM THE COLLECTION  
OF PETER SCHAMONI

104

**Max Ernst**

*Ohne Titel (Fantôme angélique)*

signed "max ernst" lower right; signed and dedicated  
"a Dorothea with love Max Ernst" on the reverse

oil on plasterboard

10 1/8 x 4 7/8 in. (25.7 x 12.4 cm)

Executed circa 1951.

**Estimate**

\$35,000 — 45,000

[Go to Lot](#)



This special collection of Max Ernst works offered across Phillips' fall sale season comes directly from the personal collection of the renowned filmmaker Peter Schamoni. Encompassing a range of works in a variety of mediums from the 1920s through to the 1960s, the collection reflects key moments in the artist's career and personal life, highlighting Ernst's consistent interest in scientific modes of inquiry and discovery, especially in mathematics and astronomy. Ernst and Schamoni worked closely together on several collaborative projects, including the short 1966 film *Maximiliana oder die widerrechtliche Ausübung der Astromomie* (*Maximiliana and the Illegal Practice of Astronomy*), by which the collection title is inspired. Representing the depth of their personal and professional relationship, the collection also includes works that were made especially for these film projects and were gifted directly to Schamoni by Ernst. Exhibited extensively and previously on long-term loan to the Max Ernst Museum Brühl des LVR, the works were also included in the internationally renowned 2013 exhibition *Entdeckungsfahrten zu Max Ernst Die Sammlung Peter Schamoni*.



Max Ernst and Peter Schamoni. Photographed by Viktor Schamoni. Courtesy of the Estate of Peter Schamoni

#### Provenance

Dorothea Tanning, New York  
Peter Schamoni, Munich

**Exhibited**

Münster, Landesmuseum für Kunst und Kulturgeschichte, *Max Ernst läßt grüßen: Peter Schamoni begegnet Max Ernst*, September 27, 2009–January 10, 2010, p. 110 (illustrated)

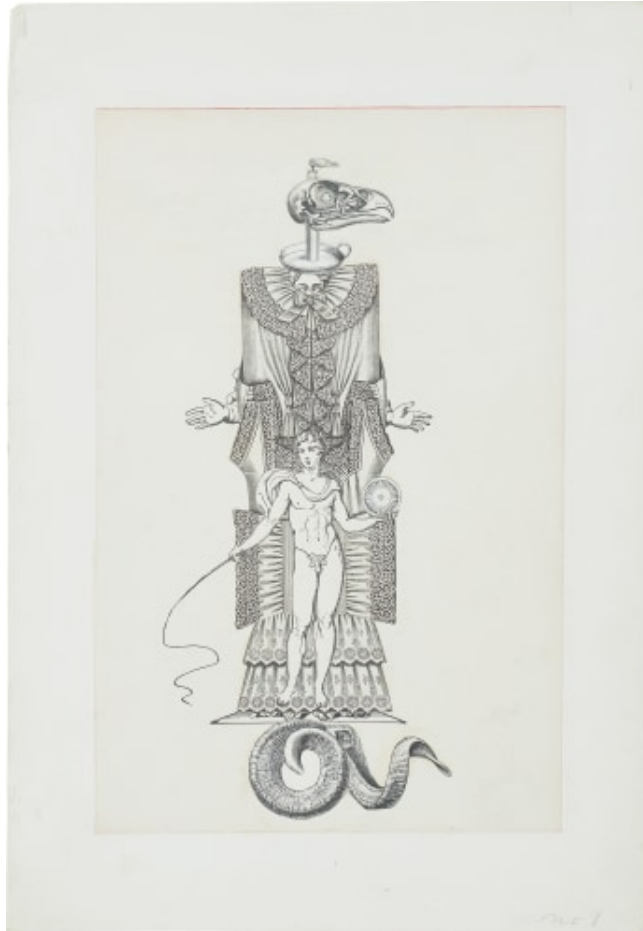
Max Ernst Museum Brühl des LVR, *Entdeckungsfahrten zu Max Ernst Die Sammlung Peter Schamoni*, February 24–June 23, 2013, pp. 100–101, 177 (illustrated, p. 101)

**Literature**

Werner Spies, Sigrid Metken and Günter Metken, eds., *Max Ernst Œuvre-Katalog. Max Ernst Werke 1939–1953*, Cologne, 1987, no. 2892, p. 302 (illustrated)

## 20th Century & Contemporary Art Day Sale - Morning Session

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MAXIMILIANA: MAX ERNST FROM THE COLLECTION  
OF PETER SCHAMONI

105

### Max Ernst

#### *Strange Hallucination!*

inscribed "no 1" lower right of the collage; signed "max  
ernst" lower right of the handwritten letter  
collage and ink on paper, mounted on card  
collage 8 1/4 x 5 3/8 in. (21 x 13.7 cm)

artist's mount 10 5/8 x 7 3/8 in. (27 x 18.7 cm)

Executed in 1948, this work includes a collage mounted  
alongside an inscribed text by the artist of the poem  
"Täuscht Mich das Trommelfell," the English version of  
which appears in Ernst's larger work *Paramyths*.

#### Estimate

\$7,000 — 9,000

[Go to Lot](#)



This special collection of Max Ernst works offered across Phillips' fall sale season comes directly from the personal collection of the renowned filmmaker Peter Schamoni. Encompassing a range of works in a variety of mediums from the 1920s through to the 1960s, the collection reflects key moments in the artist's career and personal life, highlighting Ernst's consistent interest in scientific modes of inquiry and discovery, especially in mathematics and astronomy. Ernst and Schamoni worked closely together on several collaborative projects, including the short 1966 film *Maximiliana oder die widerrechtliche Ausübung der Astromomie* (*Maximiliana and the Illegal Practice of Astronomy*), by which the collection title is inspired. Representing the depth of their personal and professional relationship, the collection also includes works that were made especially for these film projects and were gifted directly to Schamoni by Ernst. Exhibited extensively and previously on long-term loan to the Max Ernst Museum Brühl des LVR, the works were also included in the internationally renowned 2013 exhibition *Entdeckungsfahrten zu Max Ernst Die Sammlung Peter Schamoni*.



Max Ernst and Peter Schamoni. Photographed by Viktor Schamoni. Courtesy of the Estate of Peter Schamoni

#### Provenance

Dorothea Tanning, New York

Galerie Der Spiegel, Cologne

Acquired from the above by the present owner



### Exhibited

Los Angeles, The Copley Galleries, *Max Ernst, 30 years of his work, a Survey*, January 10–February 20, 1949, p. 25 (illustrated)

Kunstverein St. Gallen, *Dichtende Maler—malende Dichter*, 1957, no. 210 (illustrated)

Neuss, Clemens-Sels-Museum, *Max Ernst, Lithographien, Radierungen, Collagen und Frottagen*, July–September 1961, no. 42

Krefeld, Kunstverein, *Max Ernst, Frottagen und Collagen*, March–April 1972, no. 65

Max Ernst Museum Brühl des LVR, *Entdeckungsfahrten zu Max Ernst Die Sammlung Peter Schamoni*, February 24–June 23, 2013, pp. 104–105, 176 (illustrated, pp. 104–105)

### Literature

Patrick Waldberg, *Max Ernst*, Paris, 1958, p. 46 (illustrated)

*Max Ernst, Graphik 1919–1967*, exh. cat., Worpsweder Kunsthalle, 1967, no. 14, pp. 15, 19 (illustrated, p. 19)

*Max Ernst, Das graphische Werk*, exh. cat., Kunsthalle, Hamburg, 1967, p. 54 (illustrated)

Lothar Fischer, ed., *Max Ernst in Selbstzeugnissen und Bilddokumenten*, Hamburg, 1969, p. 114 (illustrated)

*Max Ernst*, exh. cat., Moderna Museet, Stockholm, 1969, p. 23 (illustrated)

*Max Ernst*, exh. cat., Württembergischer Kunstverein, Stuttgart, 1970, Schmutzpapier (illustrated)

Jean-Dominique Rey, "Max Ernst ou l'oiseau magicien," *Jardin des Arts*, no. 197, April 1971, p. 8 (illustrated)

Werner Spies, *Max Ernst—Collagen, Inventar und Widerspruch*, Cologne, 1974, no. 499, n.p. (illustrated)

Werner Spies, Sigrid Metken and Günter Metken, eds., *Max Ernst Œuvre-Katalog. Max Ernst Werke 1939–1953*, Cologne, 1987, no. 2673, p.193 (illustrated)

M. E. Warlick, *Max Ernst and Alchemy: A Magician in Search of Myth*, Austin, 2001, fig. 6.17, pp. 178–179 (illustrated, p. 179)

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MAXIMILIANA: MAX ERNST FROM THE COLLECTION  
OF PETER SCHAMONI

106

**Max Ernst**

*Forêt*

signed "max ernst" lower right

frottage on paper

16 1/4 x 12 3/8 in. (41.3 x 31.4 cm)

Executed in 1964.

**Estimate**

\$7,000 — 9,000

[Go to Lot](#)



This special collection of Max Ernst works offered across Phillips' fall sale season comes directly from the personal collection of the renowned filmmaker Peter Schamoni. Encompassing a range of works in a variety of mediums from the 1920s through to the 1960s, the collection reflects key moments in the artist's career and personal life, highlighting Ernst's consistent interest in scientific modes of inquiry and discovery, especially in mathematics and astronomy. Ernst and Schamoni worked closely together on several collaborative projects, including the short 1966 film *Maximiliana oder die widerrechtliche Ausübung der Astromomie* (*Maximiliana and the Illegal Practice of Astronomy*), by which the collection title is inspired. Representing the depth of their personal and professional relationship, the collection also includes works that were made especially for these film projects and were gifted directly to Schamoni by Ernst. Exhibited extensively and previously on long-term loan to the Max Ernst Museum Brühl des LVR, the works were also included in the internationally renowned 2013 exhibition *Entdeckungsfahrten zu Max Ernst Die Sammlung Peter Schamoni*.



Max Ernst and Peter Schamoni. Photographed by Viktor Schamoni. Courtesy of the Estate of Peter Schamoni

#### Provenance

Galleria Marescalchi, Bologna

Acquired from the above by the present owner

**Exhibited**

Bologna, Galleria Marescalchi, *Il magico surrealismo di Max Ernst*, January 1981, p. 91 (illustrated; erroneously dated 1930)

Munich, Haus der Kunst, *Ernste Spiele. Der Geist der Romantik in der deutschen Kunst 1790–1990*, February 4–May 1, 1995, no. 129, pl. 156, p. 215 (illustrated; erroneously dated 1930)

Max Ernst Museum Brühl des LVR, *Entdeckungsfahrten zu Max Ernst Die Sammlung Peter Schamoni*, February 24–June 23, 2013, pp. 125, 178 (illustrated, p. 125)

**Literature**

Werner Spies, Sigrid Metken, Günter Metken and Jürgen Pech, eds., *Max Ernst Œuvre-Katalog. Max Ernst Werke 1964–1969*, Cologne, 2007, no. 3947, p. 53 (illustrated)



## 20th Century & Contemporary Art Day Sale - Morning Session

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PROPERTY FROM THE COLLECTION OF CARMEL SNOW

107

### **Leonor Fini**

#### *Girl with Shells*

signed "Leonor Fini" lower right  
pen, ink, pastel and collage on paper  
12 7/8 x 10 1/8 in. (32.7 x 25.7 cm)  
Executed in 1947.

#### **Estimate**

\$12,000 — 18,000

[Go to Lot](#)





Carmel Snow, 1941.

One of the most influential American figures of the 1940s, Carmel Snow left an indelible mark on the fashion and culture of her time. She exemplified the modern self-made woman: first establishing a career in dressmaking, she later became a fashion editor at *Vogue* before taking over at the helm of *Harper's Bazaar* as editor-in-chief. Understanding the magazine as an opportunity for diverse artistic expression, she was widely admired for her discerning eye that elevated the then-struggling magazine to new heights and allowed her to effortlessly navigate the worlds of photography, art, and design. This unique vision also gifted her a natural ability to discover fresh talent, and she was credited with championing the careers of leading figures such as Andy Warhol, Richard Avedon, Diana Vreeland, Christian Dior, and Alexey Brodovitch before they received due recognition.

Snow's taste in art was similarly daring and led her to the iconoclastic work of the Argentinian and Italian painter Leonor Fini. Most closely associated with Surrealism, though fiercely independent and rejective of all artistic labels, Fini's portrayals of women pushed conventional aesthetic boundaries and rendered the modern woman through a liberated visual idiom. Her appeal to Snow was therefore unsurprising, and the editor-in-chief commissioned the artist to produce an original work for the cover of the June 1947 issue of *Harper's Bazaar* in an effort to introduce the magazine's audience to avant-garde art. Snow acquired the cover image, *Girl with Shells*, as well as another work on paper directly from artist, both of which have remained in the family collection until now, representing a true bond between artist and patron.

#### Provenance

Carmel Snow, New York (acquired directly from the artist)  
Thence by descent to the present owner

#### Literature

*Harper's Bazaar*, June 1947 (illustrated on the cover)

*Il Dramma*, no. 184-185, July 15, 1953 (illustrated on the cover)

Richard Overstreet, ed., *Leonor Fini: Catalogue Raisonné of the Oil Paintings*, vol. II, Zurich, 2021, p. 635

## 20th Century & Contemporary Art Day Sale - Morning Session

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PROPERTY FROM THE COLLECTION OF CARMEL SNOW

108

**Leonor Fini**

*Untitled*

signed "Leonor Fini" lower right  
watercolor and ink on paper  
19 3/4 x 10 1/4 in. (50.2 x 26 cm)  
Executed circa 1946.

**Estimate**

\$5,000 — 7,000

[Go to Lot](#)





Carmel Snow, 1941.

One of the most influential American figures of the 1940s, Carmel Snow left an indelible mark on the fashion and culture of her time. She exemplified the modern self-made woman: first establishing a career in dressmaking, she later became a fashion editor at *Vogue* before taking over at the helm of *Harper's Bazaar* as editor-in-chief. Understanding the magazine as an opportunity for diverse artistic expression, she was widely admired for her discerning eye that elevated the then-struggling magazine to new heights and allowed her to effortlessly navigate the worlds of photography, art, and design. This unique vision also gifted her a natural ability to discover fresh talent, and she was credited with championing the careers of leading figures such as Andy Warhol, Richard Avedon, Diana Vreeland, Christian Dior, and Alexey Brodovitch before they received due recognition.

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#### Provenance

Carmel Snow, New York (acquired directly from the artist)  
Thence by descent to the present owner



## 20th Century & Contemporary Art Day Sale - Morning Session

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MAXIMILIANA: MAX ERNST FROM THE COLLECTION  
OF PETER SCHAMONI

109

**Max Ernst**

*Ohne Titel*

signed "max ernst" lower right  
frottage and colored pencil on paper  
10 3/4 x 7 5/8 in. (27.3 x 19.4 cm)  
Executed in 1949.

**Estimate**

\$15,000 — 20,000

[Go to Lot](#)



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Max Ernst and Peter Schamoni. Photographed by Viktor Schamoni. Courtesy of the Estate of Peter Schamoni

#### Provenance

Private Collection

Ernst Hauswedell, Hamburg, June 10, 1972, lot 490

Acquired at the above sale by the present owner

**Exhibited**

Neustadt an der Weinstraße, Villa Böhm, *Max Ernst, Abfälle vom Werk / Déchets d'oeuvres; Originale und Grafik aus der Sammlung Peter Schamoni*, December 9–23, 1978 (illustrated)

Max Ernst Museum Brühl des LVR, *Entdeckungsfahrten zu Max Ernst Die Sammlung Peter Schamoni*, February 24–June 23, 2013, pp. 107, 176 (illustrated, p. 107)

**Literature**

Winfried Konnertz, *Max Ernst, Zeichnungen, Aquarelle, Übermalungen, Frottagen*, Cologne, 1980, no. 129, p. 181 (illustrated)

Werner Spies, Sigrid Metken and Günter Metken, eds., *Max Ernst Œuvre-Katalog. Max Ernst Werke 1939–1953*, Cologne, 1987, no. 2745. p. 229 (illustrated)

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MAXIMILIANA: MAX ERNST FROM THE COLLECTION  
OF PETER SCHAMONI

110

**Max Ernst**

*Hawai*

signed "max ernst" lower right of sheet; titled and  
dated "Hawai 1952" lower edge of artist's mount  
frottage on paper, laid on artist's mount  
sheet 8 5/8 x 7 1/2 in. (21.9 x 19.1 cm)  
artist's mount 14 3/4 x 12 3/8 in. (37.5 x 31.4 cm)  
Executed in 1952.

**Estimate**

\$7,000 — 9,000

[Go to Lot](#)





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Max Ernst and Peter Schamoni. Photographed by Viktor Schamoni. Courtesy of the Estate of Peter Schamoni

#### Provenance

Galerie Alphonse Chave, Venice

Acquired from the above by the present owner

**Exhibited**

Krefeld, Kunstverein, *Max Ernst, Frottagen und Collagen*, March–April 1972, no. 69

Tokyo, The Seibu Museum of Art; Kobe, Museum of Modern Art Hyogo, *Exhibition of Works by Max Ernst*, April 15–July 10, 1977, no. 105, n.p. (illustrated)

Neustadt an der Weinstraße, Villa Böhm, *Max Ernst, Abfälle vom Werk / Déchets d'oeuvres; Originale und Grafik aus der Sammlung Peter Schamoni*, December 9–23, 1978 (illustrated)

Max Ernst Museum Brühl des LVR, *Entdeckungsfahrten zu Max Ernst Die Sammlung Peter Schamoni*, February 24–June 23, 2013, pp. 111, 177 (illustrated, p. 111)

**Literature**

Winfried Konnertz, *Max Ernst, Zeichnungen, Aquarelle, Übermalungen, Frottagen*, Cologne, 1980, no. 132, p. 184 (illustrated)

Werner Spies, Sigrid and Günter Metken, eds., *Max Ernst Œuvre-Katalog. Max Ernst Werke 1939–1953*, Cologne, 1987, no. 2966, p. 334 (illustrated)

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PROPERTY OF AN ESTEEMED EAST COAST  
COLLECTOR

111

### Milton Avery

#### *Green Sea*

signed and dated "Milton Avery 1948" lower right;  
inscribed "Green Sea by Milton Avery 1948" on the  
reverse

pencil and gouache on paper

22 1/2 x 30 5/8 in. (57.2 x 77.8 cm)

Executed in 1948.

This work is a study for a larger oil on canvas, dated  
1954, housed in the permanent collection of The  
Metropolitan Museum of Art, New York.

#### Estimate

\$50,000 — 70,000

[Go to Lot](#)



*“We were followers of the sea. On the beaches of Provincetown, Gloucester and Gaspe we braved the surf and rocky shore, spending endless hours contemplating the sea... Always the sea beckoned, at times with figures, at times with boats. But it was the sea, alternately black and mysterious or ruddy and gay that expressed the mystery and independence that makes its lure unfathomable. For Milton this was a subject to challenge again and again.” —Sally Michael Avery*

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**Provenance**

Park Gallery, Detroit

Mr. and Mrs. Keith Davis, Flint

Flint Institute of Arts

Christie's, New York, May 26, 1993, lot 217

Acquired at the above sale by the present owner

**Exhibited**

Santa Barbara Art Museum, *Recent Watercolors by Milton Avery Courtesy of the Landau Gallery, Los Angeles*, June–July 1956

Washington, D.C., The National Collection of Fine Arts; New York, The Brooklyn Museum; The Columbus Gallery of Fine Arts, *Milton Avery*, December 1969–May 1970, no. 44 (illustrated)



## 20th Century & Contemporary Art Day Sale - Morning Session

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PROPERTY OF AN ESTEEMED EAST COAST  
COLLECTOR

112

### Milton Avery

#### *Sea and Stars*

signed and dated "Milton Avery 1951" lower left;  
signed, titled and dated ""SEA and STARS" by Milton  
Avery 1951" on the reverse  
oil on canvas  
34 1/8 x 38 1/8 in. (86.7 x 96.8 cm)  
Painted in 1951.

#### Estimate

\$200,000 — 400,000

[Go to Lot](#)



Brimming with playful movement, Milton Avery's *Sea and Stars* hovers between the representational and the abstract, the stars leaping over a wave in a melodic arc. Here, Avery elegantly distills the sea and sky into simplified forms. The painting was executed in 1951 as the artist faced major changes in his career, resulting in a dramatic evolution of both style and technique. One of the greatest American Modernists in history, Avery's commitment to the representational differentiated him from the Abstract Expressionists. And yet, he also stood apart from the American scene painters of the 1930s, often simplifying his landscapes to biomorphic forms and foregoing spatial perspective. In *Sea and Stars*, what may first be perceived as a cloud is revealed to be, upon closer inspection, the titular sea, positioned so high on the horizon that the wave appears to almost touch the moon itself.

*"I like to seize the one sharp instant in nature, to imprison it by means of ordered shapes and space relationships. To this end I eliminate and simplify, leaving apparently nothing but color and pattern. I am not seeking pure abstraction; rather the purity and essence of the idea—expressed in its simplest form." —Milton Avery*



Mark Rothko, *Green on Blue (Earth-Green and White)*, 1954, The University of Arizona Museum of Art, Tucson © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York

The 1950s marked a transition in Avery's style, as he began to distance himself from the works of Henri Matisse and French Fauvism. During the mid 1940s, Avery joined the prestigious Paul Rosenberg & Co., which at the time represented major European artists like Pablo Picasso and Georges Braques. A few years later, the artist suffered from a debilitating heart attack in 1949 and left Paul Rosenberg & Co. in 1950. While recovering from his heart attack, he began to experiment with monotype printing, as he was too weak to paint. He would rapidly produce prints in quick succession, applying thin pigments to a surface, often printing the image while it was still wet. Elements of these printing techniques are echoed in the transparency of pigment in *Sea and Stars*. This is seen most clearly in the gestural blue-grey coat of paint softening the borders of the

composition, akin to Mark Rothko's color fields. As Robert Hobbs stated of Avery's late paintings like this work, "There is a lyric intensity in the landscape and seascape paintings of Avery's last period that is unlike anything else in the art of our time. As in the late paintings of Cézanne and Matisse, many of these pictures are characterized by an inspired concision, as if the painter were attempting to summarize and quintessentialize everything that he knew and felt and wanted to see realized in painting."

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**Provenance**

Gallery Paule Anglim, San Francisco

Private Collection (acquired from the above in 1992)

Sotheby's, New York, September 14, 1995, lot 234

Acquired at the above sale by the present owner

**Exhibited**

New York, Grace Borgenicht Gallery, Summer 1991

New York, Grace Borgenicht Gallery, *Sun and Moon Paintings*, January 4–February 1 1992, n.p.

**Literature**

Holland Cotter, "Art in Review: Milton Avery," *The New York Times*, January 10, 1992, p. 72

## 20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



PROPERTY OF AN ESTEEMED EAST COAST  
COLLECTOR

113

**Alex Katz**

*Black Ada and Island*

signed and dated "Alex Katz 96" on the overlap  
oil on linen

89 3/4 x 66 in. (228 x 167.6 cm)

Painted in 1996.

**Estimate**

\$150,000 — 200,000

[Go to Lot](#)





*"Maybe spending every summer in Maine with Ada, where I paint from nature,  
gives me fresh insight when I come back to the city. It's a perfect balance for me."  
—Alex Katz*



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**Provenance**

Marlborough Gallery, New York

Acquired from the above by the present owner

## 20th Century & Contemporary Art Day Sale - Morning Session

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PROPERTY FROM A DISTINGUISHED CURATOR'S  
COLLECTION

114

**Jo Baer**

*Untitled*

signed and dated "J Baer '64-'68" on the reverse  
oil on canvas

72 x 72 in. (182.9 x 182.9 cm)

Executed in 1964-1968.

**Estimate**

\$150,000 — 200,000

[Go to Lot](#)



*"Myth is a form of discourse where the subject remains invisible. Where the subject is a retelling or illustration of a mythology, the unit of meaning is closed and therefore inconsistent to discourse. To enhance discourse is to paint and draw in fragment, which is an open adventure; it is having paintings talk." —Jo Baer*

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**Provenance**

Gagosian Gallery, New York

Acquired from the above by the present owner in November 1994

## 20th Century & Contemporary Art Day Sale - Morning Session

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PROPERTY FROM THE PRIVATE COLLECTION OF  
JEAN EFRON

115

**Anne Truitt**

*Spring Dryad*

signed, titled and dated "Truitt "SPRING DRYAD" Feb.  
'75" on the underside

acrylic on wood

76 1/2 x 13 x 8 in. (194.3 x 33 x 20.3 cm)

Executed in February 1975.

**Estimate**

\$300,000 — 400,000

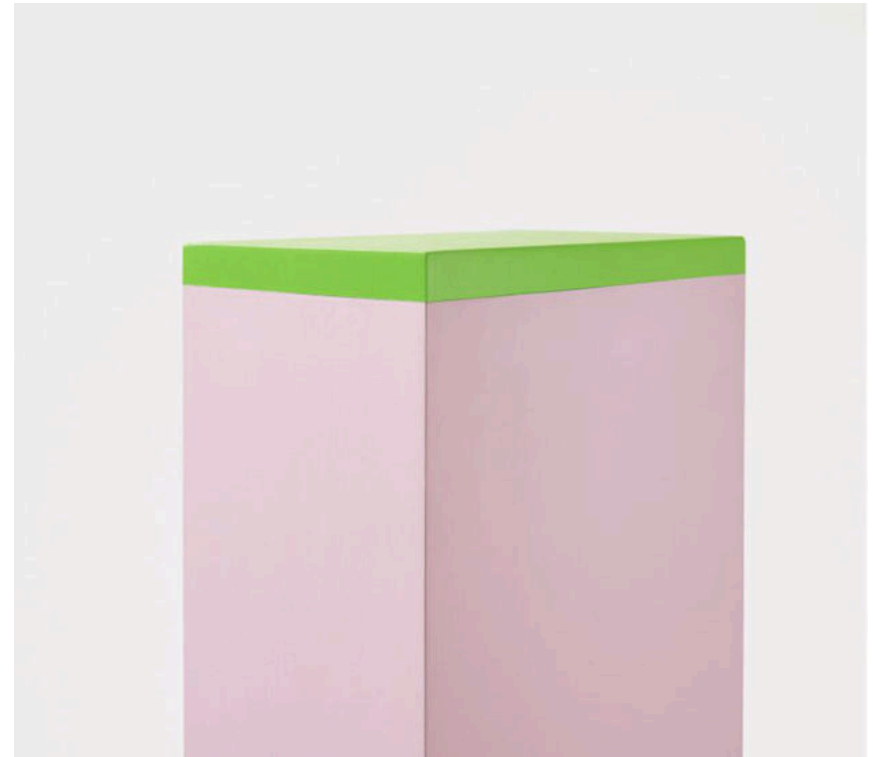
[Go to Lot](#)





*"... by virtue of their titles, the Dryads invite us to see the pillar's volume... as a concentration or intensification of Nature... They are a tree. The simplicity of the upright cedes to the changing seasons of the imagined forest, and an all-too-human romance with the 'magic of nature' stands waiting in the wings." —Anne Wagner*

Anne Truitt "walked up and down the dark corridors between [her sculptures'] massive forms" on a spring evening in 1974 before the opening of her mid-career retrospective at Washington, D.C.'s Corcoran Gallery. Her pillar-like sculptures, including *Summer Dryad* of 1971, National Museum of Women in the Arts, Washington, D. C., "stood in their own space, in their own time, and [she] was glad in their presence." But Anne Truitt's work was not complete; this retrospective occurred at a juncture point in her career, just after she had produced the first of four *Dryad* sculptures. There would be one for each season, with the present work, *Spring Dryad*, concluding the series in 1975. Two *Dryads* now stand in museum collections: *Summer Dryad* at the National Museum of Women in the Arts and *Winter Dryad* at the Boca Raton Museum of Art. A radiant pink pillar topped by a thin band of green, *Spring Dryad* embodies the raw, gentle beauty of its associated season and represents the culmination of a series that magnificently illustrates Anne Truitt's sculptural practice.



### Pillars of Color

By the 1970s, *Spring Dryad*'s pillar-like shape had become a hallmark of Anne Truitt's work. Departing from her Minimalist peers such as Donald Judd and Carl Andre who favored industrial materials and methods, Truitt remained a studio artist, sticking instead to wood and paint, plane and brush. She painstakingly painted, sanded, and repainted layers of acrylic onto the surfaces of her wooden pillars to achieve a uniform sheen and precise hue. Writing as she worked, Truitt parsed through her role as an artist, mother, and humanist in a series of memoirs published throughout her career. It is this interplay between form and feeling—between the apparently Minimalist abstraction of Truitt's sculptures and their decidedly un-Minimalist materials and explorations of interiority—that sets her apart from her milieu.

*"Hearing a white saint rave About a quintessential beauty Visible only to the*

PHILLIPS

*paragon heart, I tried my sight on an apple-tree That for eccentric knob and wart  
Had all my love.*—Sylvia Plath, “On the Plethora of Dryads,” 1957

## Mythological Minimalism

The word *dryad* refers to a female figure in Greek mythology who inhabits a concentrated form of nature, typically a tree. *Dryads*, like Truitt’s sculpture, evade categorization, appearing in art and literature as a type of semi-human allegory or spirit that is (quite literally) difficult to grasp. Like a tree, the pillar form of Truitt’s *Dryads* stand alone. *Spring Dryad*’s abstract verticality does not wholly suggest a body; rather, pastel pink and leafy green are its main referents—votive offerings to spring, floating off the ground. As the viewer moves around *Spring Dryad*, its colors segue between shades, shimmering gently atop its monolith surface and “transform[ing] the constancy of structure so very strikingly that it seems to offer a primer on what hue can do,” in the words of art historian Anne Wagner. One need not look further than the other *Dryads* to note the sculptures’ vast differences articulated completely through color. Rather than undo the abstraction of *Spring Dryad*, color enlivens it, activating the poetry of its title.



Anne Truitt’s four *Dryads* exhibited at the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. in 2009–2010.

exhibition *Anne Truitt: Perception and Reflection* organized by the Hirshhorn Museum and Sculpture Garden, Washington, D.C. Finally flanked by its sister sculptures, *Spring Dryad* demonstrated with colorful intensity the longevity of Truitt’s work and bookended her two landmark retrospectives. Truitt’s early critics did not seem to understand her simultaneous use of Minimalist forms and daring color, claiming that her work existed in two separate systems. Ironically, it is just those two “systems” that sustain museum and collector interest today.

### Provenance

Acquired directly from the artist by the present owner in 1991

### Exhibited

New York, André Emmerich Gallery, *Anne Truitt—Sculpture*, 1975

New York, André Emmerich Gallery, *Anne Truitt: Sculpture 1971–1983*, November 12–December 6, 1986, no. 4

Washington, D.C., Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, *Anne Truitt: Perception and Reflection*, October 8, 2009–January 3, 2010, pl. 26, pp. 90–91, 168 (illustrated, p. 90)

### Literature

Anne M. Wagner, “Disarming Time: The Art of Anne Truitt,” *Artforum*, January 2010, pp. 152–153, 155 (illustrated, p. 153)

In 2009–2010, all four *Dryads* were brought together and exhibited prominently in the renowned

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PROPERTY FROM A PROMINENT PRIVATE  
COLLECTION

116

**Louise Bourgeois**

*Eye*

incised with the artist's initials and date "LB. 81." on  
the underside of the sculpture

marble

sculpture 3 3/8 x 5 1/2 x 4 1/2 in. (8.6 x 14 x 11.4 cm)

base 5 1/8 x 9 3/4 x 6 1/8 in. (13 x 24.8 x 15.6 cm)

overall 8 1/2 x 9 3/4 x 6 1/8 in. (21.6 x 24.8 x 15.6 cm)

Executed in 1981, this work is unique.

**Estimate**

\$200,000 — 300,000

[Go to Lot](#)





*"The theme of the Eyes has preoccupied me for many decades. I have always said that with words you can say whatever you want, but the Eyes never lie. The Eyes are a metaphor for the truth, which is what I am after. Whether it is an Eye that sees the reality of things or whether it is an eye that sees a world of fantasy...It is the quality of your Eyes and the strength of your Eyes that are expressed in this [work]...I live in a visual world where my Eyes are everything." —Louise Bourgeois*

#### Provenance

The Artist

Robert Miller Gallery, New York

Acquired from the above by the present owner in February 1995

#### Exhibited

Cincinnati, Taft Museum; Miami, Florida International University Museum of Art; Austin, Laguna Gloria Museum of Art; St. Louis, Washington University Gallery of Art; Syracuse, Everson Museum of Art, *Recent Sculpture by Louise Bourgeois*, May 5, 1987–November 26, 1989, n.p. (illustrated) Barcelona, Fundacio Caixa de Pensions, *Pulsio*, May 23–July 14, 1991, p. 16 (illustrated) Monterrey, Galeria Ramis Barquet, *Louise Bourgeois*, October–November 1993, n.p. (illustrated) Paris, Musée national d'art moderne, Centre Georges Pompidou, *Féminin/Masculin*, October 17, 1995–January 16, 1996, no. 225, pp. 167, 375 (illustrated, p. 167)

#### Literature

Donald Kuspit and Linda Weintraub, *Process and Product: The Making of Eight Contemporary Masterworks*, exh. cat., Edith C. Blum Art Institute, Bard College Center, Annandale-on-Hudson, 1987, p. 59 (illustrated)

*Louise Bourgeois*, exh. cat., Frankfurter Kunstverein, 1990, no. 27, p. 37 (illustrated)

Thomas McEvilly, *Sculpture in the Age of Doubt*, New York, 1999, pp. 243, 245 (illustrated, p. 245)

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117

### Louise Nevelson

*Dawn's Landscape I*

painted wood

48 x 64 3/4 x 4 3/4 in. (121.9 x 164.5 x 12.1 cm)

Executed in 1975.

#### Estimate

\$250,000 — 350,000

[Go to Lot](#)





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*"It is early morning when you arise between night and dawn. When you've slept and the city has slept, you get a psychic vision of an awakening. White invites more activity. The world is a little bit asleep and you are basically more alive to what's coming through the day." —Louise Nevelson*

While Louise Nevelson is perhaps most known for her iconic, black-painted wooden sculptures, the artist often delved into a melancholic white palette throughout her career in the highly celebrated *Dawn* series. First conceived in 1959, after curator Dorothy Miller invited Nevelson to participate in an exhibition of 16 American artists at the Museum of Modern Art, New York, alongside Jasper Johns, Ellsworth Kelly, and Robert Rauschenberg, among others, Nevelson's *Dawn* series embraced the artist's intense feeling of flattery and gratitude from her being honored by such a career-changing invitation—while also being keenly conscious of the fact that she was the only women artist among 15 men. Taking as its title *Dawn's Wedding*, Nevelson's installation was the largest of the group, and imbued with the drama and magnitude of a wedding, presented the artist's sculptural installation in matrimonial whit. A stark contrast to her signature black palette, the *Dawn* series boldly equated the exhibition with the nuptials that she was known to strongly resist throughout her life.

In 1976, Nevelson began working on a new group of works titled *Dawn's Landscape*, with the present lot serving as the very first example in the expansive, renowned series. Unlike the first *Dawn's Wedding* works, which took the form of chapels and inspired in its viewers experiences of interiority, meditation, and worship. *Dawn's Landscape* embraced one of Nevelson's most central muses: the ever-changing and expanding landscape and architecture of the city of New York. In *Dawn's Landscape I*, Nevelson's triptych divides a scene up among three panels—as if the view is being framed by a window. Rather than matrimonial, here Nevelson's use of white conjures the first light of day: a moment when the city is perhaps most at peace and repose, and one imagines the assembled wooden shapes taking on the forms of apartment buildings, bridges, storefronts and water towers. As Nevelson herself poetically observed, "it is early morning when you arise between night and dawn. When you've slept and the city has slept, you get a psychic vision of an awakening. White invites more activity. The world is a little bit asleep and you are basically more alive to what's going through the day." Intricate in its complex, highly active composition, *Dawn's Landscape I* uniquely employs this sense of light in a scene that is calmy meditative, heralding a new day.

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#### Provenance

The Pace Gallery, New York

Private Collection

## 20th Century & Contemporary Art Day Sale - Morning Session

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PROPERTY FROM A DISTINGUISHED MIDWESTERN  
COLLECTION

118

### Sturtevant

#### *Johns White Target (First Study)*

signed, titled and dated ““Johns White Target” (First  
Study) E. Sturtevant 1986/88” on the reverse

encaustic and collage on canvas

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

Executed in 1986–1988.

#### Estimate

\$200,000 — 300,000

[Go to Lot](#)



**Provenance**

Rhona Hoffman, Chicago

Acquired from the above by the present owner

**Literature**

Lena Maculan, ed., *Sturtevant: Catalogue Raisonné 1964–2004*, Ostfildern-Ruit, 2004, no. 28, p. 51 (illustrated)

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PROPERTY OF A NEW ENGLAND COLLECTOR

119

**Jamie Wyeth**

*Excursion Boats, Monhegan*

signed "J. WYETH" lower left

mixed media on paper, mounted to board

25 1/4 x 36 5/8 in. (64.1 x 93 cm)

Executed in 1982, this work is included in the database of the artist's work being compiled by the Wyeth Center at the William A. Farnsworth Museum, Rockland, Maine.

**Estimate**

\$250,000 — 450,000

[Go to Lot](#)



A portrait of the artist's beloved wife, Phyllis, *Excursion Boats, Monhegan* is an intimate portrayal of Jamie Wyeth's summers spent on Monhegan Island in Maine. Acquired just a year after it was created in 1983, *Excursion Boats* is a masterful example of Wyeth's enigmatic, narrative approach to painting. One of a handful of works featuring Phyllis as muse, this work has been extensively exhibited, signifying its importance in the artist's body of work. Notably, it was included in the seminal exhibition organized by the Brandywine River Museum, *An American Vision: Three Generations of Wyeth Art*, which traveled internationally from Russia to Washington, D.C., to Tokyo and Milan, and back to Chadds Ford, the artist's hometown.



### The Third Generation Wyeth

Born in 1946 to renowned painter Andrew Wyeth and his wife Betsy, Jamie was raised by a legacy of American storytellers. His grandfather, N.C. Wyeth, was a celebrated illustrator, while Andrew came to be known for his distinct style of realism during a time when abstraction was taking hold of the mid-century art world. Throughout his childhood, Jamie spent time in N.C.'s studio painting various objects, through which he discovered his own unique mode of storytelling—one that combined the illustrative qualities of N.C.'s paintings with the enigmatic qualities of Andrew's work.

After a short stint in New York City in the mid-1960s, Jamie then joined the United States Air Force. It was during this time that he married his wife of over 50 years, Phyllis. Together, they purchased a home on Monhegan Island—one that previously belonged to fellow artist Rockwell Kent—where

they would spend their summers.

*"Although Jamie's settings may look like the Brandywine Valley or Midcoast Maine of his father's works, they are more a scenic backdrop for his quirky sensibility, which seeks out overlooked or peculiar objects, such as docking posts, plow blades, buzz saws, storage tanks, or sewer pipes. One can look at his compositions as if they were repurposed accidental photographs; unintended compositions fraught with meaning."* —Timothy Standring

### Jamie and Phyllis: Husband and Wife, Muse and Painter

Phyllis, the daughter of James and Alice du Pont Mills, and Jamie married in 1968, and remained together up until her recent passing in 2019. A passionate breeder and owner of thoroughbred horses, Phyllis was, like Jamie, a lover of animals and nature. Last year, the Brandywine River Museum of Art organized a tribute exhibition called *Phyllis Mills Wyeth: A Celebration*. At an event surrounding the exhibition, Jamie shared a conversation he once had with his father. He asked Andrew why he painted, to which he replied "Well, Jamie, I paint for myself." Jamie said he thought the same of his own practice, until recently he declared "Now I know I was painting for Phyllis."<sup>i</sup>

*"Now I know I was painting for Phyllis."* —Jamie Wyeth





Jamie and Phyllis Wyeth, 1971.

Phyllis has appeared in many of Jamie's important works, the most notable of which were created during the 1970s and 1980s, including *Excursion Boats*, *Monhegan*. Oftentimes, Phyllis does not appear necessarily to be the subject of these paintings—whether it is the horse-drawn carriage she drives as in *And Then into the Deep Gorge*, 1975 or her lone straw hat as in *Wolfbane*, 1984, Brandywine River Museum of Art. In *Excursion Boats*, Jamie's admiration for both his wife and their second home of Monhegan is intrinsically linked. Depicted in a wicker wheelchair—Phyllis's mode of transportation for most of her adult life, having been injured in a car accident in her 20s—she sits looking out at the harbor of passing ferryboats, taking visitors to and from the islet. Wearing the straw hat which appears time and time again throughout Jamie's paintings, she exudes poise, confidence, and serenity.

*"I was attracted by the peculiarities of an 'Atlantic City Rolling Chair' sitting on an off-shore Maine island. The background was my 'statement' on the many tourist boats that visit Monhegan during the summer." —Jamie Wyeth*

## Monhegan

The stony islet of Monhegan is located halfway up the coast of Maine. Unlike the mainland, it is a port town full of lush greenery, illustrated here so beautifully in the grass ground on which Phyllis's wicker chair rests. At the time when Jamie and Phyllis lived in Monhegan, the island connected to the coast of Maine only three times a week by boat. As Lincoln Kirstein aptly described of the town, "Remoteness and alienation intensified its atmosphere, bared to the bone...Half-deserted, disheartened, the island's inhabitants slowly diminish. The few visitors a week cross over for a couple hours and depart with little gained or seen but a few souvenirs."<sup>ii</sup>



Such remoteness is brilliantly captured here, illustrated through the distance between Phyllis and the boats at sea beyond where she sits. A foggy horizon line below her eyelevel suggests a world far away from the serenity of Monhegan, and yet the pops of red found in the flags on the back of each boat grounds the viewer in a quintessential American landscape. Through close inspection of *Excursion Boats*, *Monhegan*, it is easy to see why Jamie and Phyllis were drawn to the island's beauty. In a time of over-stimulation, such a desire to live off the beaten path is ever more relatable.

*"Living and working on an island does tend to give you focus. Like everyone, I want to see every new movie, every new play, and read every book. We are in the age of so much information that I find it overwhelming. So to physically isolate myself, I think works to my advantage. It at least helps me concentrate and get some focus and,*

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*living on an island really does that. You can't just jump in a car and drive off, nor can someone just arrive and say, 'Hi, I'm here Jamie!'" —Jamie Wyeth*

<sup>i</sup> Claudia Pfeiffer, "Phyllis Mills Wyeth Comes Home," *Drawing Covert*, February 18, 2020, online.

<sup>ii</sup> Lincoln Kirstein, exh. cat., *An American Vision: Three Generations of Wyeth Art*, Brandywine River Museum, Chadds Ford, 1987, p. 158.

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#### Provenance

Coe Kerr Gallery, New York

Acquired from the above by the present owner in 1983

#### Exhibited

Portland Museum of Art; Columbia Museum; Oklahoma City, Oklahoma Art Center, *Jamie Wyeth: An American View*, June 19, 1984–January 20, 1985, no. 27, p. 37

Leningrad, Academy of the Arts of the USSR; Moscow, Academy of the Arts of the USSR;

Washington, D.C., Corcoran Gallery of Art; Dallas Museum of Art; Chicago, Terra Museum of American Art; Tokyo, Setagaya Art Museum; Milan, Palazzo Reale; Cambridge, Fitzwilliam

Museum; Chadds Ford, Brandywine River Museum, *An American Vision: Three Generations of Wyeth Art*, March 11, 1987–November 22, 1988, no. 106, pp. 179, 205 (illustrated, p. 179)

Anchorage, Artique Ltd. Fine Art Gallery, *Jamie Wyeth in Alaska Exhibition of Original Paintings and Etchings*, March 11–April 11, 1993

Rockland, The Farnsworth Art Museum, *Jamie Wyeth: Islands*, June 27–August 22, 1993, no. 9

#### Literature

Rachel Dickinson, *American Dynasties: A History of Founding and Influential American Families*, Lanham, 2021, p. 169

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120

### Milton Avery

#### *Big Bouquet*

incised with the artist's signature and date "Milton Avery 1962" lower center; signed, titled and dated "'Big Bouquet' Milton Avery 1962" on the reverse  
oil on canvasboard  
12 x 9 in. (30.5 x 22.9 cm)  
Painted in 1962.

#### Estimate

\$30,000 — 50,000

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*"Avery is first a great poet. His is the poetry of sheer loveliness, of sheer beauty...  
There have been several others in our generation who have celebrated the world  
around them, but none with that inevitability where the poetry penetrated every pore  
of the canvas to the very last touch of the brush." —Mark Rothko*

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**Provenance**

Knoedler &amp; Co., New York

Acquired from the above by the present owner in May 1999

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121

**Alex Katz**

*Ada in Front of Black Brook*

oil on linen

48 1/8 x 96 in. (122.2 x 243.8 cm)

Painted in 1988.

**Estimate**

\$180,000 — 250,000

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*"My paintings are aesthetically different from conventional landscapes: they are environmental... You look at one, and you float inside of it." —Alex Katz*

Painted in 1988, *Ada in Front of Black Brook* portrays the artist's wife, a frequent muse in his most celebrated works. She is positioned slightly off-center in the foreground, facing a scenic view of the titular Black Brook Pond in Maine. Here, Ada is recognizable for her dark, straight hair, despite her back being to the viewer. Earth tones collide with her bright floral shirt, and highlights in the water catch reflections of the surrounding natural light. Katz's subject matter is ambiguous, as the work oscillates between portrait and landscape. Ada's imposing gaze perfectly illustrates a moment in time when everything freezes for a split second.

*"We see her from behind, looking at the surface of the dark water, in which trees are darkly mirrored, and in which white stones hover as if they were not made of stone but rendered weightless by the light." —Patrick Frey, on Ada in Front of Black Brook, 1989*

This work highlights Katz's ability to select, edit, and crop a scene, a technique akin to cinematography. Despite beginning his career as an artist when Abstract Expressionism was the primary focus of the art world, Katz chose to focus on depicting mostly figures and landscapes in his paintings. His emphasis on portraying people in their everyday habitats, often those he knows personally, is more akin to early 20<sup>th</sup> Century American painting, such as in works by John Singer Sargent and Edward Hopper. In Katz's figurative works, however, he uses vibrant blocks of color in large strokes, redefining traditional portraiture through pop aesthetics.

His Katzian style has become instantly recognizable. Over the past few decades, viewers have come to instantly identify a painting as by Katz, and further, the characters within the paintings as well. Even when Ada's back is to us, we recognize her as the artist's wife, and non-descript landscapes are quickly identified as the family's homes in Maine or New York City. This quality imbues Katz's works with a feeling of nostalgia, even for a scene we may never have stepped foot in.

#### Provenance

Marlborough Gallery, New York  
Galería Fandos, Valencia  
Private Collection, Valencia (acquired from the above)  
Christie's, New York, November 15, 2012, lot 336  
Acquired at the above sale by the present owner

#### Exhibited

Valencia, Institut Valencià d'Art Modern, *Alex Katz*, October 29, 1996–January 12, 1997, p. 74 (illustrated)  
New York, The Jewish Museum, *Alex Katz Paints Ada*, October 27, 2006–March 18, 2007, pl. 41, pp. 68–69, 107 (illustrated, pp. 68–69)

#### Literature

Patrick Frey, "Ada, Katz's Picture Women (on: *Ada in Front of Black Brook*)," *Parkett*, no. 21, 1989, pp. 69–71 (illustrated, pp. 70–71)  
Irving Sandler, *Alex Katz: A Retrospective*, New York, 1998, pp. 125, 196 (illustrated, p. 125)

## 20th Century & Contemporary Art Day Sale - Morning Session

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122

### Julio González

#### *Personnage allongé II*

stamped with the artist's signature and number "J. GONZALEZ ©" lower center of reverse; incised with the foundry mark and number "E. Godard Fondr 1/8" interior of left curved form

bronze

sculpture 10 3/8 x 14 5/8 x 6 3/4 in. (26.4 x 37.1 x 17.1 cm)

base 1 x 13 7/8 x 5 5/8 in. (2.5 x 35.2 x 14.3 cm)

overall 11 3/8 x 14 5/8 x 6 3/4 in. (28.9 x 37.1 x 17.1 cm)

Conceived in iron circa 1936 and cast in bronze on June 13, 1979, this work is number 1 from an edition of 8 plus 2 zero casts, 1 artist's proof, 1 hors commerce cast and 1 for the donation González.

Another cast from this edition is housed in the permanent collection of the Centre Pompidou—Musée national d'art moderne, Paris (donation González cast).

#### Estimate

\$120,000 — 180,000

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Beginning in the late 1920s, Julio González, working in collaboration with Pablo Picasso, radically broke from the established traditions of sculpture. Rejecting the carving or modeling used for centuries, the artists worked directly with their medium, welding iron together to form assemblage sculptures. Though working side-by-side with Picasso during this period, it was González, born in Spain to a family of metalsmiths, who had the unique and necessary combination of technical skill and innate artistic understanding of the possibility offered by welded sculpture. Through this revolutionary technique, González was able to accomplish a feat not previously achieved in art, described in his own words as “drawing in space.”



*Personnage allongé II*, first conceived in iron circa 1936, was created during an intense period of production and invention within González's oeuvre; the present work is a bronze cast after the original iron in 1939. It was in the early 1930s when González, by then working independently from Picasso, radically evolved his art from a planar approach to more starkly linear compositions. González not only changed his approach but also his subject matter during this period, shifting from his earlier focus on masks and heads to incorporate other classical subject matter rendered using his distinctive visual idiom.

In *Personnage allongé II*, the traditional reclining figure is transformed through abstraction and imbued with a modern energy. González's style was rooted in Cubism at its core, and that fundamental quality is clear in the present work where the human body has been reduced to its most fundamental and essential *components* through an economy of line. The unadorned

angularity of the form creates a dynamism within the figure: there is a sense of vitality and movement even when one is acutely aware of the innate permanence of the work's medium.

Beyond only tangible physical materials, González conceived of utilizing space itself as a vital and intrinsic element within his sculpture. “In order to give his work the maximum power and beauty, the sculptor is obliged to conserve a certain mass and to maintain the exterior contour,” the artist elucidated. “So it is on this mass that he has to focus his attention, his imagination, his technical skill, his way of conserving all its power... In traditional sculpture a leg is formed from a single block; but in sculpture that uses SPACE as a MATERIAL, that same leg may be HOLLOW, made at a STROKE within an assembly that thus forms one block. Traditional sculpture has a horror of hollows and empty spaces. This new kind of sculpture makes the maximum use of their potential and now thinks of them as an INDISPENSABLE material.”<sup>1</sup>

*"Brancusi through direct carving in wood or stone, González through direct forging in metal — that the new vision of sculpture as we know it today was born."  
—Margit Rowell, art historian and curator*

There were at least four preparatory drawings for the work, including *Reclining Figure with a Large Hand*, 1936, now in the collection of The Tate Modern, London. The original iron version is housed at the Museo Nacional Centro de Arte Reina Sofía, Madrid; while a further bronze cast is in the collection of the Centre Pompidou, Paris.

<sup>1</sup> Julio González, quoted in *Picasso and the Age of Iron*, exh. cat, Solomon. R. Guggenheim Museum, New York, 1993, p. 283

#### Provenance

The Pace Gallery, New York

Private Collection, New York

Acquired from the above by the present owner

### Exhibited

Paris, Musée National d'Art Moderne, *Julio González*, 1952, no. 98 (another cast exhibited)  
 Amsterdam, Stedelijk Museum; Brussels, Palais des Beaux-Arts, *Julio González*, 1955, no. 87  
 (another cast exhibited)  
 New York, Museum of Modern Art, *Julio González*, 1956, no. 39 (another cast exhibited)  
 London, Tate Gallery, *Julio González 1876–1942, les matériaux de son expression*, 1970, no. 69  
 (another cast exhibited)  
 New York, The Solomon R. Guggenheim Museum, *Julio González: A Retrospective*, 1983, no. 184,  
 p. 155 (another cast exhibited)  
 Frankfurt am Main, Städtische Galerie im Städelchen Kunstinstitut; Berlin, Akademie der Künste,  
*Julio González 1876–1942: Plastiken, Zeichnungen, Kunstgewerbe*, March 11–October 23, 1983, no.  
 97, p. 153 (another cast exhibited and illustrated)  
 Glasgow Art Gallery & Museum; London, Whitechapel Art Gallery; Sheffield, Graves Art Gallery,  
*Julio González, Sculptures and Drawings*, April 21–September 16, 1990, no. 32, p. 75 (another cast  
 exhibited and illustrated)  
 New York, Dickinson Roundell, *Julio González, A Retrospective Exhibition*, May 6–June 28, 2002,  
 no. 31, pp. 88–89, 168 (another cast exhibited and illustrated, p. 89)

### Literature

Vicente Aguilera Cerni, *Julio González*, Rome, 1962, pl. LVI, p. 107 (another cast illustrated, n.p.)  
 Pierre Descargues, *Julio González*, Paris, 1971, no. 26, n.p. (another cast illustrated)  
 Vicente Aguilera Cerni, *Julio, Joan, Roberta Gonzalez—Itinerario De Una Dinastia*, Barcelona, 1973,  
 no. 243, p. 281 (another cast illustrated)  
 Josephine Withers, *Julio Gonzalez, Sculpture in Iron*, New York, 1978, no. 109, fig. 96, pp. 82, 166  
 (iron cast illustrated, p. 82)  
 Jörn Merkert, *Julio González, Catalogue raisonné des sculptures*, Milan, 1987, no. 208, p. 226 (iron  
 cast illustrated)

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### Joan Miró

#### *Figure*

incised with the artist's signature and number "2 Miró"  
and stamped with the Clementi Cire Perdue foundry  
mark on the reverse

bronze with brown patina

19 5/8 x 26 1/4 x 7 1/2 in. (49.8 x 66.7 x 19.1 cm)

Executed in 1972, this work is number 2 from an  
edition of 2 plus 1 nominative cast.

The nominative cast is held in the permanent  
collection of Fondation Maeght, Saint-Paul.

#### **Estimate**

\$150,000 — 250,000

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**Provenance**

Galerie Adrien Maeght, Paris

The Pace Gallery, New York

Michael Ovitz, Beverly Hills (acquired from the above in 1985)

Christie's, New York, November 7, 2002, lot 338

Keny Galleries, Columbus (acquired at the above sale)

Alvin J. Myerberg, Baltimore

Private Collection (thence by descent)

Brunk Auctions, March 10, 2012, lot 360

Private Collection, United States

Acquired from the above by the present owner in 2012

**Exhibited**

Saint-Paul de Vence, Fondation Maeght, *Sculptures de Miró, céramiques de Miró et Llorens Artigas*, April 14–June 30, 1973, no. 150, pp. 87, 140 (another cast exhibited and illustrated, p. 87; titled *Personnage*)

Musée d'art moderne de la ville de Paris, *Miró, cent sculptures 1962–1978*, October 19–December 17, 1978, no. 81, pp. 70–71, 96 (another cast exhibited and illustrated, p. 71; titled *Personnage*)

Saint-Paul de Vence, Fondation Maeght, *Joan Miró, peintures, sculptures, dessins, céramiques, 1956–1979*, July 7–September 30, 1979, no. 270, p. 188 (another cast exhibited; titled *Personnage*)

Saint-Paul de Vence, Fondation Maeght, *Hommage a Joan Miro*, March 10–May 8, 1984, no. 200, p. 38 (another cast exhibited; titled *Personnage*)

New York, The Pace Gallery, *Miró Sculpture*, April 27–June 9, 1984, p. 28 (illustrated; titled *Personnage*)

Florence, Palazzo Strozzi, *Joan Miró. Le metamorfosi della forma*, 1999, p. 131 (another cast exhibited and illustrated; titled *Personaggio*)

Saint-Paul de Vence, Fondation Maeght, *Joan Miró: Métamorphoses des formes, Collection de la Fondation Maeght*, April 1–June 25, 2001, no. 131, pp. 82, 228 (another case exhibited and illustrated, p. 82; titled *Personnage*)

**Literature**

Alain Jouffroy and Joan Teixidor, *Miró Sculptures*, Paris, 1980, no. 221, pp. 152–153, 240 (another cast illustrated, p. 153; titled *Personnage*)

Emilio Fernández Miró and Pilar Ortega Chapel, *Joan Miró, Sculptures: Catalogue Raisonné, 1928–1982*, Paris, 2006, no. 282, p. 270 (another cast illustrated)

## 20th Century & Contemporary Art Day Sale - Morning Session

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### Marcel Duchamp

*De ou par Marcel Duchamp ou Rrose Sélavy (La Boîte-en-valise), series B*

signed, inscribed and dated "chers Lewins cette boîte contient 68 items et toute mon affection. Marcel Duchamp N.Y. 1952" on the interior of the case  
leather case containing miniature replicas,  
photographs and color reproductions of works by the  
artist

closed valise 16 x 15 x 4 in. (40.6 x 38.1 x 10.2 cm)

installation dimensions variable

Conceived in 1935-1941 and assembled in 1952, this work is from an unnumbered edition of approximately 60-75 examples assembled between 1942-1954 in Paris and New York, and one of approximately 15-20 that include the valise.

Jacqueline Matisse Monnier and the Association Marcel Duchamp have confirmed the authenticity of this work.

#### Estimate

\$400,000 — 600,000

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In the spring of 1935, Duchamp began creating a kind of work that no artist had considered before: a monographic reproduction of an artist's œuvre in miniature. What Duchamp initially conceived as an album soon grew more complex, evolving to include facsimiles of his drawings, paintings, and sculpture—all contained within a single valise. *La Boîte-en-valise*, which roughly translates to "box in a suitcase," effectively puts forward a portable museum: a leather-bound carry case unfolds to reveal a compendium of sixty-eight miniature reproductions of some of Duchamp's most famous artworks.



The artist opening *La Boîte-en-valise*, 1942. © Time Magazine

Duchamp's *Boîte-en-valise* marked an important inflection point in the artist's career, marking his

return to practicing art after effectively turning his back to it in the early 1920s to shift his focus to the game of chess. If Duchamp had previously revolutionized the field of art-making in the 1910s with his revolutionary "ready-mades," found object sculptures that put into question the very notion of the unique and original art object, he now expanded his investigation into notions of authenticity and replication by turning to his own career.

*"I feel that things of great importance have to be slowly procured."* —Marcel Duchamp

The *Boîtes-en-valise* are characterized by an exceptional degree of detail and craftsmanship that reflects Duchamp's meticulous, time-consuming process. "I think there's an element in the slowness of the execution that adds to the possibility of producing something that will be durable in its expression," Duchamp himself stated, "that will be considered important five centuries later." As he perfected his calibrated technique over a six-year period, Duchamp rejected the speed of mechanical production available to him and instead employed the arduous painting process of *pochoir*, which involved applying up to thirty colors by hand using stencils. The results were then hand corrected to ensure the color matched the original as closely as possible and the process was repeated until the correct color was reached. As products of such a technically rigorous and innovative production process, the *Boîtes-en-valise* stand as a new kind of original—blurring boundaries between "original" and "replica"—and would capture the artist's attention for nearly three decades.

The mid-to-late 1930s marked a pivotal period characterized by the institutionalization of modern art, an impulse Duchamp appears to be slyly mimicking with his *boîtes*. As Benjamin Buchloh has indeed noted, "all of the functions of the museum, the social institution that transforms the primary language of art into the secondary language of culture, are minutely contained in Duchamp's case: the valorization of the object, the extraction from context and function, the preservation from decay and the dissemination of its abstracted meaning...[With it, Duchamp] also changes the role of the artist as creator to that of the collector and conservator, who is concerned with the placement and transport, the evaluation and institutionalization, the display and maintenance of a work of art."<sup>i</sup>

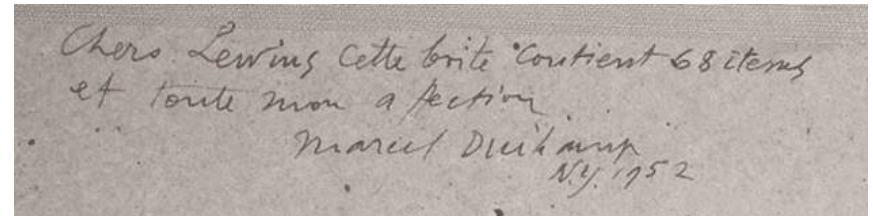


Invitation to Marcel Duchamp's exhibition at Art of This Century, New York, December 1942.

The first twenty *bôîtes* that Duchamp created comprise a deluxe edition uniquely encased by plywood covered in brown leather, with the addition of an original artwork. When Duchamp launched his new work in 1941, the collector Peggy Guggenheim purchased one of the artist's first edition *bôîtes*. She remained a loyal supporter of the work, offering to ship Duchamp's materials to New York when he fled France during the Second World War. The first twenty editions were gifted exclusively to Duchamp's friends and patrons. Later editions ("Series B" through "F") were created during Duchamp's time in America, and versions of this work are now held in major international museums and private collections, such as The Museum of Modern Art, New York.

As in the deluxe series, this particular *Bôte-en-valise* is enclosed in a leather-bound case with a handle. While the deluxe series contains sixty-nine reproductions, this *Bôte* contains sixty-eight pieces, including miniatures of Duchamp's infamous ready-mades, such as *Fountain*. While its leather container aligns this work to the artist's deluxe series, this work is one of few valises uniquely situated within "Series B," produced between 1949 and 1954. The present work was acquired directly from the artist by the notable Hollywood screenwriter and director, Albert Lewin,

likely during the time Duchamp visited fellow artist and good friend, Man Ray, in California. This work includes the artist's personal inscription to Lewins.



Concepts of mass reproduction, so central to the *Bôte-en-valise*, signaled a new way to consider art and have inspired the practice of numerous artists that followed, such as Warhol. Fundamental ideas concerning originality, appropriation, and reproduction presented in the *Bôîtes-en-valise* continue to be subjects that concern artists today. Highly prescient and ingeniously conceived, Duchamp's seminal masterpiece is as relevant today as ever and stands as an important foundational work of the art of the 20th century.

<sup>i</sup> Benjamin Buchloh, "The Museum Fictions of Marcel Broodthaers," in *Museums by Artists*, Toronto, 1983, p. 45.

#### Provenance

Mr. and Mrs. Albert Lewin, New York  
 Their sale, Sotheby's Parke-Bernet, New York, December 17, 1968  
 Peder Bonnier, Inc., New York  
 Bevan Davies Books, New York  
 Robert Shapazian, New York (acquired from the above in 1982)  
 Private Collection (thence by descent)  
 Christie's, New York, November 11, 2010  
 Acquired at the above sale by the present owner

#### Literature

Ecke Bonk, *Marcel Duchamp, The Box in a Valise: de ou par Marcel Duchamp ou Rose Sélavy*, New York, 1989, p. 299 (another example illustrated)  
 Arturo Schwartz, *The Complete Works of Marcel Duchamp*, vol. 2, New York, 1997, no. 484, pp. 762-764 (another example illustrated, p. 763)  
 Francis M. Naumann, *The Art of Making Art in the Age of Mechanical Reproduction*, Ghent, 1999, fig. 5.32, pp. 142-143 (another example illustrated)

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PROPERTY FROM AN IMPORTANT JAPANESE  
PRIVATE COLLECTION

125 o

### Auguste Rodin

*Balzac, étude de nu type F dite aussi 'étude en athlète'*

incised with the artist's signature and number "A Rodin  
N° 4" left of figure's proper left foot; incised with the  
artist's signature "A. Rodin" on the underside;  
stamped with the foundry mark ".Georges Rudier. /  
.Fondeur.Paris." back right of base; incised with the  
inscription and date "© by.musée Rodin.1971" lower  
right of right side of base

bronze

36 7/8 x 16 x 14 3/8 in. (93.7 x 40.6 x 36.5 cm)

Conceived in 1896 and cast in bronze in April 1971, this  
work is number 4 from an edition of approximately 12  
made for the Musée Rodin, Paris, between 1967 and  
1995, and one of 10 that was cast by Georges Rudier  
Fondeur, Paris, between 1967 and 1982. 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 Lorraine under the direction of Jérôme Le  
Blay under the archive no. 2021-6487B.

Other casts from this edition are held in the permanent  
collections of the Stanford University, Cantor Arts  
Center, Palo Alto (1/8); The Museum of Modern Art,  
New York (2/8); Brooklyn Museum of Art, New York  
(7/8); Region Art Gallery, Newcastle (8/8); and Musée  
Rodin, Paris (0/8).

#### Estimate

\$80,000 — 120,000

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## Property from an Important Private Japanese Collection

Phillips is delighted to offer Property from an Important Private Japanese Collection, comprising six sculptures by Auguste Rodin, Aristide Maillol, and Henry Moore. Acquired from the Contemporary Sculpture Center, Japan, the present works have resided in the same private collection for several decades.

Rodin redefined monumental sculpture towards the end of the 19<sup>th</sup> century, establishing a new sculptural idiom which inspired not only his contemporaries and students but future generations alike. The forefather of modern sculpture, Rodin was interested in exploring and capturing individual and very human characteristics in his mythological, allegorical, and veridical subject matters—such is the case in the literary reference to Dante he employed in *Les Trois Ombres* as well as in *Balzac, deuxième étude pour le Nu F* and *Balzac, étude drapée avec capuchon et un jabot de dentelle*, both being in honor of the great French writer of the *Comédie humaine*, Honoré de Balzac. In both cases, Rodin, a voracious reader, intensely studied the *Divine Comedy* and Balzac's literature in preparation for the respective bronzes. Whether real or imaginary, Rodin was attempting, through the works' physicality, to capture the essence of the work's source, ultimately to achieve a symbolic representation. The contorted bodies of *Les Trois Ombres* and staunch forms of the Balzac poignantly capture the human experience and psychologic states of the figures, as is characteristic of Rodin's approach.

*"Maillol is the equal of the greatest sculptors. What is admirable in Maillol, what is, so to speak eternal, is the purity, the clarity, the limpidity of his workmanship and thought." —Auguste Rodin*

The works of Aristide Maillol reflect Rodin's deeply rooted influence on modern sculpture. Practicing during a time which celebrated Rodin's realist approach, Maillol shifted away from the despaired subjects and contorted figures of Rodin, gradually moving toward a more archetypal form of sculpture, epitomized in *Torse de l'Été* and *Petite Flore nue*. Maillol preferred to preserve and purify the classical sculptural tradition of the body, while Rodin emphasized the emotional or psychological undertones. Although Maillol only began creating sculptures around 1895—and they mostly included small clay statuettes—they quickly gained popularity among collectors, one of which was Rodin. Rodin even attended Maillol's first solo exhibition and reportedly expressed, "Maillol is the equal of the greatest sculptors. What is admirable in Maillol, what is, so to speak eternal, is the purity, the clarity, the limpidity of his workmanship and thought."



Auguste Rodin, *Balzac, deuxième étude pour le Nu F*, 1896/1971.



Aristide Maillol, *Torse de l'Été*, 1911/1972-1975.



Auguste Rodin, *Balzac, étude drapée avec capuchon et un jabot de dentelle*, 1897/1983



Aristide Maillol, *Petite Flore nue*, 1911/1951.



Auguste Rodin, *Les Trois Ombres*, 1886/1981.



Henry Moore, Square Head Relief, 1960/1962–1963.

Moore's *Square Head Relief* echoes the work of both Rodin and Maillol: while the British sculptor's exploration of the emotional interiority of humanity and his interest in culling from literature shares an affinity with Rodin's central concerns, Moore's work formally coincides with Maillol's penchant for softened edges and placid presence. *Square Head Relief* is dynamic, open-aired, and perplexing. His distinctive reduction of the human figure to its most essential elements, which he then abstracted, express deeply profound interpretations of the human state, a characteristic so focal to Rodin's oeuvre.

*"[I realize] that a lot of things one might be using and being influenced by are, compared with Rodin, altogether too easy. So that as time has gone on, my admiration for Rodin has grown and grown." —Henry Moore*

These artists' influence on both post-war art as well as the work of contemporary artists working today is undeniable. The raw physicality and psychological undertone of bronzes by other artists included in our Morning and Afternoon Sales—whether by explicit engagement or chance—are indebted to Rodin's approach. Francisco Zúñiga is a prime example of a figure embodying the depth of emotion Rodin's figures do, rendering a woman in a woeful position, capturing the lonely and solemn emotions that accompany human existence. Lynn Chadwick's idiosyncratic subjects, such as *Sitting Figure I and II*, are sensual and expressive even while rendered in rough edges or lines. Augustín Cárdenas' flowing, efficient, and whimsical hand, evident in *Totem*, places him as natural successor of Henry Moore. On the other hand, Tony Cragg's *Two Moods* embodies the psychological tone imbued in Rodin's works. Even Yayoi Kusama's *Bronze Shoes* takes on an allegorical quality like that of Rodin's, hers harkening back to the tale of Cinderella and her storied glass slippers, perhaps intentionally rendered in the physically and historically weighty medium of bronze. From Zúñiga to Cragg, 20<sup>th</sup> and 21<sup>st</sup> century artists have looked to Rodin, Maillol, and Moore for both subject matter and manner of approach. Whether they were reinforcing his influence or responding to it, in their own way, each of these artists continued the legacy of Rodin in redefining the modern language for sculpture.

## Lost Wax Bronze Casting

Conceived and executed between 1886 and 1981, the Rodins and Maillols in this superb grouping celebrate the technique and merit of bronze lost wax casting, successfully reexamining the importance of posthumous casting and the preservation of the artists' legacy.

The view some may associate with posthumous casts is conditioned by a specific historical ideology that dates to the 19<sup>th</sup> and 20<sup>th</sup> centuries that prioritized notions of "originality" and "authenticity." This is based on a misunderstanding of the process of creating a bronze sculpture, which entails the creation of a model that needs to be copied and cast, a process which the artist

did not always oversee as closely as many imagine. Rodin was one of the first who took a forward-thinking approach to the “original” and the value of multiples that would go on to inform many outstanding artists of the 20th century. These later casts should be viewed together with sculpture that was being made during the last 70 years to illustrate the enduring influence and relevance of Rodin’s approach not only to the human form but to the way we perceive art today. As attitudes change, some artists have recently seen an increase in prices for posthumous works, because as these artists remind us: what really counts is the mind, not the hand.

Video: <https://www.dailymotion.com/video/x3ft7kd>

#### Provenance

Musée Rodin, Paris

Contemporary Sculpture Center, Tokyo (acquired from the above in April 1975)

Acquired from the above by the present owner

#### Exhibited

London, Hayward Gallery, *Rodin*, January 24–April 5, 1970, no. 56, p. 63 (another cast exhibited and illustrated)

Tokyo, Seibu Museum of Art; Kumamoto, Prefectural Museum of Art; Hiroshima, Prefectural Museum of Art; Kitakyushu, Municipal Museum; Morioka, Prefectural Culture Center and Kobe, Hyogo Prefectural Museum of Art, *Rodin au Japon*, July 24, 1976–January 30, 1977

Marcq-en-Baroeuil, Fondation Anne et Albert Prouvost, *Auguste Rodin (1840–1917): Sculptures et Dessins*, 1977, n.p. (another cast exhibited)

Takaoka City Museum; Fukui Prefectural Museum; Tokyo, Setbu Museum; Yamanashi Prefectural Museum, Asahikawa City Cultural Center; Iwaki City Cultural Center; Nagasaki, Juhachi Bank Special Museum, *Rodin au Japon*, April 27–November 11, 1979

Washington, D.C., National Gallery of Art, *Rodin Rediscovered*, June 28, 1981–May 2, 1982, fig. 5.19, no. 144, pp. 144, 324 (another cast exhibited and illustrated, p. 114)

New York, The Metropolitan Museum of Art, *Rodin: The B. Gerald Cantor Collection*, April 19–June 15, 1986, no. 37, pp. 84–85, 166 (another cast exhibited and illustrated p. 85)

Palais des Beaux-Arts de Charleroi, *Rodin: et la Belgique*, September 7–December 14, 1997, no. VII.2, pp. 181, 298 (another cast exhibited and illustrated, p. 181)

Tokyo, Takashimaya Art Gallery; Kumamoto Prefectural Museum of Art; Nagoya, Matsuzakaya Art Museum; Daimaru Museum, Umeda–Osaka, *Auguste Rodin from the Cantor Collection of the Brooklyn Museum of Art*, September 4, 2002–April 6, 2003

#### Literature

John L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, no. 72–76–7, pp. 436–437 (another cast illustrated, p. 437)

1898: *le Balzac de Rodin*, exh. cat., Musée Rodin, Paris, 1998, fig. 141, p. 342 (another cast illustrated)

Albert E. Elsen and Rosalyn Frankel Jamison, *Rodin’s Art: The Rodin Collection of the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University*, New York, 2003, fig. 344, no. 110, p. 405–406 (another cast illustrated)

Antoinette Le Norman-Romain, *The Bronzes of Rodin: Catalogue of Works in the Musée Rodin*, vol. I, Paris, 2007, no. S.1080, pp. 176 (another example illustrated)

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PROPERTY FROM AN IMPORTANT JAPANESE  
PRIVATE COLLECTION

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### Auguste Rodin

*Balzac, étude drapée avec capuchon et un jabot de dentelle*

incised with the artist's signature and number "A Rodin  
N° 3/8" back right of figure's proper right foot;  
stamped with the Émile Godard Foundry mark lower  
left back of base; incised with the inscription and date  
"© BY MUSEE Rodin 1983" lower left left side of base  
bronze

44 x 17 1/4 x 17 1/4 in. (111.8 x 43.8 x 43.8 cm)

Conceived in 1897 and cast in bronze in 1983 by Émile  
Godard Foundry, Paris, this work is number 3 from an  
edition of 8 plus 4 museum casts.

Other casts from this edition are held in the permanent  
collections of the Hakodate Prefectural Museum of  
Art, Hokkaido (3/8); the Regional Art Gallery,  
Newcastle (5/8); Musée Rodin, Paris (1/IV); Rodin  
Gallery, Seoul (III/IV); and Musée des Beaux-Arts,  
Tours (IV/IV).

#### Estimate

\$250,000 — 350,000

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Aristide Maillol, *Petite Flore nue*, 1911/1951.



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Video: <https://www.dailymotion.com/video/x3ft7kd>

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#### Provenance

Musée Rodin, Paris

Contemporary Sculpture Center, Tokyo (acquired from the above in March 1984)

Acquired from the above by the present owner

#### Exhibited

Martigny, Fondation Pierre Gianadda, *Rodin: Commissaire de l'exposition Pierre Gassier*, May 12–October 7, 1984, no. 55, p. 103 (another cast exhibited and illustrated)

Nagoya City Art Museum; Himeji City Museum of Art; Kure City Art Museum; Tokyo, Laforet Museum Harajuku; Kagoshima City Museum of Art; Shimonoseki City Art Museum; Niigata City Art Museum; Yokohama, Sogo Museum of Art, *Auguste Rodin*, October 4, 1985–August 27, 1986  
Hokkaido, Hakodate Museum of Art, *Masterpieces of Hakodate Museum of Art*, 2000, p. 24 (another cast exhibited and illustrated)

#### Literature

John L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, pp. 441, 459

1989: *le Balzac de Rodin*, exh. cat., Musée Rodin, Paris, 1998, fig. 144, p. 354 (another cast illustrated)

Antoinette Le Norman-Romain, *The Bronzes of Rodin: Catalogue of Works in the Musée Rodin*, vol. 1, Paris, 2007, no. S.1369, pp. 179–180 (another cast illustrated)

## 20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



PROPERTY FROM AN IMPORTANT JAPANESE  
PRIVATE COLLECTION

127 o

### Auguste Rodin

*Trois ombres, Taille de la Porte dite aussi 'Moyen  
Modèle'—variante*

incised with the artist's signature and number "A Rodin  
N° 11" front of left figure's feet; stamped with the  
Fonderie de Coubertin foundry mark and incised with  
the inscription and date "© By Musée Rodin 1981" back  
left of base

bronze

40 1/2 x 34 1/2 x 15 1/4 in. (102.9 x 87.6 x 38.7 cm)

Conceived before 1886 and cast in bronze in  
September 1981–February 1982, this work is number 11  
from an edition of approximately 13 made for the  
Musée Rodin, Paris, between 1928 and 1982, and one  
of 4 that was cast by Fonderie de Coubertin, Paris,  
between 1980 and 1982. 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. 2021-6488B.

Estimate

\$600,000 — 800,000

[Go to Lot](#)





Auguste Rodin, beyond his brilliant, iconic works rendered in stark realism, is known for revitalizing the language of sculpture itself a legacy greater than that of the artist or his creations alone. In abandoning the antecedent Renaissance style of decorative, idealized, and heavily thematic sculptures glorifying grace, beauty, strength, and nobility, Rodin injected his figures with humanity—that of raw emotion and physicality—thus propelling sculpture into the modern. Despite culling his figures from mythological and allegorical subject matters, Rodin depicts in his figures a profound, sometimes unsettling understanding of the human state. Rodin's *Les Trois Ombres*, one of his most iconic forms, renders the psychological expressiveness and formal realness key to Rodin's monumental contributions to modern and contemporary sculpture.



*Trois ombres* depicts three identical male figures radiating from a single point where their left arms converge. Originating as three separate casts, the repeated figure likely evolved from an early study of *Adam*, which drew from Michelangelo's *Study for a Pietà* in its bodily composition and hyper-defined flesh. Yet *Trois ombres* departs from *Adam* in key ways: the right leg is lifted ever more gently; the left arm is thrust frontward instead of across the torso; and the slope of the neck is exaggerated so to become practically horizontal. Regardless, evident in *Trois ombres* is Rodin's great mastery of the Baroque dramatic rendering of the male figure, with wide set shoulders, the right leg bent, a contorted torso, and thrust left arm. The present work is an enlarged version of the three identical casts crowning the lintel of *The Gates of Hell*, looming above the scenes from Dante's *Inferno*, which Rodin famously worked on from 1880 to 1917 as a commission for a new decorative arts museum in Paris.

In *Inferno*, the shades (or souls of the damned) stand at the entrance to Hell, pointing to the disconsolate inscription: "Abandon hope, all ye who enter here." Dante wrote, "They all three made of themselves a wheel." Thus, Rodin's figures represented three recently dead souls, looking down in terror at the tormented melee into which they were about to be thrown. As Rodin continued to work with the Shade figure, the sculpture evolved into its simplified, present form. As Antoinette Le Normand-Romain nimbly writes, "having found its permanent position at an early stage, *The Shades* group seems fundamental to the evolution of Rodin's oeuvre. The brutal amputation of the hands, which probably occurred at the same time as the inscription disappeared, was the first

manifestation of Rodin's search for formal simplification—something that became a characteristic feature of his work."

*"[Les Trois Ombres] seems fundamental to the evolution of Rodin's oeuvre... [It] was the first manifestation of Rodin's search for formal simplification—something that became a characteristic feature of his work." —Antoinette Le Norman-Romain*

Even with the inscription absent and the figures removed from *The Gates of Hell*, *Trois ombres* take on the despair of Dante's harrowing phrase incarnate. The work's remarkability lies in its ability to evoke the appearance of three different men who attempt to find solace in the other—leaning in towards the another, their heads bent over in irrevocable sorrow, their arms reaching out for touch—all the while being the same figure. Perhaps that is where the power of *Trois ombres* lies: not in rendering the Shades as they were written, as three different souls, but in allowing the viewer to experience the whole pose at once, and in turn, experience the entirety of the figure's despair. In such a way, the work's raison d'être could be divorced from its original circumstance in *The Gates of Hell* entirely. With this tripartite-imitation, Rodin stresses the aesthetic power of the figures alone. It is their evocative body positions, woeful expressions, and imagined bond that achieves Rodin's incomparable portrayal of the human state.

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Rodin redefined monumental sculpture towards the end of the 19th century, establishing a new sculptural idiom which inspired not only his contemporaries and students but future generations alike. The forefather of modern sculpture, Rodin was interested in exploring and capturing individual and very human characteristics in his mythological, allegorical, and veridical subject matters—such is the case in the literary reference to Dante he employed in *Les Trois Ombres* as well as in *Balzac, deuxième étude pour le Nu F* and *Balzac, étude drapée avec capuchon et un jabot de dentelle*, both being in honor of the great French writer of the *Comédie humaine*, Honoré de Balzac. In both cases, Rodin, a voracious reader, intensely studied the *Divine Comedy* and Balzac's literature in preparation for the respective bronzes. Whether real or imaginary, Rodin was attempting, through the works' physicality, to capture the essence of the work's source, ultimately to achieve a symbolic representation. The contorted bodies of *Les Trois Ombres* and staunch forms of the Balzac poignantly capture the human experience and psychologic states of the figures, as is characteristic of Rodin's approach.

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Aristide Maillol, *Torse de l'Été*, 1911/1972–1975.



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Auguste Rodin, *Balzac, étude drapée avec capuchon et un jabot de dentelle*, 1897/1983



Aristide Maillol, *Petite Flore nue*, 1911/1951.



Auguste Rodin, *Les Trois Ombres*, 1886/1981.



Henry Moore, Square Head Relief, 1960/1962–1963

Moore's Square Head Relief echoes the work of both Rodin and Maillol: while the British sculptor's exploration of the emotional interiority of humanity and his interest in culling from literature shares an affinity with Rodin's central concerns, Moore's work formally coincides with Maillol's penchant for softened edges and placid presence. *Square Head Relief* is dynamic, open-aired, and perplexing. His distinctive reduction of the human figure to its most essential elements, which he then abstracted, express deeply profound interpretations of the human state, a characteristic so focal to Rodin's oeuvre.

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Video: <https://www.dailymotion.com/video/x3ft7kd>

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#### Provenance

Musée Rodin, Paris

Contemporary Sculpture Center, Tokyo (acquired from the above in July 1982)

Acquired from the above by the present owner

#### Literature

Antoinette Le Norman-Romain, *The Bronzes of Rodin: Catalogue of Works in the Musée Rodin*, vol. II, no. S.1191, p. 564 (another example illustrated)



## 20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



PROPERTY FROM AN IMPORTANT JAPANESE  
PRIVATE COLLECTION

128 o

### Aristide Maillol

#### *Torse de l'Été*

incised with the artist's monogram and number "5/6"  
behind figure's proper right foot; stamped with the  
foundry mark "CIRE PERDUE VALSUANI" back left of  
base

bronze

55 7/8 x 11 7/8 x 11 1/4 in. (141.9 x 30.2 x 28.6 cm)

Conceived in 1911 and cast circa 1972–1975 by the  
Valsuani Foundry, Paris, this work is number 5 from an  
edition of 6 plus 2 artist's proofs, and is accompanied  
by a certificate of authenticity signed by Dina Vierny,  
numbered 1653 and dated February 27, 1979.

Olivier Lorquin has kindly confirmed the authenticity of  
this work.

#### Estimate

\$300,000 — 500,000

[Go to Lot](#)



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Aristide Maillol, *Torse de l'Été*, 1911/1972-1975.



Auguste Rodin, *Balzac, étude drapée avec capuchon et un jabot de dentelle*, 1897/1983



Aristide Maillol, *Petite Flore nue*, 1911/1951.



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**Provenance**

Dina Vierny, Paris

Contemporary Sculpture Center, Tokyo (acquired from the above in March 1979)

Acquired from the above by the present owner

**Exhibited**

London, Marlborough Fine Art Ltd., *Maillol and Dina: for Dina Vierny*, May 3–June 22, 2001, pp. 32, 40 (another cast exhibited and illustrated, p. 40)



## 20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



PROPERTY FROM AN IMPORTANT JAPANESE  
PRIVATE COLLECTION

129 o

### Aristide Maillol

#### *Petite Flore nue*

incised with the artist's monogram and number "1/6"  
right of figure's proper right foot; stamped with the  
foundry mark ".Alexis Rudier. / .Fondeur.Paris." back  
of base

bronze

25 3/4 x 6 3/4 x 5 1/8 in. (65.4 x 17.1 x 13 cm)

Conceived in 1911 and cast posthumously before 1952  
by Alexis Rudier Fondeur, Paris, this work is number 1  
from an edition of 6, and is accompanied by a  
certificate of authenticity signed by Dina Vierny,  
numbered 1378 and dated September 30, 1975.

Olivier Lorquin has kindly confirmed the authenticity of  
this work.

#### Estimate

\$100,000 — 150,000

[Go to Lot](#)



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Auguste Rodin, *Balzac, étude drapée avec capuchon et un jabot de dentelle*, 1897/1983.



Aristide Maillol, *Petite Flore nue*, 1911/1951.



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Acquired from the above by the present owner

#### Exhibited

Kobe, Hyōgo Prefectural Museum of Modern Art; Hiroshima Prefectural Art Museum; Matsuyama, Prefectural Museum of Art, Ehime; Museum of the City of Kitakyushu; MRO Hall Kanazawa; Tokyo, Mitsukoshi Gallery, *Aristide Maillol Exposition au Japon*, October 10, 1974–April 20, 1975, no. 24, n.p. (illustrated)

New York, The Solomon R. Guggenheim Museum, *Aristide Maillol: 1861–1944*, December 19, 1975–March 21, 1976, no. 68, p. 74 (another cast exhibited and illustrated)

Tokyo, Mitsukoshi Art Museum, Shinjuku; Hokkaido, Hakodate Museum of Art; Takamatsu Art Museum; Akita Museum of Modern Art; Chiba Prefectural Museum of Art; Fukushima Prefectural Museum of Art; Hyogo, Himeji City Museum, *Maillol*, September 10, 1994–October 15, 1995, no. 33, n.p. (another cast exhibited and illustrated)



## 20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



PROPERTY FROM AN IMPORTANT JAPANESE  
PRIVATE COLLECTION

130 o

### Henry Moore

#### *Square Head Relief*

incised with the artist's signature and number "Moore  
2/9" lower right turnover edge

bronze

8 1/4 x 8 3/4 x 5 3/8 in. (21 x 22.2 x 13.7 cm)

Conceived in 1960 and cast in 1962–1963 by Fiorini  
Foundry, London, this work is number 2 from an an  
intended edition of 9, of which only 3 were cast.

This work is recorded in the archives of the Henry  
Moore Foundation. Another example from this edition  
is housed in the permanent collection of the Henry  
Moore Foundation (3/9).

#### Estimate

\$20,000 — 30,000

[Go to Lot](#)



## Property from an Important Private Japanese Collection

Phillips is delighted to offer Property from an Important Private Japanese Collection, comprising six sculptures by Auguste Rodin, Aristide Maillol, and Henry Moore. Acquired from the Contemporary Sculpture Center, Japan, the present works have resided in the same private collection for several decades.

Rodin redefined monumental sculpture towards the end of the 19<sup>th</sup> century, establishing a new sculptural idiom which inspired not only his contemporaries and students but future generations alike. The forefather of modern sculpture, Rodin was interested in exploring and capturing individual and very human characteristics in his mythological, allegorical, and veridical subject matters—such is the case in the literary reference to Dante he employed in *Les Trois Ombres* as well as in *Balzac, deuxième étude pour le Nu F* and *Balzac, étude drapée avec capuchon et un jabot de dentelle*, both being in honor of the great French writer of the *Comédie humaine*, Honoré de Balzac. In both cases, Rodin, a voracious reader, intensely studied the *Divine Comedy* and Balzac's literature in preparation for the respective bronzes. Whether real or imaginary, Rodin was attempting, through the works' physicality, to capture the essence of the work's source, ultimately to achieve a symbolic representation. The contorted bodies of *Les Trois Ombres* and staunch forms of the Balzac poignantly capture the human experience and psychologic states of the figures, as is characteristic of Rodin's approach.

*"Maillol is the equal of the greatest sculptors. What is admirable in Maillol, what is, so to speak eternal, is the purity, the clarity, the limpidity of his workmanship and thought." —Auguste Rodin*

The works of Aristide Maillol reflect Rodin's deeply rooted influence on modern sculpture. Practicing during a time which celebrated Rodin's realist approach, Maillol shifted away from the despaired subjects and contorted figures of Rodin, gradually moving toward a more archetypal form of sculpture, epitomized in *Torse de l'Été* and *Petite Flore nue*. Maillol preferred to preserve and purify the classical sculptural tradition of the body, while Rodin emphasized the emotional or psychological undertones. Although Maillol only began creating sculptures around 1895—and they mostly included small clay statuettes—they quickly gained popularity among collectors, one of which was Rodin. Rodin even attended Maillol's first solo exhibition and reportedly expressed, "Maillol is the equal of the greatest sculptors. What is admirable in Maillol, what is, so to speak eternal, is the purity, the clarity, the limpidity of his workmanship and thought."



Auguste Rodin, *Balzac, deuxième étude pour le Nu F*, 1896/1971.



Aristide Maillol, *Torse de l'Eté*, 1911/1972-1975.



Auguste Rodin, *Balzac, étude drapée avec capuchon et un jabot de dentelle*, 1897/1983.



Aristide Maillol, *Petite Flore nue*, 1911/1951.



Auguste Rodin, *Les Trois Ombres*, 1886/1981.



Henry Moore, *Square Head Relief*, 1960/1962–1963.

Moore's *Square Head Relief* echoes the work of both Rodin and Maillol: while the British sculptor's exploration of the emotional interiority of humanity and his interest in culling from literature shares an affinity with Rodin's central concerns, Moore's work formally coincides with Maillol's penchant for softened edges and placid presence. *Square Head Relief* is dynamic, open-aired, and perplexing. His distinctive reduction of the human figure to its most essential elements, which he then abstracted, express deeply profound interpretations of the human state, a characteristic so focal to Rodin's oeuvre.

*"[I realize] that a lot of things one might be using and being influenced by are, compared with Rodin, altogether too easy. So that as time has gone on, my admiration for Rodin has grown and grown." —Henry Moore*

These artists' influence on both post-war art as well as the work of contemporary artists working today is undeniable. The raw physicality and psychological undertone of bronzes by other artists included in our Morning and Afternoon Sales—whether by explicit engagement or chance—are indebted to Rodin's approach. Francisco Zúñiga is a prime example of a figure embodying the depth of emotion Rodin's figures do, rendering a woman in a woeful position, capturing the lonely and solemn emotions that accompany human existence. Lynn Chadwick's idiosyncratic subjects, such as *Sitting Figure I and II*, are sensual and expressive even while rendered in rough edges or lines. Augustín Cárdenas' flowing, efficient, and whimsical hand, evident in *Totem*, places him as natural successor of Henry Moore. On the other hand, Tony Cragg's *Two Moods* embodies the psychological tone imbued in Rodin's works. Even Yayoi Kusama's *Bronze Shoes* takes on an allegorical quality like that of Rodin's, hers harkening back to the tale of Cinderella and her storied glass slippers, perhaps intentionally rendered in the physically and historically weighty medium of bronze. From Zúñiga to Cragg, 20<sup>th</sup> and 21<sup>st</sup> century artists have looked to Rodin, Maillol, and Moore for both subject matter and manner of approach. Whether they were reinforcing his influence or responding to it, in their own way, each of these artists continued the legacy of Rodin in redefining the modern language for sculpture.

## Lost Wax Bronze Casting

Conceived and executed between 1886 and 1981, the Rodins and Maillols in this superb grouping celebrate the technique and merit of bronze lost wax casting, successfully reexamining the importance of posthumous casting and the preservation of the artists' legacy.

The view some may associate with posthumous casts is conditioned by a specific historical ideology that dates to the 19<sup>th</sup> and 20<sup>th</sup> centuries that prioritized notions of "originality" and "authenticity." This is based on a misunderstanding of the process of creating a bronze sculpture, which entails the creation of a model that needs to be copied and cast, a process which the artist

did not always oversee as closely as many imagine. Rodin was one of the first who took a forward-thinking approach to the “original” and the value of multiples that would go on to inform many outstanding artists of the 20th century. These later casts should be viewed together with sculpture that was being made during the last 70 years to illustrate the enduring influence and relevance of Rodin’s approach not only to the human form but to the way we perceive art today. As attitudes change, some artists have recently seen an increase in prices for posthumous works, because as these artists remind us: what really counts is the mind, not the hand.

Video: <https://www.dailymotion.com/video/x3ft7kd>

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#### Provenance

Contemporary Sculpture Center, Tokyo (acquired directly from the artist in 1985)

Acquired from the above by the present owner

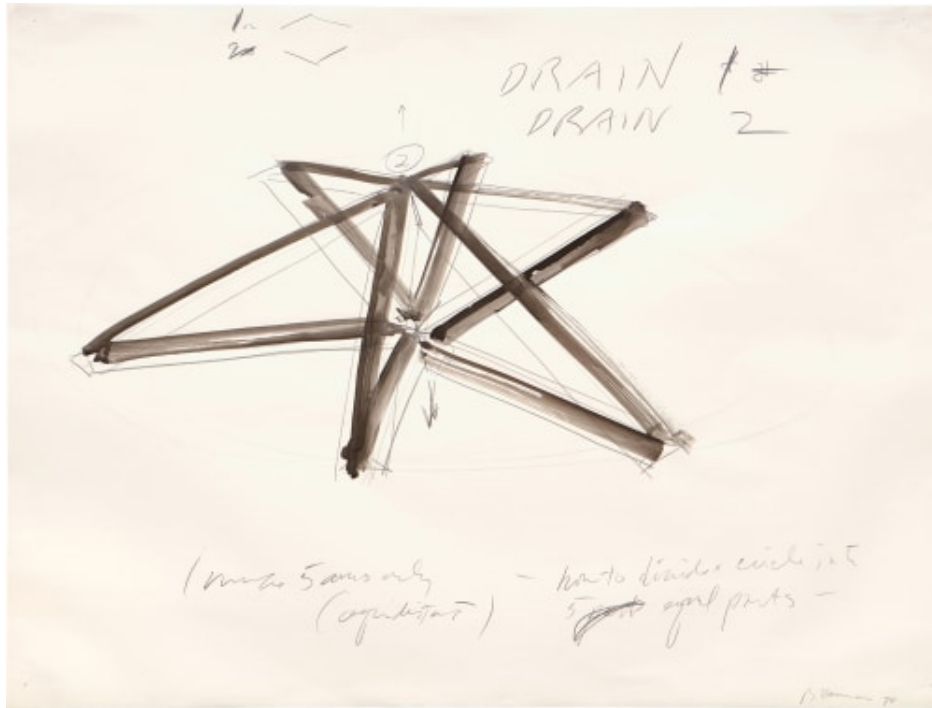
#### Literature

Alan Bowness, ed., *Henry Moore: Volume 3, Complete Sculpture, 1955–64*, London, 2005, no. 465, p. 45 (another example exhibited)



## 20th Century & Contemporary Art Day Sale - Morning Session

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PROPERTY FROM A PROMINENT PRIVATE  
COLLECTION

131

**Bruce Nauman**

*Untitled (DRAIN 1/DRAIN 2)*

signed and dated "B Nauman 78" lower right; titled  
"DRAIN 1 + DRAIN 2" upper right

graphite and ink on paper

30 1/2 x 40 1/8 in. (77.5 x 101.9 cm)

Executed in 1978.

**Estimate**

\$80,000 — 120,000

[Go to Lot](#)



**Provenance**

Leo Castelli, New York

Sperone Westwater, New York

Acquired from the above by the present owner in March 2008

**Exhibited**

Basel, Museum für Gegenwartskunst; Kunsthalle Tübingen; Bonn, Städtisches Kunstmuseum; Rotterdam, Museum Boymans-van Beuningen; Munich, Kunstraum; Karlsruhe, Badischer Kunstverein; Hamburger Kunsthalle; New York, New Museum of Contemporary Art; Houston, Contemporary Arts Museum; Los Angeles, Museum of Contemporary Art; Berkeley, University of California, University Art Museum, *Bruce Nauman: Drawings/Zeichnungen, 1965–1986*, May 17, 1986–July 10, 1988, no. 372, fig. 117, pp. 148, 206–207 (illustrated, pp. 148, 206)

Seoul, pkm gallery, *Bruce Nauman*, June 9–July 15, 2004, p. 13 (illustrated)

New York, Sperone Westwater, *Bruce Nauman: Drawings for Installations*, February 19–March 29, 2008, pp. 72–73, 83 (illustrated in the artist's studio, p. 72; illustrated, p. 73)

**Literature**

Janet Kraynak, ed., *Please Pay Attention Please: Bruce Nauman's Words, Writings and Interviews*, Cambridge, 2003, fig. 3.33, p. 270 (illustrated in the artist's studio)

Holland Cotter, "The Listings," *The New York Times*, March 14, 2008 (illustrated)

## 20th Century & Contemporary Art Day Sale - Morning Session

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PROPERTY FROM AN ESTEEMED COLLECTION

132

**Frank Stella**

*Jarmolince III*

signed, titled and dated "JARMOLINCE III F. Stella '73"  
on the stretcher

acrylic, canvas, felt and cardboard on shaped panel  
97 1/8 x 81 x 8 in. (246.7 x 205.7 x 20.3 cm)

Executed in 1973.

**Estimate**

\$600,000 — 800,000

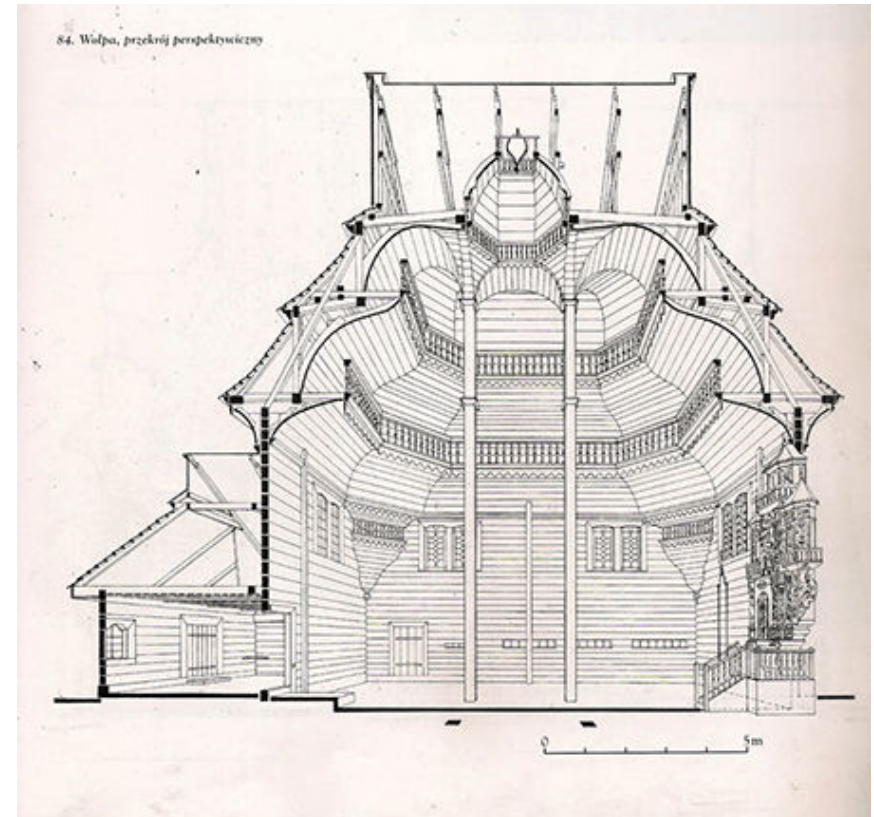
[Go to Lot](#)



## Frank Stella's Polish Villages

*Jarmolince III* from 1973 belongs to Frank Stella's celebrated series of sculptural paintings called the Polish Villages. The inspiration for this series came from a 1959 book titled *Wooden Synagogues* by Maria and Kazimierz Piechotka, experts in Jewish architecture and veterans of the Warsaw uprising. Stella's friend, architect Richard Meier, gifted him this book, which explored the distinctive shapes and elaborate forms which constituted the wooden synagogues, built all around the Polish-Lithuanian Commonwealth from as early as the 16<sup>th</sup> Century. Throughout World War II, every single one of these historical structures were destroyed.

Beginning in 1970, Stella embarked upon a series of large-scale paintings made from wood, brightly colored felt and canvas, responding to the architectural marvels he read about in the Piechotkas' book. Each work is titled after the names of the Polish villages; *Jarmolince III* derives its title from modern-day Yarmolyntsi in Western Ukraine, a community which witnessed devastating loss during the Holocaust.



Wooden Synagogues by Maria and Kazimierz Piechotka, Photo: Courtesy of the authors' family.

Stella said, “these synagogues were destroyed during the war, and there were two things interesting about them. One was that there was a kind of geometry in the construction, the wooden construction, which I would call interlocking-ness: interlocking parts that are interesting as a kind of geometry. The other thing that was compelling was that the trace of the destruction of these synagogues was from Berlin to Warsaw to Moscow. The development of abstraction in the twentieth century traces that same path, from Moscow to Warsaw to Berlin and back.”<sup>i</sup>

## From 2D to 3D

The Polish Villages not only respond to art historical trends in abstraction, but also to Stella's own journey with abstraction. These shaped collage reliefs are some of the earliest examples of the artist's departure from two to three dimensions. Using his quintessential flat blocks of color first employed in the artist's concentric squares and polygon paintings of the 1960s, Stella takes these bands of color and intersects them in relief form. Of *Jarmolince III*, Roberta Smith says "these tactile stripes converge along a central spine that, seen from a certain angle, suggests the looming corner of a building."<sup>ii</sup> Later in his career, Stella would continue to explore the possibilities of wall-bound sculpture with more industrial materials.

*"These tactile stripes [of Jarmolince III] converge along a central spine that, seen from a certain angle, suggests the looming corner of a building." —Roberta Smith*

In contrast to the more recent works, Stella's Polish Villages like *Jarmolince III* are both elegant and humble. The materials used recall those of pre-modern architects, as if the artist is paying homage to the architects of these 16th century synagogues. As Tom McGlynn aptly described, "A work like *Jarmolince: III* (1973), with its frieze-like shallow shifts and polygonal irregularities is imbued with a pre-modern awareness of materiality; artisanal labor reconnected with its fundamental forces."<sup>iii</sup>



*Jarmolince III*, 1973 and *Piaski II*, 1973, Whitney Museum of American Art, New York, installation view, October 30, 2015–February 7, 2016.

*Jarmolince III* has been extensively exhibited, signifying its importance in the Polish Village series and, more broadly, the artist's oeuvre. Debuting first at the Virginia Museum of Fine Arts in 1974, the work would later be included in exhibitions at major institutions including the Metropolitan Museum of Art, New York and most recently in the artist's celebrated traveling retrospective organized by the Whitney Museum of American Art in 2015.

<sup>i</sup> Frank Stella, quoted in "Understanding Stella: The Polish Village series," *Phaidon*, January 29, 2018, online

<sup>ii</sup> Roberta Smith, "Beyond Paintbrush Boundaries: Imagining Structures in 3-D," *The New York Times*, May 4, 2007, p. E34

<sup>iii</sup> Tom McGlynn, "The Clamor of Reason, Frank Stella: A Retrospective," *The Brooklyn Rail*, December 2015–January 2016, online

**Provenance**

The Artist

Private Collection, Los Angeles (acquired circa 2007)

Private Collection

Christie's, New York, May 18, 2017, lot 526

Acquired at the above sale by the present owner

**Exhibited**

Richmond, Virginia Museum of Fine Arts, *Twelve American Painters*, September–October 1974, pp. 66, 68 (illustrated)

New York, The Metropolitan Museum of Art, *Frank Stella: Painting into Architecture*, May–July 2007, no. 7, pp. 12, 34 (illustrated)

New York, Whitney Museum of American Art; Fort Worth, Modern Art Museum; San Francisco, de Young Museum; *Frank Stella: A Retrospective*, October 2015–February 2017, p. 230

**Literature**

Lisa Turvey, "Frank Stella: Painting into Architecture," *Artforum*, October 2007, p. 364 (illustrated)

Roberta Smith, "Beyond Paintbrush Boundaries: Imagining Structures in 3-D," *The New York Times*, May 4, 2007, p. E34

Stephen Maine, "Thinking Big," *The New York Sun*, May 3, 2007

James Lawrence, "Frank Stella, New York," *The Burlington Magazine*, September 2007, vol. CXLIX, no. 1254, p. 652

Stella McCartney, "Frank Stella," *Interview Magazine*, November 10, 2014, online (illustrated)

Thomas Crow, "Frank Stella," *Artforum*, February 2016, p. 225 (illustrated)



## 20th Century & Contemporary Art Day Sale - Morning Session

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PROPERTY FROM AN ESTEEMED COLLECTION

133

**Robert Mangold**

*Four Triangles Within a Square*

signed, titled and dated "R Mangold 1976 April Four  
Triangles within a Square" on the reverse  
acrylic and colored pencil on canvas  
48 1/4 x 48 in. (122.6 x 121.9 cm)  
Executed in 1976.

**Estimate**

\$250,000 — 350,000

[Go to Lot](#)

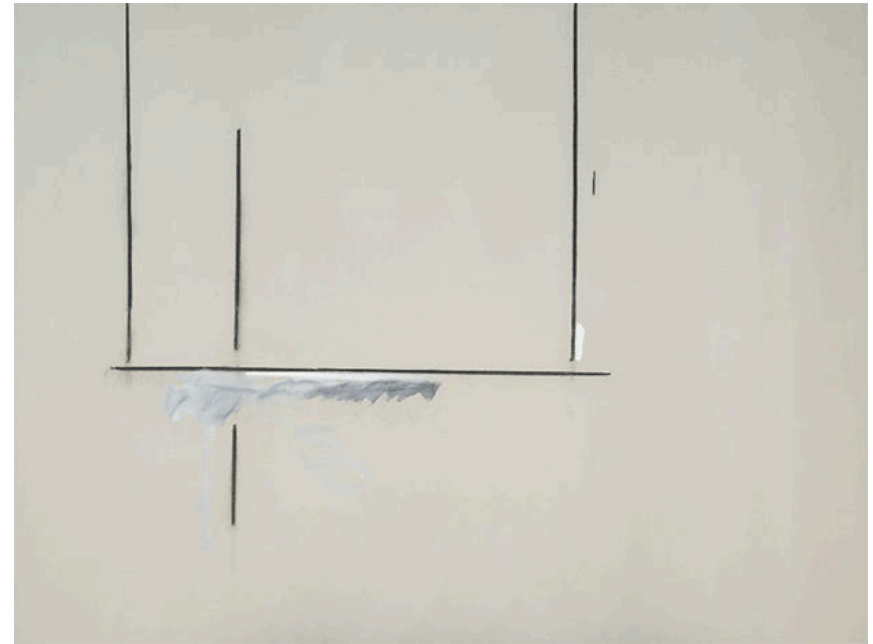


*"I saw a Rothko painting, orange and yellow, 1956, big enough to blanket you physically when you were close to it. You could bathe in the light-color... Yet the paint was so thinly applied—barely there... Such experiences made me realize what painting's unique reality was: neither object nor window. It existed in the space between." —Robert Mangold*

Emerging in the 1960s as one of the more prominent artists associated with the Minimalist movement, Robert Mangold executed his most celebrated compositions with delicate simplicity and powerful intentionality of painting. Created in 1976, *Four Triangles Within a Square*'s carefully-rendered isosceles triangles against an endless expanse of creamy beige epitomizes his masterful use of line and shape. A superb example from the titular series, which is well-represented in institutions globally, its singular sense of precision and tonality betrays Mangold's extraordinary ability to present the basic act of painting as a phenomenological exercise. "Figurative artists develop subject matter," Robert Storr once observed. "Abstract artists like Mangold develop 'object matter.'"<sup>i</sup>

Mangold's methodical process involves carefully working through ideas before putting them to canvas, often working in series and experimenting with various permutations of a chosen composition. Though the lines that define the triangles at first appear to be meticulously calculated, almost machine-like, Mangold's work involves an emotional dimension not unlike that of his Color Field forebearers, perhaps his most conspicuous influence. "I saw a Rothko painting, orange and yellow, 1956, big enough to blanket you physically when you were close to it. You could bathe in the light-color," Mangold recalled. Yet the paint was so thinly applied—barely there... Such experiences made me realize what painting's unique reality was: neither object nor window. It existed in the space between."

Reminiscent of Robert Motherwell's *Open* series, *Four Triangles Within a Square* evokes the Renaissance model of perspectival picture—and like Fra Angelico's spaces, it invites intellectual contemplation and reflection. "Mangold draws, and after painting, redraws his lines, which thus are embedded in his color," critic David Carrier elucidated, "as if sinopia, like those preserved under the pigment of a Renaissance fresco, had returned to the surface to haunt these paintings."<sup>ii</sup>



Robert Motherwell, *Open No. 124*, 1969, acrylic and charcoal on canvas, Collection SFMOMA, Anonymous Gift, © Dedalus Foundation, Inc. / Licensed by VAGA at ARS, New York

*"A typical work by Mangold reads as flat, yet is also a field that contains figuration; simple enough to be viewed as a totality, its shapes are nevertheless acentric and strangely asymmetrical. Each work defeats expectations of regularity based on the existing conventions of abstract... each of his paintings acquired a compelling uniqueness. It is art to which you never become habituated." —Richard Schiff*

*Four Triangles Within a Square* was executed eight years after Mangold began rolling acrylic paint on canvas; a shift from spraying oil paint onto Masonite, this technique resulted in the flatness that was such a central maxim of Minimalism. Indeed, Mangold's approach is often considered to be aligned with Minimalism distilled to its most basic tenets: "He has excluded from his work all such concerns as illusion, image, space, composition, climax, hierarchy of interest, movement, emotional content, painterliness, interest in materials or processes, and any sort of association or reference to anything other than the physical painting itself," critic Naomi Spector expressed. "To have produced work of intellectual and visual power with such severity of means is impressive, and he is certainly among the most important of the 'Minimal' artists."

**Robert Mangold**

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<sup>i</sup> Robert Storr, "Betwixt and Between," *Robert Mangold*, London, 2000, p. 99.

<sup>ii</sup> David Carrier, "Visual Dialogue and the Acknowledgment of Particularity" in *Robert Mangold*, exh. cat., PaceWildenstein, New York, 1995, p. 8

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**Provenance**

Galerie Yvon Lambert, Paris

Mr. and Mrs. Calvin Lefrits, Washington

Anthony Meier Fine Arts, San Francisco

Acquired from the above by the present owner

**Exhibited**

Paris, Galerie Yvon Lambert, *Robert Mangold*, May 6–June 5, 1976

London, Christie's, *About the Line*, September 28–November 26, 2017

**Literature**

*Robert Mangold, Paintings 1964–1982*, exh. cat., Stedelijk Museum, Amsterdam, 1982, no. 332, n.p. (illustrated)

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PROPERTY FROM A PROMINENT AMERICAN  
COLLECTION

134

**Bernar Venet**

*221.5° Arc x 15*

stamped with the title "221.5° ARC x 15" along the  
bottom of left element

Corten steel, in 2 parts

136 x 264 x 168 in. (345.4 x 670.6 x 426.7 cm)

Executed in 2007, this work is accompanied by a  
certificate of authenticity signed by the artist and is  
included in the artist's archives under inventory  
number bv07s17.

**Estimate**

\$400,000 — 600,000

[Go to Lot](#)



*"I'm constantly putting art into question. By taking risks, you end up with something to show." —Bernar Venet*



Bernar Venet. Photo by Didier Baverel/WireImage/Getty Images

Please note that this Lot is being offered for sale in situ. Any prospective bidders interested in viewing the Lot prior to bidding should contact Ariel Fishman at [afishman@phillips.com](mailto:afishman@phillips.com) to schedule a visit to the Lot, which is located in Colorado.

The successful bidder for this Lot will be responsible for all costs associated with removing the Lot from its current location and transporting it to their custody, and the bidder must use the rigging company identified by the Lot's seller. Phillips can provide prospective bidders with a quotation for the cost of removing and shipping the Lot, but the cost of shipping will depend on the Lot's ultimate destination. The successful bidder must also provide insurance coverage for the Lot from the time the riggers begin removal of the Lot until the Lot is delivered to the bidder.

#### Provenance

Scott White Contemporary Art, Inc., San Diego  
Acquired from the above by the present owner in July 2008

#### Literature

Bernard Marcelis, *Bernar Venet: Œuvre sculpté, Arsenale Novissimo, Biennale de Venise*, Paris, 2009, pp. 86–87 (illustrated)



## 20th Century & Contemporary Art Day Sale - Morning Session

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PROPERTY FROM A PROMINENT AMERICAN  
COLLECTION

135

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

*Sea Shanty*

rusted and varnished steel

81 x 103 x 94 in. (205.7 x 261.6 x 238.8 cm)

Executed in 1984, this work is unique.

**Estimate**

\$200,000 — 300,000

[Go to Lot](#)





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*"Steel is such a nice material to use ... It can move. It's terribly easy, you just stick it or you cut it off, and bang! you're there: it's so direct. I think Manet was very direct, he didn't prepare his canvases like Courbet, he just put paint straight on and it's very like that with steel." —Anthony Caro*

Please note that this Lot is being offered for sale in situ. Any prospective bidders interested in viewing the Lot prior to bidding should contact Ariel Fishman at [afishman@phillips.com](mailto:afishman@phillips.com) to schedule a visit to the Lot, which is located in Colorado.

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#### Provenance

Portia Harcus, Boston (acquired directly from the artist)

Private Collection (acquired from the above)

Acquired from the above by the present owner in February 2007

#### Exhibited

Boston, Harcus Krakow Gallery, *Recent Work*, October 10–November 6, 1985

#### Literature

Dieter Blum, *Anthony Caro: Catalogue Raisonné Vol. VI*, Paris, 1987, no. 1770, p. 104 (illustrated)

## 20th Century & Contemporary Art Day Sale - Morning Session

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PROPERTY FROM A DISTINGUISHED MIDWESTERN  
COLLECTION

136

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

*Ballade*

steel

53 x 26 3/4 x 23 1/2 in. (134.6 x 67.9 x 59.7 cm)

Executed in 1984-1985, this work is unique.

**Estimate**

\$40,000 — 60,000

[Go to Lot](#)



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

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**Provenance**

Richard Gray Gallery, Chicago  
Private Collection

**Exhibited**

Chicago, Richard Gray Gallery, *Anthony Caro: New Sculpture*, January 18–February 23, 1986, no. 15,  
n.p. (illustrated)

**Literature**

Dieter Blume, ed., *Anthony Caro: Catalogue Raisonné Vol. VI*, Cologne, 1987, no. 1803, p. 119  
(illustrated)

## 20th Century & Contemporary Art Day Sale - Morning Session

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137

### Claes Oldenburg

#### *Typewriter Eraser*

stamped with the artist's signature, title, number, date  
and the Lippincott foundry mark "TYPEWRITER  
ERASER AP 3/5 COPYRIGHT © 1977 CLAES  
OLDENBURG" back edge of base

ferrocement, acrylic, aluminum and stainless steel  
34 x 32 x 24 in. (86.4 x 81.3 x 61 cm)

Executed in 1977, this work is artist's proof 3 from an  
edition of 18 plus 5 artist's proofs fabricated by  
Lippincott, Inc., North Haven.

#### Estimate

\$300,000 — 500,000

[Go to Lot](#)



**Provenance**

Leo Castelli Gallery, New York

Private Collection (acquired from the above in 1980)

Sotheby's, New York, May 12, 2009, lot 21

Acquired at the above sale by the present owner

## 20th Century & Contemporary Art Day Sale - Morning Session

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138

### Keith Haring

*Untitled (Three Dancing Figures), Version C*

stamped with the artist's signature, number, date and foundry mark "K. Haring 1989 4/10 ACF" on the base  
enamel on aluminum

18 x 19 1/2 x 16 3/8 in. (45.7 x 49.5 x 41.6 cm)

Executed in 1989, this work is number 4 from an edition 10.

Estimate

\$200,000 — 300,000

[Go to Lot](#)





Provenance

Private Collection

Acquired from the above by the present owner



139

**Robert Indiana**

*LOVE (Blue Faces Red Sides)*

stamped with the artist's name, number, date and the Milgo Bufkin, Brooklyn mark "© 1966-1998 R INDIANA AP2/4" along the lower interior edge of the E polychromed aluminum

36 x 36 x 18 in. (91.4 x 91.4 x 45.7 cm)

Conceived in 1966 and executed in 1998, this work is artist's proof 2 from an edition of 6 plus 4 artist's proofs.

**Estimate**

\$400,000 — 600,000

[Go to Lot](#)



A cardinal symbol of Pop art, *LOVE (Blue Faces Red Sides)* is a quintessential example of Robert Indiana's ability to use text and language to transcend conventional distinctions between Minimalism, Pop art, and modernism. Indiana orientates the four letters that constitute the word over a strict cruciform axis, the gridding of which he only jeopardizes with the playful energy emitted from the tilted "O". Radiating with its vibrant and distinct color combination, *LOVE* serves as an homage to the artist's father who worked at a Phillips 66 gas station in the Midwestern United States during the Great Depression: at once deeply personal and emblematic of the American experience, the work echoes the red logo set against a cerulean Indiana sky. Indiana's *LOVE* has achieved global recognition since its conception in 1966, and versions of the work have been installed in public and private collections across the United States as well as in Canada, Europe, South America, Asia, and Israel. Ascribed to the sculpture's vibrant palette and instantaneous impact, *LOVE* has become an iconic Pop motif that takes its place in the pantheon of imagery alongside Andy Warhol's soup cans and Roy Lichtenstein's Ben-Day dots.



Robert Indiana in North Haven, Connecticut, 1970. Photographed by Tom Rummmler, Artwork © 2021 Morgan Art Foundation Ltd./Artists Rights Society (ARS), New York

By the mid-1960s, the New York art world was experiencing an unprecedented change of artistic tides as Minimalism was rapidly gaining popularity and the first wave of Pop art was nearing the end of its reign. Indiana championed the duality that characterized the climate with the conception of *LOVE*, marrying the two movements in the visual immediacy of the work, which is reminiscent of the bold, arresting quality of billboards and advertisements. The word "love" appears frequently within his oeuvre, as evidenced by the emergence of its iconography in a series of poems he composed in 1958 before its appearance in his seminal paintings *Four Star Love*, 1961, Portland Museum of Art, Maine and *Love is God*, 1964. It was these explorations in two-dimension that laid the groundwork for Indiana to propel the composition into the third dimension: "I like to work on a square canvas, since the way I put the letters down, it is the most economical, the most dynamic

way to put four letters on a square canvas. This is how the LOVE came about...”<sup>i</sup> By transposing the abstract concept of “love” into a tangible three-dimensional object that can be seen and touched, Indiana has engaged with Conceptualism, Pop, and Minimalism.

LOVE is also denotative of Indiana’s investigation of modernist themes through a Pop lens. According to the artist, the “‘LOVE Sculpture’ is the culmination of ten years of work based on the original premise that the word is an appropriated and usable element of art, just as Picasso and the Cubists made use of it at the beginning of the century, which evolved inevitably, in both my “LOVE” paintings and sculpture, into the concept that the word is also a fit and viable subject for art.”<sup>ii</sup> The sculpture can be interpreted as a conceptual allusion to the manipulation of wordplay at the hands of the Dadaists and Cubists. Just as the “JOU” in Pablo Picasso’s *Still Life with Chair Caning*, 1911–1912 may be a witty pun on the French word “jouer” (to play) and the popular Parisian newspaper *Le Journal*, the word “love” implies many connotations, including ones that are amorous, platonic, spiritual, and cultural. As such, LOVE operates not only within the realm of Pop art, but as a broader reflection on the preoccupation with language and word play in modern art.

*“LOVE is capable of holding meaning in a variety of histories.” —Aaron Ott*

Perhaps what makes the work so evocative is its perennial ability to remain timeless. The imagery was already identified as emblematic of the Pop movement when The Museum of Modern Art in New York selected the image for their annual Christmas card in 1965. As Aaron Ott noted, “LOVE is capable of holding meaning in a variety of histories. It was created in the shadow of hippie culture but powerful enough to escape that orbit in order to resonate in numerous contemporary and personalized contexts.”<sup>iii</sup> LOVE crystallizes many of the major themes that Robert Indiana has investigated throughout his career, and one of the most fascinating aspects of this work is its ability to remain timeless and contemporary at the same time. More than 50 years has passed since its conception, and it is clear that having served as inspiration whether directly or indirectly to a younger generation of artists, Indiana’s LOVE persists in a profound manner.

<sup>i</sup> Robert Indiana, quoted in Barbaree Diamonstein, *Inside New York’s Art World*, New York, 1979, pp. 151–153.

<sup>ii</sup> Robert Indiana, *Art New: New York*, vol. 1, no. 3, March 1969, n.p.

<sup>iii</sup> Aaron Ott, *Robert Indiana: A Sculpture Retrospective*, exh. cat., Albright-Knox Art Gallery, Buffalo, 2018, p. 87

#### Provenance

Morgan Art Foundation Ltd.

Kasmin Gallery, New York

Acquired from the above by the present owner

#### Exhibited

Seoul, Gallery Hyundai, *Robert Indiana*, December 15, 2004–January 16, 2005, no. 13, n.p. (another example exhibited and illustrated)

Cortina d’Ampezzo, Galleria Farsetti Arte, *From LOVE to AMOR*, August 8–30, 2009 (another example exhibited)

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PROPERTY FROM A PROMINENT AMERICAN  
COLLECTION

140

**Hans Hofmann**

*Red Flight*

signed and dated "hans hofmann 53" lower right;  
stamped by The Estate of Hans Hofmann and inscribed  
"M-0858" on the stretcher

oil on canvas

48 x 36 in. (121.9 x 91.4 cm)

Painted in 1953.

**Estimate**

\$400,000 — 600,000

[Go to Lot](#)



**Provenance**

Estate of the Artist (1966–1996)

Renate, Hans and Maria Hofmann Trust (1996–2004)

Ameringer Yohe Fine Art, New York (2004)

Riva Yares Gallery, Santa Fe (2004)

Acquired from the above by the present owner in 2004

**Exhibited**

New York, Whitney Museum of American Art, *1953 Annual Exhibition of Contemporary American Painting*, October 15–December 6, 1953

Philadelphia, Pennsylvania Academy of the Fine Arts, *The One Hundred and Fifty-First Annual Exhibition of Painting and Sculpture*, January 22–February 26, 1956

East Hampton, Signa Gallery, *The Artists' Vision: 1948–1958*, May 30–July 19, 1958

Hanover, Dartmouth College, Hopkins Center, *Paintings by Hans Hofmann*, November 8–30, 1962

San Francisco, John Berggruen Gallery, *Hans Hofmann: Paintings*, February 1–March 3, 2001

Scottsdale, Riva Yares Gallery, *Hans Hofmann: A Retrospective View: Paintings 1935–1965*, October 12–December 31, 2002, n.p. (illustrated)

**Literature**

Robert M. Coates, "The Art Galleries: Whitney Annual," *The New Yorker*, October 31, 1953, p. 84

Sam Feinstein, "Whitney Annual: Not the Same Show," *Art Digest*, November 1, 1953, p. 9

Sam Hunter, *Hans Hofmann*, New York, 1963, pl. 47, p. 102 (illustrated)

James Yohe, ed., *Hans Hofmann*, New York, 2002, p. 147 (illustrated)

Suzi Villiger, ed., *Hans Hofmann: Catalogue Raisonné of Paintings*, vol. III, Surrey, 2014, no. P910, p. 43 (illustrated)



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141

**Jean Dubuffet**

*Site Avec 3 Personnages*

signed with the artist's initials and dated "J.D. 81"

lower center

acrylic on paper, laid on canvas

26 3/8 x 19 3/4 in. (67 x 50.2 cm)

Executed on December 2, 1981.

**Estimate**

\$150,000 — 250,000

[Go to Lot](#)



**Provenance**

Estate of the Artist

Galerie Baudoin Lebon, Paris

Solomon & Co., New York

Richard Gray Gallery, Chicago and New York

Acquired from the above by the present owner in December 2003

**Literature**

Max Loreau, ed., *Catalogue des travaux de Jean Dubuffet, fascicule XXXIV: Psycho-sites*, Paris, 1984, no. 418, pp. 111, 153 (illustrated, p. 111)

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PROPERTY FROM A PROMINENT AMERICAN  
COLLECTION

143

**Joel Shapiro**

*Untitled*

incised with the artist's signature and stamped with  
the number and date "SHAPIRO 2/3 1987-88" on the  
bottom of one of the legs

bronze

135 x 181 x 133 in. (342.9 x 459.7 x 337.8 cm)

Cast in 1987-1988, this work is number 2 from an  
edition of 3 plus 1 artist's proof.

Another cast from this edition is housed in the  
permanent collection of The Museum of Modern Art,  
New York (1/3).

**Estimate**

\$120,000 — 180,000

[Go to Lot](#)



**Provenance**

Paula Cooper Gallery, New York

Private Collection

Christie's, New York, May 14, 2009, lot 397

Acquired at the above sale by the present owner

**Exhibited**

New York, Whitney Museum of American Art, *1989 Biennial Exhibition*, April–June 1989, p.132

(another example exhibited and illustrated)

London, Waddington Galleries, *Joel Shapiro*, October 1989, p. 11 (illustrated)

Fästningen, Museet i Varberg, *Joel Shapiro Skulptur & Grafik 1985–1990*, June–August 1990, p. 18

(another example exhibited and illustrated)

Humblebaek, Louisiana Museum for Moderne Kunst; Valencia, IVAM Centre Julio González;

Kunststalle Zurich; Calais, Musée des Beaux-Arts, *Joel Shapiro*, June–September 1991, p. 53

(illustrated)

London, Waddington Galleries, *Of the Human Form*, November–December 1995, p. 51 (illustrated)

Madison Museum of Contemporary Art, *Joel Shapiro: THE BRONZES*, September 23, 2018–January

13, 2019, pp. 40–41 (another cast exhibited and illustrated, p. 41)

**Literature**

*American Art: A selection from Waddington Galleries*, London, 1997, no. 23 (illustrated)

Hendel Teicher, *Joel Shapiro: Sculpture and Drawings*, New York, 1998, no. 174, p. 131 (another cast illustrated)

Richard Schiff, *Joel Shapiro: Sculpture et oeuvres sur papier 1969–2019*, Zurich, 2019, no. 92, p. 74

(another cast illustrated)

## 20th Century & Contemporary Art Day Sale - Morning Session

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PROPERTY OF AN IMPORTANT NEW YORK ESTATE

144

**Joel Shapiro**

*Untitled*

signed, indistinctly inscribed and dated "SHAPIRO  
1994..." on the underside

oil on wood

28 x 31 3/4 x 18 1/2 in. (71.1 x 80.6 x 47 cm)

Executed in 1994.

**Estimate**

\$60,000 — 80,000

[Go to Lot](#)



**Provenance**

Pace Gallery, New York

Acquired from the above by the present owner



## 20th Century & Contemporary Art Day Sale - Morning Session

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PROPERTY FROM A DISTINGUISHED CURATOR'S  
COLLECTION

145

**Carl Andre**

*Fault*

stainless steel, in 2 parts

each  $3\frac{3}{8} \times 2 \times 4\frac{1}{4}$  in. (8.6 x 5.1 x 10.8 cm)

overall  $3\frac{3}{8} \times 4 \times 4\frac{1}{4}$  in. (8.6 x 10.2 x 10.8 cm)

Executed in 1988, this work is accompanied by a  
certificate of authenticity signed by the artist.

**Estimate**

\$20,000 — 30,000

[Go to Lot](#)



**Provenance**

Paula Cooper Gallery, New York

Acquired from the above by the present owner in March 1989

**Exhibited**

New York, Paula Cooper, Inc., 1988

## 20th Century & Contemporary Art Day Sale - Morning Session

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PROPERTY FROM A DISTINGUISHED CURATOR'S COLLECTION

146

**Brice Marden**

*Letter of Gratitude #8*

signed and dated "Marden 07" lower center; inscribed "8" lower right; inscribed "#8" on the reverse

Kremer ink on Rives BFK paper

11 1/4 x 15 in. (28.6 x 38.1 cm)

Executed in 2007.

**Estimate**

\$100,000 — 150,000

[Go to Lot](#)



Though Brice Marden is renowned as one of the leading voices of his generation, the critical role of drawing in his distinctive approach is often overlooked. Carol Vogel elucidated in her profile of the artist in *The New York Times* that Marden's "drawings have long been a critical first step to what eventually ends up on the canvas." "I always have a notebook going so I'm not scared to death when I start painting," Marden expressed to Vogel.<sup>i</sup>

Two exceptional ink on paper works, *Letter of Gratitude #8*, 2007, and *Study for Cold Mountain 3*, 1992, provide an intimate look into Marden's process: they are reminders that though he utilizes drawing as a determinative, preliminary step, he also views them as fully realized works in their own right. *Study for Cold Mountain 3* belongs to Marden's Cold Mountain series, which he began in the late 1980s and was preoccupied with well into the early years of the 1990s. Perhaps his most famous body of work, this pivotal chapter in the artist's oeuvre was inspired by the 8<sup>th</sup>-century Chinese calligrapher and celebrated poet Han Shan, known as "Cold Mountain." Marden rendered these works in the same way Chinese is written—from right to left and top to bottom—and that schematic organizing principle is visible in the grid-like dots of *Study for Cold Mountain 3* that underpin the layered triangles of the final painting, which is held in the permanent collection of the Dia Art Foundation.

*"I always have a notebook going so I'm not scared to death when I start painting."*  
—Brice Marden

Though it was executed 15 years later, the visual affinities that *Letter of Gratitude #8* share with *Study for Cold Mountain 3* are immediately conspicuous. From Marden's largest series since the *Cold Mountain* works, *Letter of Gratitude #8* was inspired by a specific piece of Chinese calligraphy dating from the Sung dynasty that he encountered at the National Palace Museum of Taipei in 2006. The work features his signature interlocking, columnal loops and reflects the artist's experiments with line and gesture, his automotive pen on paper. Though these two superb works differ stylistically, they both betray Marden's inimitable hand—one that may appear to be as ruled by chance as Surrealist automatic drawings, but is actually methodical, precise, and intuitive.

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<sup>i</sup> Carol Vogel, "Brice Marden, Still True to His Vision," *The New York Times*, March 19, 2019, online.

#### Provenance

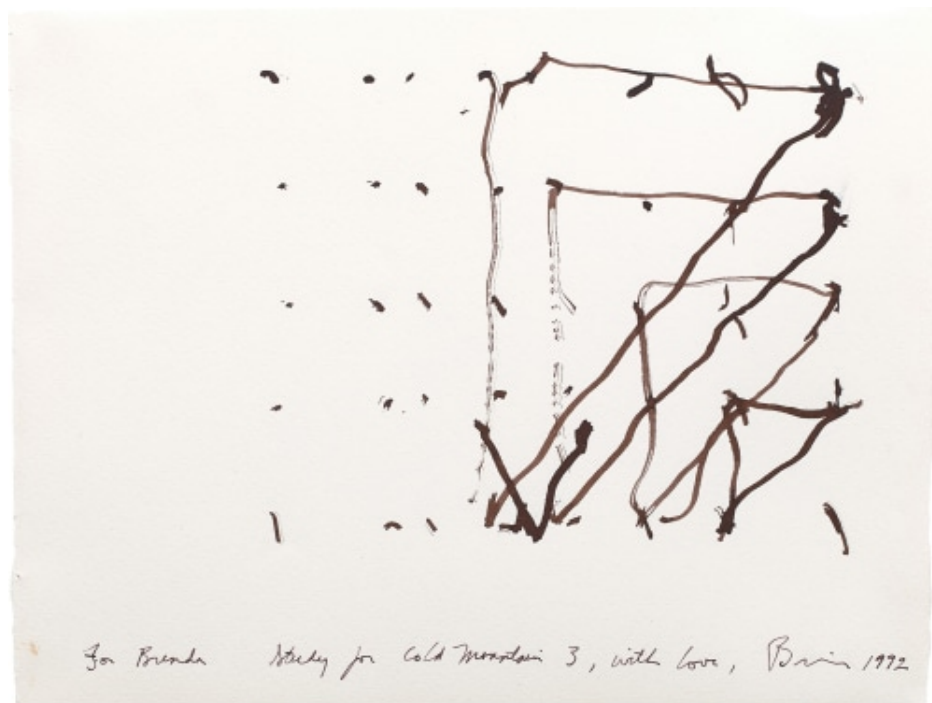
Gifted by the artist to the present owner in October 2008

#### Literature

*Brice Marden: Letters*, exh. cat., Matthew Marks Gallery, New York, 2010, p. 19 (illustrated)

## 20th Century & Contemporary Art Day Sale - Morning Session

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PROPERTY FROM A DISTINGUISHED CURATOR'S COLLECTION

147

**Brice Marden**

*Study for Cold Mountain 3*

signed, titled, dedicated and dated "For Brenda / Study for Cold Mountain 3, with Love, Brice 1992"

lower edge

ink on paper

7 1/2 x 9 3/4 in. (19.1 x 24.8 cm)

Executed in 1992.

**Estimate**

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Gifted by the artist to the present owner

## 20th Century & Contemporary Art Day Sale - Morning Session

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148

**David Smith**

*Untitled*

signed and dated "David Smith 6/1/58" lower right;  
dedicated "To B.H. in appreciation for the thoughtful  
gifts to Jeannie, when it was needed most—your  
thoughtfulness helped at a time of stress—Regards  
Ben and thanks" on the reverse  
egg tempera and India ink on paper  
20 x 25 3/4 in. (50.8 x 65.4 cm)  
Executed on June 1, 1958.

**Estimate**

\$15,000 — 20,000

[Go to Lot](#)





**Provenance**

Ben Heller, New York (gifted by the artist)

Private Collection (thence by descent)

Millea Bros. Ltd., Boonton, June 4, 2020, lot 1177

Acquired at the above sale by the present owner

## 20th Century & Contemporary Art Day Sale - Morning Session

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149

### Robert Rauschenberg

#### *The Red Virgin*

signed, titled and inscribed "THE RED VIRGIN  
RAUSCHENBERG XXX" lower right  
gouache, watercolor, pencil and solvent transfer on  
Arches paper  
22 1/2 x 30 in. (57.2 x 76.2 cm)  
Executed in 1969.

#### Estimate

\$100,000 — 150,000

[Go to Lot](#)



**Provenance**

Ken Tyler, New York (acquired directly from the artist)

Christie's, New York, May 9, 2000, lot 398

Private Collection, Los Angeles

Jonathan O'Hara, New York

Acquired from the above by the present owner in January 2011

**Exhibited**

Copenhagen, Galleri Faurschou, *Robert Rauschenberg: Works from the 1960s*, April 7–July 2, 2005, p. 32–33 (illustrated, p. 33)

New York, Jonathan O'Hara Gallery, *Robert Rauschenberg: Transfer Drawings from the 1960s*, February 8–March 17, 2007, no. 38, pp. 59, 71 (illustrated, p. 59)

New York, Stellan Holm Gallery, *Robert Rauschenberg: Transfer Drawings*, November 1, 2011–January 1, 2012

**Literature**

Carla Esposito Hayter, ed., *The Monotype: The History of a Pictorial Art*, Milan, 2007, figs. 15, 189, pp. 23, 149 (illustrated)

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150

### Cy Twombly

*Untitled*

signed, inscribed and dated "Cy Twombly St. Martin 69" upper right

pencil, coloured pencil and pastel on paper  
22 3/4 x 30 3/4 in. (57.8 x 78.1 cm)

Executed in 1969, this work will be included in the forthcoming *Addenda to the Cy Twombly: Catalogue Raisonné of Drawings* being prepared by Nicola Del Roscio.

**Estimate**

\$400,000 — 600,000

[Go to Lot](#)



**Provenance**

Paul Bianchini, New York

Private Collection

Phillips, London, February 8, 2016, lot 16

Acquired at the above sale by the present owner

**Exhibited**

Columbia, McKissick Museum, *A Campus Collects*, 1980

Columbia, McKissick Museum, *Paper Pleasures: Five Centuries of Drawings and Watercolors*,  
June–November 1992, n.p.

## 20th Century & Contemporary Art Day Sale - Morning Session

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PROPERTY FROM A DISTINGUISHED COLLECTION

151

### Willem de Kooning

*Three Women*

signed "de Kooning" lower right

graphite on paper

12 x 18 in. (30.5 x 45.7 cm)

Executed circa 1958.

**Estimate**

\$80,000 — 120,000



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Willem de Kooning's reputation as a celebrated master draftsman was best articulated by Diane Waldman, who espoused that his "contribution to drawing is as far-reaching as it has been to painting." For de Kooning, drawing was integral to his work; over his long career, de Kooning drew on and over various surfaces, eschewing any notion of definitive artistic output while experimenting with line, form and space. As Thomas B. Hess observed, "de Kooning is always drawing." Not merely intended as preparatory studies for larger pieces, de Kooning's drawings were part of a continuous and unified artistic process that occurred across various media.

A differential use of graphic density invigorates *Three Women*, executed circa 1958, as delicate, fluent lines forming two figures on the right are balanced by the more forceful marks on the left. In the middle, a central woman composed of identifiable features and geometric forms gazes towards the viewer. This juxtaposition epitomizes the tensile interplay between figuration and abstraction which fascinated de Kooning and defined his oeuvre.

Exemplifying the artist's vigorous approach, the present work betrays de Kooning's signature dynamic employment of pencil to paper: through the immediacy of his mark-making, he enlivens the surface of and the forms within *Three Women*. The subject is also perhaps the most iconic of the artist's oeuvre: women, the depiction of which the artist extensively explored in both his drawings and greatest paintings and which constitutes one of the most revolutionary series in 20<sup>th</sup> century art. This chapter of his career, which he debuted in 1953 at Sidney Janis Gallery, has evoked a wide range of responses, from the horrified to the lauding, and has become one of the greatest spectacles of post-war art.

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#### Provenance

The Artist

M. Knoedler & Co., New York

B.C. Holland Gallery, Chicago

Private Collection, Chicago

Thence by descent to the present owner



## 20th Century & Contemporary Art Day Sale - Morning Session

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152

### Richard Pettibone

*Andy Warhol 'Two Elvis' 1964*

signed, titled and dated "Andy Warhol, Two Elvis 1964  
R Pettibone 1975" on the stretcher  
silkscreen and acrylic on canvas, in artist's wooden  
frame

8 3/8 x 8 3/8 in. (21.3 x 21.3 cm)

Executed in 1975.

**Estimate**

\$60,000 — 80,000

[Go to Lot](#)



**Provenance**

Private Collection, United States

Phillips de Pury, New York, November 14, 2008, lot 162

Acquired at the above sale by the present owner

## 20th Century & Contemporary Art Day Sale - Morning Session

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153

### Richard Pettibone

*Andy Warhol 'Marilyn Monroe' 1964*

signed, titled and dated "Andy Warhol Marilyn Monroe 1964 R. Pettibone 1968" on the stretcher  
acrylic and silkscreen on canvas, in artist's wooden  
frame

5 1/4 x 5 1/4 in. (13.3 x 13.3 cm)

Executed in 1968.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



**Provenance**

Private Collection, Brussels

Galerie Ronny van de Velde, Antwerp

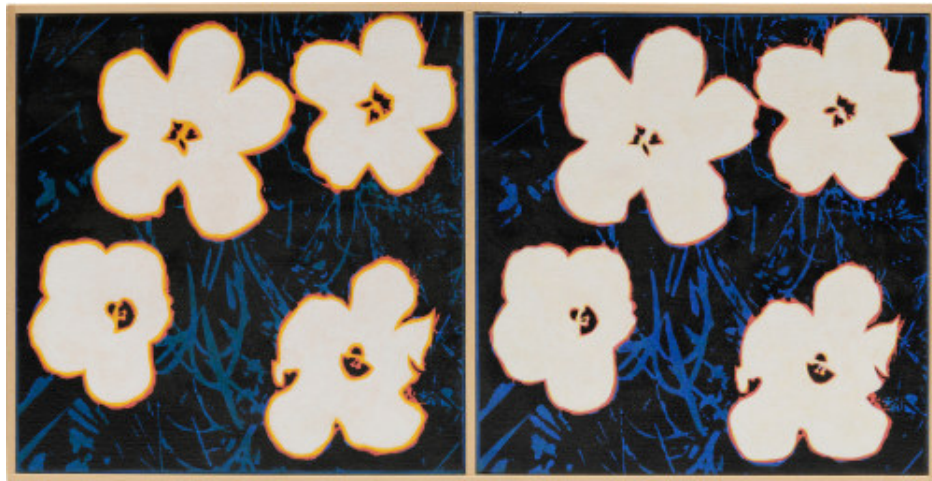
Private Collection

Christies, New York, November 13, 2008, lot 359

Acquired at the above sale by the present owner

## 20th Century & Contemporary Art Day Sale - Morning Session

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154

### Richard Pettibone

*Andy Warhol 'Two Flowers' 1964*

signed, titled and dated ""Andy Warhol, 'Two Flowers,' 1964" Richard Pettibone 2002" on the overlaps  
silkscreen and oil on canvas, in 2 parts, in artist's  
wooden frames

6 1/4 x 12 1/4 in. (15.9 x 31.1 cm)

Executed in 2002.

Estimate

\$30,000 — 40,000

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**Provenance**

Leo Castelli Gallery, New York

Private Collection, California

Phillips de Pury & Company, New York, November 14, 2008, lot 161

Acquired at the above sale by the present owner



## 20th Century & Contemporary Art Day Sale - Morning Session

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155

### Andy Warhol

*Carlo de Benedetti (Positive)*

stamped twice by the Estate of Andy Warhol and once by the Andy Warhol Foundation for the Visual Arts, Inc., New York, and numbered "SF P050.142" on the overlap

synthetic polymer, silkscreen inks and diamond dust on canvas

40 x 40 in. (101.6 x 101.6 cm)

Executed circa 1980.

#### Estimate

\$100,000 — 150,000

[Go to Lot](#)





**Provenance**

The Estate of Andy Warhol, New York

Acquired from the above by the present owner

**Exhibited**

Los Angeles, Revolver Gallery, *Andy's Socialites*, March 25–May 2, 2014

New York, Tagliatella Galleries, *Andy Warhol: Men Only*, September 18–October 4, 2014

Yaletown, Maison Ai and Revolver Gallery, *Warhol: A Different Idea of Love*, March 1–April 28, 2015

Toronto, Revolver Gallery, *Andy Warhol Revisited Part II*, November 3–December 30, 2015

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156

### Andy Warhol

*Mr. Demos*

stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc., New York, and numbered "SF P050.215" on the overlap  
synthetic polymer paint and silkscreen inks on canvas  
40 x 40 in. (101.6 x 101.6 cm)  
Executed in 1983.

Estimate

\$100,000 — 150,000

[Go to Lot](#)



**Provenance**

The Estate of Andy Warhol, New York

Acquired from the above by the present owner

**Exhibited**

Los Angeles, Revolver Gallery, *Andy's Socialites*, March 25–May 2, 2014

New York, Taglialatella Galleries, *Andy Warhol: Men Only*, September 18–October 4, 2014

Yaletown, Maison Ai and Revolver Gallery, *Warhol: A Different Idea of Love*, March 1–April 28, 2015

## 20th Century & Contemporary Art Day Sale - Morning Session

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157

### Ed Paschke

*Icon-Ero*

signed and dated "E Paschke '80" lower left; signed, titled and dated "E. Paschke '80 "ICON-ERO" "ICON-ERO" E. Paschke '80" on the stretcher  
oil on canvas  
82 x 82 in. (208.3 x 208.3 cm)  
Painted in 1980.

**Estimate**

\$70,000 — 90,000

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**Provenance**

Phyllis Kind Gallery, Chicago

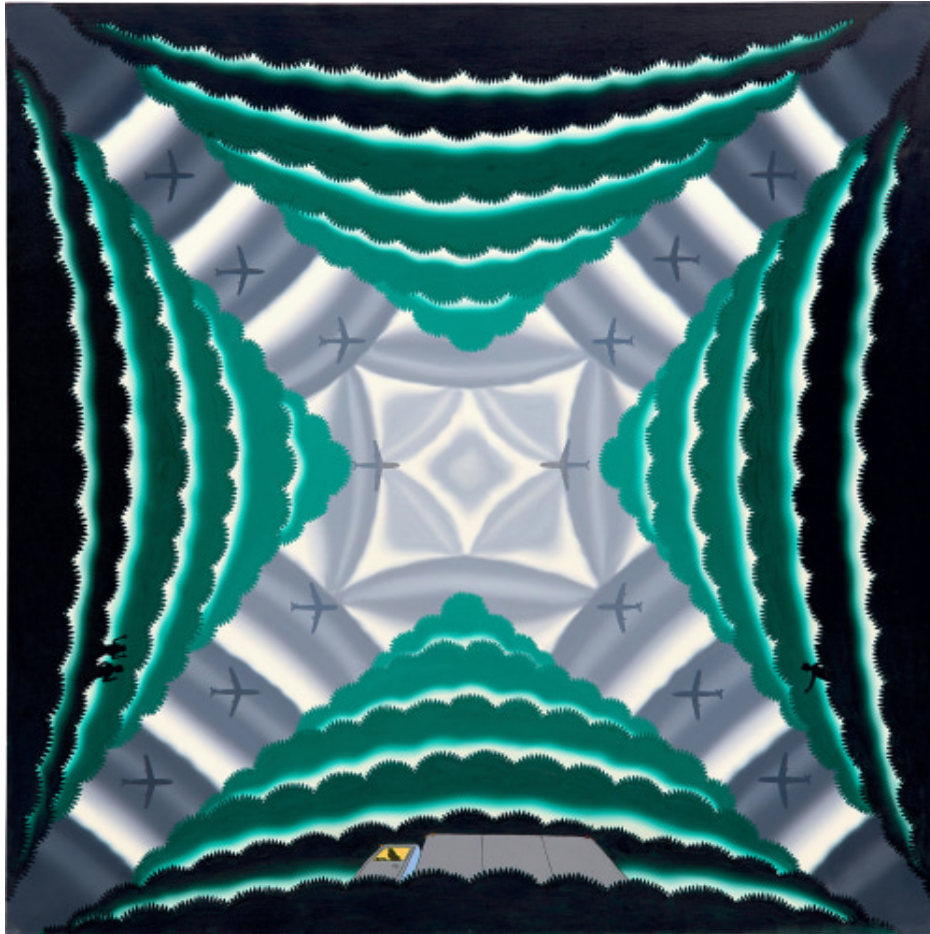
Private Collection, New York (acquired from the above)

Christie's, New York, November 10, 1993, lot 244

Acquired at the above sale by the present owner

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158

**Roger Brown**

*Flying in Formation*

titled "FLYING IN FORMATION" on the overlap  
oil on canvas

72 x 72 in. (182.9 x 182.9 cm)

Painted in 1979.

**Estimate**

\$60,000 — 80,000

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**Provenance**

Phyllis Kind Gallery, Chicago

Private Collection (acquired from the above)

Sotheby's, New York, May 3, 1989, lot 378

Acquired at the above sale by the present owner



## 20th Century & Contemporary Art Day Sale - Morning Session

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159

**Martin Wong**

*WACO Studio Loft*

inscribed "FEB 16" on the reverse

acrylic on canvas, in artist's painted frame

15 x 12 in. (38.1 x 30.5 cm)

Painted circa 1975-1978.

**Estimate**

\$30,000 — 40,000

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**Provenance**

Private Collection (gifted by the artist)

Doyle, New York, May 14, 2019, lot 2046

Acquired at the above sale by the present owner

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PROPERTY FROM A PROMINENT PRIVATE  
COLLECTION

160

**Richard Artschwager**

*Building Wrecks*

signed and dated "Richard Artschwager 1972" on the  
reverse

Liquitex on Celotex, in artist's metal frame

25 5/8 x 26 3/8 in. (65.1 x 67 cm)

Executed in 1972.

**Estimate**

\$40,000 — 60,000

[Go to Lot](#)



**Provenance**

Mark Glabman Fine Arts, Los Angeles

Carl Solway Gallery, Cincinnati

Acquired from the above by the present owner in August 1989

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PROPERTY FROM A PROMINENT PRIVATE  
COLLECTION

161

**Gerhard Richter**

*Abstraktes Bild (872-6)*

signed, inscribed and dated "872-6 / Richter 2001" on  
the reverse

oil on canvas

24 5/8 x 22 3/4 in. (62.5 x 57.8 cm)

Painted in 2001.

**Estimate**

\$350,000 — 450,000

[Go to Lot](#)



**Provenance**

Marian Goodman Gallery, New York

Acquired from the above by the present owner in March 2002

**Exhibited**

New York, Marian Goodman Gallery, *Gerhard Richter: Paintings 1996–2001*, September

14–October 27 2001, no. 50, n.p. (illustrated; erroneously catalogued as oil on aluminum panel)

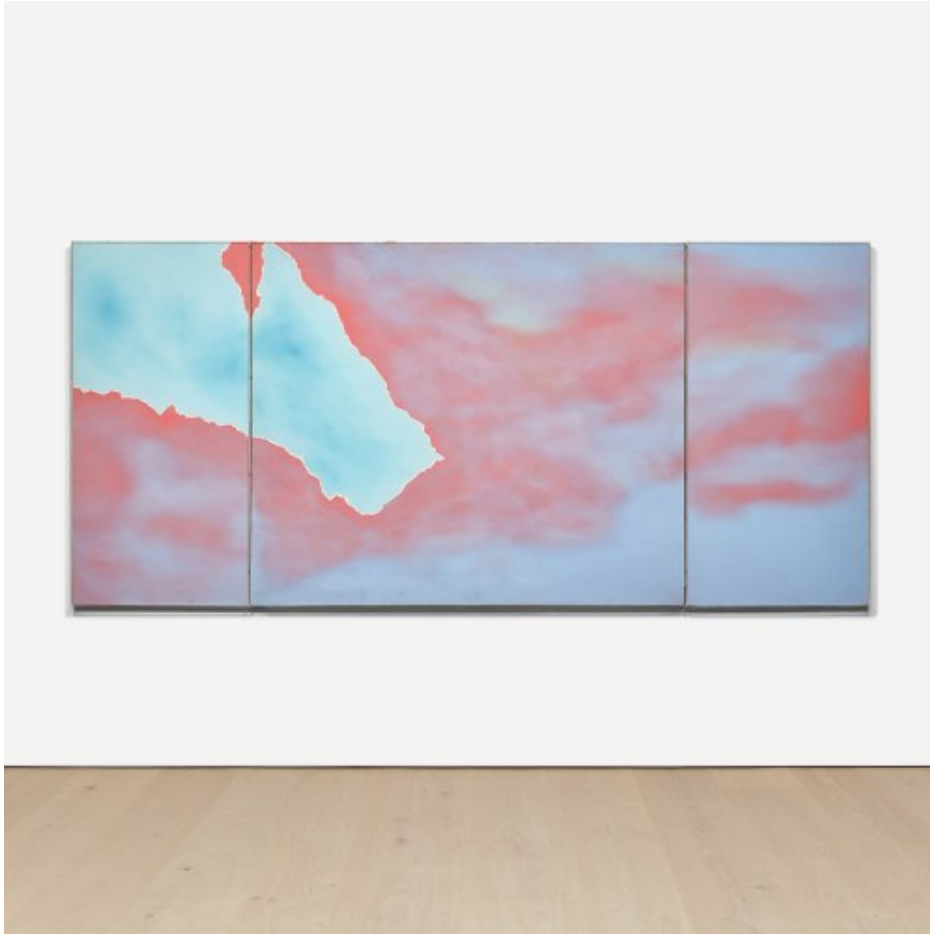
**Literature**

*Gerhard Richter: Catalogue Raisonné 1993–2004*, Dusseldorf, 2005, no. 872–6, pp. 291, 317  
(illustrated, p. 291)

Dietmar Elger, ed., *Gerhard Richter: Catalogue Raisonné 1994–2006*, vol. 5 (Nos. 806–899–8),  
Berlin, 2019, no. 872–6, p. 401 (illustrated)

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162

**Joe Goode**

*Untitled (Torn Cloud Triptych)*

oil on canvas, triptych

(i) 59 5/8 x 29 3/4 in. (151.4 x 75.6 cm)

(ii) 59 5/8 x 72 1/4 in. (151.4 x 183.5 cm)

(iii) 59 5/8 x 29 3/4 in. (151.4 x 75.6 cm)

overall 59 5/8 x 131 3/4 in. (151.4 x 334.6 cm)

Painted in 1971-1972.

**Estimate**

\$30,000 — 50,000

[Go to Lot](#)





**Provenance**

Felicity Samuel, London  
Private Collection

**Exhibited**

Fort Worth Art Center Museum; Contemporary Arts Museum Houston, *Joe Goode: Work Until Now*, January 7–April 21, 1973, fig. 10, no. 32, n.p. (illustrated)

## 20th Century & Contemporary Art Day Sale - Morning Session

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PROPERTY FROM A PROMINENT PRIVATE  
COLLECTION

163

**Malcolm Morley**

*Approaching Valhalla*

signed "Malcolm Morley" lower right  
oil on linen

72 x 56 in. (182.9 x 142.2 cm)

Painted in 1997.

Estimate

\$80,000 — 120,000

[Go to Lot](#)



**Provenance**

Sperone Westwater, New York

Acquired from the above by the present owner in April 1999

**Exhibited**

New York, Sperone Westwater, *Summer Group Show*, June 19–August 28, 1998

## 20th Century & Contemporary Art Day Sale - Morning Session

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164

### Lawrence Weiner

#### *Preparatory Drawings For Gyroscopically Speaking*

each signed, inscribed and dated "LAWRENCE  
WEINER NYC 2010" lower right  
pencil, gouache and laser printed collage on paper, in 4  
parts  
each 40 x 32 in. (101.6 x 81.3 cm)  
Executed in 2010.

#### Estimate

\$40,000 — 60,000

[Go to Lot](#)



**Provenance**

Marian Goodman Gallery, New York

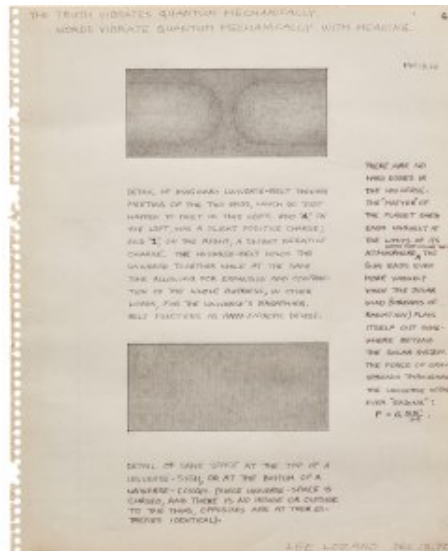
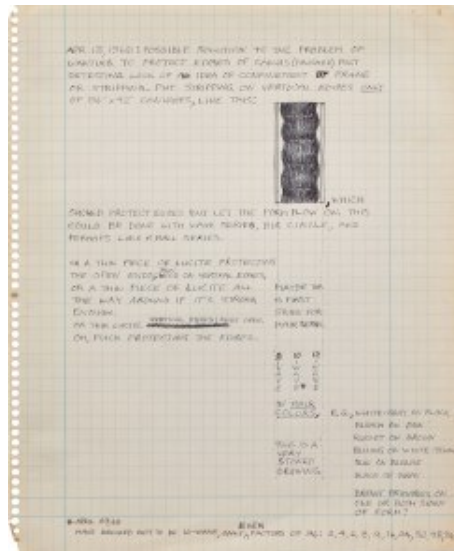
Acquired from the above by the present owner

**Exhibited**

New York, Marian Goodman Gallery, *Lawrence Weiner: Gyroscopically Speaking*, December 10, 2010–January 21, 2011

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165

**Lee Lozano**

*Two works: (i-ii) No title*

(i) dated "APR 13, 1968" upper left and "APR 29, 68" lower left

(ii) signed and dated "LEE LOZANO DEC 15, 70" lower right; dated "MAY 18, 68" upper right

(i) graphite and ink on paper

(ii) graphite on paper

11 x 9 in. (27.9 x 22.9 cm)

(i) Executed on April 13-29, 1968.

(ii) Executed on May 18, 1968-December 15, 1970.

**Estimate**

**\$15,000 — 20,000**

[Go to Lot](#)



**Provenance**

## (i) Estate of the Artist

Martina Batan, New York (acquired from the above)

Acquired from the above by the present owner

## (ii) The Artist

Paula Cooper Gallery, New York

Martina Batan, New York

Acquired from the above by the present owner

**Exhibited**

(i) Hartford, Wadsworth Atheneum, *Lee Lozano/MATRIX 135*, January 18–April 19, 1998, p. 13

Los Angeles, The Museum of Contemporary Art, *Afterimage: Drawing through Process*, April 11–August 22, 1999, no. 81, p. 142

New York, Ronald Feldman Fine Arts, *Mixed Signals*, January 6–February 3, 2007

(ii) Kunsthalle Basel, *Lee Lozano*, 1998

New York, MoMA PS1, *Lee Lozano, Drawn from Life: 1961–1971*, January 22–September 13, 2004

Kunsthalle Basel; Eindhoven, Van Abbemuseum, *Lee Lozano: WIN FIRST DON'T LAST / WIN LAST DONT CARE*, June 15, 2006–January 7, 2007, pp. 99, 203 (illustrated, p. 99)

**Literature**

(i) Lee Lozano, *Lee Lozano: Notebooks 1967–70*, 2009, n.p. (illustrated)



## 20th Century & Contemporary Art Day Sale - Morning Session

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166

**Lee Lozano**

*No title*

mixed media on paper

12 7/8 x 9 1/8 in. (32.7 x 23.2 cm)

Executed in 1969.

**Estimate**

\$12,000 — 18,000

[Go to Lot](#)



**Provenance**

Estate of the Artist

871 Fine Arts, San Francisco

Private Collection, New York

Acquired from the above by the present owner

## 20th Century & Contemporary Art Day Sale - Morning Session

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PROPERTY FROM A PROMINENT PRIVATE  
COLLECTION

167

**Susan Rothenberg**

*Olive*

signed, titled and dated "OLIVE S.  
Rothenberg—2000" on the reverse  
oil on canvas

54 x 43 in. (137.2 x 109.2 cm)

Painted in 2008.

**Estimate**

\$40,000 — 60,000

[Go to Lot](#)



**Provenance**

Sperone Westwater Gallery, New York

Acquired from the above by the present owner in May 2009

**Exhibited**

New York, Sperone Westwater Gallery, *Susan Rothenberg*, February 19–March 28, 2009, n.p.  
(illustrated)

**Literature**

*Susan Rothenberg*, exh. cat., Sperone Westwater, New York, 2011, n.p. (illustrated)

## 20th Century & Contemporary Art Day Sale - Morning Session

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PROPERTY OF AN IMPORTANT NEW YORK ESTATE

168

**Susan Rothenberg**

*Untitled*

signed and dated "S. Rothenberg 2002" on the reverse

oil on paper

29 6/8 x 42 in. (75.6 x 106.7 cm)

Executed in 2002.

**Estimate**

\$30,000 — 40,000

[Go to Lot](#)



**Provenance**

Waddington Galleries, London

Sperone Westwater, New York

Acquired from the above by the present owner

**Exhibited**

London, Waddington Galleries, *Susan Rothenberg*, October 29–November 22, 2003, no. 2, n.p.

(illustrated)

New York, Sperone Westwater, *Susan Rothenberg: Drawings 1974–2004*, October 29–December 18, 2004, pp. 120–131 (illustrated)

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169

**Susan Rothenberg**

*Untitled*

signed and dated "Susan Rothenberg 1977" lower right; numbered "6/18" lower left  
ink, gouache, charcoal and graphite on lithograph on paper

11 7/8 x 15 5/8 in. (30.2 x 39.7 cm)

Executed in 1977, this work is a unique hand-painted variant numbered 6 from an edition of 18.

**Estimate**

\$40,000 — 60,000

[Go to Lot](#)





**Provenance**

Willard Gallery, New York

Private Collection

Sotheby's, New York, May 5, 1994, lot 296

Acquired at the above sale by the present owner

**Exhibited**

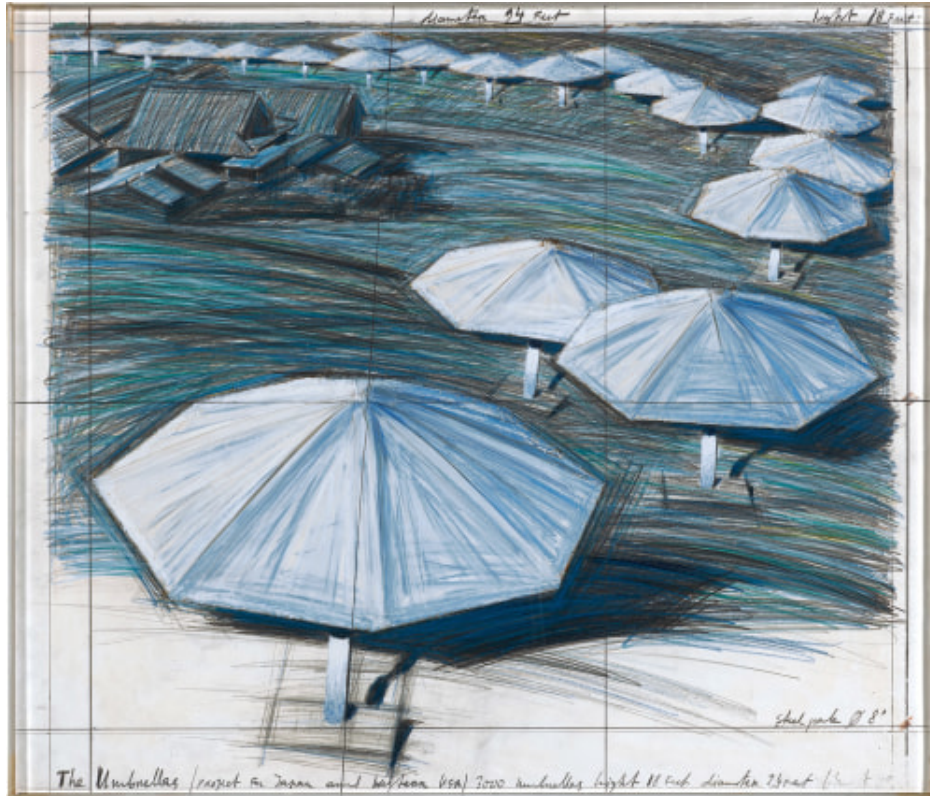
Ithaca, Cornell University, Herbert F. Johnson Museum of Art; Honolulu, Contemporary Museum;  
Santa Fe, Museum of Fine Arts, *Susan Rothenberg: Drawings and Prints*, August 22, 1998–May 31,  
1999, no. 10, pp. 12, 33 (illustrated, p. 33)

**Literature**

Rachel Robinson Maxwell, *Susan Rothenberg: The Prints—A Catalogue Raisonné*, Philadelphia,  
1987, pp. 30–31 (another example illustrated)

## 20th Century & Contemporary Art Day Sale - Morning Session

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170

### Christo

*The Umbrella Project for Japan and Western U.S.A.*

signed, titled, inscribed and indistinctly dated "The Umbrellas | Project for Japan and Western USA | 3000 umbrellas height 18 feet diameter 24 feet Christo 1986..." lower edge

graphite, pastel, wax crayon, charcoal and fabric collage on board, in artist's Plexiglas box  
26 3/8 x 30 5/8 in. (67 x 77.8 cm)  
Executed in 1986.

#### Estimate

\$50,000 — 70,000

[Go to Lot](#)



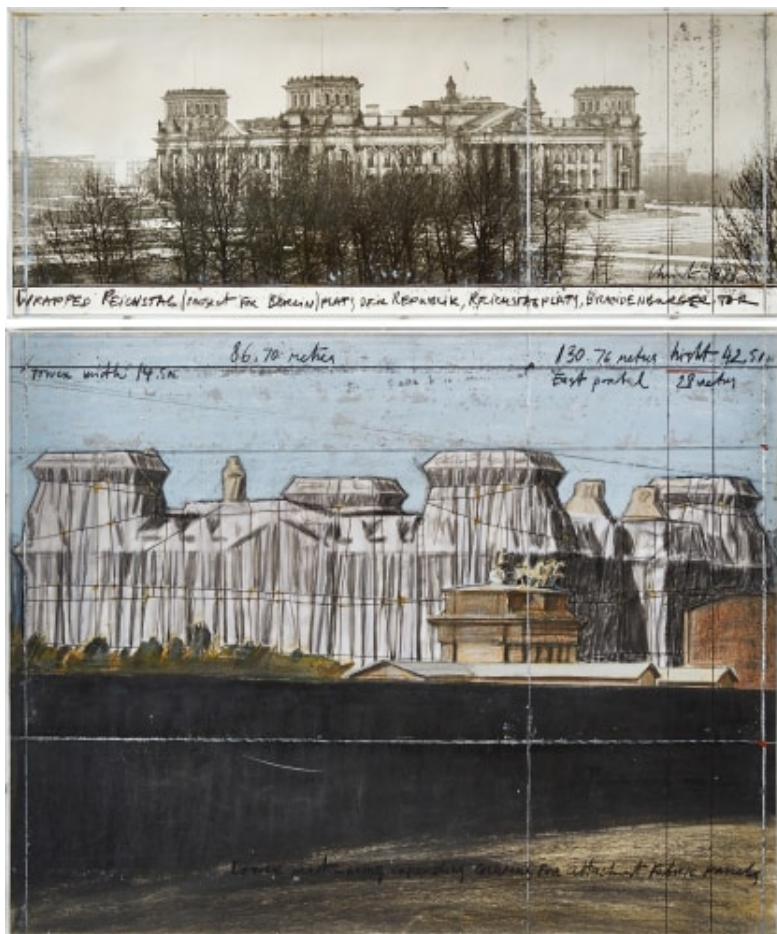
**Provenance**

Obelisk Gallery, Boston

Acquired from the above by the present owner

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PROPERTY FROM A PROMINENT PRIVATE COLLECTION

171

**Christo**

*Wrapped Reichstag (Project for Berlin)*

signed, titled, inscribed and dated "Christo 1983  
WRAPPED REICHSTAG (PROJECT FOR BERLIN)  
PLATZ DER REPUBIK, REICHSTAG PLATZ,  
BRANDENBURGER TOR" lower edge of upper element  
pencil, charcoal, wax crayon, enamel paint, pastel,  
photograph by Wolfgang Volz, fabric and thread  
collage on card, in 2 parts  
upper 11 x 28 in. (27.9 x 71.1 cm)  
lower 22 x 28 in. (55.9 x 71.1 cm)  
overall 33 x 28 in. (83.8 x 71.1 cm)  
Executed in 1983.

**Estimate**

\$70,000 — 100,000

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**Provenance**

Carl Solway Gallery, Cincinnati

Acquired from the above by the present owner in 1983

## 20th Century & Contemporary Art Day Sale - Morning Session

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172

### Lawrence Carroll

*Untitled (Grey Sleeping Painting)*

signed and dated "Lawrence Carroll 2010" on the reverse

oil, wax and house paint on canvas, in wooden structure with Plexiglas

48 1/8 x 45 1/4 x 7 3/4 in. (122.2 x 114.9 x 19.7 cm)

Executed in 2010.

**Estimate**

\$15,000 — 20,000

[Go to Lot](#)



**Provenance**

Galerie Karsten Greve, Paris

Acquired from the above by the present owner

**Exhibited**

Cologne, Galerie Karsten Greve, *Everyday I am here*, November 12, 2010–January 15, 2011



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173

### Louise Nevelson

#### *Landscape*

incised with the artist's signature and date

"NEVELSON 1957" on the reverse

painted wood

30 1/2 x 11 1/8 x 2 7/8 in. (77.5 x 28.3 x 7.3 cm)

Executed in 1957, this work is unique.

#### Estimate

\$20,000 — 30,000

[Go to Lot](#)



**Provenance**

Grand Central Art Galleries, Inc., New York

Private Collection, New York

Wright, Chicago, September 24, 2015, lot 100

Acquired at the above sale by the present owner

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PROPERTY FROM A PROMINENT PRIVATE  
COLLECTION

174

**Richard Tuttle**

*Lonesome Cowboy Styrofoam #2*

signed, titled and dated "Lonesome Cowboy  
Styrofoam #2 R. Tuttle '88" on the reverse  
alkyd enamel on shaped Styrofoam  
21 1/4 x 22 x 2 in. (54 x 55.9 x 5.1 cm)  
Executed in 1988.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



**Provenance**

Daniel Weinberg, Los Angeles

Jay Chiat, Los Angeles

Private Collection

Sperone Westwater, New York

Acquired from the above by the present owner

## 20th Century & Contemporary Art Day Sale - Morning Session

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175

### Robert Mangold

#### *Yellow/White Zone*

signed and dated "R. Mangold 2000" lower right;  
signed, titled, inscribed and dated "yellow/white zone  
R. Mangold 4/3 2000 This work on paper was  
completed expressly for The Hillary Rodham Clinton  
Senate Campaign" on the reverse  
acrylic, graphite, black pencil and Conté on paper  
8 1/2 x 18 in. (21.6 x 45.7 cm)  
Executed on April 3, 2000.

#### Estimate

\$15,000 — 20,000

[Go to Lot](#)



**Provenance**

PaceWildenstein, New York

Acquired from the above by the present owner in November 2000

## 20th Century & Contemporary Art Day Sale - Morning Session

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176

### Sam Francis

#### *Untitled Mandalas*

stamped with the artist's signature "Sam Francis" and  
by the Sam Francis Estate on the reverse

acrylic on paper

14 x 40 1/8 in. (35.6 x 101.9 cm)

Executed circa 1975.

#### Estimate

\$40,000 — 60,000

[Go to Lot](#)





**Provenance**

Estate of the Artist

Martin Lawrence Gallery, New York

Acquired from the above by the present owner

**Literature**

Debra Burchett-Lere, ed., *Sam Francis: Online Catalogue Raisonné Project*, no. SF75-042, online (illustrated)

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177

### Robert Rauschenberg

*Crane*

signed, titled and dated "CRANE RAUSCHENBERG 78"  
on the reverse

acrylic, solvent transfer, fabric collage, plastic, and  
colored vinyl on panel

83 1/4 x 36 in. (211.5 x 91.4 cm)

Executed in 1978.

**Estimate**

\$120,000 — 180,000

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Brimming with Robert Rauschenberg's hallmark use of appropriated images, found objects and paint, *Crane*, 1978 presents a striking culmination of the artist's practices of the 1950s and 1960s. The elongated wooden panel was carefully proportioned by Rauschenberg with horizontal tape; the upper segment features appropriated images which are like those the artist used in the 1960s, inspired by his visit to Andy Warhol's studio. Images of schooners, horses, and an automobile tire were created in part by using a process known as solvent transfer – a technique borrowed from printmaking which had become a signature approach for Rauschenberg by the 1970s. This unique transference process allowed Rauschenberg to control the varying levels of legibility an image has. This control is made ever poignant in *Crane*, as the range of focus to the images varies across the composition. The sailboats possess a soft sfumato effect which is contrasted with the starker focused images of the horse. The lower segment of the work is dominated by two found objects – a scarf which the artist adhered loosely to the surface, and a plastic comb, unceremoniously outlined and stuck directly to the panel. These are surrounded with a painterly surface in layers of white acrylic paint.

The composition of *Crane* is a masterful example of Rauschenberg's Neo-Dada practice, influenced by Marcel Duchamp's use of found objects. It echoes the artist's famed *Combine* works of the 1950s in which Rauschenberg challenged the concepts of painting and sculpture and almost eliminated the distinction between the two. In *Crane*, the moving scarf and static comb are further juxtaposed against an almost expressionist passage of white paint and appropriated images to create a stunningly balanced monument to Rauschenberg's genius.

#### Provenance

Sonnabend Gallery, New York  
 Galerie Denise René Hans Mayer, Düsseldorf  
 Christie's, New York, May 4, 1989, lot 256  
 Hirschl & Adler Modern, New York  
 Michael Kohn Gallery, Los Angeles  
 Christie's East, New York, November 10, 1998, lot 176  
 Acquired at the above sale by the present owner

#### Exhibited

London, The Mayor Gallery, *Robert Rauschenberg*, June 28–August 11, 1978  
 Montclair Art Museum, *Collage: American Masters Part II*, May 13–June 24, 1979, no. 55, n.p.  
 (illustrated)

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178

**Sam Francis**

*Untitled*

mixed media monotype on paper

18 1/2 x 73 1/4 in. (47 x 186.1 cm)

Executed circa 1973–1974.

**Estimate**

\$40,000 — 60,000



[Go to Lot](#)



**Provenance**

Estate of the Artist

Martin Lawrence Gallery, New York

Acquired from the above by the present owner

**Literature**

Debra Burchett-Lere, ed., *Sam Francis: Online Catalogue Raisonné Project*, no. SF-241S, online (illustrated)

## 20th Century & Contemporary Art Day Sale - Morning Session

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179

### Karel Appel

*Tête volante*

signed and dated "appel 58" lower left; titled "Tête Volante" on the stretcher

oil on canvas

13 1/4 x 16 3/8 in. (33.7 x 41.6 cm)

Painted in 1958.

Estimate

\$40,000 — 50,000

[Go to Lot](#)



**Provenance**

Private Collection (acquired directly from the artist)

Benjamin Sebban Gallery, Paris

Acquired from the above by the present owner in 2015



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180

### Kazuo Shiraga

*Jikkai-zu Gaki Chikushokai*

signed in Japanese lower left; titled "Jikkai-zu Gaki Chikushokai" on the reverse

alkyd color on paper, laid on board

28 7/8 x 23 7/8 in. (73.3 x 60.6 cm)

Executed circa 1976.

#### Estimate

\$100,000 — 150,000

[Go to Lot](#)



**Provenance**

Private Collection

Sotheby's, Hong Kong, June 10, 2014, lot 204

Private Collection (acquired at the above sale)

Sotheby's, Hong Kong, November 24, 2018, lot 832

Acquired at the above sale by the present owner

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SOLD TO BENEFIT THE HUDSON VALLEY MOCA

181 <sup>∞</sup>

### **Louise Fishman**

#### *Angle of Repose*

signed, titled and dated "'Angle of Repose' 1997 Louise Fishman" on the reverse

oil on linen

30 x 23 in. (76.2 x 58.4 cm)

Painted in 1997.

#### **Estimate**

\$8,000 — 12,000

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*Buyers of lots indicated with a [∞] symbol may be entitled to claim a charitable contribution deduction for the hammer price, but such deduction will be limited to the excess of the hammer price paid for the lot over its fair market value. In accordance with applicable IRS regulations, Phillips has provided a good faith estimate of the fair market value for each lot, which is the mean of the pre-sale estimates relating to that lot. Buyers will have until January 31, 2022, inclusively, to indicate to HUDSON VALLEY MOCA in writing, their wish to benefit from this charitable contribution deduction by sending an email to [info@HudsonValleyMoca.org](mailto:info@HudsonValleyMoca.org). Bidders are advised to consult with their own tax advisors to determine the application of the tax law to their own specific circumstances and whether a charitable contribution deduction is available.*

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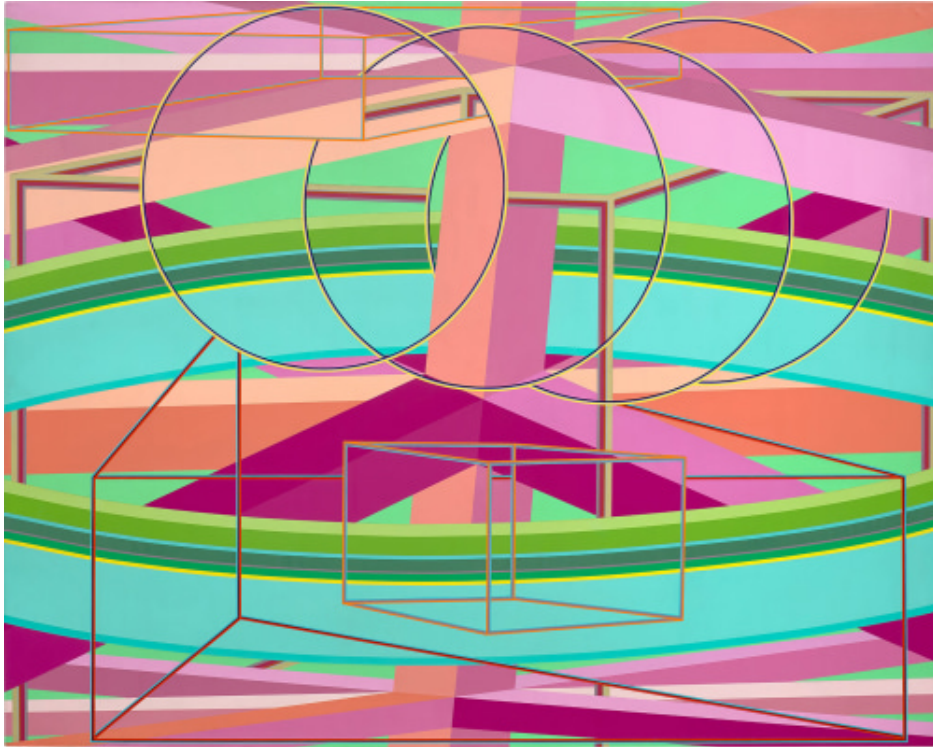
**Provenance**

Robert Miller Gallery, New York

Acquired from the above by the present owner

## 20th Century & Contemporary Art Day Sale - Morning Session

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182

**Al Held**

*Padua I*

signed and dated "AL HELD 80 ©" on the reverse

oil on canvas

48 x 60 in. (121.9 x 152.4 cm)

Painted in 1980.

**Estimate**

\$30,000 — 50,000

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**Provenance**

André Emmerich Gallery, New York  
Private Collection

**Exhibited**

New York, André Emmerich Gallery, *Al Held: New Paintings 1980*, November 22–December 10, 1980, n.p. (illustrated)

**Literature**

Hal Foster, "Daniel Buren, John Weber Gallery; Richard Diebenkorn, Knoedler Gallery; Al Held, André Emmerich Gallery," *Artforum*, February 1981, p. 75

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183

**Ron Gorchov**

*Comedy*

oil on shaped canvas

62 1/2 x 75 x 16 1/2 in. (158.8 x 190.5 x 41.9 cm)

Painted in 1975.

**Estimate**

\$40,000 — 60,000

[Go to Lot](#)





**Provenance**

Droll/Kolbert Gallery, New York

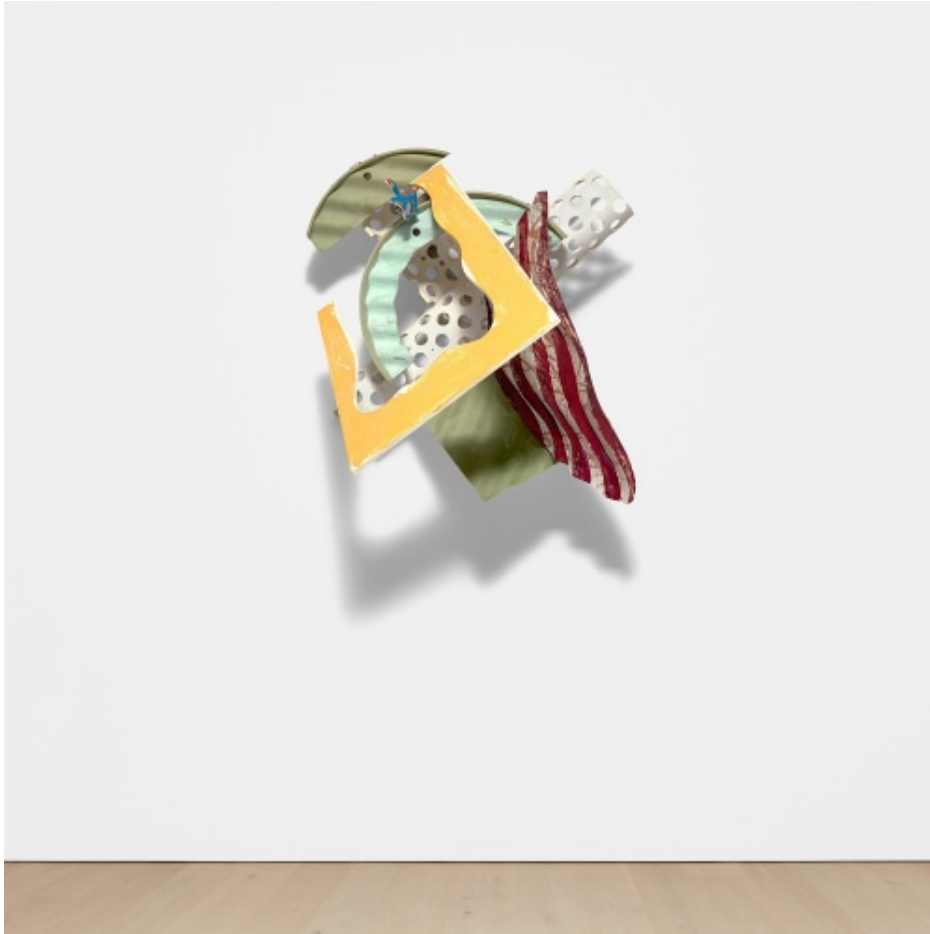
Acquired from the above by the present owner in 1979

**Literature**

Ronny H. Cohen, "Abstraction and Evocation: Recent Paintings by Ron Gorchov," *Arts Magazine*, vol. 58, no. 3, November 1983, pp. 90–91

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184

### Frank Stella

*The Prop of the Nation*

oil on ceramic and steel

35 1/2 x 31 x 25 in. (90.2 x 78.7 x 63.5 cm)

Executed in 1984–1985.

#### Estimate

\$50,000 — 70,000

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**Provenance**

Knoedler Gallery & Co., London

Acquired from the above by the present owner

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185

**Pablo Atchugarry**

*Armonía Vitale*

incised with the artist's signature "Atchugarry" lower edge

white marble on granite base

35 3/8 x 12 7/8 x 8 5/8 in. (89.9 x 32.7 x 21.9 cm)

Executed in 2007.

**Estimate**

\$30,000 — 40,000

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**Provenance**

Acquired directly from the artist by the present owner in 2009

**Exhibited**

Montevideo, Museo Nacional de Artes Visuales, *Pablo Atchugarry*, March–April 2008, p. 57

**Literature**

Carlo Pirovano, *Atchugarry: Catalogo generale della scultura*, vol. II, Milan, 2013, no. 2007-39 (illustrated)

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PROPERTY FROM A PROMINENT AMERICAN  
COLLECTION

186

**Agustín Cárdenas**

*Totem*

incised with the artist's monogram, number and date  
"© 1989 3/5" lower left of base

bronze with a brown patina

49 x 15 1/2 x 13 3/4 in. (124.5 x 39.4 x 34.9 cm)

Executed in 1989, the work is number 3 from an edition  
of 5.

**Estimate**

\$70,000 — 100,000

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**Provenance**

Galería Durban Segnini, Miami

Private Collection (acquired from the above)

Sotheby's, New York, May 25, 2011, lot 210

Acquired at the above sale by the present owner



## 20th Century & Contemporary Art Day Sale - Morning Session

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187

### Alicia Penalba

#### *Oiseau lunaire*

incised with the artist's signature and number  
"PENALBA 1/6" and stamped with the foundry mark  
"CIRE VALSUANI PERDUE" lower edge

bronze with brown patina

sculpture 31 1/2 x 9 x 7 1/4 in. (80 x 22.9 x 18.4 cm)

marble base 7 3/4 x 42 x 3 1/2 in. (19.7 x 106.7 x 8.9  
cm)

stone base 2 5/8 x 7 3/4 x 10 in. (6.7 x 19.7 x 25.4 cm)

overall 41 7/8 x 7 3/4 x 10 in. (106.4 x 19.7 x 25.4 cm)

Executed in 1969, this work is number 1 from an edition  
of 6.

#### Estimate

\$30,000 — 40,000

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**Provenance**

Donald and Jean Stralem, New York

Sotheby's, New York, May 18, 1995, lot 230

Acquired at the above sale by the present owner

**Exhibited**

Zurich, Galerie Charles Lienhard, *Penalba*, October 1961, no. 8, n.p. (another cast exhibited and illustrated)

**Literature**

Jörn Merket, *Penalba*, Paris, 1977, p. 43 (another cast illustrated)

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188

### Sergio Camargo

*Sin título*

signed, inscribed and dated "Camargo Paris 1971" on the reverse

painted wood

12 x 7 1/2 x 4 in. (30.5 x 19.1 x 10.2 cm)

Executed in 1971, this work is accompanied by a certificate of authenticity issued by Raquel Arnaud.

**Estimate**

\$70,000 — 90,000

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**Provenance**

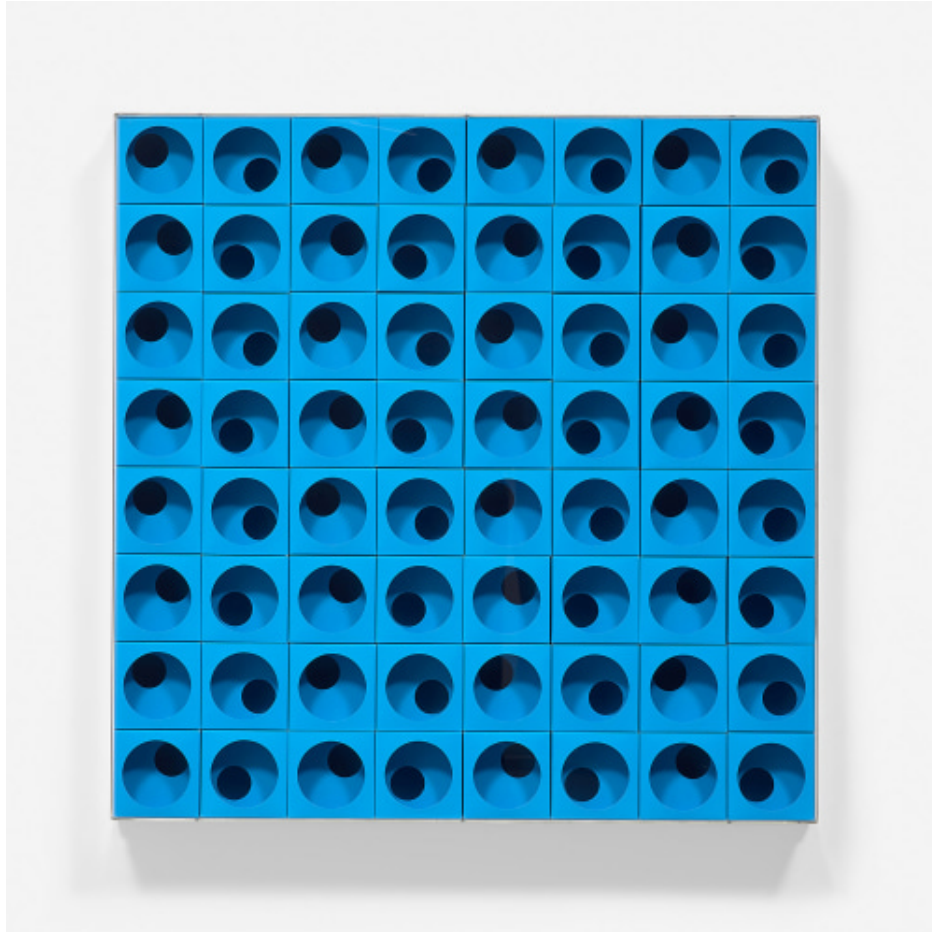
Adolpho Bloch, São Paulo (acquired directly from the artist)

Olivero Kaminsky, São Paulo

Acquired directly from the above by the present owner

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189

### Paolo Scheggi

#### *Inter-Ena-Cubo*

signed "Paolo Scheggi" on the Galleria del Naviglio  
label on the reverse

punched cardboard modules, in Plexiglas box  
32 3/8 x 32 3/8 x 4 5/8 in. (82.2 x 82.2 x 11.7 cm)

Executed in 1969, this work is registered with the  
Associazione Paolo Scheggi, Milan, under archive  
number APSM052/0017.

#### Estimate

\$50,000 — 70,000

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**Provenance**

Galleria del Naviglio, Milan

Private Collection

Wannenes, Milan, November 24, 2016, lot 27

Luigi Koelliker, London

Acquired from the above by the present owner in 2016

**Exhibited**

London, Robilant+Voena, *Paolo Scheggi*, October 1–November 4, 2014, fig. 161, pp. 165, 187 (illustrated)

**Literature**

Luca Massimo Barbero, *Paolo Scheggi: Catalogue raisonné*, Milan, 2016, no. 69 | 29, p. 305 (illustrated)

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190

### Yayoi Kusama

#### *Bronze Shoes*

each signed and dated "YAYOI KUSAMA 1999" on the underside

bronze-painted shoes with pillow assemblage  
each 10 1/2 x 8 1/2 x 3 in. (26.7 x 21.6 x 7.6 cm)

Executed in 1999, this work is unique.

#### Estimate

\$15,000 — 20,000

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190

**Yayoi Kusama**

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**Provenance**

Kodama Gallery, Tokyo

Acquired from the above by the present owner in August 2010



## 20th Century & Contemporary Art Day Sale - Morning Session

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PROPERTY FROM A PROMINENT PRIVATE  
COLLECTION

191

**Nam June Paik**

*Enlightenment Compressed*

signed and dated "PAIK '94" on the reverse  
color LCD TV, video camera, wood TV cabinet, plastic  
TV case, bronze Buddha, aquarium stones and paint  
sculpture 11 3/4 x 17 x 19 in. (29.8 x 43.2 x 48.3 cm)  
installation dimensions 20 1/2 x 20 x 20 in. (52.1 x 50.8  
x 50.8 cm)

Executed in 1994, this work is 1 of 3 unique examples  
plus 2 artist's proofs.

**Estimate**

\$40,000 — 60,000

[Go to Lot](#)



**Provenance**

James Cohan Gallery, New York

Carl Solway Gallery, Cincinnati

Acquired from the above by the present owner in September 2000

**Exhibited**

New York, James Cohan Gallery, *Nam June Paik, Live Feed: 1972-1994*, April 14–June 6, 2009

(another example exhibited)

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192

**Kim Tschang-Yeul**

*Bacchus*

signed, inscribed and dated "金昌烈 T. Kim 1998

BBV08020" on the reverse

acrylic on wood

21 x 12 3/4 in. (53.3 x 32.4 cm)

Painted in 1998.

**Estimate**

\$40,000 — 60,000

[Go to Lot](#)



**Provenance**

Galerie Baudoin Lebon, Paris

Private Collection, France (acquired from the above)

Sotheby's, New York, November 14, 2013, lot 551

Acquired at the above sale by the present owner

## 20th Century & Contemporary Art Day Sale - Morning Session

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193

### Frank Gehry

#### *Fish Lamp*

glass, electrical lighting, patinated copper and glue  
fish 21 1/2 x 15 x 8 1/2 in. (54.6 x 38.1 x 21.6 cm)  
vitrine 24 x 9 5/8 x 17 1/4 in. (61 x 24.4 x 43.8 cm)  
pedestal 45 1/4 x 18 x 25 3/8 in. (114.9 x 45.7 x 64.5 cm)  
overall 71 x 21 x 25 3/8 in. (180.3 x 53.3 x 64.5 cm)  
Executed in 1987, this work is one of 2 glass variants  
fabricated by New City Editions, Los Angeles.

The other glass variant is housed in the collection of  
the artist.

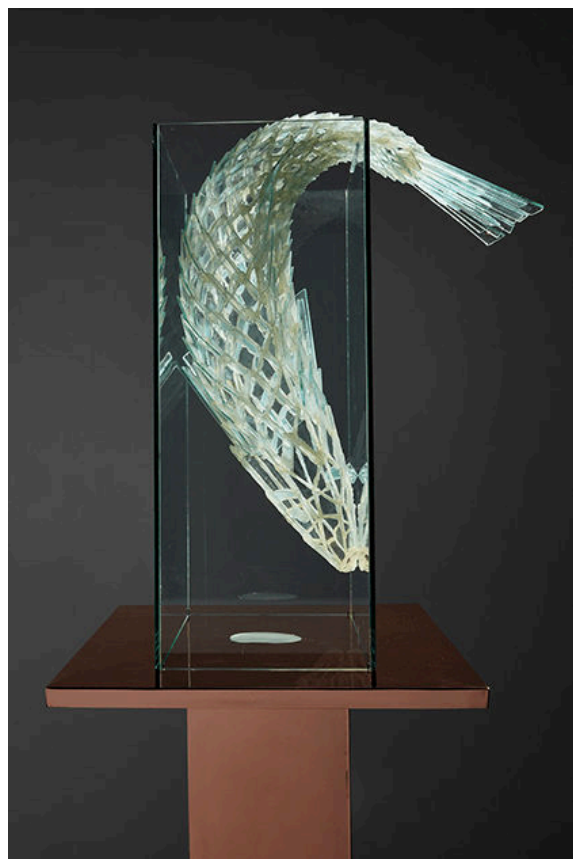
#### Estimate

\$100,000 — 150,000

[Go to Lot](#)



*"The fish is a perfect form." —Frank Gehry*



While Frank Gehry is best known for his architectural feats, his experimentation with furniture has been a constant thread winding throughout his career. In the 1970s he debuted the innovative Easy Edges furniture line, utilizing cardboard to create modern and affordable seating. A decade later, he introduced his fish lamps, which were at first the accidental product of a collaboration with the Formica Corporation. Commissioned to create an object out of ColorCore, a plastic laminate, Gehry dropped one of the pieces he was given; the broken shards reminded the artist of fish scales and inspired him to create lamps using fish imagery.

The fish form has nostalgic significance for Gehry, whose interest in the animal stemmed from his

childhood visits to the market with his grandmother, who bought carp for the traditional Gefilte fish for Shabbat dinner. In anticipation of food preparation, the carp would be held in the bathtub, where Gehry remembers sitting by mesmerized, watching it twist and turn. Perhaps also a personal nod to the artist's zodiac sign, Pisces, the fish's ability to move throughout space appealed to him and he sought to recreate this elegance of motion in his work. The motif began to appear in Gehry's drawings in 1980, as his continual fascination with the fish led him on occasion to use the form as a surrogate for an undesigned architectural structure that he was considering or tinkering with.

Though Gehry executed approximately 30 of these ColorCore fish lamps in 1983–1986, each was unique: he used several fish form variations, and the supporting bases differed in both size and material. For the artist's first major retrospective at the Walker Art Museum, Minneapolis in 1986, director Martin Friedman commissioned as its center piece a large-scale outdoor fish sculpture, which is now on long-term loan to the Weisman Art Museum at the University of Minnesota. On this occasion, Gehry and New City Editions released a series of approximately 12 vertically-moving glass fish lamps of the same form on lumber bases in 1986–1988. Building upon these simpler fish lamps, Gehry, still in collaboration with New City Editions, produced two glass variants with the central fish diving into a glass vitrine on an elegant copper base in 1987—one of which is the present work, and the other of which is held in the artist's personal collection.

Gehry's continual fascination with the fish form led him to incorporate the imagery into larger-scale commissions on several other occasions, including for a 40-foot wood fish sculpture for Castello di Rivoli in 1985; a two-story, chain-link mesh and copper jumping fish structure for a restaurant in Kobe, Japan built between 1986 and 1988; and a monumental commission for the 1992 Olympic Pavilion in Barcelona. In turn, the fluidity and curvilinear quality intrinsic to the fish form became a part of Gehry's architectural vocabulary, underlying monumental structures like the Guggenheim Museum in Bilbao and the Walt Disney Concert Hall in Los Angeles.

#### Provenance

New City Editions, Los Angeles

Acquired from the above by the present owner in 1987

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194

### Arnaldo Pomodoro

#### *Pillars for Amaliehaven IV*

incised with the artist's signature, title, inscription, number and date ""Pillars for Amaliehaven IV" / Copenhagen 1981 / Arnaldo Pomodoro 3/3" on the base

bronze

27 1/2 x 16 1/4 x 14 1/8 in. (69.9 x 41.3 x 35.9 cm)

Executed in 1981, this work is number 3 from an edition of 3 plus 1 artist's proof.

#### Estimate

\$20,000 — 30,000

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**Provenance**

Stephen Wirtz Gallery, San Francisco

Gerard and Phyllis Seltzer, Cleveland (acquired from the above in 1985)

Leslie Hindman Auctioneers, Chicago, September 28, 2017, lot 12

Hollis Taggart, New York (2017)

Acquired from the above by the present owner

**Exhibited**

Ancona, Galleria del Falconiere, *Arnaldo Pomodoro*, November 1984 (another cast exhibited)

Tokyo, Contemporary Sculpture Center; Osaka, Contemporary Sculpture Center, *Arnaldo Pomodoro*, February 13–April 6, 1985, p. 17 (another cast exhibited)

**Literature**

Flaminio Gualdoni, ed., *Arnaldo Pomodoro. Catalogo ragionato della scultura*, vol. II, Milan, 2007, no. 686, p. 621 (another cast illustrated)

Fondazione Arnaldo Pomodoro, *Arnaldo Pomodoro: Catalogue Raisonné*, no. AP 474, online (another cast illustrated)



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PROPERTY FROM A PRIVATE NEW YORK  
COLLECTION

195

**Lynn Chadwick, R.A.**

*Sitting Figure I*

stamped with the artist's monogram, inscription,  
number and date "82 804S 2/9" on the underside  
bronze

7 1/2 x 5 1/4 x 7 1/2 in. (19.1 x 13.3 x 19.1 cm)

Cast in 1982 by Lypiatt Foundry, this work is number 2  
from an edition of 9 plus 2 artist's proofs.

We are grateful to Sarah Chadwick for her kind  
assistance with the cataloguing of the present work.

**Estimate**

\$15,000 — 20,000

[Go to Lot](#)



**Provenance**

Christie's Contemporary Art, New York

Private Collection, Roslyn, New York (acquired from the above)

Thence by descent to the present owner

**Exhibited**

New York, Christie's Contemporary Art, *Lynn Chadwick, Victor Pasmore*, November 4–24, 1982,  
n.p. (another cast illustrated)

**Literature**

Dennis Farr and Éva Chadwick, *Lynn Chadwick, Sculptor: With a Complete Illustrated Catalogue 1947–2003*, Farnham, 2014, no. 804S, p. 346

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PROPERTY FROM A PRIVATE NEW YORK  
COLLECTION

196

**Lynn Chadwick, R.A.**

*Sitting Figure II*

stamped with the artist's monogram, inscription,  
number and date "82 805S 2/9" on the underside  
bronze

8 x 4 3/8 x 9 in. (20.3 x 11.1 x 22.9 cm)

Cast in 1982 by Lypiatt Foundry, this work is number 2  
from an edition of 9 plus 2 artist's proofs.

We are grateful to Sarah Chadwick for her kind  
assistance with the cataloguing of the present work.

**Estimate**

\$15,000 — 20,000

[Go to Lot](#)



**Provenance**

Christie's Contemporary Art, New York

Private Collection, Roslyn, New York (acquired from the above)

Thence by descent to the present owner

**Exhibited**

New York, Christie's Contemporary Art, *Lynn Chadwick, Victor Pasmore*, November 4–24, 1982,  
n.p. (another cast illustrated)

**Literature**

Dennis Farr and Éva Chadwick, *Lynn Chadwick, Sculptor: With a Complete Illustrated Catalogue 1947–2003*, Farnham, 2014, no. 805S, p. 346

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PROPERTY FROM A PROMINENT AMERICAN  
COLLECTION

197

**Marino Marini**

*Pomona III*

stamped with artist's raised initials "MM" on the top of  
the base behind figure's feet

bronze with golden brown patina

16 x 5 1/8 x 5 3/8 in. (40.6 x 13 x 13.7 cm)

Conceived in 1943 and cast at a later date, this work is  
from an edition of 8. The Marino Marini Foundation  
has confirmed the authenticity of this work.

Other casts from this edition are housed in the  
permanent collections of the Museo Marino Marini,  
Galleria d'Arte Moderna, Milan; Yale University Art  
Gallery, New Haven; Centro di Documentazione Marino  
Marini, Pistoia; and Fondazione Marino Marini,  
Palazzo del Tau, Pistoia.

**Estimate**

\$30,000 — 50,000

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**Provenance**

Buchholz Gallery (Curt Valentin), New York

Mr. and Mrs. Alex L. Hillman, New York (acquired from the above in 1949)

Private Collection (thence by descent)

Christie's, New York, November 6, 2008, lot 103

Acquired at the above sale by the present owner

**Exhibited**

New York, Buchholz Gallery, *Marino Marini*, February–March 1950, no. 5, p. 91 (another cast exhibited)

Wilmington, Delaware Art Center; Manchester, The Currier Gallery of Art; Baltimore Museum of Art; Akron Art Institute, *Mario Sironi—Marino Marini*, October 1953–March 1954 (another cast exhibited)

**Literature**

*The Currier Gallery of Art Bulletin*, Manchester, December 1953

Egle Marini, *Marino Marini*, Zurich, 1959, p. 76

Herbert Read, Patrick Waldberg and Giovanni di San Lazzaro, *Marino Marini: Complete Works*, New York, 1970, no. 140.1, pp. 116, 341 (another cast illustrated, p. 116)

Sam Hunter, *Marino Marini: The Sculpture*, New York, 1993, pp. 159, 223 (another cast illustrated, p. 159; titled *Small Pomona*)

Emily Braun, *Manet to Matisse, The Hillman Family Collection*, Seattle and London, 1994, no. 30, p. 102–103 (illustrated, p. 103)

Giovanni Carandente, *Marino Marini, Catalogue Raisonné of the Sculptures*, Milan, 1998, no. 198b, p. 143 (another cast illustrated; titled *Small Pomona*)

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PROPERTY FROM A PROMINENT AMERICAN  
COLLECTION

198

**Francisco Zúñiga**

*Soledad Sentada*

incised with the artist's signature, foundry and date  
"ZUÑIGA 1971 FUND MOISES DEL AGUILA" lower left  
of left side

bronze

32 1/2 x 28 x 39 in. (82.6 x 71.1 x 99.1 cm)

Conceived in 1965 and cast in 1971 by the Fundación  
Moisés del Aguila, Mexico, this work is from an edition  
of 3 plus 1 zero cast.

This work is accompanied by a photo-certificate of  
authenticity issued by Galería Tasende and dated July  
12, 2008.

**Estimate**

\$150,000 — 200,000

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**Provenance**

Galería Tasende, Acapulco

Orr's Gallery, San Diego

Private Collection

Sotheby's, New York, November 18, 2008, lot 58

Acquired at the above sale by the present owner

**Exhibited**

San Diego, Fine Arts Gallery of San Diego; Phoenix Art Museum, *Francisco Zúñiga, An Exhibition of Drawings and Sculpture*, September 11, 1971–February 27, 1972, no. 37, pp. 30, 43 (another cast exhibited and illustrated, p. 43)

Syracuse, Everson Museum of Art; Lincoln, Massachusetts, De Cordova and Dana Museum, *Francisco Zúñiga: An Exhibition of Sculpture and Drawing*, April 23–June 19, 1977, no. 9, p. 17 (another cast exhibited)

**Literature**

Carlos Francisco Echeverría, *Francisco Zúñiga*, Mexico City, 1980, no. 169–170, pp. 161–163, (another cast illustrated)

*Francisco Zúñiga, Sculpture/Drawings*, exh. cat., Galerie Levy, Hamburg, October 5, 1981, p. 9 (another cast illustrated)

Jacques Lassaigne, *Francisco Zúñiga: Sculpture, Drawings, Lithographs*, New York, 1982, p. 49 (another cast illustrated)

Marcel Paquet, *Zúñiga: la Abstracción Sensible*, Mexico City, 1989, no. 26, p. 74 (another cast illustrated)

Fundación Zúñiga, *Francisco Zúñiga, Catalogue Raisonné*, vol. I, Mexico City, 1999, no. 440, p. 275 (another cast illustrated)



## 20th Century & Contemporary Art Day Sale - Morning Session

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199

### Richmond Barthé

#### *Stevedore*

bronze with brown patina

bronze 29 3/4 x 16 3/4 x 15 1/2 in. (75.6 x 42.5 x 39.4 cm)

base 2 1/8 x 20 1/8 x 6 1/8 in. (5.4 x 51.1 x 15.6 cm)

overall 30 7/8 x 20 1/8 x 17 3/8 in. (78.4 x 51.1 x 44.1 cm)

Modeled in 1937 and cast in 1986 by MC2, Los Angeles, under the supervision of the artist and the Richmond Barthé Trust and with funding from James Garner, this work is an unnumbered artist's proof from an edition of 10 plus 3 artist's proofs.

Other casts from this edition are housed in the permanent collections of the Museum of Fine Arts, Boston; the Hampton University Museum; St. Ann's Parish Library, St. Ann's Bay; and Dr. Samella S. Lewis, Los Angeles.

#### Estimate

\$60,000 — 80,000

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**Provenance**

Dr. Samella S. Lewis, Los Angeles

Acquired from the above by the present owner

**Exhibited**

Los Angeles, Museum of African American Art (September 1–December 31, 2009); Memphis, Dixon Gallery and Gardens (October 3, 2010–January 2, 2011); Durham, North Carolina Central University Art Museum (February 4–April 17, 2011); Lincoln, Sheldon Memorial Art Gallery (October 7–January 15, 2012); Pittsburgh, The August Wilson Center (July 13–September 15, 2012); Fresno, Center for Creativity and the Arts (January 11–March 5, 2021), *Richmond Barthé: Harlem Renaissance Sculptor* (another cast exhibited)

Los Angeles, Louis Stern Fine Arts, *Samella Lewis and the African American Experience*, February 25–April 21, 2012, no. 30, pp. 84–85, 125 (another cast exhibited and illustrated, p. 85)

**Literature**

Alain Locke, "The Sculpture of Richmond Barthé," *Design*, vol. 44, no. 6, 1943, p. 16 (another cast illustrated)

Margaret Rose Vendryes, *Barthé: A Life in Sculpture*, Jackson, 2008, fig. 3.33, pp. 92–94, 96 (another cast illustrated, p. 92)

Samella Lewis, *Barthé: His Life in Art*, Los Angeles, 2009, pp. 184–185 (another cast illustrated, p. 184)

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200

### Pavel Tchelitchew

*Study for a cover of the theater program for the Ballet Russes*

signed "P. Tchelitchew." lower right of the image;  
indistinctly inscribed and dated "... 1928" lower right  
watercolor, ink paper collage and artist's perforations  
on paper

19 x 13 3/4 in. (48.3 x 34.9 cm)

Executed in 1928.

We would like to thank Erik La Prade for his assistance  
in cataloguing this work.

#### Estimate

\$10,000 — 15,000

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The ballet *ODE*, a one-act ballet presented by Serge Diaghilev, the critic, patron, and founder of the Ballets Russes), premiered at the Théâtre Sarah-Bernhardt in Paris, June 6, 1928. The ballet was based on “Ode: A Meditation on the Majesty of God on the Occasion of an Apparition of the Aurora Borealis,” a work by the 18<sup>th</sup> century Russian scientist, writer, and poet, Mikhail Vasilyevich Lomonosov. The libretto was adapted by Boris Kochno, the music was composed by Nicolas Nabokov, and the choreography was by Léonide Massine; the set, costumes and scenery were all created by Pavel Tchelitchew.

Tchelitchew had been creating stage and ballet designs since 1919. In his first collaboration with the Ballets Russes in 1928, for *ODE*, Tchelitchew and the other artists were able to “create a form which was not strictly ballet but a spectacle capable of encompassing an Aristotelian unity of choral speech, melody, pantomime, and dance.”<sup>i</sup>

Starting in 1925, Tchelitchew had experimented with creating simultaneous aspects of a single figure in his paintings, a technique he referred to as “laconic composition.” It entailed the melding together of two figures with common sets of heads, arms, and legs.

This drawing, which Tchelitchew executed for the theater program cover of the ballet *ODE*, is a fine example of “laconic composition.” The figure in the drawing suggests the traditional image of a dancing Shiva, “the source of all universal movement.” At the same time, Tchelitchew’s drawing seems to playfully reference Leonardo da Vinci’s illustration of “Vitruvian Man,” a work that presents human proportions as perfectly balanced and unified. Tchelitchew had previously studied da Vinci’s drawings intensely and used them as starting points for other compositions. Whatever the source materials for this drawing, it successfully evokes the movements of the dance it describes. The perforations represent cosmic points of light; another metaphor of universal man.

*Text by Erik La Prade*

<sup>i</sup> Donald Windham, *The Stage and Ballet Designs of Pavel Tchelitchew*, Dance Index, Ballet Caravan, Inc., New York, vol. III, Nos. 1, 2, January–February 1944, p. 10.

#### Provenance

Gifted by the artist to the present owner

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201

### Gustav Klimt

*Porträt einer Frau*

stamped with the Nachlass mark lower left

pencil on paper

21 1/2 x 14 1/2 in. (54.6 x 36.8 cm)

Executed circa 1916, this work will be included in the upcoming supplemental volume V of Alice Strobl's catalogue raisonné of the drawings by Gustav Klimt, to be published by Dr. Marian Bisanz-Prakken at the Albertina, Vienna.

#### Estimate

\$100,000 — 150,000

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**Provenance**

Estate of the Artist

Piccadilly Gallery, London

Lady Vestey, London

Private Collection (acquired from the above)

Christie's, New York, May 9, 2013, lot 147

Acquired at the above sale by the present owner

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202

### Jean-Baptiste-Camille Corot

*Vallée solitaire*

stamped with the "VENTE COROT" mark lower left;  
stamped with the "VENTE COROT" wax seal on the  
stretcher

oil on canvas

20 1/2 x 31 5/8 in. (52.1 x 80.3 cm)

Painted circa 1870-1874.

We would like to thank Claire Lebeau for kindly  
confirming the authenticity of this lot.

#### Estimate

\$40,000 — 60,000

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**Provenance**

The Artist

Vente par suite du décès de Corot, Hôtel Drouot, Paris, May 26–28, 1875, lot 491 (titled *Dans la vallée*)

Galerie Durand-Ruel, Paris (acquired at the above sale)

Private Collection (acquired from the above)

Sotheby's, New York, May 26, 1983, lot 29

John M. and Elly B. Beard, Rancho Santa Fe (acquired at the above sale)

Sotheby's, New York, May 22, 2019, lot 57

Acquired at the above sale by the present owner

**Literature**

Alfred Robaut, *L'Œuvre de Corot, catalogue raisonné et illustré*, vol. III, Paris, 1965, no. 2365, pp. 368–369 (drawing by Robaut illustrated, p. 369)



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203

### Cândido Portinari

*Retrato de Magu Leão*

signed and dated "PORTINARI 1940" lower left  
oil on canvas

18 1/4 x 15 in. (46.4 x 38.1 cm)

Painted in 1940.

#### Estimate

\$20,000 — 30,000

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**Provenance**

Norberto Geyerhahn, Rio de Janeiro

Acquired from the above by the present owner circa 1995

**Exhibited**

Rio de Janeiro, Museu Nacional de Belas Artes, *Exposição de Pintura Cândido Portinari*, June 19–July 11, 1943, no. 115, n.p. (titled *Retrato de Sra. José Carlos de Costa Ribeiro*)

**Literature**

Projeto Portinari, *Cândido Portinari: Catálogo Raisonné, Volume II*, Rio de Janeiro, 2003, no. 1178, p. 123 (illustrated)

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204

### Fernando Botero

#### *Naranjas*

signed and dated "BOTERO 70" lower right; signed, titled and dated "NARANJAS BOTERO 70" on the reverse

oil on canvas

37 x 42 in. (94 x 106.7 cm)

Painted in 1970.

#### Estimate

\$180,000 — 250,000

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**Provenance**

Galerie Claude Bernard, Paris

Acquired from the above by the present owner circa 1990-1995

## 20th Century & Contemporary Art Day Sale - Morning Session

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205

### Fernando Botero

#### *Nature Morte*

signed, inscribed and dated "Botero 73 B-2" lower right

graphite on paper

19 7/8 x 26 3/8 in. (50.5 x 67 cm)

Executed in 1973, this work is accompanied by a certificate of authenticity issued by the artist.

#### Estimate

\$30,000 — 40,000

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**Provenance**

The Artist

Private Collection, Monaco

Acquired from the above by the present owner

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206

**Fernando Botero**

*Dancers*

signed and dated "Botero 10" lower right

pencil on paper

12 1/4 x 9 1/4 in. (31.1 x 23.5 cm)

Executed in 2010.

**Estimate**

\$30,000 — 40,000

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**Provenance**

Courtesy of the Artist

Property Sold to Benefit La Fondation Albert II de Monaco "Save the Mediterranean Sea" Project,  
Christies, London, October 12, 2012, lot 294

Acquired at the above sale by the present owner



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207

**Tom Wesselmann**

*Study for Bedroom Painting #1*

signed and dated "Wesselmann 67" lower right

Liquitex and graphite on paper

9 1/2 x 12 1/8 in. (24.1 x 30.8 cm)

Executed in 1967.

**Estimate**

\$50,000 — 70,000

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**Provenance**

Estate of the Artist

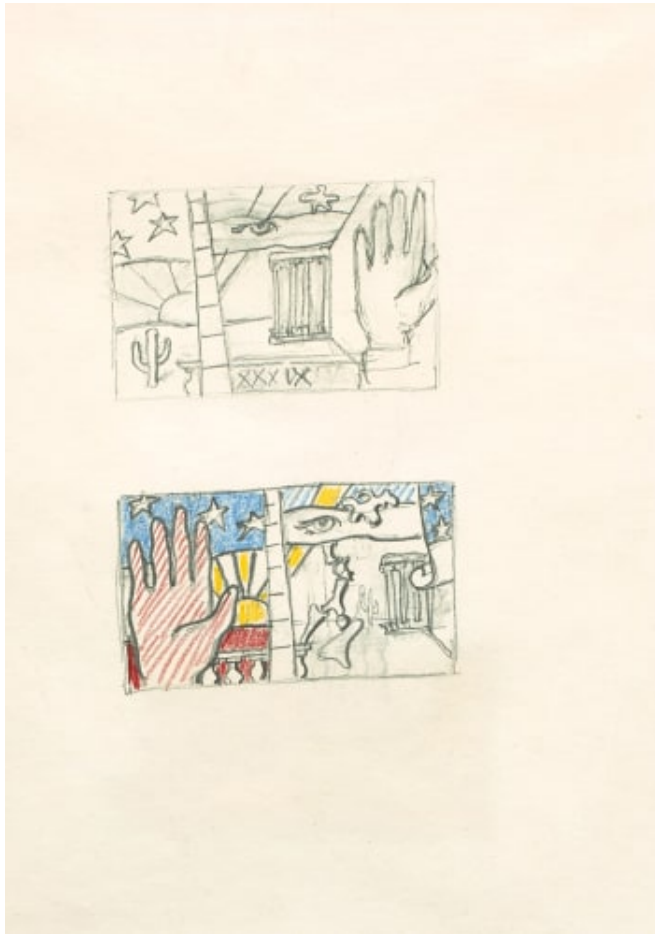
Acquired from the above by the present owner

**Exhibited**

Long Beach, University of California, University Art Museum, *Tom Wesselmann: The Intimate Images*, August 26–October 12, 2003, no. 8, p. 56 (illustrated, n.p.)

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PROPERTY FROM THE ESTATE OF BOB ADELMAN

208

**Roy Lichtenstein**

*Drawing for Inaugural Print*

signed and dated "rf Lichtenstein '77" on the reverse  
pencil and colored pencil on paper  
11 3/4 x 8 3/4 in. (29.8 x 22.2 cm)  
Executed in 1977.

**Estimate**

\$30,000 — 50,000

[Go to Lot](#)





Roy Lichtenstein. © Bob Adelman / Artwork © Estate of Roy Lichtenstein

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**Provenance**

Bob Adelman, Miami (gifted by the artist circa 1994)

Thence by descent to the present owner

**Exhibited**

New York, James Goodman Gallery, *Roy Lichtenstein: Works on Paper: A Retrospective*, November 20, 2006–January 30, 2007

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209

### Robert Motherwell

*Untitled (Wine Label Collage)*

incised with the artist's initials, dedicated and dated  
"For R + B Reis / RM 68" lower left  
acrylic, pasted paper and graphite on paper  
7 1/2 x 9 7/8 in. (19.1 x 25.1 cm)  
Executed in 1968.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



**Provenance**

Mr. and Mrs. Bernard J. Reis, New York (acquired directly from the artist circa 1968)

G.W. Einstein Company, Inc., New York

Private Collection

**Literature**

Dedalus Foundation, ed., *Robert Motherwell Paintings and Collages: A Catalogue Raisonné*,  
*Updates and Addenda*, no. SC6, online (illustrated)

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PROPERTY OF A NEW YORK COLLECTOR

210

**Franz West**

*Untitled (Dancing Elephants)*

signed and dated "West 76-77" in the right elephant in the lower right quadrant  
gouache, photograph and paper collage, in artist's frame

collage 13 1/4 x 18 3/4 in. (33.7 x 47.6 cm)

artist's frame 22 1/8 x 28 3/8 in. (56.2 x 72.1 cm)

Executed in 1976-1977.

**Estimate**

\$10,000 — 15,000

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**Provenance**

Arndt & Partner, Berlin and Zurich

Acquired from the above by the present owner



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PROPERTY FROM A PROMINENT PRIVATE  
COLLECTION

211

### Anselm Kiefer

#### *Das Goldene Kalb*

titled "das goldene Kalb" lower left; inscribed "Aaron"  
lower right

lead, shellac and acrylic on charred photographic  
paper, mounted to board

27 1/2 x 36 1/2 in. (69.9 x 92.7 cm)

Executed in 1984-1985.

#### Estimate

\$60,000 — 80,000

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**Provenance**

Marian Goodman Gallery, New York

Acquired from the above by the present owner in April 1991

**Exhibited**

New York, Marian Goodman Gallery, *Anselm Kiefer: Auszug aus Ägypten / Departure from Egypt 1984–1985*, 1985, pl. 6, n.p. (illustrated)

**Literature**

Nan Rosenthal, *Anselm Kiefer: Works on Paper in the Metropolitan Museum of Art*, exh. cat., The Metropolitan Museum of Art, New York, 1998, fig. 29, p. 94 (illustrated)

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212

**John Kacere**

*Adrian*

signed and dated "John Kacere '71" on the reverse  
oil on canvas

68 3/4 x 65 5/8 in. (174.6 x 166.7 cm)

Painted in 1971.

**Estimate**

\$15,000 — 25,000

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**Provenance**

Private Collection

Christie's East, New York, May 6, 1997, lot 72

Acquired at the above sale by the present owner

**Literature**

*Kacere*, exh. cat., Galerie Lavignes-Bastille, Paris, 1989, p. 48 (illustrated)

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### Bob Stanley

#### *Trees #5*

signed, titled, inscribed and dated "Bob Stanley 1967  
Trees #5 / Panel: [1-3] / This painting in 3 sections" on  
the reverse of each canvas

Liquitex on canvas, triptych

each 84 1/8 x 40 1/8 in. (213.7 x 101.9 cm)

overall 84 1/8 x 120 3/8 in. (213.7 x 305.8 cm)

Painted in 1967.

#### Estimate

\$6,000 — 9,000

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**Provenance**

Flair Gallery, Cincinnati

Central Trust Company, Cincinnati

Private Collection, New York

**Exhibited**

Milwaukee, University of Wisconsin Fine Arts Galleries, *Hang Ups and Put Downs*, May 15–June 11, 1968

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### Tom of Finland

*Eleven works: (i-xi) Untitled (Motorcycle Series)*

(i-v) signed "Tom" lower right

graphite on paper

(i, iii) 12 3/8 x 9 in. (31.4 x 22.9 cm)

(ii) 12 1/2 x 9 5/8 in. (31.8 x 24.4 cm)

(iv, v, viii) 12 1/2 x 9 in. (31.8 x 22.9 cm)

(vi, vii) 9 x 12 1/2 in. (22.9 x 31.8 cm)

(ix) 13 x 9 1/2 in. (33 x 24.1 cm)

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

(xi) 9 3/4 x 12 in. (24.8 x 30.5 cm)

Executed in 1959-1960, these works are associated with the Tom of Finland Foundation catalogue numbers 59.10-59.20.

Estimate

\$180,000 — 250,000

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*"[Tom of Finland] took the word butch and turned it into a lifestyle. No, a reason to live." —John Waters*



## Tom's Men

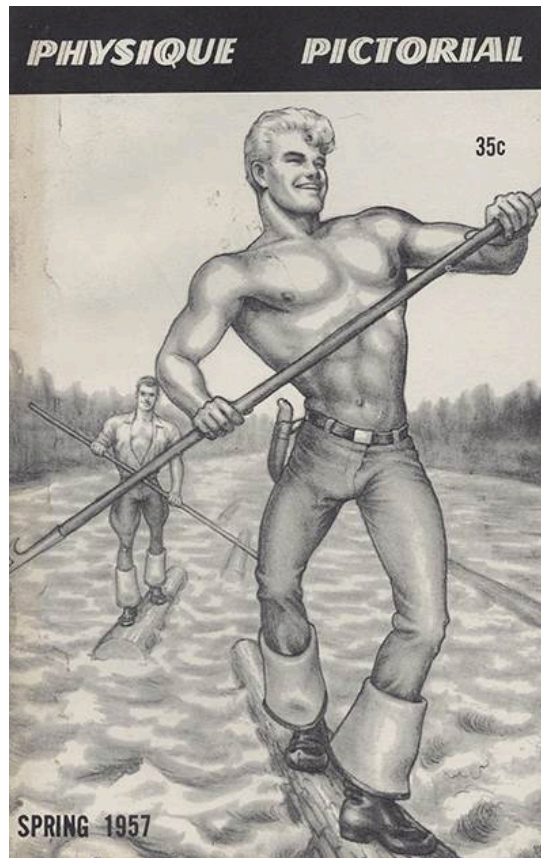
Eleven drawings offer a titillating narrative of sexual encounter—a tumescent tangle of skin-tight leather in the exotic wilderness. Otherwise known as the *Motorcycle Series*, the present group forms a fascinating and rare insight into the early career of the Helsinki-born draughtsman Touko Laaksonen, better known as Tom of Finland. Coming to auction on the heels of a series of international exhibitions celebrating what would have been the artist's 100th birthday, the *Motorcycle Series* offers classic Finland flair, toeing the line between fine art and erotica with full-throated bravura.

“Tom’s Men”—all bulging pectorals, washboard abs, and chiseled jawlines, scantily clad in uniforms or tight leather and jeans—formed archetypal images of gay culture throughout the latter half of the 20th century. From their origins as pictures passed between friends and lovers to their status today as a homoerotic lingua franca, Tom of Finland’s drawings portray a radical vision for their time: a world not simply normalizing but celebrating the trappings of gay desire and masculine fantasy.

## Becoming Tom of Finland

Touko Laaksonen became Tom of Finland in 1957; the artist’s drawings had until then remained private material exchanged between friends as he worked by day at the advertising firm McCann Erickson. At the encouragement of his small Helsinki audience, Laaksonen submitted artwork to photographer Bob Mizer’s Los Angeles-based *Physique Pictorial* in 1956. Pamphlet-style publications cheap to print and easy to hide—so-called “physique mags”—legally circulated homoerotic imagery under the watchful eyes of censors in postwar America. Mizer ran *Physique Pictorial* from his LA home, featuring local photography, painting, and drawing. Upon seeing Laaksonen’s submission, Mizer knew the artist’s smiling, sometimes-clothed heroes would make perfect content. For clarity and marketing’s sake, Mizer added “of Finland” to Laaksonen’s normal “Tom” signature; much to the artist’s chagrin, the name stuck, and the Spring 1957 issue of *Physique Pictorial* featured Tom of Finland’s first ever published image.





Tom of Finland's first *Physique Pictorial* cover, spring 1957.

## The Motorcycle Series

*The Motorcycle Series* demonstrates in rich detail Tom of Finland's signature homoerotic chiaroscuro only two years after his *Physique Pictorial* debut. Early drawings such as these are exceedingly rare, especially as a full narrative group. Straddling the artist's burgeoning presence in the international gay scene and his ongoing private drawing practice, the *Motorcycle Series* reflects the context of its commission. The present works were commissioned beginning in 1959 by Tony Hepworth, an avid motorcyclist from Yorkshire, England, who greatly admired Tom's work. Seeking to support the artist, Tony sent him £25 each month—nearly \$700 when adjusted for

inflation— and in exchange received a new chapter of the present eleven-image serial story. Tony was an avid motorcyclist, and Tom was pleased to create an erotic storyline with a motorcycle rider as its protagonist for him. The arrangement was beneficial for both men: Tony received a unique, bespoke series featuring motorcycling as its central motif—one of his passions and eventually a primary theme in Tom's oeuvre—and Tom received a private commission that allowed him to indulge any fetish or fantasy censor-free.

*"In [the 1950s], a gay man was made to feel nothing but shame about his feelings and his sexuality. I wanted my drawings to counteract that, to show gay men being happy and positive about who they were... I knew—right from the start—that my men were going to be proud and happy men!" —Tom of Finland*



## Tom of Finland's Lasting Impact

Tom of Finland's shaded black-and-white figures lent themselves to reproduction, saturating media and thus inspiring generations of queer artists in their wake. The artist himself became involved in various scenes over the course of his career, befriending the likes of Robert Mapplethorpe in the 1970s after settling in the United States. One can be quick to draw visual affinities between the two artists' and others' work; ultimately, however, it is Tom of Finland's universe of unbridled homosexual abandon that lives on. The *Motorcycle Series* is singular in its excellent condition and tense moment in Tom of Finland's early career. In the leather and muscles

**Tom of Finland**

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of its biker protagonists, the work represents a symbolic coming-out, a reclamation of drawing to affirm and expand on what until then remained shrouded in secrecy. Between private and public, between friends and between cultures, Tom of Finland's work arouses the same attention today as it did upon its creation.

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**Provenance**

Tony Hepworth, United Kingdom (acquired directly from the artist in 1959–1960)

Acquired from the above by the present owner in 2012

**Exhibited**

New York, Artists Space; Kunsthalle Helsinki, *Tom of Finland: The Pleasure of Play*, June 13–September 13, 2015

Provincetown, Woodman/Shimko Gallery, *Tom of Finland*, May 25–June 8, 2017

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### Kazuya Sakai

*Pintura No. 26*

signed and dated "Sakai 63" lower right; signed, titled, inscribed and dated "Kazuya Sakai Pintura No. 26-IV-1963 Sakai 63" on the reverse  
oil and mixed media on canvas  
31 x 31 in. (78.7 x 78.7 cm)  
Executed in 1963.

**Estimate**

\$10,000 — 15,000

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**Provenance**

Private Collection (gifted by the artist)

Private Collection (thence by descent)

Auctionata Inc., June 6, 2015, lot 37

Acquired at the above sale by the present owner

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**Fernando de Szyszlo**

*Punchao*

signed "Szyszlo" lower center; titled, inscribed and dated "PUNCHAO ORRANTIA/83" on the reverse  
oil on canvas

46 5/8 x 46 5/8 in. (118.4 x 118.4 cm)

Painted in 1983.

**Estimate**

\$30,000 — 40,000

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Provenance

Luis Calzadilla, Miami

Acquired from the above by the present owner



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### Francisco Toledo

*Sapo y Chapulin*

oil and sand on canvas  
31 x 38 5/8 in. (78.7 x 98.1 cm)  
Executed in 1997.

#### Estimate

\$80,000 — 120,000

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**Provenance**

Acquired directly from the artist by the present owner

**Exhibited**

Mexico City, Museo de Arte Moderno, November 1997–January 1998

**Literature**

Juan Rafael Coronel Rivera, *Francisco Toledo: Obra 1990–2017*, vol. III, Mexico City, 2017, pp. 96–97, 605 (illustrated, pp. 96–97)



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**Amelia Peláez**

*Naturaleza Muerta con Anones*

signed and dated "A. PELAEZ 1938" lower right  
oil on canvas

28 x 38 in. (71.1 x 96.5 cm)

Painted in 1938.

**Estimate**

\$50,000 — 70,000

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Amelia Peláez

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**Provenance**

Private Collection

Thence by descent to the present owner

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### Carmelo Arden Quin

*Roi III*

incised with the artist's signature, title, inscription and date "ROI III Arden Quin A.Q. RIO 1942" on the reverse  
oil on panel

8 7/8 x 19 1/4 in. (22.5 x 48.9 cm)

Painted in 1942.

Estimate

\$20,000 — 30,000

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**Provenance**

Private Collection (acquired directly from the artist)

Phillips de Pury & Company, New York, May 22, 2012, lot 88

Acquired at the above sale by the present owner

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### Alexander Calder

#### *Soleil Noir*

signed and dated "Calder 67" lower right  
gouache and ink on paper

29 1/2 x 43 in. (74.9 x 109.2 cm)

Executed in 1967, this work is registered in the archives of the Calder Foundation, New York, under application number A08758.

#### Estimate

\$50,000 — 70,000

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**Provenance**

Brooks Street Gallery, London (acquired circa late 1960s)

Private Collection, New York

James Goodman Gallery, New York

Private Collection, New York (acquired in 1974)

Anita Friedman Fine Arts, New York (2015)

Hollis Taggart Galleries, New York (2015)

Schiller and Bodo, New York (2015)

Private Collection, Europe (2015)

Acquired from the above by the present owner in 2019

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### Alexander Calder

#### *Les Masques*

woven with the artist's signature "Calder" lower right;  
woven with the Ateliers Pinton Frères monogram  
lower left; woven with the number "EX.A" on the  
reverse

handwoven tapestry

64 3/4 x 94 3/4 in. (164.5 x 240.7 cm)

Executed in 1971, this work is artist's proof EX.A from  
an edition of 6 plus 2 artist's proofs produced by  
Ateliers Pinton Frères, Aubusson.

Other examples from this edition are housed in the  
permanent collections of the Whitney Museum of  
American Art, New York and the Smithsonian  
American Art Museum, Washington, D.C.

#### Estimate

\$30,000 — 50,000

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**Provenance**

Olivier Pinton, Aubusson

Acquired from the above by the present owner circa 1982–1985

**Exhibited**

New York, Whitney Museum of American Art; Minneapolis, Walker Art Center; Atlanta, High Museum of Art; Dallas Museum of Art, *Calder's Universe*, October 14, 1976–October 30, 1977, p. 165 (another example exhibited and illustrated)

**Literature**

Louise H. Young and Miriam K. Young, *Writing Power*, New York, 1981, p. 156 (another example illustrated, p. 154)

Hannah Martin, "Look Back at the Iconic Tapestries of Alexander Calder," *Architectural Digest*, November 20, 2020, online (another example illustrated)

Taylor Dafoe, "Alexander Calder's Complete Archive Is Now Entirely Online—Discover Some of the Rare Photos, Sketches, and Ephemera Here," *artnet News*, March 12, 2021, online (another example illustrated)



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**Kenny Scharf**

*Staticcontrol*

acrylic and silkscreen on canvas, in artist's wooden frame

67 1/2 x 91 5/8 in. (171.5 x 232.7 cm)

Executed in 1990.

**Estimate**

\$70,000 — 100,000

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Video: <https://www.youtube.com/watch?v=heq9rdWjfec>

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**Provenance**

Tony Shafrazi Gallery, New York

Private Collection (acquired from the above)

Christie's, New York, September 13, 2006, lot 148

Acquired at the above sale by the present owner

**Exhibited**

New York, Tony Shafrazi Gallery, *Kenny Scharf*, February 16–March 23, 1991

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### Box Life

acrylic and oil on canvas, in artist's aluminum frame  
34 3/8 x 42 1/2 in. (87.3 x 108 cm)

Executed in 1987-1988.

Estimate

\$25,000 — 35,000

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**Provenance**

Michael Kohn Gallery, Los Angeles

Private Collection

Acquired from the above by the present owner in 2008