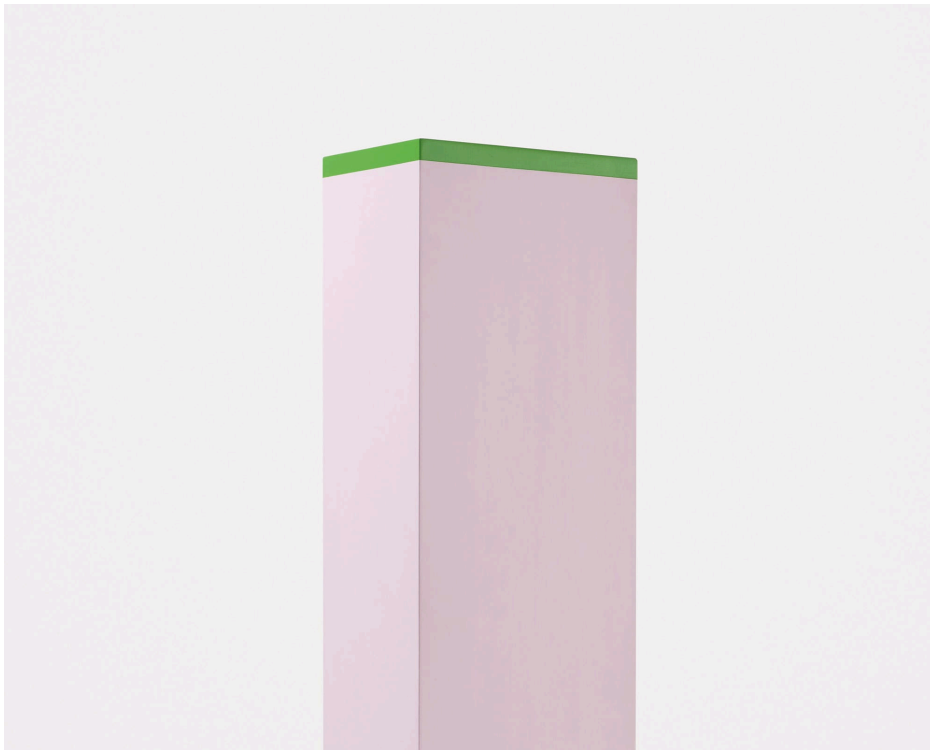


20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST

Sale Interest: 123 Lots



[瀏覽拍賣](#)



[業務規定](#)



PHILLIPS

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST

Sale Interest: 123 Lots

拍賣及預展地點

2021年11月18日 10am 東部時間
紐約公園大道432號

預展

2021年11月8至17日
星期一至六 10am-6pm
星期日 12pm-6pm

精選巡展

南安普敦

2021年10月9至31日
星期二至日 11am-6pm
星期一-5月31日 11am-6pm
漢普頓路1號
Southampton@Phillips.com

拍賣註明

在發送書面投標或進行詢問時，請將此次拍賣
稱為 NY010821 或 20th Century &
Contemporary Art Day Sale - Morning
Session。

書面及電話投標

tel +1 212 940 1228
bidsnewyork@phillips.com

當代藝術部

John McCord
紐約日間拍賣主管（上午部分）暨資深專家
+1 212 940 1261
jmccord@phillips.com

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST

Sale Interest: 123 Lots



101
馬克斯·恩斯特
《錫安國家公園》
估價 \$70,000 — 90,000



102
馬克斯·恩斯特
《非凡風景》
估價 \$18,000 — 25,000



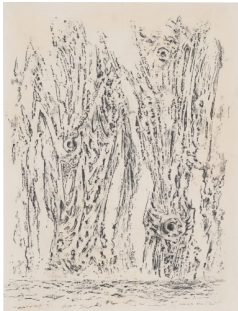
103
馬克斯·恩斯特
《浪費作品》
估價 \$18,000 — 25,000



104
馬克斯·恩斯特
《無題 (天使的鬼魂)》
估價 \$35,000 — 45,000



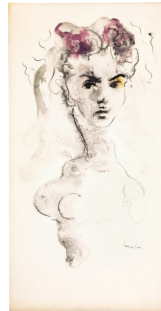
105
馬克斯·恩斯特
《奇怪的幻覺!》
估價 \$7,000 — 9,000



106
馬克斯·恩斯特
《森林》
估價 \$7,000 — 9,000



107
里昂諾·芬尼
《貝殼女孩》
估價 \$12,000 — 18,000



108
里昂諾·芬尼
《無題》
估價 \$5,000 — 7,000



109
馬克斯·恩斯特
《無題》
估價 \$15,000 — 20,000



110
馬克斯·恩斯特
《夏威夷》
估價 \$7,000 — 9,000

20th Century & Contemporary Art Day Sale - Morning Session

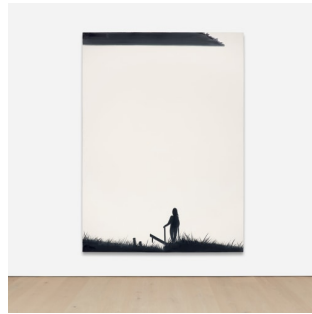
New York Auction / 18 November 2021 / 10am EST



111
米爾頓·埃弗里
《綠海》
估價 \$50,000 — 70,000



112
米爾頓·埃弗里
《大海與星》
估價 \$200,000 — 400,000



113
亞歷克斯·卡茨
《黑艾達與島嶼》
估價 \$150,000 — 200,000



114
祖·貝爾
《無題》
估價 \$150,000 — 200,000



115
安妮·杜魯特
《春季樹妖》
估價 \$300,000 — 400,000



116
路易絲·布爾喬亞
《眼睛》
估價 \$200,000 — 300,000



117
路易絲·奈維森
《黎明的風景 I》
估價 \$250,000 — 350,000



118
史圖特文
《約翰的白色標靶（首項習作）》
估價 \$200,000 — 300,000



119
謝美·懷夫
《遊覽船-蒙黑根》
估價 \$250,000 — 450,000



120
米爾頓·埃弗里
《特大花束》
估價 \$30,000 — 50,000

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



121
亞歷克斯·卡茨
《黑溪前的艾達》
估價 \$180,000 — 250,000



122
祖利奧·岡薩雷斯
《斜倚人像 II》
估價 \$120,000 — 180,000



123
胡安·米羅
《具像》
估價 \$150,000 — 250,000



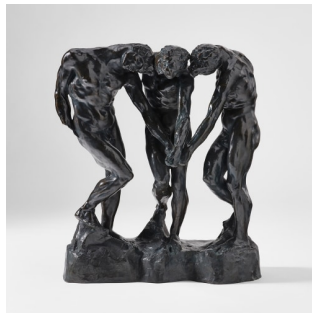
124
馬塞爾·杜尚
《來自或由馬塞爾·杜尚或羅斯...》
估價 \$400,000 — 600,000



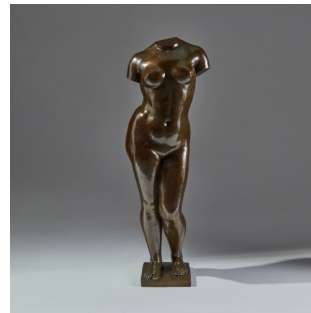
125
奧古斯特·羅丹
《波薩, F型裸體研究, 亦為「...」》
估價 \$80,000 — 120,000



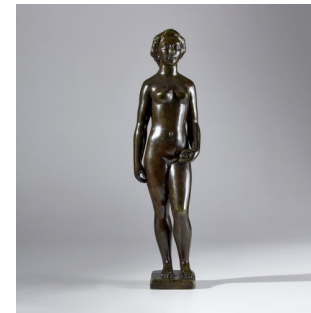
126
奧古斯特·羅丹
《波薩, 垂褶研究-連帽及蕾絲...》
估價 \$250,000 — 350,000



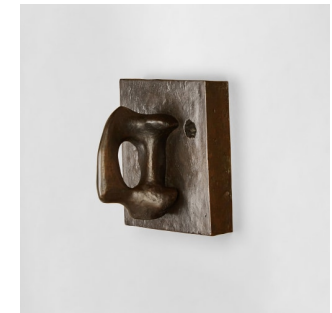
127
奧古斯特·羅丹
《三個陰影, 門的大小亦為「中...」》
估價 \$600,000 — 800,000



128
阿里斯蒂德·馬約爾
《夏季軀幹》
估價 \$300,000 — 500,000



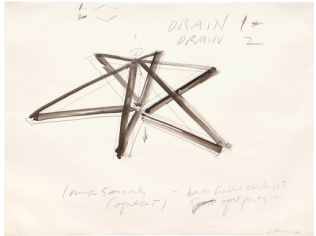
129
阿里斯蒂德·馬約爾
《嬌小弗洛爾裸體》
估價 \$100,000 — 150,000



130
亨利·摩亞
《方形頭雕》
估價 \$20,000 — 30,000

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



131
布魯斯·瑙曼
《無題(枯竭1/枯竭2)》
估價 \$80,000 — 120,000



132
法蘭克·史特拉
《賈莫林斯 III》
估價 \$600,000 — 800,000



133
羅伯特·曼戈爾德
《一個正方形內的四個三角形》
估價 \$250,000 — 350,000



134
貝納·維尼
《221.5° 弧度 x 15》
估價 \$400,000 — 600,000



135
安東尼·卡洛爵士 O...
《海上小屋》
估價 \$200,000 — 300,000



136
安東尼·卡洛爵士 O...
《民謠》
估價 \$40,000 — 60,000



137
克雷斯·歐登堡
《打字機橡皮擦》
估價 \$300,000 — 500,000



138
凱斯·哈林
《無題(三個跳舞人像), C版》
估價 \$200,000 — 300,000



139
羅伯特·印第安納
《愛(外藍內紅)》
估價 \$400,000 — 600,000



140
漢斯·霍夫曼
《紅色飛行》
估價 \$400,000 — 600,000

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



141
尚·杜布菲
《三個人像的站點》
估價 \$150,000 — 250,000



143
祖奧·夏皮洛
《無題》
估價 \$120,000 — 180,000



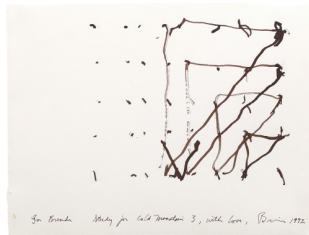
144
祖奧·夏皮洛
《無題》
估價 \$60,000 — 80,000



145
卡爾·安德烈
《過失》
估價 \$20,000 — 30,000



146
布萊斯·馬登
《感謝信 #8》
估價 \$100,000 — 150,000



147
布萊斯·馬登
《冷山習作 3》
估價 \$20,000 — 30,000



148
大衛·史密夫
《無題》
估價 \$15,000 — 20,000



149
羅伯特·勞森伯格
《紅色處女》
估價 \$100,000 — 150,000



150
塞·托姆布雷
《無題》
估價 \$400,000 — 600,000

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



151
威廉·德·庫寧
《三個女人》
估價 \$80,000 — 120,000



152
理查德·佩蒂伯恩
《安迪·沃荷「兩個貓王」1964...
估價 \$60,000 — 80,000



153
理查德·佩蒂伯恩
《安迪·沃荷「瑪麗蓮夢露」19...
估價 \$40,000 — 60,000



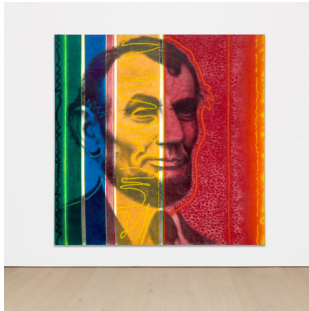
154
理查德·佩蒂伯恩
《安迪·沃荷「兩朵花」1964年...
估價 \$30,000 — 40,000



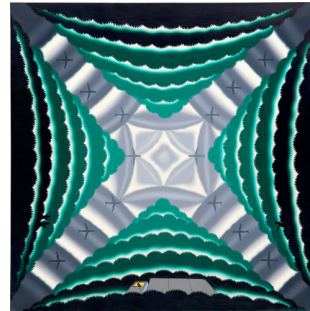
155
安迪·沃荷
《卡羅·德·貝內德蒂（正面）》
估價 \$100,000 — 150,000



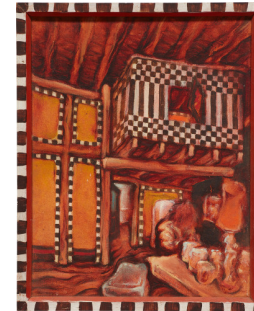
156
安迪·沃荷
《德摩斯先生》
估價 \$100,000 — 150,000



157
艾德·帕施克
《標誌-侵蝕》
估價 \$70,000 — 90,000



158
羅渣·布朗
《飛行編隊》
估價 \$60,000 — 80,000



159
黃馬鼎
《韋科工作室閣樓》
估價 \$30,000 — 40,000



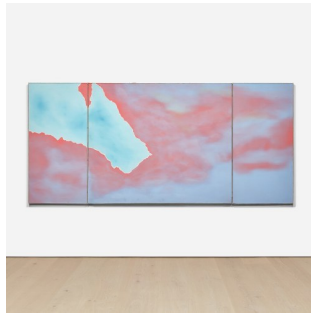
160
理查德·阿奇瓦格
《建築殘骸》
估價 \$40,000 — 60,000

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



161
格哈特·里希特
《抽象畫 (872-6)》
估價 \$350,000 — 450,000



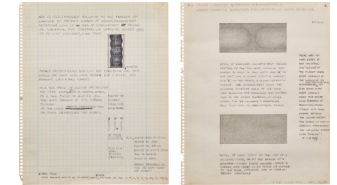
162
祖·古德
《無題 (裂雲三聯畫)》
估價 \$30,000 — 50,000



163
馬錦·摩利
《接近瓦爾哈拉》
估價 \$80,000 — 120,000



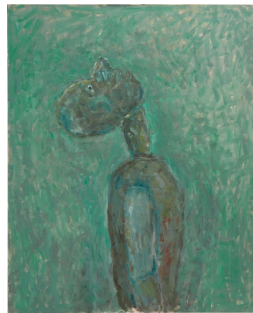
164
勞倫斯·韋納
《草圖-為陀螺儀說話》
估價 \$40,000 — 60,000



165
李·洛薩諾
兩件作品: (i-ii) 《無題》
估價 \$15,000 — 20,000



166
李·洛薩諾
《無題》
估價 \$12,000 — 18,000



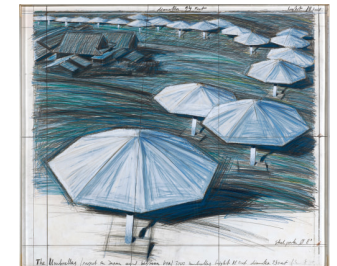
167
蘇珊·羅森堡
《橄欖》
估價 \$40,000 — 60,000



168
蘇珊·羅森堡
《無題》
估價 \$30,000 — 40,000



169
蘇珊·羅森堡
《無題》
估價 \$40,000 — 60,000



170
克里斯多
《為日本和美國西部而製的雨傘...》
估價 \$50,000 — 70,000

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



171
克里斯多
《包裹的國會大廈（柏林項目）》
估價 \$70,000 — 100,000



172
勞倫斯·卡羅
《無題（灰色睡眠繪畫）》
估價 \$15,000 — 20,000



173
路易絲·奈維森
《景觀》
估價 \$20,000 — 30,000



174
理查德·塔圖
《孤獨牛仔泡沫塑料 #2》
估價 \$10,000 — 15,000



175
羅伯特·曼戈爾德
《黃/白區》
估價 \$15,000 — 20,000



176
山姆·弗朗西斯
《無題曼荼羅》
估價 \$40,000 — 60,000



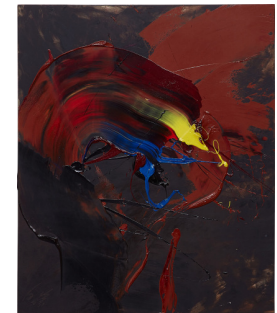
177
羅伯特·勞森伯格
《起重機》
估價 \$120,000 — 180,000



178
山姆·弗朗西斯
《無題》
估價 \$40,000 — 60,000



179
卡雷爾·阿佩爾
《飛頭》
估價 \$40,000 — 50,000



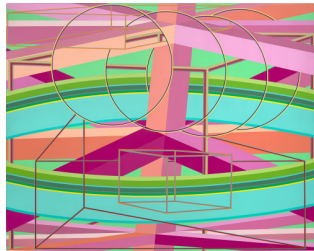
180
白髮一雄
《父母之家-第一次輕鬆寫區》
估價 \$100,000 — 150,000

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



181
路易斯·菲什曼
《休止角》
估價 \$8,000 — 12,000



182
阿爾·赫爾德
《帕多瓦 I》
估價 \$30,000 — 50,000



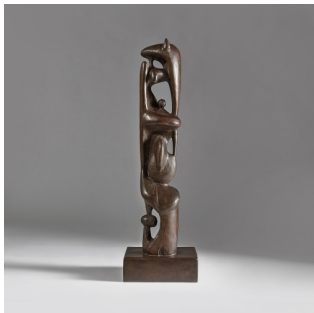
183
朗·戈卓夫
《喜劇》
估價 \$40,000 — 60,000



184
法蘭克·史特拉
《國家道具》
估價 \$50,000 — 70,000



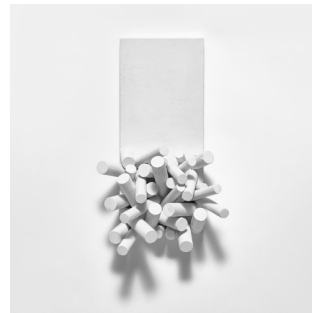
185
巴勃羅·阿楚加里
《和諧生活》
估價 \$30,000 — 40,000



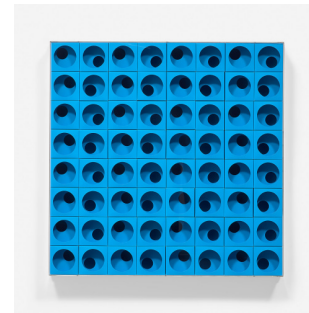
186
奧古斯丁·卡德納斯
《圖騰》
估價 \$70,000 — 100,000



187
艾麗西亞·佩納巴
《月亮鳥》
估價 \$30,000 — 40,000



188
沙治奧·卡馬高
《無題》
估價 \$70,000 — 90,000



189
保羅·謝治
《內部——立方》
估價 \$50,000 — 70,000



190
草間彌生
《銅鞋》
估價 \$15,000 — 20,000

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



191
白南準
《啟蒙壓縮》
估價 \$40,000 — 60,000



192
金昌烈
《巴崔斯》
估價 \$40,000 — 60,000



193
法蘭克·加里
《魚燈》
估價 \$100,000 — 150,000



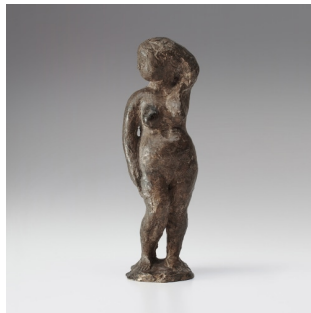
194
阿諾·波莫多羅
《阿瑪利亞港支柱 IV》
估價 \$20,000 — 30,000



195
林恩·查德維克
《坐姿人像 I》
估價 \$15,000 — 20,000



196
林恩·查德維克
《坐姿人像 II》
估價 \$15,000 — 20,000



197
馬里諾·馬里尼
《波莫納 III》
估價 \$30,000 — 50,000



198
法蘭西斯高·祖尼卡
《寂寞坐姿》
估價 \$150,000 — 200,000



199
烈治文·巴特
《碼頭工人》
估價 \$60,000 — 80,000



200
帕維·切利切夫
《俄羅斯芭蕾舞團戲劇節目封面...》
估價 \$10,000 — 15,000

20th Century & Contemporary Art Day Sale - Morning Session

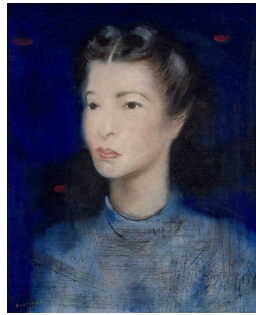
New York Auction / 18 November 2021 / 10am EST



201
古斯塔夫·克林姆
《女人肖像》
估價 \$100,000 — 150,000



202
尚-巴蒂斯特-卡米·...
《孤獨山谷》
估價 \$40,000 — 60,000



203
肯迪多·波蒂納里
《魔獅畫像》
估價 \$20,000 — 30,000



204
費爾南多·博特羅
《橙》
估價 \$180,000 — 250,000



205
費爾南多·博特羅
《靜物》
估價 \$30,000 — 40,000



206
費爾南多·博特羅
《舞者》
估價 \$30,000 — 40,000



207
湯姆·衛索曼
《睡房繪畫習作 #1》
估價 \$50,000 — 70,000



208
羅伊·李奇登斯坦
《就職印刷繪畫》
估價 \$30,000 — 50,000



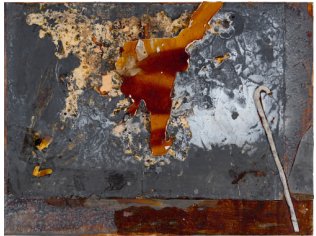
209
羅伯特·馬瑟韋爾
《無題（酒標拼貼）》
估價 \$25,000 — 35,000



210
弗朗茲·韋斯特
《無題（跳舞大象）》
估價 \$10,000 — 15,000

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



211
安塞姆·基弗
《金牛犢》
估價 \$60,000 — 80,000



212
約翰·卡塞雷
《阿德安》
估價 \$15,000 — 25,000



213
鮑勃·史丹利
《樹木 #5》
估價 \$6,000 — 9,000



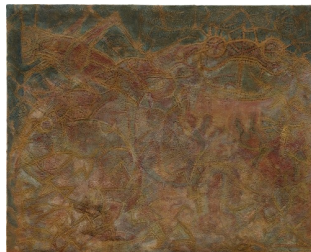
214
芬蘭湯姆
十一件作品: (i-xi) 《無題 (摩托...
估價 \$180,000 — 250,000



215
酒井和哉
《繪畫 26號》
估價 \$10,000 — 15,000



216
費爾南多·德希斯洛
《彭超》
估價 \$30,000 — 40,000



217
法蘭西斯高·托萊多
《薩波和查普林》
估價 \$80,000 — 120,000



218
阿米莉亞·佩萊斯
《安內斯靜物》
估價 \$50,000 — 70,000



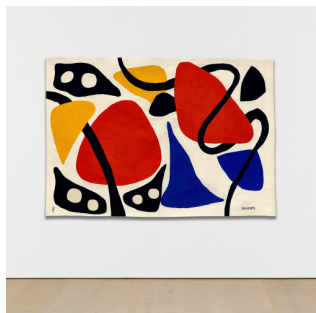
219
卡梅露·雅頓·奎因
《羅伊 III》
估價 \$20,000 — 30,000



220
亞歷山大·考爾德
《黑太陽》
估價 \$50,000 — 70,000

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



221
亞歷山大·考爾德
《面具》
估價 \$30,000 — 50,000



222
肯尼·沙夫
《靜態控制》
估價 \$70,000 — 100,000



223
肯尼·沙夫
《盒子生活》
估價 \$25,000 — 35,000



小行星馬斯米利亞娜：彼得·沙莫尼的馬克斯·恩斯特
作品珍藏系列

101

馬克斯·恩斯特

《錫安國家公園》

款識：max ernst（右下方）

油彩畫布

7 x 7 英吋 (17.8 x 17.8 公分)

1946年作，此作品已獲 Jürgen Pech 博士確認，並將收錄在正在籌備的馬克斯·恩斯特作品全集補充卷，由 Werner Spies 博士教授、Jürgen Pech 博士、Sigrid Metken 博士合編。

估價

\$70,000 — 90,000

瀏覽拍品



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

來源
慕尼黑彼得·沙莫尼收藏

過往展覽

Kunsthaus 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

New York Auction / 18 November 2021 / 10am EST



小行星馬斯米利亞娜：彼得·沙莫尼的馬克斯·恩斯特
作品珍藏系列

102

馬克斯·恩斯特

《非凡風景》

款識：max ernst（右下方）Paysage Extraordinaire
1947（畫背）

油彩紙本

6 x 8 3/8 英寸 (15.2 x 21.3 公分)

1947年作，此作品已獲 Jürgen Pech 博士確認，並將收錄在正在籌備的馬克斯·恩斯特作品全集補充卷，由 Werner Spies 博士教授、Jürgen Pech 博士、Sigrid Metken 博士合編。

估價

\$18,000 — 25,000

瀏覽拍品



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

來源

紐約多羅斯婭·坦寧收藏
巴塞爾 Ernst Beyeler畫廊
現藏者購自上述來源

過往展覽

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)

Kunsthaus 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)

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



小行星馬斯米利亞娜：彼得·沙莫尼的馬克斯·恩斯特
作品珍藏系列

103

馬克斯·恩斯特

《浪費作品》

款識：max ernst（右下方）

拼貼 蠟筆 石墨 木

18 1/2 x 15 3/8 英吋 (47 x 39.1 公分)

1968年作

估價

\$18,000 — 25,000

瀏覽拍品



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

來源
旺斯 Alphonse Chave 畫廊
現藏者購自上述來源

過往展覽

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)

出版

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

New York Auction / 18 November 2021 / 10am EST



小行星馬斯米利亞娜：彼得·沙莫尼的馬克斯·恩斯特
作品珍藏系列

104

馬克斯·恩斯特

《無題（天使的鬼魂）》

款識：max ernst（右下方）致 a Dorothea with love
Max Ernst（畫背）

油彩 抹灰板

10 1/8 x 4 7/8 英吋 (25.7 x 12.4 公分)

約1951年作

估價

\$35,000 — 45,000

瀏覽拍品



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

來源

紐約多羅斯婭·坦寧收藏

慕尼黑彼得·沙莫尼收藏

過往展覽

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)

出版

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



小行星馬斯米利亞娜：彼得·沙莫尼的馬克斯·恩斯特
作品珍藏系列

105

馬克斯·恩斯特

《奇怪的幻覺！》

款識：no 1 (拼貼右下方) max ernst (手寫信右下方)

拼貼 水墨 紙本 裱於咕

拼貼：8 1/4 x 5 3/8 英吋 (21 x 13.7 公分)

藝術家裱框：10 5/8 x 7 3/8 英吋 (27 x 18.7 公分)

1948年作，此作品並附一幅拼貼，以及撰寫《我的耳膜
會欺騙我嗎？》的詩人親筆題詞，而該詩的英文版本見
於恩斯特的較大型作品《異端神話》。

估價

\$7,000 — 9,000

瀏覽拍品



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

來源

紐約多羅斯婭·坦寧收藏

科隆 Der Spiegel 畫廊

現藏者購自上述來源

過往展覽

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)

出版

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)

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



小行星馬斯米利亞娜：彼得·沙莫尼的馬克斯·恩斯特
作品珍藏系列

106

馬克斯·恩斯特

《森林》

款識：max ernst（右下方）

拓印法 紙本

16 1/4 x 12 3/8 英寸 (46 x 54.9 公分)

1964年作

估價

\$7,000 — 9,000

瀏覽拍品



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

來源
博洛尼亞 Marescalchi 畫廊
現藏者購自上述來源

過往展覽

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)

出版

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)



卡梅爾·斯諾珍藏系列

107

里昂諾·芬尼

《貝殼女孩》

款識：Leonor Fini（右下方）

原子筆 水墨 粉彩 拼貼 紙本

12 7/8 x 10 1/8 英寸 (32.7 x 25.7 公分)

1947年作

估價

\$12,000 — 18,000

瀏覽拍品





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.

來源

紐約卡梅爾·斯諾收藏（直接購自藝術家本人）
現藏者繼承自上述藏家

出版

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

New York Auction / 18 November 2021 / 10am EST



卡梅爾·斯諾珍藏系列

108

里昂諾·芬尼

《無題》

款識：Leonor Fini（右下方）

水彩 水墨 紙本

19 3/4 x 10 1/4 英吋 (50.2 x 26 公分)

約1946年作

估價

\$5,000 — 7,000

瀏覽拍品





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.

來源

紐約卡梅爾·斯諾收藏（直接購自藝術家本人）
現藏者繼承自上述藏家

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



小行星馬斯米利亞娜：彼得·沙莫尼的馬克斯·恩斯特
作品珍藏系列

109

馬克斯·恩斯特

《無題》

款識：max ernst（右下方）

拓印法 彩色鉛筆 紙本

10 3/4 x 7 5/8 英吋 (27.3 x 19.4 公分)

1949年作

估價

\$15,000 — 20,000

瀏覽拍品



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

來源

私人收藏

漢堡，Ernst Hauswedell，1972年6月10日，拍品編號490

現藏者購自上述拍賣

過往展覽

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)

出版

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)



小行星馬斯米利亞娜：彼得·沙莫尼的馬克斯·恩斯特
作品珍藏系列

110

馬克斯·恩斯特

《夏威夷》

款識：max ernst（紙本右下方）Hawai 1952（藝術家
裱框下方邊緣）

拓印法 紙本 裱於藝術家裱框

紙本：8 5/8 x 7 1/2 英吋 (21.9 x 19.1 公分)

藝術家裱框：14 3/4 x 12 3/8 英吋 (37.5 x 31.4 公分)

1952年作

估價

\$7,000 — 9,000

瀏覽拍品



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

來源
旺斯 Alphonse Chave 畫廊
現藏者購自上述來源

過往展覽

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)

出版

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)

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



重要美國東部收藏

111

米爾頓·埃弗里

《綠海》

款識：Milton Avery 1948 (右下方) Green Sea by
Milton Avery 1948 (畫背)

鉛筆 水粉 紙本

22 1/2 x 30 5/8 英吋 (57.2 x 77.8 公分)

1948年作，此作品是1954年較大型油畫的習作，為紐約
大都會美術館永久藏品。

估價

\$50,000 — 70,000

瀏覽拍品



“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

來源

底特律 Park 畫廊

弗林特 Keith Davis 夫婦收藏

弗林特藝術學院

紐約，佳士得，1993 年 5 月 26 日，拍品編號 217

現藏者購自上述拍賣

過往展覽

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

New York Auction / 18 November 2021 / 10am EST



重要美國東岸收藏

112

米爾頓·埃弗里

《大海與星》

款識：Milton Avery 1951 (左下方) "SEA and STARS"
by Milton Avery 1951 (畫背)

油彩 畫布

34 1/8 x 38 1/8 英吋 (86.7 x 96.8 公分)

1951年作

估價

\$200,000 — 400,000

瀏覽拍品



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."

來源

舊金山 Paule Anglim 畫廊

私人收藏（1992年購自上述來源）

紐約，蘇富比，1995年9月14日，拍品編號 234

現藏者購自上述拍賣

過往展覽

New York, Grace Borgenicht Gallery, Summer 1991

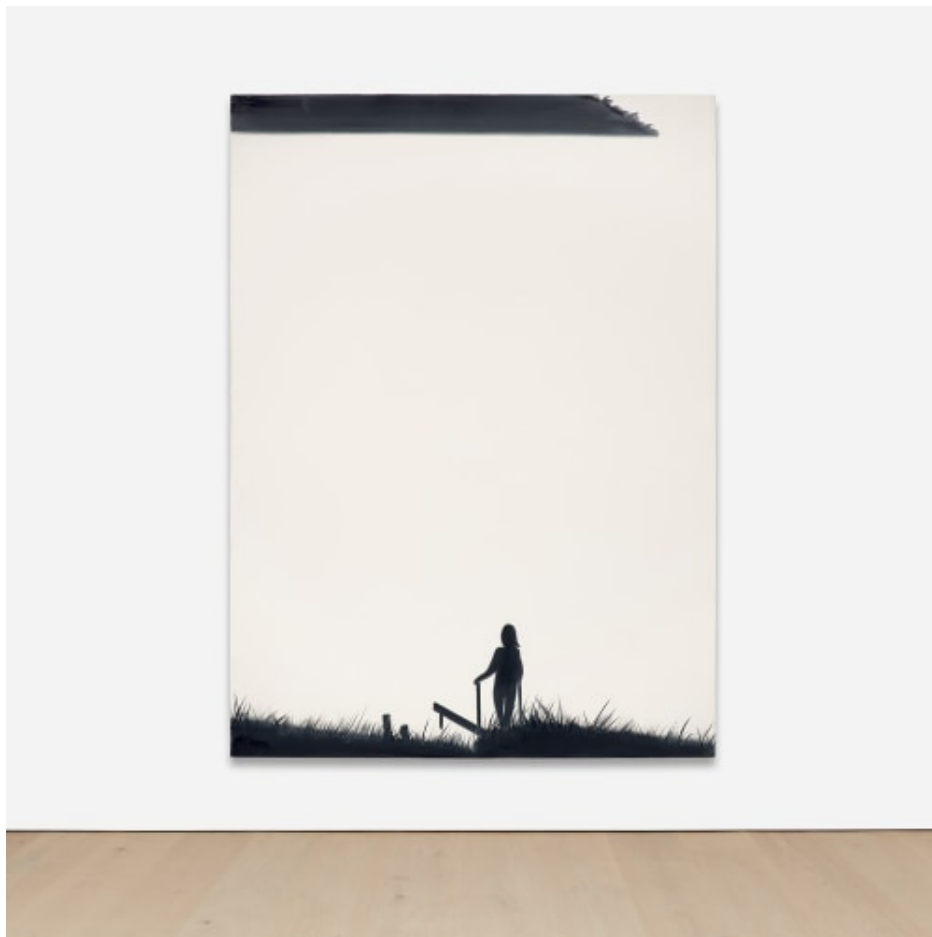
New York, Grace Borgenicht Gallery, *Sun and Moon Paintings*, January 4-February 1 1992, n.p.

出版

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



重要美國東岸收藏

113

亞歷克斯·卡茨

《黑艾達與島嶼》

款識：Alex Katz 96（畫布邊緣）

油彩 麻布

89 3/4 x 66 英寸 (228 x 167.6 公分)

1996年作

估價

\$150,000 — 200,000

瀏覽拍品



*"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*



來源

紐約 Marlborough 畫廊

現藏者購自上述來源

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



重要策展人珍藏

114

祖·貝爾

《無題》

款識：J Baer '64-'68 (畫背)

油彩畫布

72 x 72 英吋 (182.9 x 182.9 公分)

1964-1968年作

估價

\$150,000 — 200,000

瀏覽拍品



"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

來源

紐約高古軒畫廊

現藏者於1994年11月購自上述來源

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



JEAN EFRON 私人收藏

115

安妮·杜魯特

《春季樹妖》

款識：Truitt "SPRING DRYAD" Feb. '75 (底部)

壓克力木

76 1/2 x 13 x 8 英寸 (194.3 x 33 x 20.3 公分)

1975年2月作

估價

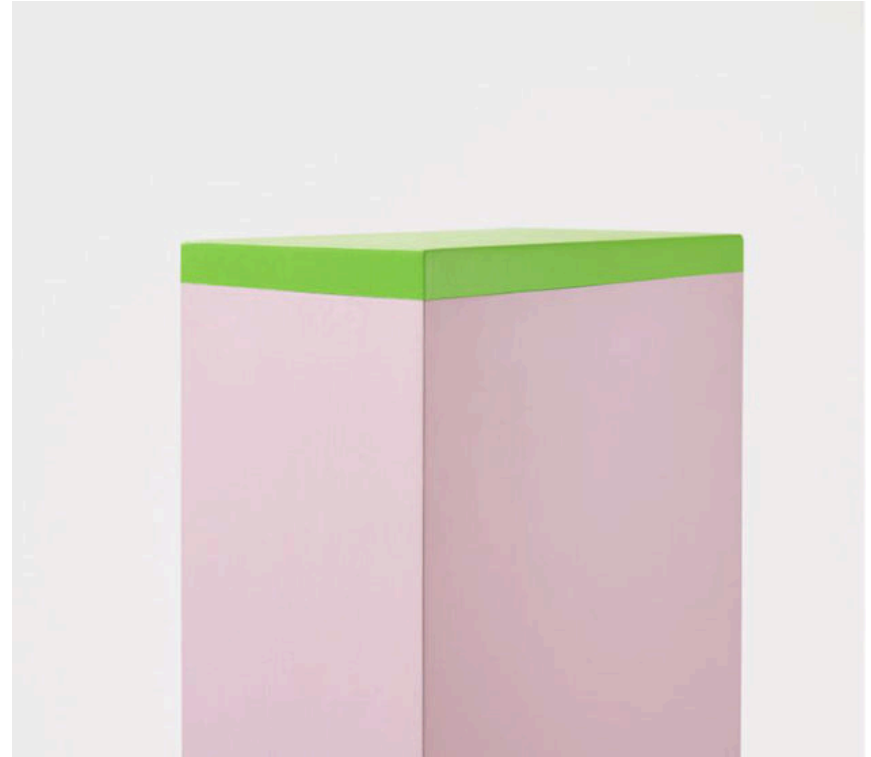
\$300,000 — 400,000

瀏覽拍品



"... 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.

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

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.

來源

現藏者於1991年直接購自藝術家本人

過往展覽

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)

出版

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



重要私人收藏

116

路易絲·布爾喬亞

《眼睛》

款識：LB. 81. (雕塑底部)

大理石

雕塑：3 3/8 x 5 1/2 x 4 1/2 英吋 (8.6 x 14 x 11.4 公分)

底庭：5 1/8 x 9 3/4 x 6 1/8 英吋 (13 x 24.8 x 15.6 公分)

整體：8 1/2 x 9 3/4 x 6 1/8 英吋 (21.6 x 24.8 x 15.6 公分)

1981年作，此作為獨版。

估價

\$200,000 — 300,000

瀏覽拍品





"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

來源

藝術家收藏

紐約 Robert Miller 畫廊

現藏者於1995年2月購自上述來源

過往展覽

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)

出版

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

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



117

路易絲·奈維森

《黎明的風景 I》

上色木

48 x 64 3/4 x 4 3/4 英吋 (121.9 x 164.5 x 12.1 公分)

1975年作

估價

\$250,000 — 350,000

瀏覽拍品



"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.

來源
紐約佩斯畫廊
私人收藏

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



重要美國中西部收藏

118

史圖特文

《約翰的白色標靶（首項習作）》

款識：“Johns White Target” (First Study) E. Sturtevant

1986/88（畫背）

蠟拼貼畫布

30 1/4 x 30 1/4 英吋 (76.8 x 76.8 公分)

1986-1988年作

估價

\$200,000 — 300,000

瀏覽拍品



來源

芝加哥 Rhona Hoffman 畫廊

現藏者購自上述來源

出版

Lena Maculan, ed., *Sturtevant: Catalogue Raisonné 1964-2004*, Ostfildern-Ruit, 2004, no. 28, p.

51 (illustrated)

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



新英倫收藏

119

謝美·懷夫

《遊覽船-蒙黑根》

款識：J. WYETH（左下方）

綜合媒材 紙本

25 1/4 x 36 5/8 英寸 (64.1 x 93 公分)

1982年作，此作品收錄在緬因州羅克蘭威廉 A.法恩斯沃夫博物館懷夫中心正在編制的藝術家作品文獻庫。

估價

\$250,000 — 450,000

瀏覽拍品



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."ⁱ

"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."ⁱⁱ



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,

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

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

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

來源

紐約 Coe Kerr 畫廊

現藏者於1983年購自上述來源

過往展覽

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

出版

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



120

米爾頓·埃弗里

《特大花束》

款識：Milton Avery 1962（中下方）"Big Bouquet"

Milton Avery 1962（畫背）

油彩 畫布板

12 x 9 英吋 (30.5 x 22.9 公分)

1962年作

估價

\$30,000 — 50,000

瀏覽拍品



*"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*

來源

紐約 Knoedler & Co. 畫廊

現藏者於1999年5月購自上述來源

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



121

亞歷克斯·卡茨

《黑溪前的艾達》

油彩 麻布

48 1/8 x 96 英寸 (122.2 x 243.8 公分)

1988年作

估價

\$180,000 — 250,000

瀏覽拍品



"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 20th 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.

來源

紐約 Marlborough 畫廊

華倫西亞 Fandos 畫廊

華倫西亞私人收藏 (購自上述來源)

紐約, 佳士得, 2012年11月15日, 拍品編號 336

現藏者購自上述拍賣

過往展覽

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)

出版

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)



122

祖利奧·岡薩雷斯

《斜倚人像 II》

鈴印：J. GONZALEZ ©（畫背中下方）E. Godard Fondr
1/8（左彎形態內部）

銅雕

雕塑：10 3/8 x 14 5/8 x 6 3/4 英吋 (26.4 x 37.1 x 17.1 公分)

底庭：1 x 13 7/8 x 5 5/8 英吋 (2.5 x 35.2 x 14.3 公分)

整體：11 3/8 x 14 5/8 x 6 3/4 英吋 (28.9 x 37.1 x 17.1 公分)

約1936年以鐵構思，1979年6月13日鑄銅，共有8版、2
版零鑄版、1版藝術家試作版、1版樣本作、1版藝術家捐
贈版，此作為第1版。

藝術家捐贈版為蓬皮杜藝術中心—巴黎現代美術館永久
藏品。

估價

\$120,000 — 180,000

瀏覽拍品



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.”¹

*"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.

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

來源

紐約佩斯畫廊

紐約私人收藏

現藏者購自上述來源

過往展覽

- 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)

出版

- 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)



123

胡安·米羅

《具像》

款識：2 Miró

鈴印：Clementi Cire Perdue 鑄造廠（背部）

棕銹色銅雕

19 5/8 x 26 1/4 x 7 1/2 英吋 (49.8 x 66.7 x 19.1 公分)

1972年作，共有2版與1版主要鑄版，此作為第2版。

主要鑄版為聖保羅梅格基金會永久藏品。

估價

\$150,000 — 250,000

瀏覽拍品



來源

巴黎 Adrien Maeght 畫廊

紐約佩斯畫廊

比華利山 Michael Ovitz 收藏（1985年購自上述來源）

紐約，佳士得，2002年11月7日，拍品編號 338

哥倫布 Keny 畫廊（購自上述拍賣）

巴爾的摩 Alvin J. Myerberg 收藏

私人收藏（繼承自上述藏家）

Brunk，2012年3月10日，拍品編號 360

美國私人收藏

現藏者於2012年購自上述來源

過往展覽

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*)

出版

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)



124

馬塞爾·杜尚

《來自或由馬塞爾·杜尚或羅斯·塞拉維製（手提箱中的盒子）系列 B》

款識：chers Lewins cette boite contient 68 items et toute mon affection. Marcel Duchamp N.Y. 1952（箱內）

皮套 微型複製品 藝術家作品的照片和彩色複製品
手提箱閉合後：16 x 15 x 4 英寸 (40.6 x 38.1 x 10.2 公分)
尺寸視乎安裝變動

1935-1941年構思，1952年組成，共有約60-75版於1942至1954年間在巴黎和紐約組成的無編號版本，以及約15-20版連手提箱的版本，此為連手提箱的版本之一。

此作已獲 Jacqueline Matisse Monnier 和馬塞爾·杜尚協會確認。

估價
\$400,000 — 600,000

瀏覽拍品



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 oeuvre 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 Bête-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 Bête-en-valise*, 1942. © Time Magazine

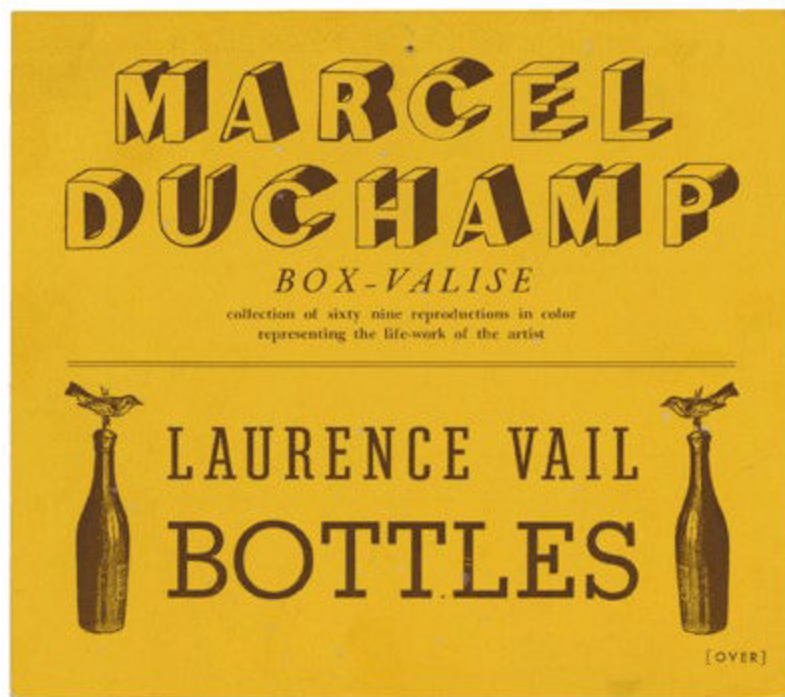
Duchamp's *Bête-en-valise* marked an important inflection point in the artist's career, marking his

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 *Bêtes-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 *Bêtes-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 *bêtes*. 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."ⁱ

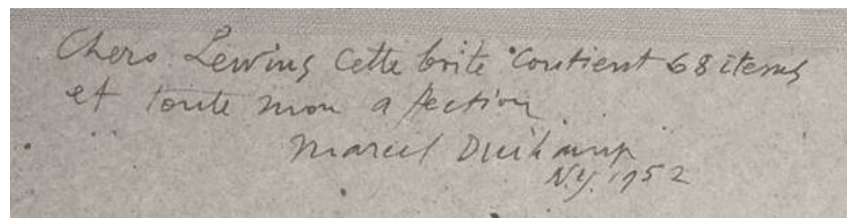


Invitation to Marcel Duchamp's exhibition at Art of This Century, New York, December 1942.

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.

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

來源

紐約 Albert Lewin 夫婦拍賣

紐約，蘇富比，1968年12月17日

紐約 Peder Bonnier, Inc. 畫廊

紐約 Bevan Davies Books 收藏

紐約 Robert Shapazian 收藏（1982年購自上述來源）

私人收藏（繼承自上述藏家）

紐約，佳士得，2010年11月11日

現藏者購自上述拍賣

出版

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)



重要日本私人收藏

125 。

奧古斯特·羅丹

《波薩·F型裸體研究，亦為「運動員研究」》

款識：A Rodin N° 4 (人像左腳) A. Rodin (底部) ©
by.musée Rodin.1971 (底部右下方)

鈐印：鑄造廠 Georges Rudier. / .Fondeur.Paris (底部
右方)

銅雕

36 7/8 x 16 x 14 3/8 英吋 (93.7 x 40.6 x 36.5 公分)

1896年構思，1971年4月鑄造，共有約12版為巴黎羅丹
美術館而製、10版在1967-1982年間於巴黎 Georges
Rudier 鑄造廠鑄造，此作為巴黎 Georges Rudier 鑄造
廠版，將被納入由 Brame & Lorenceau 畫廊籌備及
Jérôme Le Blay 編纂的《奧古斯特·羅丹雕塑作品重要
目錄》，編號2021-6487B。

此版本的其他鑄品被多家機構納入永久館藏，包括：帕
勞阿圖史丹福大學康托藝術中心 (1/8); 紐約現代美術館
(2/8); 紐約布魯克林美術館 (7/8); 紐卡素地區美術館
(8/8); 巴黎羅丹美術館 (0/8)。

估價

\$80,000 — 120,000

瀏覽拍品



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 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.

"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 archetypical 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, 20th and 21st 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 19th and 20th 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

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

來源

巴黎羅丹美術館

東京當代雕塑中心（1975年4月購自上述來源）

現藏者購自上述來源

過往展覽

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

Tokyo, Seibu Museum of Art; Kumamoto, Prefectoral Museum of Art; Hiroshima, Prefectoral Museum of Art; Kitakyushu, Municipal Museum; Morioka, Prefectoral Culture Center and Kobe, Hyogo Prefectoral 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 Prefectoral Museum; Tokyo, Setbu Museum; Yamanashi Prefectoral 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 Prefectoral 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

出版

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)



重要日本私人收藏

126 。

奧古斯特·羅丹

《波薩，垂褶研究-連帽及蕾絲褶邊披肩》

款識：A Rodin N° 3/8 (人像右腳底部右方) © BY

MUSEE Rodin 1983 (底座底部左下方)

鈴印：Émile Godard 鑄造廠 (底座底部右下方)

銅雕

44 x 17 1/4 x 17 1/4 英吋 (111.8 x 43.8 x 43.8 公分)

1897年構思，1983年於巴黎 Émile Godard 鑄造廠鑄

銅，共有8版、4版博物館鑄版，此作為第3版。

此版本的其他鑄品被多家機構納入永久館藏，包括：北海道函館縣立美術館 (3/8); 紐卡素地區美術館 (5/8); 巴黎羅丹美術館 (I/IV); 首爾羅丹畫廊 (III/IV); 土爾美術館 (IV/IV)。

估價

\$250,000 — 350,000

瀏覽拍品



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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.

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來源

巴黎羅丹美術館

東京當代雕塑中心（1984年3月購自上述來源）

現藏者購自上述來源

過往展覽

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)

出版

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)



重要日本私人收藏

127 。

奧古斯特·羅丹

《三個陰影，門的大小亦為「中型」-變體版》

款識：A Rodin N° 11（左人像腳前）© By Musée Rodin
1981（底座底部左方）

鈴印：Coubertin 鑄造廠

銅雕

40 1/2 x 34 1/2 x 15 1/4 英吋 (102.9 x 87.6 x 38.7 公分)
1886年前構思，1981年9月至1982年2月間鑄銅，共有約
13版於1928至1982年間為巴黎羅丹美術館製作的大型版
本，以及4版於1980至1982年間巴黎 Coubertin 鑄造廠
鑄版，此為第11版巴黎 Coubertin 鑄造廠鑄版。此作將
被納入由 Brame & Lorenceau 畫廊籌備及 Jérôme Le
Blay編纂的《奧古斯特·羅丹雕塑作品重要目錄》，編
號2021-6488B。

估價

\$600,000 — 800,000

瀏覽拍品



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."

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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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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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來源

巴黎羅丹美術館

東京當代雕塑中心（1982年7月購自上述來源）

現藏者購自上述來源

出版

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)



重要日本私人收藏

128 。

阿里斯蒂德·馬約爾

《夏季軀幹》

款識：藝術家花押字、5/6（人像右腳後）

鈴印：鑄造廠 CIRE PERDUE VALSUANI（底座底部左方）

銅雕

55 7/8 x 11 7/8 x 11 1/4 英吋 (141.9 x 30.2 x 28.6 公分)

1911年構思，約1972至1975年於巴黎 Valsuani 鑄造廠鑄造，共有6版與2版藝術家試作版，此作為第5版，並附 Dina Vierny 於1979年2月27日所發之保證書，編號為 1653 。

此作品已獲 Olivier Lorquin 確認。

估價

\$300,000 — 500,000

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

來源

巴黎 Dina Vierny 收藏

東京當代雕塑中心（1979年3月購自上述來源）

現藏者購自上述來源

過往展覽

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)



重要日本私人收藏

129 。

阿里斯蒂德·馬約爾

《嬌小弗洛爾裸體》

款識：藝術家花押字、1/6（人像右腳右方）

鈐印：鑄造廠 .Alexis Rudier. / .Fondeur.Paris.（底座底部）

銅雕

25 3/4 x 6 3/4 x 5 1/8 英吋 (65.4 x 17.1 x 13 公分)

1911年構思，1952年前於巴黎 Alexis Rudier 鑄造廠鑄造，共有6版，此作為第1版，並附 Dina Vierny 於1975年9月30日所發之保證書，編號為 1378 。

此作品已獲 Olivier Lorquin 確認。

估價

\$100,000 — 150,000

瀏覽拍品



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 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.

"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 archetypical 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

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

來源

巴黎 Dina Vierny 收藏

東京當代雕塑中心（1975年12月購自上述來源）

現藏者購自上述來源

過往展覽

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



重要日本私人收藏

130 。

亨利·摩亞

《方形頭雕》

款識：Moore 2/9（背部右下邊緣）

銅雕

8 1/4 x 8 3/4 x 5 3/8 英吋 (21 x 22.2 x 13.7 公分)

1960年構思，1962-1963年於倫敦 Fiorini 鑄造廠鑄造，原定9版，最後只有3版製成，此作為第2版，並登錄在藝術家基金會之文獻庫。

其他版本為亨利·摩亞基金會永久藏品 (3/9)。

估價

\$20,000 — 30,000

瀏覽拍品



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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.



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



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

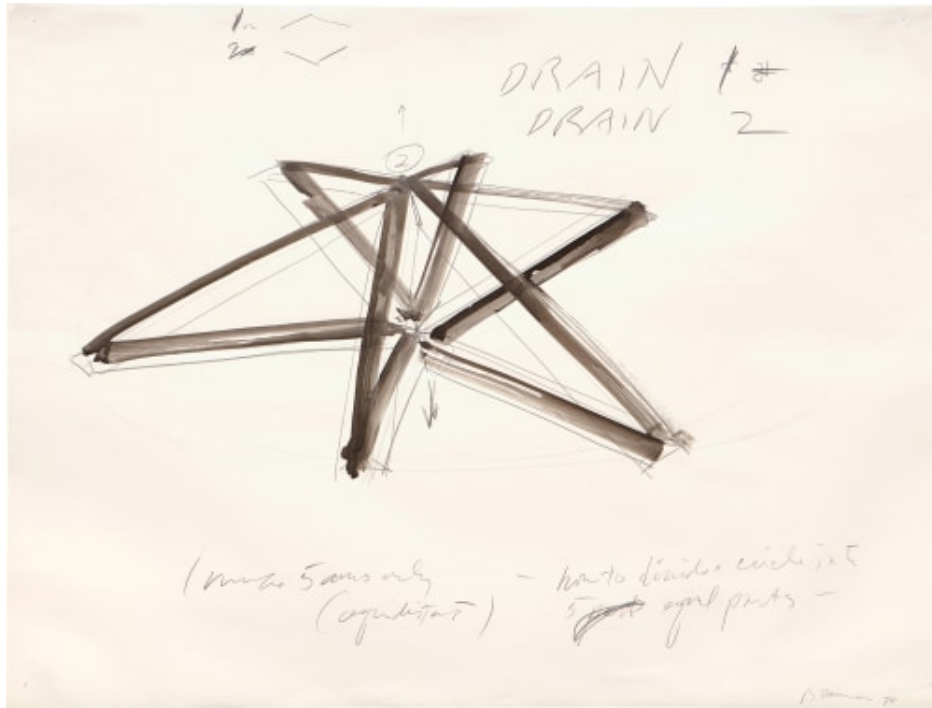
來源

東京當代雕塑中心（1985年直接購自藝術家本人）

現藏者購自上述來源

出版

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



重要私人收藏

131

布魯斯·瑙曼

《無題(枯竭1/枯竭2)》

款識：B Nauman 78 (右下方) DRAIN 1 + DRAIN
2 (右上方)

石墨 水墨 紙本

30 1/2 x 40 1/8 英吋 (77.5 x 101.9 公分)

1978年作

估價

\$80,000 — 120,000

瀏覽拍品



來源

紐約 Leo Castelli 畫廊

紐約 Sperone Westwater 畫廊

現藏者於2008年3月購自上述來源

過往展覽

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)

出版

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)



重要收藏

132

法蘭克·史特拉

《賈莫林斯 III》

款識：JARMOLINCE III F. Stella '73 (內框)

壓克力 氈紙板 有形木板

97 1/8 x 81 x 8 英吋 (246.7 x 205.7 x 20.3 公分)

1973年作

估價

\$600,000 — 800,000

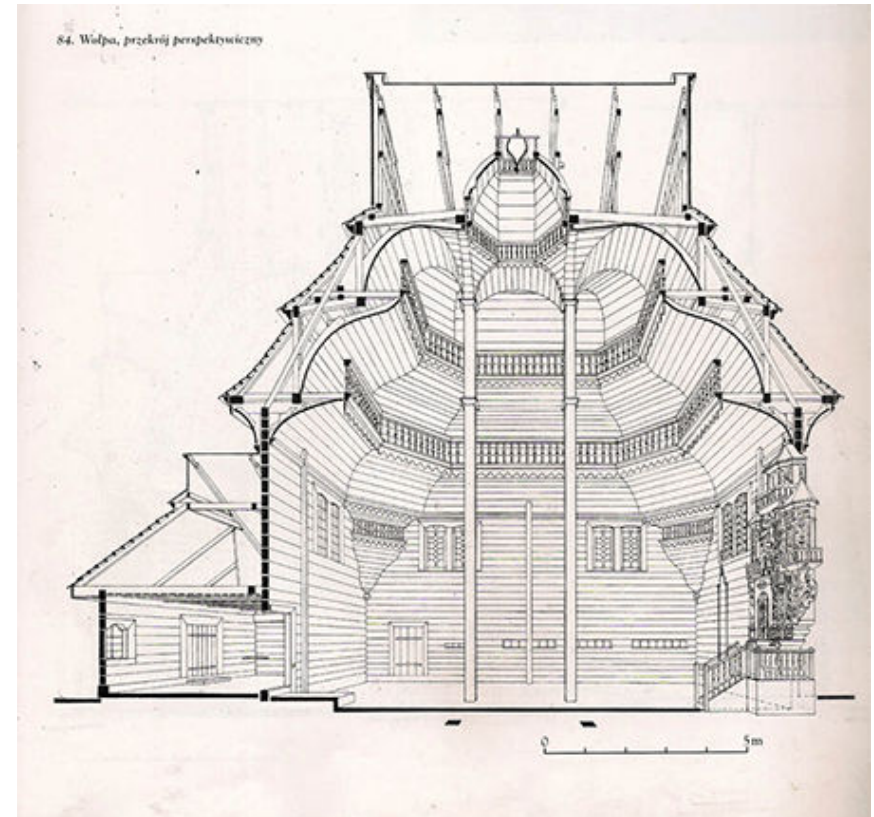
瀏覽拍品



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 16th 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.”ⁱ

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."ⁱⁱ 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."ⁱⁱⁱ



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.

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

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

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

來源

藝術家收藏

洛杉磯私人收藏 (約2007年購)

私人收藏

紐約，佳士得，2017年5月18日，拍品編號 526

現藏者購自上述拍賣

過往展覽

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

出版

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

New York Auction / 18 November 2021 / 10am EST



重要收藏

133

羅伯特·曼戈爾德

《一個正方形內的四個三角形》

款識：R Mangold 1976 April Four Triangles within a Square (畫背)

壓克力 彩色鉛筆 畫布

48 1/4 x 48 英寸 (122.6 x 121.9 公分)

1976年作

估價

\$250,000 — 350,000

瀏覽拍品

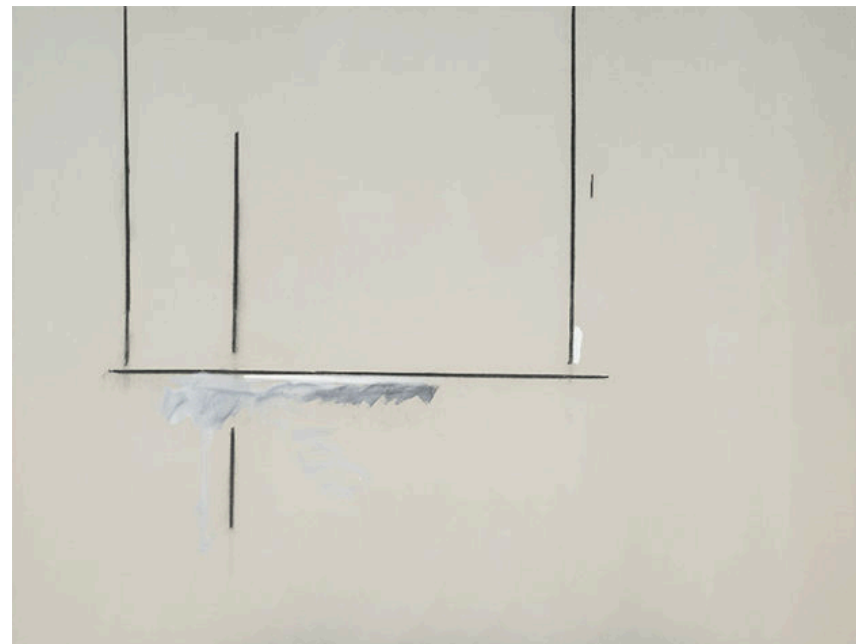


"I saw a Rothko painting, orange and yellow, 1956, big enough to blanket you physically when you were close to it. You could bathe in the light-color... Yet the paint was so thinly applied—barely there... Such experiences made me realize what painting's unique reality was: neither object nor window.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

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."ⁱⁱ



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."

ⁱ Robert Storr, "Betwixt and Between," *Robert Mangold*, London, 2000, p. 99.

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

來源

巴黎 Yvon Lambert 畫廊

華盛頓 Calvin Lefrits 夫婦收藏

舊金山 Anthony Meier Fine Arts 畫廊

現藏者購自上述來源

過往展覽

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

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

出版

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

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



重要美洲收藏

134

貝納·維尼

《221.5° 弧度 x 15》

鈐印：221.5° ARC x 15（左方組件底部）

耐候鋼（共兩組）

136 x 264 x 168 英寸 (345.4 x 670.6 x 426.7 公分)

2007年作，附藝術家所發之保證書，以及登錄在藝術家文獻庫，編號 bv07s17。

估價

\$400,000 — 600,000

瀏覽拍品



"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 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.

來源

聖地亞哥 Scott White Contemporary Art, Inc. 畫廊
現藏者於2008年7月購自上述來源

出版

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

New York Auction / 18 November 2021 / 10am EST



重要美洲收藏

135

安東尼·卡洛爵士 OM CBE

《海上小屋》

塗漆鏽鋼

81 x 103 x 94 英寸 (205.7 x 261.6 x 238.8 公分)

1984年作，此作為獨版。

估價

\$200,000 — 300,000

瀏覽拍品



"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 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.

來源

波士頓 Portia Harcus 畫廊（直接購自藝術家本人）

私人收藏（購自上述來源）

現藏者於2007年2月購自上述來源

過往展覽

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

出版

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



重要美國中西部收藏

136

安東尼·卡洛爵士 OM CBE

《民謠》

鋼

53 x 26 3/4 x 23 1/2 英寸 (134.6 x 67.9 x 59.7 公分)

1984-1985年作，此作為獨版。

估價

\$40,000 — 60,000

瀏覽拍品



來源

芝加哥 Richard Gray 畫廊

私人收藏

過往展覽

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

出版

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



137

克雷斯·歐登堡

《打字機橡皮擦》

鈴印：Lippincott 鑄造廠、TYPEWRITER ERASER AP
3/5 COPYRIGHT © 1977 CLAES OLDENBURG（底座底
部邊緣）

水泥 壓克力 鋁 不銹鋼

34 x 32 x 24 英寸 (86.4 x 81.3 x 61 公分)

1977年作，共有18版與5版由北黑文 Lippincott 鑄造廠
製作的藝術家試作版，此作為第3版藝術家試作版。

估價

\$300,000 — 500,000

瀏覽拍品



來源

紐約 Leo Castelli 畫廊

私人收藏（1980年購自上述來源）

紐約，蘇富比，2009年5月12日，拍品編號 21

現藏者購自上述拍賣



138

凱斯·哈林

《無題（三個跳舞人像）, C版》

鈐印：鑄造廠、K. Haring 1989 4/10 ACF（底座）

瓷漆 鋁

18 x 19 1/2 x 16 3/8 英吋 (45.7 x 49.5 x 41.6 公分)

1989年作，共有10版，此作為第4版。

估價

\$200,000 — 300,000

瀏覽拍品



來源

私人收藏

現藏者購自上述來源



139

羅伯特·印第安納

《愛（外藍內紅）》

鈴印：Milgo Bufkin, Brooklyn · © 1966-1998 R

INDIANA AP2/4（E字下方內部邊緣）

多色鋁

36 x 36 x 18 英吋 (91.4 x 91.4 x 45.7 公分)

1966年構思，1998年作，共有6版及4版藝術家試作版，此作為第2版藝術家試作版。

估價

\$400,000 — 600,000

瀏覽拍品



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 Rummier, 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...”ⁱ 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.”ⁱⁱ 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.”ⁱⁱⁱ 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.

ⁱ Robert Indiana, quoted in Barbaree Diamonstein, *Inside New York’s Art World*, New York, 1979, pp. 151-153.

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

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

來源

摩根藝術基金會有限公司
紐約 Kasmin 畫廊
現藏者購自上述來源

過往展覽

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)

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



重要美洲收藏

140

漢斯·霍夫曼

《紅色飛行》

款識：hans hofmann 53（右下方）

鈐印：漢斯·霍夫曼遺產管理委員會、M-0858（內框）

油彩畫布

48 x 36 英吋 (121.9 x 91.4 公分)

1953年作

估價

\$400,000 — 600,000

瀏覽拍品



來源

藝術家遺產管理委員會收藏 (1966-1996年)
雷納特·漢斯·瑪利亞·霍夫曼信託基金 (1996-2004年)
紐約 Ameringer Yohe Fine Art 畫廊 (2004年)
聖達菲 Riva Yares 畫廊 (2004年)
現藏者於2004年購自上述來源

過往展覽

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)

出版

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



141

尚·杜布菲

《三個人像的站點》

款識：J.D. 81（中下方）

壓克力 紙本 裱於畫布

26 3/8 x 19 3/4 英吋 (67 x 50.2 公分)

1981年12月2日作

估價

\$150,000 — 250,000

瀏覽拍品



來源

藝術家遺產管理委員會

巴黎 Baudoin Lebon 畫廊

紐約 Solomon & Co. 畫廊

芝加哥和紐約 Richard Gray 畫廊

現藏者於2003年12月購自上述來源

出版

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

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



重要美洲收藏

143

祖奧·夏皮洛

《無題》

鈐印：SHAPIRO 2/3 1987-88（其中一腿底部）

銅雕

135 x 181 x 133 英寸 (342.9 x 459.7 x 337.8 公分)

1987-1988年鑄，共有3版與1版藝術家試作版，此作為第2版。

其中一版作品為紐約現代美術館永久藏品。

估價

\$120,000 — 180,000

瀏覽拍品



來源

紐約 Paula Cooper 畫廊

私人收藏

紐約，佳士得，2009年5月14日，拍品編號 397

現藏者購自上述拍賣

過往展覽

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)

出版

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 Shiff, *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

New York Auction / 18 November 2021 / 10am EST



重要紐約遺產管理委員會珍藏

144

祖奧·夏皮洛

《無題》

款識：SHAPIRO 1994... (底部)

油彩木

28 x 31 3/4 x 18 1/2 英吋 (71.1 x 80.6 x 47 公分)

1994年作

估價

\$60,000 — 80,000

瀏覽拍品



來源

紐約佩斯畫廊

現藏者購自上述來源



重要策展人珍藏

145

卡爾·安德烈

《過失》

不銹鋼（共兩組）

每組：3 3/8 x 2 x 4 1/4 英吋 (8.6 x 5.1 x 10.8 公分)

整體：3 3/8 x 4 x 4 1/4 英吋 (8.6 x 10.2 x 10.8 公分)

1988年作，附藝術家所發之保證書。

估價

\$20,000 — 30,000

瀏覽拍品



來源

紐約 Paula Cooper 畫廊

現藏者於1989年3月購自上述來源

過往展覽

New York, Paula Cooper, Inc., 1988



重要策展人珍藏

146

布萊斯·馬登

《感謝信 #8》

款識：Marden 07（中下方）8（右下方）#8（畫背）

Kremer水墨 Rives BFK紙本

11 1/4 x 15 英吋 (28.6 x 38.1 公分)

2007年作

估價

\$100,000 — 150,000

瀏覽拍品



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.ⁱ

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 8th-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.

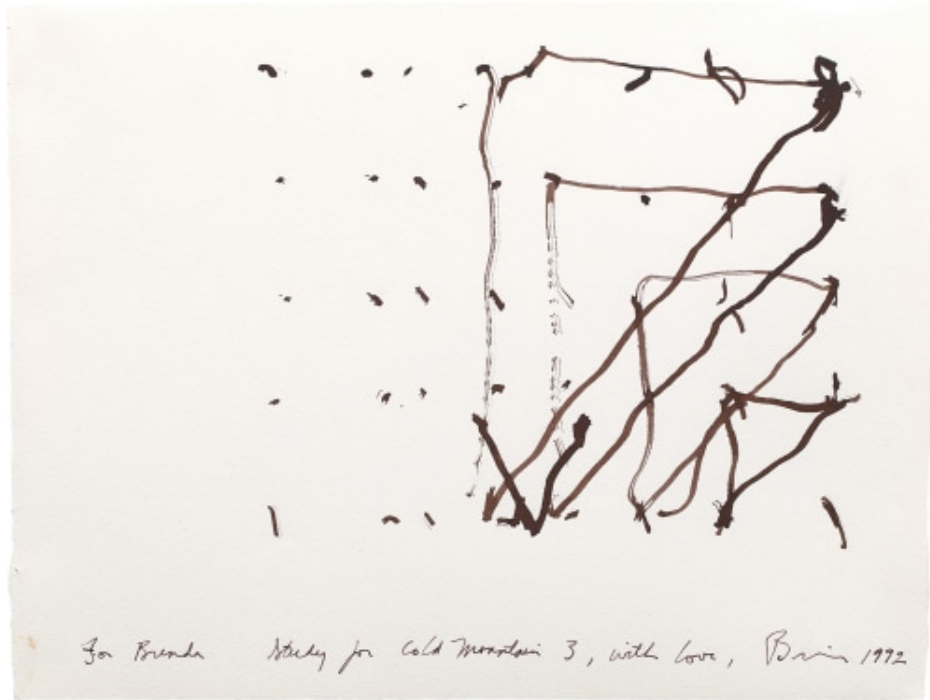
ⁱ Carol Vogel, "Brice Marden, Still True to His Vision," *The New York Times*, March 19, 2019, online.

來源

現藏者由藝術家於2008年10月送贈

出版

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



重要策展人珍藏

147

布萊斯·馬登

《冷山習作3》

款識：致 Brenda / Study for Cold Mountain 3, with Love, Brice 1992 (下方邊緣)

水墨 紙本

7 1/2 x 9 3/4 英吋 (19.1 x 24.8 公分)

1992年作

估價

\$20,000 — 30,000

瀏覽拍品



147

布萊斯·馬登

來源

現藏者由藝術家送贈



148

大衛·史密夫

《無題》

款識：David Smith 6/1/58（右下方）致 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（畫背）

蛋彩 印度水墨 紙本
20 x 25 3/4 英吋 (50.8 x 65.4 公分)
1958年6月1日作

估價
\$15,000 — 20,000

瀏覽拍品



來源

紐約 Ben Heller 收藏（由藝術家送贈）

私人收藏（繼承自上述藏家）

邦頓，Millea Bros. Ltd.，2020 年 6 月 4 日，拍品編號 1177

現藏者購自上述拍賣



149

羅伯特·勞森伯格

《紅色處女》

款識：THE RED VIRGIN RAUSCHENBERG XXX (右下方)

水粉 水彩 鉛筆 溶劑轉移 Arches紙本
22 1/2 x 30 英吋 (57.2 x 76.2 公分)

1969年作

估價

\$100,000 — 150,000

[瀏覽拍品](#)



來源

紐約 Ken Tyler 收藏（直接購自藝術家本人）

紐約，佳士得，2000年5月9日，拍品編號 398

洛杉磯私人收藏

紐約 Jonathan O'Hara 畫廊

現藏者於2011年1月購自上述來源

過往展覽

Copenhagen, Galleri Faurischou, *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

出版

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

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



150

塞·托姆布雷

《無題》

款識：Cy Twombly St. Martin 69（右上方）

鉛筆 彩色鉛筆 粉彩 紙本

22 3/4 x 30 3/4 英寸 (57.8 x 78.1 公分)

1969年作，此作品將被納入由 Nicola Del Roscio 編錄的塞·托姆布雷繪畫作品全集。

估價

\$400,000 — 600,000

瀏覽拍品



來源

紐約 Paul Bianchini 畫廊

私人收藏

倫敦，富藝斯，2016年2月8日，拍品編號16

現藏者購自上述拍賣

過往展覽

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

New York Auction / 18 November 2021 / 10am EST



重要收藏

151

威廉·德·庫寧

《三個女人》

款識：de Kooning（右下方）

石墨 紙本

12 x 18 英吋 (30.5 x 45.7 公分)

約1958年作

估價

\$80,000 — 120,000

瀏覽拍品



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 20th 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.

來源

藝術家收藏

紐約 M. Knoeler & Co. 畫廊

芝加哥 B.C. Holland 畫廊

芝加哥私人收藏

現藏者繼承自上述藏家



152

理查德·佩蒂伯恩

《安迪·沃荷「兩個貓王」1964年》

款識：Andy Warhol, Two Elvis 1964 R Pettibone
1975 (內框)

絲印 壓克力 畫布 裱於藝術家木框
8 3/8 x 8 3/8 英寸 (21.3 x 21.3 公分)
1975年作

估價

\$60,000 — 80,000

瀏覽拍品



來源

美國私人收藏

紐約，富藝斯，2008年11月14日，拍品編號162

現藏者購自上述拍賣



153

理查德·佩蒂伯恩

《安迪·沃荷「瑪麗蓮夢露」1964年》

款識：Andy Warhol Marilyn Monroe 1964 R. Pettibone
1968（內框）

壓克力 絲印 畫布 裱於藝術家木框
5 1/4 x 5 1/4 英吋 (13.3 x 13.3 公分)
1968年作

估價
\$40,000 — 60,000

瀏覽拍品



來源

布魯塞爾私人收藏

安特衛普 Ronny van de Velde 畫廊

私人收藏

紐約，佳士得，2008年11月13日，拍品編號 359

現藏者購自上述拍賣

154

理查德·佩蒂伯恩

《安迪·沃荷「兩朵花」1964年》

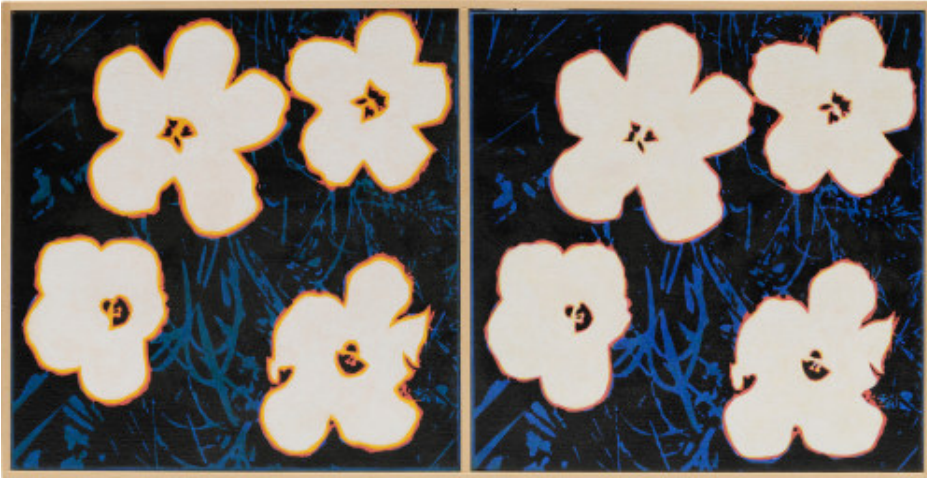
款識："Andy Warhol, 'Two Flowers,' 1964" Richard Pettibone 2002 (畫布邊緣)

絲印 油彩 畫布 (共兩組) 裱於藝術家木框
6 1/4 x 12 1/4 英寸 (15.9 x 31.1 公分)

2002年作

估價

\$30,000 — 40,000



瀏覽拍品



來源

紐約 Leo Castelli 畫廊

加州私人收藏

紐約，富藝斯，2008 年 11 月 14 日，拍品編號 161

現藏者購自上述拍賣



155

安迪·沃荷

《卡羅·德·貝內德蒂（正面）》

鈐印：安迪·沃荷藝術作品鑑定管理公司暨基金會編號

SF P050.142（畫布邊緣）

合成樹脂 絲印油墨 鑽石粉 畫布

40 x 40 英吋 (101.6 x 101.6 公分)

約1980年作

估價

\$100,000 — 150,000

瀏覽拍品



來源

安迪·沃荷藝術遺產管理委員會
現藏者購自上述來源

過往展覽

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



156

安迪·沃荷

《德摩斯先生》

鈐印：安迪·沃荷藝術作品鑑定管理公司暨基金會編號

SF P050.215（畫布邊緣）

合成樹脂顏料 絲印油墨 畫布

40 x 40 英吋 (101.6 x 101.6 公分)

1983年作

估價

\$100,000 — 150,000

瀏覽拍品



來源

安迪·沃荷藝術遺產管理委員會
現藏者購自上述來源

過往展覽

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



157

艾德·帕施克

《標誌-侵蝕》

款識：E Paschke '80 (左下方) E. Paschke '80 "ICON-ERO" "ICON-ERO" E. Paschke '80 (內框)

油彩畫布

82 x 82 英寸 (208.3 x 208.3 公分)

1980年作

估價

\$70,000 — 90,000

瀏覽拍品



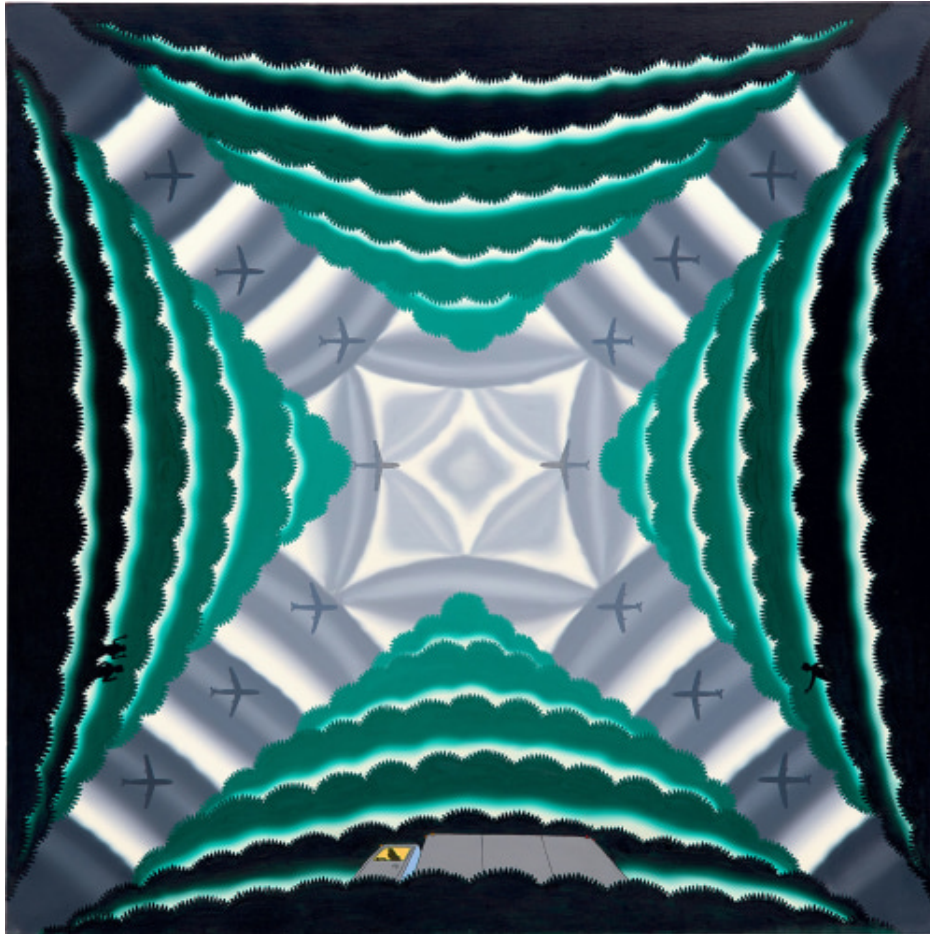
來源

芝加哥 Phyllis Kind 畫廊

紐約私人收藏（購自上述來源）

紐約，佳士得，1993年11月10日，拍品編號 244

現藏者購自上述拍賣



158

羅渣·布朗

《飛行編隊》

款識：FLYING IN FORMATION (畫布邊緣)

油彩畫布

72 x 72 英吋 (182.9 x 182.9 公分)

1979 年作

估價

\$60,000 — 80,000

瀏覽拍品



來源

芝加哥 Phyllis Kind 畫廊

私人收藏（購自上述來源）

紐約，蘇富比，1989年5月3日，拍品編號 378

現藏者購自上述拍賣



159

黃馬鼎

《韋科工作室閣樓》

款識：FEB 16（畫背）

壓克力 畫布 裱於藝術家上色畫框

15 x 12 英寸 (38.1 x 30.5 公分)

約1975-1978年作

估價

\$30,000 — 40,000

[瀏覽拍品](#)



來源

私人收藏（由藝術家贈送）

紐約，Doyle，2019年5月14日，拍品編號 2046

現藏者購自上述拍賣



重要私人收藏

160

理查德·阿奇瓦格

《建築殘骸》

款識：Richard Artschwager 1972 (畫背)

丙烯酸塗料 隔音板 裱於藝術家金屬框

25 5/8 x 26 3/8 英寸 (65.1 x 67 公分)

1972年作

估價

\$40,000 — 60,000

瀏覽拍品



來源

洛杉磯 Mark Glabman Fine Arts 畫廊

辛辛那提 Carl Solway 畫廊

現藏者於1989年8月購自上述來源

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



重要私人收藏

161

格哈特·里希特

《抽象畫 (872-6)》

款識：872-6 / Richter 2001 (畫背)

油彩畫布

24 5/8 x 22 3/4 英寸 (62.5 x 57.8 公分)

2001年作

估價

\$350,000 — 450,000

瀏覽拍品



來源

紐約 Marian Goodman 畫廊

現藏者於2002年3月購自上述來源

過往展覽

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)

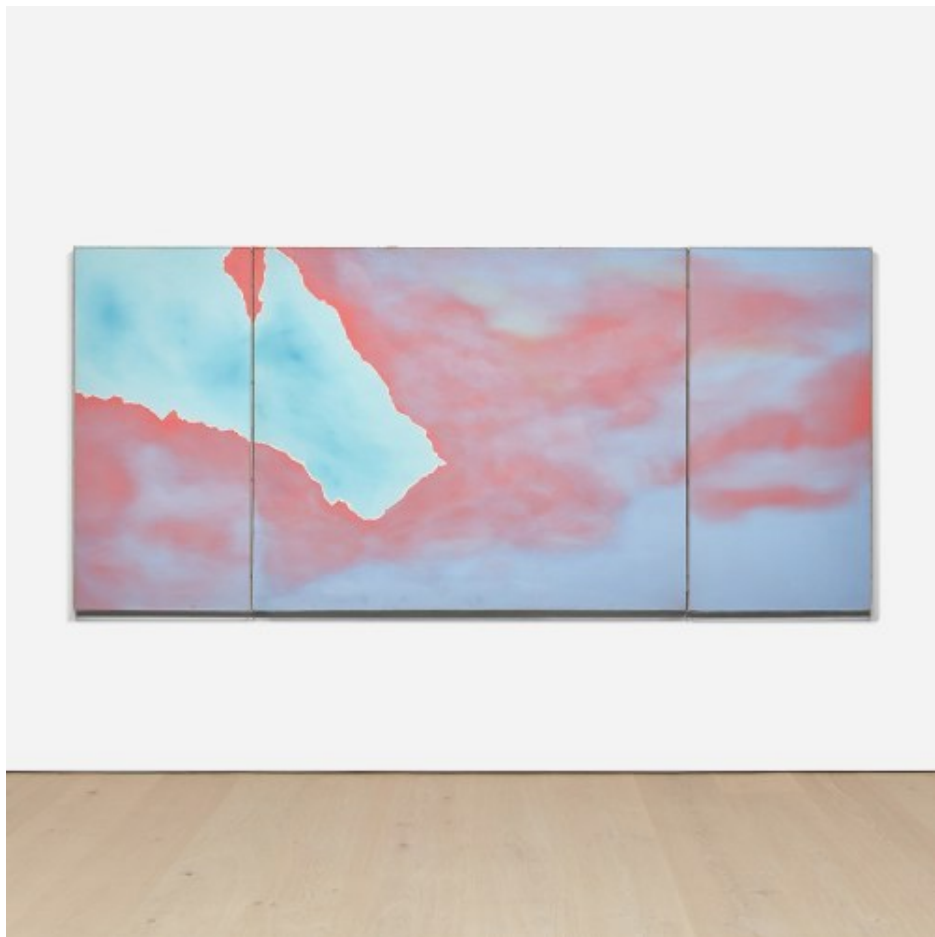
出版

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)

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



162

祖·古德

《無題（裂雲三聯畫）》

油彩畫布（三聯畫）

(i) 59 5/8 x 29 3/4 英吋 (151.4 x 75.6 公分)

(ii) 59 5/8 x 72 1/4 英吋 (151.4 x 183.5 公分)

(iii) 59 5/8 x 29 3/4 英吋 (151.4 x 75.6 公分)

整體：59 5/8 x 131 3/4 英吋 (151.4 x 334.6 公分)

1971-1972年作

估價

\$30,000 — 50,000

瀏覽拍品



來源

倫敦 Felicity Samuel 畫廊

私人收藏

過往展覽

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)



重要私人收藏

163

馬錦·摩利

《接近瓦爾哈拉》

款識：Malcolm Morley（右下方）

油彩 麻布

72 x 56 英寸 (182.9 x 142.2 公分)

1997年作

估價

\$80,000 — 120,000

瀏覽拍品



來源

紐約 Sperone Westwater 畫廊

現藏者於1999年4月購自上述來源

過往展覽

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

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



164

勞倫斯·韋納

《草圖-為陀螺儀說話》

款識：LAWRENCE WEINER NYC 2010（每組右下方）

鉛筆 水粉 鐳射印刷拼貼 紙本（共四組）

每組：40 x 32 英寸 (101.6 x 81.3 公分)

2010年作

估價

\$40,000 — 60,000

瀏覽拍品



來源

紐約 Marian Goodman 畫廊

現藏者購自上述來源

過往展覽

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

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



165

李·洛薩諾

兩件作品: (i-ii) 《無題》

(i) 款識: APR 13, 1968 (左上方) APR 29, 68 (左下方)

(ii) 款識: LEE LOZANO DEC 15, 70 (右下方) MAY 18, 68 (右上方)

(i) 石墨水墨紙本

(ii) 石墨水本

11 x 9 英寸 (27.9 x 22.9 公分)

(i) 1968年4月13日至29日作

(ii) 1970年5月18日至12月15日作

估價

\$15,000 — 20,000

瀏覽拍品



來源

(i) 藝術家遺產管理委員會收藏

紐約 Martina Batan 收藏 (購自上述來源)

現藏者購自上述來源

(ii) 藝術家收藏

紐約 Paula Cooper 畫廊

紐約 Martina Batan 收藏

現藏者購自上述來源

過往展覽

(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)

出版

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

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



166

李·洛薩諾

《無題》

綜合媒材 紙本

12 7/8 x 9 1/8 英寸 (32.7 x 23.2 公分)

1969年作

估價

\$12,000 — 18,000

[瀏覽拍品](#)



來源

藝術家遺產管理委員會
舊金山 871 Fine Arts 畫廊
紐約私人收藏
現藏者購自上述來源

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



重要私人收藏

167

蘇珊·羅森堡

《橄欖》

款識：OLIVE S. Rothenberg—2000（畫背）

油彩畫布

54 x 43 英吋 (137.2 x 109.2 公分)

2008年作

估價

\$40,000 — 60,000

瀏覽拍品



來源

紐約 Sperone Westwater 畫廊

現藏者於2009年5月購自上述來源

過往展覽

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

(illustrated)

出版

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

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



重要紐約遺產管理委員會珍藏

168

蘇珊·羅森堡

《無題》

款識：S. Rothenberg 2002（畫背）

油彩紙本

29 6/8 x 42 英寸 (75.6 x 106.7 公分)

2002年作

估價

\$30,000 — 40,000

瀏覽拍品



來源

倫敦 Waddington 畫廊

紐約 Sperone Westwater 畫廊

現藏者購自上述來源

過往展覽

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)



169

蘇珊·羅森堡

《無題》

款識：Susan Rothenberg 1977（右下方）6/18（左下方）

水墨 水粉 炭筆 石墨 石版畫 紙本

11 7/8 x 15 5/8 英吋 (30.2 x 39.7 公分)

1977年作，共有18版，此作為手繪變體獨版，編號6。

估價

\$40,000 — 60,000

瀏覽拍品



來源

紐約 Willard 畫廊

私人收藏

紐約，蘇富比，1994 年 5 月 5 日，拍品編號 296

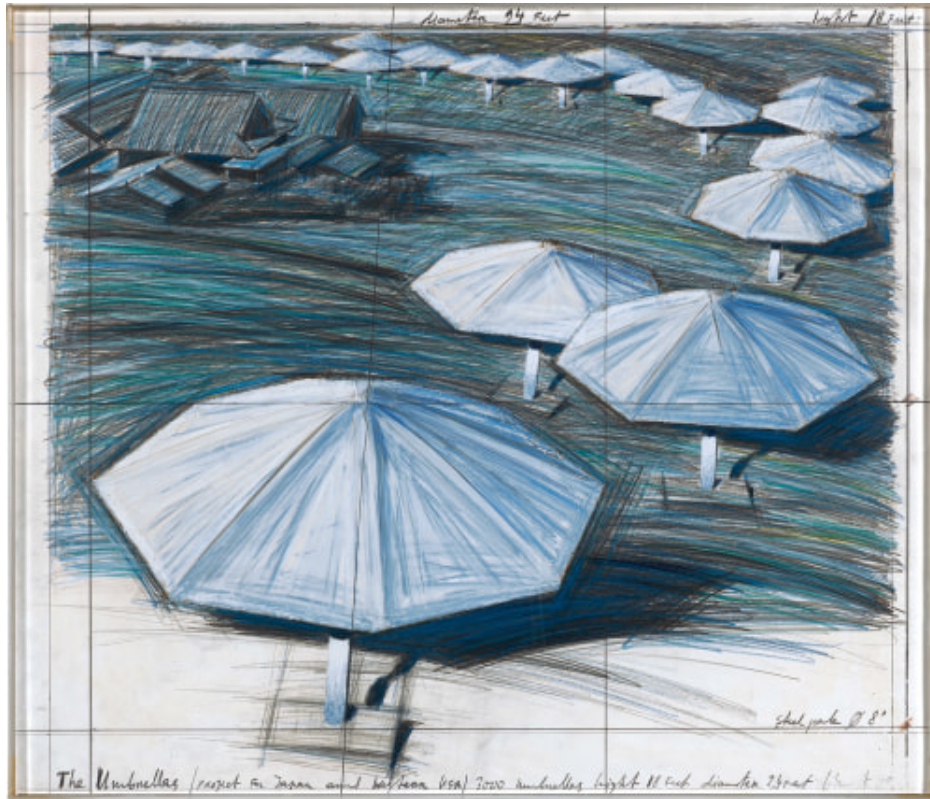
現藏者購自上述拍賣

過往展覽

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)

出版

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



170

克里斯多

《為日本和美國西部而製的雨傘項目》

款識：The Umbrellas | Project for Japan and Western
USA | 3000 umbrellas height 18 feet diameter 24 feet
Christo 198... (下方邊緣)

石墨 粉彩 蠟筆 炭筆 布料拼貼 木板 裱於藝術家有機玻璃
盒

26 3/8 x 30 5/8 英吋 (67 x 77.8 公分)

1986年作

估價

\$50,000 — 70,000

瀏覽拍品



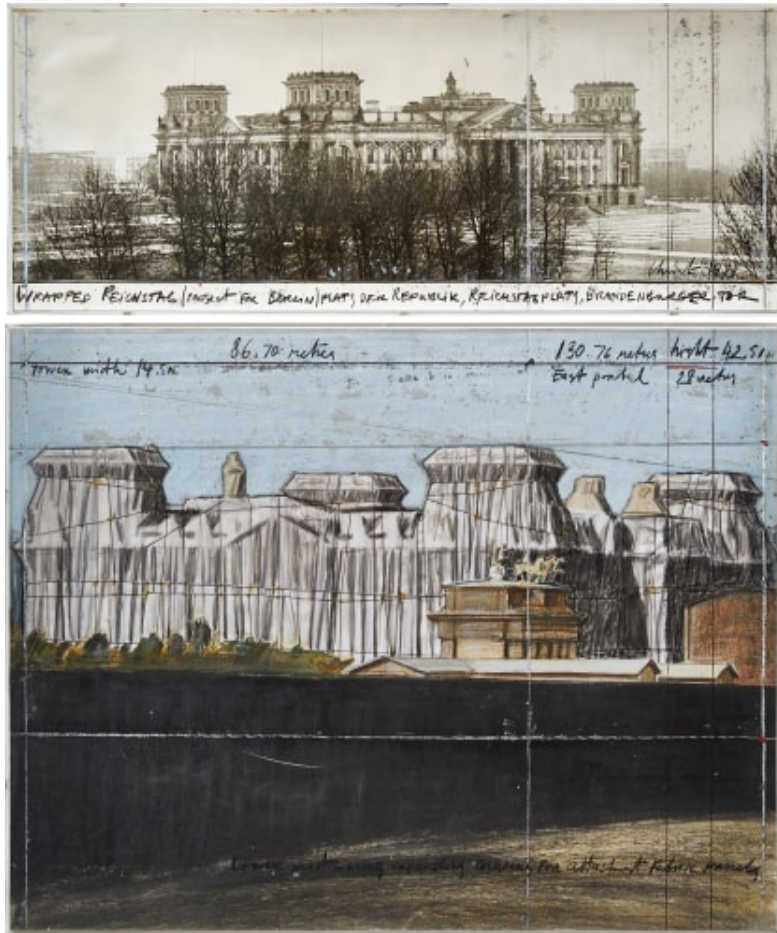
170

克里斯多

來源

波士頓 Obelisk 畫廊

現藏者購自上述來源



重要私人收藏

171

克里斯多

《包裹的國會大廈（柏林項目）》

款識：Christo 1983 WRAPPED REICHSTAG (PROJECT FOR BERLIN) PLATZ DER REPUBLIK, REICHSTAG PLATZ, BRANDENBURGER TOR (上方組件下方邊緣)
鉛筆 炭筆 蠟筆 瓷漆 粉彩 沃爾夫岡·沃茲的照片 布料及線拼貼 咭 (共兩組)

上方：11 x 28 英吋 (27.9 x 71.1 公分)

下方：22 x 28 英吋 (55.9 x 71.1 公分)

整體：33 x 28 英吋 (83.8 x 71.1 公分)

1983年作

估價

\$70,000 — 100,000

瀏覽拍品



171

克里斯多

來源

辛辛那提 Carl Solway 畫廊

現藏者於1983年購自上述來源

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



172

勞倫斯·卡羅

《無題（灰色睡眠繪畫）》

款識：Lawrence Carroll 2010（畫背）

油彩 蠟 家用油漆 畫布 木製建構 有機玻璃

48 1/8 x 45 1/4 x 7 3/4 英吋 (122.2 x 114.9 x 19.7 公分)

2010年作

估價

\$15,000 — 20,000

瀏覽拍品



172

勞倫斯·卡羅

來源

巴黎 Karsten Greve 畫廊

現藏者購自上述來源

過往展覽

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

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



173

路易絲·奈維森

《景觀》

款識：NEVELSON 1957 (畫背)

上色木

30 1/2 x 11 1/8 x 2 7/8 英吋 (77.5 x 28.3 x 7.3 公分)

1957年作，此作為獨版。

估價

\$20,000 — 30,000

[瀏覽拍品](#)



173

路易絲·奈維森

來源

紐約 Grand Central 畫廊

紐約私人收藏

芝加哥·Wright·2015年9月24日·拍品編號100

現藏者購自上述拍賣



重要私人收藏

174

理查德·塔圖

《孤獨牛仔泡沫塑料 #2》

款識：Lonesome Cowboy Styrofoam #2 R. Tuttle

'88 (畫背)

醇酸瓷漆 有形泡沫聚苯乙烯

21 1/4 x 22 x 2 英吋 (54 x 55.9 x 5.1 公分)

1988年作

估價

\$10,000 — 15,000

瀏覽拍品



來源

洛杉磯 Daniel Weinberg 畫廊

洛杉磯 Jay Chiat 收藏

私人收藏

紐約 Sperone Westwater 畫廊

現藏者購自上述來源



175

羅伯特·曼戈爾德

《黃/白區》

款識：R. Mangold 2000 (右下方) yellow/white zone

R. Mangold 4/3 2000 This work on paper was
completed expressly for The Hillary Rodham Clinton
Senate Campaign (畫背)

壓克力 石墨 黑色鉛筆 素描粉彩條 紙本

8 1/2 x 18 英吋 (21.6 x 45.7 公分)

2000年4月3日作

估價

\$15,000 — 20,000

瀏覽拍品



175

羅伯特·曼戈爾德

來源

紐約佩斯畫廊

現藏者於2000年11月購自上述來源

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



176

山姆·弗朗西斯

《無題曼荼羅》

鈐印：Sam Francis、山姆·弗朗西斯遺產管理委員會
(畫背)

壓克力 紙本

14 x 40 1/8 英寸 (35.6 x 101.9 公分)

約1975年作

估價

\$40,000 — 60,000

[瀏覽拍品](#)



來源

藝術家遺產管理委員會收藏

紐約 Martin Lawrence 畫廊

現藏者購自上述來源

出版

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

(illustrated)



177

羅伯特·勞森伯格

《起重機》

款識：CRANE RAUSCHENBERG 78 (畫背)

壓克力 溶劑轉移 布料拼貼 塑料 彩色乙烯基塑料 木板

83 1/4 x 36 英吋 (211.5 x 91.4 公分)

1978年作

估價

\$120,000 — 180,000

瀏覽拍品



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.

來源

紐約 Sonnabend 畫廊

杜塞爾多夫 Denise René Hans Mayer 畫廊

紐約，佳士得，1989年5月4日，拍品編號 256

紐約 Hirschl & Adler Modern 畫廊

洛杉磯 Michael Kohn

紐約，佳士得，1998年11月10日，拍品編號 176

現藏者購自上述拍賣

過往展覽

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)

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST

178

山姆·弗朗西斯

《無題》

綜合媒材獨幅版畫 紙本

18 1/2 x 73 1/4 英吋 (47 x 186.1 公分)

約1973-1974年作

估價

\$40,000 — 60,000



[瀏覽拍品](#)



來源

藝術家遺產管理委員會

紐約 Martin Lawrence 畫廊

現藏者購自上述來源

出版

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

(illustrated)

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



179

卡雷爾·阿佩爾

《飛頭》

款識：appel 58（左上方）Tête Volante（內框）

油彩畫布

13 1/4 x 16 3/8 英寸 (33.7 x 41.6 公分)

1958年作

估價

\$40,000 — 50,000

瀏覽拍品



來源

私人收藏（直接購自藝術家本人）

巴黎 Benjamin Sebban 畫廊

現藏者於2015年購自上述來源

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



180

白髮一雄

《父母之家-第一次輕鬆寫區》

款識：白髮一雄(日文，左下方)《父母之家-第一次輕鬆寫區》(日文，畫背)

醇酸顏料 紙本 裱於木板

28 7/8 x 23 7/8 英吋 (73.3 x 60.6 公分)

約1976年作

估價

\$100,000 — 150,000

[瀏覽拍品](#)



180

白髮一雄

來源

私人收藏

香港，蘇富比，2014年6月10日，拍品編號 204

私人收藏（購自上述拍賣）

香港，蘇富比，2018年11月24日，拍品編號 832

現藏者購自上述拍賣

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



SOLD TO BENEFIT THE HUDSON VALLEY MOCA

181 ∞

路易斯·菲什曼

《休止角》

款識：'Angle of Repose' 1997 Louise Fishman (畫背)

油彩 麻布

30 x 23 英寸 (76.2 x 58.4 公分)

1997年作

估價

\$8,000 — 12,000

瀏覽拍品

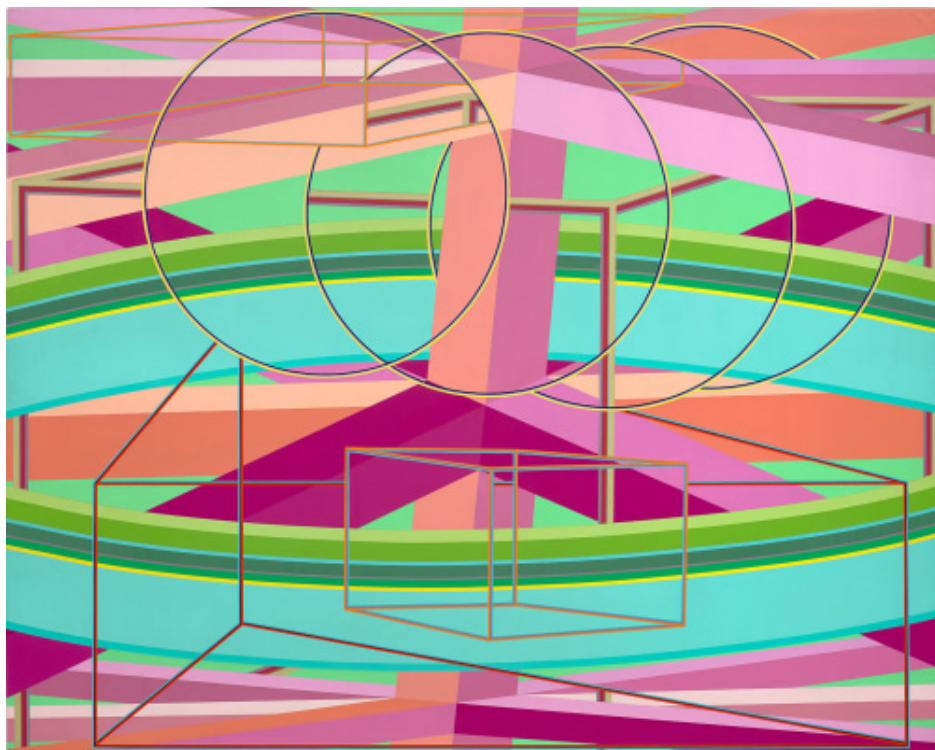


Buyers of lots indicated with a [∞] symbol may be entitled to claim a charitable contribution deduction for the hammer price, but such deduction will be limited to the excess of the hammer price paid for the lot over its fair market value. In accordance with applicable IRS regulations, Phillips has provided 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. 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.

來源

紐約 Robert Miller 畫廊

現藏者購自上述來源



182

阿爾·赫爾德

《帕多瓦 I》

款識：AL HELD 80 © (畫背)

油彩畫布

48 x 60 英吋 (121.9 x 152.4 公分)

1980 年作

估價

\$30,000 — 50,000

瀏覽拍品



來源

紐約 André Emmerich 畫廊

私人收藏

過往展覽

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

出版

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

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



183

朗·戈卓夫

《喜劇》

油彩 有形畫布

62 1/2 x 75 x 16 1/2 英吋 (158.8 x 190.5 x 41.9 公分)

1975年作

估價

\$40,000 — 60,000

[瀏覽拍品](#)



來源

紐約 Droll/Kolbert 畫廊

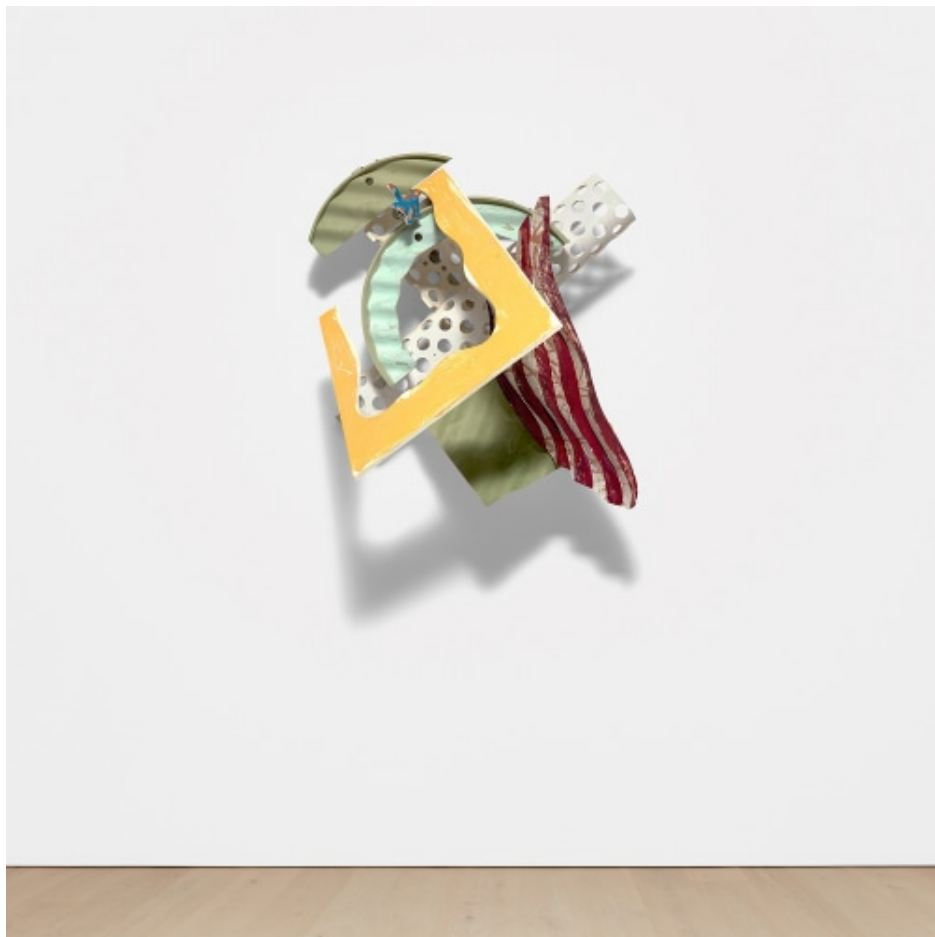
現藏者於1979年購自上述來源

出版

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

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



184

法蘭克·史特拉

《國家道具》

油彩 瓷器 鋼

35 1/2 x 31 x 25 英吋 (90.2 x 78.7 x 63.5 公分)

1984-1985 年作

估價

\$50,000 — 70,000

瀏覽拍品



來源

倫敦 Knoedler 畫廊
現藏者購自上述來源

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



185

巴勃羅·阿楚加里

《和諧生活》

款識：Atchugarry (下方邊緣)

白大理石 花崗岩底座

35 3/8 x 12 7/8 x 8 5/8 英寸 (89.9 x 32.7 x 21.9公分)

2007年作

估價

\$30,000 — 40,000

瀏覽拍品



來源

現藏者於2009年直接購自藝術家本人

過往展覽

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

出版

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

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



重要美洲收藏

186

奧古斯丁·卡德納斯

《圖騰》

款識：藝術家花押字、© 1989 3/5（底座左下方）

棕色銅雕

49 x 15 1/2 x 13 3/4 英吋 (124.5 x 39.4 x 34.9 公分)

1989年作，共有5版，此作為第3版。

估價

\$70,000 — 100,000

瀏覽拍品



來源

邁阿密 Durban Segnini 畫廊

私人收藏（購自上述來源）

紐約，蘇富比，2011年5月25日，拍品編號 210

現藏者購自上述拍賣



187

艾麗西亞·佩納巴

《月亮鳥》

款識：PENALBA 1/6

鈴印：鑄造廠 CIRE VALSUANI PERDUE（下方邊緣）

棕色銅雕

雕塑：31 1/2 x 9 x 7 1/4 英吋 (80 x 22.9 x 18.4 公分)

雲石底座：7 3/4 x 42 x 3 1/2 英吋 (19.7 x 106.7 x 8.9 公分)

石製底座：2 5/8 x 7 3/4 x 10 英吋 (6.7 x 19.7 x 25.4 公分)

整體：41 7/8 x 7 3/4 x 10 英吋 (106.4 x 19.7 x 25.4 公分)

1969年作，共有6版，此作為第1版。

估價

\$30,000 — 40,000

瀏覽拍品



來源

紐約 Donald 及 Jean Stralem 收藏

紐約，蘇富比，1995 年 5 月 18 日，拍品編號 230

現藏者購自上述拍賣

過往展覽

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

出版

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



188

沙治奧·卡馬高

《無題》

款識：Camargo Paris 1971（畫背）

上色木

12 x 7 1/2 x 4 英寸 (30.5 x 19.1 x 10.2 公分)

1971年作，附 Raquel Arnaud 所發之保證書。

估價

\$70,000 — 90,000

瀏覽拍品

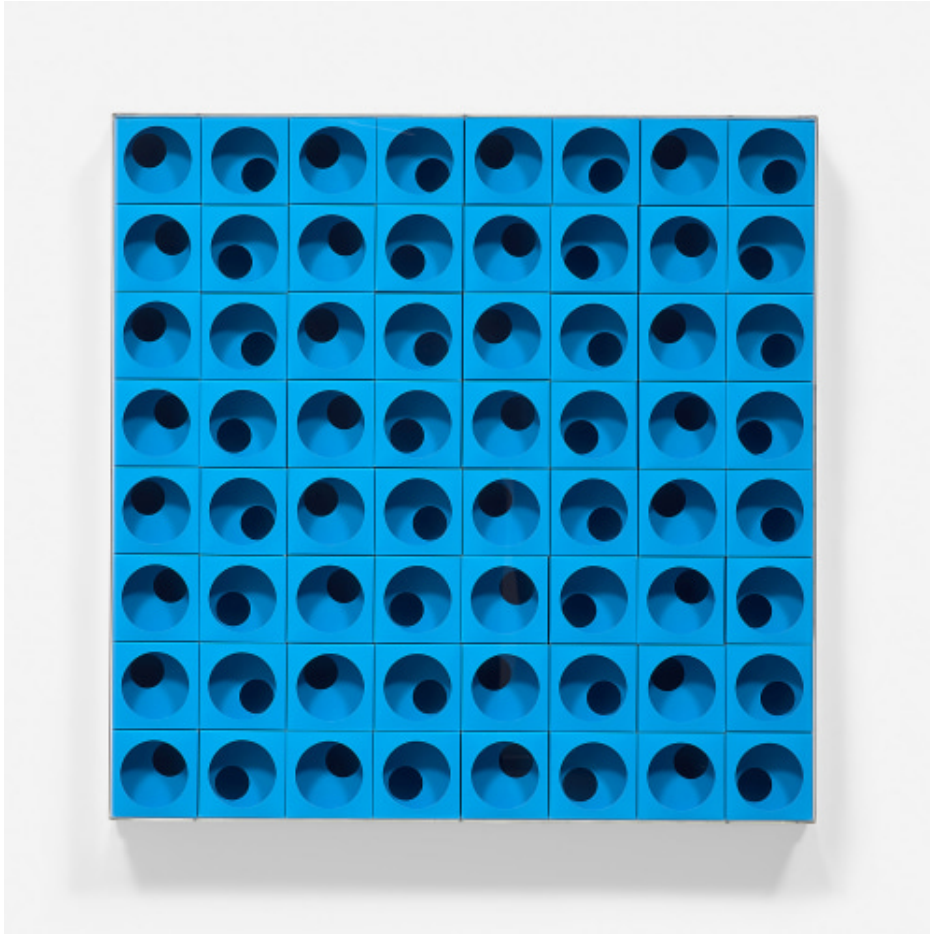


來源

聖保羅 Adolpho Bloch 收藏（直接購自藝術家本人）

聖保羅 Olivero Kaminsky 收藏

現藏者直接購自上述來源



189

保羅·謝治

《內部——立方》

款識：Paolo Scheggi（畫背 Naviglio 畫廊標籤）

穿孔紙板模塊 有機玻璃盒

32 3/8 x 32 3/8 x 4 5/8 英吋 (82.2 x 82.2 x 11.7 公分)

1969年作，此作登錄在米蘭保羅·謝治協會，編號

APSM052/0017。

估價

\$50,000 — 70,000

瀏覽拍品



來源

米蘭 Naviglio 畫廊

私人收藏

米蘭·Wannenes·2016年11月24日·拍品編號27

倫敦 Luigi Koelliker 收藏

現藏者於2016年購自上述來源

過往展覽

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

出版

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



190

草間彌生

《銅鞋》

款識：YAYOI KUSAMA 1999（每組底部）

塗銅鞋 枕頭組合

每組：10 1/2 x 8 1/2 x 3 英吋 (26.7 x 21.6 x 7.6 公分)

1999年作，此作為獨版。

估價

\$15,000 — 20,000

[瀏覽拍品](#)



來源

東京兒玉畫廊

現藏者於2010年8月購自上述來源

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



重要私人收藏

191

白南準

《啟蒙壓縮》

款識：PAIK '94（背部）

彩色液晶電視 攝像機 木製電視櫃 塑料電視盒 銅製佛像
水族石 油漆

雕塑：11 3/4 x 17 x 19 英吋 (29.8 x 43.2 x 48.3 公分)

安裝尺寸：20 1/2 x 20 x 20 英吋 (52.1 x 50.8 x 50.8 公分)

1994年作，共有3版獨版與2版藝術家試作版，此作為第1版獨版。

估價

\$40,000 — 60,000

瀏覽拍品



來源

紐約 James Cohan 畫廊

辛辛那提 Carl Solway 畫廊

現藏者於2000年9月購自上述來源

過往展覽

New York, James Cohan Gallery, *Nam June Paik, Live Feed: 1972-1994*, April 14-June 6, 2009

(another example exhibited)



192

金昌烈

《巴崔斯》

款識：金昌烈 T. Kim 1998 BBV08020 (畫背)

壓克力木

21 x 12 3/4 英寸 (62.5 x 57.8 公分)

1998年作

估價

\$40,000 — 60,000

瀏覽拍品



來源

巴黎 Baudoin Lebon 畫廊

法國私人收藏（購自上述來源）

紐約，蘇富比，2013 年 11 月 14 日，拍品編號 551

現藏者購自上述拍賣

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



193

法蘭克·加里

《魚燈》

玻璃 電氣照明 上色銅 膠水

魚：21 1/2 x 15 x 8 1/2 英吋 (54.6 x 38.1 x 21.6 公分)

玻璃櫥窗：24 x 9 5/8 x 17 1/4 英吋 (61 x 24.4 x 43.8 公分)

底座：45 1/4 x 18 x 25 3/8 英吋 (114.9 x 45.7 x 64.5 公分)

整體：71 x 21 x 25 3/8 英吋 (180.3 x 53.3 x 64.5 公分)

1987年作，共有2版由洛杉磯 New City Editions 畫廊製造的玻璃變體。另一玻璃變體版本為藝術家藏品。

估價

\$100,000 — 150,000

瀏覽拍品



"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.

來源

洛杉磯 New City Editions 畫廊

現藏者於1987年購自上述來源

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



194

阿諾·波莫多羅

《阿瑪利亞港支柱 IV》

款識："Pillars for Amalievhaven IV" / Copenhagen 1981
/ Arnaldo Pomodoro 3/3 (底座)

銅雕

27 1/2 x 16 1/4 x 14 1/8 英吋 (69.9 x 41.3 x 35.9 公分)

1981年作，共有3版與1版藝術家試作版，此作為第3版。

估價

\$20,000 — 30,000

[瀏覽拍品](#)



來源

舊金山 Stephen Wirtz 畫廊

克利夫蘭 Gerard 及 Phyllis Seltzer 收藏 (1985年購自上述來源)

芝加哥 · Leslie Hindman Auctioneers · 2017 年 9 月 28 日 · 拍品編號 12

紐約 Hollis Taggart 畫廊 (2017年)

現藏者購自上述來源

過往展覽

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)

出版

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)

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



紐約私人收藏

195

林恩·查德維克

《坐姿人像 I》

鈐印：藝術家花押字、82 804S 2/9（底部）

銅雕

7 1/2 x 5 1/4 x 7 1/2 英寸 (19.1 x 13.3 x 19.1 公分)

1982年於 Lypiatt 鑄造廠鑄造，共有9版與2版藝術家試作版，此作為第2版。

鳴謝 Sarah Chadwick 為此作編錄圖錄。

估價

\$15,000 — 20,000

瀏覽拍品



來源

紐約 Christie's Contemporary Art 畫廊
紐約州羅斯林私人收藏（購自上述來源）
現藏者繼承自上述藏家

過往展覽

New York, Christie's Contemporary Art, *Lynn Chadwick, Victor Pasmore*, November 4-24, 1982,
n.p. (another cast illustrated)

出版

Dennis Farr and Éva Chadwick, *Lynn Chadwick, Sculptor: With a Complete Illustrated Catalogue 1947-2003*, Farnham, 2014, no. 804S, p. 346



紐約私人收藏

196

林恩·查德維克

《坐姿人像 II》

鈐印：藝術家花押字、82 805S 2/9（底部）

銅雕

8 x 4 3/8 x 9 英寸 (20.3 x 11.1 x 22.9 公分)

1982年於 Lypiatt 鑄造廠鑄造，共有9版與2版藝術家試作版，此作為第2版。

鳴謝 Sarah Chadwick 為此作編錄圖錄。

估價

\$15,000 — 20,000

瀏覽拍品



來源

紐約 Christie's Contemporary Art 畫廊
紐約州羅斯林私人收藏（購自上述來源）
現藏者繼承自上述藏家

過往展覽

New York, Christie's Contemporary Art, *Lynn Chadwick, Victor Pasmore*, November 4-24, 1982,
n.p. (another cast illustrated)

出版

Dennis Farr and Éva Chadwick, *Lynn Chadwick, Sculptor: With a Complete Illustrated Catalogue 1947-2003*, Farnham, 2014, no. 805S, p. 346



重要美洲收藏

197

馬里諾·馬里尼

《波莫納 III》

鈐印：MM（底座頂部人像腳後）

金棕色銅雕

16 x 5 1/8 x 5 3/8 英寸 (40.6 x 13 x 13.7 公分)

1943年構思，後期鑄造，共有8版。此作已獲馬里諾·馬里尼基金會確認。

其他版本被多個機構納入收藏，包括：在米蘭馬里諾·馬里尼博物館現代藝術畫廊；紐黑文耶魯大學美術館；皮斯托亞馬里諾·馬里尼文獻中心；皮斯托亞馬里諾·馬里尼文獻中心基金會陶宮。

估價

\$30,000 — 50,000

瀏覽拍品



來源

紐約 Buchholz 畫廊 (Curt Valentin)

紐約 Alex L. Hillman 夫婦收藏 (1949年購自上述來源)

私人收藏 (繼承自上述藏家)

紐約，佳士得，2008年11月6日，拍品編號 103

現藏者購自上述拍賣

過往展覽

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)

出版

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*)



重要美洲收藏

198

法蘭西斯高·祖尼卡

《寂寞坐姿》

款識：鑄造廠、ZUÑIGA 1971 FUND MOISES DEL
AGUILA（左邊左下方）

銅雕

32 1/2 x 28 x 39 英吋 (82.6 x 71.1 x 99.1 公分)

1965年構思，1971年於墨西哥 Moisés del Aguila 鑄造廠
鑄造，共有3版與1版零鑄版，此作附 Tasende 畫廊於
2008年7月12日所發之照片保證書。

估價

\$150,000 — 200,000

瀏覽拍品



來源

阿卡普爾科 Tasende 畫廊

聖地亞哥 Orr's 畫廊

私人收藏

紐約，蘇富比，2008年11月18日，拍品編號58

現藏者購自上述拍賣

過往展覽

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)

出版

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)



199

烈治文·巴特

《碼頭工人》

棕色銅雕

雕塑：29 3/4 x 16 3/4 x 15 1/2 英吋 (75.6 x 42.5 x 39.4 公分)

底座：21 1/8 x 20 1/8 x 6 1/8 英吋 (5.4 x 51.1 x 15.6 公分)

整體：30 7/8 x 20 1/8 x 17 3/8 英吋 (78.4 x 51.1 x 44.1 公分)

1937年起模，1986年在藝術家和烈治文·巴特信託基金的監督下於洛杉磯 MC2 鑄造，並且得到 James Garner 的資助，共有10版與3版藝術家試作版，此作為無編號藝術家試作版。

其他版本被多個機構納入永久收藏，包括：波士頓美術博物館；漢普頓大學博物館；聖安灣聖安教區圖書館；洛杉磯 Samella S. Lewis 博士收藏。

估價

\$60,000 — 80,000

瀏覽拍品



來源

洛杉磯 Samella S. Lewis 博士收藏

現藏者購自上述來源

過往展覽

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)

出版

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)



200

帕維·切利切夫

《俄羅斯芭蕾舞團戲劇節目封面-習作》

款識：P. Tchelitchew. (圖像右下方) ... 1928 (右下方)

水彩 水墨紙本拼貼 藝術家穿孔 紙本

19 x 13 3/4 英寸 (48.3 x 34.9 公分)

1928年作，鳴謝 Erik La Prade 為此作編錄圖錄。

估價

\$10,000 — 15,000

瀏覽拍品



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 18th 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.”ⁱ

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

ⁱ 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.

來源

現藏者由藝術家送贈

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



201

古斯塔夫·克林姆

《女人肖像》

鈐印：Nachlass（左下方）

鉛筆 紙本

21 1/2 x 14 1/2 英寸 (54.6 x 36.8 公分)

約1916年作，此作品將被納入由維也納阿爾貝蒂娜

Marian Bisanz-Prakken 博士出版的 Alice Strobl 之藝術家繪畫作品全集補充卷 V。

估價

\$100,000 — 150,000

瀏覽拍品



201

古斯塔夫·克林姆

來源

藝術家遺產管理委員會

倫敦 Piccadilly 畫廊

倫敦 Vestey 夫人收藏

私人收藏（購自上述來源）

紐約，佳士得，2013 年 5 月 9 日，拍品編號 147

現藏者購自上述拍賣

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



202

尚-巴蒂斯特-卡米·柯羅

《孤獨山谷》

鈐印：VENTE COROT（左下方）VENTE COROT（內框）

油彩畫布

20 1/2 x 31 5/8 英寸 (52.1 x 80.3 公分)

約1870-1874年作，鳴謝 Claire Lebeau 確認此作。

估價

\$40,000 — 60,000

[瀏覽拍品](#)



來源

藝術家收藏

巴黎，德魯奧酒店，1875年5月26日至28日，拍品編號491（標題為《在山谷裡》）

巴黎 Durand-Ruel 畫廊（購自上述拍賣）

私人收藏（購自上述來源）

紐約，蘇富比，1983年5月26日，拍品編號29

蘭喬聖達菲 John M. 及 Elly B. Beard 收藏（購自上述拍賣）

紐約，蘇富比，2019年5月22日，拍品編號57

現藏者購自上述拍賣

出版

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)



203

肯迪多·波蒂納里

《魔獅畫像》

款識：PORTINARI 1940（左下方）

油彩畫布

18 1/4 x 15 英寸 (46.4 x 38.1 公分)

1940年作

估價

\$20,000 — 30,000

瀏覽拍品



來源

里約熱內盧 Norberto Geyerhahn 收藏
現藏者約1995年購自上述來源

過往展覽

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*)

出版

Projeto Portinari, *Cândido Portinari: Catálogo Raisoné, Volume II*, Rio de Janeiro, 2003, no. 1178, p. 123 (illustrated)



204

費爾南多·博特羅

《橙》

款識：BOTERO 70 (右下方) NARANJAS BOTERO
70 (畫背)

油彩畫布

37 x 42 英寸 (94 x 106.7 公分)

1970年作

估價

\$180,000 — 250,000

瀏覽拍品



來源

巴黎 Claude Bernard 畫廊

現藏者約1990至1995年購自上述來源



205

費爾南多·博特羅

《靜物》

款識：Botero 73 B-2（右下方）

石墨 紙本

19 7/8 x 26 3/8 英吋 (50.5 x 67 公分)

1973年作，附藝術家所發之保證書。

估價

\$30,000 — 40,000

瀏覽拍品



205

費爾南多·博特羅

來源

藝術家收藏

摩納哥私人收藏

現藏者購自上述來源



206

費爾南多·博特羅

《舞者》

款識：Botero 10（右下方）

鉛筆 紙本

12 1/4 x 9 1/4 英寸 (31.1 x 23.5 公分)

2010年作

估價

\$30,000 — 40,000

瀏覽拍品



206

費爾南多·博特羅

來源

鳴謝藝術家

倫敦，佳士得，2012年10月12日，拍品編號 294

現藏者購自上述拍賣



207

湯姆·衛索曼

《睡房繪畫習作 #1》

款識：Wesselmann 67（右下方）

丙烯酸塗料 石墨 紙本

9 1/2 x 12 1/8 英寸 (24.1 x 30.8 公分)

1967年作

估價

\$50,000 — 70,000

瀏覽拍品



來源

藝術家遺產管理委員會收藏

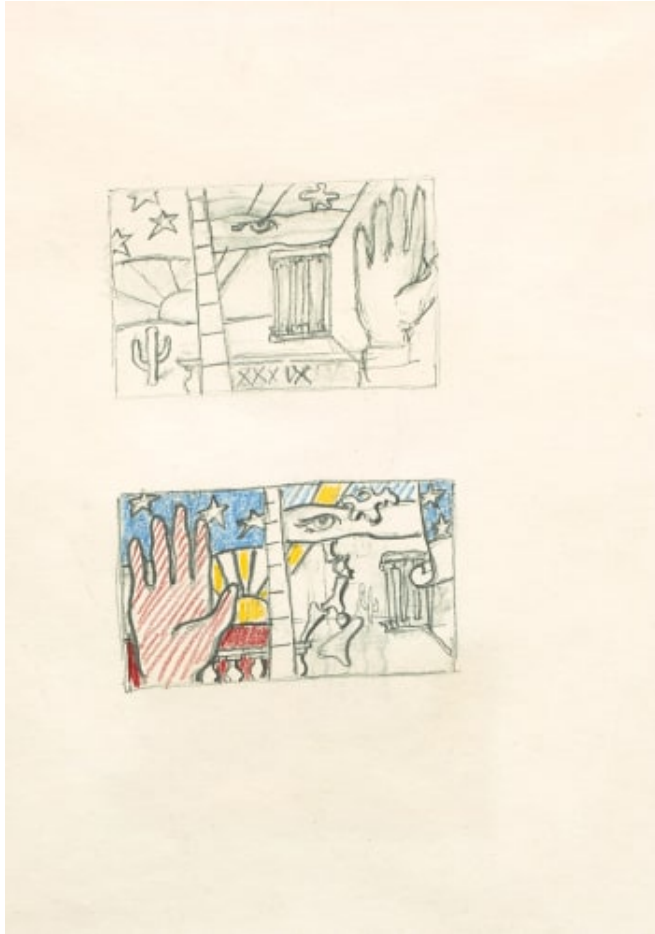
現藏者購自上述來源

過往展覽

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.)

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



BOB ADELMAN 遺產管理委員會珍藏

208

羅伊·李奇登斯坦

《就職印刷繪畫》

款識：rf Lichtenstein '77 (畫背)

鉛筆 彩色鉛筆 紙本

11 3/4 x 8 3/4 英吋 (29.8 x 22.2 公分)

1977年作

估價

\$30,000 — 50,000

[瀏覽拍品](#)





Roy Lichtenstein. © Bob Adelman / Artwork © Estate of Roy Lichtenstein

來源

邁阿密 Bob Adelman 收藏（藝術家約1994年贈送）

現藏者繼承自上述藏家

過往展覽

New York, James Goodman Gallery, *Roy Lichtenstein: Works on Paper: A Retrospective*, November 20, 2006–January 30, 2007



209

羅伯特·馬瑟韋爾

《無題（酒標拼貼）》

款識：致 R + B Reis / RM 68（左下方）

壓克力 粘貼紙本 石墨 紙本

7 1/2 x 9 7/8 英寸 (19.1 x 25.1 公分)

1968年作

估價

\$25,000 — 35,000

瀏覽拍品



來源

紐約 Bernard J. Reis 夫婦收藏（約1968年直接購自藝術家本人）

紐約 G.W. Einstein Company, Inc. 畫廊

私人收藏

出版

Dedalus Foundation, ed., *Robert Motherwell Paintings and Collages: A Catalogue Raisonné, Updates and Addenda*, no. SC6, online (illustrated)

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



紐約私人收藏

210

弗朗茲·韋斯特

《無題（跳舞大象）》

款識：West 76-77（右邊大象右下方象限）

水粉 照片及紙本拼貼 裱於藝術家畫框

拼貼：13 1/4 x 18 3/4 英寸 (33.7 x 47.6 公分)

藝術家畫框：22 1/8 x 28 3/8 英寸 (56.2 x 72.1 公分)

1976-1977年作

估價

\$10,000 — 15,000

瀏覽拍品



來源

柏林和蘇黎世 Arndt & Partner 畫廊

現藏者購自上述來源

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



重要私人收藏

211

安塞姆·基弗

《金牛犢》

款識：das goldene Kalb (左下方) Aaron (右下方)

鉛 蠟 膠 壓克力 燒焦相紙 裱於木板

27 1/2 x 36 1/2 英寸 (69.9 x 92.7 公分)

1984-1985年作

估價

\$60,000 — 80,000

瀏覽拍品



來源

紐約 Marian Goodman 畫廊

現藏者於1991年4月購自上述來源

過往展覽

New York, Marian Goodman Gallery, *Anselm Kiefer: Auszug aus Ägypten / Departure from Egypt 1984-1985*, 1985, pl. 6, n.p. (illustrated)

出版

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)



212

約翰·卡塞雷

《阿德安》

款識：John Kacere '71 (畫背)

油彩畫布

68 3/4 x 65 5/8 英吋 (174.6 x 166.7 公分)

1971年作

估價

\$15,000 — 25,000

瀏覽拍品



來源

私人收藏

紐約，佳士得，1997年5月6日，拍品編號72

現藏者購自上述拍賣

出版

Kacere, exh. cat., Galerie Lavignes-Bastille, Paris, 1989, p. 48 (illustrated)



213

鮑勃·史丹利

《樹木 #5》

款識：Bob Stanley 1967 Trees #5 / Panel: [1-3] / This painting in 3 sections (每組畫背)

丙烯酸塗料 畫布 (三聯畫)

每組：84 1/8 x 40 1/8 英吋 (213.7 x 101.9 公分)

整體：84 1/8 x 120 3/8 英吋 (213.7 x 305.8 公分)

1967年作

估價

\$6,000 — 9,000

瀏覽拍品



來源

辛辛那提 Flair 畫廊

辛辛那提 Central 信託公司

紐約私人收藏

過往展覽

Milwaukee, University of Wisconsin Fine Arts Galleries, *Hang Ups and Put Downs*, May 15–June 11,

1968

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



214

芬蘭湯姆

十一件作品: (i-xi) 《無題 (摩托車系列)》

(i-v) 款識: Tom (右下方)

石墨紙本

(i, iii) 12 3/8 x 9 英寸 (31.4 x 22.9 公分)

(ii) 12 1/2 x 9 5/8 英寸 (31.8 x 24.4 公分)

(iv, v, viii) 12 1/2 x 9 英寸 (31.8 x 22.9 公分)

(vi, vii) 9 x 12 1/2 英寸 (22.9 x 31.8 公分)

(ix) 13 x 9 1/2 英寸 (33 x 24.1 公分)

(x) 9 x 12 1/4 英寸 (22.9 x 31.1 公分)

(xi) 9 3/4 x 12 英寸 (24.8 x 30.5 公分)

1959-1960年作，此系列作品與芬蘭湯姆基金會圖錄編號 59.10-59.20 作品相關。

估價

\$180,000 — 250,000

瀏覽拍品



"[Tom of Finland] took the word butch and turned it into a lifestyle. No, a reason to live." —John Waters



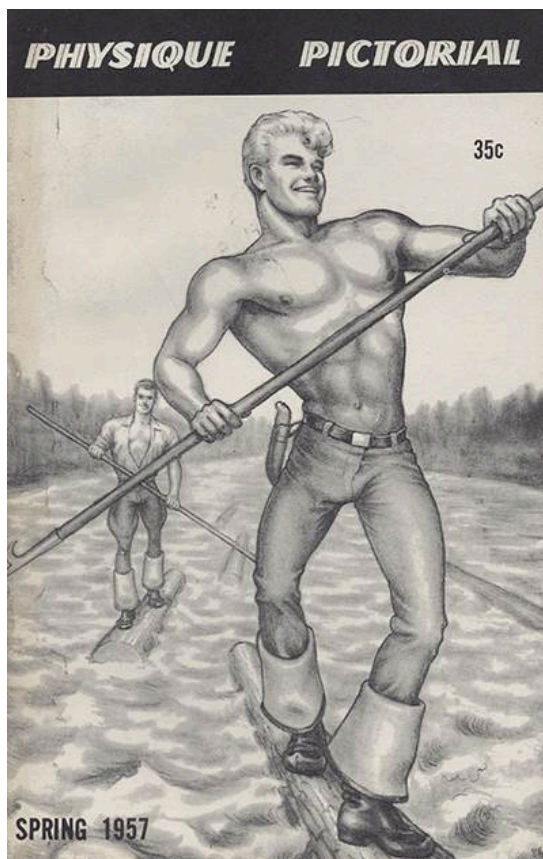
Tom's Men

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

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.

來源

英國 Tony Hepworth 畫廊（1959-1960年直接購自藝術家本人）

現藏者於2012年購自上述來源

過往展覽

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

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



215

酒井和哉

《繪畫 26號》

款識：Sakai 63（右下方）Kazuya Sakai Pintura No.
26-IV-1963 Sakai 63（畫背）

油彩 綜合媒材 畫布

31 x 31 英吋 (78.7 x 78.7 公分)

1963年作

估價

\$10,000 — 15,000

瀏覽拍品



來源

私人收藏（藝術家贈送）

私人收藏（繼承自上述藏家）

Auctionata Inc. · 2015年6月6日 · 拍品編號 37

現藏者購自上述拍賣

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New York Auction / 18 November 2021 / 10am EST



216

費爾南多·德希斯洛

《彭超》

款識：Szyszlo (中下方) PUNCHAO ORRANTIA/
83 (畫背)

油彩畫布

46 5/8 x 46 5/8 英吋 (118.4 x 118.4 公分)

1983年作

估價

\$30,000 — 40,000

瀏覽拍品



來源

邁阿密 Luis Calzadilla 收藏

現藏者購自上述來源

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



217

法蘭西斯高·托萊多

《薩波和查普林》

油彩 沙畫布

31 x 38 5/8 英寸 (78.7 x 98.1 公分)

1997年作

估價

\$80,000 — 120,000

瀏覽拍品



來源

現藏者直接購自藝術家本人

過往展覽

Mexico City, Museo de Arte Moderno, November 1997–January 1998

出版

Juan Rafael Coronel Rivera, *Francisco Toledo: Obra 1990–2017*, vol. III, Mexico City, 2017, pp. 96–97, 605 (illustrated, pp. 96–97)

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



218

阿米莉亞·佩萊斯

《安內斯靜物》

款識：A. PELAEZ 1938（右下方）

油彩畫布

28 x 38 英吋 (71.1 x 96.5 公分)

1938年作

估價

\$50,000 — 70,000

瀏覽拍品



來源

私人收藏

現藏者繼承自上述藏家



219

卡梅露·雅頓·奎因

《羅伊 III》

款識：ROI III Arden Quin A.Q. RIO 1942 (畫背)

油彩 木板

8 7/8 x 19 1/4 英吋 (22.5 x 48.9 公分)

1942年作

估價

\$20,000 — 30,000

瀏覽拍品



來源

私人收藏（直接購自藝術家本人）

紐約，富藝斯，2012年5月22日，拍品編號 88

現藏者購自上述拍賣



220

亞歷山大·考爾德

《黑太陽》

款識：Calder 67（右下方）

水粉 水墨 紙本

29 1/2 x 43 英吋 (74.9 x 109.2 公分)

1967年作，此作品並登錄在紐約考爾德基金會之文獻庫，編號 A08758。

估價

\$50,000 — 70,000

[瀏覽拍品](#)



來源

倫敦 Brooks Street 畫廊（1960年代後期購）

紐約私人收藏

紐約 James Goodman 畫廊

紐約私人收藏（1974年購）

紐約 Anita Friedman Fine Arts 畫廊（2015年）

紐約 Hollis Taggart 畫廊（2015年）

紐約 Schiller and Bodo 畫廊（2015年）

歐洲私人收藏（2015年）

現藏者於2019年購自上述來源



221

亞歷山大·考爾德

《面具》

款識：Calder（右下方）Ateliers Pinton Frères 花押字
（左下方）EX.A（畫背）

手織掛毯

64 3/4 x 94 3/4 英吋 (164.5 x 240.7 公分)

1971年作，共有6版與2版藝術家試作版，此作為藝術家
試作版 EX.A，由奧比松 Pinton Frères 工作室製作。

其他版本被紐約惠特尼美國美術館和華盛頓特區史密森
尼美國美術館納入永久收藏。

估價

\$30,000 — 50,000

瀏覽拍品



來源

奧比森 Olivier Pinton 收藏

現藏者於約1982至1985年購自上述來源

過往展覽

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)

出版

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)

20th Century & Contemporary Art Day Sale - Morning Session

New York Auction / 18 November 2021 / 10am EST



222

肯尼·沙夫

《靜態控制》

壓克力 絲印 畫布 裱於藝術家木框

67 1/2 x 91 5/8 英寸 (171.5 x 232.7 公分)

1990年作

估價

\$70,000 — 100,000

[瀏覽拍品](#)



Video: <https://www.youtube.com/watch?v=heq9rdWjfec>

來源

紐約 Tony Shafrazi 畫廊

私人收藏（購自上述來源）

紐約，佳士得，2006年9月13日，拍品編號148

現藏者購自上述拍賣

過往展覽

New York, Tony Shafrazi Gallery, *Kenny Scharf*, February 16–March 23, 1991



223

肯尼·沙夫

《盒子生活》

款識：Kenny Scharf 87-88 / Box-Life (畫背)

壓克力 油彩 畫布 裱卡藝術家鉛框

34 3/8 x 42 1/2 英吋 (87.3 x 108 公分)

1987-1988年作

估價

\$25,000 — 35,000

瀏覽拍品



來源

洛杉磯 Michael Kohn 畫廊

私人收藏

現藏者於2008年購自上述來源