

DAVID TOMAS
AUCTIONS 2008 —
2013

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Category

Newspaper editions



Auction editions



Invitation / Announcement editions



Label editions



Knowledge matrix editions



No name editions



Brand name editions



Film studies editions



Book editions



Miscellaneous editions



Consigned for Auction: A User's Manual.

- Artists have frequently cultivated an ambivalent relationship with their society. Celebration is often counterbalanced by criticism, economic dependency by claims of intellectual autonomy. This ambivalence is most clearly visible in the cases of artists who have or who are attempting to expose, critique or alter the institutional foundations of their discipline and practices. Success, in such cases, can be short-lived, as radical gestures and practices are absorbed by institutions and eventually by the discipline as a whole. Ambivalence, in these cases, is not only a product of the tensions and frictions of operating along disciplinary and institutional boundaries, it is generated by the contradictions produced by institutional absorption and neutralizing conditions of display. There is also a more general form of historical ambivalence, triggered by the knowledge and 'consciousness' of radical practices when they serve as a backdrop to the art object's normal lifecycle, as in the case of its circulation within a market economy. The recent history of the contemporary art auction provides an interesting context within which to explore the evolving relationship of ambivalence between art, artists and society.
- The auction has always had a particular role in our society. It has served as a junction and clearing-house for the redistribution of cultural and natural 'things' and a medium through which they can be constantly re-evaluated.
- Auctions ensure that the landscape of material culture is systemically renewed by the circulation of objects through private and public space. In the process, they attribute collective cultural and monetary value to them through a competitive bidding process. Perhaps the auction is one of the few institutions that actively functions, on a daily basis, as a medium that brings together different spaces and times through an articulation of real and symbolic capital.
- The auction process achieves its designated socio-economic and cultural objectives through a complex multisensory experience nourished by desire, competition and ownership. The auction catalogue is the basic frame of reference for this experience since it sets the stage for the auction to take place.
- Each individual auction is built into its catalogue which is designed to persuade the reader that the objects listed therein are desirable—useful, unusual, historically or culturally significant, rare—and are therefore, in each case, worth owning.
- The auction catalogue is not only a basic inventory of objects to be sold on the open market, it is also a sophisticated archive of information about those objects.
- Auction catalogues exhibit a basic structure composed of six elements: A lot number, artist's name (where applicable), title and date, description of the object, a price estimate that serves as a guideline for the buyer, and a note of provenance (where applicable). These elements are accompanied by a photographic reproduction of the object to be sold (optional, but increasingly necessary). The print-based layout of these elements has varied over time but has always taken a chronological form following the lot number sequence. These are the basic elements of the auction catalogue's system/economy and they exist in different visual form within the classic auction catalogue and its ultra-modern variants. They compose the common elementary template within which any item can be placed in any sequence—any relationship with any another item. All auction catalogues are based on the sequential (cellular) reproduction of this template. Their 'universal' graphic format is a product of that cellular organization.
- Like any universal graphic template designed to fulfil a common economic or bureaucratic function (cheque, business form, etc.), the auction catalogue embodies a dual identity. First, it must minimally represent the organization that it serves. Second, it must also be able to capitalize on the identity of its 'merchandise' in order to fulfil its immediate bureaucratic/organizational objective, which is tailored, in an auction's case, to a final economic goal of monetary/object

exchange. This operational duality transforms the auction catalogue into a refined non-site. An object is no longer considered to be site specific: it has no 'home' or precise cultural function since it has been separated from both in order to be sold on an open market where, ideally, equality is guaranteed by a simple mechanism: the sound of the auctioneer's hammer confirming a final winning bid. A public or private display is often its ultimate destination.

- The auction and its catalogue offer a model of the fragmentation and circulation of objects that is a reflection of an economic model where lineage and chronology are often intentionally dismantled according to the free market operations of desire and competition (bidding between interested parties). The auction catalogue is a mute testimony to this process and its petrified archive. (*Part 1: See document 1 in Research area vitrine.*)
- Once an object has been sold, the auction catalogue serves as a repository of information about the item. It functions, in this capacity, as an archive in relation to an object's economic—market—value and cultural identity (origins and provenance). This information can be used to trace the history of its movement in and out of the auction economy, from private to public spaces, collection to collection. (*Part 1: See document 1 in Research area vitrine.*)
- In keeping with the times, leading auction houses such as Christie's and Sotheby's have diversified into real estate, education, private sales and curated selling exhibitions that mimic the function of a private art gallery. Auction houses have thus adopted a tentacular multi-national corporate model in their bid to link the prestige associated with their names and activities to other social processes and categories of material culture. The same model animates their recent global expansion into previously remote or inaccessible 'cultural' markets as represented by Beijing, Dubai, Doha, Hong Kong, Mumbai, or Shanghai.
- Artists have sporadically exploited the auction process and catalogue. Marcel Duchamp designed an auction catalogue to accompany his sale of 80 works by Francis Picabia through the Hôtel Drouot auction house, Paris, in 1926. Damien Hirst used the same process to circumvent a traditional gallery-based art market. Hirst's *Beautiful Inside My Head Forever* exhibition/auction was held over two days at Sotheby's, in London, in September 2008. (*Part 1: See document 2 in Research area vitrine.*) / (*Part 2: See document 8 in Research area vitrine.*)
- Hirst's appropriation of the auction in the name of a business model which redefines the artist as business entrepreneur, and places the artist at the centre of the financial/symbolic world represented and articulated by the auction is novel, if only in the way it reveals what was always implicit in the art world and its market economy. Hirst's strategy has exposed the invisible contract between art and money, desire and power. Hirst's 2008 Sotheby's sale confirmed the auction house's traditional if unacknowledged role of placing the exhibition and auction on an equal footing. According to this model, all art works must be considered, first and foremost, to be merchandise. (*Part 2: See document 8 in Research area vitrine.*)
- While some artists have used the auction process for personal gain, they have yet to exploit the mine of information archived within the covers of auction catalogues as well as the complex spatio-temporalities that they create between objects of different times and places. This is also true in the case of the new methodologies that are needed to analyse, organize and display the results of this 'ultramodern' form of archaeological site.
- Although auction catalogues have limited life spans because they are designed to function in relation to a specific event, they embody interesting epistemological characteristics that are worth investigating because of their relationship to culture and its socio-economic foundations.
- Since the auction catalogue monitors the circulation of objects between public and private spheres of social activity it has now become an important witness to the shifting relationships and transformations in the definition and function of the art



object and artist and the kinds of knowledge that can be deployed in the service of those transformations. (Part 1: See documents in Exhibition area vitrine.)

- The auction catalogue bears witness to the process by which an object's unique embodiment of socio-cultural pedigree, economic and symbolic prestige and value has been artificially created, supported and authenticated by the knowledge that a catalogue deploys in relation to it. For it is by means of the auction catalogue that knowledge is officially and publicly correlated with a monetary value (whose basic measure is a printed estimate) in such a way as to officially enrich and give substance to an object's potential commodity and symbolic values. The desire to possess an object is thus openly encouraged through design strategies that have appropriated the tools of connoisseurship and academic knowledge (the academic or curatorial article, the interview, the use of references and citations, etc.) for the specific objective of selling works of art. (Part 1: See document 15 in Exhibition area vitrine.)
- Traditionally, the auction catalogue functioned as the interface between the expert knowledge that the auction house marshalled in support of the various objects it sold and the wider population of amateur or professional collectors and dealers that might have been interested in purchasing the items presented in its pages. Often it was an internal expert/cataloguer who had the task of collating information on lots to be sold. However, since the 1970s, the auction catalogue has been slowly transformed into an important nexus and archive of recycled or commissioned expert knowledge that has been marshalled in support, most often, of important individual artworks with the specific objective of amplifying their symbolic and economic capitals. (Part 1: See document 16 in Research area vitrine.)
- Over the past ten years or more, auction houses have produced increasingly complex catalogues involving extensive essays, detailed biographies and interviews that have been presented by way of innovative visual layouts. Perhaps the most creative auction house in this area has been Phillips de Pury (now known as Phillips) that launched a series of thematic auctions in 2009, the first of which was titled *NOW*. The series contributed to a redefinition of the boundaries of the traditional catalogue within its existing template by introducing different categories of objects within a common art world frame of reference and by introducing a magazine aesthetic involving comparative images, short essays, commentaries and interviews by and with prominent artists, curators and collectors. (Part 1: See document 17 in Research area vitrine.)
- Art institutions have rarely confronted the auction process in order to reveal its mechanisms, procedures, implicit economy and politics. One notable exception was the *Two in One* auction held under the auspices of Christie's in conjunction with the contemporary art centre Witte de With and de Appel in 2009. Artists were invited to produce works that engaged with the auction as institution and process. Their actions were nevertheless confined to this one 'gala' event. Moreover, the *Two in One* catalogue fulfilled its traditional role of providing information on each item to be auctioned, and its design was therefore based on the industry's standard template for this type of publication. (Part 2: See document in Exhibition area vitrine.)
- In addition to being miniature book-based archives, auction catalogues can be designed as collectable artworks, in which case they might also operate as meta-visual works that play with their own institutional frames of reference. The 2008 Phillips de Pury *Collect this Catalogue* is an interesting example not only because of the four original prints it contained, but also because of its reflexive title. This publication functioned simultaneously as an auction catalogue, medium of distribution, exhibition site, and vehicle for an ironic, playful form of neo-/post- institutional critique (the prints were not signed, dated, or numbered). Such catalogues begin to blur the boundaries between auctions and artworks in a novel fashion by introducing a new, in between, dual function category of book. (Part 1: See document 10 in Research area vitrine.)
- The road to the auction can begin much earlier in an artwork's history if this 'end' is built into its conception as Duchamp's 1926 auction catalogue implicitly suggested or as Louise Lawler demonstrated in 2009. Lawler's contribution, 'People who

expressed interest in this work also bid on the following:' to the *Two in One* auction can be considered to be a successful solution to the problem of how to dynamically insert an analytically oriented counter-practice into the auction process as it takes place. (Part 2: See document in Exhibition area vitrine)

- Artworks that are based on auction catalogues and their archives have a dual social function. They render visible a key transitional hub in the art world's economy where it is possible to experience and perhaps acquire an artwork before it disappears into other private or public hands. They also operate in a meta-disciplinary manner because their existence begins at the point where an artwork's primary economy ends, where a basic cycle of production and consumption has been limited, in the first instance, to the studio (or production site)/gallery/museum circuit and its various offsite extensions. The auction provides a means of developing a secondary meta-circuit for an artwork's private/public circulation within a society. By hanging an auctioned-based 'meta-visual' work in a private or public space the viewer is confronted with the reproduction of a key event in the western economic life cycle of an artwork.
- All the major auction houses have constructed elaborate websites that provide a wide range of information about the auction process from consignment to electronic versions of paper-based catalogues, to post-sale services. The information on sales that is now archived on these sites can also serve as a basic frame of reference for the production of new independent artworks, and even exhibition practices. They provide a different foundation for the production of an artwork or exhibition because of their non-linear organization, unusual design options, and ease of access.
- The *Remote Exhibition* series of email-transmitted PDFs represent an alternative to current exhibition practices. These independent mini-exhibitions are conceived as pre- and post-auction encounters, where one or more lots are chosen to be 'experienced' directly (during pre-auction viewing), indirectly (by way of catalogue consultation), or simply as 'directives' in a thought experiment. (See *Research area tables*.)
- The auction catalogue can also be used to produce 'meta-catalogues' like Duchamp's 1926 Picabia catalogue or, more recently, Sean Micka's *Negotiations* (2011), an artist's book based on the appropriation of a 1983 Christie's catalogue, *The Contents of Benjamin Ginsburg, Antiquary Including the Property of Cora Ginsburg*. Meta-catalogues explore various facets or possibilities that are implicit within a given catalogue or auction sale. This is especially interesting in the case of the auction of a collection or partial collection of artworks that were originally designed and produced to operate outside of standard art categories and institutions. Duchamp's Picabia catalogue is an early example. Another recent and different example is provided by the sale *Selected Works from the Collection of Anton & Annick Herbert for the Benefit of the Herbert Foundation* in 2011. The auction consisted of a group of minimal, arte povera and conceptual artworks from leading late 1960s practitioners. To auction works that were produced under different historical conditions of production, display and exchange, highlights the contradictions that are produced by the multiple roles and functions of objects that circulate in different economies at different moments in their history.
- The selective recuperation of key artworks from the auction process and their transformation into meta-visual documents raises important questions about their new cultural, socio-economic and epistemological statuses and functions. Each selection, each work, embodies a different visual analysis of the auction process and catalogue, even if the works and their layouts appear to be similar. For their individual semiotics resonate differently with the specialized economies in which they circulate as auctioned object, catalogue image, or meta-visual document.



Consigned for Auction:

Notes toward a history of the contemporary art auction catalogue

Part 1 - Documents on display in vitrines September 7 - October 26

Part 2 - Documents on display in vitrines October 31 - January 14

1. July 1924. The first sale of an important collection of modern art and ethnographic artifacts, the Éluard Collection, is held at the Hôtel Drouot auction house, Paris.

2. March 1926. Marcel Duchamp's auction of eighty works by Francis Picabia is held at the Hôtel Drouot, Paris. The catalogue is designed by Duchamp. The sale marks the first use of the auction process by an artist for the sale of works by another artist. The auction catalogue is the first to be designed by an artist for a sale of works collected by that artist.

3. July 1931. The first major sale of ethnographic artifacts from Africa, America and Oceania collected by avant-garde artists and writers, the André Breton and Paul Éluard Collection, is held at the Hôtel Drouot, Paris.

4. October 1973. First important sale of a major collection of contemporary art to draw the hostile attention of artists. *A Selection of Fifty Works from the Collection of Robert C. Scull* is held at Sotheby Parke Bernet, New York.

5. October 1992. Sale, 'by order of the creditors,' of the contents of the Nigel Greenwood Gallery by Sotheby's, London. The Nigel Greenwood Gallery is one of the most important London galleries, along with the Lisson, Situation and Jack Wendler Galleries, supporting young emerging artists working in the 1970s in the area of conceptual and related art. The creditors' sale signals an end to a particular vocationally motivated model of the London art dealer as well as serving as a barometer of the economic and aesthetic transformations in a post-1980s art world.

6. May 1994. Sale of the property from the estate of John Rewald by Christie's, New York. The catalogue provides an insight into the collecting habits of this important art historian, while serving as an archive of the collection and of his taste.

7. October 2005. Sale of works from the collection of Liliane and Michel Durand-Dessert at Sotheby's and the Galerie Liliane & Michel Durand-Dessert, Paris. It is a significant sale of predominantly post-1960s works by artists supported by this major French gallery. The catalogue not only defines the intellectual and aesthetic character of the collection, it also defines the character of a gallery and through the sale, the 'avant-garde' predispositions of the auction house and process. (See *document 7 in Exhibition area vitrine.*)

8. September 2008. The first sale of an artist's work to be organized by the artist himself through the auction process is held at Sotheby's, London. Damien Hirst's *Beautiful Inside My Head Forever* effectively circumvents the gallery economy in a spectacular fashion. The 218-lot sale sets a record for a single-artist auction.

9. September 2009. The inauguration of the *NOW* theme series of auctions by Phillips de Pury (now known as Phillips). The *NOW* series promotes the sale of artworks via sophisticated catalogue design that mixes essays, interviews, artworks, photographs and design products in a spectacular and unprecedented hybridization of traditional auction categories.

10. November 2008. Phillips de Pury produce the first auction catalogue to include original works by living artists. *Collect*

this Catalogue is an important example of a novel strategy to promote the auction process in an ironic reflexive manner that pays homage to the social functions of the collector and her/his close relationship to the auction process and economy.

11. May 2009. The *Two in One* auction is produced by Christie's, Amsterdam, in conjunction with Witte de With and de Appel. This systemic collective exploration of the auction through the sale of works specially produced to engage with its process is celebrated by the publication of a conventional catalogue that nevertheless serves to archive this important event.

12. December 2010. The first of a PDF-based series of *Remote Exhibitions* is sent out via email. Each *Remote Exhibition* is designed to highlight a small group of works that can then be visited during the viewing hours preceding an auction or by way of catalogue or Internet consultation. The PDFs and their limited edition extensions serve, in their condensed meta-catalogue capacity, to raise questions about the nature and function of the auction, catalogue, collection and exhibition.

13. November 2011. The first major sale of selected works from the celebrated Anton & Annick Herbert Collection of Minimal, Conceptual and Arte Povera works is held at Christie's, New York. The auction represents an important attempt to create an auction-based market for these 'difficult' kinds of works. (See *catalogue in Research area vitrine.*)

Information versus knowledge: Examples of catalogues designed to function as proto art historical reference works.

14. March 1926. Marcel Duchamp's sale of eighty works by Francis Picabia, Hôtel Drouot, Paris. The catalogue designed by Duchamp. This is the first use of the auction process by an artist for the sale of works by another artist. The catalogue contains an insert written by Duchamp under the nom de plume Rose Sélavy that describes the basic stylistic evolution of the works to be sold.

15. November 1992. The sale of Andy Warhol's *Marilyn x 100* at Sotheby's, New York. The slim 28-page catalogue is a compact example of how to present pertinent historical/biographical information that has been organized in support of the sale of this one work. It is also an example of the production of an autonomous auction catalogue within a larger sale that is represented by another catalogue. *Marilyn x 100* is Lot 25 in Contemporary Art, Part I (Sale 6363).

16. May 2007. A single work auction of Andy Warhol's *Green Car Crash (Green Burning Car I)* at Christie's, New York. The 110 page catalogue is an excellent example of the substantial historical/biographical information that can be deployed in support of the sale of a single art work. The resulting catalogue is transformed into a significant and sharply focused work of reference.

17. September 2009. Inauguration of the *NOW* theme series of auctions by Phillips de Pury (now known as Phillips). The *NOW* series promotes the sale of artworks via a sophisticated catalogue design that brings together essays, interviews, artworks, photographs and design products. (*Part 1 and Part 2*)

18. November 2011. Publication of the catalogue for the sale of works from the celebrated Anton & Annick Herbert collection of minimal, conceptual and arte povera works at Christie's, New York. The catalogue is designed to not only promote the collection's historical significance, and hence each work's importance, but also to provide a historical frame of reference for the consolidation and selective dispersal of this important collection.



**Consigned for Auction
List of Works**

Part 1

Reception area:

1. *Collect this Catalogue*, Inkjet on canvas, 61 x 61 cm, 2013. Ed. 2 + 1 HC
2. *Lot 139*, 12 Inch 33 rpm record, 2011/2013. Ed. 10
3. *Art Handlers*, Wood crate, 58.5 x 61 x 15 cm, Inkjet on canvas, 46 x 41cm, 2012. Unique.

Exhibition space:

4. *Lot 104*, Inkjet on canvas (x 3), 47 x 47 cm each, 2012. Ed. 2 + 1 HC
5. *Untitled*, Inkjet on canvas, 61 x 61 cm, 2012. Ed. 2 + 1 HC
6. *Note to Buyers*, Inkjet on canvas, 61 x 61 cm, 2012. Ed. 2 + 1 HC
7. *NO LOT*, Inkjet on canvas, 61 x 61 cm, 2013. Ed. 2 + 1 HC
8. *Lot 95*, Inkjet on canvas, 61 x 61 cm, 2013. Ed. 2 + 1 HC
9. *Lots 118 & 119*, Inkjet on canvas, 61 x 61 cm, 2012. Ed. 2 + 1 HC
10. *Lots 80 & 81*, Inkjet on canvas, 61 x 61 cm, 2013. Ed. 2 + 1 HC
11. *Lot 139*, Inkjet on canvas, 61 x 61 cm, 2012. Ed. 2 + 1 HC
12. *Lot 239*, Inkjet on canvas, 61 x 61 cm, 2012. Ed. 2 + 1 HC
13. *Lot 540*, Inkjet on canvas, 61 x 61 cm, 2012. Ed. 2 + 1 HC
14. *NOW*, Inkjet on canvas, 61 x 61 cm, 2012. Ed. 2 + 1 HC
15. *Lot 508*, Inkjet on paper, mounted on 6mm Sintra (100 elements), total : 191 x 191 cm, 2013. Ed. 2 + 1 HC

Side wall:

16. *Two Models*, Paint and collage on canvas, 61 x 61 cm, 2008.
17. *Tuesday, November 17, 1992*, Inkjet on canvas (x 2), 61 x 61 cm, 2010.

Part 2

Reception area:

1. *Lot 112*, Inkjet on canvas, 61 cm x 61 cm, 2013. Ed. 2 + 1 HC
2. *Lot 139*, 12 Inch 33 rpm record, 2011/2013. Ed. 10
3. *About Christie's*, 50 x 178 cm, 2013. Ed. 2 + 1 HC
4. *Art Handlers*, Wood crate, 58.5 x 61 x 15 cm, Inkjet on canvas, 46 x 41cm, 2012. Unique.

Exhibition space:

5. *Selected Works from the Collection of Anton & Annick Herbert*, Inkjet on Tyvek, 50.5 x 78 cm each (4 elements), 2011-2012. Ed. 2 + 1 HC
6. *Lot 104*, Inkjet on Tyvek, 79 x 187 cm, 2009-2011. Ed. 2 + 1 HC
7. *Selected Works from the Collection of Anton & Annick Herbert*, 50.5 x 78 cm each (4 elements), 2011-2012. Ed. 2 + 1 HC
8. *Lot 32*, Inkjet on Tyvek, 79 x 288 cm, 2011-2012, Ed. 2 + 1 HC
9. *My Work Doesn't Mean a Damn Thing*, Inkjet on paper, mounted on 6mm Sintra, 191 x 191 cm (100 elements), 2013. Ed. 2 + 1 HC

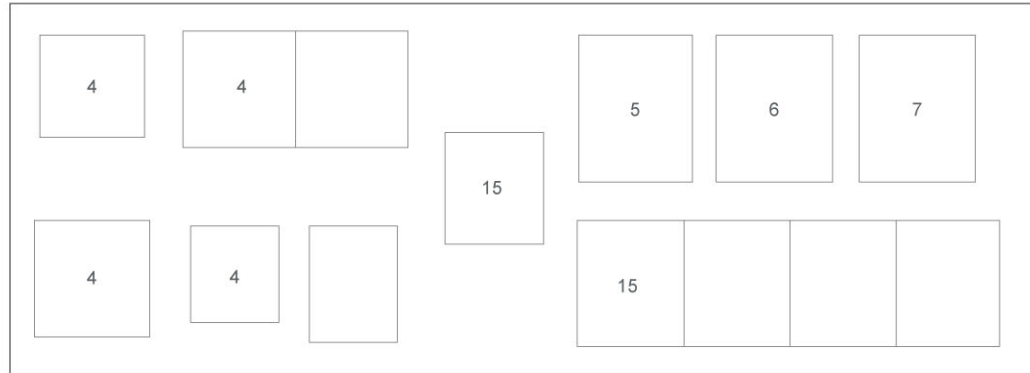
Side wall:

10. *Lot 112*, Inkjet on Tyvek, 79 x 79 cm, 2013. Ed. 2 + 1 HC



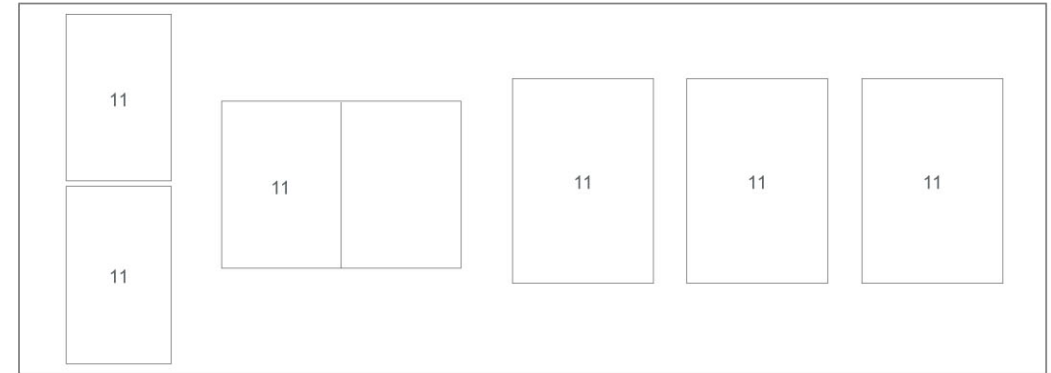
Part 1

EXHIBITION area vitrine

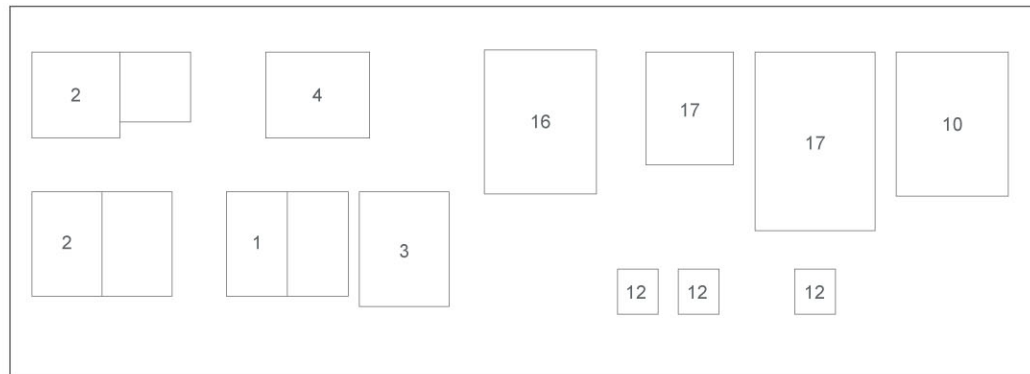


Part 2

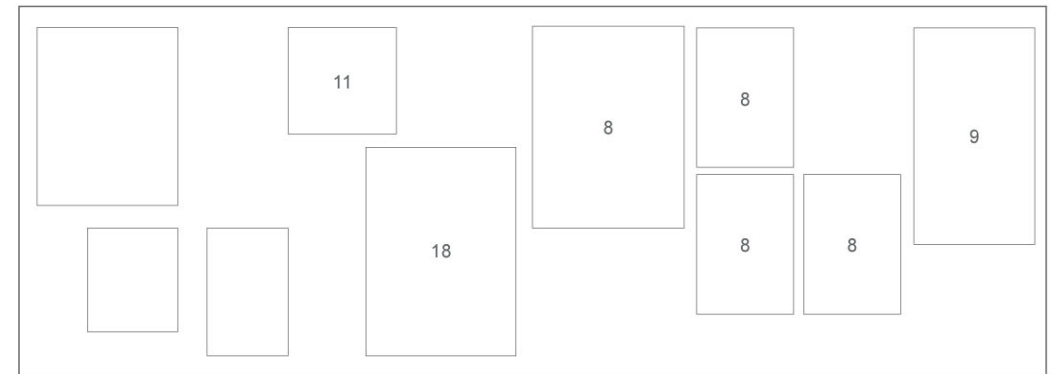
EXHIBITION area vitrine



RESEARCH area vitrine



RESEARCH area vitrine

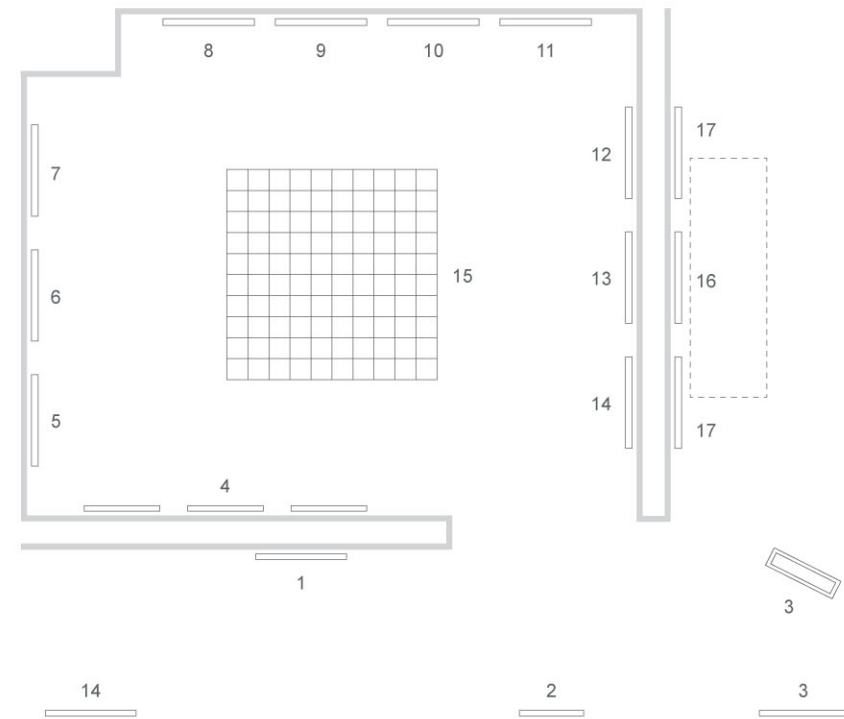


Exhibition

Consigned for Auction / Proposé aux enchères
ARTEXTE, Montreal, Canada

Part 1
September 7 to October 26, 2013

Gallery floorplan











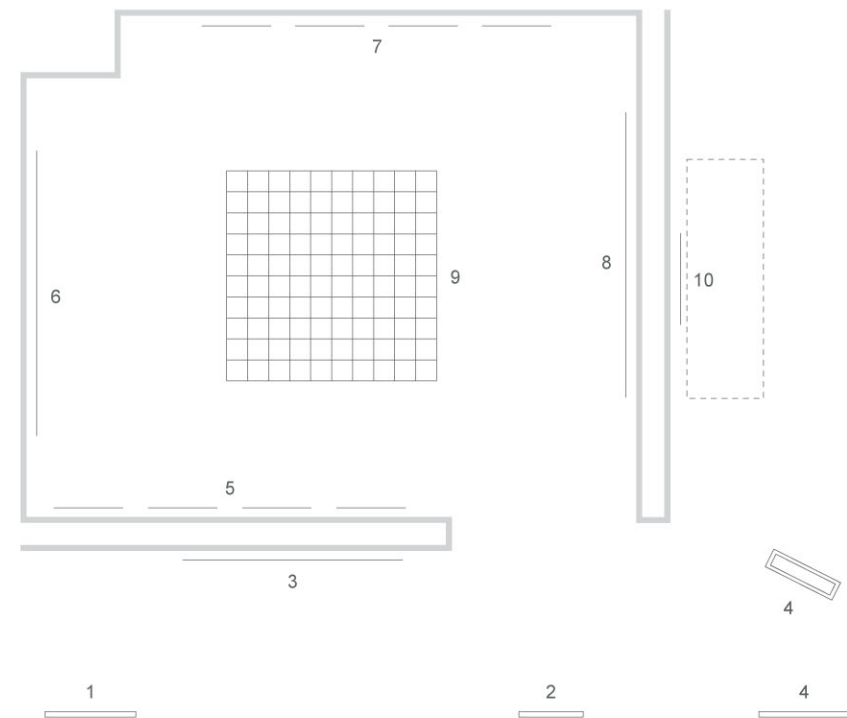


Exhibition

Consigned for Auction / Proposé aux enchères
ARTEXTE, Montreal, Canada

Part 2
October 31, 2013 to January 11, 2014

Gallery floorplan

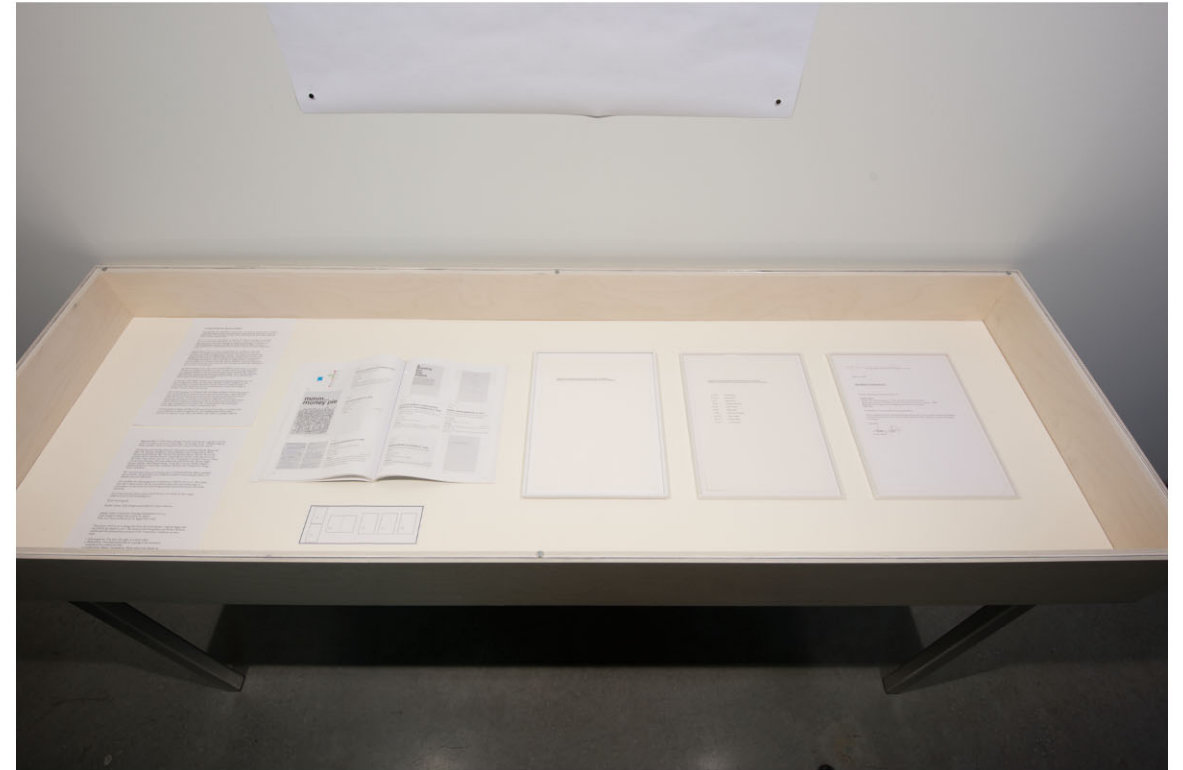
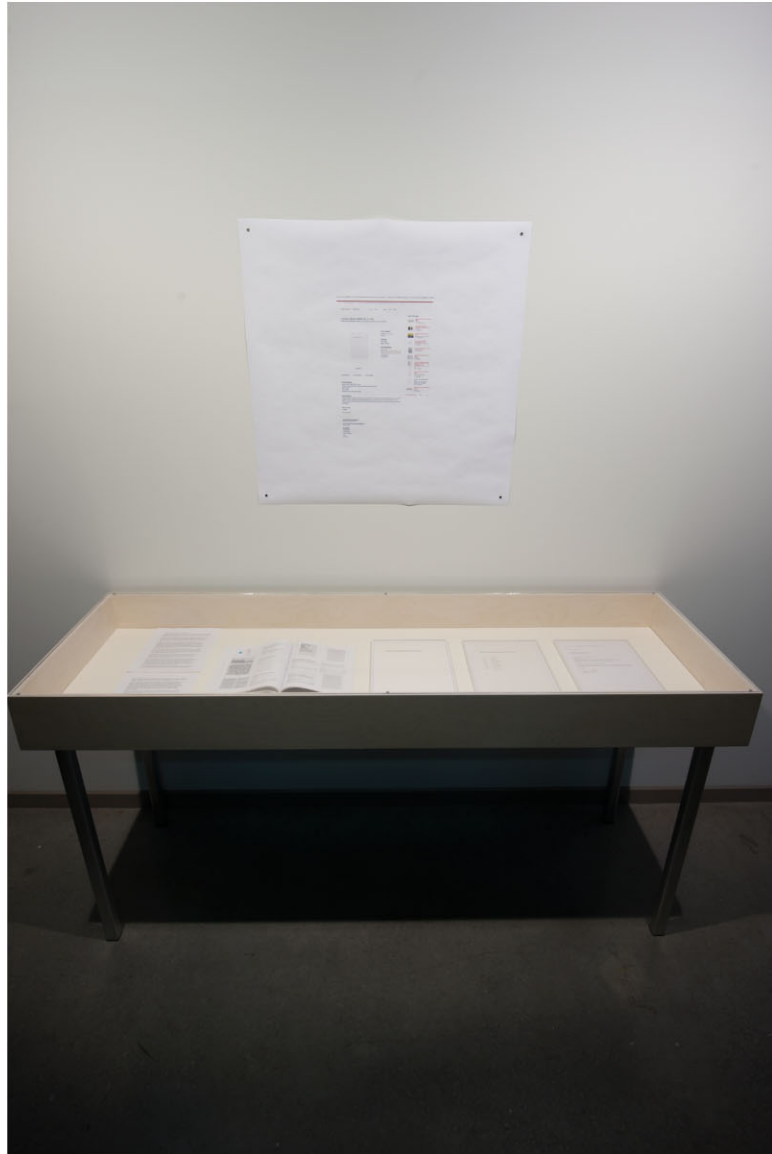


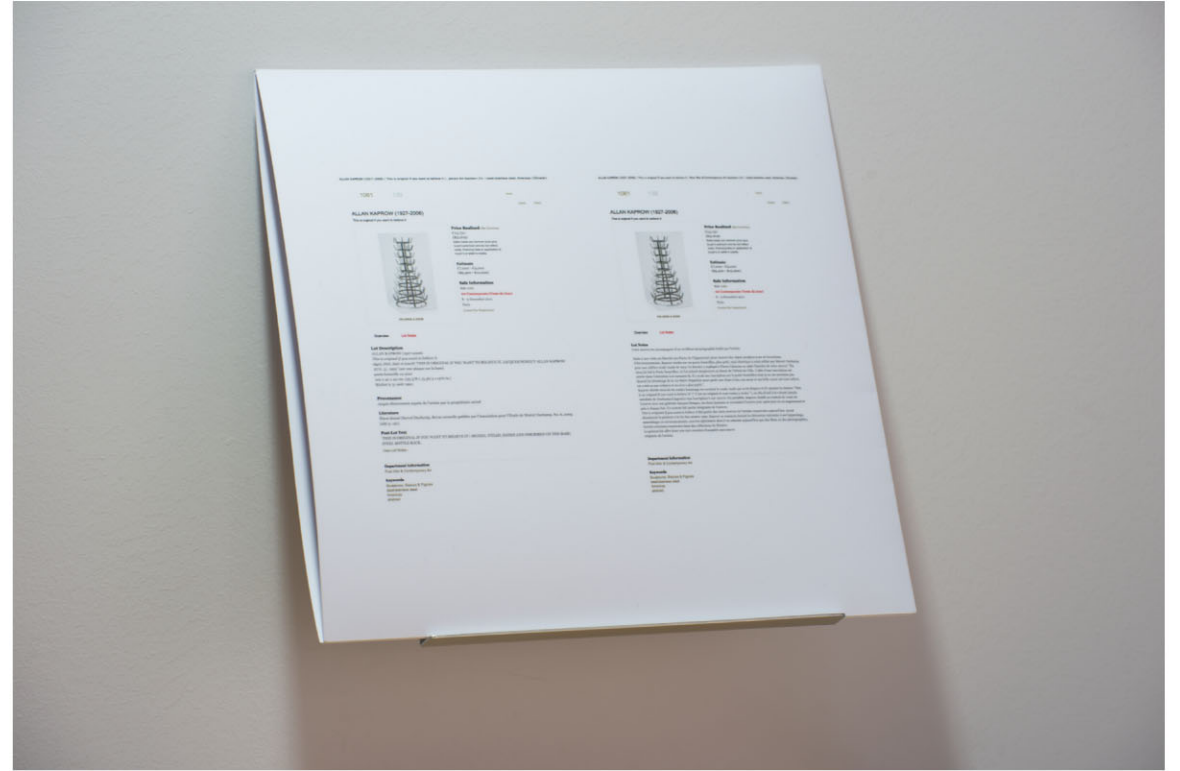












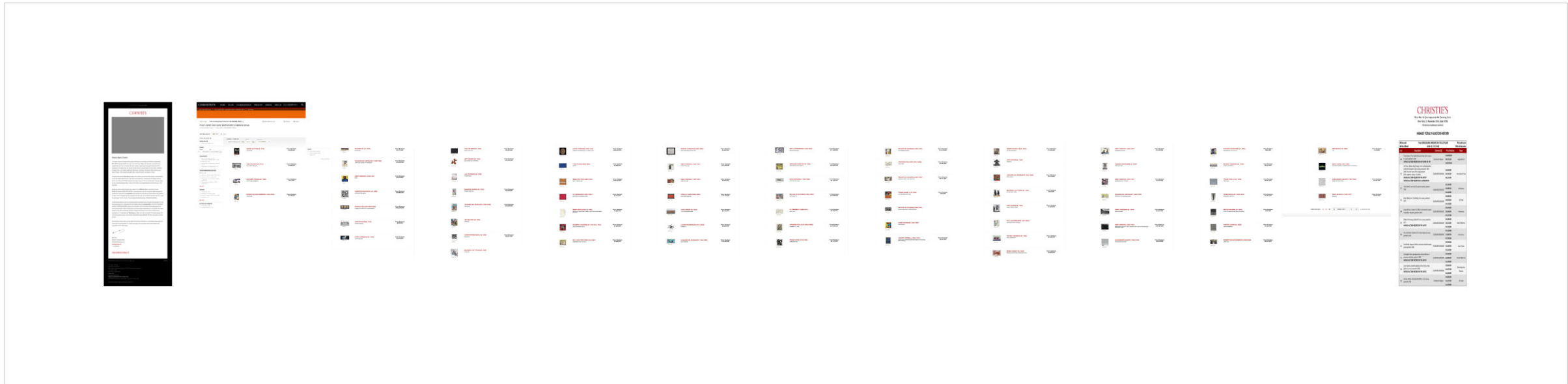


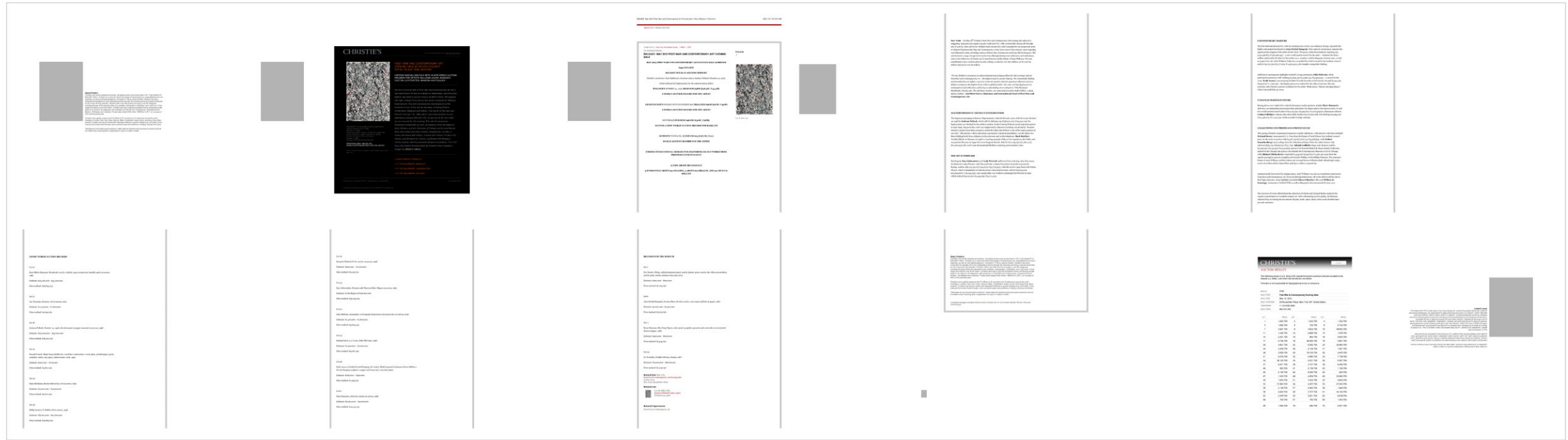
**A Catalogue of
Auction Related
Works**

Index

- S0 Paint/Collage/Ink on Square Canvas
- S1 Inkjet on Square Canvas Series A (24 x 24 inch)
- S2 Inkjet on Square Canvas Series B (24 x 24 inch)
- S3 Inkjet on Square Canvas Series A (48 x 48 inch)
- S4 Inkjet on Square Canvas Series B 48 x 48 inch)
- S5 Inkjet on Square Tyvek Series A (31 x 31 inch)
- S6 Inkjet on Square Tyvek Series B (31 x 31 inch)
- S7 Inkjet on Square Tyvek Series C (31 x 31 inch) — New 2014 Series
- S8 Inkjet on Square Tyvek Series A (54 x 54 inch)
- S9 Inkjet on Square Tyvek Series B (54 x 54 inch)
- S10 Inkjet on Square Tyvek Series C (54 x 54 inch) — New 2014 Series
- S11 Inkjet on Rectangular Canvas Series (various sizes)
- S12 Inkjet on Rectangular Tyvek Series (various sizes)
- S13 Remote Exhibitions Series
- S14 Modular Floor Series
- S15 Sculpture Series — New 2014 Series
- S16 Postcard Series — New 2014 Series
- S17 Miscellaneous







AUCTION RESULTS FIRST OPEN LOT #

SALE 2683 | LOT 95 PREV NEXT GO TO: [Lot #] GO

MARCEL DUCHAMP (1887-1968)
A POSTER WITHIN A POSTER



ENLARGE & ZOOM

OVERVIEW LOT NOTES FEATURES

Lot Description
Marcel Duchamp (1887-1968)
A Poster Within a Poster
signed and dedicated 'pour Dennis Hopper Marcel Duchamp' (lower right)
offset lithograph in colors
34 x 96 in. (86.4 x 244 cm.)
Executed in 1963. This work is from an edition of 300.

Provenance
The Dennis Hopper Collection, acquired directly from the artist
Their sale, Christie's, New York, 12 January 2011, lot 36
Acquired at the above sale by the present owner

Literature
A. Schweser, *The Complete Works of Marcel Duchamp with a Catalogue Raisonné*, London, 1969, no. 688.
View Lot Notes >

DEPARTMENT INFORMATION
Post-War & Contemporary Art

ARTIST/MAKER/AUTHOR INFORMATION
Marcel Duchamp

KEYWORDS
Marcel Duchamp
20th Century
Prints & Multiples
France
Post War

Price Realized
\$80,000 (Est. Currency)

Estimate
\$15,000 - \$20,000

Sale Information
SALE 2683 —
FIRST OPEN
8 March 2013
New York, Rockefeller Plaza

Contact The Department >

Lots In This Sale

- JOSEPH CORNELL (1903-1972)
THE HOTEL OF THE GOLDEN BEE
PR. \$47,500
- MARCEL DUCHAMP (1887-1968)
A POSTER WITHIN A POSTER
PR. \$50,000
- AL HELD (1908-2005)
H. BIRNBAUM, 13
PR. \$21,250
- HANS HOFMANN (1880-1966)
UNTITLED
PR. \$32,500
- NORMAN BLUMH (1901-1999)
GOLF
PR. \$47,500
- NORMAN BLUMH (1901-1999)
SMOUGLER'S NOTCH
PR. \$50,000
- JULES OLIVIER (1922-2007)
APPLICATIONS
PR. \$86,500
- JEAN DUBUFFET (1901-1988)
LE VERRE D'EAU
PR. \$30,500
- SAM FRANCIS (1923-1994)
UNTITLED #
PR. \$11,875
- RICHARD PETTIBONE (B. 1938)
ACTE L'ACTE/STRENGTH: PRODUCE
CATHEDRAL * 1993
PR. \$47,500

All Lots in this sale PREV NEXT



AUCTION RESULTS FIRST OPEN LOT #

SALE 2683 | LOT 95 PREV NEXT GO TO: GO

MARCEL DUCHAMP (1887-1968)
A POSTER WITHIN A POSTER



[ENLARGE & ZOOM](#)

[OVERVIEW](#) [LOT NOTES](#) [FEATURES](#)

Lot Description

Marcel Duchamp (1887-1968)
A Poster Within a Poster
signed and dedicated 'your Dennis Hopper Marcel Duchamp' (lower right)
offset lithograph in colors
34 x 26 in. (86.4 x 66 cm.)
Executed in 1963. This work is from an edition of 300.

Provenance

The Dennis Hopper Collection, acquired directly from the artist
Their sale; Christie's, New York, 12 January 2011, lot 36
Acquired at the above sale by the present owner

Literature

A. Schweser, *The Complete Works of Marcel Duchamp with a Catalogue Raisonné*, London, 1969, no. 688.

[View Lot Notes >](#)

DEPARTMENT INFORMATION

Post-War & Contemporary Art

ARTIST/MAKER/AUTHOR INFORMATION

Marcel Duchamp

KEYWORDS

Marcel Duchamp

20th Century

Prints & Multiples

France

Post War




Marcel Duchamp (1887-1968) | A Poster With a Poster | Post-War & Contemporary Art Auction | 20th Century, Print & Multiple | Christie's

ACTION SALES | PREVIOUS | LOT 95

SALE 2887 | LOT 95 | PREV | NEXT | 0070 | 0071 | 00

MARCEL DUCHAMP (1887-1968)
A POSTER WITH A POSTER



Price Realized
\$200 (Set Currency)

Estimate
\$15,000 - \$20,000

Sale Information
SALE 2887
POST OFFICE
#186042007
New York, Rockefeller Place

Contact The Department >

ENRUSEL.COM

OVERVIEW | LOT NOTES | FEATURES

Lot Description
Marcel Duchamp (1887-1968)
A Poster With a Poster
Signed and inscribed "your friend Roger Marcel Duchamp (overright)"
Other inscriptions in ink
10 1/2 x 14 1/2 in. (26.8 x 36.8 cm.)
Dated in 1957. This work is from an edition of 500.

Provenance
The artist Roger Colletier acquired directly from the artist.
"The sale - Christie's, New York, 22 January 1974, lot 95.
Acquired at the above sale by the present owner.

Literature
A. Schwab, *The Complete Works of Marcel Duchamp with a Catalogue Raisonné*, London, 1981, no. 98.
View Lot Notes >

DEPARTMENT INFORMATION
Post-War & Contemporary Art

ARTIST INFORMATION
Marcel Duchamp


KEYWORDS
Marcel Duchamp
20th Century
Print & Multiple
France
Post War

Marcel Duchamp (1887-1968) | A Poster With a Poster | Post-War & Contemporary Art Auction | 20th Century, Print & Multiple | Christie's

ACTION SALES | PREVIOUS | LOT 95

SALE 2887 | LOT 95 | PREV | NEXT | 0070 | 0071 | 00

MARCEL DUCHAMP (1887-1968)
A POSTER WITH A POSTER



Price Realized
\$200 (Set Currency)

Estimate
\$15,000 - \$20,000

Sale Information
SALE 2887
POST OFFICE
#186042007
New York, Rockefeller Place

Contact The Department >

ENRUSEL.COM

OVERVIEW | LOT NOTES | FEATURES

Lot Notes
This poster reproduces WOODSTOCK (ALUMINUM POSTER, 1957) without color registration (no. 405). Duchamp's hand-drawn ink drawing of a "vertical wall of poster heads in a New York restaurant to which he affixed side and full-view views of himself. The poster was designed by Duchamp.

On the occasion of the exhibition *Marcel Duchamp: Culture, Science, Matter*, only five un-mounted posters were signed, lower right, as printed. "Marcel Duchamp," and were released by the gallery. The present example is one of these rare five examples and is believed to be the original, who attended the Parisian show with Duchamp.

This work was made in conjunction with Duchamp's first American retrospective exhibition in 1957. This exhibition marked a postwar shift in the art world away from the trends of abstract expressionism and toward a new conceptualism over the work of Duchamp. Duchamp had been in residence in Los Angeles.

Duchamp is the son of the sculptor, who used his industry to buy a fighting line of drawing with the application of his signature. This artistic movement set an example for challenging the most conventional perception of an object. In his case Duchamp plays with the idea of making an early poster into a poster for the Parisian show by repeating it in exact proportion and signing it.

DEPARTMENT INFORMATION
Post-War & Contemporary Art

ARTIST INFORMATION
Marcel Duchamp


KEYWORDS
Marcel Duchamp
20th Century
Print & Multiple
France
Post War

Marcel Duchamp (1887-1968) | A Poster With a Poster | Post-War & Contemporary Art Auction | 20th Century, Print & Multiple | Christie's

ACTION SALES | PREVIOUS | LOT 95

SALE 2887 | LOT 95 | PREV | NEXT | 0070 | 0071 | 00

MARCEL DUCHAMP (1887-1968)
A POSTER WITH A POSTER



Price Realized
\$200 (Set Currency)

Estimate
\$15,000 - \$20,000

Sale Information
SALE 2887
POST OFFICE
#186042007
New York, Rockefeller Place

Contact The Department >

ENRUSEL.COM

OVERVIEW | LOT NOTES | FEATURES

Related Features
The Collector of Roger Duchamp | Artist

DEPARTMENT INFORMATION
Post-War & Contemporary Art

ARTIST INFORMATION
Marcel Duchamp

KEYWORDS
Marcel Duchamp
20th Century
Print & Multiple
France
Post War



Sturtevant (B. 1930) | Duchamp Man Ray Portrait | Post-War & Contemporary Art Auction | Prints & Multiples

AUCTION RESULTS FIRST OPEN LOT 80

SALE 2683 | LOT 80 [PREV](#) [NEXT](#) [GO TO: Lot #](#) [GO](#)

STURTEVANT (B. 1930)
DUCHAMP MAN RAY PORTRAIT



[ENLARGE & ZOOM](#)

Price Realized
\$18,750 (Set Currency)
Estimate
\$4,000 - \$6,000
Sale Information
SALE 2683 —
FIRST OPEN
8 March 2013
New York, Rockefeller Plaza
[Contact The Department >](#)

OVERVIEW

Lot Description
Sturtevant (B. 1930)
Duchamp Man Ray Portrait
signed, dated and titled "DUCHAMP MAN RAY PORTRAIT" 1966 Sturtevant (on the reverse); signed again
"Sturtevant" (on a paper label affixed to the backing board)
gelatin silver print
8 3/4 x 7 1/2 in. (22.4 x 19.1 cm.)
Executed in 1966.

Provenance
Private collection, Washington, D.C.

Pre-Lot Text
PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

DEPARTMENT INFORMATION
Post-War & Contemporary Art

KEYWORDS
20th Century
Prints & Multiples
United States Of America
Contemporary

Sturtevant (B. 1930) | Duchamp Objet Dard | Post-War & Contemporary Art Auction | Prints & Multiples

AUCTION RESULTS FIRST OPEN LOT 81

SALE 2683 | LOT 81 [PREV](#) [NEXT](#) [GO TO: Lot #](#) [GO](#)

STURTEVANT (B. 1930)
DUCHAMP OBJET DARD



[ENLARGE & ZOOM](#)

Price Realized
\$4,375 (Set Currency)
Estimate
\$3,000 - \$5,000
Sale Information
SALE 2683 —
FIRST OPEN
8 March 2013
New York, Rockefeller Plaza
[Contact The Department >](#)

OVERVIEW

Lot Description
Sturtevant (B. 1930)
Duchamp Objet Dard
gelatin silver print
5 x 7 in. (12.7 x 17.8 in.)
Executed in 1967.

Provenance
Private collection, Washington, D.C.

Pre-Lot Text
PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

DEPARTMENT INFORMATION
Post-War & Contemporary Art

KEYWORDS
20th Century
Prints & Multiples
United States Of America
Contemporary



HANS HAACKE (B. 1936)
CONDENSATION CUBE



Price Realized
£46,856 (Set Currency)
(\$72,618)

Estimate
£7,000 - £10,000
(\$10,500 - \$15,000)

Sale Information
SALE LOT:
POST-WAR AND CONTEMPORARY
ART (DAY AUCTIONS)
14 February
2013
London, King Street
[Contact The Department >](#)

[ENLARGE & ZOOM](#)

OVERVIEW **FEATURES**

Lot Description
Hans Haacke (b. 1936)
Condensation Cube
perpet and water, household glass on wooden plinth
overall: 49 1/2 x 18 x 18 in. (125.7 x 45.7 x 45.7 cm)
Executed in 1963-1965

Special Notice
Artist's Resale Right ("Droit de Suite"): If the Artist's Resale Right Regulations 2006 apply to this lot, the buyer also agrees to pay an amount equal to the resale royalty provided for in those Regulations, and we undertake to the buyer to pay such amount to the artist's collection agent.

Provenance
Lisson Gallery, London.

Saleroom Notice
Please note that the present lot has been requested for inclusion in the following exhibition:
Gefühlswörter, Herta und Paul Amirani Stiftung, 12 November 2013.

Please note that the present lot is from an edition of ten.
Please note that the plinth, as illustrated in the printed catalogue, is not part of the work.
Please note that a special contract has been signed between the seller and the artist which will be binding on the future owners of the work. This contract provides for remuneration to be paid by the seller in favor of the artist each time the work is sold.

Pre-Lot Text
PROPERTY FROM THE ESTATE OF FIONA LOGGIE-DALE

DEPARTMENT INFORMATION
Post-War & Contemporary Art

KEYWORDS
1960s
Sculpture, Statues & Figures
Germany
Contemporary
Abstract

Lots In This Sale

- HANS HAACKE (B. 1936)**
CONDENSATION CUBE
PH. 44,800/\$72,618
- JOSEPH BEUYS (1921-1986)**
UNTITLED (2000) PAPER, TISSUE, GLASS, WAX
PH. 6,100/\$9,800
- HANS HAACKE (B. 1936)**
UNTITLED (1963)
PH. 4,100/\$6,300
- HANS HAACKE (B. 1936)**
UNTITLED (1963)
PH. 4,100/\$6,300
- HANS HAACKE (B. 1936)**
UNTITLED (1963)
PH. 4,100/\$6,300
- HANS HAACKE (B. 1936)**
UNTITLED (1963)
PH. 4,100/\$6,300
- HANS HAACKE (B. 1936)**
UNTITLED (1963)
PH. 4,100/\$6,300
- HANS HAACKE (B. 1936)**
UNTITLED (1963)
PH. 4,100/\$6,300
- HANS HAACKE (B. 1936)**
UNTITLED (1963)
PH. 4,100/\$6,300
- HANS HAACKE (B. 1936)**
UNTITLED (1963)
PH. 4,100/\$6,300

[All Lots in this sale](#) [PREV](#) [NEXT](#)

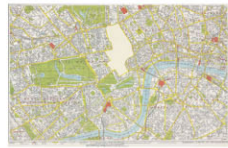
Sol LeWitt (1928-2007) | Map of London with Area between Euston Road, Tottenham Court R..._ved

AUCTION RESULTS | POST WAR AND CONTEMPORARY ART (DAY AUCTION) | LOT 222

SALE 1107 | LOT 222 | [PREV](#) [NEXT](#)

SOL LEWITT (1928-2007)

MAP OF LONDON WITH AREA BETWEEN EUSTON ROAD, TOTTENHAM COURT ROAD, CHARING CROSS ROAD, SHAFFLESBURY AVENUE, PICCADILLY CIRCUS, REGENT STREET, PALL MALL, ST JAMES'S STREET, PICCADILLY, BURNLEY STREET, BRISTON STREET, NEW BOND STREET, OXFORD STREET, REGENT STREET AGAIN, PORTLAND PLACE & PARK CRESCENT REMOVED



Price Realized
€20,000 (Est. Currency)
(\$31,000)

Estimate
€4,000 - €6,000
(\$6,256 - \$9,384)

Sale Information
SALE 1107 —
POST WAR AND CONTEMPORARY
ART (DAY AUCTION)
14 February
2013
London, King Street
[Contact The Department >](#)

[ENLARGE & ZOOM](#)

[OVERVIEW](#) | [FEATURES](#)

Lot Description

Sol LeWitt (1928-2007)
Map of London with area between Euston Road, Tottenham Court Road, Charing Cross Road, Shaftesbury Avenue, Piccadilly Circus, Regent Street, Pall Mall, St James's Street, Piccadilly, Berkeley Street, Bruton Street, New Bond Street, Oxford Street, Regent Street Again, Portland Place, & Park Crescent Removed
signed, titled and dated: Map of London with area between Euston Road, Tottenham Court Road, Charing Cross Road, Shaftesbury Ave, Piccadilly Circus, Regent St, Pall Mall, St James's St, Piccadilly, Berkeley St, Bruton St, New Bond St, Oxford St, Regent St again, Portland Place, & Park Crescent removed Sol LeWitt 1977 (lower centre)
old paper map
26 1/2 x 39 in. (67.2 x 99.1cm.)
Executed in 1977

Provenance
Lisson Gallery, London.

Pre-Lot Text
PROPERTY FROM THE ESTATE OF FIONA LOGSDAIL.

DEPARTMENT INFORMATION
Post-War & Contemporary Art

ARTIST/MAKER/AUTHOR INFORMATION
Sol LeWitt

KEYWORDS
Sol LeWitt
Drawings & Watercolors
Paper
United States Of America
Contemporary
Abstract

Sol LeWitt (1928-2007) | Manhattan with Roosevelt Island Removed | Post-War & Contemporary Art Auction | Photographs

AUCTION RESULTS | POST WAR AND CONTEMPORARY ART (DAY AUCTION) | LOT 225

SALE 1107 | LOT 225 | [PREV](#) [NEXT](#)

SOL LEWITT (1928-2007)

MANHATTAN WITH ROOSEVELT ISLAND REMOVED



Price Realized
€23,750 (Est. Currency)
(\$36,613)

Estimate
€5,000 - €7,000
(\$7,820 - \$10,948)

Sale Information
SALE 1107 —
POST WAR AND CONTEMPORARY
ART (DAY AUCTION)
14 February
2013
London, King Street
[Contact The Department >](#)

[ENLARGE & ZOOM](#)

[OVERVIEW](#) | [FEATURES](#)

Lot Description

Sol LeWitt (1928-2007)
Manhattan with Roosevelt Island Removed
signed and titled 'Manhattan with Roosevelt Island Removed Sol LeWitt (on the reverse)'
cut black and white photograph
15 7/8 x 15 7/8 in. (40.3 x 40.3cm.)
Executed in 1978

Provenance
Lisson Gallery, London.

Pre-Lot Text
PROPERTY FROM THE ESTATE OF FIONA LOGSDAIL.

DEPARTMENT INFORMATION
Post-War & Contemporary Art

ARTIST/MAKER/AUTHOR INFORMATION
Sol LeWitt

KEYWORDS
Sol LeWitt
Photographs
United States Of America
Contemporary
Abstract



AUCTION RESULTS | SELECTED WORKS FROM THE COLLECTION OF ANTON & ANNICK HERBERT FOR THE BENEFIT OF THE HERBERT FOUNDATION | LOT 508

SALE 2625 | LOT 508 | PREV NEXT | -Back To Search Results

CARL ANDRE (B. 1935)
STEEL-LEAD ALLOY SQUARE



Price Realized
\$2,434,500 (Set Currency)

Estimate
\$1,500,000 - \$2,000,000

Sale Information
SALE 2625
SELECTED WORKS FROM THE COLLECTION OF ANTON & ANNICK HERBERT FOR THE BENEFIT OF THE HERBERT FOUNDATION
9 November 2013
New York, Rockefeller Plaza

OVERVIEW

Lot Description
Carl Andre (b. 1935)
Steel-Lead Alloy Square
steel and lead, in one hundred parts
100-unit square (10 x 10) each unit: 7 7/8 x 7 7/8 x 3/8 in. (20 x 20 x 0.8 cm.) overall: 78 3/4 x 78 3/4 x 3/8 (200 x 200 x .8 cm.)
Executed in 1959, (100)

Provenance
Galerie Konrad Fischer, Düsseldorf
M. Sternheimer, West Germany (acquired from the above in 1959)
Galerie Konrad Fischer, Düsseldorf
Acquired from the above by the present owner

Literature
Carl Andre, exh. cat., Eindhoven, Stedelijk Van Abbemuseum, 1987, no. 39, p. 40.
Carl Andre, Sculpture 1956, exh. cat., Wolfsburg, Kunstmuseum Wolfsburg, 1995, p. 246.
This work is accompanied by a certificate of authenticity signed by the artist.

Exhibited
Bern, Kunsthalle Bern, *Carl Andre Sculpture 1958-1974*, 1975, no. 36, p. 43.
San Sebastián, Koldo Mitxelena Kulturunea, *Minimal Art*, 1996, (illustrated, p. 163).
Luxembourg, Casino Luxembourg, Forum d'art contemporain, *Many Colored Objects Placed Side by Side to Form a Row of Many Colored Objects. Works from the Collection of Anton and Annick Herbert, 2000-2001* (installation view illustrated in colour, p. 187).
London, Institute of Contemporary Art, *Artist's Favorites*, 2004.
Barcelona, Museu d'Art Contemporani de Barcelona, *Art and Objects. Restricted Action, 2004-2005* (illustrated, pp. 245-246). This exhibition later travelled to Nantes, Musée des Beaux-Arts de Nantes.
Barcelona, Museu d'Art Contemporani de Barcelona, *Public Space/Two Audiences - Works and Documents from the Herbert Collection*, 2006 (installation view illustrated, p. 63).

DEPARTMENT INFORMATION
Post-War & Contemporary Art

ARTIST/MAKER/AUTHOR INFORMATION
Carl Andre

KEYWORDS
Carl Andre
1960s
Sculptures, Statues & Figures
Lead
America
Contemporary

Lots In This Sale

- MARTIN KIPPENBERGER (1933-1997)
DAS ENDE DER ALPHABETS (THE END OF THE ALPHABET)
PR. \$74,500
- ANDRÉ CADRE (1934-1978)
UNTITLED (B. 1935/66)
PR. \$134,500
- GIANNI ANELMO (B. 1934)
VERSO L'INFINITO (TOWARDS AINITY)
PR. \$25,500
- LUCIANO FERRI (1936-2007)
CONTRA DI PIANO (CONTRA OF LEAD)
PR. \$218,500
- MARIO MERZ (1928-2003)
8765
PR. \$142,500
- GIANNI ANELMO (B. 1934)
L'ESPREME OVEST (AL PRIMAIRE TO THE WEST)
PR. \$88,500
- GERHARD RICHTER (B. 1932)
STÜCK FÜR GLASCHERBEY (STUDY FOR 4)
PR. \$17,500
- CARL ANDRE (B. 1935)
STEEL-LEAD ALLOY SQUARE
PR. \$2,434,500
- BOLLENTI (1932-2007)
ESQUELLE DRAWINGS "ESQUELLE" - 1967 (FRAMING TO)
PR. \$84,500
- NELLE TORINO (B. 1937)
APPRIETÉ SUR COTON PLASTIPE (TOLE CPE)
PR. \$110,500

All Lots in this sale | PREV NEXT



AUCTION RESULTS | SELECTED WORKS FROM THE COLLECTION OF ANTON & ANNICK HERBERT FOR THE BENEFIT OF THE HERBERT FOUNDATION | LOT 508

SALE 2625 | LOT 508 PREV NEXT -Back To Search Results

CARL ANDRE (B. 1935)
STEEL-LEAD ALLOY SQUARE



Price Realized
\$2,434,500 (Set Currency)

Estimate
\$1,500,000 - \$2,000,000

Sale Information
SALE 2625
SELECTED WORKS FROM THE COLLECTION OF ANTON & ANNICK HERBERT FOR THE BENEFIT OF THE HERBERT FOUNDATION
9 November 2011
New York, Rockefeller Plaza

OVERVIEW

Lot Description
Carl Andre (b. 1935)
Steel-Lead Alloy Square
steel and lead, in one hundred parts
100-unit square (6 x 20) each unit: 7 7/8 x 7 7/8 x 3/8 in. (20 x 20 x 0.8 cm.) overall: 78 3/4 x 78 3/4 x 3/8 (200 x 200 x .8 cm.)
Executed in 1959, (100)

Provenance
Galerie Konrad Fischer, Düsseldorf
M. Bernheimer, West Germany (acquired from the above in 1959)
Galerie Konrad Fischer, Düsseldorf
Acquired from the above by the present owner

Literature
Carl Andre, exh. cat., Eindhoven, Stedelijk Van Abbemuseum, 1987, no. 39, p. 40.
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This work is accompanied by a certificate of authenticity signed by the artist.

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Luxembourg, Casino Luxembourg: Forum d'art contemporain, *Many Colored Objects Placed Side by Side to Form a Row of Many Colored Objects. Works from the Collection of Anton and Annick Herbert, 2000-2001* (installation view illustrated in colour, p. 187).
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Barcelona, Museu d'Art Contemporani de Barcelona, *Public Space/Two Audiences - Works and Documents from the Herbert Collection, 2006* (installation view illustrated, p. 63).

DEPARTMENT INFORMATION
Post-War & Contemporary Art

ARTIST/MAKER/AUTHOR INFORMATION
Carl Andre

KEYWORDS
Carl Andre
1960s
Sculptures, Statues & Figures
Lead
Americas
Contemporary

Lots In This Sale

MARTIN KIPPENBERGER (1953-1997)
DAS ENDE DER ALPHABETS (THE END OF THE ALPHABET)
PR. \$74,500

ANDRÉ CADRE (1934-1978)
UNTITLED (B. 1956/66)
PR. \$134,500

GIANNI ANELMO (B. 1934)
VERSO L'INFINITO (TOWARDS AINITY)
PR. \$225,500

LUCIANO FERRI (1916-2007)
CONTRA DI POMOIO (CONTRA OF LEAD)
PR. \$218,500

MARIO MERZ (1928-2003)
8785
PR. \$1,426,500

GIANNI ANELMO (B. 1934)
CL. PRIMAIRE OVERF. (CL. PRIMAIRE TO THE WEED)
PR. \$88,500

GERHARD RICHTER (B. 1932)
STUDY FOR 4 (GUSCHERBERG)
(STUDY FOR 4)
PR. \$7,200

CARL ANDRE (B. 1935)
STEEL-LEAD ALLOY SQUARE
PR. \$2,434,500

BOLLENTIT (1928-2007)
COULEE DRAWINGS "EXTRAM"
- L'ESPECE PRIMAIRE TO
PR. \$88,500

NELLE TORINO (B. 1937)
APPUNTI PER L'ARTISTICO
PLASTICO (TOLE CRE)
PR. \$110,500

All Lots in this sale PREV NEXT



'My work doesn't mean a damn thing'

As Carl Andre is given his first big UK show in more than a decade, Julie Belcove meets the artist whose line of bricks created a furore

Carl Andre is sitting in his preferred chair in his cramped one-bedroom apartment – the seat opposite the windows, which frame a wide view of lower Manhattan. He resembles a farmer from a past century, wearing his trademark overalls and a grey beard that runs from ear to ear below his jaw like a chinstrap. He is recounting a day spent in Kyoto with his fellow minimalist pioneer Sol Lewitt some 40 years ago. They roamed from temple to temple and listened to monks explain the symbolism of each themed garden, before coming to a Zen Buddhist shrine. There, a monk advised the two artists, "This garden has no meaning whatsoever. It is only beautiful."

Andre's green eyes well up and he holds still for a moment, staring out at the white winter sky. Asked if he believes the same could be said for his sculpture, he answers simply, "Yes." Repeating one of his favourite aphorisms, he says, "My work doesn't mean a damn thing. There's nothing hiding under those plates." It's a pity quote, but the very lack of reference to nature or some other symbolism in his pared-down abstractions has in fact been potentially meaningful to generations of artists and viewers. From 1965, when he was first exhibited publicly, Andre set the art world alight by laying his sculpture flat on the floor. The act of reorienting sculpture on the horizontal and inviting viewers to walk on it allowed "people to enter the space of the sculpture, not just look at it," says Sarah Martin, curator of Carl Andre: Mass & Matter, opening this week at Turner Contemporary in Kent. The artist's first major show in the UK in more than a decade, it will feature a selection of his radical sculpture along with samples of his similarly avant-garde poetry.

Asked about his work, the artist says: "People want to be given a little phrase that can be a substitute for their experience with the art. They want a little spiel. I would have to tell you the story of my life, which is intensely boring. Just say I have no choice." In fact, Andre's life is anything but boring. His story is one of the most tragic in postwar art, and at 77 his contributions to the field have been almost overshadowed by the events of September 7, 1986. In the early morning hours of that day, his third wife, Cuban-born artist Ana Mendieta, plunged to her death from the bedroom window of their 34th-floor apartment. Andre was charged with second-degree murder but eventually acquitted in a bench trial (one without a jury) in 1988. Today, sitting in the same apartment, Andre seems prepared for the inevitable questions about Mendieta's death. "All I can say is it was a very tragic accident," he says. "I was not guilty of this charge."

The art world, however, was bitterly divided. Many friends, such as Frank Stella, stood by Andre – but others abandoned him, and feminists let loose their vitriol. "There was really a campaign of calumny against me, and in a way there is nothing you can do about it because it would only bring more attention to their claims," he says. His reputation severely damaged in the US, Andre exhibited mainly in Europe after the verdict. Even 25 years later, he largely keeps to himself. His fourth wife, artist Melissa Kretschmer, who is sitting at the head of the table, is his chief protector. At one point, she can't contain her outrage at his ostracism in the US and interjects, "I've even gotten emails from people: 'How can you associate with Carl?'" But a quiet re-examination has



Carl Andre in 2011 at his Manhattan apartment with his wife Melissa Kretschmer
Tom Barry/Newscom

begun. In addition to the exhibition at Turner Contemporary, DIA-Boson in upstate New York is planning a major retrospective for 2014, the biggest museum show of his sculpture in the US since 1970. "He has remained a seminal figure," says Sarah Martin. Andre's use of common industrial materials was radical at the time, and he arranged them onsite in grids or in other simple geometric configurations. The artist made space itself his primary concern and celebrated materials for their own sake, two traits embraced by innumerable younger artists. The origins of his work can be easily found in Andre's childhood in the seaside town of Quincy, Massachusetts, where the two industries were shipbuilding and granite quarrying. He leafs through a book he had made of his home town in the early 1970s, all black-and-white photos of steel

parents' chagrin, he discovered his love for making art. "My mother was socially ambitious," he says. "She wanted me to become a minister to a rich congregation. Later I said to her, 'I hate to tell you this, Mother, but I don't believe in God.' She said, 'How would that prevent you?'" Bored with college, in 1967 Andre made his way to New York and fell in with the art crowd – including land artist Bob Smithson and critic Barbara Rose. He borrowed studio space from Stella, who convinced him to give up painting (Andre says his canvases were "terrible") by threatening, "If I catch you painting here again, I'm going to cut off your hands!" Turning definitively to sculpture, Andre foraged for materials on the street because he couldn't afford any. Assembling pieces on-site, he was one of the first artists to see no need for a studio. To earn money, he took a job on the railroad.

But he was soon part of a powerful tide of change. His work entitled "Lever" – a single line of 137 firebricks, was included in the groundbreaking 1968 exhibition *Primary Structures* at New York's Jewish Museum, along with fellow minimalists – Dan Flavin, John McCracken, Donald Judd among them – who were intently creating a new American art. In 1970 the Guggenheim gave him his first solo museum show; two years later, Tate's purchase of "Equivalent VIII", a work that comprises 123 fire bricks arranged in two layers, caused a memorable furore in London. Like other radical creators, Andre had his share of critics scoffing that his stuff was not art. Andre, however, insists he never actually intended to be controversial – except for a single one-night show on the eve of Richard Nixon's second inauguration in January 1973. Then, alluding to the US president's odd culinary predilection, Andre carried 300 pounds of cottage cheese into a gallery, poured 10 gallons of ketchup on top and let it sit overnight until "it stank." "I called it 'American Decay,'" he says. These days, Andre has said what he had to say, and he gave up making art on any regular basis a couple of years ago. "I think of myself as retired," he says. "My work comes from a desire to do it. I have a horror of making 'unfelt works.'"

His upcoming exhibitions aside, he is philosophical about the vagaries of the art world. "I'm no longer hot stuff – you know, in fashion," he says. "But I'm in the books." *Carl Andre: Mass & Matter*, Turner Contemporary, Margate, February 1–May 6, www.turnercontemporary.org



FINANCIAL TIMES JANUARY 26/JANUARY 27 2013

LIFE & ARTS 19

Arts

'My work doesn't mean a damn thing'

As Carl Andre is given his first big UK show in more than a decade, Julie Belcove meets the artist whose line of bricks created a furore

Carl Andre is sitting in his preferred chair in his cramped one-bedroom apartment – the seat opposite the windows, which frame a wide view of lower Manhattan. He resembles a farmer from a past century, wearing his trademark overalls and a grey beard that runs from ear to ear below his jaw like a chinstrap. He is recounting a day spent in Kyoto with his fellow minimalist pioneer Sol Lewitt some 40 years ago. They roamed from temple to temple and listened to monks explain the symbolism of each themed garden, before coming to a Zen Buddhist shrine. There, a monk advised the two artists, "This garden has no meaning whatsoever. It is only beautiful."

Andre's green eyes well up and he holds still for a moment, staring out at the white winter sky. Asked if he believes the same could be said for his sculpture, he answers simply, "Yes." Repeating one of his favourite aphorisms, he says, "My work doesn't mean a damn thing. There's nothing hiding under those plates."

It's a pity quote, but the very lack of reference to nature or some other symbolism in his pared-down abstractions has in fact been potentially meaningful to generations of artists and viewers. From 1965, when he was first exhibited publicly, Andre set the art world alight by laying his sculpture flat on the floor. The act of reorienting sculpture on the horizontal and inviting viewers to walk on it allowed "people to enter the space of the sculpture, not just look at it," says Sarah Martin, curator of Carl Andre: *Mass & Matter*, opening this week at Turner Contemporary in Kent. The artist's first major show in the UK for more than a decade, it will feature a selection of his radical sculpture along with samples of his similarly avant-garde poetry.

Asked about his work, the artist says: "People want to be given a little phrase that can be a substitute for their experience with the art. They want a little spiel. I would have to tell you the story of my life, which is intensely boring. Just say I have no choice."

In fact, Andre's life is anything but boring. His story is one of the most tragic in postwar art, and at 77 his contributions to the field have been almost overshadowed by the events of September 7, 1986. In the early morning hours of that day, his third wife, Cuban-born artist Ana Mendieta, plunged to her death from the bedroom window of their 34th-floor apartment. Andre was charged with second-degree murder but eventually acquitted in a bench trial (one without a jury) in 1988.

Today, sitting in the same apartment, Andre seems prepared for the inevitable questions about Mendieta's death. "All I can say is it was a very tragic accident," he says. "I was not guilty of this charge."

The art world, however, was bitterly divided. Many friends, such as Frank Stella, stood by Andre – but others abandoned him, and feminists let loose their vitriol. "There was really a campaign of calumny against me, and in a way there is nothing you can do about it because it would only bring more attention to their claims," he says. His reputation severely damaged in the US, Andre exhibited mainly in Europe after the verdict.

Even 25 years later, he largely keeps to himself. His fourth wife, artist Melissa Kretschmer, who is sitting at the head of the table, is his chief protector. At one point, she can't contain her outrage at his ostracism in the US and interjects, "I've even gotten emails from people: 'How can you associate with Carl?'"

But a quiet re-examination has



Carl Andre in 2011 at his Manhattan apartment with his wife Melissa Kretschmer
Tom Barry/News Focus

begun. In addition to the exhibition at Turner Contemporary, DIA-Boscon in upstate New York is planning a major retrospective for 2014, the biggest museum show of his sculpture in the US since 1970.

"He has remained a seminal figure," says Sarah Martin. Andre's use of common industrial materials was radical at the time, and he arranged them onsite in grids or in other simple geometric configurations. The artist made space itself his primary concern and celebrated materials for their own sake, two traits embraced by innumerable younger artists.

The origins of his work can be easily found in Andre's childhood in the seaside town of Quincy, Massachusetts, where the two industries were shipbuilding and granite quarrying. He leafs through a book he had made of his home town in the early 1970s, all black-and-white photos of steel

parents' chagrin, he discovered his love for making art. "My mother was socially ambitious," he says. "She wanted me to become a minister to a rich congregation. Later I said to her, 'I hate to tell you this, Mother, but I don't believe in God.' She said, 'How would that prevent you?'"

Bored with college, in 1967 Andre made his way to New York and fell in with the art crowd – including land artist Bob Smithson and critic Barbara Rose. He borrowed studio space from Stella, who convinced him to give up painting (Andre says his canvases were "terrible") by threatening, "If I catch you painting here again, I'm going to cut off your hands!"

Turning definitively to sculpture, Andre foraged for materials on the street because he couldn't afford any. Assembling pieces on-site, he was one of the first artists to see no need for a studio. To earn money, he took a job on the railroad.

But he was soon part of a powerful tide of change. His work entitled "Lever" – a single line of 187 firebricks, was included in the groundbreaking 1966 exhibition *Primary Structures* at New York's Jewish Museum, along with fellow minimalists – Dan Flavin, John McCracken, Donald Judd among them – who were intently creating a new American art. In 1970 the Guggenheim gave him his first solo museum show; two years later, Tate's purchase of "Equivalent VIII", a work that comprises 123 fire bricks arranged in two layers, caused a memorable furore in London.

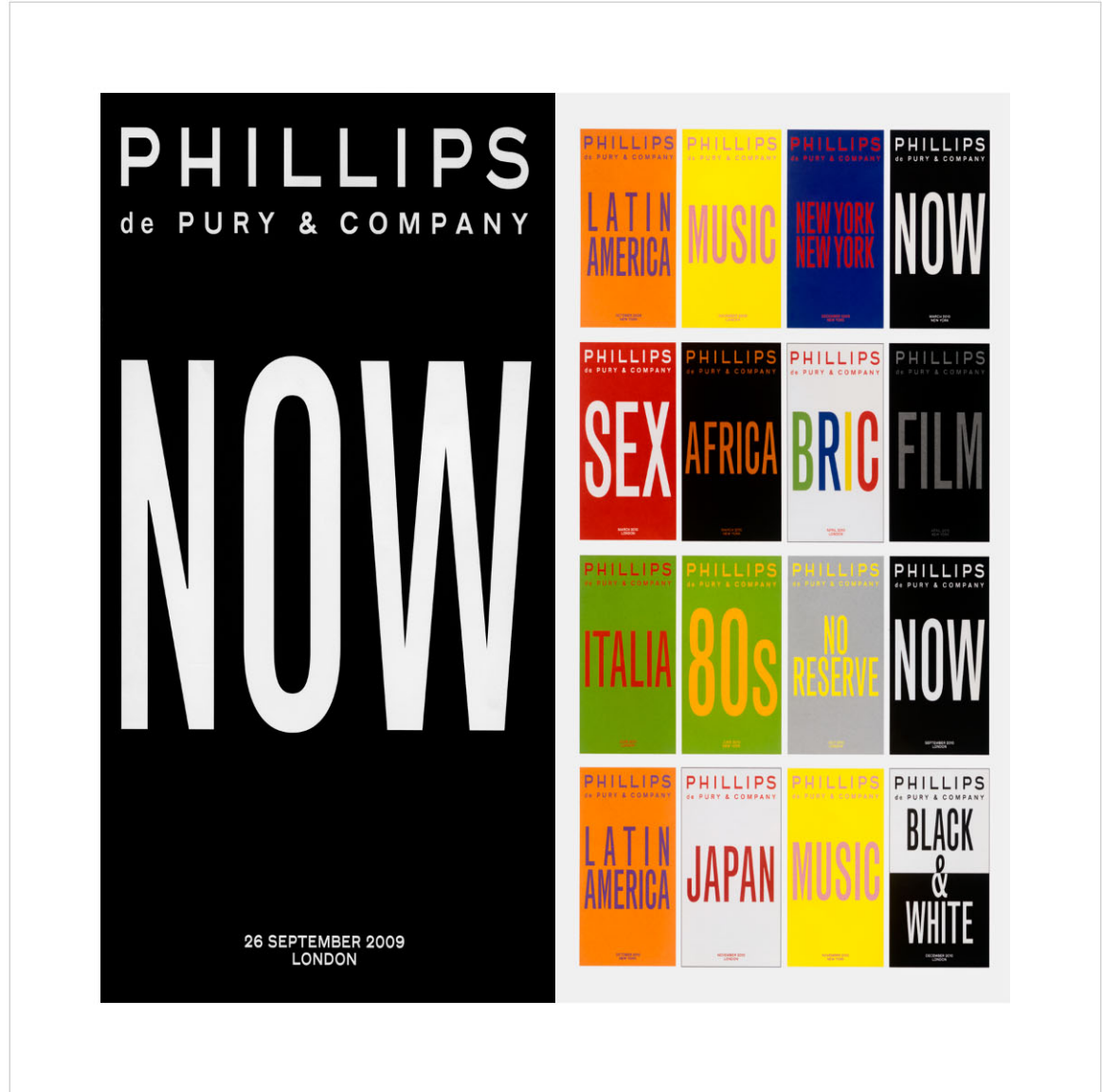
Like other radical creators, Andre had his share of critics scoffing that his stuff was not art. Andre, however, insists he never actually intended to be controversial – except for a single one-night show on the eve of Richard Nixon's second inauguration in January 1973. Then, alluding to the US president's odd culinary predilection, Andre carried 300 pounds of cottage cheese into a gallery, poured 10 gallons of ketchup on top and let it sit overnight until "it stank." "I called it 'American Decay,'" he says.

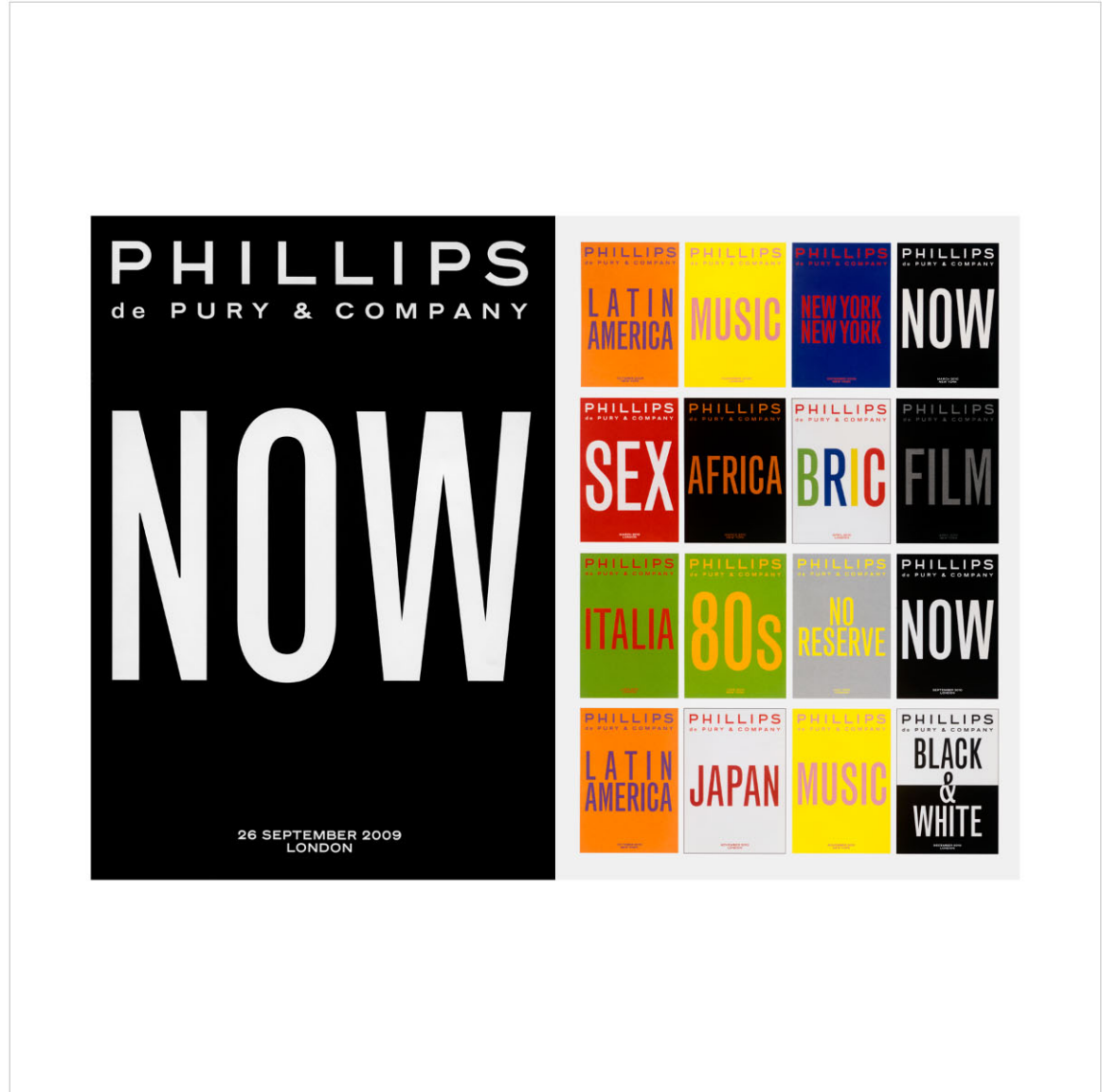
These days, Andre has said what he had to say, and he gave up making art on any regular basis a couple of years ago. "I think of myself as retired," he says. "My work comes from a desire to do it. I have a horror of making 'unfelt works.'"

His upcoming exhibitions aside, he is philosophical about the vagaries of the art world. "I'm no longer hot stuff – you know, in fashion," he says. "But I'm in the books."

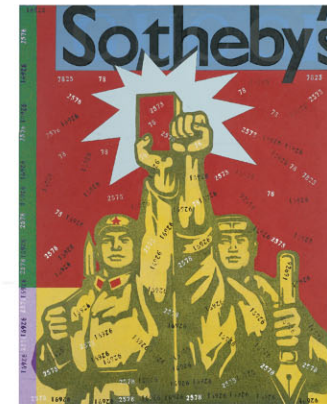
'Carl Andre: Mass & Matter', Turner Contemporary, Margate, February 1-May 6, www.turnercontemporary.org







Sotheby's
Contemporary Art Day Auction
New York | 10 May 2012, 10:00 AM | N08854



LOT 540
WANG GUANGYI

B.1957
GREAT CRITICISM: SOTHEBY'S
signed twice and dated 2003 on the reverse
oil on canvas
59 by 47 1/2 in. 149.8 by 120.6 cm.

ESTIMATE 120,000-180,000 USD
Lot Sold: 146,500 USD

PROVENANCE
Private Collection, United States

CATALOGUE NOTE
"In my view, the central point I want to express in the Great Criticism series is the ideological antagonism that exists between western culture and socialist ideology. The significance of this antagonism has more to do with issues in cultural studies than simply art in and of itself." - Wang Guangyi

Sotheby's
Contemporary Art Evening Auction
New York | 13 Nov 2012, 07:00 PM | 108990



LOT 22
ANDY WARHOL
1925 - 1987
GREEN DISASTER (GREEN DISASTER TWICE)
acrylic and silkscreen ink on canvas
48 x 34 1/2 in. | 121.9 x 88 cm
Extended to January - February 1963

ESTIMATE (in Estimate Upon Request)

PROVENANCE
Sally Gelson, New York
Harris Sorenfeld, Paris
Dan Sizer, Geneva, New York and Rome
Private Collection

EXHIBITED
Paris, Galerie Bourne Boncompagni, Warhol, January - February 1964, installed
Tate, Gallery One at the Museum, New York, Fall Art Reception, April - May 1969, cat. no. 79, illustrated
Tate, Gallery One, Andy Warhol November 1971 - February 1972, cat. no. 8

LITERATURE
Max Kozloff, "Warhol Art and the Virtues of Dissidence," *Studio International*, vol. 171, no. 804, November 1987, p. 191, illustrated
John Golan, *Andy Warhol*, London, 1973, p. 121, illustrated
Rainer Crone, *Andy Warhol*, New York, 1975, cat. no. 108
Rainer Crone and Wilhelm Hegeler, *Die westdeutsche Arbeit - Andy Warhol*, Darmstadt, 1975, p. 31, illustrated
Ota Filip, *Warhol*, Paris, 1975, p. 16, illustrated in color
Rainer Crone, *Das Bildniswerk Andy Warhols*, Bonn, 1976, cat. no. 108
Eun. Cat., Los Angeles, *Installation of Contemporary Art*, Los Angeles, Andy Warhol: An Exhibition of Graphic Printmaking, 1981, p. 8, illustrated color (cat. cover)
Goswami and Nash-Prop, eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculpture 1961-1965*, Vol. 01, New York, 2004, cat. no. 214, p. 191, illustrated color

CATALOGUE NOTE

The car crash is the American dream on a nightmare.
Neil Price, in *Eun. Cat., Houston, Merrill Collection, Andy Warhol: Death and Disasters*, 1988, p. 16

"When you see a grainy picture over and over again, a dream really has no any effect... it is not that I feel sorry for them, I just feel sorry for you and I don't really mean to hurt the someone who sees them. I thought it would be nice for them to see it for themselves."
Andy Warhol interviewed by Gene Swanson, "What's Pop, Art?", *Artforum*, November 1965, pp. 60-61

Designated in Gene Swanson's 2000 catalogue raisonné as one of the very first of Andy Warhol's "car crash" paintings, *Green Disaster (Green Disaster Twice)* of 1963 is an historic paradigm of Pop Art from the heart of a countercultural movement in twentieth-century art history. The work's inception in January - February 1963 belongs to an extraordinary year in the most iconic of artistic careers, during which Warhol revolutionized the world of popular visual culture. The year of the personal death and disaster paintings, which was one of the most productive, controversial and brilliant periods undertaken by any artist in the transformative decade of the 1960s, the concept epitomizes the unaccustomed nature of Warhol's career: unity and compartmentalized artistic disciplines in the acquisition of new media, celebrity and death. Warhol made just four paintings based on the specific car crash photograph that is associated most to the present work. One of these, *Green Disaster #2*, is now housed in the Museum of Modern Art, New York, while another, *Orange Car Crash*, is in the Museum Moderner Kunst Stiftung Ludwig, Vienna. As the very first of the disaster series, perhaps the most historic and paradigmatic of early disaster works, *Green Disaster (Green Disaster Twice)* is only a foundational manifestation of one of the most influential series of the last century.

With a disturbing resonance *Green Disaster (Green Disaster Twice)* contains an immediate harrowing and intensely violent scenario, the instant aftermath of a brutal car crash. Within the composition the unambiguously exposed outline of a single body is jutting out of the vehicle's passenger side door and toward the viewer. The effect of the cropped yet graphic image is made all the more powerful by a flat, high-contrast color palette of red and yellow. The realistic exposure of the vehicle's massive form accentuates the full-and-blown mortality of the failed passenger. Intentional with the accident made instantaneous and fully graphed across the actual canvas is the failed victim: rear and machine having become fused together through machine catastrophe. In this multifaceted scene, the harsh division between the glowing, illuminated and glowing chrome and painted body of the car and the specifically crushed figure, very and almost on the right is mediated by the sheer body, unambiguously caught in the middle point between registered consciousness and chaotic destruction. This is one of the great spectacles of 1950s and 1960s America, a harbinger of modernization and a way of life of social mobility, the automobile, becomes the devastatingly efficient system of mechanized mobility. As Neil Price notes, "The car crash has the American dream on a nightmare" (*Neil Price*, in *Eun. Cat., Houston, Merrill Collection, Andy Warhol: Death and Disasters*, 1988, p. 16).

Green Disaster (Green Disaster Twice) like the nightmare, but also unconsciously normalizes this depiction of unadmitted suburban mortality. As ever with Warhol's oeuvre, impact is muted not only by subject, but also by method, content and context. Education as primary given, the intensely visible and harrowing subject matter is mediated through the patient's gaze of an anonymous and, again, a seemingly and undeniably true that has been captured through the lens of the quality, alienating, predatory camera, venerable of mass media advertising. In addition, Warhol further replicates the composition of the photograph, applying the foreign aesthetic of a found image. The scene of the rendering is intelligently repeated. Rainer Crone's research indicates that "Warhol had the notion that the obvious depiction of traditional underlying need not be realistic or truthful, thereby encouraging several layers from which 'Warhol' might be seen." (*Neil Price*, in *Eun. Cat., Houston, The Andy Warhol Catalogue Raisonné: Death and Disasters*, 1988, p. 7) In *Green Disaster (Green Disaster Twice)* the mechanical micro-screen and absence of natural colors intensify the subject, all the while evoking the production of newspaper print and the unending, everyday phenomenon that the car crash had itself become.

In an interview with Gene Swanson in 1980 Warhol stated that "when you see a grainy picture over and over again, a dream really has no any effect... it is not that I feel sorry for them, I just feel sorry for you and I don't really mean to hurt the someone who sees them. I thought it would be nice for them to see it for themselves" (*Andy Warhol*, interviewed by Gene Swanson, "What's Pop, Art?", *Artforum*, November 1965, pp. 60-61) In his 1975 monograph, Rainer Crone discusses how, through the car crash photos "made the immediate of the actual event... this dream as an act continues because there's nothing" (*Warhol: Color, Andy Warhol*, New York, 1975, p. 28). Nonetheless, the very nature of the conventional image camera, despite its accuracy, amplifies our immersion in a seemingly disorienting mass media representation of violence and mortality. The final production of an American representation based on the merged figure and the machine is the finality of death. The artist's here is highly qualified: it is a thoroughly veridical, tabloid-style, typical of what Rainer Crone notes with the "superiority of photography of death" amidst the "horror of emergency disaster" (*Crone*, in *Eun. Cat., Houston, Andy Warhol: Death and Disasters*, 1988, p. 16). Warhol, himself obsessively fixated with the fragility of existence, here articulates the public form of a private disaster and questions why emergency scenes are revealed to outsiders through their unadmitted, unadmitted immersion with death.

The space for *Green Disaster (Green Disaster Twice)* was an unidentified newspaper photograph, used in the *Machine* section. Despite the horror of the scene before him, the photographer, nevertheless, meticulously captured the image through the viewfinder to generate various and possible an aesthetically satisfying picture according to compositional convention. Warhol's selection, unadmittedly, and the way in which he captured it, through the lens of the reproduction of the scene when he selected his mechanical, in order to respond to a highly specific, as well as enhance the unadmitted production of the composition. In doing so, he found the vehicle caught between the abstract, complex form of the car against its highly unadmitted and shared is framed by the words "car" and the vertical side of the car with the back of the car's body. This scene of the composition is, which, coupled with the double reaction of the abstract mechanical, provides a broad spectrum of the entire scene, encouraging our eye to focus only on the car and driver, and disregard between the four principal elements of potential risk.

Warhol's exceptional aptitude to make the most subtle design of his line between his and a certain representation of death's unadmittedly and unadmittedly, and in addition, understanding the unadmitted possibility of mass media. In doing with his very best work, visibility, largely and the threat of death is made every one of this unadmitted painting. This compelling work depicts a mortality in the unadmitted unadmitted interest to mass culture. Encouraging the public face of a private disaster, it questions how anonymous victims are revealed to history in the exceptional conditions of that arena, or in the *Three Car Crashes* exhibition. The question of the image suggests more attention to the actual reality of the accident and to the highly specific to which we come to know the "mechanism of change" (*Thomas Crow, "Three Car Crashes"*, *Andy Warhol: The Art of the Machine*, New York, May 1987, p. 185). The unadmitted intimacy between anonymous suffering and the immediate exposure of bereavement and loss is here found however in the simple and in terms of his remarkable journey.

Continued by the fragility of death and the unadmittedly of violence, Andy Warhol pulled the viewer away through the vehicle's regulation and regulation, understanding the unadmitted possibility of mass media. In doing with his very best work, visibility, largely and the threat of death is made every one of this unadmitted painting. This compelling work depicts a mortality in the unadmitted unadmitted interest to mass culture. Encouraging the public face of a private disaster, it questions how anonymous victims are revealed to history in the exceptional conditions of that arena, or in the *Three Car Crashes* exhibition. The question of the image suggests more attention to the actual reality of the accident and to the highly specific to which we come to know the "mechanism of change" (*Thomas Crow, "Three Car Crashes"*, *Andy Warhol: The Art of the Machine*, New York, May 1987, p. 185). The unadmitted intimacy between anonymous suffering and the immediate exposure of bereavement and loss is here found however in the simple and in terms of his remarkable journey.



Fig. 1
The artist selected in front of a Death and Disaster painting, 1963
Photo: John S. Southworth/George Collection, Inc. © 2012 Andy Warhol Foundation for the Visual Arts / Artista Rights Society (ARS), New York



Fig. 2
Andy Warhol *Green Disaster #2*, 1963 Museum of Modern Art, New York
Photo: © 2012 Andy Warhol Foundation for the Visual Arts / Artista Rights Society (ARS), New York



Fig. 3
Andy Warhol *Orange Car Crash*, 1963 Museum Moderner Kunst Stiftung Ludwig, Vienna
Photo: © 2012 Andy Warhol Foundation for the Visual Arts / Artista Rights Society (ARS), New York



Fig. 4
The artist's unadmittedly 'Three Car Crashes' at the Museum of Modern Art, New York, 1963
Photo: John S. Southworth/George Collection, Inc. © 2012 Andy Warhol Foundation for the Visual Arts / Artista Rights Society (ARS), New York



Fig. 5
Thomas Crow, *The Death, or, The Shipwreck*, 1981
Photo: © 2012 Andy Warhol Foundation for the Visual Arts / Artista Rights Society (ARS), New York



Fig. 6
Jean-Louis Dault, *The Death of Man*, 1963 Musée Royal des Beaux-Arts de Belgique, Brussels
The Bridgeman Art Library

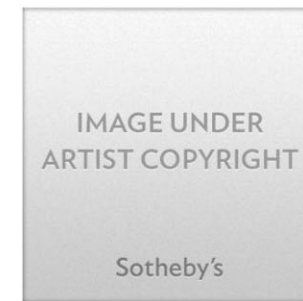


Fig. 7
The present work installed alongside Busca Biondi's *Chair at Sponville*, Galerie Paris, 1964
Collection of the Andy Warhol Museum, Pittsburgh, PA © 2012 Andy Warhol Foundation for the Visual Arts / Artista Rights Society (ARS), New York



Fig. 8
Andy Warhol *Green Car Crash*, 1963
Photo: Collection © 2012 Andy Warhol Foundation for the Visual Arts / Artista Rights Society (ARS), New York

Sotheby's
The Gunter Sachs Collection Day Auction
London | 23 May 2012, 10:30 AM | L12027



LOT 239
BERNAR VENET
B.1941

(I) OIL IN A TROUBLED MARKET
(II) AFTER 1000 ON THE DOW, WHAT?
(III) GROPING FOR THE BOTTOM
(i) & (iii) signed, titled and dated 1969 on the reverse
(ii) signed, titled and dated 1968 on the reverse
screenprint on paper laid down on board
each: 157 by 117cm.
61 7/8 by 46in.

ESTIMATE €3,000-5,000 GBP
Lot Sold: 20,000 GBP

PROVENANCE
Galerie Gunter Sachs, Hamburg
Acquired directly from the above in 1972

CHRISTIE'S

STURTEVANT (B. 1926)
SCULPTURE DE VOYAGE, AFTER DUCHAMP

Lot 118 / Sale 2582

Price Realized
\$25,000
Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees or application of buyer's or seller's credits.
Estimate
\$8,000 - \$12,000

Sale Information
Sale 2582
First Open Post-War and Contemporary Art
19 September 2012
New York, Rockefeller Plaza

Lot Description
STURTEVANT (B. 1926)
Sculpture de voyage, after Duchamp
gouache on gilded silver print in artist's frame
8 1/2 x 6 1/2 in. (21.5 x 16.5 cm.)
Executed in 1969.

Duchamp In Advance of the Broken Arm
signed, titled and dated 'Duchamp In Advance of the Broken Arm s. sturtevant PARIS '69' (lower edge)
gouache on gilded silver print mounted on board in artist's frame
8 x 6 in. (20.3 x 15.2 cm.)
Executed in 1967.

Duchamp's In Advance of the Broken Arm
signed, titled and dated 'Duchamp's In Advance of the Broken Arm Sturtevant Paris '67' (lower edge)
gouache on gilded silver print mounted on board in artist's frame
9 x 7 in. (22.8 x 17.7 cm.)
Executed in 1967. (3)

Pro-Lot Text
PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

Provenance
Galerie Paul Maenz, Cologne
Private collection
Acquired from the above by the present owner

Exhibited
Cologne, Galerie Paul Maenz, Sturtevant, 1989.

Department Information
Post-War & Contemporary Art

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CHRISTIE'S

STURTEVANT (B. 1926)
PLATE 15: AFTER MUYBRIDGE - WOMAN WITH
HANDS ON HER HIPS

Lot 119 / Sale 2582

Price Realized
\$8,500
Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees or application of buyer's or seller's credits.
Estimate
\$5,000 - \$7,000

Sale Information
Sale 2582
First Open Post-War and Contemporary Art
19 September 2012
New York, Rockefeller Plaza

Lot Description
STURTEVANT (B. 1926)
Plate 157, After Muybridge - Woman with Hands on Her Hips
signed and dated 'E. Sturtevant '67' (on the reverse)
gilded silver print in artist's frame
10 1/2 x 12 1/2 in. (26.7 x 31.8 cm.)
Executed in 1966.

Pro-Lot Text
PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

Provenance
Private collection, acquired from the artist circa 1986
Acquired from the above by the present owner

Exhibited
New York, White Columns Gallery, Sturtevant, February-March 1986.

Department Information
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CHRISTIE'S

STURTEVANT (B. 1926)
SCULPTURE DE VOYAGE, AFTER DUCHAMP

Lot 118 / Sale 2582

Price Realized

\$25,000

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Estimate

\$8,000 - \$12,000

Sale Information

Sale 2582

First Open Post-War and Contemporary Art

19 September 2012

New York, Rockefeller Plaza

Lot Description

STURTEVANT (B. 1926)

Sculpture de voyage, after Duchamp

gouache on gelatin silver print in artist's frame

8 1/2 x 8 1/2 in. (21.5 x 21.5 cm.)

Executed in 1969.

Duchamp In Advance of the Broken Arm

signed, titled and dated 'Duchamp In Advance of the Broken Arm e. sturtevant PARIS '69' (lower edge)

gouache on gelatin silver print mounted on board in artist's frame

8 x 6 in. (20.3 x 15.2 cm.)

Executed in 1967.

Duchamp's In Advance of the Broken Arm

signed, titled and dated 'Duchamp's In Advance of the Broken Arm Sturtevant Paris '69' (lower edge)

gouache on gelatin silver print mounted on board in artist's frame

9 x 7 in. (22.8 x 17.7 cm.)

Executed in 1967. (3)

Pre-Lot Text

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

Provenance

Galerie Paul Maenz, Cologne

Private collection

Acquired from the above by the present owner

Exhibited

Cologne, Galerie Paul Maenz, *Sturtevant*, 1989.

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CHRISTIE'S

STURTEVANT (B. 1926)
**PLATE 137, AFTER MUYBRIDGE - WOMAN WITH
 HANDS ON HER HIPS**

Lot 119 / Sale 2582

Price Realized

\$18,750

Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees or application of buyer's or seller's credits.

Estimate

\$5,000 - \$7,000

Sale Information

Sale 2582

First Open Post-War and Contemporary Art
 19 September 2012
 New York, Rockefeller Plaza

Lot Description

STURTEVANT (B. 1926)

Plate 137, After Muybridge - Woman with Hands on Her Hips
 signed and dated 'E. Sturtevant '67' (on the reverse)
 gelatin silver print in artist's frame
 10 1/4 x 12 5/8 in. (26 x 32 cm.)
 Executed in 1966.

Pre-Lot Text

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

Provenance

Private collection, acquired from the artist circa 1986
 Acquired from the above by the present owner

Exhibited

New York, White Columns Gallery, *Sturtevant*, February-March 1986.

Department Information

Post-War & Contemporary Art

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119, 193, 194, 223, 250, 251, 263, 266, 269, 270, 281, 287

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192, 219, 269 and 282





April 2012 e-flux

e-flux

An art handler at Sotheby's

Sotheby's offer your art handlers a fair contract Share this

Sign the petition at www.change.org

May 1, 2011

For the past eight months, Sotheby's has locked its 43 unionized art handlers out of work. Rather than negotiating a fair contract with its employees, the company has issued a set of demands: the getting of the art handlers union, the abrogation of health insurance and other benefits, and the replacement of full-time skilled workers with temporary unskilled laborers.

Sotheby's has decided that the handling of priceless artworks is an easy job that low-paid temporary workers with little training or incentive can manage the constant stream of artifacts into and out of the world's largest auction house. The 43 locked-out workers who have made art handling their career know this is not true.

There have been no negotiations. In meeting after meeting, Sotheby's has stalled, preferring instead to extend the lockout in the hope that workers might eventually capitulate to demands designed to exploit them. To make matters worse, the company has hired Jackson Lewis, a notoriously anti-employee law firm that the AFL-CIO has called the "number one union-buster in America."

The message from Sotheby's is clear: art handlers do not deserve the same benefits as the rest of their staff. If art handlers expect the privileges of their betters, like health insurance or collective bargaining rights, it is acceptable to make them suffer.

Sotheby's has no financial incentive. Last year, the company saw its highest profits ever, increasing revenue by 7% year-over-year. They remain the largest and most successful business in the art world, and this time it is in 2011. CEO William Rowantree more than doubled his own salary, to \$1 million USD.

The entire union contract totals \$1.2 million USD.

It is the sheer obnoxiousness of the abuse of power that makes action necessary.

We are asking artists, collectors, and institutions to sign this petition and stand in solidarity with the Sotheby's art handlers until they receive a fair contract. This is not about hurting the company financially, unless Sotheby's, we have no hope for the suffering of artists. This is about demanding a commitment to the most precious of all: fair pay for fair labor, and to the possibility of change practices in the arts. This is about demanding an industry that people should be treated well. This is about standing up and saying, in one voice: "This is wrong."

We must be the conscience that Sotheby's lacks.

If you're an artist you can tell Sotheby's you don't support their side of your work.

If you're a collector, you can buy and sell from other auction houses whenever possible.

If represent an institution you can refuse opportunities from Sotheby's.

If you're in the media, you can use your platform to ensure that voices get heard.

Whenever you see you can [tag @e-flux](#) and show Sotheby's where you stand. Then forward it to everyone you know. You can make the art world you want to participate in, a place where people matter, and no one can be actually just a side.

Pubby Johnson, Editorial Director, Art Fair City
 Will Brown, Editor-in-Chief, Art Fair City
 Aron Viskoch, Johns Hopkins, Dean from Hood, author
 Hugo Vanhulst, Vukob Gueykhani, Hyperartlogic
 Naomi Sandberg, artist
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CONDITION REPORT

CHRISTIES

Form Date: 20/01/12
 Page: 1

Lot 104 0182712
 Art Contemporain

Christie's specialists use the standard conventions, and the report of, our basis is the comprehensive condition report prepared by a professional conservator. While the conservator inspects the work, rights to touch the object, or movement that are possible and are covered for a more complete report. We also request the report to print in accordance with the conditions of business printed on the reverse of this report. It is an agreement to please all, and may not be viewed as a statement of fact.

Lot 104 0182712 (AND 200)

Condition: Original artwork.
 The surface of the work is slightly abraded.
 There are some minor surface marks (see photograph of 11 cm) on the lower right portion.
 There is a small amount of wear and tear to the plastic protective sheet on the lower left portion.
 The work is otherwise in good condition.
 The artist's name is visible on the back.
 The artist's name is visible on the back.
 The artist's name is visible on the back.
 The artist's name is visible on the back.
 The artist's name is visible on the back.

We thank you for your interest in the forthcoming sale. We extend you again for all property to, and we will be pleased to be visited personally by you or by your professional adviser before the sale to ensure to conditions.





Christie's France SNC
9, avenue Matignon
75008 Paris
tel : 33 (0) 1 47 76 85 85
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CONDITION REPORT

CHRISTIE'S

Report Date: 28MAY12
Page: 1

Sale: 3508 01JUN12
Art Contemporain

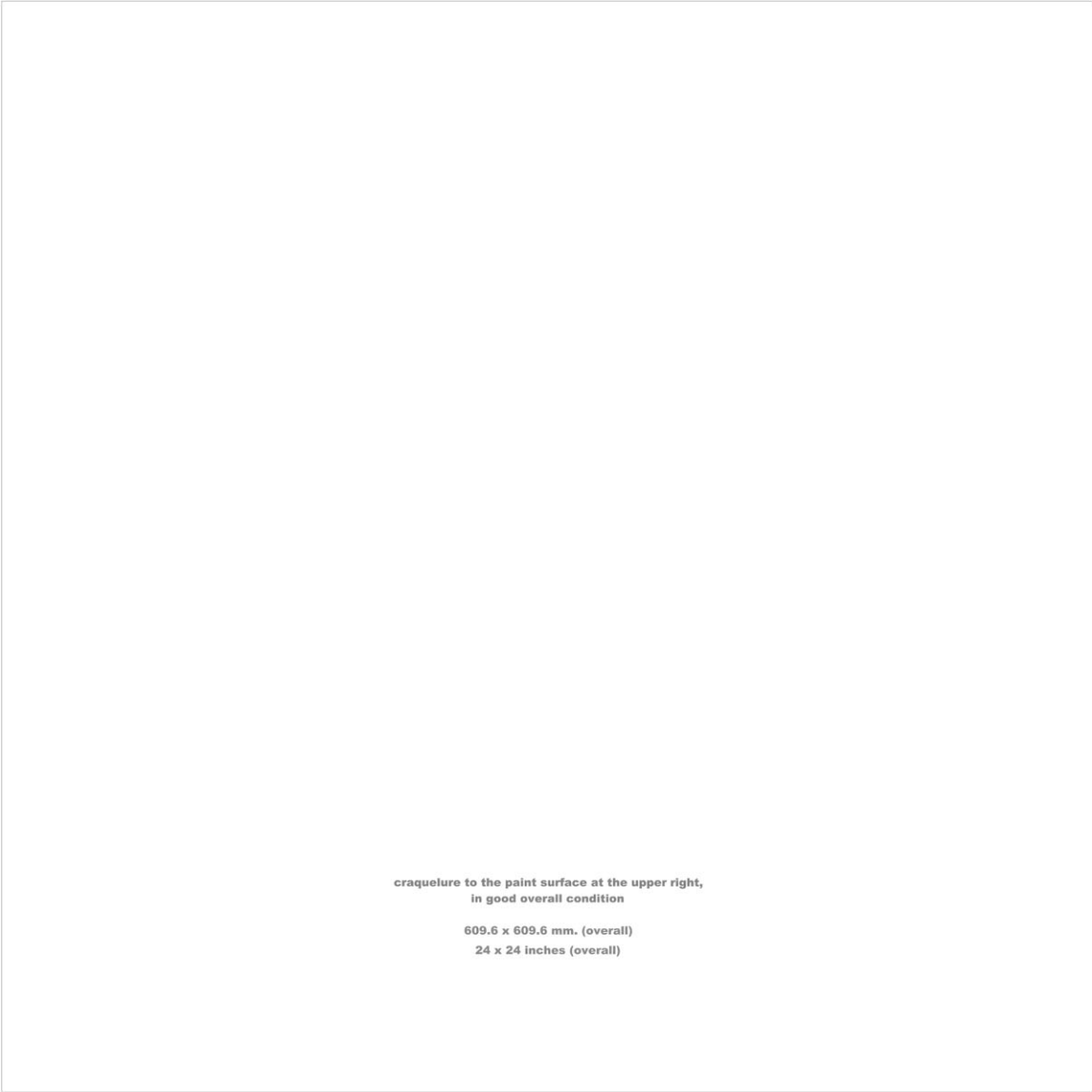
Christie's specialists are not trained conservators, and the report set out below is not a comprehensive condition report prepared by a professional restorer. While we make certain observations on the work, which we trust are helpful, we recommend that you consult your own restorer for a more complete report. We also remind you that this report is given in accordance with the conditions of business printed in the auction catalogue. It is an expression of opinion only and must not be treated as a statement of fact.

Lot 104 GEORGE BRECHT (1925-2008)
Exhibit

Condition: Original canvas.
The surface of the work is slightly dirty.
There are two restoration marks (one horizontal of 5 cm.; one vertical of 1.5 cm.) in the lower right quadrant.
There is a circular repaint mark associated with a pinhole restoration mark in the lower left quadrant.
Toile d'origine.
La surface de l'oeuvre est légèrement sale.
L'oeuvre présente deux traces de restauration (l'une horizontale de 5 cm.; l'autre verticale de 1.5 cm.) dans le quart inférieur droit.
Présence d'une trace circulaire de repeint, associée à une petite marque de repeint dans le quart inférieur gauche.

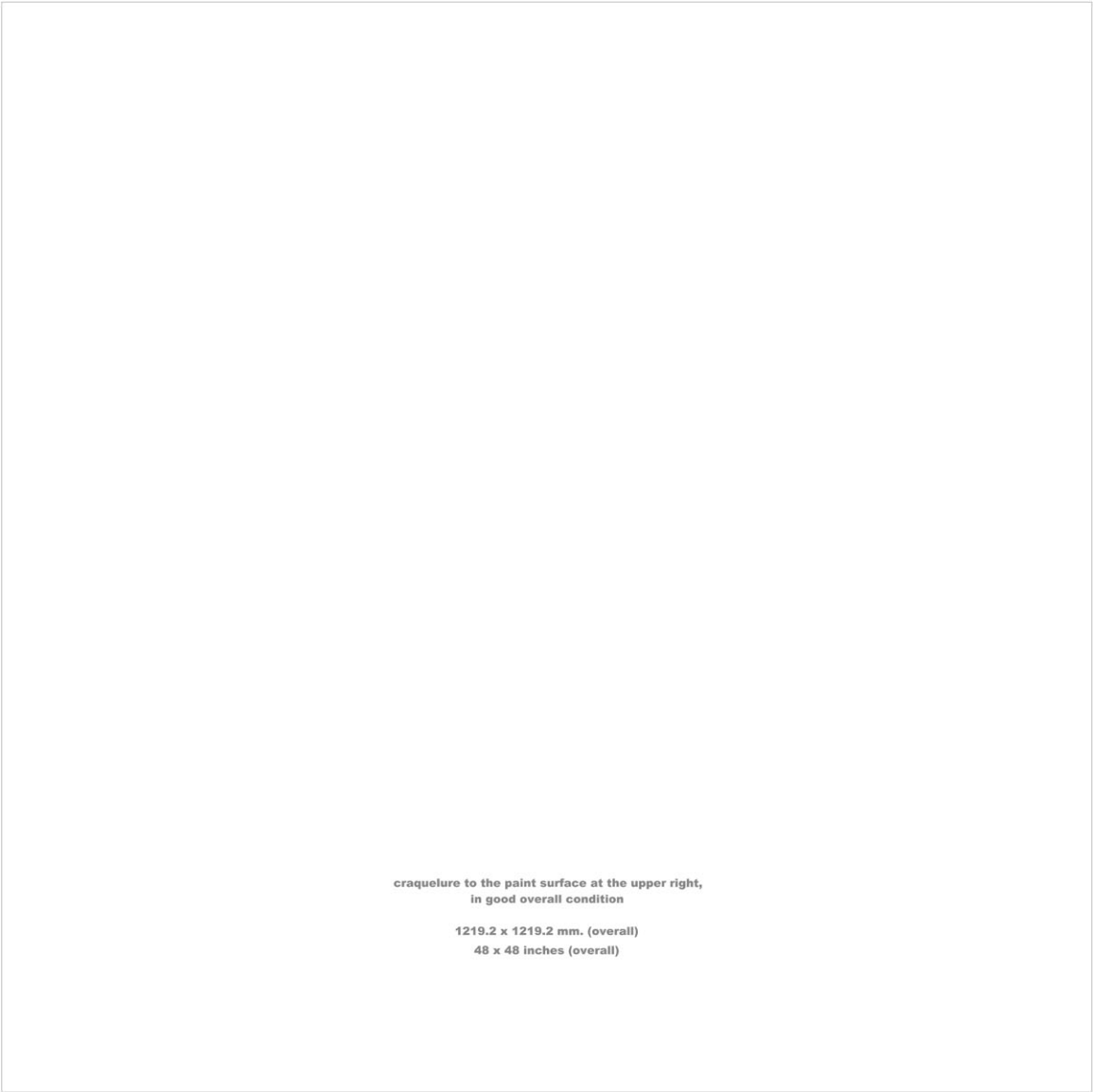
We thank you for your interest in the forthcoming sale. We remind you again that all property is sold "as is" and should be viewed personally by you or by your professional adviser before the sale to assess its condition.





**craquelure to the paint surface at the upper right,
in good overall condition**

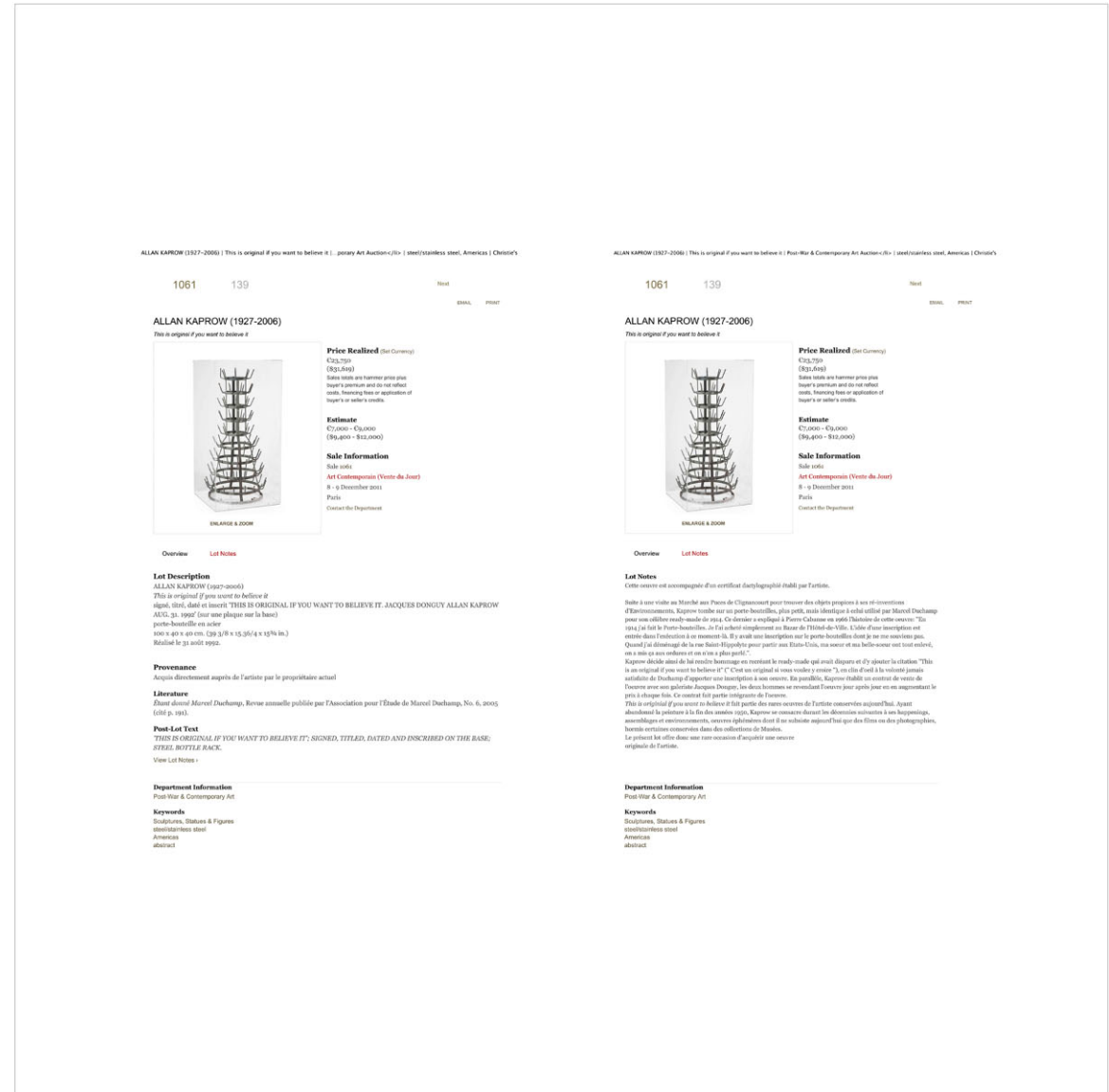
**609.6 x 609.6 mm. (overall)
24 x 24 inches (overall)**



craquelure to the paint surface at the upper right,
in good overall condition

1219.2 x 1219.2 mm. (overall)
48 x 48 inches (overall)





ALLAN KAPROW (1927-2006) | This is original if you want to believe it | Post-War & Contemporary Art Auction 2/15

8 - 9 December 2011

CHRISTIE'S**ALLAN KAPROW (1927-2006)**
THIS IS ORIGINAL IF YOU WANT TO BELIEVE IT**Price Realized**
€23,750
(\$31,619)

Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees or application of buyers or sellers' credits.

Estimate
€20,000 - €29,000
(\$26,400 - \$38,000)**Sale Information**
Sale 1061
Art Contemporain (Vente du Jour)
8 - 9 December 2011
Paris**Lot Description**

ALLAN KAPROW (1927-2006)

*This is original if you want to believe it*signed, titled, dated and inscribed 'THIS IS ORIGINAL IF YOU WANT TO BELIEVE IT, JACQUES DONGUY ALLAN KAPROW AUG. 31, 1992' (sur une plaque sur la base)
porte-bouteille en acier
100 x 45 x 45 cm (39 3/8 x 15 3/4 x 15 3/4 in.)
Réalisé le 31 août 1992.**Provenance**

Acquis directement auprès de l'artiste par le propriétaire actuel.

Literature*Étant donné Marcel Duchamp*, Revue annuelle publiée par l'Association pour l'Étude de Marcel Duchamp, No. 6, 2005 (cité p. 191).**Lot Notes**

Cette œuvre est accompagnée d'un certificat dactylographié établi par l'artiste.

Suite à une visite au Marché aux Puces de Clignancourt pour trouver des objets propres à ses ré-inventions d'Environnements, Kaprow tombe sur un porte-bouteilles, plus petit, mais identique à celui utilisé par Marcel Duchamp pour son célèbre ready-made de 1914. Ce dernier a expliqué à Pierre Cabanne en 1966 l'histoire de cette œuvre: "En 1914 j'ai fait le Porte-bouteilles. Je l'ai acheté simplement au Bazar de l'Hôtel de Ville. L'idée d'une inscription est entrée dans l'esprit à ce moment-là. Il y avait une inscription sur le porte-bouteilles dont je ne me souviens pas. Quand j'ai déménagé de la rue Saint-Hippolyte pour partir aux États-Unis, ma sœur et son belle-sœur ont tout enlevé, on a mis ça aux archives et on s'en a plus parlé." Kaprow décide ainsi de lui rendre hommage en recréant le ready-made qui avait disparu et d'y ajouter la citation "This is an original if you want to believe it". C'est un original si vous voulez y croire", en clin d'œil à la volonté jamais satisfaite de Duchamp d'apporter une inscription à son œuvre. En parallèle, Kaprow établit un contrat de vente de l'œuvre avec son galeriste Jacques Donguy, les deux hommes se revendant l'œuvre jour après jour en en augmentant le prix à chaque fois. Ce contrat fait partie intégrante de l'œuvre.
This is original if you want to believe it fait partie des rares œuvres de l'artiste conservées aujourd'hui. Avant abandonné la peinture à la fin des années 1950, Kaprow se consacre durant les décennies suivantes à ses happenings, assemblages et environnements, œuvres éphémères dont il ne subsiste aujourd'hui que des films ou des photographies, hormis certaines conservées dans des collections de Musées.
Le présent lot offre donc une rare occasion d'acquérir une œuvre originale de l'artiste.**Post-Lot Text****THIS IS ORIGINAL IF YOU WANT TO BELIEVE IT; SIGNED, TITLED, DATED AND INSCRIBED ON THE BASE; STEEL BOTTLE RACK****Department Information**
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Urs Fischer (b. 1973) Untitled (Lamp/Bear) | Post-War & Contemporary Art Auctions | 11-09-02 12:05 PM

CHRISTIE'S

URS FISCHER (b. 1973)
UNTITLED (LAMP/BEAR)


Lot 32 / Sale 2440

Price Realized
\$6,800,000
Price includes buyer's premium

Estimate
Estimate on request

Sale Information
Sale 2440
POST-WAR AND CONTEMPORARY ART EVENING SALE
11 May 2011
New York, Rockefeller Plaza

Lot Description
Urs Fischer (b. 1973)
Untitled (Lamp/Bear)
cast bronze, epoxy primer, urethane paint, acrylic polyurethane topcoat, acrylic glass, gas discharge lamp, and stainless-steel framework
273 3/8 x 225 7/8 x 235 3/4 in. (700 x 560 x 495 cm.)
Executed in 2009-2010. This work is number one from an edition of two plus one artist's proof.



Provenance
Galerie Eva Presenhuber, Zurich
Private collection, Paris
Acquired directly from the above to the present owner

Literature
C. Garau, "Sitting In," *Art + Auction*, October 2009, vol. XXXI, no. 2, p. 41 (another example illustrated in color).
U. Fischer and A. Zachary, ed., *Urs Fischer: Shown in a Hole*, New York, 2009, pp. 411-416 (another example illustrated in color).

Exhibited
Rotterdam, Museum Boijmans Van Beuningen, *Urs Fischer—Paris 1990*, April-May 2006, pp. 54-57, 77 and B3 (prototype exhibited, illustrated in color).

Lot Notes
Untitled (Lamp/Bear) brightly celebrates the objects that define a young child's life. Urs Fischer realized this striking sculpture on a monumental scale, combining a cobby yellow teddy bear, everyone's cherished childhood keepsake, with a bedroom desk on a monumental scale, combining a cobby yellow teddy bear, everyone's cherished childhood keepsake, with a bedroom desk

<http://www.christies.com/lotfinder/lotfinderresults.asp?lotNumber=5417489> Page 1 of 3

Urs Fischer (b. 1973) Untitled (Lamp/Bear) | Post-War & Contemporary Art Auctions | 11-09-02 12:05 PM

simultaneously illustrative of each object but creative as a whole, effectively building a novel, animated and enigmatic monument to the human experience.

The successful buyer will be responsible for post-auction costs. Please contact the department for additional information.

Department Information
Post-War & Contemporary Art

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In the Saleroom: Andy Warhol's Self-Portrait, 1960-1964 [Video]
In the Saleroom: Mark Rothko's Untitled #17 [Video]
In the Saleroom: Andy Warhol's Self-Portrait, 1986 [Video]
In the Saleroom: Francis Bacon's Three Studies for Self-Portrait, 1974 [Video]
Above and Beyond: Christie's Post-War & Contemporary Art Spring Season [Video]

Special Features
Urs Fischer, Untitled (Lamp/Bear) [Article]
On View: Urs Fischer's Untitled (Lamp/Bear) [Video]
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Urs Fischer (b. 1973) Untitled (Lamp/Bear) | Post-War & Contemporary Art Auctions | 11-09-02 12:05 PM

lamp. The lamp neatly bisects the bear, cutting a shadow over its face, while a forked black button eye peers out from underneath. The bear's inanimate body flops forward, lovingly worn, resting against the support of the lamp stand. The first out of a series of two works, the sculpture starkly defies its nature. Fischer made the bear in *Untitled (Lamp/Bear)*, not out of softly comforting fur and foam, but out of bronze, a rich material that reflects the personal value a young owner places upon a toy. The sculpture evokes permanence, weighing close to seventeen tons, contrasting with much of the artist's oeuvre to date, such as his ephemeral *Untitled (Broad House)* (2004-2005). The giant lamp is a functional beacon that bathes up outdoor space at night, defining its surroundings and illuminating the giant teddy bear. This playful and humorous work depicts an everyday object surreally, unceremoniously. It parallels Jeff Koons's public monuments, such as Koons's monumental *Puppy* (1999). Inaugural in the forum outside the Guggenheim Museum, Bilbao – or his Celebration series of full-size animals blown up to fantastic proportions. *Untitled (Lamp/Bear)* was exhibited at great acclaim at the Museum Boijmans Van Beuningen, Rotterdam. It is the most significant work by the artist to be offered at auction to date.

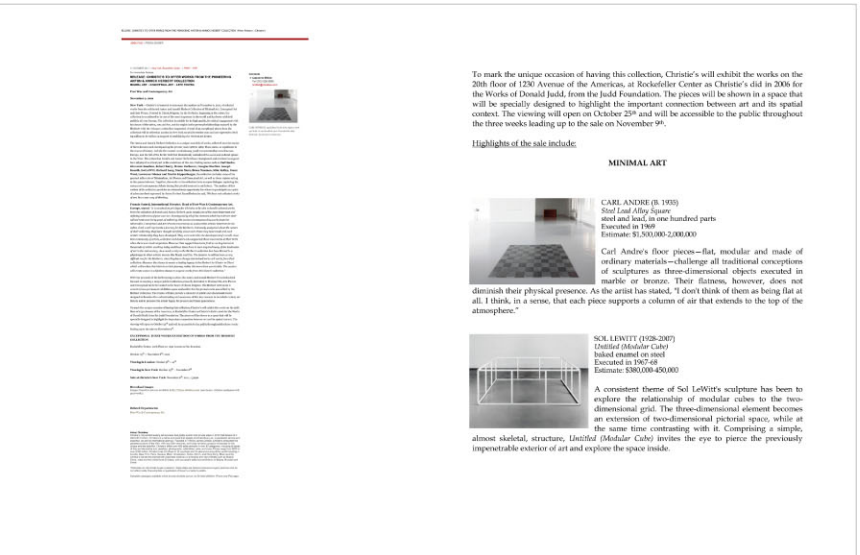
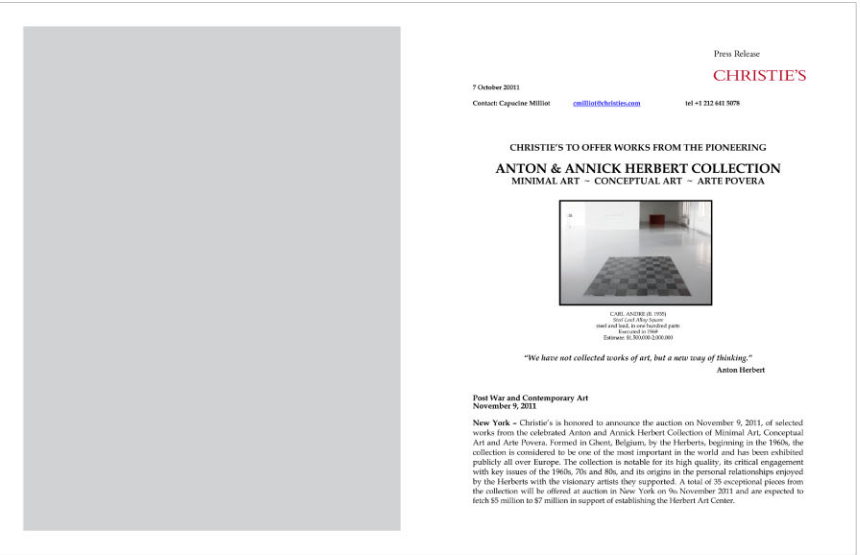
Born in 1973, Urs Fischer began his career in Switzerland where he studied photography at the Schule für Gestaltung, Zurich. These formative years deeply informed the artist's practice, instilling his sculptures with a photorealism so evident in the carefully realized *Untitled (Lamp/Bear)*. In spite of the work's apparent simplicity, Fischer always employs a process of detailed planning and intricate outsourcing to creating his sculptures. Fischer generated digital studies for the production of *Untitled (Lamp/Bear)* as a point of departure and employed laser and mechanical expertise to bring the sculpture to life. To establish the composition, he created a 21 inch high replica of his stuffed teddy bear from childhood, joining its various elements together by hand. Fischer selected a generic Bakelite lamp and compressed the two elements through digital manipulation. Fischer utilized the assistance of the University of Applied Sciences St. Gallen, Switzerland and their laser technology to establish an exact imprint of both forms, digitally scaling them up to over 20 feet in height. He chose this immense scale not through any particular rule, but through considering the reaction it might elicit from its viewers. As Fischer once suggested, "What determines the ultimate size of each object is based on architectural reasoning. Architecture always takes into consideration the spatial contribution between you and a thing." (U. Fischer, quoted in M. Garau, "This is my Grandmother - she Makes Really Genius Cakes", in U. Fischer and A. Zachary (eds.), *Urs Fischer: Shown in a Hole*, New York, 2009, p.46). The image of the assembled sculpture was later inscribed onto a full-scale metal Beryllium magnesium and coated in polyurethane resin to be exhibited as an artist's proof alongside Fischer's other works at the Forté 1999 exhibition held at the Museum Boijmans Van Beuningen, Rotterdam. Following the exhibition, the prototype was brought to Shanghai to be cast into bronze and assembled with an operating light bulb of over a foot in diameter made out of acrylic. The surface of the lamp was patinated and the body of the teddy bear covered in matte yellow urethane paint to create an arresting, brightly colored and colorful outdoor sculpture.

Untitled (Lamp/Bear) forms part of a small series of works depicting quotidian objects which one would not normally expect to be exhibited. Fischer's *Good Thing, Lovin' Chair* (2004-2005) – exhibited at *Mopping the Studio: Artists from the Provenance Pinault Collection*, Palazzo Grassi and Punta della Dogana, Venice (2009) – displays a giant wicker chair straddling a half-empty packet of cigarettes, in a similar meditation on the Duchampian ready-made and the experience of contemporary life. When asked about his predilection for ordinary objects, Fischer once replied, "I don't find them dull. Maybe it's an obvious choice, but these are the things I relate to. What if I did a fiberglass? Would that be better? Even if I have nothing to do with it? Just use the stuff that's around me. And these objects, these domestic objects as you call them, are made in human scale, as they can also be related to humans. They're made by humans for humans. They speak about us" (U. Fischer, quoted in *Had it?* p.6). This approach resonates with Jeff Koons's sculptural works, such as *Puppy* (1999) in which Koons knowingly endorses high and low art, in homage to simple pleasures. In *Untitled (Lamp/Bear)* as in Koons's work, the artist invites the viewer to reconsider the banal and re-experience a childlike sense of awe and wonder, while standing in front of Fischer's giant teddy bear.

These works differ from the majority of Fischer's sculpture, where he brings objects into stark relief, not through the alienating effects of scale but through an emphasis on their function. Many of his sculptures appear broken, discarded, decomposed or melted. In *Untitled (Broad House)* (2004-1005), Fischer constructs a Swiss style chalet entirely out of leaves of bread. Fischer placed an emphasis on the paradoxical interplay of creative destruction, allowing small holes to eat the structure, slowly demolishing it. Christie's short section is a theme that unites the artist's oeuvre. In *Lot 2007* Fischer literally breaks ground to create a dramatic breach in Gaeul Brown's gallery floor, juxtaposing the pristine white of the walls with the uneven dirt of an excavated pit. In *Untitled (Lamp/Bear)*, Fischer physically interrupted the teddy bear with the lamp in an act that is

<http://www.christies.com/lotfinder/lotfinderresults.asp?lotNumber=5417489> Page 2 of 3





CONCEPTUAL ART

BRUCE NAUMAN (b. 1941)
White Breathing
 Iron blocks, in four parts
 Executed in 1976
 Estimate: \$1,400,000-2,000,000

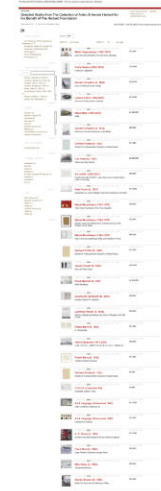
Executed in 1976, *White Breathing* is one of an important and rare group of room-sized floor installations by Bruce Nauman. Two different kinds of cast iron blocks are spread across the floor. Both types have slanted sides, and the opposing sides are always parallel to each other. But it appears that there are more than two types—a visual illusion that Nauman creates by carefully choosing the shape combinations.

JOSEPH KOSUTH (b. 1945)
One and Three Coats
 Coat, photograph and ink on paper
 Executed in 1965
 Estimate: \$140,000-180,000

Created in 1965, *One and Three Coats* is a landmark installation in Conceptual Art, comprised of a coat, a photograph of the coat, and an unprinted dictionary definition of the word "coat." The work changes each time it is installed, since the coat may be hung differently from room to room, and the photograph must show the coat precisely as it is installed, so the one invariable "coat" is the written definition. For Kosuth, then, art is a fundamentally linguistic concept rather than a visual or material category.

LAWRENCE WEINER (b. 1940)
Just a String and Horn of a Paint of Passage #22
 Vinyl lettering affixed to a wall
 Executed in 1975
 Estimate: \$80,000-120,000

Since the 1970s, Lawrence Weiner, one of the central figures of Conceptual art, has created wall installations consisting solely of words painted in nondescript letters. The lettering need not be done by Weiner himself, as long as the sign painter complies with the instructions dictated by the artist. Among the first works acquired by the Herberts was one of Weiner's sentences, which the couple bought because they found it as shockingly provocative.



ARTE POVERA

MARCO MERZ (1925-2003)
6765
 Eighty three stacks of newspapers, glass plates and resin vases
 Executed in 1970
 Estimate: \$750,000-950,000

An extraordinarily lyrical fusion of light, energy and material, seeming to form a condensed movement across the gallery floor, 6765 is a major work by Marco Merz that expresses a profound sense of both the material build-up of information and ideas over time and of the continuous progression (and even ebb and flow) of events through history.

GIOVANNI ANSELMO (b. 1954)
Verso l'Infinito
 Iron, incision, transparent varnish
 Executed in 1969
 Estimate: \$300,000-380,000

Verso l'Infinito (Toward Infinity) is one of an important series of iron works that Giovanni Anselmo made at the height of his involvement with Arte Povera in the late 1960s. Consisting only of a solid block of iron onto which the small incision of an arrow pointing toward the mathematical sign for infinity has been engraved, the work at first looks like a Minimalist statement of the kind then being made in America. As with all of Anselmo's work, however, this piece is a pointer toward the invisible and eternal forces of physics and of nature at work within the world—forces that shape all human concepts of space, form and time.

LUCIANO FABRO (b. 1956)
Corona di Pionbe (Crown of Lead)
 Lead
 Executed in 1971
 Estimate: \$100,000-150,000

A fascinating, iconic and instantly recognizable image: *Corona di Pionbe (Crown of Lead)* is vast and extraordinary play of form, symbolism, material and texture that derives from the height of Luciano Fabro's



involvement with 'arte povera' in the late 1960s and early '70s. Immediately recognizable as an enormous crown of lead, *Corona di Pionbe* is also powerfully evocative of Italy and its glorious, historic and classical past. Fabro's invention with all these works was to induce in the viewer a new awareness of space and reality as a vital and enriched arena of potential existing beyond the confines of convention.

MIKE KELLEY (b. 1954)
Heart and Flower
 felt on felt
 Executed in 1988
 Estimate: \$200,000-300,000

Mike Kelley's *Heart and Flower* was created in 1988 and is a rare example of his celebrated felt banners. This work, which stretches over three meters across, features hearts individually applied to the border of the pale surface, romantic or religious visions surrounding the so-called "Heart" of the title. As is so often the case in Kelley's subversive world, the "flower" appears problematic: it is more like a huge pool of spattered blood, yet has in fact been painstakingly applied to the surface, like the hearts, and comprises various elements made of orange-red felt individually arranged and laid down, the result of preparation and concentration rather than the scattered impression it delicately conveys.

EXCEPTIONAL THREE WEEKS EXHIBITION OF WORKS FROM THE HERBERT COLLECTION
 Rockefeller Center, 20th Floor on 1230 Avenue of the Americas
 October 25th - November 8th, 2011

Viewing in London: October 9th - 14th
Viewing in New York: October 20th - November 8th
Sale at Christie's New York: November 9th, 2011, 1.30pm

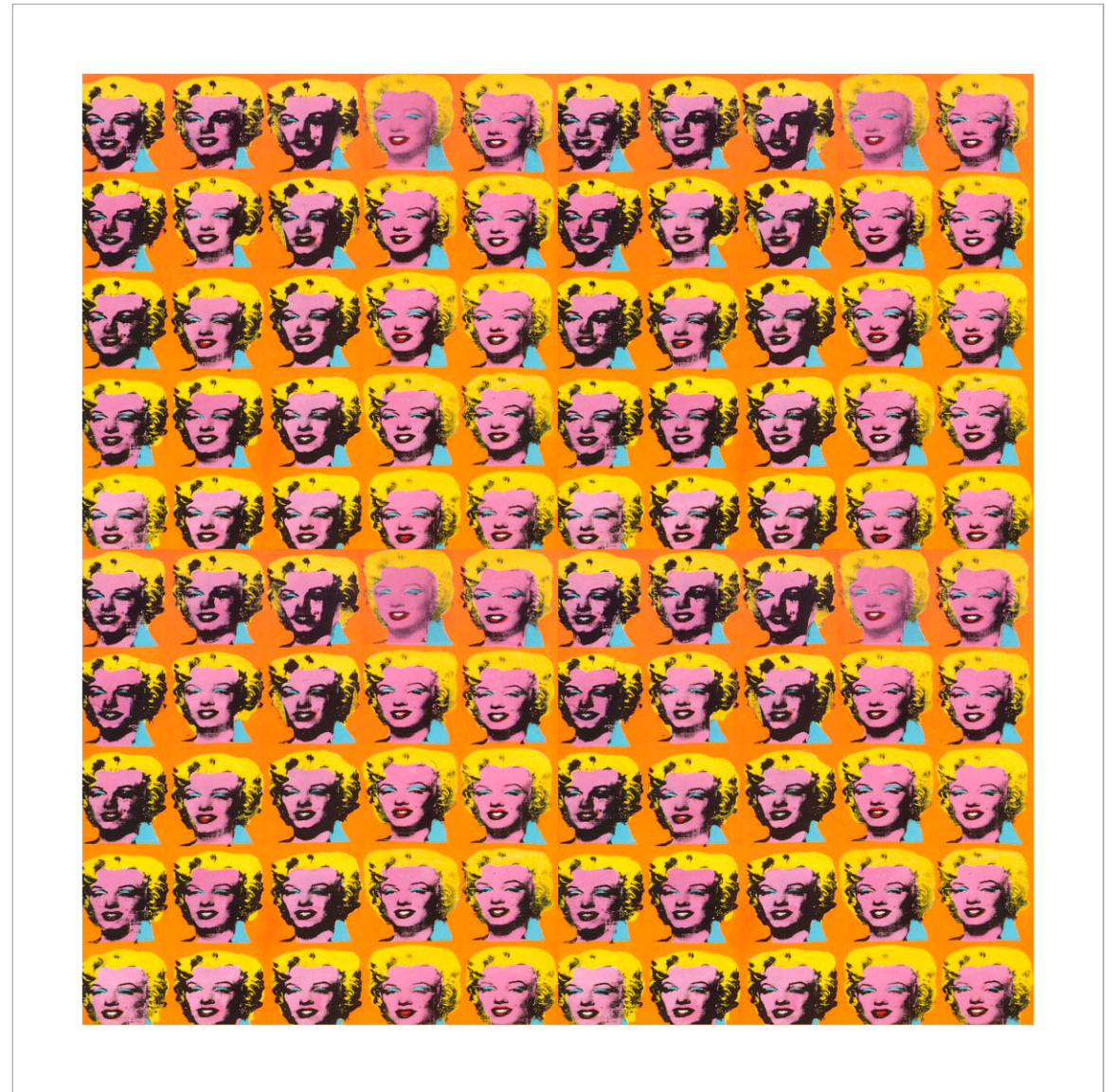
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 Christie's, the world's leading art business had global auction and private sales in the first half of 2011 that totaled \$2.9 billion (\$3.2 billion). In 2010 it achieved global auction and private sales of \$3.3 billion/\$5.0 billion. Christie's is a name and place that speaks of extraordinary art, unparalleled service and expertise, as well as international glamour. Founded in 1766 by James Christie, Christie's conducted the greatest auctions of the 18th, 19th and 20th centuries, and today remains a popular showcase for the unique and the beautiful. Christie's offers over 400 sales annually in over 40 categories, including all areas of fine and decorative arts: sculpture, photography, collectibles, wine, and more. Prices range from \$200 to over \$100 million. Christie's has 53 offices in 32 countries and 10 galleries around the world, including in London, New York, Paris, Geneva, Milan, Amsterdam, Dallas and Hong Kong. Some country, Christie's has led the market with exceptional expertise in emerging and new markets such as Brazil, China, India and the United Arab Emirates, with successful sales and exhibitions in Beijing, Mumbai and Dubai.

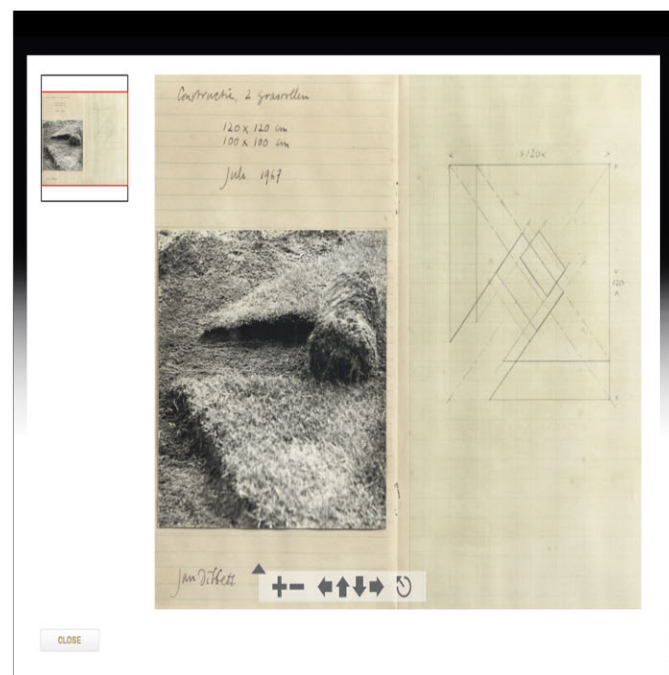
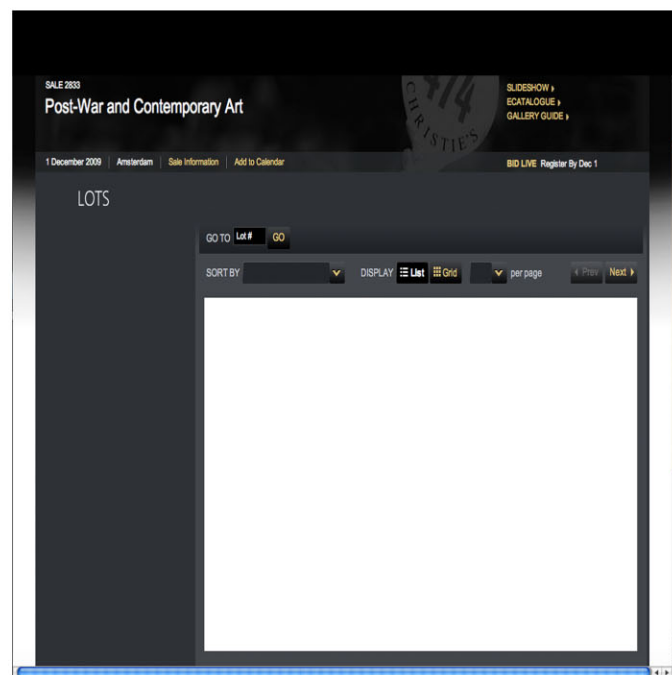
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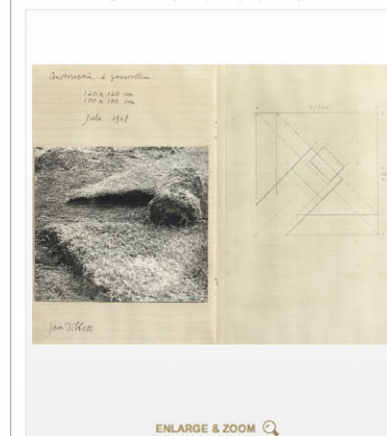
"We have not collected works of art, but a new way of thinking."
 Anton Herbert





Jan Dibbets (b. 1941)

Constructie 2 grasrollen (verlopend perspectief)



Price Realized (Set Currency)
€23,750
(\$35,766)
Price includes buyer's premium

Estimate
€5,000 - €7,000
(\$7,400 - \$10,000)

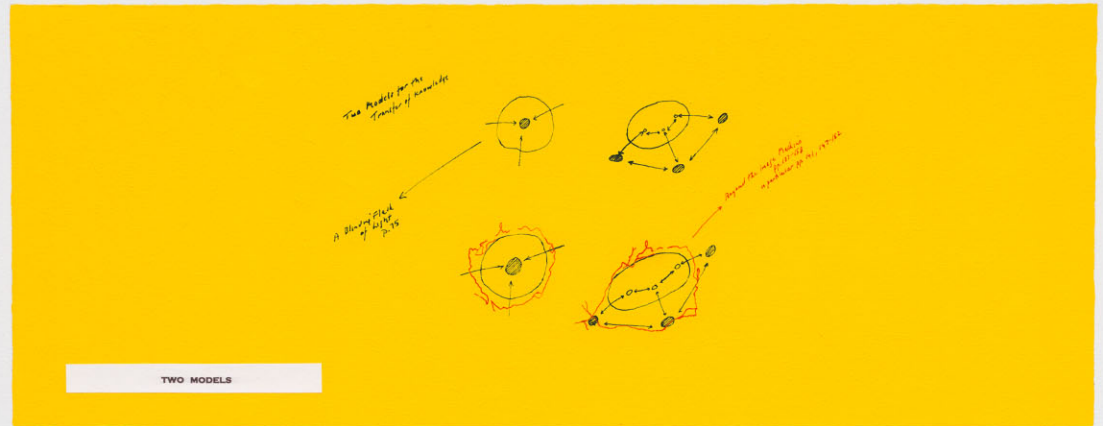
Sale Information
Sale 2833
Post-War and Contemporary Art
1 December 2009
Amsterdam

[CONTACT THE DEPARTMENT](#)

Lot Description

Jan Dibbets (b. 1941)
Constructie 2 grasrollen (verlopend perspectief)
signed 'Jan Dibbets' (lower left), and dated and inscribed with title 'juli 1967' (upper left)
pencil, ink and black and white photograph on grid paper
27.5 x 37 cm.





TWO MODELS

The Kaufmann House is a piece of architecture that ignores superficial, but, writes Edwin Heathcote, it's about to be auctioned as a piece of art.

The Kaufmann house represents glamour dissipated. Hollywood style, though frugal as well as beautiful. For \$15m \$10m you could own it.

Edwin Heathcote writes about the Kaufmann House, a piece of architecture that ignores superficial, but, writes Edwin Heathcote, it's about to be auctioned as a piece of art. The article discusses the house's history, its architectural significance, and the controversy surrounding its sale. It mentions that the house was built for Edward S. Kaufmann and is considered a masterpiece of modernist architecture. The article also notes that the house is being sold by Sotheby's for \$15 million, which is a significant price for a house of this size and location.

Is a fiercer round in the auction wars imminent?

By Stuart Milliken *Art & Property*

Rocking the boat could threaten an otherwise booming market

On 15th October, the auction house Sotheby's will auction the Kaufmann House, a masterpiece of modernist architecture. The house, built in 1939 for Edward S. Kaufmann, is a prime example of the Bauhaus style. It is a single-story house with a flat roof, large windows, and a prominent staircase. The house is located in Los Angeles and is considered one of the most important houses of the Bauhaus movement in the United States.

The article discusses the history of the house and the controversy surrounding its sale. It mentions that the house was built for Edward S. Kaufmann and is considered a masterpiece of modernist architecture. The article also notes that the house is being sold by Sotheby's for \$15 million, which is a significant price for a house of this size and location. The article also discusses the broader context of the art market and the impact of the auction on the market.

REMOTE EXHIBITION No. 8

LOT 63
JOSEPH KOSUTH (B. 1945)
'Titled (Art as Idea as Idea)' [Art]
Photostat
47 ¼ x 47 ¼ in. (120 x 120cm.)
Executed in 1968

February 5 – February 14 2014

Christie's, 103 New Bond Street, London W1S 1ST

Monday – Friday **9.00 am – 5.00 pm**
Saturday – Sunday **12.00 noon – 5.00 pm**



REMOTE EXHIBITION No. 7**LOT 145****RACHEL HARRISON (B. 1966)***Untitled (Sotheby's - Rosenthal)*

archival inkjet print

17 x 22in. (43.2 x 55.9cm.)

Executed in 2007, this work is number two from an edition of six

September 21 – September 24 2013**Christie's 85 Old Brompton Road, London SW7 3LD**

Saturday	September 21	11.00am – 5.00 pm
Sunday	September 22	11.00am – 5.00 pm
Monday	September 23	9.00 am – 7.30 pm
Tuesday	September 24	9.00 am – 12.00 pm



REMOTE EXHIBITION No. 6**LOT 7****JUDITH BERNSTEIN (B. 1942)***Union Jack Off Flag*

signed, inscribed and dated 'Judith V. Bernstein, Series '67'' (lower right)

charcoal and oil stick on paper

26 x 39½ in. (66 x 100 cm.)

Executed in 1967

LOT 44**TIM ROLLINS AND K.O.S. (B. 1955)***A Letter from a Birmingham Jail II**(after Rev. Dr. M. L. King, Jr.)*

signed with the artists' initials, titled and dated

'A Letter from a Birmingham Jail II (after Rev. Dr. M. L. King, Jr.)

TR and K.O.S. 2007' (on the reverse)

acrylic and book pages on canvas

60 x 48in. (152.4 x 121.9cm.)

Executed in 2007

September 21 – September 24 2013**Christie's 85 Old Brompton Road, London SW7 3LD**

Saturday	September 21	11.00am – 5.00 pm
Sunday	September 22	11.00am – 5.00 pm
Monday	September 23	9.00 am – 7.30 pm
Tuesday	September 24	9.00 am – 12.00 pm



REMOTE EXHIBITION No. 5**118 STURTEVANT (B. 1926)**

Sculpture de voyage, after Duchamp
 gouache on gelatin silver print in artist's frame 8 1/4 x 8 1/2 in. (21.5 x 21.5 cm.)
 Executed in 1969.

Duchamp In Advance of the Broken Arm

signed, titled and dated 'Duchamp In Advance of the Broken Arm e. sturtevant
 Paris '67' (lower edge)
 gouache on gelatin silver print mounted on board in artist's frame 8 x 6 in. (20.3 x
 15.2 cm.) Executed in 1967.

Duchamp's In Advance of the Broken Arm

signed, titled and dated 'Duchamp's In Advance of the Broken Arm Sturtevant
 Paris '67' (lower edge)
 gouache on gelatin silver print mounted on board in artist's frame 9 x 7 in. (22.8 x
 17.7 cm.) Executed in 1967.

119 STURTEVANT (B. 1926)

Plate 137, After Muybridge - Woman with Hands on Her Hips
 signed and dated 'E Sturtevant '67' (on the reverse)
 gelatin silver print in artist's frame 10 1/4 x 12 5/8 in. (26 x 32 cm.) Executed in 1966.

September 15 – September 18 2012**Christie's****20 Rockefeller Plaza, New York****September 15 10 am – 5 pm****September 16 1 pm – 5 pm****September 17 10 am – 5 pm****September 18 10 am – 2 pm**

REMOTE EXHIBITION No. 4

LOT 14
GIOVANNI ANSELMO
 (B. 1934)

"Progetto per "direzione" (Project for "direction")
 titled and dated 'PROGETTO PER "DIREZIONE" 1967';
 inscribed '(BASE RETTANGOLARE - MISURE VARIABILI)' (lower right)
 graphite on paper 21 5/8 x 25 5/8in. (55 x 65cm.) Executed in 1967

LOT 18A
ROBERT SMITHSON
 (1938-1973)

Mono Lake Site Mono Lake Non Site
 signed, titled and dated 'Mono Lake Site R. Smithson 69 Mono Lake Non Site' (along the
 lower edge)
 offset print on paper 22 x 34½in. (56 x 87.7cm.) Executed in 1969

September 8 – September 11 2012

Christie's 85 Old Brompton Road, London SW7 3LD

Saturday	September 8	11.00AM – 5.00 PM
Sunday	September 9	11.00AM – 5.00 PM
Monday	September 10	9.00 AM – 7.30 PM
Tuesday	September 11	9.00 AM – 5.00 PM

REMOTE EXHIBITION No. 3

LOT 239

BERNAR VENET

B.1941

(I) OIL IN A TROUBLED MARKET

(II) AFTER 1000 ON THE DOW, WHAT?

(III) GROPING FOR THE BOTTOM

(i) & (iii) signed, titled and dated 1969 on the reverse

(ii) signed, titled and dated 1968 on the reverse

screen print on paper laid down on board

each: 157 by 117cm. 61 7/8 by 46in.

May 18 – May 22 2012**Sotheby's 34-35 New Bond Street, London**

Fri, 18 May 12 | 9:00 AM - 4:30 PM

Sat, 19 May 12 | 12:00 PM - 5:00 PM

Sun, 20 May 12 | 12:00 PM - 5:00 PM

Mon, 21 May 12 | 9:00 AM - 4:30 PM

Tue, 22 May 12 | 9:00 AM - 12:00 PM



REMOTE EXHIBITION No. 2

524 ROBERT BARRY
Untitled (Outside sculpture), 1968
graphite on paper
8 5/8 x 11 in. (21.5 x 28 cm.)

503 GIOVANNI ANSELMO
Verso l'infinito, 1969
incised varnished iron
5 7/8 x 15 3/4 x 7 7/8 in. (15.1 x 40 x 20.2 cm.)

522 ROBERT BARRY
Is it acceptable, 1972
ink on paper, in two parts
each: 11 x 8 3/4 in. (28 x 21.7 cm.)

October 25 - November 9 2011

Christie's Special Exhibition Galleries
20 Rockefeller Plaza, New York
10am - 5pm (except October 30, November 6, 1pm to 5pm)



REMOTE EXHIBITION No. 1

91 SIMON LINKE
Contemporary Art Part I, 1989
Oil on linen. 72 x 72 in. (182.9 x 182.9 cm).
Signed and dated "Simon Linke 1989" on the reverse.

92 SIMON LINKE
Clegg and Guttman & Kosuth, October 1986, 1987
Oil on linen. 72 x 72 in. (182.9 x 182.9 cm).
Signed and dated "Simon Linke 1987" on the reverse.

94 JIRI GEORG DOKOUPIL
Auction at Christie's - Degas, 1989
Soot on canvas. 78 3/4 x 78 3/4 in. (200 x 200 cm).

December 11 - 17 2010

450 West 15 Street, New York, NY
Monday - Saturday 10am - 6pm Sunday 12pm - 6pm



