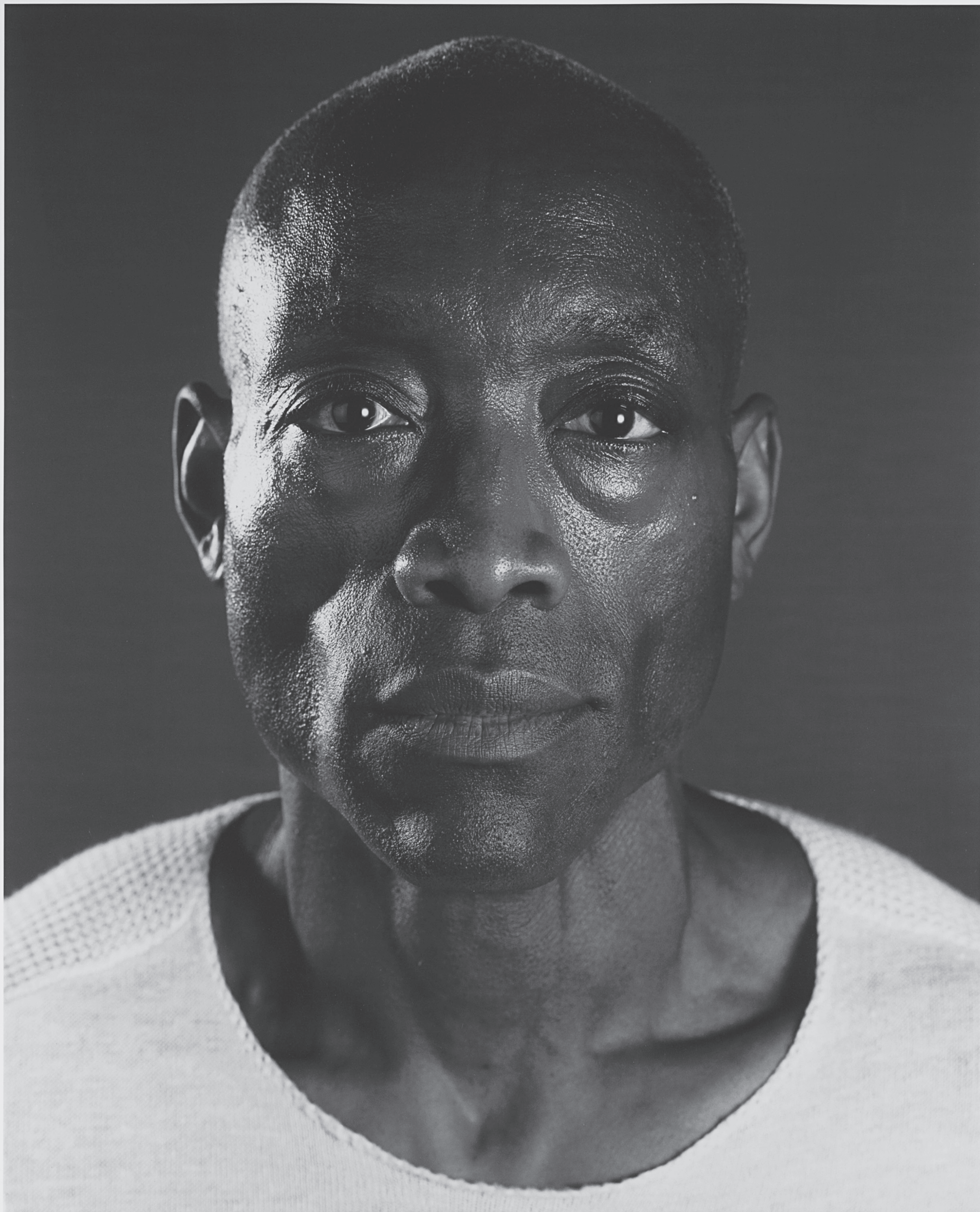


CAPSULE

GALLERY AUCTION

MAY 10
NEW YORK



1/20 (I)

Chuck Close

2008



- 15

PABLO PICASSO (1881–1973)
Colombe Mate, Ramie 77 (1948), ceramic, stamped D'apres Picasso, Madoura,
14 3/4 x 12 1/4 inches
Estimate \$5,000 – \$8,000
- 16

ANN WEBER (b.1951)
Cutty, Two Rocks (for AK) (2004), mixed media sculptural collage with cut and layered paper,
S. 42 x 59 1/2 inches, framed
Estimate \$1,000 – \$1,500
- 17

RICHARD DIEBENKORN (1922–1993)
Folsom Street Variations II (1986), etching, drypoint and aquatint on Rives paper.
Published by Crown Point Press, initialed R.D., numbered 1/35, 19 3/4 x 29 1/4 inches, framed
Estimate \$3,000 – \$4,000
- 18

IDA KOHLMAYER (1912–1997)
Synthesis #49-2 (1984), acrylic on canvas, 57 x 71 inches, framed
Estimate \$10,000 – \$15,000
- 19

PABLO PICASSO (1881–1973)
Tête de Faune (1958), color soft ground etching with aquatint on paper 197/300,
Published by Atelier Crommelynck Paris, 22 x 17 3/4 inches, framed
Estimate \$3,000 – \$5,000
- 20

KENNETH NOLAND (1924–2010)
Pairs #17 [Diptych] (c. 1981), handmade paper, 2 sheets: 15 3/4 x 15 3/4 inches each, framed
Estimate \$2,000 – \$3,000
- 21

CLAES OLDENBURG (b.1929)
Screwarch Bridge (1980), etching with spitbite and aquatint, blindstamp of
Multiples Inc., 22/35, image: 23 1/2 x 50 1/2 inches, framed
Estimate \$8,000 – \$12,000
- 22

PABLO PICASSO (1881–1973)
Vase Au Decor Pastel, Ramie190 (1953), terracotta vase, stamped Madoura
133/200, 12 1/2 inches tall
Estimate \$5,000 – \$8,000
- 23

YVONNE JACQUETTE (b.1934)
Queens Lights at Night (1980), diptych color pastel, each sheet: 17 3/4 x 14 inches, framed
Estimate \$3,000 – \$5,000
- 24

CHARLES BURCHFIELD (1922–1993)
Night Scene (c.1929), watercolor, C.E. Burchfield Foundation stamp,
sight: 11 1/2 x 17 1/2 inches, framed
Estimate \$5,000 – \$8,000
- 25

MATTHEW BARNEY (b. 1967)
River of No Return (2014), digital c-print, from the edition of 10, overall 49 x 37 inches,
in artist's frame
Estimate \$6,000 – \$8,000



- 01

ANDY WARHOL (1928–1987)
Flowers (1964/1978), silk screen poster, Castelli Gallery, S. 27 3/8 x 27 3/8 inches
Estimate \$500 – \$800
- 02

ROBERT RAUSCHENBERG (1925–2008)
Support (1973), color lithograph, Styria Studio, 33 3/4 x 22 1/4 inches, framed
Estimate \$500 – \$800
- 03

EMERSON WOELFFER (1914–2003)
Portrait of Max Ernst (1970), color lithograph on Rives paper, 15/20,
S. 24 x 18 inches, framed
Estimate \$300 – \$500
- 04

CAROLEE SCHNEEMANN (b.1939)
Cycladic Imprints (1992), installation poster in color, signed l.r., S. 17 x 22 inches
Estimate \$200 – \$300
PROVENANCE Collection of Anthony Haden-Guest
- 05

LEN PRINCE (b.1953)
Jessie Mann (2004), gelatin silver print, pencil signed and numbered 34-b verso,
17 3/4 x 22 inches, framed
Estimate \$1,500 – \$2,500
- 06

BERT STERN (1929–2013)
Marilyn Monroe (c. 1973), unmatched pair of screenprints, A/P,
2 sheets: 30 x 30 and 33 x 26 inches, framed
Estimate \$500 – \$800
- 07

O. WINSTON LINK (1914–2001)
The Popes, Max Meadows, VA (1957/1989), gelatin silver print, signed verso,
printed 1989, S. 16 x 20 inches, framed
Estimate \$1,500 – \$2,500
- 08

O. WINSTON LINK (1914–2001)
Hester Fringer's living room on the tracks (1955/1999), gelatin silver print, signed verso,
printed 1999, S. 16 x 20 inches, framed
Estimate \$1,500 – \$2,500
- 09

GEORGES MATHIEU (1921–2012)
Untitled (1959), oil on canvas, sight: 18 3/4 x 12 1/4 inches, framed
Estimate \$4,000 – \$6,000
PROVENANCE: The Schulhof Collection
- 10

JOAN MIRO (1893–1983)
Oiseau Devant le Soleil, Maeght 1722 (1961), color lithograph on black wave paper,
signed and numbered 92/300 in white crayon, S. 33 x 15 inches, framed
Estimate \$1,500 – \$2,500
- 11

BYRON BROWNE (1907–1961)
The White Pitcher (1953), oil on canvas, 19 1/2 x 25 1/2 inches, framed
Estimate \$1,000 – \$1,500
- 12

NATVAR BHAVSAR (b. 1934)
Untitled (1984), dry pigments and acrylic medium on canvas, 74 1/4 x 68 inches
Estimate \$3,000 – \$5,000
- 13

MORRIS GRAVES (1910–2001)
Bird Looking at a Snail (1950), Sumi ink on paper, sight: 19 1/2 x 29 inches, framed
Estimate \$2,000 – \$3,000
- 14

TERRY WINTERS (b. 1949)
Metal Virus (2003), Mixografic print in metallic ink on handmade paper, printed by Mixografica,
pencil initialed, numbered 72/75, image 32 7/8 x 25 inches, framed
Estimate \$2,500 – \$3,500



From a young age, when he would wander the woods around his Salem, Ohio home, Charles Burchfield harbored a deep love of nature. While a student at the Cleveland School of Art in 1914, he wrote in his journal: "Nature is always new, always fresh, and in this respect it is alone among the aesthetic enjoyments.... [Nature] is rigorously tried every day, every hour and comes forth from each trial victorious and serene" (J. Benjamin Townsend, ed., *Charles Burchfield's Journals: The Poetry of Place*, Albany, New York, 1993, pp. 379-380).

Devoting his career almost exclusively to landscapes in the medium of watercolor, Burchfield's early work (1915 to the early 1920s) and later paintings (early 1940s to his death) are characterized by fantastical

transcendentalism and modernist energy. During the time that *Night Scene* was created (c. 1929), Burchfield, like many of his American contemporaries, favored a realist rather than whimsical approach to his art. As dusk settles over the prairie in *Night Scene*, a small city twinkles to life; the orderly flickers of street lamps and house lights contrasts the bulky sweep of blacks and reds in the twilight sky. In a letter to his dealer, Burchfield confided that he preferred to be known as a "romantic-realist," adding, "It is the romantic side of the real world that I portray. My things are poems—(I hope!)" (Letter to Frank K. M. Rehn, October 2, 1940; quoted in John I. H. Baur, *The Inlander: Life and Work of Charles Burchfield, 1893-1967*, Newark: University of Delaware Press, 1982, 1984, p. 152).



CAPSULE

GALLERY AUCTION

20TH CENTURY ART

EXHIBITION HOURS
May 8–10
11 am–5 pm

AUCTION
MAY 10 6:30 pm

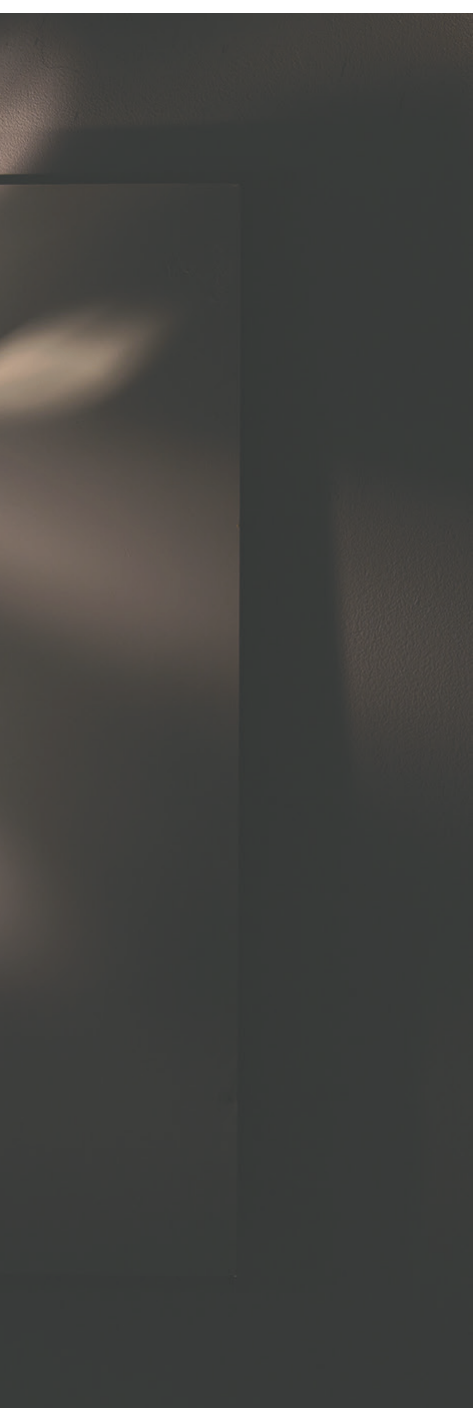
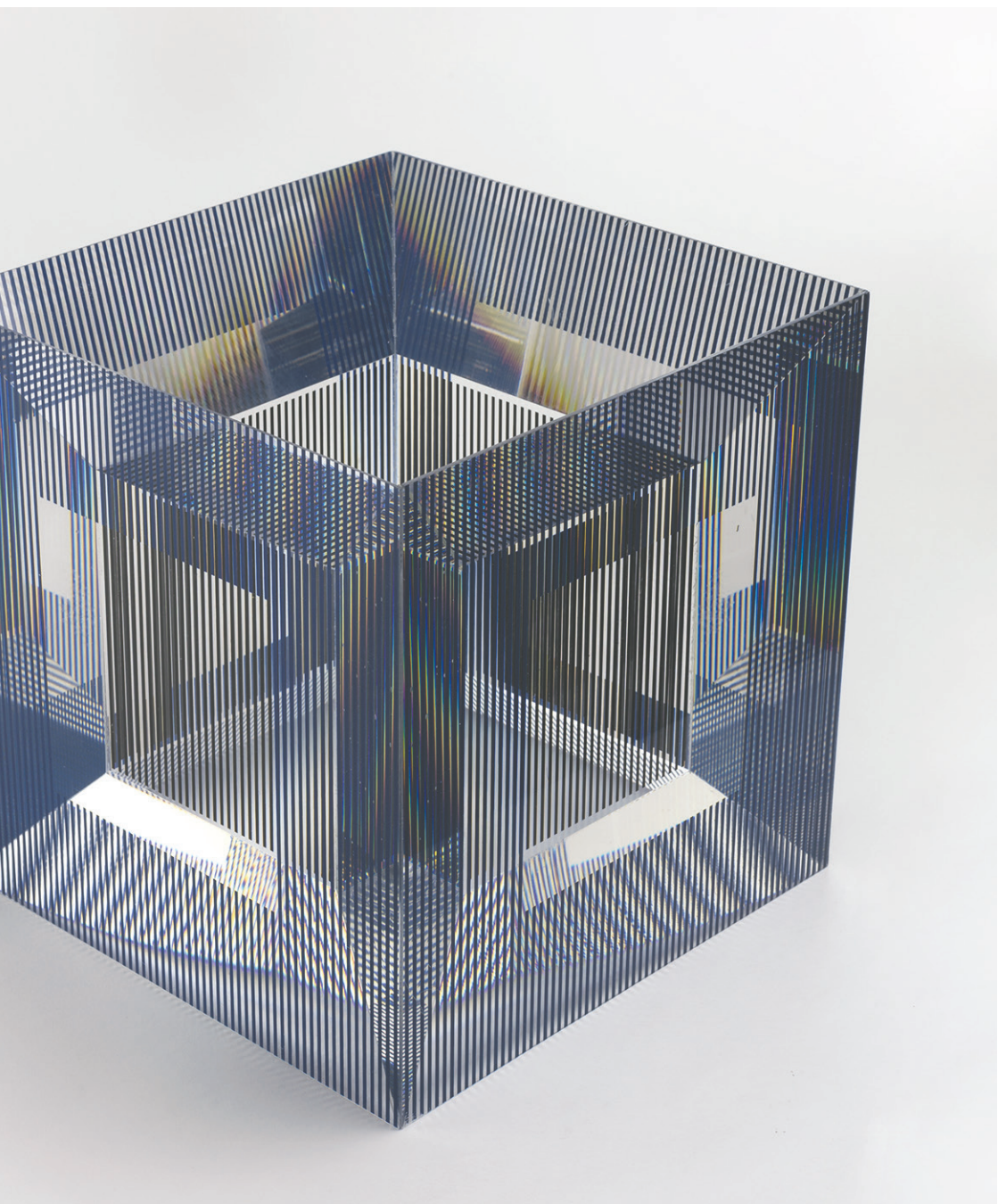
618 east ninth street
New York, New York
212-353-2277

capsuleauctions.com



- 26 **JEAN PIERRE BOUL'CH** (1940–2001)
Peaux de Peinture (1984–1986), acrylic and collage on canvas, 51 x 64 inches, framed
Estimate \$300 – \$500
- 27 **RICHARD HAMBLETON** (1954–2017)
Untitled (c. 1990), mixed media, blood on wove paper, 15 x 21 inches
Estimate \$2,000 – \$3,000
 PROVENANCE: Collection of Anthony Haden-Guest
- 28 **JULIO LE PARC** (b. 1928)
Continuel Lumière #23 (1960–1962), illuminated black and white wall-mounted multiple with strands of chromed discs, 117/250, Galerie Denise René, 39 1/2 x 39 1/2 x 7 inches
Estimate \$6,000 – \$9,000
 PROVENANCE: The Schulhof Collection
- 29 **JESÚS RAFAEL SOTO** (1923–2005)
Cubo (1968), screenprint on Plexiglass, signature etched on bottom, numbered 67/75, 7 3/4 x 7 3/4 x 7 3/4 inches
Estimate \$5,000 – \$7,000
- 30 **ROBERT MOTHERWELL** (1915–1991)
Delos, W.A.C. 525 (1991), color lithograph on TGL handmade paper, numbered PP II from the edition of 40, Blindstamp of Tyler Graphics, S. 42 1/2 x 29 1/2 inches, framed
Estimate \$8,000 – \$10,000
- 31 **CAROLEE SCHNEEMANN** (b. 1939)
Eye Body (1963), gelatin silver print mounted on foam board, numbered 1/6 from the set of 14 images signed verso, 10 1/2 x 10 1/2 inches
Estimate \$5,000 – \$8,000
 PROVENANCE: Collection of Anthony Haden-Guest
- 32 **JESÚS RAFAEL SOTO** (1923–2005)
Tige Vibrante (1967), silkscreen, metal, nylon and wood, multiple 24/100, Galerie Denise René, 19 1/2 x 9 1/2 inches
Estimate \$6,000 – \$9,000
- 33 **ROBERT MOTHERWELL** (1915–1991)
Cabaret #4 (1974), collage with German sheet music, torn paper, pencil and acrylic, S. 22 x 10 1/2 inches, framed
Estimate \$10,000 – \$15,000
 PROVENANCE: The Schulhof Collection





Collage first came into use as its own artistic medium thanks to the pioneering efforts of Pablo Picasso and Georges Braque. As they incorporated collage—from the French word *coller*, “to glue”—into their Cubist still lifes in the 1910s, the artists were able to create dynamic and textured compositions that challenged conventional art theory and notions of representation. Subsequent modern movements, such as Dadaism and Surrealism, expanded on the Cubists’ use of collage beyond still life, creating radical and evocative imagery that continued to push the boundaries of modernism.

Robert Motherwell first began experimenting with collage in 1943. Motherwell was approached by Peggy Guggenheim to produce work for the first exhibition of collages in the United States—which included works by Picasso, Braque, and other modernists—to be held at her Art of This Century gallery.

Motherwell took to collage “like a duck to water.” He says: “Regardless of the medium, whether it is in Eliot or Picasso or a TV thirty-second advertisement, I think collage is the twentieth century’s greatest creative innovation” (Press release for Robert Motherwell: Collage, June 5 – August 28, 2013, Bernard Jacobson Gallery, London). Motherwell went on to become one of the century’s most avid and accomplished collage artists.

In *Cabaret #4*, we see Motherwell’s own innovative contribution to the medium of collage: his use of a torn, rather than cut, paper edge, which maintains the gestural emphasis of Abstract Expressionism. This action is echoed in blunt *conté* crayon strokes on the top and bottom of the sheet. By including the torn German sheet music, Motherwell bends our associations and preconceptions of artistic media, for although we cannot hear the rhythm of the piano, the bouncing notes add a lovely visual rhythm to the composition.

31



ROBERT MOTHERWELL

33





José Guerrero was born in 1914 in Granada, Spain, and studied painting at the local Granada Escuela de artes y oficios before moving to Madrid in 1940 to study at the Escuela superior de bellas artes de San Fernando. In 1945, Guerrero received a grant to study in Paris, where the works of Juan Gris, Pablo Picasso and Henri Matisse made a strong impact on him. Following his 1949 marriage to an American journalist, Guerrero and his wife settled in New York, where the emergent Abstract Expressionist movement prompted him to forfeit his figurative style. His earliest non-figurative works had a biomorphic quality, but as the artist became friendlier with and influenced by members of the New York school, Guerrero achieved his distinctive synthesis of form, gesture, movement, and above all, color.

Azural (1987) is a perfect consummation of the lifelong evolution of color, structure, and movement in Guerrero's work. Starting in the 1970s, Guerrero's gestural abstraction gave way to a more controlled and structural arrangement in his compositions. The arch of pigment around the edge of *Azural* is a device he often used in works from the 1970s and 1980s, sometimes creating a full border around the composition. The messy masses of color push into the field, the gestural strokes of the paint enhancing the sense of energy and movement. Throughout his career, Guerrero explored the physical and emotive power of color, and in the 1980s the artist liberated his palette to its brightest and boldest expression; he executed many works in the blue, pink and white hues that make up *Azural*. But black is nearly always present in a Guerrero painting, providing balance, accent, weight, or tension.

YANG YANPING

35

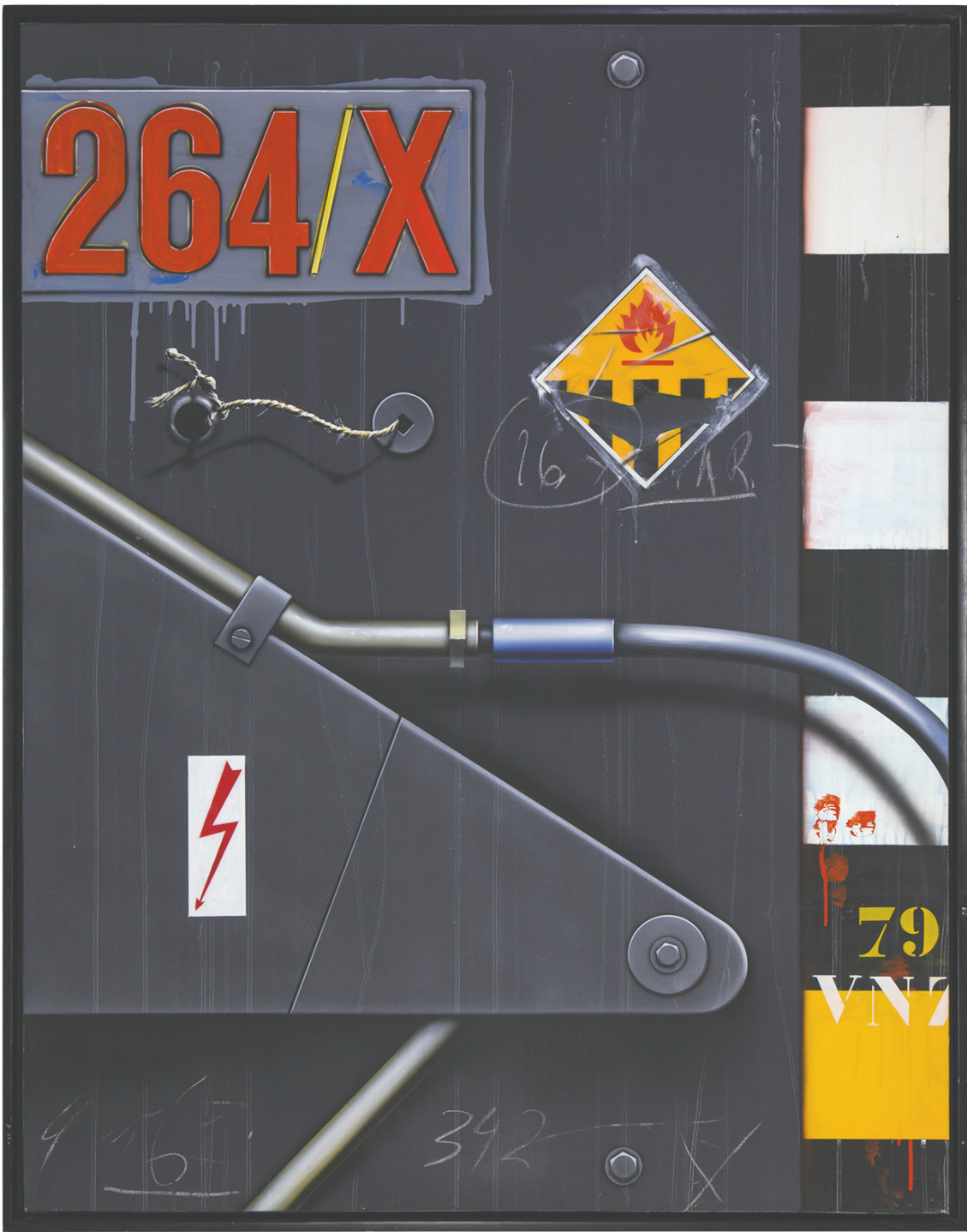
One autumn afternoon in 1978, artist Yang Yanping was passing by a farm's neglected pond with fading lotus flowers on its surface. Struck by the appearance of the wilting flowers, she took some crumpled paper out of her pocket and started sketching them. Yang began studying how these flowers changed with the seasons, closely observing how the shifting elements affected color and light. Thus began Yang's forty-year fascination with the lotus, a classic Buddhist symbol of purity, strength and enlightenment, and a frequent subject of traditional Chinese painting. Like the scholar-painters of eleventh-century China, Yang believes that art need not realistically represent the natural world, but rather painting reflects the inner mind of the artist. As an art student, Yang was similarly influenced by Western modernism, which also embraced tenets similar to Buddhist ideology: the expressionist primacy of the artist's mind or subconscious, and an embrace of "chance" in the life of the artwork.

Yang employs a brush as well as more non-traditional techniques, including pressing crumpled and inked paper onto her paintings. In *Autumn Morning* (1999) we see the textured and luminous effect of Yang's masterful handling of her medium: the ink gently shifts from purples to reds, reds to yellows, greens to blacks, creating a dynamic yet harmonious composition. In this rich spectrum of colors, Yang captures the shifting phases from life to death, as the lotus represents "transience, the fragility of nature, and the potential for regeneration." (M. Goedhuis). According to the Buddhist core concept of presence, inner peace is achieved by being as present as possible in the very moment. Yang's art exerts a powerful presence, and in our quiet exchange with it, the viewer achieves peace, wholeness, and presence of being.



PETER KLASSEN

34

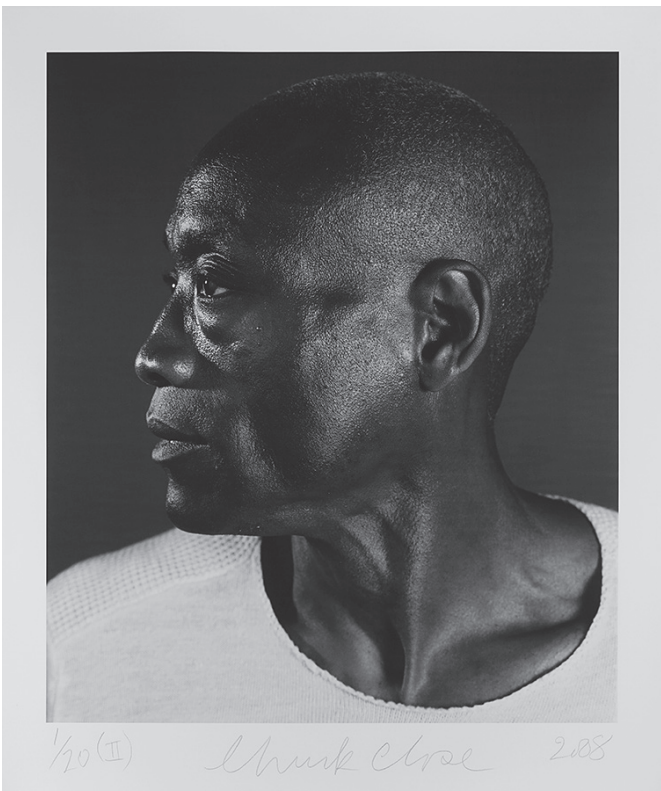
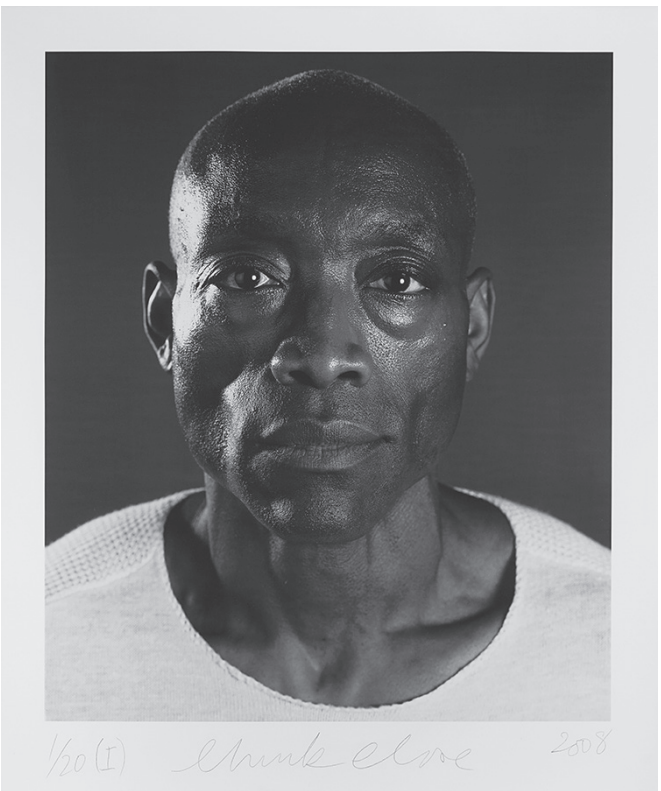


Born in Lübeck, Germany in 1935, Klasen studied at the Art Academy of Berlin in the late 1950s when Art Informel defined postwar European art. But the artist sought a new direction because, as he notes, "everything had been said, and well said" in the style of European abstraction. He moved to Paris in 1959 and became an early proponent of La Nouvelle Figuration, which, like Pop in the United States, favored a return to figurative and representational art. Similar to his American counterpart James Rosenquist, but with dollop of Dada-like cynicism, Klasen became known for contrasted imagery in his paintings, particularly juxtaposing women with industrial machinery and consumer appliances.

This 1980s work is from a series in which the artist focused on the mechanical details of trucks, train cars and other vessels and containers. In the vernacular of Photorealism, Klasen breaks down the subject into a carefully composed formalist painting, with little direct reference to the truck or car save, perhaps, a hint in the painting's title. This title of this canvas indicates that the sleek tubes and cranks belong to a dump truck from France's sanitation department (SITA). The brightly colored signs on the truck are visually welcomed flourishes in the nearly monochrome metallic palette, but they also are warnings of danger and toxicity. The artist, who one critic called a "visionary of urban disease," is conflicted about humanity's technological and industrial progress: "Noticing objects in our environment, removing their functionality, and translating them through painting, I developed an antibody language that resists the constant aggression exerted on me by my surroundings."

- 34 PETER KLASSEN** (b. 1935)
S.I.T.A. Camion 264/X Gris (1987), oil on canvas, 57 1/2 x 44 1/2 inches, framed
Estimate \$5,000 – \$8,000
PROVENANCE: Collection of BNP Paribas
- 35 YANG YANPING** (b. 1934)
Autumn Morning (1999), colored inks on rice paper, sight: 55 x 28 1/2 inches, framed
Estimate \$10,000 – \$15,000
PROVENANCE: Collection of Author Gail Sheehy
- 36 CHUCK CLOSE** (b. 1940)
Untitled (Bill T. Jones) (2008), diptych pigment prints, signed, and numbered 1/20, each 35 x 29 3/4 inches, in frames
Estimate \$8,000 – \$12,000
- 37 JOSÉ GUERRERO** (1914–1991)
Azura (1987), oil on canvas, signed verso, 55 x 72 inches
Estimate \$100,000 – \$150,000
PROVENANCE: Collection of BNP Paribas

36





- 43

ANDY WARHOL (1928–1987)

Green Sam — from *25 Cats Named Sam and One Blue Pussy* (1954), signed bottom, lithograph with hand-coloring on Ticonderoga paper, from the edition of 190, 8 7/8 x 5 7/8 inches

Estimate \$3,000 — \$5,000

PROVENANCE: Collection of Warhol's literary agent Rosalind Paige Cole
- 44

ANDY WARHOL (1928–1987)

Purple Sam — from *25 Cats Named Sam and One Blue Pussy* (1954), signed bottom, lithograph with hand-coloring on Ticonderoga paper, from the edition of 190, 8 7/8 x 5 7/8 inches

Estimate \$3,000 — \$5,000

PROVENANCE: Collection of Warhol's literary agent Rosalind Paige Cole
- 45

RICHARD HAMBLETON (1952–2017)

Untitled (1991), gilt painting and blood on canvas, 3 1/4 x 3 1/4 inches

Estimate \$1,500 — \$2,500

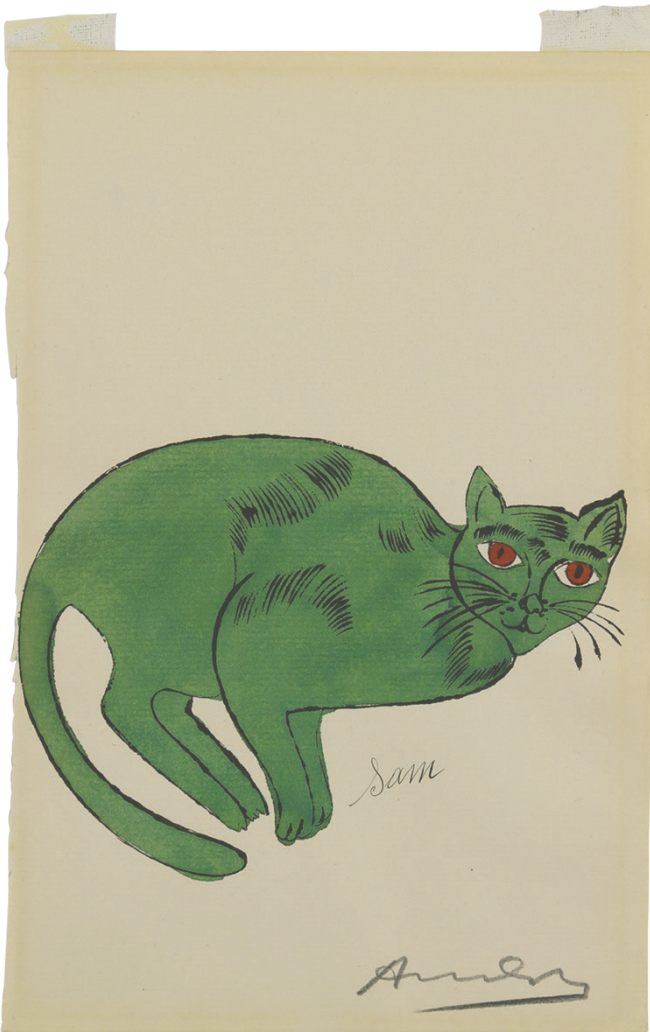
PROVENANCE: Collection of Anthony Haden-Guest
- 46

RICHARD HAMBLETON (1952–2017)

Untitled (1991), gilt painting and blood on canvas, 3 1/4 x 3 1/4 inches

Estimate \$1,500 — \$2,500

PROVENANCE: Collection of Anthony Haden-Guest



- 38

DAMIEN HIRST (b. 1965)

from *Talking Heads* (2000), mixed media, ink, smoked cigarettes taped down on xerographic print of head in profile by Anthony Haden-Guest, signed by Damien Hirst, S. 11 x 8 1/2 inches, framed

Estimate \$5,000 — \$8,000

PROVENANCE: Collection of Anthony Haden-Guest
- 39

PETER BEARD (b. 1938)

For Kristina, Happy Birthday (c. 1995), mixed media, collage, pen, ink, attached photos, fragments and shed snake skin on silver gelatin print, personally inscribed and signed center, 21 x 29 inches, framed

Estimate \$8,000 — \$10,000

PROVENANCE: Collection of Kristina Kincaid
- 40

PETER BEARD (b. 1938)

Africa On the Rocks (1984/2002), triptych of three conjoined Polaroids, mixed media, blood, ink and feather, 12 1/2 x 5 3/4 inches

Estimate \$6,000 — \$9,000

PROVENANCE: Collection of Anthony Haden-Guest
- 41

PETER BEARD (b. 1938)

Cousin JH and BB (c. 2000), 1959 image, photograph hand colored with blood and ink, 7 x 5 inches

Estimate \$3,000 — \$5,000

PROVENANCE: Collection of Anthony Haden-Guest
- 42

PETER BEARD (b. 1938)

from *Talking Heads* (2000), mixed media collage, ink and photography on xerographic print of head in profile by Anthony Haden-Guest, signed by Peter Beard, S. 11 x 8 1/2 inches

Estimate \$5,000 — \$8,000

PROVENANCE: Collection of Anthony Haden-Guest



- 47

LARRY DINKIN (b. 1943)

Spinning Glass (2005), screenprint from an edition of 120, 41 x 46 inches

Estimate \$200 — \$300
- 48

CHARLES ARNOLDI (b. 1946)

Untitled #4 (1983), woodcut in colors, S. 38 x 28 1/2 inches, framed

Estimate \$1,000 — \$1,500
- 49

JEHUDITH SOBEL (1924–2012)

Untitled (c. 1965), oil on canvas, sight: 24 x 30 inches, framed

Estimate \$1,000 — \$1,500
- 50

KEITH HARING (1958–1990)

Anti-Nuclear Rally (1982), poster, 24 x 18 inches

Estimate \$300 — \$500

PROVENANCE: Collection of Anthony Haden-Guest

