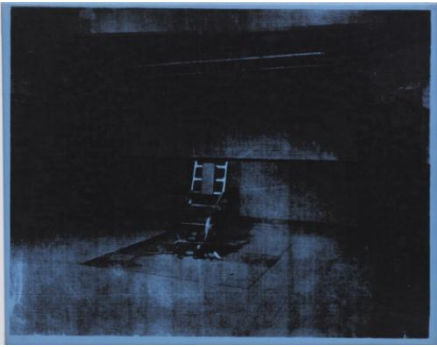


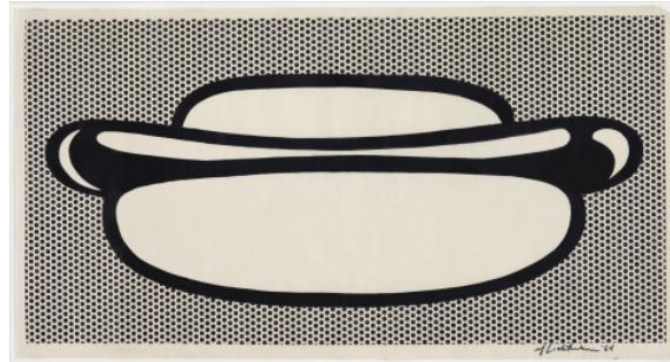
CHRISTIE'S

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ELEVEN WORKS FROM THE CY TWOMBLY FOUNDATION



ANDY WARHOL (1928-1987)
Little Electric Chair
acrylic and silkscreen ink on linen
22 x 28 in.
Executed in 1964-1965
Estimate: \$4,000,000-6,000,000



ROY LICHTENSTEIN (1923-1997)
Hot Dog
graphite pencil, brush and india ink, pochoir and
lithographic rubbing crayon on Japanese paper
26 1/2 x 50 in.
Executed in 1964
Estimate: \$1,500,000-2,000,000



BRUCE NAUMAN (B. 1941)
Device to Hold a Box at a Slight Angle
Fiberglass, polyester resin
29 x 23 x 30 in.
Executed in 1966
Estimate: \$900,000-1,500,000

Post-War and Contemporary Art Evening sale and Day sale, 12-13 November 2014

New York - Christie's is honored to present eleven works from the Cy Twombly Foundation to be sold in the November 2014 Evening and Day sales of Post-War and Contemporary Art in New York. Acquired by Twombly in the 1960s, these works—all by artists represented by the legendary Leo Castelli Gallery—represents two generations of artists all who became established during the 1960s. Highlighting this group are three important drawings by Roy Lichtenstein - all quintessentially Pop - using imagery of everyday objects and advertising from the 1960s. Widely exhibited and documented, all three were most recently shown together at the Morgan Library in *Roy Lichtenstein: The Black and White Drawings, 1961-1968* in 2010. The group includes *Hot Dog*, 1964 one of his largest works on paper, the bold *10¢*, 1961 - 1962, and *Like New*, 1962. Also included is **Andy Warhol's** *Little Electric Chair*, 1964 that Twombly traded directly with the artist, a cerulean blue in stark contrast with the dark silkscreen inks. Also of great importance are two rare early works by **Bruce Nauman**, including one of only three *Light Trap* photographs, *William T. Wiley or Ray Johnson Trap*, 1967 and the sly and conceptual resin sculpture, *Device to Hold a Box at a Slight Angle*, 1966. Both were included in artist's first debut solo exhibition in New York at Leo Castelli Gallery, curated by David Whitney.

Laura Paulson, Chairman and International Director for Post-War and Contemporary Art, declared: *This extraordinary group of works by Lichtenstein, Nauman, Warhol and Oldenburg represents one of the most creative and rich periods in Post-War American art which emerged in the 1960s. From the haunting and powerful Electric Chair to the beautiful black and white rendering of objects and signs modern life by Roy Lichtenstein, along with the rare conceptual photograph and early sculpture by Bruce Nauman, these works represent friendship and the personal vision of one of the greatest artists of the 20th century."*

Roy Lichtenstein, *Hot Dog*, 1964

Distinguished by its crisp, clean lines and the visual purity of the Ben-Day dots, Roy Lichtenstein's master drawing *Hot Dog* is one of the most impressive works of the artist's early career. Executed in 1964, this large-scale work is a superlative example of Lichtenstein's ability to distill the visual cacophony of Post-War popular culture into his own iconic Pop language. Measuring over four feet across *Hot Dog* is among Lichtenstein's largest works on paper.

Drawn entirely by hand, *Hot Dog* celebrates an American icon; ubiquitous and consumed by millions of Americans. The instantly recognizable form of the iconic foodstuff proved to be the perfect subject matter for Lichtenstein's new language of art. Lichtenstein took the archetypal silhouette of this familiar product, and using the signs and symbols of mass communication, turned the humble hot dog into high art, thus celebrating not only the commonality of the object itself, but also how the nature of the image retains its importance in the age of mechanical reproduction.

For Roy Lichtenstein, the art of drawing was as important to his artistic output as his painting practice was. His perfectly rendered black-and-white drawings and exquisite studies were the places where he first expressed his unique visual language—a language that rewrote the rules of representation and became the foundation for one of the most important artistic movements of the twentieth century.

Andy Warhol, *Little Electric Chair*, 1964

Andy Warhol's hauntingly powerful portrait of one of America's most notorious icons is amongst the artist's finest and most complex pieces of social commentary. The pinnacle of his famed *Death and Disaster* series, *Little Electric Chair* follows in the tradition of his portrayals of American culture, with its celebration of Campbell's Soup and Coca-Cola, but this time substituting the aspirational championing of consumerism with a more subversive view of Americana. Warhol was the master exploiter of the modern image, and in this work he displays all his skills and insight to produce a work of tremendous power and emotion, which questions values at the very heart of a civilized society.

Located in the center of a 22 x 28 inch canvas, the eponymous electric chair is almost overwhelmed by the starkness and darkness of the room in which it stands. Completely void of unnecessary adornments, the concrete space houses only the implements necessary to its function. Thus the chair, its restraints and even the pipes of the sprinkler system that hangs from the ceiling all take on an ominously enhanced status in this evocative staging. Warhol's restrained aesthetic masterfully heightens the portentous sense of emptiness as well as enabling key minute details to be visible, a characteristic which makes this particular example of *Little Electric Chair* stand out as one of the most evocative from this series.

Following on from his adoration of American celebrity in his portraits of Liz Taylor, Marilyn Monroe and Elvis, Warhol's *Little Electric Chair*'s must have come as a shock to a public who thought they knew what to expect from the master of Pop. But with these works he succeeded in distancing himself from the other artists of his generation who, for the most part, continued to occupy themselves with the mechanics of mass-market image-making. His *Death and Disaster* paintings and his *Little Electric Chair* in particular, helped to define Warhol as an artist who was still at a truly ambitious

stage in his career and willing to take on the biggest challenges of human life – mortality and the randomness of life and death.

Bruce Nauman, *Device to Hold a Box at a Slight Angle*, 1966

One of Bruce Nauman's earliest sculptural works, *Device to Hold Box at Slight Angle* contains the first traces of the vigorous formal and artistic investigation that would dominate the rest of the artist's career. Working from his studio in San Francisco, Nauman was using non-art material such as resin, casting shapes and sculpture, using plywood and paint, he created a series of works, which slightly suggest a utilitarian purpose, when in actuality are without formal function.

The works have much in common with the Minimalist sculpture of Donald Judd and Carl Andre. But, as would become evident in the rest of Nauman's career, his work contains direct references to the human body, and its relationship to the world which it inhabits. In 1966, the year he left University of California, Davis *Device to Hold Box at Slight Angle* is one of the artist's earliest accomplished works and was exhibited in his first one-man show which was held at the Nicholas Wilder Gallery in Los Angeles, before been shown in his first New York exhibition at the Leo Castelli Gallery in 1968, curated by then gallery director, David Whitney.

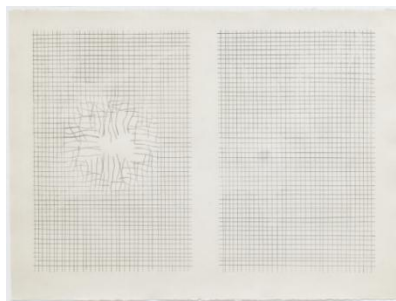
Also exhibited at the Leo Castelli Gallery is a rare example of Nauman's *Light Trap* photograph reflecting his early experiments in photography. Nauman was one of the first artists of the 1960s to integrate photography and film into his work. The *Light Trap* photographs resulted from an ingenious method of drawing with light in a dark room, while a movie camera recorded the movement.

The works will preview in London, San Francisco before being offered in New York in November.

Further highlights include:



ROY LICHTENSTEIN (1923-1997)
10 ¢
brush and india ink on paper
22 1/2 x 30 1/4 in.
Executed in 1961-1962
Estimate: \$800,000-1,200,000



ROY LICHTENSTEIN (1923-1997)
Like New
graphite pencil on paper
22 3/8 x 29 7/8 in.
Executed in 1962
Estimate: \$400,000-600,000



CLAES OLDENBURG (B. 1929)
Profile Study of Toilet Base- Compared to a Map of Detroit & Mt. Sainte Victoire by Cezanne
graphite, gouache, charcoal and paper collage on corrugated cardboard
37 1/2 x 33 1/2 in.
Executed in 1966
Estimate: \$60,000-80,000



ANDY WARHOL (1928-1987)
Brillo Soap Pads Box
silkscreen ink and house paint on plywood
17 x 17 x 14 in.
Executed in 1964
Estimate: \$300,000-400,000

Preview:

London
San Francisco
New York

11 - 16 October 2014
21 - 25 October 2014
1 - 5 November 2014

Viewing:

New York

8 - 12 November 2014

Auction:

New York
Christie's 20 Rockefeller Plaza

12 and 13 November 2014

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About Christie's

Christie's, the world's leading art business, had global auction and private sales in the first half of 2014 that totaled £2.69 / \$4.47 billion, making it the highest half year total in Christie's history. 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 has since conducted the greatest and most celebrated auctions through the centuries providing a popular showcase for the unique and the beautiful. Christie's offers around 450 auctions annually in over 80 categories, including all areas of fine and decorative arts, jewellery, photographs, collectibles, wine, and more. Prices range from \$200 to over \$100 million. Christie's also has a long and successful history conducting private sales for its clients in all categories, with emphasis on Post-War & Contemporary, Impressionist & Modern, Old Masters and Jewellery. Private sales in the first half of 2014 totalled £498.9 million (\$828.2 million).

Christie's has a global presence with 53 offices in 32 countries and 12 salerooms around the world including in London, New York, Paris, Geneva, Milan, Amsterdam, Dubai, Zürich, Hong Kong, Shanghai, and Mumbai. More recently, Christie's has led the market with expanded initiatives in growth markets such as Russia, China, India and the United Arab Emirates, with successful sales and exhibitions in Beijing, Mumbai and Dubai.

*Estimates do not include buyer's premium. 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.

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