

## **From Cardboard to Boardroom**

Steve Cohen was an avid collector even before he made it big in finance, but not of the type of art that he is known for collecting today . . .

Cardboard is a niche collectible. Among its notable enthusiasts are Woodrow Wilson, Queen Noor of Syria and Truman Capote. The cardboard collectibles market has enjoyed explosive growth in the past several years coinciding with the discovery of a trove of cardboard-encased artifacts in China, where it was first invented some time in the 15th Century. The first commercial cardboard box was produced in England in 1817, though not patented for use as a shipping material until December 20, 1871.

In an article in the December 1999 *Interview* magazine, Cohen was quoted as saying, "The first seeds of my interest in cardboard can be traced back to an incident from my college days as an exchange student in Europe. During a holiday break, I purchased a Eurail pass with the plan to board the first train to leave whatever station I entered. In one leg of my journey

I jumped a night train from Leeuwarlon, Netherlands to Umea, Sweden in some misguided notion that I would be able to see the Artic Circle, as if it were an actual stripe of black paint on the ground or something. I arrived in far Northern Sweden at 2AM in sub-freezing temperatures and howling winds. I was one of three passengers to debark, and I asked the stationmaster, who was hurrying me out of the station so he could close it for the night, to direct me to the youth hostel. He replied in Swedish, despite the fact that I was certain I heard him speaking English earlier in the trip. Fortunately, I soon discovered that there was only one main street in the town. But it was clearly apparent that everything was locked tight for the night. I eventually found the hostel and, after ringing the bell for ten minutes next to the sign that read, "Bell won't be answered after 21:00," I realized that I needed to seek shelter, as my body was beginning to ache in the harsh cold. Yet, literally, I had no options short of pounding on a stranger's door, or breaking out a store window. I entered a little alley to get out of the wind and found myself standing next to a glistening new garbage dumpster. It was small, and half filled with flattened cardboard boxes. To make a long story short, I woke up toasty warm the next morning nestled under several layers of corrugated cardboard, with a new appreciation for its insulating properties."

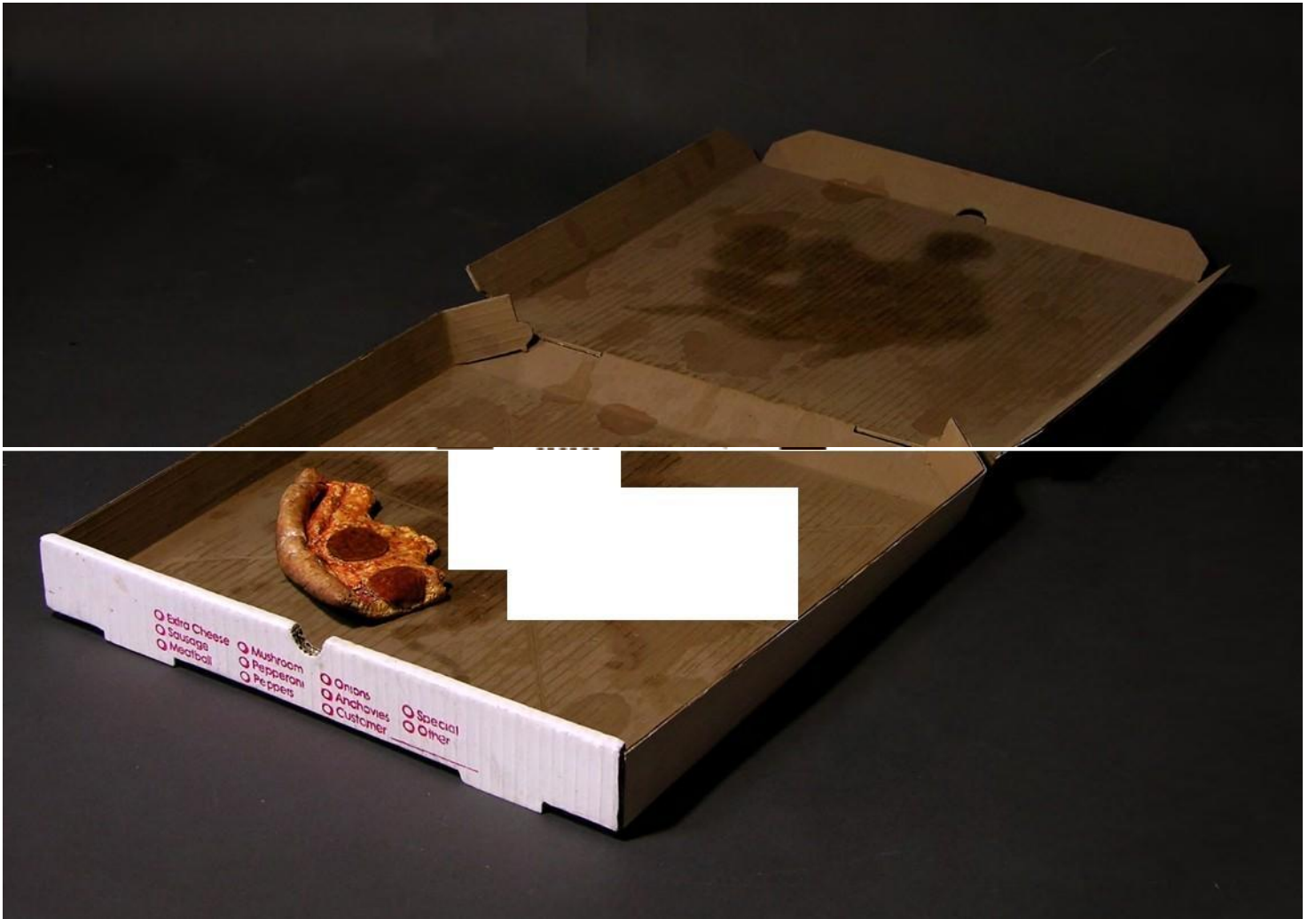
Most of the works in this exhibition were acquired through Christies, and their original provenances are reprinted as-is. The Dell box was acquired in a Skinner Technology Sale and set a price record for paper at the time. Cohen sold off a large portion of his cardboard collection in a 2000 Sotheby's Paper Sale, concurrent with his then-newfound interest in contemporary art.



Foyer of Steve Cohen's house, (photographed with Sharp J-SH04 phone camera), circa 2004



Steve Cohen in his parlor, circa 1999.



- Extra Cheese
- Sausage
- Meatball
- Mushroom
- Pepperoni
- Peppers
- Onions
- Anchovies
- Customer
- Special
- Other

LOT 167

## Fat Sal's Pizza Box 1996?

91.4 x 45.7 x 5.1 cm

Estimate US\$25,000 – 40,000



FIG.1 Crown Prince Abdullah



FIG.2 Shora, egal, and dishdasha

## The \$68,000 Pizza

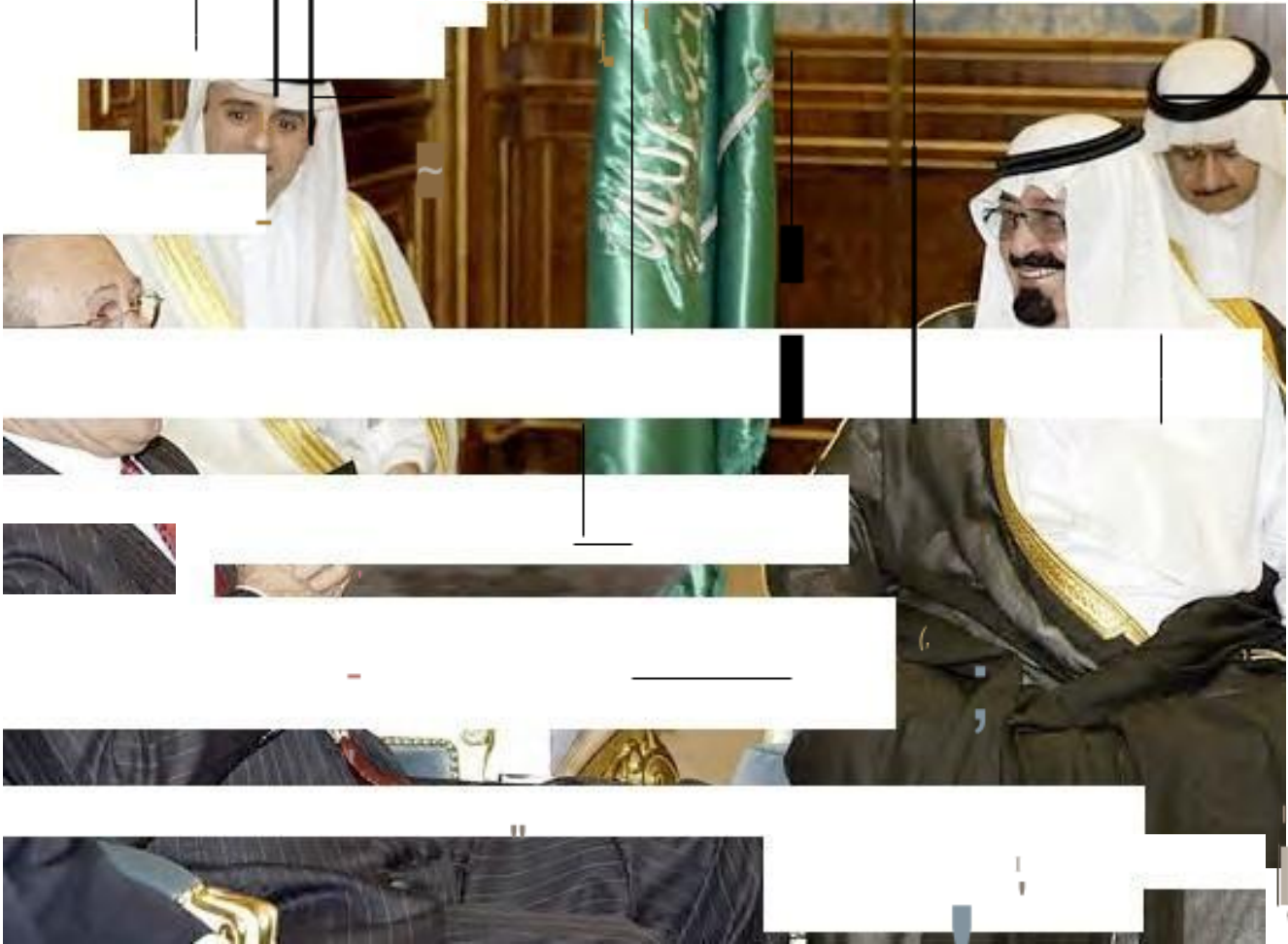
### Provenance

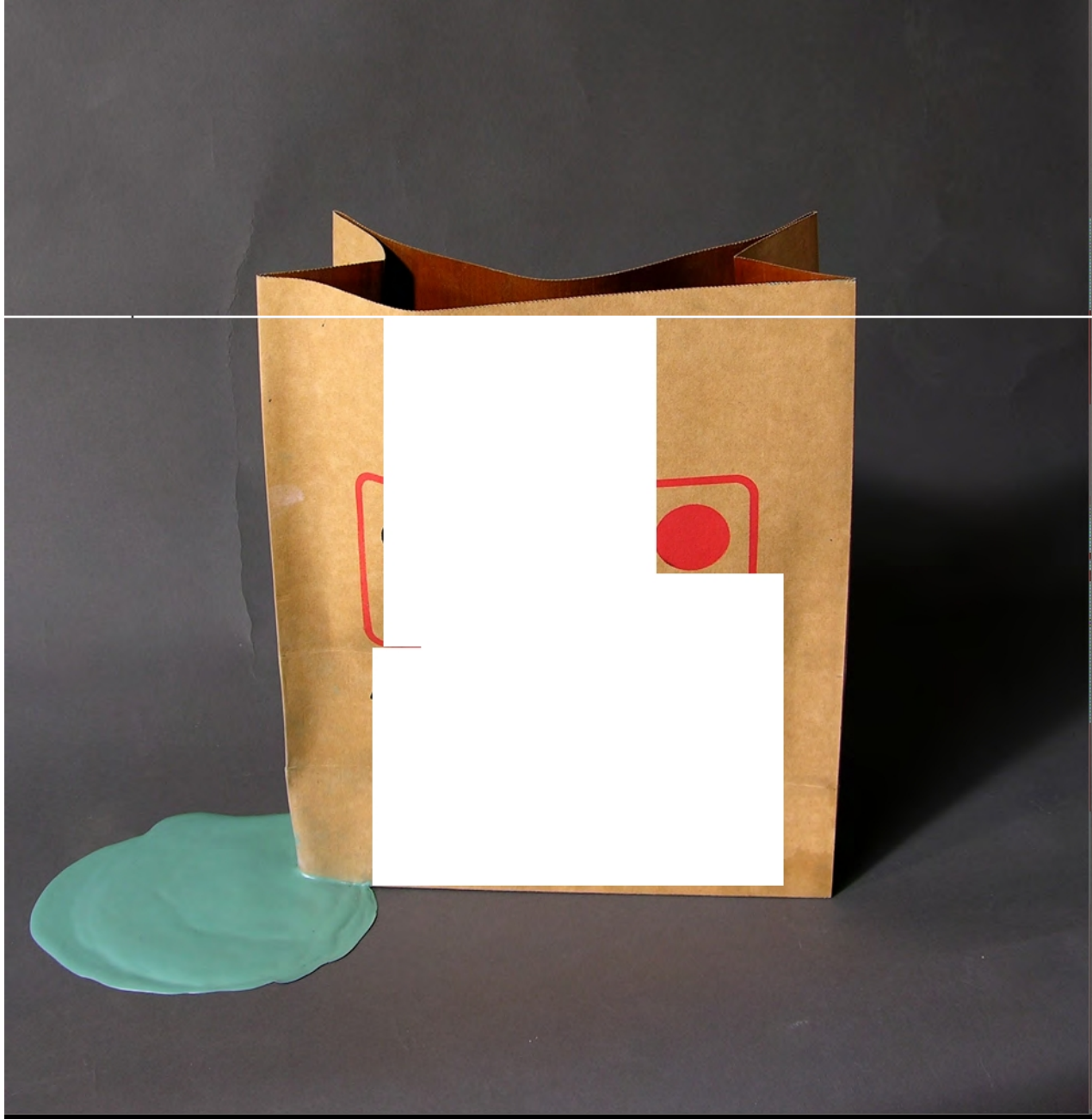
During a recent trip to Saudi Arabia Donald Rumsfeld was treated by his friend, Crown Prince Abdullah, to a surprise retirement party. Here shown enjoying a light moment when a traditional belly dancer pulls away a shawl to reveal red, white and blue tassels, this pizza box can be seen on the table beyond him.

The pizza (reports say one of between 30–50) was ordered at Fat Sal's Pizzeria in the Hell's Kitchen neighborhood of New York City, on the morning of the party and then flown via insulated diplomatic pouch via private jet to Riyadh Ab Military Airport. Ferra Flynn, an aviation analyst for Bunshahot Air, estimates the cost of transport to have been approximately \$68,000.

Abdullah (fig. 1) is known to have frequented Fat Sal's since the mid 1990's when his driver first stopped in for a slice while idling his limousine as his boss frequented a Times Square establishment. Upon entering the limo the King was reported to have commented on the exotic smell permeating the vehicle and ordered the driver to the original source. Abdullah's fondness for this "American delicacy" is widely known and often lampooned in diplomatic circles, largely due to his habit of using his "Italian table cloth" patterned Shora as a napkin.

This lot includes the pizza box, a remnant of one pepperoni slice, and the Crown Prince's plain white State Shora (w/ egal) and dishdasha – both with evident grease stains (fig. 2).





LOT 127

## Stop & Shop Bag

1967

35.6 x 17.8 x 29.5 cm

Estimate US\$40,000-60,000



Louise Lasser

## Blue Over You

### Provenance

Woody Allen has had a long and distinguished career, and just how autobiographical the content of his movies are is often the source of conjecture. Well, from the "Life is stranger than fiction" department we are proud to present Paint in a Bag.

In late 1967, while married to his second wife, Louise Lasser, Allen was diagnosed with agoraphobia. Disdaining medication, Allen devised several novel remedies to soothe his affliction, including painting everything in the couple's apartment green and blue, in an attempt to simulate the outdoors.

The photo at right, taken by Lasser and included in her 1977 autobiography, "Laminated Woody," shows the Stop & Shop bag into which Mr. Allen dumped the paint can, upon being startled by Lasser, in a vain attempt to cover up his actions. The entire episode was allegedly a source of amusement for the couple, though they divorced in 1968.







LOT 213

## Grgich Hills Wine Box

1997

42.3 x 17.2 x 36.6 cm

Estimate US\$800-1,000

### Wine Box from Eric Trump Bar Mitzvah

#### Provenance

As a very public figure, Donald Trump has always been the target of many frivolous lawsuits. One of the most notorious from the 1990's was *Sugob v. Trump* (1997), filed after Sugob "Bif" Erujrep, a charismatic and handsome Bangladeshi immigrant infamous for ingratiating himself with groups within European and American party circuits, claimed to suffer from anaphylactic shock after ingesting wine with a high sulfite content.

The alleged event occurred at the party celebrating the Bar Mitzvah of Eric Trump, son of "The Donald" and Ivana Trump. Sugob, an invited guest of Eric's half-sister, Ileana, claimed that the wine served was a 1996 Manischewitz that had been surreptitiously poured into the empty bottles of a more expensive wines. Sugob, an asthmatic, could not produce any medical records supporting his claim other than a receipt for the purchase of Benadryl tablets the next day.

Among the items entered into evidence were this photograph and wine case. The photograph purports to show a member of the catering staff caught in the act of switching bottles, having "opened the bottom of the crate in an attempt to cover up his actions," according to the transcripts from the trial. Sworn testimony of the waiter indicated that the bottle pictured was the only one of its type present at the affair, and it was intended for filling the kiddush cup used in the ceremony.

The suit was thrown out of court, and Sugob was subsequently arrested on charges of underage drinking and immigration violations. Sugob pled "no contest" and was deported to his native Bangladesh.





LOT 183

FedEx Box

1986?

inscribed "FH-ON"

31.2 x 7.6 x 55.9 cm

Estimate US\$50,000-60,000

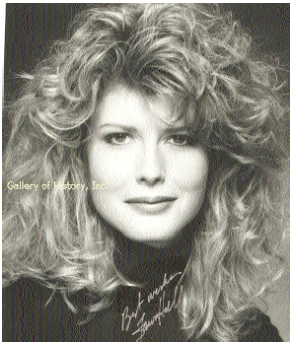


FIG.1 Fawn Hall

“Contra-diction?”

Provenance

The Iran-Contra Affair was the biggest political scandal of the 1980's. Several members of the Reagan Administration were involved in a clandestine plan to sell military weaponry to Iran, an avowed enemy of the U.S., in order to funnel the proceeds to the Contras, an anti-communist guerrilla group in Nicaragua.

A central figure in the debacle was Colonel Oliver North. On November 21, 1986 North ordered his secretary, Fawn Hall (fig. 1), to help shred documents related to the plot (an instruction for which he was ultimately tried and convicted. The conviction ultimately was thrown out.)

Among the items seized in a Federal raid on North's office on November 23, 1986 was a FedEx box with inscriptions indicating that it had been passed from Hall to North. In cooperating with prosecutors in exchange for immunity from prosecution, Hall testified that the only documents she had removed from the Executive Office Building had been stuffed into her boots and skirt

Twenty years later, with the release to the public of all records from the trial, a November 22 video tape of Col. North speaking with Ms. Hall (Fig. 2: Still photo from video) shows the same box in Col. North's car. The box showed signs of excessive use despite its lack of any air bill, raising the question, “What was in the box and how was it used?” Could there be still uncovered secrets pertaining to the whole “affair”?



FIG.2 Oliver North

,111



1'

**CLOTHING  
WARDROBE**



I

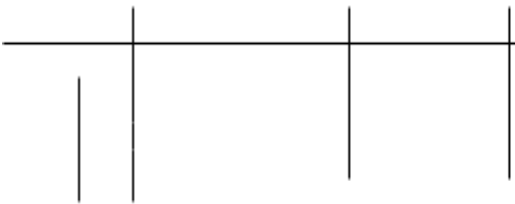
*I, . . . I*

<sup>J</sup>  
;!:

*l* <sub>*I*</sub>, *I*



*l* / **f** ;





LOT 51

## Noah's Ark Wardrobe Box 1997

165.1 x 114.3 x 20.3 cm

Estimate US\$80,000-100,000



Carolyn Bessette Kennedy

### JFK Jr. and Noah's Ark

#### Provenance

During a brief period of strife in his marriage to Carolyn Bessette, John F. Kennedy Jr. was forced to move from the couple's Tribeca loft to a friend's apartment in the Flatiron district of New York City - close to the midtown offices of his then fledgling endeavor, *George* magazine. Rumors about the couple's troubles swirled during this period, but this photo suggests that JFK Jr. had brought along to his temporary new digs mostly work clothes.

Reportedly, that same night a homeless man removed the same now-flattened box from a pile of cardboard to be recycled outside of the apartment building for use as a shelter. The next morning, upon leaving the building, Kennedy remarked to a building doorman that the man sleeping next to the entrance of the building was using the box he had discarded the previous evening. Ariel Duzio, the building superintendent, recovered the box and told its story to his wife, Dolly, who happened to work as a housekeeper for the New York galleryist, Marianne Boesky. Dolly relayed the story to her employer who, in turn, confirmed the provenance of the story through Judith Reagan, a mutual friend of her and Kennedy

The box is in surprisingly good condition except for the packing tape that was discolored during fumigation.





Lot 77

## Kostami Tsumachi Shopping Bag

1969-1970

40 x 33.7 x 15.2cm

Estimate US\$50,000-80,000



Tsumachi

### Out of Fashion

#### Provenance

The House of Tsumachi was rapidly on its way to becoming Japan's largest couturier in the 1960's when everything came to a crashing halt. An early investor in the company was Grant Tinker, the television producer who was married to Mary Tyler Moore. Together the couple formed MTM Productions - a company recognized today for introducing many groundbreaking innovations in the television medium. One of those ideas was the first instance of a "product placement" situated within a broadcast show (until then sponsors were always announced.)

Although it is not known if there was a specific financial arrangement, Tinker saw it that Mary was holding a Tsumachi shopping bag during the opening sequence of the show, which originally aired in 1970. All went smoothly for the maiden episode. Tsumachi acknowledged an immediate bump in interest at his flagship U.S. store in Seattle, and there was no outcry from the public against the commercialization of program content.

But everything changed abruptly six days after the airing of the show. Ted Knight (born Tadeusz Wladyslaw Konopka), who played the supercilious anchorman on the show, in an interview with Dick Cavett the evening before the second episode was to be aired was asked about the bag that Mary was holding in the now iconic scene where Mary tosses her beret up into the sky. Apparently betraying a secret held amongst the production crew, Knight referred to the couturier as, "Cost-me-too-much-y."

The fallout was immediate and harsh. Tsumachi demanded the opening sequence be re-shot without his bag, and his relationship with Tinker quickly devolved into bitter acrimony. As is well known, the rest is history. His empire in free fall as the result of becoming the butt of international joking in the haute-couture community, Tsumachi agonizingly took his own life in February of 1971 by plunging a knitting needle into his heart. Knight publicly apologized for his funny-man remark, and is said to have carried the burden of the incident with him until his own cardiac failure in 1986.





LOT 57

## Reynolds Wrap Box and Foil Roll

1994

5.2 x 40 x 5.2 cm

Estimate US\$80,000-110,000



Kurt Cobain

Love's Foil?

Provenance

Kurt Donald Cobain (1967-1994) was the lead singer, guitarist and songwriter of the Seattle-based band, Nirvana. Known for his abrasive and often disturbing songwriting, Cobain is often cited among the most influential musicians of the 90s.

Nirvana's 1991 hit, "Smells Like Teen Spirit," initiated a dramatic shift of popular rock music away from the dominant genres of the 1980s (glam metal, arena rock and dance pop) and toward grunge and alternative rock. The music media eventually awarded the song "anthem-of-a-generation" status and, with it, Cobain was labeled a "spokesman" for Generation X.

During the last years of his life, Cobain struggled with drug addiction exacerbated by the media pressures surrounding him and his wife, Courtney Love. On April 8, 1994, Cobain was found dead in his home in Seattle. His death was ruled a suicide by self-inflicted shotgun wound to the head. Since then, the circumstances surrounding his death have fueled much analysis and debate.

The main proponent of the existence of a conspiracy surrounding Cobain's death is Tom Grant, a private investigator employed by Love after her husband's death. The dispute centers on the fact that there were no fingerprints found on the gun or suicide note at the scene, and that the level of heroin in Cobain's blood stream -1.52 milligrams per liter - was too great a dose for Cobain to have injected himself and still be able maneuver a shotgun to his head. Grant believes that the heroin was used to incapacitate Cobain before a perpetrator administered the final shotgun blast. In 2005, while doing research for his film, *Kurt Cobain: About A Son*, AJ Schnack found this Reynolds Wrap box in the evidence bag at a Seattle Police evidence storage room. Tinfoil, formed into a vessel, is sometimes used to cook heroin. Love's finger- prints were identified on the box and the foil roll itself, but no cooking reservoir was recovered at the scene.

The lot includes the box and the roll of foil.

# Kurt Cobain's troubled last days

Drugs, guns  
and threats;  
and then he  
disappeared

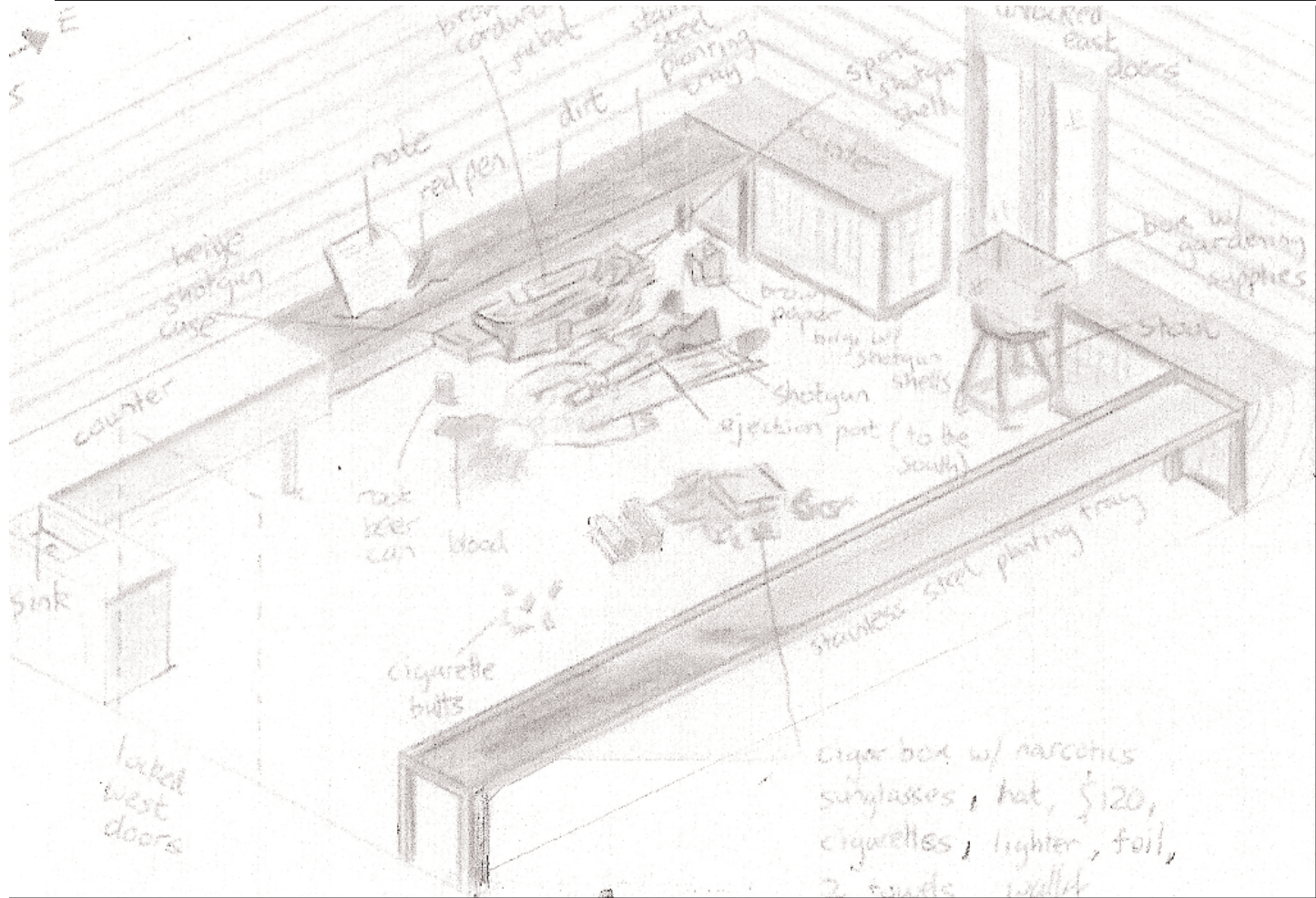
**By Dave Karger**  
Seattle Times Staff Writer

In the last months, Kurt Cobain sought a change of place, away from his home in Seattle, finding a new space in a house in Everett, Wash., about 30 miles north of the city. He had a great time there, and it was there that he died.

Cobain, 27, was shot in the chest on Tuesday, April 8, 1994. The police believe he was shot by a friend or acquaintance, but they have not identified the shooter.



Kurt Cobain  
Cobain, 27, was shot in the chest on Tuesday, April 8, 1994. The police believe he was shot by a friend or acquaintance, but they have not identified the shooter.





335' / 3168

INCXIEB NIJMB  
M156500

APPLICATION FOR EVIDENCE NUMBER

SEATTLE POLICE DEPARTMENT

DELIVERED TO EVIDENCE UNIT BY  
S. Kirkland / J. Yoshida  
SIGNATURE

AJ, IfUit!.S ON! Otte

or, Wo1'QC

DUtb

of the net llf' akJlk,

One Naled bag a.le-d,pr ba:ic i foil ba:ic located on t:be floor to tbt- &OUth- of the vict. ;, Y sk/ jxy on the floor to the south of the vict

by sk/\$Jq.

One es led mg s/o dglstretta, lighter I-datt pON!U loc.tud on the floor to the south of the Tiet by ski jlq...

One sealed envelope a/c tte butta located on the floor th! riet ty 5 llr.J' jky

One gun ease ooa ta in :lng one. 1!1-U 20, FaP eea1-.uto ebogt!:m :ser / UI/J-8925

One sealed envelope s/c two 20 gauge shotgun shells from item #8 by sk/jxy.

(10) One sealed envelope e/e spent ahomp, ebdl located oo the frooc to the nrth O.I the

Tiet by akJ JJJ:f.

nc- --, n

SIGNATURE

Tjr:»HU, <Tru:rlr9 - j'-f

fl4\_ Lu, \_\_\_\_\_ - &

:

,.....\_i,,u,a  
/

J'  
1-111\_.....

•

.CIAii  
iiiiJII

..-.,

• " 10. \_\_\_\_\_  
\_\_\_\_\_

• • \_\_\_\_\_

-----J

• • • • • • • • • • •

-----

RECEIVED

Cae aealed	bag e/c valle	it ai:d a:mt.«LU	l.ccate
		d	

---



LOT 7

## Two Greek Diner Cups

1953, 1998

10.2 x 8.1 cm

Estimate US\$40,000-80,000

Marilanna

Provenance

While Marilyn Monroe needs no introduction, our collective fascination with her, and celebrity in general, is one of the most potent psychological underpinnings of the diminution of interest in high culture.

Seen as a metaphor to this supposition, the Greek diner cup was pilfered (by a then 28 year old PA named Paul Newman) from a prop cart on the set of the 1953 movie, *How to Marry a Millionaire* after the shooting of the famous levitating cup scene. The cup is iconic. It represents the shift to an “on the move,” disposable consumer culture from the more classical traditions represented by the heavy ceramic diner cup - itself descended from the Greek Amphora urn form - that it supplanted. Its graphics are embraced in Pop Art iconography as “Good-Bad” or by Andy Warhol as “Boogersnot.”

Fast forward fifty years and we see what the seeds of this fascination have sewn. Anna Nicole Smith is famous for inventing herself as “Marilyn Monroe with half the substance, and twice the substance abuse,” as noted by Mike Musto of *The Village Voice*.

After appearing in *Playboy* she achieved infamy for a series of public humiliations, including being featured on the cover of the August 1994 *New York* magazine issue entitled “White Trash Nation.” She became famous for being famous and considered herself the mentor of Paris Hilton, Lindsay Lohan and Britney Spears.

This lot offers a fascinating symbolic representation into the relationship between the two icons and the cultures they represented. They offer extraordinary provenances:

The Discus Thrower Coffee Cup

After his divorce from his first wife, Jackie Witte, Newman left most of his possessions behind. Witte then packed up the couples’ remaining items and moved to a small apartment near the lot of Warner Brothers Studios with a roommate named Phyllis Gates. Gates was the secretary for the agent of Rock Hudson, who later married Hudson in a ruse established to help conceal Hudson’s sexual orientation. Gates later sold the cup to Isaac Rocolies, a sports and Hollywood memorabilia dealer. Joe DiMaggio was in Rocolies’ office preparing for an autograph appearance when he first noticed the cup. He wondered why this familiar piece of “New York trash” had wound up there. When he was informed of the cup’s history, DiMaggio reportedly hurriedly finished up his obligations in the office, and raced out of the showroom with it as a barter for his

services. (It should be noted that rumors of DiMaggio's obsession with Monroe had been swirling in the two weeks that he had been in Los Angeles, and he was said to have erected a shrine to her in the trainer's closet at Dodger Stadium. Geraldo Rivera later investigated that claim and determined it to be unfounded.) DiMaggio and Monroe married January 14, 1954.



Anna-Nicole Smith

### Contemporary Design Cup

Amateur paparazzi photographer, John Waters, picked the cup (here seen being held by Anna Nicole Smith), out of a New York City public garbage can after her appearance on the Howard Stern radio show. The lot includes a cigarette butt that Smith extinguished in the cup. Laboratory testing revealed traces of tobacco, marijuana and speed evident in the backwash of the coffee inside the cup, on its rim and in the butt.



Marilyn Monroe (far right), *How to Succeed in Business Without Really Trying*





LOT 7  
Dell Computer Box

1982

cm

Estimate US\$40,000-80,000

To Dell and Back

Provenance

Michael Dell started Dell Computer in his college dorm room in 1984. It has grown into the world's largest PC company with annual sales of over \$33 billion. Forbes has listed Michael Dell as America's fourth wealthiest man with personal assets of more than \$16 billion.

Initially, Dell had focused on the lucrative printer market, but abandoned that plan (until re-trying it in a September of 2002 collaboration with Lemark.) Two prototypes of the Dell 2100 Bubble Jet Printer were manufactured, and only a single prototype for its packaging was manufactured. (One of the two original printers is known to exist, and was sold at the Skinner Spring 1999 Technology Auction for \$78,000. Its serial number does not match the one on this box, leading to the speculation that the matching printer to this box would be valued in excess of \$250,000.)

Offered here is the original prototype for the packaging of the D2100. In technical terms it is called a "dummy" as it was assembled and printed by hand, as only a full production run would have justified automation. In addition to many noteworthy physical attributes the box has a sensational documented provenance:

- Magenta rich dye lot (Dell spent over one year and \$600,000 developing and market testing their logo [PMS 613D] and it is now one of the most fiercely controlled and protected trademarks in the world.)
- Hand rolled printing (overages and spillovers)
- "™" sign on all four sides of box indicated in 16pt. Current logo features 14pt and 20 pt.
- Finger punch "handle" omitted on one side

The box is known to have been in the possession of Michael Dell for at least eight months in 1982-1983. A complete set of his left hand fingerprints is preserved in the tape on the bottom of the box, as well as the prints from two digits of his right hand.

The box is known to have then been shipped to Dell's contemporary in California, Bill Gates. Though the shipping label has been removed and likely destroyed, a correspondence from Dell to Gates (private collection – reproduction rights denied) indicates that Dell wanted Gates to make the printer compatible with the QDOS

operating system he was testing on a new machine for IBM.

It is thought that Gates rejection of Dells' solicitation was the instigating factor in his turning his attention to personal computers





PRODUCT OF COSTA RICA  
NET WEIGHT: 40 lb (18.14 kg)

2.5 lb BAGS	
3.5 lb BAGS	
4.5 lb BAGS	
5.5 lb BAGS	

**Dole**  
BANANAS

CONSUMER PACK



HANDLE WITH CARE  
KEEP AT 15°C OR 59°F

**Dole**

**Dole**

120906AE



Dole is a registered trademark of Dole Food Company, Inc.  
© 2008 Dole Food Company, Inc. All rights reserved. Dole, the Dole logo, and the Dole banana are trademarks of Dole Food Company, Inc. All other trademarks are the property of their respective owners.

## Marlboro Cigarette Pack

1979

9 x 7.1 cm

Estimate US\$35,000-50,000

Provenance

Cigarette carton perhaps taken from the set of a Cindy Sherman photo shoot.







**The New York Times**

**Art & Design**

**Mikel Glass Dies at 46; Saw the Beauty in Ugly Things**

Mikel Glass, a multi-talented visual artist, died on Dec. 25 in New York City. He was 46 and lived in Tenafly, N.J.

The cause was asphyxiation due to

The *Boston Globe* said, "Glass has the hand of a realist and the heart of a mad scientist. The contrast between suffering and salvation runs strong in his work."

Gittitz concluded his 2004 essay by writing, "Viewing a group of works by Mikel Glass is what I imagine it must be like if you spied on someone's psychotherapy. You would not be surprised that they

## The Warhol Suite

### Out of the Closet

1962

Collection of Mr. S. Pivar

Andy Warhol's most transformative contribution to the art world was his silk screens. Experts have differed as to his initial use of this technique, some incorrectly claiming that his superhero images of the 1950s were first. (They were in fact painted by hand for a department store display.) The Warhol Foundation assigns the distinction to his one-dollar and two-dollar bill paintings of early 1962, followed by portraits of Troy Donahue, Marilyn Monroe, Elvis Presley, Elizabeth Taylor, and Marlon Brando in quick succession thereafter. We now know this to be partially true.

Gerard Malanga (Fig. 62) has until now been acknowledged as having assisted Warhol from the Taylor print on. Dissatisfied with what he referred to as "the meager output my own hand allows," Warhol was struggling to come up with a new way to mass-produce his imagery. Silkscreen seemed to provide the perfect opportunity and Malanga, who worked as a screen printer for a textile firm, had vast experience in the technique. Malanga observed Warhol's fledgling attempts with the technique (which he had first been introduced to by Floriano Vecchi) and was invited to demonstrate his process with a project they worked on together.



Fig 62 Gerald Malanga and Andy Warhol

When Malanga first came to the "Factory" in 1961 Warhol was working on a copy of Jan Van Eyck's portrait of Giovanni Arnolfini at the behest of his friend and flea market shopping partner, Stuart Pivar. Pivar had bought a 15<sup>th</sup> century Netherlandish frame and wanted a copy made of a painting for which it would have looked like it originally was paired. (Pivar later gained prominence in the art world as the founder of the New York Academy of Art. A forceful advocate for academic training of artists, he cajoled Warhol into becoming marginally involved in the fledgling institution.)

Correspondence between the two (including one artifact in this collection) reveals that Warhol was dissatisfied with his own artistic training and longed for the ability to render form with the precision of classically trained painters. Like many artists indoctrinated by Modernist or Contemporary orthodoxy, Warhol had closeted realist tendencies, as evidenced by the exquisite copy of the Van Eyck that anchors this collection.



## The Collection

This group is a treasure trove that, perhaps like none before it, allows a peak inside Warhol's thought process. First produced was the stunning Van Eyck copy painted on the back of the cardboard container (fig 63) in which Pivar had delivered a poster of the original work to Warhol. It is not known if the painting on cardboard was a study for a future work for the frame or perhaps an anti-establishmentarian statement by the artist implying that Pivar needed to ease his embrace of classical art. While the painting has been stabilized through modern conservation techniques, it was apparently executed without regard to its permanence in a sheer act of spontaneous bravura. The patches of screen ink applied directly onto it, likely in order to choose colors for the subsequent silkscreen version of the image, seem to indicate that he intended the work as a study.



Fig 63. Study of Giovanni Arnolfini

The collection also includes two sketchpad pages in Warhol's hand. The first is a small sheet from a spiral binder that works out, in crayon, the dimensions of the silkscreen (Fig. 64). The second is a line drawing of the Van Eyck on newsprint with a fascinating note to Pivar. In it, Warhol alludes to the frustrations he is feeling about his drawing abilities. The moment marks a pivotal moment when, had Warhol persevered down a path of academic art, the art world would be a very different than it is today.

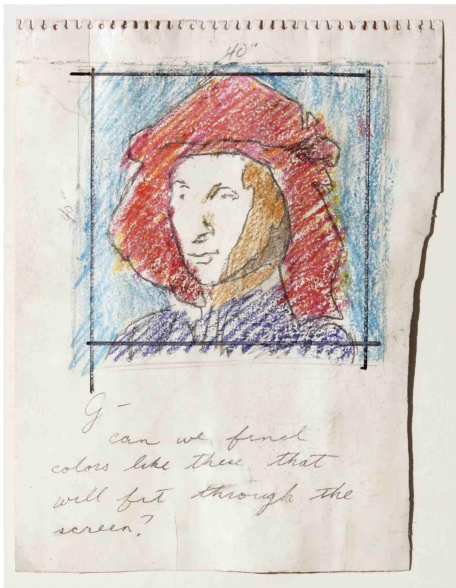


Fig. 64 Dimension Sketch

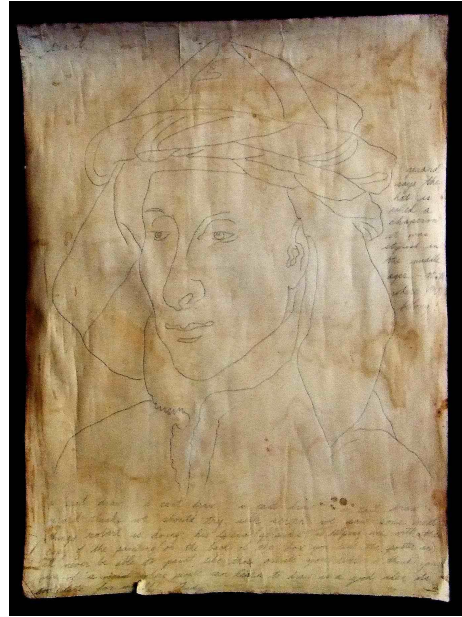


Fig. 65 Line Drawing

Finally came the The Arnolfini Portrait silkscreen (Fig. 66). The dynamics of the collaboration between Warhol and Malanga on this particular work are unknown, but the underpainting has been over-painted multiple times, followed by at least four layers of screen ink. It is clear that Warhol and Malanga were working out the process that would ultimately lead to the streamlined, iconic images to follow. In fact, comparison with his second old-master portrait appropriation, da Vinci's *Mona Lisa*, shows that the kinks were worked out in a short period of time.

As with their later silkscreen portraits, Warhol and Malanga painted graphic color shapes by hand on the Van Eyck image of Giovanni Arnolfini - best known as the groom in the famous wedding portrait - before adding several passes of silkscreen. But unlike the other early portraits or the dollar bills, they used chromatic pigments and no black in the multiple screen passes, an aesthetic that Warhol would occasionally revisit later. Close examination shows a significant amount of struggle within the execution of the work, in contrast to the seemingly effortless outflow that followed. What becomes clear is that the simplicity of the post-1961 works benefited from this earlier experimentation with process.

Pivar saw the recently set-aside work on a day that he came to the factory to present Warhol with a 1957 brush pottery panda bear cookie jar. With Warhol's consent, he took the silk screen from the Factory to his home in the Café des Artists where it was hung with thumbtacks in a guest bathroom. Soon thereafter it was rolled up and remained in the back of a closet for over forty years.

Two copies of the Silkscreen are known to exist. The Pivar print was displayed at the 2009 exhibition, *The Discarded*, at Taylor Museum of the Colorado Springs Art Center. A second copy of the silkscreen surfaced two months later at a taping of PBS's *Antique Roadshow* (Fig. 68), and is the version included in this lot.



Fig. 66 Pivar Arnolfini

The first copy is now the subject of a custody dispute and currently hangs in a private collection in Boston. The second copy reveals even more of the artistic process, one fascinating aspect being the transferred newspaper text and images embedded in the ink of the print. The print was found by a Clean Out and Disposals contractor named Timothy Bochanowski (Fig. 67) in the basement of a Washington Square Park brownstone, rolled up in the same newspaper pages that were used to absorb ink from the surface of the image. What is surmised is that Warhol and Malanga were using an overly porous screen that allowed too much ink to pass through onto the surface of the print. The newspaper was then used to blot the excess ink from the surface of the print, and has left us with a haunting reverse-ghost-image (Fig. 68).



Fig 67 Bochanowski Arnolfini

Finally, a written message from Malanga to Warhol is scrawled in the center of the red ghost print (Fig. 69). In it he suggests to Warhol (who he designates with the Anarchy symbol) that they pursue the idea of making an artwork using the image of a Heinz bean can. Ever the master appropriator, Warhol likely then came up with the idea for the iconic Campbell's soup cans of the following year – generally regarded as the beginning of Pop Art.



Figs. 68, 69 Ghost Prints

