

A man with dark skin, wearing a white t-shirt and a light-colored bucket hat, is the central figure. He is looking slightly to the right with a neutral expression. The background is a vibrant, repeating pattern of red, yellow, and white flowers on a bright blue background. The overall style is reminiscent of mid-20th-century graphic design.

PHILLIPS

de PURRY & COMPANY

UNDER THE
INFLUENCE

8 MARCH 2011
450 PARK AVENUE NEW YORK









CONTENTS

SIMON DE PURY

Artists under the influence – a letter from our chairman ...page 8

MASSIMILIANO GIONI

Out and about with the maverick curator ...page 10

TATIANA TROUVÉ

The artist who's found her space in Paris ...page 20

KEREN CYTTER

Keeping it simple in the angst-ridden world of the Berlin film maker ...page 26

JUAN YARUR

We meet the young collector who is introducing Chilean art to the world ...page 32

RICHARD WOODS

The cladder *extraordinaire* discusses public art ...page 40

FOUR FACES FOR THE FUTURE

Our choice of four artists from around the world ...page 48

ANJ SMITH

APICHATPONG WEERASETHAKUL

STÉPHANIE SOLINAS

JOHN GERRARD

CONTENTS

KATY GRANNAN

The American photographer whose models break the mold...page 58

OBJECT LESSON

The dazzling Jacob Kassay ...page 64

NEWS

What exhibitions to look out for in your part of the world ...page 66

2PM, TUESDAY, MARCH 8, 2011

UNDER THE INFLUENCE SALE

Lots 1 – 287 ...page 68

INDEX

The artists in the sale ...page 318

BUYERS GUIDE

How to buy and whom to contact at Phillips de Pury ...page 320

INFLU

UNDER THE

ENVELO

We are happy to be presenting our new 'Under the Influence' sale (the title for this series was coined by our former colleague Tiffany Wood). All artists are exposed to a multiplicity of influences. It is how they transform these into their own language that is so fascinating. Often the main influence can be from a muse, a loved one or in some instances a gallerist or a collector.

Not since the time of the pioneers of the Russian Avant Garde nearly one hundred years ago have there been as many important women artists as now. We decided to put the spotlight on five of them: Keren Cytter, Tatiana Trouvé, Stéphanie Solinas, Katy Grannan and Anj Smith.

Beatrice Trussardi, along with her artistic director Massimiliano Gioni, has commissioned works for the Fondazione Nicola Trussardi to be unveiled in unexpected places, influencing even established artists to think in a new way. Youthful and enthusiastic Chilean collector Juan Yarur admits he owes much to his perceptive curator and friend Cecilia Brunson. All this just proves how there are many different ways to be UNDER THE INFLUENCE.



SIMON de PURY
CHAIRMAN, PHILLIPS de PURY & COMPANY





Massimiliano Gioni photographed in Stazione Leopolda, Florence, January 11, 2011



MASSIMILIANO GIONI THE RIGHT CURATOR

INTERVIEW KAREN WRIGHT | PHOTOGRAPHS SEBASTIANO PELLION DI PERSANO

Massimiliano Gioni was born in a suburb of Milan in 1973. While studying in Bologna, he founded *TRAX* (trax.it), an online contemporary art magazine and was recruited to work for *Flash Art* in Milan. There he met Maurizio Cattelan and Francesco Bonami. Both of them convinced him to move to New York where he became the editor of *Flash Art International*. Through projects with his friend Cattelan, it soon became clear that curating, rather than writing criticism, would form the core of his career. With Cattelan and Ali Subotnick, he founded the Wrong Gallery in New York in 2002; the trio also curated the 4th Berlin Biennial, *Of Mice and Men*, in 2006. He was the co-curator with Marta Kuzma (Kiev/New York) of the Manifesta 5: Donostia-San Sebastian (2004) and, in 2010, the 8th Gwangju Biennial, *10,000 Lives*. He has had a long-standing relationship with the New Museum having become a curator at the New York institution in 2006, before recently being named Associate Director and Director of Exhibitions. He became the artistic director of the Fondazione Nicola Trussardi in 2002. I met him at the Stazione Leopolda in Florence where he was installing *8½*, an exhibition of 13 artists to celebrate the centenary of the Trussardi collection.



Beatrice Trussardi with Paola Pivi's *Senza Titolo (zebre)*, 2003

KAREN WRIGHT So let's talk about Italy. You were born near Milan?

MASSIMILIANO GIONI I was born in Busto Arsizio, near Malpensa, where the airport is.

KW You've said it's very provincial, even though it's near Milan.

MG It was a 100,000-people town. Now it's a little smaller because it's shrinking, like many other cities. It's a sleeping quarter for Milan.

KW We call them dormitory cities in America.

MG Yes, an Italian dormitory, which means, of course, there is some culture, there is some art history.

KW Tell me about your family.

MG My mom is a retired teacher and my father worked in an ink factory making inks. By the time he retired, he was the plant manager. I have a brother and one sister; they, like the rest of the family, still live in Busto Arsizio. I left really early. I went to Canada when I was 15, because I won a scholarship and I went to an international school there. Then I came back to Bologna where I studied art history and philosophy.

KW Did you study with Umberto Eco?

MG He was in the department, but I didn't study directly with him. Throughout university I was undecided whether to specialize in Old Masters or contemporary art, but contemporary art was always what I was interested in since I was 15 or so.

KW Why?

MG When I was 15, I didn't know it was contemporary art I was interested in. I was reading manifestoes by the Futurists and the Dadaists and the Surrealists. They were all so fascinating because they were so unclear. [Laughs] They made it possible to be strange and still have some sort of credibility; that's what I found fascinating. In the Busto Arsizio library I found Lucy Lippard's book, *Pop Art*: I remember it very clearly. I must have been a little younger than 15, probably 14 or so, and it was a big shock. I remember the cover was the *Odol* painting by Stuart Davis.

KW That's such a great image.

MG I didn't know I was interested in art. I think it was the fact that it was something that was my own. It wasn't taught in school, it wasn't really talked about at home, so it was my own thing and it was probably a way to be different or a little eccentric... It's a way to have your own territory, your own knowledge... Some people do Klimt, others do... [Laughs]

KW But it's interesting that you picked up on the Stuart Davis, because I think that's been a thread in your practice with the use of commercial art and advertisements.

MG But at that time it was really just images, things and books that I got very excited about. When I went to Canada I remember there was Lucy Lippard's *The Dematerialization of the Art Object* –

KW That's a great book.

MG I remember not even reading it, but going through it once a week and saying, 'What is this thing? It's not a book, it's not art history.' I think it was the feeling of having my own passion and my own territory that allowed for some eccentricity. Also, that these things were not clear was somehow exciting. They were obscure and incomprehensible. I went to Bologna and studied there and, while I was at university, I started a magazine, *TRAX* – it's a lame name – that only existed online. It must've been around 1995? We thought that there was a lack of content online.

KW Still is!

MG Through the magazine, *Flash Art* heard about me and asked me to work with them as an editor.

KW Were you still based in Italy?

MG I moved to Milan to work at the magazine. At the end of 1999, I moved to New York to become editor of *Flash Art International*.

KW How did you meet Maurizio Cattelan?

MG We met in Milan. Until I got to *Flash Art*, the whole idea of making shows was not really in my mind. Being a writer and a critic was the model of the profession of the art world then. There were no such things as curators. I think [Phaidon's 1998 volume] *Cream* was the book that made the contemporary art curation into a profession. It made it bigger than art criticism. At the time, I thought it was more about writing and becoming a critic, even though I was doing events with artists and friends. I met Maurizio because we were doing a piece on him in *Flash Art*, Italy, and at the time he wouldn't do [ordinary] interviews. He had this long file with answers he liked from different people – whenever he read something that he liked, he wrote it in this Word document. Maurizio had all these chunks of interviews from Andy Warhol, anybody that he liked, or anybody who said something that he liked. So at interviews, you would ask him a question, he would say, 'Hold on', and scroll through this document until he found a sentence or a line that worked for that answer. We did the interview like that. It was a quite painful procedure, but it was very interesting. It was a defense mechanism because he was very shy, but it was also a very specific strategy because things remained vague or slightly complicated. When you read the interviews, you had this strange feeling that –

KW You had read it before somewhere else.

«WE DON'T NEED A MUSEUM — THERE ARE ALREADY
MUSEUMS OUT THERE. WE JUST NEED THE ARTWORKS,
THE ARTISTS, AND THE IDEAS»



Darren Almond, If I Had You, 2003



Massimiliano Gioni in Urs Fischer's House of Bread, 2004

MG Yes. Things didn't really fit together, answers didn't really work with the questions. One day, he said to me, 'You know I have an interview?' – it was the moment at which his career internationally was taking off – 'It's with Italian national radio today. Do you want to do it?' I said, 'Sure!' It was fun. I was 24 or 25. I did it. It was broadcast. I was talking as Maurizio, but the idea was my answers were supposed to be awkward or recycled.

KW It's a bit like talking to Jeff Koons.

MG Jeff Koons is the real deal, that's the scary thing. Jeff Koons is not an actor! [Laughs] For a few years I did all the interviews for Maurizio. Everything that you saw published or written or heard on TV was actually my own words. It was a different way of being an art critic. On many levels, it was what I had hoped that art criticism would be. I never enjoyed the idea that the critic slams the artist or the artwork. I always saw the critic as a partner of the artist. Maybe reading André Breton and Tristan Tzara when I was growing up influenced me. You think, 'Wow, these guys are the mouthpiece of the artist,' and I was literally the mouthpiece of Maurizio for a while. It was also slightly corrupted because it was about losing the objectivity of the critic and I enjoyed that, or I enjoyed what it did to people. It upset them sometimes.

KW When did you move to New York?

MG During the winter of 1999, I was doing *Flash Art*, but then the relationship with Maurizio became much closer. First I was doing the interviews and then by the time of the [sixth International] Caribbean Biennial, I was the press officer.

KW It didn't really need a curator, did it? If it was conceived as a biennale without art?

MG Maurizio needed a curator to finalize the fiction to simulate the institution because he hadn't done it only as an artist. Jens Hoffmann was involved in the idea from the beginning – it started as a joke because Jens had been saying, 'Oh, we should open a Guggenheim Brooklyn,' because the Guggenheim was opening everywhere after that... from that, it evolved into the Caribbean Biennial. In New York we started doing other things. I would see Maurizio everyday and we'd talk about art, see shows and so on, and then we started this magazine

called Charley, which still comes out whenever we have an idea of when we are ready. Around 2002 or 2003, Maurizio, Ali Subotnick and I started our own gallery, the Wrong. Beatrice Trussardi approached me as she was looking for a new director, and we had a few conversations and interviews and we started the Fondazione Nicola Trussardi.

KW Were you there from the beginning?

MG No. The foundation was initiated in 1996 by her father. Beatrice wanted to be involved in it. She went to study at NYU. She came back when her father passed away and the first thing that she took over was the foundation. She called me in 2002 and from then on we decided to change the foundation completely. [We decided] not to have an exhibition space anymore but to create this nomadic museum, because we thought it was a way also to get much more with very little. We have comfortable budgets, but we are not in the same league as other people who play in the same field. There was nothing like that in Milan, no art angels, no public art funds.

KW Milan is weird, wasn't it?

MG Milan is weird on many levels because it's the Italian capital of contemporary art in terms of artists, galleries, collectors, but you also always have a complete lack of institutional backing. There's never been a museum of contemporary art. The lack of institutions has forced the private sector to take over, so people like Trussardi and Prada, and even like Pomodoro, all started foundations to play the role that institutions were not playing. When I started with Beatrice, the direct competitor here was

Prada. Prada is very much based on its image as a fashion house – 'We make great shows, you have to come and see them in our wonderful home.' I had the sense that there was a public in Milan wanting to see art as long as we could put the art out there. They could like it or not, but we could hold their attention even with very little. I thought it was more contemporary and more unusual. The identity was not a brand, the identity was a strategy or an idea. There wasn't any foundation working that way.

KW And you took the Trussardi idea and used it in the Berlin Biennial...

MG Yes, that came from Milan, the idea that we look for the places that are not used for art; you don't clean them up; you just fix them as you find them, so it becomes a time capsule into which the show is fitted. The show that you see here in the Stazione Leopolda in Florence has nothing to do with the shows that we do in Milan, because all of those shows happen in a particular space and have been constructed for that space. The reason to do this kind of nomadic or mobile museum is, first of all, to critique the institutions. It was a way of saying, 'We don't need a museum – there are already museums out there. We just need the artworks, the artists, and the ideas.' I always say that we invest in the software instead of the hardware. Beatrice embraced [this way of working] because she felt it was a more contemporary idea. Maybe in some way Maurizio influenced my practice. As our friendship went along, here was this idea that there is an artwork, but the artwork is in a network of information, experiences, hearsay and

gossip so that the artwork is one thing, but the thing exists at the crossroads of many other information systems.

KW But again it comes back to the Wrong Gallery. I love Anton Kern's description of the Wrong Gallery and its parasitic exhibitions. In a sense, that's what this is as well as Milan.

MG Yes, with the city, we are the host, or we are the guests. What's that name of the creature that uses other creatures' shells? That's the idea, you go inside someone's house and you clean it up, but you know at the beginning they were more exhibitions or events. You have a building, you have an artist, you have a new place, you have three or four surprises and the media likes that. The first exhibitions were

closer to events, because they were often one. We were also learning. Even putting on a piece like [2003's *Short Cut* by] Elmgreen & Dragset in a city like Milan took a lot of planning, diplomacy, the influence from Beatrice and going to politicians and explaining. [It was an outdoor work involving a car and caravan installed in a walking space in the center of Milan.] When we opened that show, we got a 700-euro parking ticket. I'm not joking. We had all the permissions, everything was cleared, we installed it at night because we always like to have this sudden appearance. We finished everything. The mayor was aware, we had spoken with all the commissioners and the police came and gave us a 700-euro parking ticket. We had to call up and explain that we had all the relevant papers. I don't think that ever happened to James Lingwood at Artangel. The second show – an indoor one – was by Darren Almond. We hadn't decided consciously to do only indoor shows, but it's good not to do public art all the time. We say that we make art public, we don't make public art. We bring art to the public, make shows that are free and accessible, keep them open 10 hours a day, even try to site them in the critical points in the nervous system of the city.

KW So then the commissions then become part of the collection?

MG Not necessarily. In most cases we commission and produce the pieces, but as time went on, it became harder to find exhibition places. Milan is not a big city, so now what we usually do is we work on finding the spaces with a few artists in mind, and then once we get the space



Maurizio Cattelan, *We*, 2010



«WHEN WE OPENED THAT SHOW,
WE GOT A 700-EURO PARKING
TICKET. I'M NOT JOKING»



*Background: Pawel Althamer, Balloon, 1999–2007;
foreground: Michael Elmgreen & Ingar Dragset, Short Cut, 2003*



EVERYTHING IS GOING TO BE ALRIGHT

*Martin Creed, Everything Is Going to Be Alright (Work # 1086), 2011;
opposite: Massimiliano Gioni with Paul McCarthy, Static (Pink), 2004–09
and Urs Fischer, House of Bread, 2004*

we approach that artist. For example, we had wanted to work with Paul McCarthy for a long time; we had been working on the Palazzo Citterio for many years; when we got it, we went to Paul and said, 'We have this building and we know you're doing this piece called *Pig Island* (2010).' We commission and produce at least one or more new pieces. At the beginning, Beatrice said very clearly that she was not doing this to accumulate wealth or make a collection. She does not want to be the socialite collector. I understood that she wanted a different model and that model also means make resources available for artists to create crazy pieces that often end up in other collections or that tour the world. All our exhibitions have been produced for specific venues, but what's really rewarding is the pieces have all been all over the world. On many levels it's very nice also to work in Milan, because people come and try out different things and then they use them and do it elsewhere. They share this idea that there are unusual sites often left as we found them and open temporarily for the exhibition. The idea is that the show is like a layer in a collage in which the building is one story and then the art comes in and the two of them can clash against each other or reach out to one another.

KW The show you have here in the Stazione Leopolda is a bit different, isn't it?

MG Yes. Here, with all of them together, it's a bit over the top; I think it's a very different thing than what we normally do. When we do the shows in Milan, it's also very much about the choreography of the exhibition and how the artists and the institution work together to make that experience unique. I always joke with the artist that I don't do retrospectives, I do introspectives. What that means is there are also some specific physical

signals of an introspective. For example, in our shows the beginnings and ends don't coincide, the entrances and exits are different so you can go deeper and deeper into the reality of the artist. The combination of works is not necessarily chronological or not systematic in a retrospective, it's more a choreography or a combination of works that create a total environment.

KW I wondered here about the Tino Sehgal works being juxtaposed with the Paola Pivi works?

MG We did a large show with Tino in the 18th-century Villa Reale in Milan, which is now the Galleria d'Arte Moderna – Museo dell'Ottocento [the Museum of Modern Art and the 18th Century], where everything is so melodramatic. The context, the backdrop was this 18th-century art, so he was the parasite and the main feature of the show, but the two of them were so far from each other, they didn't interfere with each other. What emerged was this strange land of melodrama, where the guards are dancing – but I agree here we are still experimenting.

KW There is a funny quote of yours, something about Capitalism interfering with art, which I picked up on as I was reading through some information about you.

MG Oh, the realist. Yes, I thought about that a lot.

KW What do you mean by capitalist realism?

MG The label comes from Richter and Polke; it was a name of a show they were in the 1960s, but what I mean specifically when I use it, is this idea that a certain kind of art that is being made today – and maybe I think about Damien Hirst, but it's not even about individual works, it's more about individual works that are used and circulated – have become the equivalent of what used to be socialist-realist works. We always say, as contemporary

western viewers, that we look down on socialist realists, but I think we're not that far away from it, in the way that a certain kind of contemporary art of a certain price projects and encapsulates certain values pretty much like an image of a peasant harvesting the fields in Stalin's Soviet Union. That's what I mean. It's also a very problematic question. I'm not saying that the capitalists corrupt the art world. I don't believe in that. We are, after all, in Florence where money builds some of the greatest things.

KW There have always been the patrons of the arts. Michelangelo was not an artist without a patron.

MG Maybe the contemporary artist has more freedom than ever before. Do you know the wonderful book by Michael Baxandall about Florence, [*Painting and Experience in 15th-Century Italy*]? [He says that] social experience proves that the patron then had much more to say about art than he or she does now, so I'm not saying that capitalism is evil and is ruining the art world. What I think we have to be aware of is how the artwork is used or how it enters into a value. I think it's interesting to think about how that influences the production of contemporary art. I believe that art has to be slightly frustrating and annoying. That's what the foundation is about; it's about making art in public spaces and making art that creates public spaces, but still doing it without being consolatory. I think that's art's responsibility.

KW To talk in parallel, about another of your projects – *Younger than Jesus* (2009) at the New Museum: I had many reservations about it, about some of the shows, not least to do with the building.

MG It's not my fault. [Laughs] Well, what I was doing at the New Museum? One was the idea of the exhibition in which the artist is in control of nearly the entire thing, which is a model that has grown out of the practice in New York. I'm curious about what happens when the artist is in charge of the choreography of the entire exhibition space. The [recent] Philippe Parenno show at the Serpentine is a great example of that. The other element was *After Nature*, the [2008] group show I did at the New Museum, which was a show that recreated a fiction within the institution – it was to see how the institution with its own voice can actually create fictions rather than

truths. When I started working at the New Museum, I started thinking how strange institutions are, in the way they assume to tell the truth all the time and the label is written in a certain form and so on. I thought that's not what we should be about. *After Nature* was very much a show in which I was taking some of the atmospheres of the Berlin Biennale to see if it could happen in a White Cube; then I was also using the White Cube to spread myths.

KW Like what you were doing with Maurizio.

MG Yes, but in a more dramatic way. The idea was of the show as a visual novel. You go inside and you have a story or a series of atmospheres that are told, and then the idea of the exhibition as information, as a place where you come to see and learn things you don't know. *Younger than Jesus* is the kind of show that museums need to be doing – and they don't, because of funding.

KW It is expensive.

MG Yes, it's difficult to fund them and there is no name recognition. So *Younger than Jesus* was also a challenge. First of all it grew out of fear after I saw the work of Ryan Trecartin. I thought his guy comes from a different world and I'm not understanding his world anymore. The show was not about youth; it was about this feeling of estrangement I felt in front of Ryan's work.

KW It's a wonderful show in terms of discovery.

MG We were really lucky in with catching a few great guys, from Kerstin Brätsch, Elad Lassry and Cyprien Gaillard to Ryan Gander and Jakub Julian Zioilkowski, who's not a rising star, but, I think, a great artist. It was a sort of landscape show. You want to capture a moment in time and place, for better or worse.

KW You also did it in Gwangju for its *10,000 Lives* Biennial.

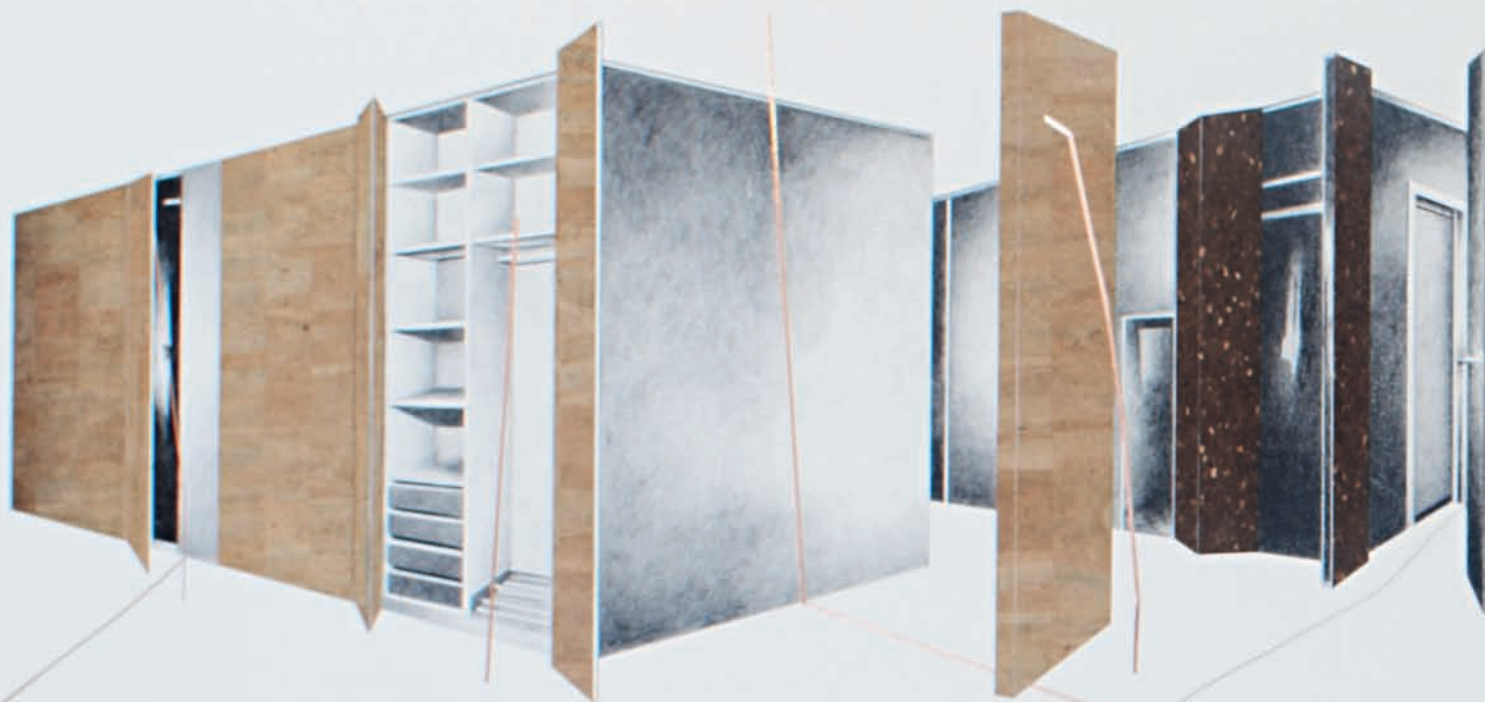
MG I enjoy revealing what's usually hidden away. It's also a way to be a little modest and say, here is the information do another one. It's a way to say my choice is partial and that may have to do with my generation, whatever that means, my place, I never feel like my place to be the ultimate place. ■

«I ENJOY REVEALING WHAT'S USUALLY HIDDEN AWAY»



TATIANA TROUVÉ MATERIAL GIRL

WORDS KAREN WRIGHT | PHOTOGRAPHS JASON SCHMIDT





«THE SEEMINGLY EFFORTLESS JUXTAPOSITION OF OBJECTS AND ARCHITECTURE HIDES A SERIOUS INTENT AND THOUGHT»

TATIANA TROUVÉ WAS the recipient of the Prix Marcel Duchamp, the French equivalent of the Turner Prize, in 2007. The award included a show of the winner's work in the Centre Pompidou. Trouvé's show was to reflect the many concerns which continue to dominate the artist's work. She draws directly on the legacy of the conceptual artists of the 20th century, including Marcel Duchamp, and fuses their ideas with the humdrum materials more familiar to artists of the Arte Povera movement, such as Alighiero Boetti. With black drawings of eerie architectural spaces and sculptures using distinct materials from bronze to copper wiring, all installed in a seemingly casual but actually meticulous way, Trouvé's Pompidou exhibition exemplified her unique and deeply involving response to space and architecture.

Trouvé's studio is on an industrial estate in the outskirts of Paris. Large trucks roar menacingly past as you scramble up temporary stairs to a loading bay – hardly a conventional entrance, and a far cry from the gentrified Upper East Side in New York, where Trouvé had her first show with the Gagosian Gallery last year. Even getting to the studio has proven difficult. The taxi driver told me that the street was not in Paris and initially refused to take me. After much coercion, he agrees to go, and it amuses me to find when I arrive that the estate sits immediately adjacent to the Périphérique, the great Parisian ring road, albeit on the wrong side – and so close that one is literally gazing into Paris. That said, it is a far cry from the usual tourist perception of the French capital: the studio looks over an assortment of makeshift buildings composed of plastic sheeting and metal frames housing a transient community of immigrants, reminiscent more of the villages encircling Mexico City.

The studio may be in a strange location but the interior reflects both the eclectic nature and the smartness of the artist's appearance. Trouvé grew up in Africa with an Italian mother and a Senegalese father. She still has emotional ties to the African continent, she tells me, especially in the way they use materials, pointing out that in Africa there is more concern with the unsigned and often under-acknowledged skill of design than in Europe. She points to a bronze African lamp and observes that its relevance is not merely as a memory of home, but due to the pleasure she gets from the anonymous artist's use of the material, the particular use of bronze by African artisans.

Trouvé is beautiful, but her looks don't camouflage her seriousness, and we spend our time trying to clarify her position, one that is difficult to describe. Like many of her peers,





she is drawn to unusual and base materials – copper wire, varnish, electrical cables, stones and discarded kitchen utensils – which until relatively recently would not have been thought of as artistic tools, but she is at pains to say that art is not good solely because it uses poor or cheap materials or, conversely, bad just because it uses rich and expensive materials. 'It's just in the translation, how you use materials and what you do with them – that is what is interesting,' she says. 'This is not restricted to poor countries like those in Africa: in every culture, rich or poor, it's the way of transforming material that is interesting.'

Trouvé says that she is not particularly interested in the work of artists whose work relies on big production values, such as Jeff Koons or Takashi Murakami, but instead finds a closer relationship in the work of someone like Duchamp, in which 'something small that's in bronze and because of its relationship with something important and close to you, despite its modesty in scale, it becomes important.'

I point to some chunky, primitive-looking, convoluted sculptures in wood. Trouvé tells me that they have a utilitarian purpose as well as a decorative one, as they are used as money in Africa. I tell her how beautiful they are and express surprise that they were made for such a utilitarian purpose. 'Yes, I really love it and the time that it takes to make it. Everything is made by hand,' she responds. 'There is the idea of very precious and very poor at the same time – a contradiction, because at the same time that it looks poor, it has a lot of value, because it's money.'

The analogy reflects much of what Trouvé does with her work. She takes a variety of unpromising materials and manipulates them, and through a sensitive response to the specifics of the surrounding architecture, she



«IT'S VERY IMPORTANT TO TAKE SPACE INTO CONSIDERATION AS A MATERIAL, AS PART OF MY WORK»

creates uncanny environments. An almost alchemical transformation occurs, as these everyday items become loaded with a strange potency.

One of her more literal works in her New York Gagosian show was a pair of shoes that were cast in bronze but painted black, so they looked remarkably realistic. Trouvé tells a comic story about a woman collector who was visiting the gallery and, seeing the bronze shoes by the door, thought that removing one's shoes was a requirement by the artist for viewing the show. The collector took off her shoes, put them next to Trouvé's work and started to walk through the show in her stockinged feet. One of the sales people from Gagosian came in with another collector and they looked at the collector with no shoes and then at their own feet – everyone was wondering what was appropriate behavior, who was wrong, and disapproving of each other. Trouvé clearly delights in the awkwardness of this situation.

After a busy 2010, with shows at Gagosian, the Migros in Zurich, an appearance in the São Paulo Biennial, and a large show at the South London Gallery, Trouvé says that she is relieved to be back in the studio, and planning new works. She relishes having the time to meditate on where to take her practice next. 'It's a time of concentration,' she says, 'when suddenly the ideas come.' In order to clear the way for discovery, she has cancelled some gallery shows and instead will focus on working towards her museum show.

Trouvé makes most of her work herself rather than relying on armies of

assistants and industrial processes. At the moment, she says, she only has one assistant, who works for only two days a week. 'Even the boring things – repairing things, making holes in leather, and when it's just manual work which anyone can do, I still like to do it myself,' she explains.

It is in the making, she says, that she makes discoveries, often changing her concepts as she goes along. She uses the metaphor of walking along a road – 'all along you have all the time and the possibility to meet somebody and perhaps change your direction, or even your ideas.'

Her interest in the use of materials is the common thread of all her work, as her drawings, a fundamental part of her work, confirm. In keeping with the consistent expansion of definitions of drawing, she is unconstrained by traditional limitations. Her drawings are a 'mélange of two-dimensional and three-dimensional elements', she says. 'It started first when I was at school. I was doing both sculpture and drawings, both at the same time but in very different ways.' Even though her drawings and sculptures relate closely – indeed walking around her installations can feel like entering the space of one of the drawings – she never makes sketches or plans for her sculptural work. Nonetheless, the drawing in progress which she shows me as she takes me into another room of the studio relates closely to the environments she builds in galleries, consisting as it does of copper wire, varnish and other unusual materials.



Trouvé tells me that she does not like to 'bring things into space' and place them there. Rather, she thinks of space itself as a medium which she can manipulate. 'It transcends everything you are presenting there,' she says. 'For me, it's very important to take it into consideration as a material, as part of my work.'

It was precisely this simple sculpting of space that appealed to me when I first saw a Trouvé sculpture in 2007, at an art fair. *Untitled* comprised lamp cables kinked and linked so that they formed a landscape of industrial materials. The way she drew in space reminded me both of David Smith and of the great artists of Arte Povera. And the more I see of her work, the more sophisticated it proves to be – the seemingly effortless juxtaposition of objects and architecture hides a serious intent and thought, giving Trouvé's environments a spellbinding hold on the viewer.

Refreshingly, Trouvé is not an artist who is eager simply to thrust all her work into the world before it is ready. Her practice is slowly evolving, growing richer and deeper. As our conversation ends, she takes me into another studio to show me a group of works that which she has been trying to resolve for several years. They are works with lights – seemingly miniature models for larger three-dimensional works. 'I think I am finally getting to the right solution as to how to show them,' she says. And as she walks around mesmerizing objects, I feel strangely covetous. ■



Keren Cytter photographed in Berlin, January 17, 2011



KEREN CYTTER 50 PERCENT ANXIETY

WORDS BARRY SCHWABSKY | PHOTOGRAPHS OLIVER MARK

«IT'S GETTING TOO STRESSFUL TO MAKE SO
MANY SHORT FILMS. WHEN I WAS YOUNG
AND STARTING OUT IT GAVE ME A CERTAIN
BUZZ. NOW I'M STARTING TO FEEL LIKE IT'S
JUST ABOUT SOLVING PROBLEMS»

I'D NEVER HEARD of Anna Wing until I caught sight of her striking, droopy-eyed presence in Keren Cytter's video installation *Avalanche* at the Pilar Corrias Gallery in London – well, I had never seen 'EastEnders,' the long-running British soap opera, so how would I know the woman who played what Wikipedia tells me was 'the archetypal East End matriarch' in the early years of the series?

Cytter had never heard of the 95-year-old actress either. She just turned up serendipitously as a customer when the Israeli artist was filming at an Italian eatery in Fitzrovia, not far from the gallery, and given Cytter's informal, spontaneous working methods, there had to be a way to fit her in. It makes sense, too, because Cytter's oeuvre amounts to a sort of ongoing, sliced-and-diced avant-garde soap opera, substituting Berlin Mitte for the imaginary London Borough of Walford in 'EastEnders' as the main locus where a shifting cast of recurrent faces – grungily dressed, nomadic young Dostoevsky-quoting bohos rather than working-class Londoners – act out their desires, infidelities, friendships, and fantasies in a manner at once melodramatic and deadpan.

Avalanche epitomizes Cytter's fractured aesthetic: the four parts are spread between two different venues, the Corrias Gallery and the nearby David Roberts Art Foundation – in each case, one upstairs, one downstairs, with the sound bleeding through. Shot in Berlin, London, and (just a little bit) in Japan, the four videos – the artist prefers to call them movies – use the same cast of characters (or rather, amateur actors whose roles are deliberately never allowed to coalesce into clearly defined characters). If having to take a single work in across different places seems awkward, that's probably the point. The work is imbued with a sense of displacement; reality and imagination intermingle, so that multiple scenes seem to be taking place in a single room while the setting for any given conversation can shift by a thousand kilometers at the drop of a hat. Somehow it's telling that while the female lead, played by Rosalind Masson, is constantly berated by her ex-lover for being a 'Francophile,' she never tries to go there; these people live in their heads more than in a given city. Here, as in all of Cytter's work, observational realism – so this is how a cheap flat is furnished in Berlin – mixes it up with formalism; artifice and its opposite become indistinguishable. One of the four films is presented as a product review of a Canon digital video camera – though the unexpected guest star turns out instead to be the portable snow machine that's constantly spraying the actors with white powder.

Meeting up with Cytter to discuss the new installation, I can't help suggesting that we sit at L'Angoletto, the Italian joint where Anna Wing had popped up. There are no unexpected star turns this time around. And maybe because the show has just been installed and she didn't get much sleep the night before and she still had the opening to face that evening, Cytter seems – in her understated, funny, self-deprecating way – unusually self-critical. In fact, she seems a bit pissed off with everything – not only her video work, but also the performances she makes with Dance International Europe Now, the dance theater ensemble she formed in Berlin a few years ago, although she does still seem pleased at being able to say she can call herself a choreographer despite claiming not to know how to dance. The DIEN website mentions a range of inspirations: 'Yvonne Rainer, Pina Bausch, Samuel Beckett, Disney on Ice, Sascha Waltz, Batsheva dance group, Michael Jackson,' among others. There are dancers in the troupe, but Cytter



Right: video stills from Keren Cytter's *Avalanche*, 2011



Below: video stills from Keren Cytter's Avalanche, 2011



explains that what they do is more like experimental cross-genre performance art than pure dance – ‘but I thought it would be much cooler to say it’s a dance company.’

I ask if she herself ever performs with the group. The idea seems to horrify her. ‘Never!’ she says. She explains that this is one of the problems with both the performance and the video works – that she thought that by having other people perform her words, she would be spared having to do it herself. But instead, she’s found, in order to get her cast to do what she has in mind, ‘try to entertain them – I perform for them.’

Cytter tells me that she is ready for a big change in her work, starting in 2012. ‘It’s too bad the world is supposed to end then,’ she reflects. What’s the nature of the change she has in mind? ‘I want to make longer movies,’ she explains. ‘It’s getting too stressful to make so many short films. When I was young and starting out it gave me a certain buzz. Now I’m starting to feel like it’s just about solving problems.’ Whatever the form her works might take if she does come through on her promise, or threat, to start making fewer, longer works, you can bet they won’t be ordinary narrative features. For one thing, she’s not interested in writing conventionally consistent personae: ‘It’s hard to be interested in characters,’ she says. ‘I try. But I can’t get so interested in making stories with characters that have character.’

So what would her new films be like? ‘I only know I don’t want to do the same things I did before. And each time I make another one of these short films, I see that I am doing the same kind of thing. I want to think differently. I don’t want the movies to look like they’re mine. I’m not even sure if I would like my movies if they weren’t mine.’

But the artist is always her own toughest critic. She may wonder if she really likes her work but everyone else certainly seems to, as certified by critical acclaim, awards like the Baloise Art Prize at Art Basel in 2006 and the first annual Absolut Art Award in 2009, and recent exhibitions in venues like the Moderna Museet in Stockholm, the Hammer Museum in Los Angeles, and Le Plateau in Paris. But then Cytter is not the kind of artist to accord others’ appreciation too much weight. She’s more interested in her own doubts, which become the material of her work. In fact, after we’d finished our lunch – Caesar salad with chicken for me; a cold antipasto plate for her – and started walking our separate ways through London, I couldn’t help thinking back to an odd remark she’d made when trying to explain her state of dissatisfaction. ‘I feel I’m using only 50 to 60 percent of my anxiety,’ she’d told me. I can see what she means. If she can make such good work using only part of her anxiety, why let half of it go to waste? ■

«I WANT TO THINK
DIFFERENTLY. I DON’T
WANT THE MOVIES TO
LOOK LIKE THEY’RE
MINE. I’M NOT EVEN
SURE IF I WOULD LIKE
MY MOVIES IF THEY
WEREN’T MINE»



JUAN YARUR WISE BEYOND HIS YEARS

WORDS KAREN WRIGHT | PHOTOGRAPHS LUKE WHITE





Juan Yarur photographed with Livia Marin's Fictions of a Use II, 2007 at the Tectonic Shift exhibition, Phillips de Pury, Howick Place, London, January 10, 2011



Cecilia Brunson and Juan Yarur with Magdalena Atria's Smiling Desperately I, 2004

«WE ARE IN A MOMENT IN WHICH WE HAVE FIGURED OUT THAT THERE IS MORE ART IN LATIN AMERICAN THAN JUST ART FROM VENEZUELA, ARGENTINA, BRAZIL OR MEXICO»

I MEET ART COLLECTOR Juan Yarur at Phillips de Pury & Company's headquarters in London where he has come to visit *Tectonic Shift*, his foundation Beca AMA's show of Chilean contemporary art. I find him posing for this article's photo shoot, perched insouciantly on a plinth in front of an impressive three-dimensional world map relief composed entirely of water-filled transparent plastic bags which droop heavily against the wall. He is dressed trendily with sparkly high-top sneakers and a shiny transparent plastic vest over a more conservative dark jacket. In spite of his youth – he is 26 years old – he is professional and confident in front of the camera and in the way he moves seamlessly from one set up to another.

He is, not surprisingly, billed both as the youngest member and the only Chilean member of the Latin-American acquisitions board of Tate. However, Juan says that he soon will not have that honor any longer, as he has introduced a friend and fellow collector, Lily Elia – a woman who is even younger than he is. A relief, I ask? 'No,' he says. 'No. I love being the youngest – but she is a good friend.'

We settle down nearby to chat and Juan, who at first apologises for his supposedly bad English (it is not bad at all), is surprisingly open about his upbringing and his emergence into the art world as one of the most energetic and passionate supporters and collectors of the artists and art of his country. He has also been amassing a substantial private collection of more international works by the likes of Gerhard Richter, Marc Quinn and Damien

Hirst. Juan is candid; he admits that he is still learning and spends 'much of his time listening.' He adds: 'I think right now we are in a moment in which we have figured out that there is more art in Latin America than just art from Venezuela, Argentina, Brazil or Mexico.' But, he says, that there are few collectors in Chile. '[Many of them seem] afraid. Maybe they just don't believe so much.'

Juan began collecting earnestly after his industrialist father Amador Yarur died in 2006 when he himself was just 21. 'I was very close to my father,' he says. 'In fact, in terms of how he treated me, I was more like a grandson. A lot of spoiling and things like that.' Although Amador Yarur died almost five years ago, there is still palpable pain when Juan speaks of his death. 'I'm something in the country and photographers already have thousands of pictures of me, and yet they tried to take pictures of me crying near my father's open casket.'

I ask whether his father was also an art collector and he answers in the negative. 'I used to go to auctions with him, but he was not a collector,' Juan says. 'He did once buy me a painting by [Chilean artist] Claudio Bravo, my first painting, when I told him I liked it.' Juan's own interest in art began in the 1990s, when at school he was asked to produce a project on the internet; most of his peers did the usual thing – 'on cartoons, and so on.' Instead of choosing the more typical adolescent subjects, he decided to do a project on Andy Warhol. I ask if he owns Warhol and he says, yes, that is how he first



Clockwise from above: Juan Yarur with Pablo Rivera's Prototype for a better life 1, 2004; Tomas Rivas, Decay and Splendour, 2008–10; Juan Yarur in conversation; Alvaro Oyarzun, The Self-Taught..., 2010

met his curator and now friend, Cecilia Brunson. His father had asked her to find a Marilyn Monroe Warhol for him and, when she had, they met.

'She saw that I was interested,' he says and although he was only 18 at the time she was always telling him to 'go and see this or that.' By the time his father died, he and Cecilia had decided they should start a club of young collectors. Sadly, they realized that the other members were not that serious. 'They would ask that the artist should always be blond and beautiful,' he laughs and says, 'Like, are you serious?'

He is intensely private about the art he owns. For years, he says, he hung nothing in the public part of the house until he ran out of space on the private floor, until he bought a huge Marc Quinn and had no option but to hang it there as there was no more space in the private part of his home. I ask if it was a flower painting. 'Yes,' he answers, 'with a skull in it. I love it!' He also has a Damien Hirst. When I ask which, he is very specific – a butterfly work, but 'a little one, a really small one.' He says: 'I like the ones in which the butterflies stick and die on the canvas, not the ones that are merely put there.'

Juan professes that art has now become the focus of his life. It is what he cares most about and keeps him centered. But when it comes to selecting work, he does not want to choose only what he likes. Juan has endless admiration for Cecilia with whom he selects, praising her patience and

reiterating how much she has taught him, insisting modestly that, when they started working together, he knew so little. However, it is clear that he knows what he wants and he says he has a veto over things that his curator shows him.

Alongside Cecilia, he has founded Beca AMA, a program of residencies, now in its second year, that brings Chilean artists to the Gasworks Studios in south London for three months at a time. The artists show their work there and return to a show at the Museo de Artes Visuales (MAVI) in Santiago, a private museum in Chile. Juan hosts a dinner for them on their return to Chile, inviting curators, critics and collectors to help support the artists' careers. He says he and Cecilia do not select the artists themselves – this is done by an international panel.

There is no mistaking his commitment and generosity towards the foundation. He has flown many of the artists over from Chile to install their works and hosted a large dinner to introduce their work to a wider audience. He sees this as an important part of his job. When I ask if he will eventually reciprocate and welcome British artists to Chile, he says not. 'No, that is not the point. There are many foundations in Britain to support the work of British artists, but very few in Chile, and surprisingly few collectors.' He therefore chooses to spend his energy supporting these artists.

The large wall piece in the Tectonic Shift exhibition, entitled *Map*, is by



«CHILE IS NO LONGER THE LAND
OF THE DICTATORS. WE ARE MORE,
WAY MORE, THAN THAT»







Juan Yarur photographed with Catalina Bauer's Map, 2005

«WE WANT TO SHOW THAT WE HAVE REALLY GOOD ARTISTS AND OTHER STORIES TO TELL»

Catalina Bauer, the second and current resident at Gasworks. Made with over 1,300 water-filled plastic bags, its presence is extraordinary. Bauer's second work in the exhibition – *Column (2nd version; red and white)* – also uses basic materials, this time 80 kilos of rubber bands. In her use of prosaic materials, Bauer is like many Latin American artists: she elevates the stuff of the mundane by both the incongruity of their use and the artist's formal concerns. The first Gasworks resident was Cristóbal Lehyt, whose work Juan loves.

WHILE MANY OF the pieces in his collection deal with issues of urban life and poverty, Juan does not accept that the work should be endlessly referential to the troubled past of his country. '[Chile] is no longer the land of the dictators,' he says. 'I know that a lot of people suffered. My parents lost their companies. Friends lost more, but I don't think it's a good thing to just show that part. We are more, way more, than that. That is the point. We want to show that we have really good artists and other stories to tell.'

He is modest about his achievements, only admitting, after some probing, of his past successes. Juan recounts that one of his favorite artists is photographer Paz Errazuriz, here represented by a strong set of black and white images of transvestites taken in the 1980s at the height of the dictatorship. He remembers that Cecilia took him to an opening of Errazuriz's work and that he really liked the images that had previously been censored by the Pinochet regime. Her photographs had been burned, because the subjects, 'gays, transsexuals and HIV positive people,' were considered unsuitable in Chile. 'It reminded me that [Chile] was a Catholic country emerging from a dictatorship.' He bought the series and when he met Errazuriz, he told her that he had a friend who was a designer and he wanted to republish the book, as before it was small and not prepossessing. 'I told her, "I want to make a BOOK!"' Errazuriz accepted and with Juan did a 'major book' which repositioned her work and her importance within Chilean art.

Sexuality is a subject that interests him. Juan admits that some of his works in his private collection are deeply private ones dealing with sexual issues. I sense a vulnerability that makes me feel protective, especially when he has already admitted to the unwelcome attention by the press when his father died. It explains how easy it is for him to pose for the photographer, yet how important it is for him to keep some things private.

I ask about his twinkling sparkly shoes and Juan becomes instantly enthusiastic. 'They are by designer Christian Louboutin,' he says, before admitting to a love of fashion, adjusting his transparent plastic vest (by Alexander McQueen) as he does so. McQueen is one of his favorite designers, if not *the* favorite. Juan is famous for his eyeglasses, although he tells me that he has perfect vision. He loves sunglasses and has a wide range of them for different occasions. Being featured in magazine society pages on a number of occasions has led to him being labeled the Chilean Paris Hilton, but it is a tag he shrugs off, lightly saying it relates to his love of fashion.

He is not the only member of his family who loves fashion. He has a cousin who has a large collection of vintage fashion that he shows in a private museum in Chile. When I ask if he, too, collects fashion, Juan says not. He loves to wear it, but thinks he maybe should start looking a bit more serious – he is getting old, after all. He is already 26. ■

Selected works from Tectonic Shift will be on view at the Saatchi Gallery, London until February 21, 2011



Richard Woods photographed in his studio, London, January 13. 2010



RICHARD WOODS BEYOND THE SURFACE

WORDS IGGY CORTEZ | PHOTOGRAPHS GAUTIER DEBLONDE



wall and door and roof, *City Hall Park, New York*,
a Public Art Fund commission, 2009

«I THINK IT'S MUCH BIGGER
THAN THAT — THE CHANGE
OF POLITICS, CHANGE OF
ECONOMICS — THAT'S
WHAT MAKES PUBLIC ART
SO ABSORBING»

RICHARD WOODS' STUDIO in the East End of London is exactly how a set designer would style an artist's studio for a film, although most studios in real life lack the same traces of frantic vitality: paint-splattered floors, production notes scrawled directly on walls, mugs of builder's tea passed around to intently focused assistants. Proposals for potential projects and plans for current commissions are pinned to a wide board in the front office, offering something of a panorama of Woods' intensely active year.

Throughout 2011, Woods will be producing art in different continents, scales and media – from furniture to paintings and from private residences to public buildings. He is planning two gallery exhibitions, the first at the Seoul gallery ArtClub 1563 in February followed by a show of geometric paintings at Perry Rubenstein in New York. He is also working on a project with Jerome Sans in Lyon, refitting the façade of a rowing club with patterns inspired by medieval heraldry. Woods is busy with private commissions for major collectors: he is traveling to Finland in May to refit a log cabin for Anita Zabludowicz to resemble a large rock boulder while at the opposite end of the northern hemisphere, he is reworking a house for Eugenio López Alonso in Mexico. And these are not his first works for private collectors. He famously transformed Adam Lindemann's formerly derelict retreat in Woodstock with splashy floral prints and cartoon-like graphics of painted blocks of wood; and he has recently refurbished an apartment for a major international collector in London. In April, a new line of furniture with Established and Sons will also come out in Milan. Despite this frenetic schedule – and not to mention all the projects in the pipeline to pitch and organize – Woods appears strangely relaxed and unassuming, overseeing the day's tasks with a calm authority.

Working in the place where painting, design, architecture and public art meet, Woods' appeals to everyone from art critics to collectors, and from hipsters to children visiting his splashy café at Modern Art Oxford, is easy

to discern. His art is conceptual and current, while also being visually arresting and gutsy. There is a visionary ambition I admire in his projects – a willingness to 'go there' – be it in his immoderate palette or the sheer breadth or scale of particular installations. His art has been aptly described as a 'dramatization of surface,' as few artists working in architectural installations point out so astutely that far from being emblems of superficiality, surfaces in fact have depth, where anxieties and desires both personal and collective reside. In Woods' practice, the refitting of something as commonplace as a cement floor into ecstatically colorful painted planks of wood also transforms the contingent, untouched space around it, providing a delirious counterpoint to render the familiar uncanny.

It is precisely this talent for using design to interrogate the structural role of style in everyday life that has led Woods to become so closely associated with public art. 'I wouldn't say I enjoy doing it,' he laughs, 'it's quite distressing. But it's quite an important thing to take part in.' He approaches the public dimension of his practice not merely as art that happens to be outside, but rather as a platform to explore the very meaning of 'public space,' uncovering the economic factors, collective fantasies and social distinctions that structure the public realm. 'Artists would enthuse about the light, about the changing object,' says Woods, when discussing why artists are conventionally drawn to public projects. 'That's true, but I think it's much bigger than that – the change of politics, change of economics – that's what makes public art so absorbing.'

In *Renovation*, Woods' much discussed public art commission in 2005, he covered the surface of a suburban detached home with a cartoony red brick design, a British vernacular associated with cheap, post-war housing. By insinuating an emblem of working-class Britain into an affluent suburb, Woods cleverly drew attention to the British obsession with class and the exclusionary mechanisms of residential zoning. The 'low rent' style of the

wall and door and roof: courtesy the artist, Perry Rubenstein Gallery, New York, and Public Art Fund, New York;
photo Seong Kwon





«THAT'S THE THING WITH MY ART, WHY IT'S VERY GRAPHIC, AND ALMOST CARTOON-LIKE. THERE'S AN ELEMENT OF A RETINAL BURN THAT EXISTS»

red brick facade unveiled, ironically, how affluent neighborhoods are haunted by anxieties of social decline.

There is no specific formula that determines his interventions, but Woods aims to 'have a narrative or a timeline, I like the idea of taking something that is already there and stretching the scale. Or sometimes taking something new into the place, so there isn't just one way of working.' In *Port Sunlight* (2009), his project for Lever House in New York, for instance, his concern was with time more explicitly than space, overlaying the High Modernist design of Lever House with High Victoriana. 'It was a time compression, just to highlight the role of style. It is about compressing two time zones.' In another work in New York, *wall and door and roof* (2009), Woods again compressed two temporal and geographic zones, overlaying two guard houses situated in front of the 19th-century City Hall building with the post-war red brick pattern seen in Wimbledon. Woods' interest in placing a 'working class' vernacular next to the ornate façade of a historical landmark was meant to bring two distinct modes of style and social power into conversation. However, the work took another dimension nobody could have predicted. 'There was a terrible event that happened a day or two before we started, a policeman had just been shot,' explains Woods. 'So then, when we were installing the public art, the notion of what that was got completely turned on its head.' Due to the lethal confrontation that took place at the site of the installation, Woods' normally upbeat work took on a more ponderous, sober character. 'That's what makes public art so interesting – that it's part of the street dialogue.'

It is precisely because Woods is drawn to impermanence and

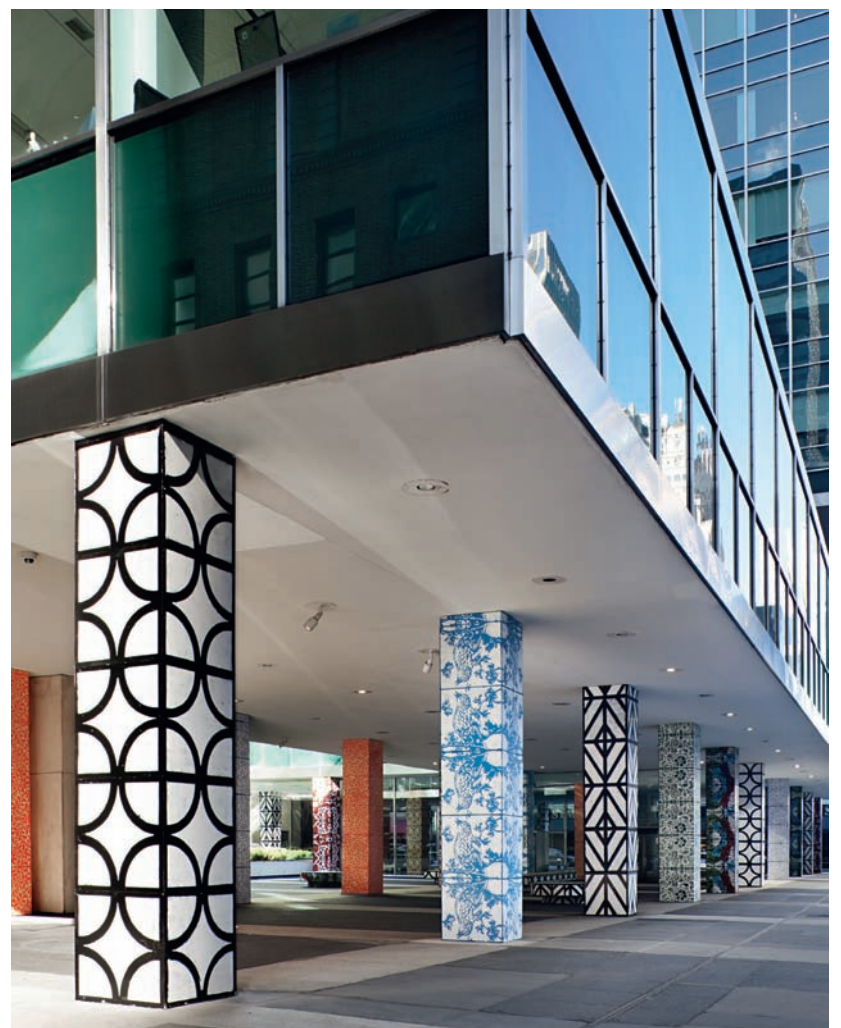


*Port Sunlight, Lever House,
New York, 2009*

unpredictability, as well as abstract or elusive notions of memory, and the amnesia of urban renewal, that his style is so bold and graphic. 'That's the thing with my art, why it's very graphic, and almost cartoon-like,' he admits. 'There's an element of a retinal burn that exists.'

This dynamic was particularly at play in his 2002 *Super Tudor* installation at Deitch Projects where he covered the entire gallery from its external façade to its white interiors with explosively colorful takes on Tudor style. Once the installation was over, it was impossible to return to Deitch Projects without projecting the memory of the deliriously over-the-top design onto the space, even though it had been restored to its original appearance. 'So often, people see a work and it goes into their subconscious because it is so graphic. And then maybe a couple of years later, they will be passing the building long after it's been taken down. That's what I enjoy about public art, not necessarily permanent public art, but public art that exists somewhere then goes away – but of course, in the mind of the viewer, it kind of reappears. I think that's a real powerful aspect of public art, often more powerful than public art that's permanent.' Woods calls his trademark design of painted wooden planks 'logos' – an appropriate name given that he has made more than one hundred works in this vein, not so much to invent a trademark but rather to explore the dynamics of symbolic and linguistic structures. Woods, in fact, continues to be interested in how his 'logo' gradually creates a perpetually altering context the more it is multiplied and spread in different countries and media.

His interest in the effects of seriality and repetition has also led him to think about the legacy of Daniel Buren, who has created an expansive







«THERE'S SORT OF A
NATURAL TIME LINE WHEN
CRITICS OR COLLECTORS
THINK "OH, SHOULD WE DO
SOMETHING ELSE NOW?"
PART OF ME THINKS IT IS
JUST MORE INTERESTING TO
KEEP DOING IT»

body of work through a very narrow aesthetic. 'There's something fascinating about Daniel Buren. At this time, I am using particular motifs and I have been thinking a lot about him recently. It is strange working with motifs that are so repetitious. There's sort of a natural time line when critics or collectors think "oh, should we do something else now?" Part of me thinks it is just more interesting to keep doing it. And Buren is fantastic about that,' he says. 'It's incredibly important, whether the natural urge to make new things and for change to happen is more interesting than the context getting bigger through the thing continuing to be reproduced yet staying exactly the same.'

Despite a schedule crammed with dream commissions, Woods continues to aim big, as we discuss unrealized proposals he still hopes to revive. 'We tried to get Channel 4 [on UK television] to persuade the Houses of Parliament to let us clad it during the summer,' he says. 'But that met with certain political problems. The House of Commons is obviously fantastic – I enjoy the high Victoriana of it. That would be a great phone call to get.' More optimistically, he still has his eye on a cherished project that would allow him to revisit the work of another artist who made his career by radically reworking how we think about surface: 'I want to do a piece – which hasn't been completely rejected – in Marfa, Texas with the Donald Judd Foundation, where we reclad a lot of the Judds,' he says. 'Maybe if we talk about it in here it will reignite itself!' ■

Richard Woods: Seoul Tudor runs at the ArtClub 1563, Contemporary Art Centre in Seoul, South Korea from January 29 to April 8, 2011; Richard Woods at Perry Rubenstein, New York opens March/April 2011

FOUR FACES FOR THE FUTURE

INTRODUCED BY KAREN WRIGHT

We asked four leading figures from the worlds of curating, collecting, art criticism and the auction house to choose, with the freedom of anonymity, those artists they find interesting and whose work they believe will still be admired and of significance in years to come. We then invited four guest writers to introduce the selected artists – Anj Smith, Stéphanie Solinas, Apichatpong 'Joe' Weerasethakul, and John Gerrard – whose work is featured on the following pages.

This exercise was undertaken with the same intention (albeit in a much more modest way) as that with which Massimiliano Gioni constructed his groundbreaking 'Younger than Jesus' show at the New Museum, New York City (2009). As Gioni said, "You want to capture a moment in time and place, for better or worse."

The artists chosen here reflect well the variety of ways in which contemporary artists are working today. They utilize a variety of media – from film-making, photography, and installation to unabashed painting – and are based in different places around the world: Paris and Barcelona, Ireland and Vienna, London, and Thailand. All of them are rigorous and fearless, willing to pursue their interests through actions as unfamiliar as attending institutions unused to accepting artists, to taking on projects over lengthy periods of time. Even the 'ordinary' painter is not afraid to delve into the surface of the canvas wielding a pair of eyebrow tweezers. Today, such practices are unremarkable – we are accustomed to seeing art expressed by many types of gesture and with any number of different materials – but it is the discipline and belief with which these four artists pursue their craft that should ensure the longevity of their works.

In the spirit of humility with which Gioni made his choice of artists for 'Younger than Jesus,' I would echo his words: "a way to say my choice is partial." This selection is, of course, only one of many possible permutations. It expresses just a moment within contemporary art, but a moment that has never looked as healthy or as diverse.

STÉPHANIE SOLINAS



JOHN GERRARD



APICHA TPONG WEERASETHAKUL



ANJ SMITH





ANJ SMITH

WORDS CHARLES DARWENT | PORTRAIT CHRISTOPH FERSTAD

'SURREALIST' IS NOT a word that Anj Smith likes, at least not when applied to her work. Arriving at her studio is an undeniably surreal experience, however. For one thing, Smith's atelier is in a factory: not one of those poncey, converted factories that artists have done up all over Hackney in north-east London, but a real, live metalworks. The sign over the porch says, in gappy Festival of Britain letters, S. FEGELSTEIN & S NS TD, and there are delivery vans in the yard. Summoned by phone, Smith appears, small, blonde and wearing black knee-boots with five-inch stilettos and Hans Bellmer clasps, at the top of a fire escape. As we look at each other, there is a rumble of thunder. I fight the urge to run.

All of which is to say that there is nothing remotely predictable about Anj Smith, which is not the same thing as saying there is something surreal. One of Smith's oddities is that she is a painter, in spite of being just 31 and having an MA from Goldsmiths. Not just that, but her work is properly painterly, dealing in things such as impasto and glazes which have provoked shrieks of malicious glee in art schools since long before Smith was born. And not just that, but Smith's canvases, with their echoes of the Northern Renaissance, of Brueghel and Bosch, have done extraordinarily well in a contemporary market known for its love of novelty and schlock. She is represented by Hauser & Wirth and collected by all kinds of people who you don't think of in terms of trad-art. 'A museum director bought that picture, actually,' Smith says casually as we leaf through the catalogue of a recent Hauser & Wirth show in New York, and: 'I think a London collector, that one.'

For all this, we have to thank God. Smith and her five sisters grew up in an austere religious household, her parents having long ago joined an ecstatic sect of the Church of England. ('You know,' says Smith, 'a kind of Toronto blessing thing?' – no, I didn't, either; just Google it.) As a result, her upbringing, which had its ups and downs, was devoid of the normal cultural references of a child born in Kent in 1979.

'In the playground at school one day, the other kids were all playing She-Ra [the heroine of the Filmation cartoons],' Smith says. 'I sort of gleaned she was a unicorn, and said so.' A thoughtful pause. 'They didn't really want me to play after that.' Another pause. 'The first time I saw [the Australian television soap opera] 'Neighbours,' I was so disappointed. It was gutting.' Smith has a great laugh, percussive and warm. 'A few months ago, I sold a picture to a male Hollywood actor, and I thought: I'm going to ring my parents and tell them. So I did. And my dad said: "Oh dear, should I have heard of her?"'



Anj Smith, *R*, 2010

As a result of all this, art history was a closed book to Smith when she arrived as an undergraduate at the Slade. 'I thought I'd invented abstract expressionism in 1999,' she winces. 'Being the Slade, people were too nice to tell me. I can't think how I got into Goldsmiths.' Having Nigel Cooke as a tutor there helped, although Smith still jokingly describes herself as 'a bit of an outsider artist, still catching up.' Critics agree. Never comfortable with art – especially good art – that can not easily be pigeonholed, they have reached for the s-word. Smith, they say, is a surrealist.

Mmm, well, no. Smith points to a passage in an untitled work in which fabric hangs over a wire frame on a deeply impastoed landscape. ('I used eyebrow tweezers to gouge that out,' she says. 'One good thing about a survival mentality is that you use what comes to hand.') 'In a surrealist landscape, there's no internal logic,' Smith says. 'With my work, there is always a logic. If this was outside your window, it would be surreal. Here it isn't.'

On the contrary, there is a sense of containment in her art, of vast and disorderly things made ordered and small. The largest canvas Smith has painted was 21-inches wide; most are about two-thirds of that. In spite of their diminutive size, Anj Smiths are very slow to make, three to six months being typical. In part, this is because, in defiance of all contemporary wisdom, she insists on doing her own work herself – stretching and priming her canvases, the lot: 'To the fury of Hauser & Wirth,' she laughs – whaha! – 'who keep saying, 'Can't you get someone else to do that for you? You could paint so many more pictures.' And I just can't.'

Why not? The answer to that is what gives Smith's images their power, makes them both conceptual artworks and paintings. 'People have often asked me whether my work is womanly, presumably because it's small and meticulous,' Smith says, bemused. 'You know, Home Sweet Home, but on canvas. The point about my work is that it's obsessive, that these are obsessional marks about an obsession.' She talks about the Dutch Golden Age painter, Willem Kalf (1619–93), and his belief that a thing well-painted was better than the thing itself. There is something oddly compassionate in what she says. One of Smith's most potent pictures, *R*, is of a Bosch-like figure, hairy-armed but feminine, the fur around its neck a live squirrel and hedgehog. The paint is oily, glowering, unhealthy. As it happens, *R* is a portrait of a real person, someone Smith knows well, a transsexual raised in the same religion as she was. 'I've always wanted to make work that makes sense now,' Smith says. 'That's why *R* is my muse. It's about fragility, the unreliability of what we are now. Even things that seem reliable, unchanging.' ■

«ONE GOOD THING ABOUT
A SURVIVAL MENTALITY
IS THAT YOU USE WHAT
COMES TO HAND»



APICHATPONG WEERASETHAKUL

WORDS THOMAS GABRIEL

LAST YEAR APICHATPONG WEERASETHAKUL became a major player on cinema's global stage. Hitherto, the filmmaker and artist was held in high esteem by cinephiles and in certain quarters of the art world for his ethereal and exquisitely composed films, but was far from famous. In his native Thailand, he was known primarily for the faint controversy over censors' plan to cut four scenes from his 2006 film *Syndromes and a Century*, and for his distinctly un-Thai (some would say anti-Thai), politically loaded attacks on those who govern his homeland.

However, the release of his 2010 feature film, *Uncle Boonmee Who Can Recall His Past Lives*, saw Weerasethakul (also known as Joe among those who can't pronounce his full name correctly) showered with acclaim by some critics, and taken apart by others. Despite its detractors, the film secured the director's status as the latest addition to the ranks of auteur superstars, and fully demonstrated the skill and vision so long espoused by early champions of his work like Tilda Swinton and the esteemed Cornell University professor Benedict Anderson. Weerasethakul's crowning glory in 2010 was winning the Palme d'Or in Cannes – he was the first Asian director to receive the award since Shohei Imamura in 1997.

That *Uncle Boonmee Who Can Recall His Past Lives* perplexed some audiences is unsurprising. The film is undoubtedly an odd affair, and contains scenes best described as highly idiosyncratic. Boonmee, the main character, is a man with serious kidney problems, entering the final stages of his life. He moves to a rural north-east Thailand to be around those he loves and to contemplate nature. He also encounters the ghost of his long-dead wife, and a slightly sinister monkey-like figure with red eyes – Boonmee's reincarnated son. The scene that has attracted the most attention, however, is one in which a catfish has wild sex with a disfigured princess in a waterfall.



Still from *Uncle Boonmee Who Can Recall his Past Lives*

To describe the film in such basic terms is to do it an injustice. It is not crass, gimmicky or in any way silly. Rather, it is a touching, poetic cinematic work that gently considers the connections between loss, love, memory, death and dreams.

The word 'dream' is recurrent in discussions of Weerasethakul's work, and that's no accident: dreams and dream-like states, along with spirits, sexuality and notions of reincarnation, are fundamental characteristics of both his films and of Thai culture broadly. During his Palme d'Or acceptance speech, Weerasethakul stated: 'I would like to thank all the spirits and all the ghosts in Thailand who made it possible for me to be here.' It was a suitable nod to the spectres that roam *Uncle Boonmee Who Can Recall His Past Lives*.

The meditative quality in Weerasethakul's films is unique: it is a gentleness suggestive of hazy memories and an acute aesthetic and spiritual sensitivity. *Syndromes and a Century* floods the viewer with the warm natural hues of northern Thailand before shifting to a Bangkok hospital, whose hard, reflective surfaces and sharp angles are documented with elegant panning shots. The film moves slowly through a story that details the relationship between two medics (Weerasethakul's parents were doctors and the film is something of a tribute to – or a revisiting of – their relationship). Watching it is a deeply affecting and immersive experience. One enters the mind of a directorial visionary whose pace is measured and whose thinking is strange and seemingly resistant to the turbulence of modern Thailand, with its corruption and violence. 'The pacing and the tone and the rhythm [of my films]... reflect the only part of Thailand that I want to see,' he has said. '*Syndromes and a Century* is a look back to those times before I was born.'

Weerasethakul studied film-making in Chicago, a move one might think of as a consolidation of an interest in film developed early on (his first short film, *Bullet*, was completed in 1993, while he was still in Thailand). Of the development of his relationship with film, Weerasethakul has said: 'Moving to Chicago gave me the opportunity to experiment with other mediums, and I feel that film is the most comfortable one. It is the most magical for me, and is a stimulation for my eyes. I am a shy person, and film, I think, is really a protector, a shield.'

Village life, art, improvisation, spirituality, politics, Thailand: all of these are noteworthy keys for those looking to familiarise themselves with Weerasethakul's films, and most are evident in his 2010 short film *Phantoms of Nabua*, which premiered at London's BFI Gallery in May 2010, and offers a mesmerising and characteristic combination of elegance, terror and playfulness, as a group of teenagers conduct a game of night-time football with a ball of fire. The film's village setting is significant. Nabua is now a typically sedate northern Thai village, but was a scene of violence and trauma between 1960 and 1980 when the Thai government's militia occupied it as part of a scheme to halt communist insurgents. '[It is] a portrait of home,' Weerasethakul has said, '...a communication of lights. The lights that exude on the one hand the comfort of home, and on the other... destruction.'

Weerasethakul is a man seemingly made up of dramatic contrasts – he is politically aggressive yet introspective in character; he is eccentric and dream-governed yet grounded by pragmatism; he refers to both Pasolini's *Salò*, or *The 120 Days of Sodom* and Spielberg's *E.T.* as important influences. There is a vision that governs his work which is to do with being both markedly Thai and an outsider; and to do with feeling like a victim of Thailand's government and being among its most vocal and noted critics. It is too early in Weerasethakul's career to attempt to predict how his films will develop and change, but perhaps we can take a hint of its direction from the title of his current project, of which there's scant information and which he is rather reluctant to discuss: *Utopia*. ■



STÉPHANIE SOLINAS

WORDS IGGY CORTEZ | PORTRAIT CHRISTOPH FERSTAD

STÉPHANIE SOLINAS LEADS a double life. For the past five years, she has lived between Barcelona and Paris, two cities of widely differing temperaments. 'They are complementary cities,' she explains, 'maybe I am even different people in Paris and in Barcelona.' Her professional career is, similarly, split, her own website dividing her activities into two distinct portals. On the one hand, Solinas works as a freelance photographer for magazines such as *Marie Claire* and *Inrockuptibles*, but she is also a conceptual artist, using books, found objects and installations to explore the complex relationships between identity, photography and systems of classification.

This is not to say that these two professional spheres never interact. Her luminous, elegant portraits are often integral components of her conceptual practice and, as a commercial photographer, she reveals an interest in how that image relates and fits into the broader context of photography. 'When I started taking photos, I wasn't really satisfied,' she explains, recalling what drew her to conceptual art. 'I needed to learn more about photography, its history, why it was used and in what context.' This prompted her to pursue a doctoral project focusing on the relationship between bodies, surveillance and portraiture. 'Before studying photography, I studied artificial intelligence, the way to program a computer to make it think like a person. You learn that there are patterns that help you approach individuals in the same way. There are schemes you can use and repeat to extract things.' The potential to codify thought patterns led Solinas to a theme that would become central to her practice as an artist – how we negotiate our subject positions as both individuals and members of a broader collective.

While it may seem trite to say that Solinas' art explores identity (what art doesn't?), her approach is more social than metaphysical. It understands that categories like 'individuality' are constantly administered by regulatory systems ranging from passports to educational systems and birth certificates. At the core of her work is the examination of how contemporary

notions of identity were, in effect, 'invented by photography.' She says: 'Photography arrived at a time when people needed to migrate. It arrived at the end of the monarchy and the beginning of democracy. Governments needed to "represent" identity to control people in order to organize them. At the moment it was needed, photography was used to capture identity, and there's obviously an element of control in this, otherwise, why do we need to represent identity? Then we'd simply be.'

However, Solinas is careful not to demonize all systems of surveillance and control as examples of oppression. Take, for instance, a passport photo or an identity card, which, depending on your citizenship, can 'liberate you' – you can go places, leave places, discover things. 'When you don't have any papers, you don't exist, you don't have citizenship,' explains Solinas, recalling a state of being that philosopher Giorgio Agamben has described as 'bare life' – when subjects who do not possess legal political representation consequently have no access to human rights. 'It's a complex dynamic. Freedom needs to be administered,' says Solinas, pointing to a defining paradox of contemporary political life.

Interested in these strategies of control, Solinas pursued an unconventional postgraduate placement in the French Judicial Identity Department as an art student. 'I was interested in the process, the shape, the method of how political bodies organize and represent identity.' This placement, and the contacts she made in the department, would prove critical for Solinas' most ambitious and celebrated project to date: *Dominique Lambert* (2003–09) that has been acquired by the Maison Rouge in Paris and the Centre Georges Pompidou.

In French, Dominique is a gender-neutral name. It is also France's 27th most common name. Lambert is the 27th most common surname. Using a telephone directory, Solinas contacted all Dominique Lamberts in France (nearly 200 of them), inviting them to take part in the artistic project.



«PHOTOGRAPHY WAS USED TO REPRESENT IDENTITY AND THERE'S AN ELEMENT OF CONTROL IN THIS. OTHERWISE WE'D SIMPLY BE»

She requested from almost 70 willing participants a completed 'Chinese questionnaire' (the sort that asks, 'If you were a color, what color would you be?') and personality quiz. She then made a further request for a photo ID of the kind you can take in a photo booth. Twenty Lamberts sent her photographs. Consulting a team composed of a psychologist, a statistician, a police inspector, a lawyer and a corporate identity consultant, Solinas then produced a written character analysis for each Lambert; these were subsequently presented to artist Benoît Bonnemaison-Fitte, who produced a cartoon-like sketch for each description. His sketches were submitted to a police inspector who transformed them into identikit portraits of the sort used to search for crime suspects. Solinas then scouted out models that resembled the identikits and took their photographs. Gathering the different iterations of each process into 20 books, one for each Lambert, Solinas then included the photo corresponding to the 'real' Lamberts in envelopes which, in the limited edition of the series, would be sent to a buyer over the course of 21 weeks.

Solinas' interest in duality, therefore, emerges in this work again as two Dominique Lamberts appear in each book: the 'authentic' Dominique in the photo ID and the Dominique of the formal portrait. Except here Solinas short-circuits conventional photography, as her portraits are no longer the mark of the subject's individuality but rather the final stage in a conceptual 'telephone game' in which identity – rather than a tongue-twister – is passed and transformed from person to person, until the outcome no longer corresponds to the original. It is a process that dramatizes what is 'lost' whenever an individual's identity is reduced to official standardized representation. Furthermore, the attempt to define each Lambert through every available regulatory process, led, paradoxically, to the opposite result: the Lamberts were refracted into a constantly expanding web of possibilities as the coherence and legibility of their individual subjects were eroded.



The real Dominique Lamberts were the guests of honor at Solinas' opening last year at Maison Rouge in Paris, where they were interviewed by the mysterious Dr Barbe, a Swiss psychiatrist and contemporary art collector, in a set-up that evoked yet another strategy, this time the psycho-analytic encounter to 'capture' the subject. These sessions were then recorded and played throughout the duration of the exhibition on two speakers set in front of each other on two armchairs, replicating the relationship between analyst and patient. Evocatively titled *Sans être rien de particulier*, the solo exhibition was scheduled, not coincidentally, at the same time as Paris Photo, announcing Solinas as a unique young voice in the field of photography and conceptual art. ■

Dominique Lambert is published by Alaska Editions. It will be available at Projectory at Phillips de Pury, 450 Park Avenue



From left: *Grow Finish Unit* (Near Elkhart, Kansas), 2008; *Oil Stick Work* (Angelo Martinez, Richfield, Kansas), 2008

JOHN GERRARD

WORDS ELAINE W. NG

INDUSTRIALIZATION IS WIDELY considered man's greatest achievement: progress borne of advances in agricultural techniques, manufacturing, transportation and economic growth. Have you ever wondered what lurks beyond the veneer of efficiency? Just sit and watch what unfolds in John Gerrard's digital sculptures. Coldly beautiful and eerily realistic scenes have been exquisitely captured in the round: hypnotic nodding donkeys pumping crude oil out of the ground, all day and all night; an immaculate pig farm sitting beside a pristine lake of animal excrement; forlorn brutalist architecture slowly decaying in Cuba, one of the last remaining communist countries in the Western hemisphere.

John Gerrard's love of landscapes, which are steeped in context – both physical and metaphorical – seem natural to the 37-year-old Irish artist. He was one of seven children born and raised in County Tipperary, also known as the 'Golden Vale' – a picturesque part of south-west Ireland. Both parents were active environmentalists, and although Gerrard's father made an attempt at farming, he ultimately, out of necessity, came to earn his living teaching in the oil industry.

At the Ruskin School of Fine Art at Oxford University, Gerrard concentrated on sculpture. It was there, while researching on the internet in 1997, that he came across a three-dimensional scan of a woman's head, which caused him to rethink what sculpture might be. 'I was really fascinated by the sculptural photography,' Gerrard told me in his Vienna studio, 'it really caught my eye.' Immediately upon graduating in 1998, he embarked on further studies at the School of the Art Institute of Chicago and gained an MFA in Art and Technology, one of the few academic programs for technology-based art. After his two years in Chicago, Gerrard began to reconcile how to harness what he had learned without shrouding his art in machinery and science.

In 2002 and 2003, he was awarded two back-to-back residencies at Ars Electronica, a highly regarded institution, with a specific focus on art, technology and society, in Linz, Austria. While there, Gerrard encountered artists whose work was a far cry from anything on display in a contemporary art museum or commercial gallery. An ongoing complaint about new media art among critics and curators is that the work cannot move beyond the technology or the gadgetry. In a brave act of defiance against the overarching tendencies among his peers in Austria, he embraced his training as a photographer and sculptor. He began to experiment with creating avatars – computer-generated representations of human beings, often used in computer games and online communities.

Gerrard's major breakthrough came with a work developed in 2005 entitled *One Thousand Year Dawn (Marcel)*. In this piece, a young man in jeans and a hoodie based on photographs Gerrard took of his friend Marcel, stands before the sea at sunrise. At first glance, the work appears like a still portrait, but this figure moves quietly: breathing, blinking and subtly shifting his stance as the low tide brings gentle waves to the beach. But aside from the almost imperceptible movements of Marcel and the waves, time is in fact slowly unfolding, and the sun will gradually rise over a course of a thousand years. By year 3005, if the technology doesn't become obsolete, the day will

Scottish National Gallery photo: Antonia Reeves. All other photos by Michelle Lanana, courtesy the artist, Simon Preston Gallery and Thomas Dane Gallery



From left: Sow Farm (Near Libbey, Oklahoma), 2009; Sow Farm (Near Libbey, Oklahoma), 2009

have started and Marcel will walk off into the sea, leaving viewers with a solitary seascape. The work occurs in real time and displays the avatar on a flat screen monitor, which can be seen in the round. *One Thousand Year Dawn* enabled Gerrard to develop his work in his own private studio and outside of residencies and institutional settings. Marcel made his debut in Miami in late 2005 with Ernst Hilger gallery, where all six editions sold in one day.

Since then, Gerrard has been steadily honing his craft and his ideas. In 2007, respected New York curator Linda Norden included his then-new work *Dust Storm* (Dalhart, Texas, USA) in a group show at Marian Goodman Gallery. It is a mesmerizing hyper-real animation of a dark dust cloud sweeping over the barren fields of a Texan plain. Inspired by an archival photograph he stumbled upon of the Dust Bowl of the early 1930s, the work quietly alludes to the havoc caused by human dependence on oil. After extensive farming, spurred on by the availability of cheap fuel, the Great Plains of the United States became barren and dry. Without fertile soil, the droughts, coupled with high winds, caused dust storms that extended as far north as Chicago, causing widespread destruction and further exacerbating the effects of the Great Depression. Gerrard continued his investigations of unbridled industry in America's heartland, presenting three-dimensional depictions on a large plasma screen of working oil derricks, which slowly nod up and down to spellbinding effect, as well as projections of pig farms located in an anonymous place in the Midwest.

It is the latter work that propelled Gerrard onto the international stage. Initially presented at Simon Preston, his New York gallery, *Grow/Finish Unit* (near Elkhart, Kansas) 2008 is a quietly disturbing virtual representation of a sow farm in the Great Southern American Plains region. Here Gerrard offers a panoptic view of farm buildings that appear modern, functional and nondescript. The units overlook a large, calm lake. This pristine farm is actually a rarely seen view of a 'Grow-Finish' facility, where pigs are raised and fed nitrogen-derived corn feed, which is pumped from computer-controlled silos. The nearby body of water is in fact a pool of pig excrement. These animals are grown to be 'finished', or slaughtered, for human consumption.

Oil Stick Work (Angelo Martinez/Richfield, Kansas) 2008, is a less oppressive work that recalls *One Thousand Year Dawn* (Marcel). Here, a viewer watches a lone worker named Angelo who has set out to paint an entire barn in black oil stick crayon. He begins methodically, six days a week, from dusk to dawn, painting the farming shed in tar black. Again, the work is

«GERRARD'S WORK QUIETLY ILLUSTRATES THAT OUR OBSESSION WITH INDUSTRIAL PROGRESS CONTINUES TO FESTER»

set in real time, so Martinez is due to complete the task in 2038, by which time, Gerrard believes, we will find an alternative to petroleum as our main source of energy.

Grow Finish Unit and *Oil Stick Work*, along with *Dust Storm* and the nodding donkey *Sentry* (Kit Carson, Colorado), formed a solo presentation of Gerrard's work as a collateral event at the 2009 Venice Biennale. Curators flocked to see his show on the small island of Certosa, directly across from the Giardini. Later, he was invited to join Thomas Dane Gallery in London.

Gerrard's works continue to disturb and fascinate. Two years of Angelo Martinez's diligence was recently on view in the London Underground tube station in Canary Wharf last spring as part of the Art on the Underground program in London, while Gerrard's reflections on the dark underbelly of the agricultural industry travelled to the Hirshhorn Museum and Sculpture Garden in Washington, DC in 2009, and the following year to the Scottish National Gallery of Modern Art. Gerrard has been commissioned to create work for the Royal Ballet in London in May 2011 and a large new work for the Manchester International Festival the following month. Gerrard's increasing visibility reflects the potency of his images in a world increasingly waking up to the scale of humanity's effect on the environment. But Gerrard's work quietly illustrates that our obsession with industrial progress, and weakness for power, continues to fester. ■

KATY GRANNAN FLOTSAM AND JETSAM

WORDS SARAH KENT





Opposite: Nicole, Fort Funston (I), 2006; above: Gail and Dale (Best Friends), *Point Lobos*, 2006

RECENTLY, KATY GRANNAN has been roaming the streets of Los Angeles and San Francisco in search of strangers to photograph for her latest project, *Boulevard* (on show at the Fraenkel Gallery, San Francisco through February 19th). Her preferred time of day is noon, when the fierce Californian light is at its least forgiving and, under the unrelenting glare, her subjects have the same mesmerized stare as rabbits caught in the headlights of an oncoming car.

Not many people take to the streets in the Bay Area, so Grannan's subjects tend to be too young, too old, too poor or too deranged to drive. Photographing them against white walls that accentuate the brightness and isolate them from their surroundings, the artist deprives her anonymous collaborators of any defining context. They appear solitary and marginal, the flotsam and jetsam of society. The results are extraordinary.

An elderly woman defies good taste by wearing a mini-skirt that reveals baggy thighs and varicose veins. Another woman in a smart cerise jacket has taken real care over her appearance, but her poorly applied eye-make-up and lipstick and the black beauty spot attached to her cheek merely emphasize the havoc wrought by time on her wrinkled face.



«THE SHARPNESS OF
HER OBSERVATIONS
IS SOFTENED BY THE
VISUAL EQUIVALENT
OF PERFECT PITCH –
AN ABILITY TO
CHOOSE THE RIGHT
ANGLE, LIGHTING,
SETTING AND
OCCASIONALLY
PROPS TO ELUCIDATE
THE SITTER'S
STATE OF MIND»

The most disturbing image, though, is of a woman whose receding blonde hair is scraped tightly back into a ponytail. She may be wearing a flowery blue blouse, but it does little to gentle her appearance, especially as her glaring eyes, furrowed brow, hollow cheeks and hard-set jaw make her look furious – as if life has dealt her an unrelentingly bad hand. Closer inspection reveals, hidden beneath the panstick and lipstick, a four o'clock shadow, which explains her masculine demeanor.

Can she be the same person who, in another picture, cuddles a white rabbit, his face softened by loose hair and his torso feminized by a pink vest edged with lace? Can this be the muscular man who, naked to the waist, clutches a small rabbit in each hand with such nonchalance that one fears for their safety?

How to respond to such troubling images? Should we admire, pity or fear Grannan's subjects and their apparent indifference to, or rejection of, social norms? Maybe in ordinary light and in other circumstances these people would appear unremarkable; perhaps their apparent eccentricity is a product of the photographic encounter rather an indication of real psychic disturbance.

With Grannan one can never be sure, since an element of theater pervades much of her work. This is hardly surprising, since at Yale, where she took her master's degree, she was taught by Gregory Crewdson, the artist whose large-format photographs resemble stills from Hollywood movies. His subjects seem to be trapped in a horrific narrative from which there is neither escape nor any offer of redemption.

Grannan is more interested in the narratives that people weave around themselves. At Yale she also studied under Philip-Lorca diCorcia and street photographer Tod Papageorge, with whom she shares a fascination with

what she calls 'the theater of the real world.' Another abiding influence is Diane Arbus with whom she is often compared, partly because of the confrontational intensity of her portraits and partly because of her ability to reveal the delusions people harbor about themselves.

The *Boulevard* series is not the first time she has used the surroundings to produce a sense of dislocation and unease. As a student she began advertising for sitters in local newspapers with a notice that read: 'Art models. Artist/Photographer (female) seeks people for portraits. No experience necessary. Leave msg.'

Young women replied in large numbers; when she visited them she took one camera, a light, a fan and her two dogs. The shoot was to be a collaboration, with the models deciding on their clothing and pose, while Grannan rearranged the furniture and designed the shot. In 1998 she photographed a young nude whose

slim figure, flowing hair and *contrapposto* stance evoke Botticelli's Venus; but this free spirit seems imprisoned by her claustrophobic surroundings. Turquoise is the prevailing color of the bed sheets, the patterned carpet and even the landscape painting over the bed. Then comes the wall clad in rough stone, which makes the windowless space as oppressive as a cell.

In a talk at the Photographers' Gallery, London, given by Grannan during her exhibition there in 2008/9, she recalled how strong a part empathy plays in her work. 'Going into the girls' homes felt so familiar and I understood their reasons for wanting to be photographed,' she explained. 'It was a feeling of "I've just moved back in with my parents and I feel suffocated. I'm not ready to be an adult yet, but I want to do something my parents might disapprove of".'

The same holds true for her young male models. The brothers Michael and Evan stand side by side on a narrow strip of floor sandwiched between a busy carpet and a curtain so alive with flying birds that the boys' hair, eyebrows and lashes seem part of the design, along with the stripes and checks of their shirts and trousers. The visual cues embedded in the image make it both funny and poignant. Literally and metaphorically, there is no room for the brothers to be themselves, so entwined are their lives with their domestic environment.

In Europe, Rineke Dijkstra and Hellen van Meene have similarly focused on teenagers, but the claustrophobia permeating Grannan's suburban interiors produces a unique feeling of edgy disquiet. In 2004 she began

«THE POWER AND THE POIGNANCY OF THE SERIES COMES, OF COURSE, FROM THE YAWNING GULF THAT IS EVIDENT BETWEEN WISHFUL THINKING AND LUMPEN REALITY»

taking her models to the woods round Mystic Lake near her home in Arlington, Massachusetts. Once again the surroundings played a crucial role; her subjects are seen lying in the undergrowth and, no matter whether they are young or old, male or female, naked or clothed, one can't help seeing them as potential rape or murder victims.

Their apparent vulnerability stems partly from the way they look submissively up towards the lens and partly from the furtive nature of the encounters. 'There's always been something illicit about the way I work,' says Grannan. 'I'm photographing people I don't know and there's also a necessary degree of secrecy, because in Massachusetts there's a strong puritan ethos, a paranoia about nudity and pornography.' This sense of menace brings to mind the murders staged by Cindy Sherman in the 1980s, with partially buried plastic body parts.

In 2005, Grannan moved to Berkeley, California where she now lives with her husband and three children. She may not have had such a well-heeled upbringing as her inspiration Diane Arbus, but her curiosity about those less well-off than herself similarly comes from a desire to escape her comfortable background. 'I have a terror of things being too nice and of knowing what to expect', she explains. 'Making a photograph is a license to have experiences that I wouldn't otherwise have, a way of overcoming the stifling tedium of ordinariness.'

In California she began working with two middle-aged transsexuals, Gail and Dale. We see them sitting cheek to cheek on the dunes at Point Lobos, dressed like identical twins in maroon skirts, puff-sleeved blouses and clumpy court shoes. Why would anyone take such care with their hair, make-up and nail polish to resemble frumpy, 1940s throwbacks? In picture after picture, they pose together or alone as romantic heroines, sirens of the silver screen marooned in a world of make-believe. The power and the poignancy of the series come, of course, from the yawning gulf that is

evident between wishful thinking and lumpen reality. Rather like Warhol filming his band of wannabe superstars, Grannan's function is to give credence to the dream by recording it on film.

Nicole, with whom Grannan worked over a period of four years, also indulges in a provocative orgy of self-invention projecting, at different times, the sexiness of a Marilyn look-alike, the hysteria of a mad woman, the desperation of a junkie, the trauma of a sex slave or the fatigue of an expectant mother. Among this slew of potential selves, the most shocking image is of Nicole holding her newborn baby; with all pretence dropped, her face has become a mask of absolute blankness. It's as though she has finally been pole-axed by real life and its urgent demands. The party is over.

Grannan first gained critical attention in 2004 when she was included in the Whitney Biennial; since then she has continued to explore the same theme – the degree to which people feel stuck in a mediocre movie, in the wrong role, and the mechanisms they develop for coping with frustration and disillusionment. A postal worker in his 60s explained that he wanted to model for her 'because I never expected my life would be what it is. I'm bored, I'm divorced, and I don't want to think, this is who I am.' Posing nude made him feel temporarily more alive.

The sharpness of Katy Grannan's observations is softened by the visual equivalent of perfect pitch – an ability to choose the right angle, lighting, setting and occasionally props to elucidate the sitter's state of mind. A subtle blend of empathy and dispassion produces an uneasy humor that draws you in. You love the work yet experience disquiet at your own enjoyment. It's the perfect combination for an audience of puritans. ■



OBJECT LESSON: LOT 4

WORDS ALEXANDRA LEIVE

WE ARE UNDER the influence of Jacob Kassay. His elegant, minimal silver canvases are impossibly desirable and strikingly beautiful. Both firmly art historical and stunningly modern, his works bring to mind Andy Warhol's oxidation paintings and Robert Ryman's monochromatic works, all of them exploring the age-old question of what painting is.

Reflecting his training as a photographer, Kassay's finished canvases emerge from a layered process. He covers the surface of a canvas with an acrylic base, rendering it waterproof. Using different tools, he then builds up thin layers of silver pigment, creating areas of rich impasto and textured brushwork scattered throughout the canvas. Kassay then sends it out to be electroplated, a treatment process through which the elements of the work become crystallized, similar to mirror plating. The canvas develops areas of burnishing and oxidation and the unprotected edges become singed, in striking contrast to the silvery finish of the painting. As the result of this complex chemical process is out of Kassay's control, each canvas is unique – a mirror-like surface with beautifully imperfect irregularities.

Similar to the process of gelatin silver-printing, the most integral component of Kassay's work is sensitivity to light and context. Though the surfaces of the works are opaque, they are partially reflective. Much like a burnished antique mirror, the surfaces play more with light and movement than with accurate reflection. His canvases ebb between shiny and matte, smooth and textured and over time, may tarnish and darken. Technically modern and lavishly luxurious, these works maintain a sense of the antique.

Kassay's paintings are informed by their surroundings, both physical and ambient. Light continuously alters the painting's surface, illuminating and transforming it. The canvases reflect their environment, the artistic process ultimately completing itself when the painting becomes animated by its surroundings.

Jacob Kassay's silver paintings are highly coveted. Represented in New York by Eleven Rivington and in Europe by Art: Concept, his first show at Eleven Rivington in 2009 sold out before it opened. ■

Jacob Kassay b. 1984, *Untitled*, 2009



In **Rothko's** black and grey paintings, like *Untitled*, 1969, the stark absence of color is balanced by the tonal gradient and the textures of the rapid brushwork which create a rich, sensuous surface.



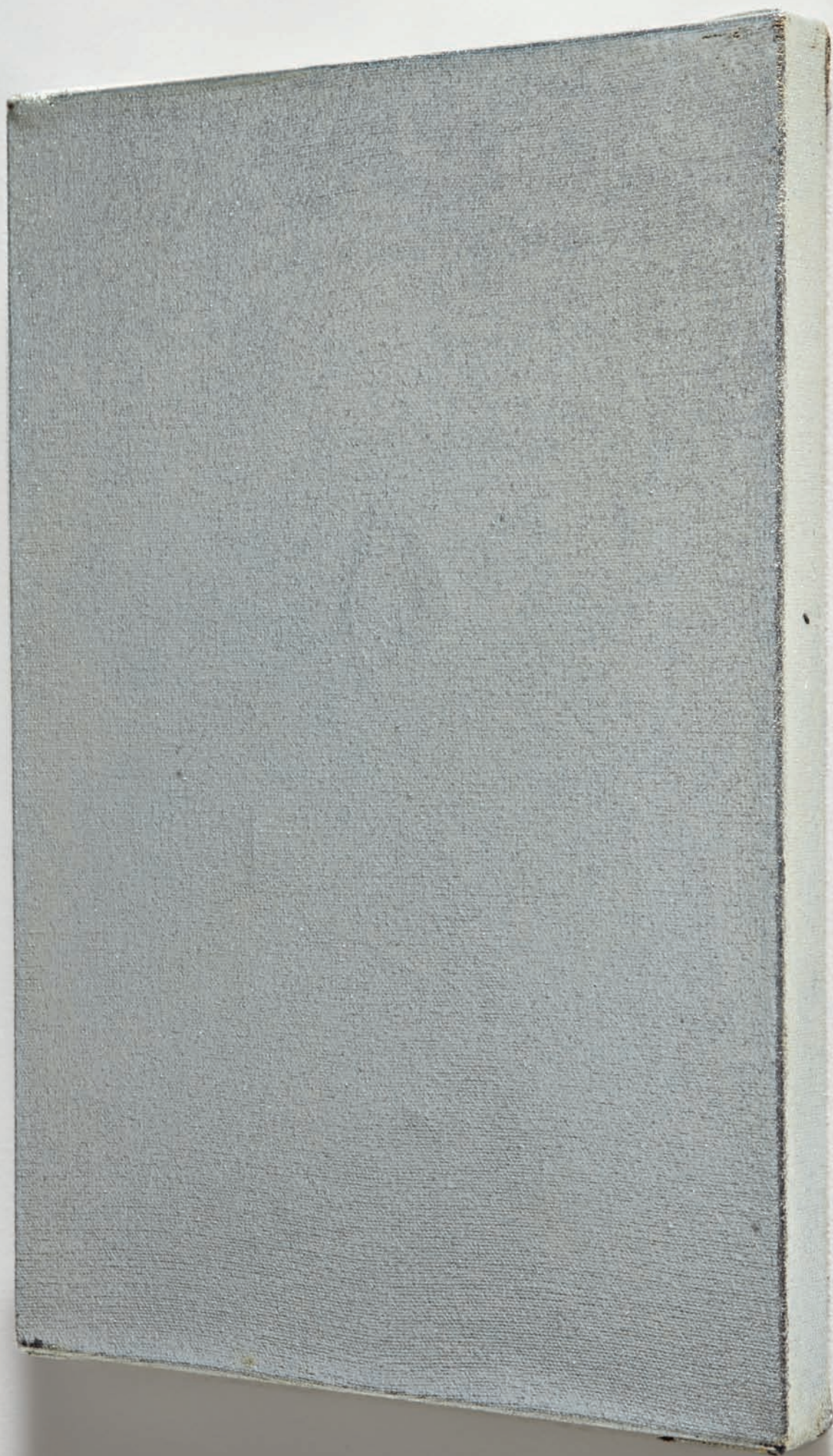
In **Jim Hodges' *The Good News/El Diario de Hoy***, 2007, the well-thumbed pages provide an uneven foundation for the burnished surface displaying distinctly the malleable properties of this distilled precious metal.



Philippe Parreno's famous silver clouds in the shape of speech bubbles make up a quivering ceiling of chrome-colored balloons. Airy and metallic, they are a paradox of elements and reminiscent of drops of fluid mercury joining together.



Teresita Fernández's *Starfield* transforms acrylic cubes into an intergalactic marvel. Refracted light from the cubes on the smooth deep blue laminate become a window onto an infinite, interconnected universe.





Pistoletto: © Michelangelo Pistoletto, courtesy MAXXI; Kuri: courtesy Gabriel Kuri and Galleria Franco Noero, Turin; Celmins: © Vija Celmins, Private Collection, New York, photo Eric Baum, New York, courtesy LACMA and the Menil Collection; Elmgreen and Dragset: courtesy The Singapore Biennial, photo James Evans, courtesy of Art Production Fund, York, Ballroom Marfa, and © the artist

1 ROME

THE EXHIBITION OF MICHELANGELO PISTOLETTO AT MAXXI, Museo Nazionale Delle Arti del XXI Secolo, traces the progression of the career of one of the most influential artists of the 20th century. Pistoletto – both an artist and theorist – developed his practice, linked with Arte Povera, in the ruins of Europe after the Second World War. With over 100 artefacts, this exhibition at Italy's new national museum for contemporary art, considers Pistoletto within a historical context that stretches from Europe to American Pop, minimalist and conceptual art.

Michelangelo Pistoletto: From One to Many, 1956–74

March 4–August 15, www.fondazionemaxxi.it

2 NEW YORK

COLLECTORS, CRITICS, DEALERS, ARTISTS AND CURATORS WILL visit Manhattan's Piers 92 & 94 to see some of the most important art of the 20th and 21st centuries. This year's Armory Show has commissioned Gabriel Kuri to create the official artwork. Kuri is best known for his sculptures and collages made with everyday found materials, working with themes of consumerism and impermanence. The Volta, Pulse, Scope and Verge art fairs run concurrently in New York.

The Armory Show, Piers 92 & 94

March 3–6, www.thearmoryshow.com

3 LOS ANGELES

NOW FAMOUS FOR HER DETAILED DRAWINGS OF SEASCAPES, spiders and skies, Vija Celmins' work was, 40 years ago, deeply involved with the Pop scene of Los Angeles. The Los Angeles County Museum of Art's new exhibition on her looks back to this period, with early and rare artwork that tackles war and political conflicts.

Vija Celmins: Television and Disaster, 1964–66

March 13–June 5, www.lacma.org

4 SYDNEY

MARCH IS ART MONTH IN SYDNEY, WITH A NUMBER OF MUSEUMS, galleries, artist-run-initiatives, non-profit art spaces and auction houses gearing up to participate. To break down a schedule bursting with events and exhibitions, each week will focus on a different location in Sydney, and free shuttle buses will run between venues to make exploring that much easier. This lively Sydney Arts Festival is set to host an array of art installations, studio visits, a series of talks and even popular art bars and curated bicycle tours of galleries. The month will even include 'Speed Dating for Emerging Artists,' an opportunity for unrepresented artists to find not the perfect love match, but a gallery potentially interested in their work.

Art Month Sydney 2011

March 1–31, www.artmonthsydney.com

5 SINGAPORE

THIS YEAR'S 3RD SINGAPORE BIENNALE IS ALL ABOUT OPEN House, a theme suggestive of the fluid boundaries that exist in contemporary art. Open House will focus on what it means to create art today and analyze their relationship to everyday life. The exhibition features 63 artists from 30 countries, with more than half creating new commissions or presenting new works. As the largest contemporary art event in southeast Asia, the Singapore Biennale presents contemporary art from the region on an international platform.

Singapore Biennale 2011: Open House

March 13–May 15, www.singaporebiennale.org

1. Michelangelo Pistoletto,
Lui e lei abbracciati, 1968

2. Gabriel Kuri,
Untitled ("A*4"), 2007

3. Vija Celmins,
Burning Man, 1966

4. Art Month, Sydney

5. Elmgreen and Dragset,
Prada Marfa, 2005





UNDER THE INFLUENCE

8 MARCH 2011 2PM NEW YORK

AUCTION 450 PARK AVENUE

VIEWING 450 WEST 15 STREET

LOTS 1-287

VIEWING

450 West 15 Street New York 10011

Friday 25 February – Saturday 26 February, 10am – 6pm

Sunday 27 February, 12pm – 6pm

Monday 28 February – Friday 4 March, 10am – 6pm

Saturday 5 March, 10am – 4pm

Sunday 6 March, 12pm – 6pm

Monday 7 March, 10am – 6pm

Tuesday 8 March, 10am – 12pm

Front Cover Kehinde Wiley, *Fall*, 2009, Lot 17

Inside Front Covers Marcel Dzama, *Untitled*, Lot 52 (detail);
Anton Henning, *Pin-up No. 102*, 2006, Lot 148 (detail)

Opposite Page Amie Dicke, *Opium*, 2004, Lot 73 (detail)

FULL PROCEEDS BENEFIT DONORSCHOOSE.ORG

1 **STEPHEN COLBERT, SHEPARD FAIREY, ANDRES SERRANO
AND FRANK STELLA** b. 1964, b. 1970, b. 1950 and b. 1936

Portrait 5, Stephen(s), 2009-2010

Inkjet on canvas, with acrylic spray paint, Sharpie, looked-at-edness of Frank Stella.
Printed at 291 Digital in New York. Suitable for Framing. Signed "Andres Serrano" lower
left. 47 x 36 in. (not available in metric).

Phillips de Pury & Company will waive the buyer's premium on this lot

PROVENANCE The Colbert Report



In an ambitious on-going work that calls to mind the sprawling constructed worlds of Matthew Barney and identity-questioning narratives of Sophie Calle, TV pundit and conceptual artist Stephen Colbert has been performing his site-specific installation, "The Colbert Report," at his Manhattan studio space six nights a week since 2005. (The four fully-clothed performances each week are broadcast nationally.)

This portrait, the fifth in a series, is at once a celebration of the attainment of immortality through fame, and a Memento Mori, with each iteration of the portrait unveiling a step on the subject's inexorable march to death.

Previous versions of the portrait have been exhibited at the National Portrait Gallery, in the palace of a Saudi prince, and at a South Carolina Bar-B-Que restaurant—but especially in the National Portrait Gallery. A recent copy can also be seen on the previous page, in the prestigious Phillips de Pury & Company auction catalog.

On a December, 2010 broadcast, this painting was modified, with what Colbert calls his "unconscious consent," by three fellow fine artists. Graphic designer and street artist Shepard Fairey re-contextualized Stephen's image by using spray paint to amplify the work's didactic Ur-tone. Then, controversial conceptualist Andres Serrano further disrupted the painting's id with confident yet flippant strokes of his magic marker, and in so doing, probably doubled or tripled its value. Also, Frank Stella looked at it.

Noted collector Steve Martin deemed the newly modified painting "a very important piece," then refused to talk about what it was like to work with Alec Baldwin.

The collaborative exquisite-corpse process that birthed this work suggests the demolition of traditional notions of authorship, though Colbert is insistent that it was all his idea.

Estimate: Inestimable



Frank Stella, Stephen Colbert and Steve Martin



Shepard Fairey, Stephen Colbert and Steve Martin



Andres Serrano, Stephen Colbert and Steve Martin

DonorsChoose.org is an online charity that makes it easy for anyone to help students in need. Teachers request supplies, like pencils, violins or microscopes, then donors give to classroom projects that inspire them. The proceeds from the portrait of Stephen Colbert will fund art projects in high-need schools.







2 **ELAD LASSRY** b. 1977

Travis Parker and Chilean Flamingo, 90028, 2007

Diptych. C-prints. Each 11 x 14 1/2 in. (27.9 x 36.8 cm). Signed "Elad Lassry" on a label adhered to the reverse of the backing board. This work is from an edition of five plus two artist's proofs.

Estimate \$10,000-15,000

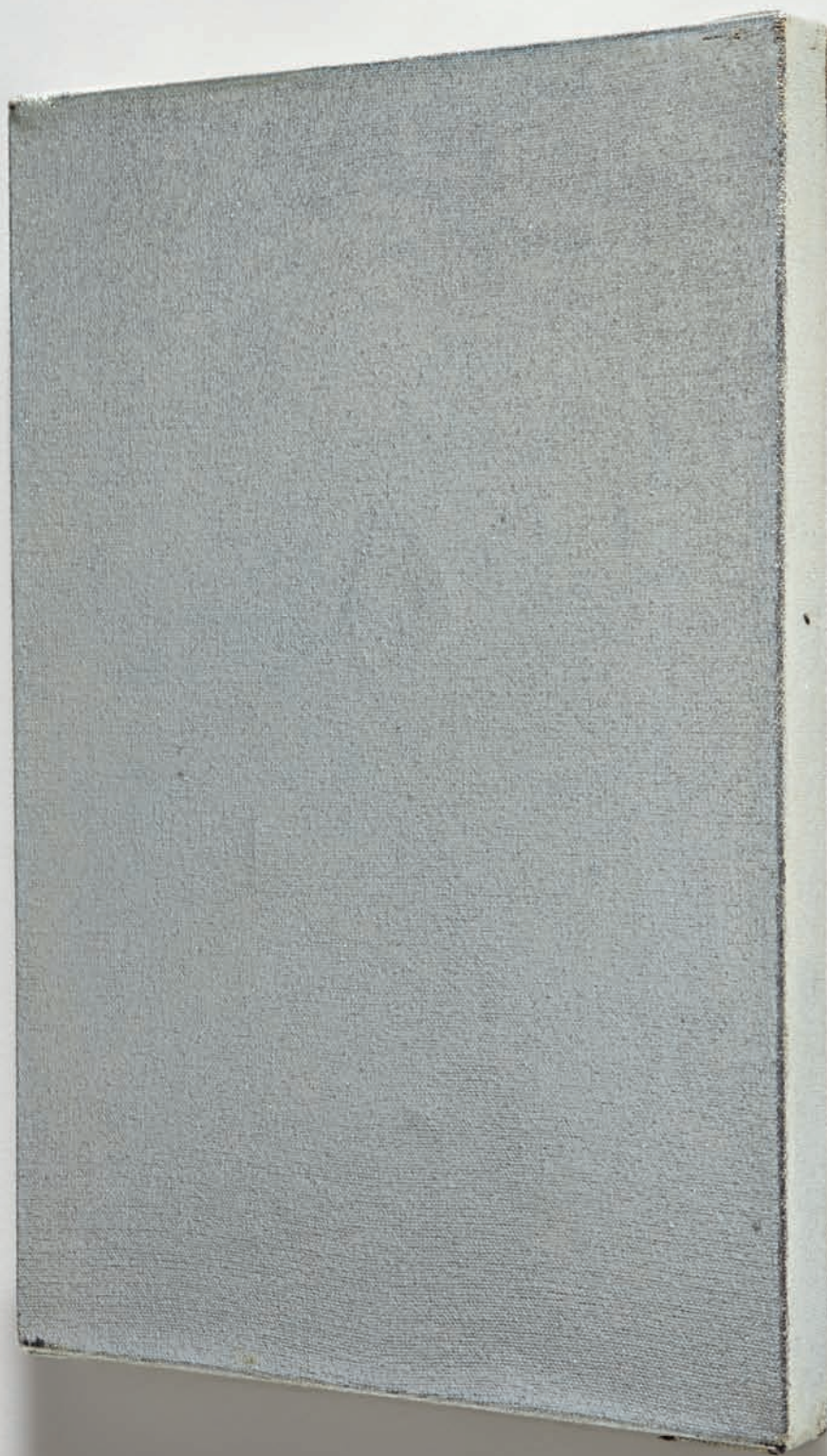
PROVENANCE Cherry and Martin, Los Angeles

EXHIBITED Los Angeles, Cherry and Martin, *Elad Lassry: She Takes These Pictures of His Wife Silhouetted on a Hillside*, November 3 - December 15, 2007

LITERATURE B. Fowler, "Elad Lassry," *ANPQuarterly*, Volume 2/Number 5, November 2010, p. 64



I work with a large archive of pictures, not exclusively advertisements. Viewers tend to suggest that, and of course I understand the association. But by no means is the work based on ads. I collect photographs that I find problematic and curious, photographs that I fail to understand. They become an issue in the studio. I will have them hanging for months and try to figure them out. "Why in the world would anyone make this photograph?" is a question that is at the center many times. The solution, most of the time, is to answer with a picture I make. It's a somewhat personal solution, meaning it is not really one, it's an experience. (E. Lassry quoted in S. Castets, "Art Seen: Splitting Image," VMan Magazine, April 12, 2009)



4 **JACOB KASSAY** b. 1984

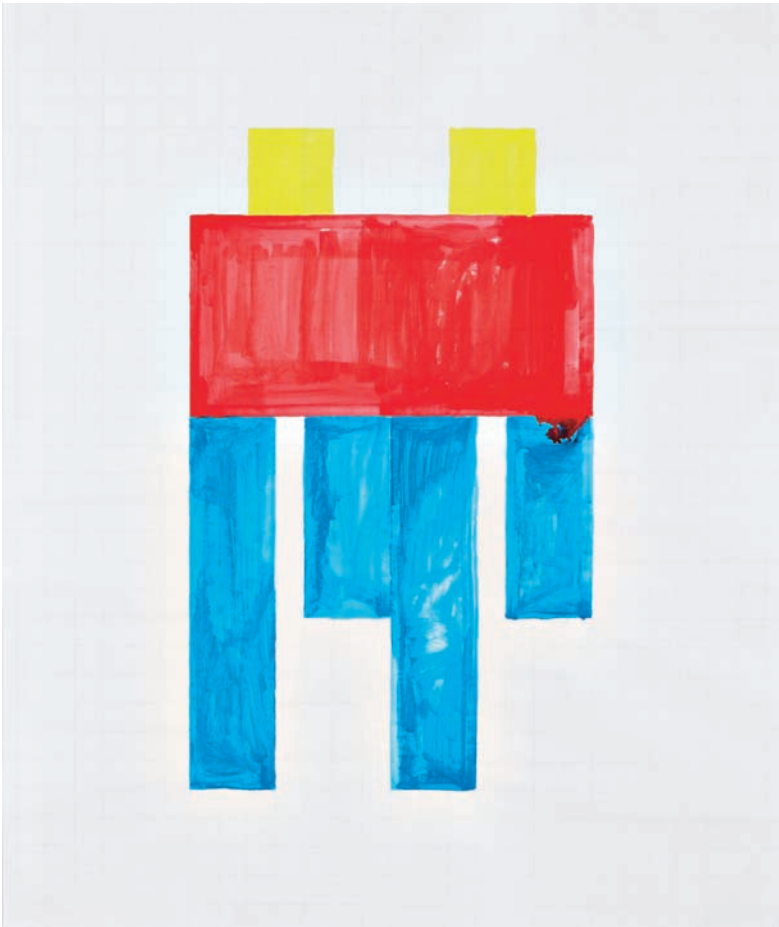
Untitled, 2009

Acrylic and silver deposit on canvas. 14 x 10 in. (35.6 x 25.4 cm). Signed and dated "Jacob Kassay 09" on the reverse.

Estimate \$12,000-18,000

PROVENANCE Eleven Rivington, New York

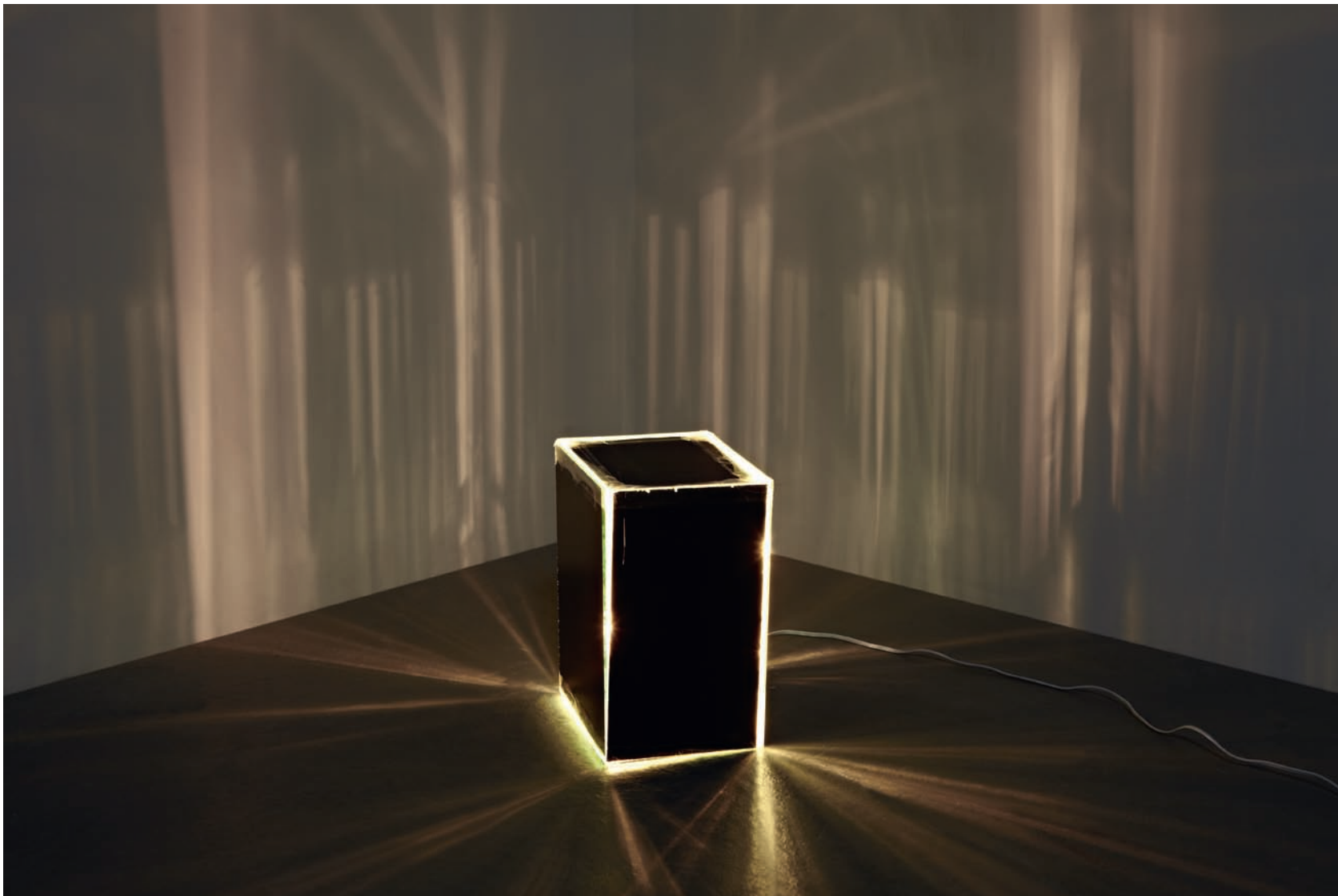
EXHIBITED New York, Eleven Rivington, *Jacob Kassay*, February 4 - March 29, 2009



5 **JOE BRADLEY** b. 1975
Untitled, 2008
Gouache on paper. 32 1/2 x 27 in. (82.6 x 68.6 cm). Signed and dated "Joe Bradley 08" on the reverse.
Estimate \$4,000-6,000
PROVENANCE Peres Projects, Los Angeles

6 **DANIEL LEFCOURT** b. 1975
Contractual Disavowal (Conditional), 2006
Acrylic on board (in 13 parts). Installed dimensions: 15 x 29 x 1 in. (38.1 x 73.7 x 2.5 cm).
Estimate \$3,000-4,000
PROVENANCE Taxter & Spengemann, New York





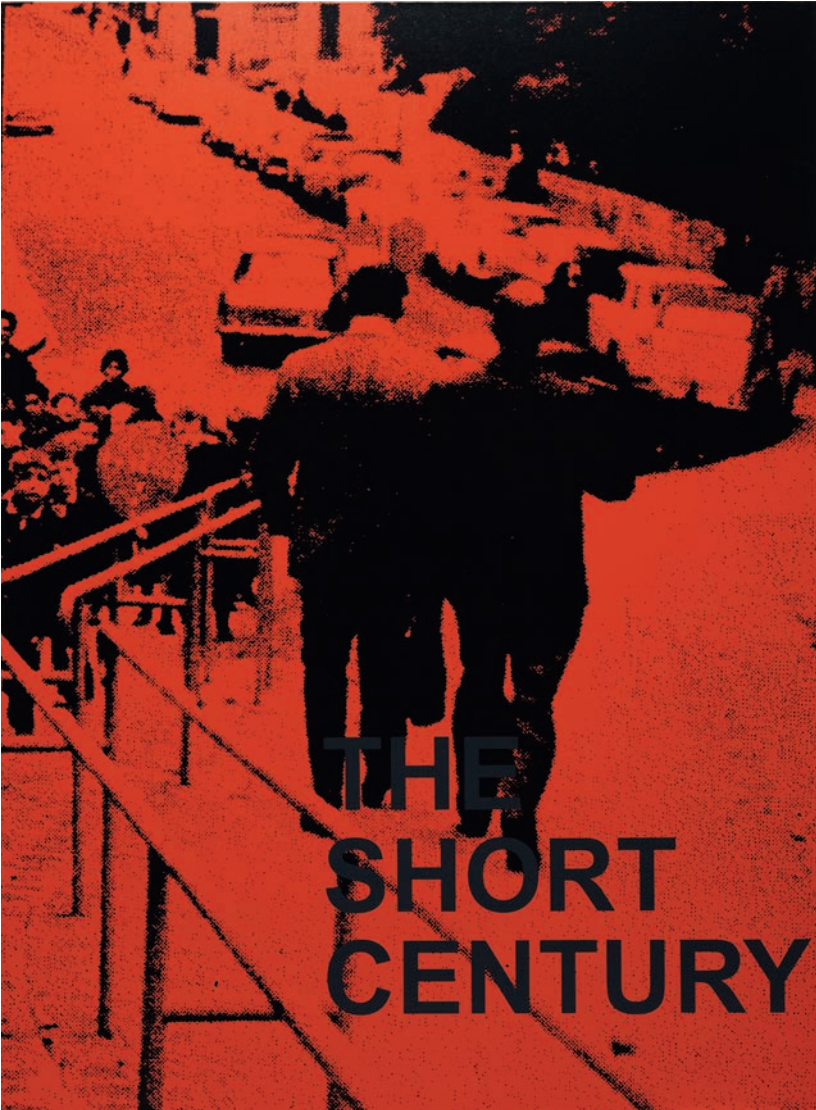
7 **KITTY KRAUS** b. 1976

Mirrored Cube, 2007

Mirrors, tape and 100-watt light bulb. 7 x 12 1/8 x 9 1/8 in. (17.8 x 30.8 x 23.2 cm).

Estimate \$4,000-6,000

PROVENANCE Galerie Neu, Berlin



8 **ADAM PENDLETON** b. 1984
The Short Century, 2006
Silkscreen on canvas. 65 1/2 x 48 1/4 in. (166.4 x 122.6 cm).

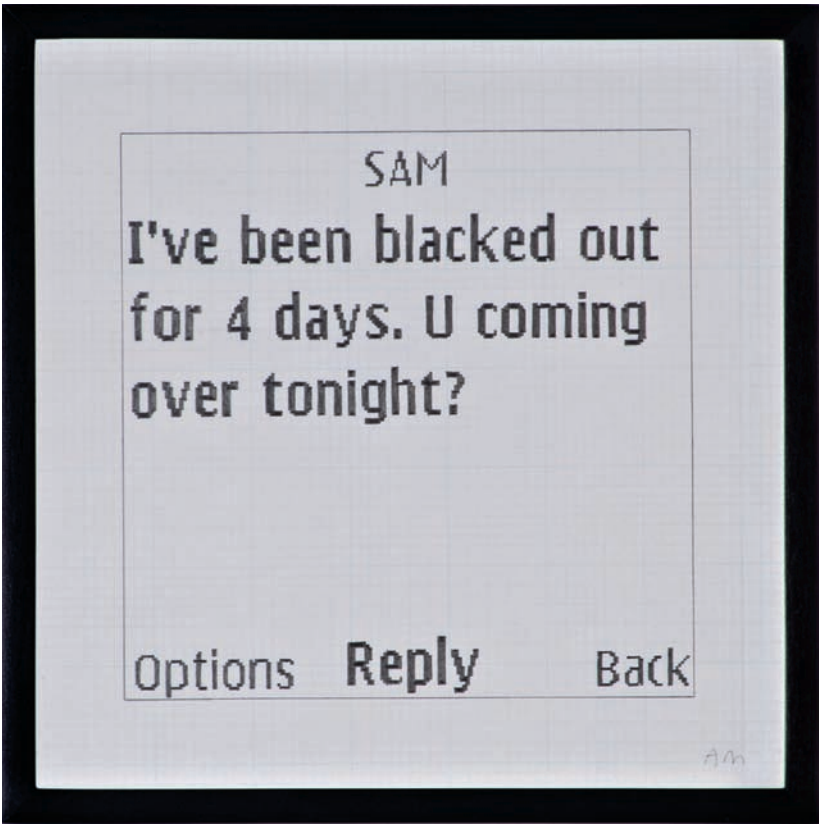
Estimate \$4,000-6,000

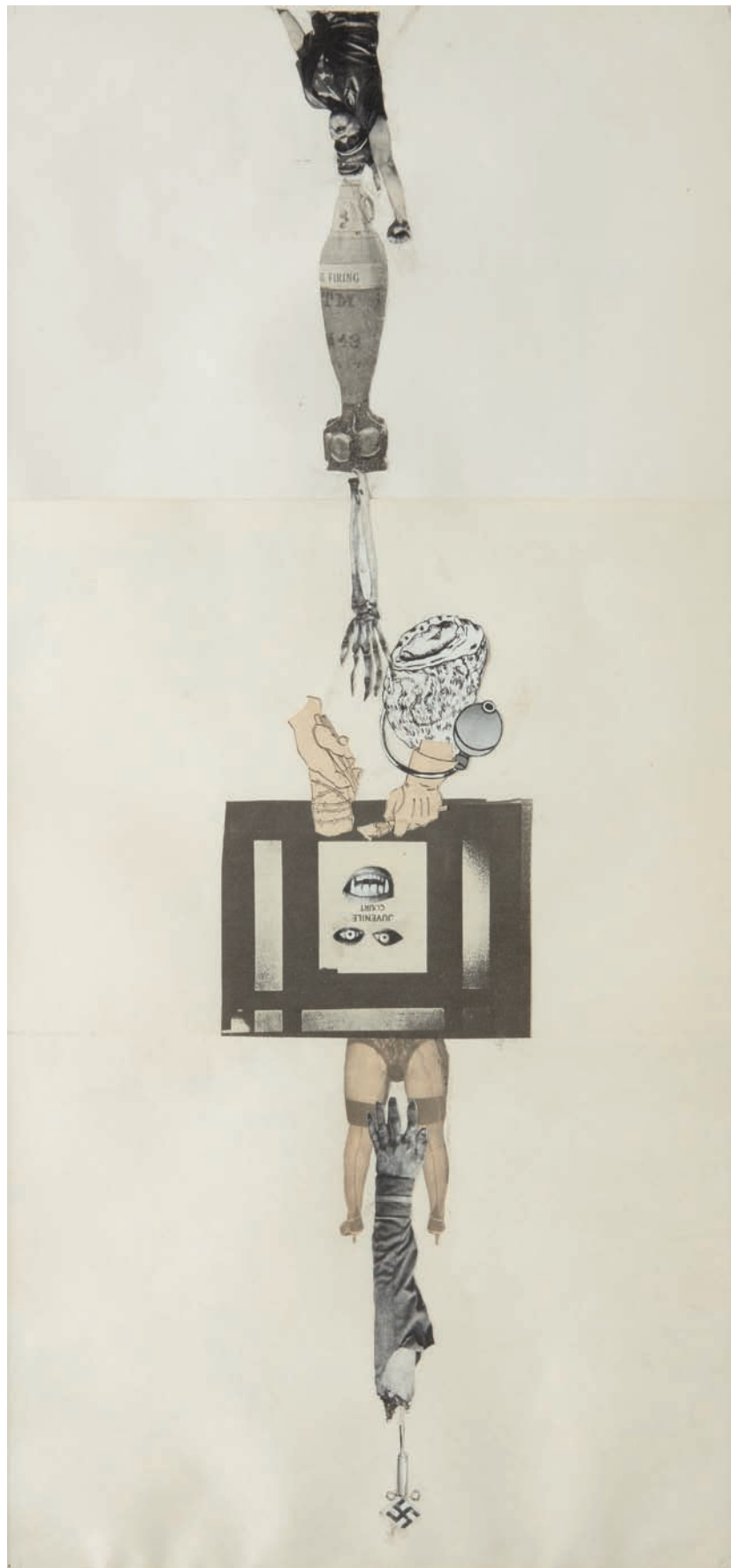
PROVENANCE Perry Rubenstein Gallery, New York
EXHIBITED New York, Perry Rubenstein Gallery, *Adam Pendleton: Bam Split Lab and The Afro Futuristic Underground*, November 2 - December 22, 2006

9 **ADAM MCEWEN** b. 1965
Untitled (Text Msg), 2006
Pencil on archival graph paper. 7 7/8 x 7 7/8 in. (20 x 20 cm). Initialed "AM" lower right.

Estimate \$2,000-3,000

PROVENANCE Nicole Klagsbrun Gallery, New York





10 **DASH SNOW** 1981-2009

Untitled, 2009

Collage, ink and graphite on paper. 22 1/2 x 11 in. (57.2 x 27.9 cm). Signed "Dash Snow" on a label accompanying the work.

Estimate \$10,000-15,000

PROVENANCE Rivington Arms, New York; Private collection, New York

11 **DAN COLEN** b. 1979

Untitled (Birdshit), 2007

Oil on canvas. 30 x 23 3/4 in. (76.2 x 60.3 cm). Signed and dated "Dan Colen 2007" on the overlap.

Estimate \$35,000-45,000

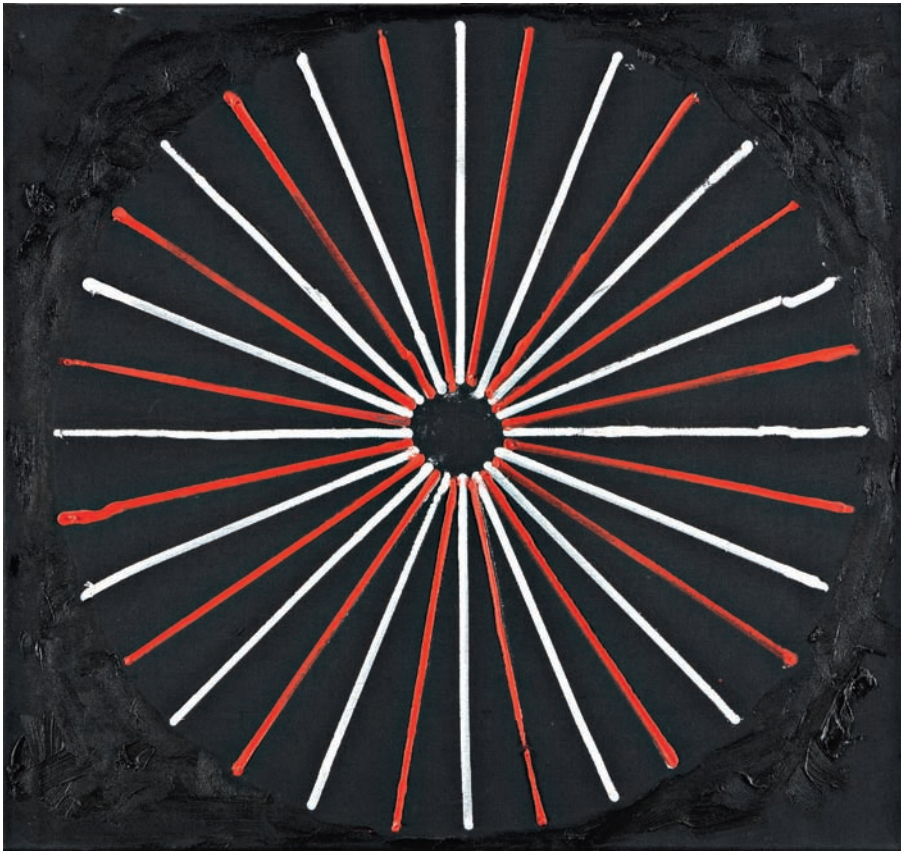
PROVENANCE Peres Projects, Los Angeles/Berlin

EXHIBITED London, Victoria Miro Galley, *Absent Without Leave*, February 17 - March 17, 2007

I have spent today installing my work in the gallery. I've made this large series of 62 canvases that I kind of threw paint at in different ways so they end up looking like they are made of bird shit. They vary in size, touch and colour. Some of them look like Pollocks, some look very realistic, others are painterly, some are dumb, some are elegant, some are beautiful. The last solo show that I did I put up sculptures of big boulders covered in spray paint, bubble gum and what looked like pigeon shit. Doing it straight on to a canvas this time around made it explode for me ...What excites me is the idea of hypothetical pigeons being the performers, rather than me, so all the shit is the residue of their activity.

(D. Colen quoted in D. Colen, "My paintings look like shit," *The Guardian Art & Design Blog*, February 16, 2007)





12 THOMAS ZIPP b. 1966

1119, 2003

Oil on black linen. 27 3/4 x 29 1/2 in. (70.5 x 74.9 cm). Signed, titled and dated "1119, T. Zipp, 03" on the stretcher bar.

Estimate \$7,000-9,000

PROVENANCE Daniel Hug Gallery, Los Angeles

13 WADE GUYTON b. 1972

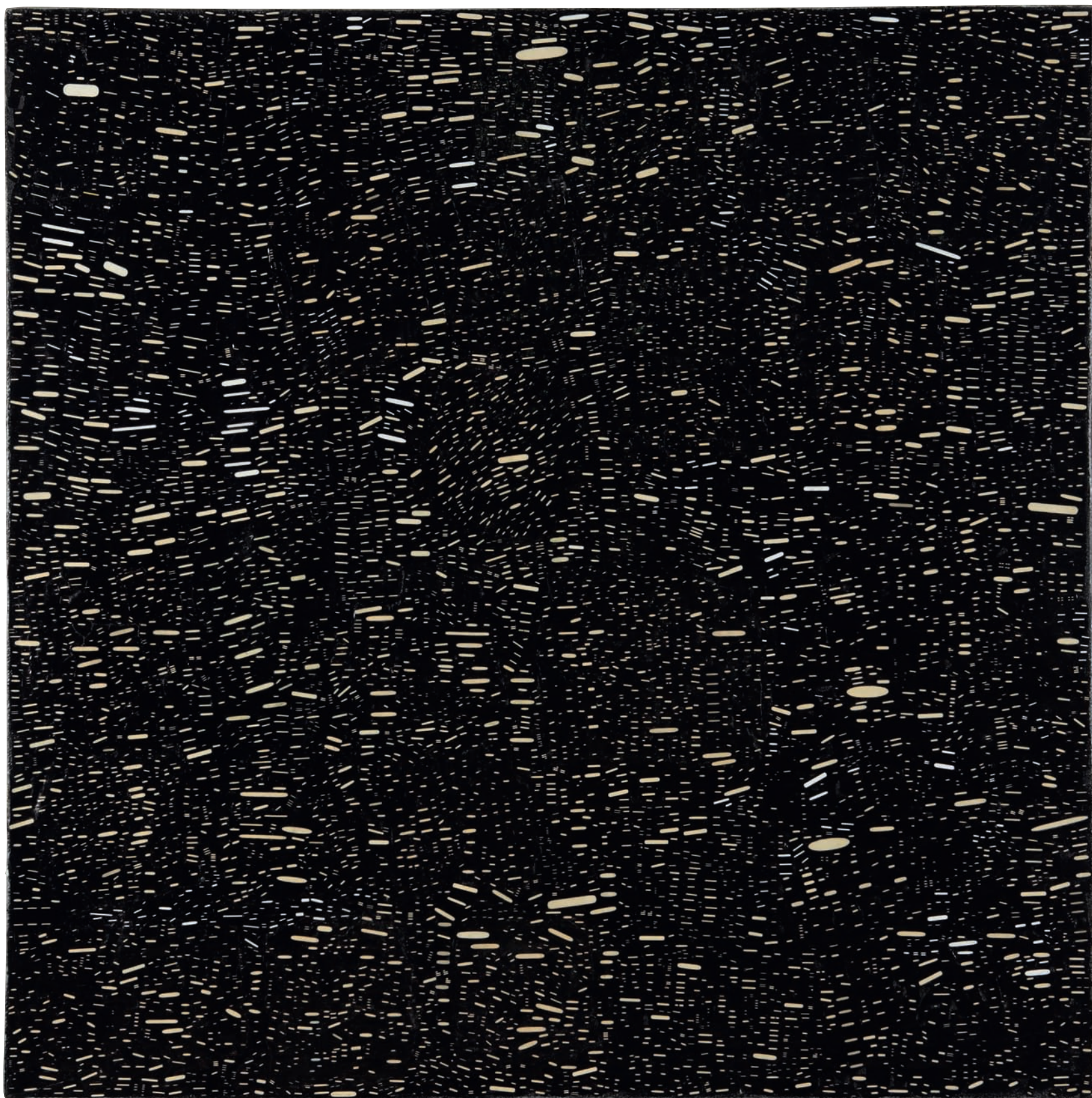
Untitled, 2007

Gouache and acrylic on paper. 9 5/8 x 5 7/8 in. (24.4 x 14.9 cm). Signed and dated "Wade Guyton 2002" on the reverse.

Estimate \$5,000-7,000

PROVENANCE ACRIA, New York





14 **UDOMSAK KRISANAMIS** b. 1966

Acid Rain, 1996

Ink and collage on wool blanket. 60 x 60 x 2 1/2 in. (152.4 x 152.4 x 6.4 cm).

Estimate \$10,000-15,000

PROVENANCE Gavin Brown's enterprise, New York; Marc Foxx Gallery, Los Angeles

EXHIBITED New York, The Museum of Modern Art, *projects 63*, May 14 - June 30, 1998

He started out in the mid-1990's with widely admired, physically distinctive black-and-white abstractions that reduced painting to ground zero. His working process—combining East and West, art and craft, real and abstract, chance and plan—entailed making collages of newsprint and then blacking out everything except the O's and zeroes, initially, with a felt-tip pen. The resulting paintings were as mind-bogglingly straightforward in conception as they were mesmerizing in effect—evoking star-clogged night skies, twinkling cityscapes and blinking digital universes.

(R. Smith, "Art in Review; Udomsak Krisanamis," *The New York Times*, September 29, 2000)

PROPERTY FROM THE HALSEY MINOR COLLECTION

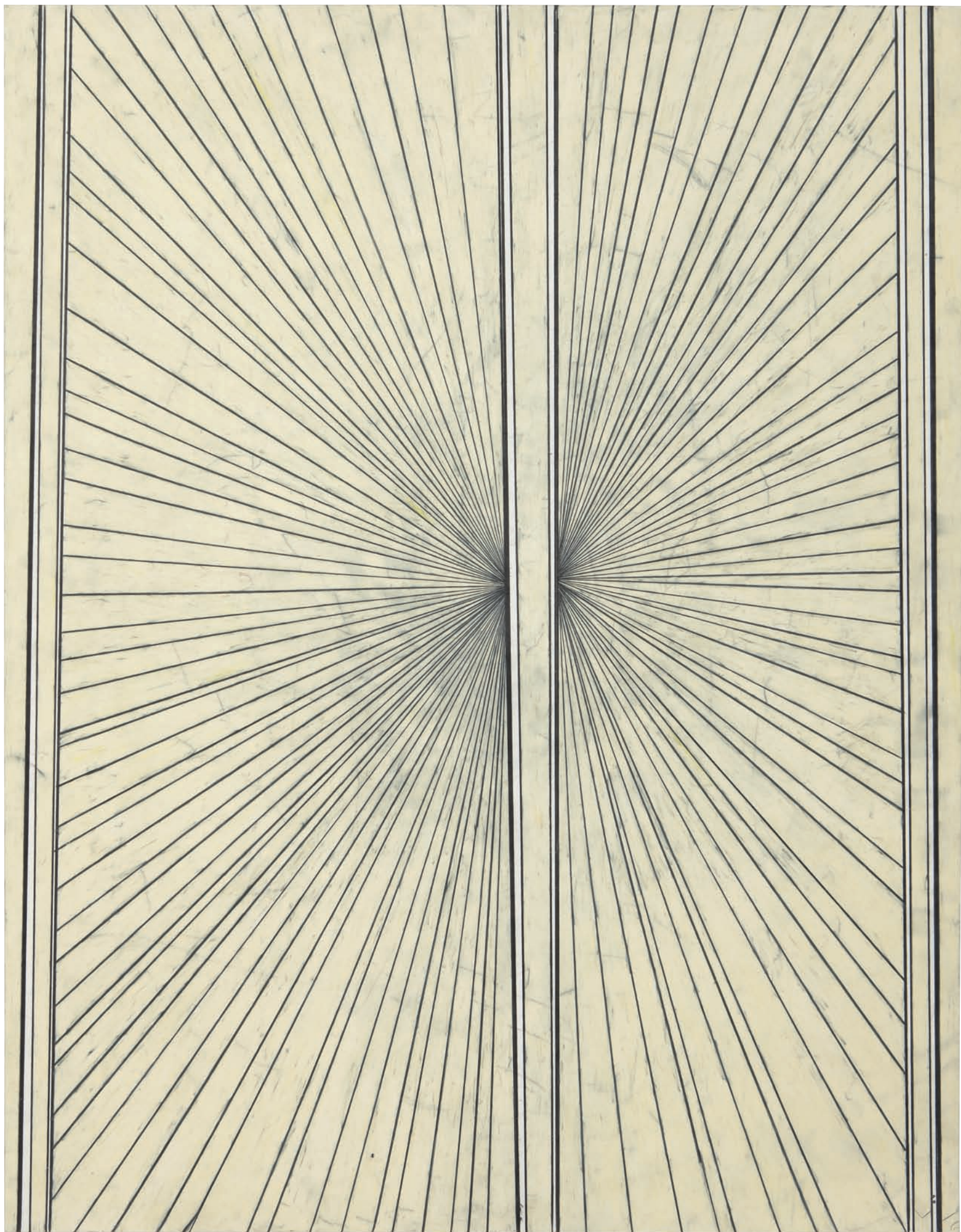
15 **MARK GROTJAHN** b. 1968

Untitled (Cream Butterfly), 2004

Colored pencil on paper. 40 1/4 x 32 in. (102.2 x 81.3 cm). Signed and dated "Mark Grotjahn 04" on the reverse.

Estimate \$40,000-60,000

PROVENANCE Blum & Poe, Los Angeles; Sale: New York, Christie's, *Post-War and Contemporary Art*, May 17, 2007, lot 333



16 **STERLING RUBY** b. 1972

Prime Mover #2, 2005

Colored pencil, spray paint and collage on archival paper. 51 x 56 in. (129.5 x 142.2 cm).

This work is unique.

Estimate \$25,000-35,000

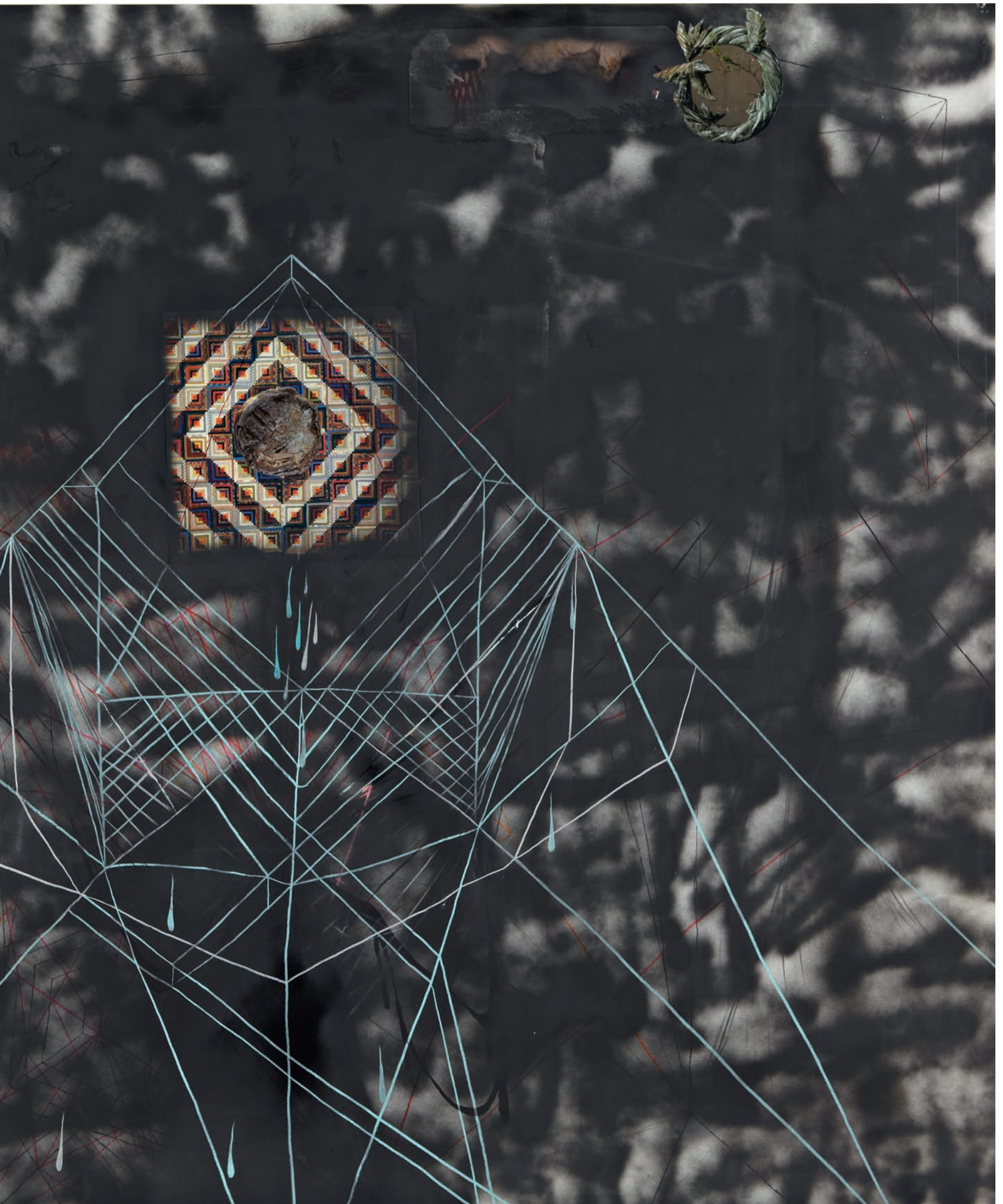
PROVENANCE Foxy Productions, New York

EXHIBITED New York, Ronald Feldman Fine Arts, *Mixed Signals*, January 6 - February 3, 2007

I don't know if I ever think that things are beautiful. But I do think that things hold something that I'm very attracted to. I like to think about all of my work as a type of collage. A collage represents... illicit merger. Things not belonging together, absolutely making sense together. That's the way I perceive everything that I do. That to me is actually kind of beautiful and desirable. This notion of things that are on the periphery and would never have anything to do with one another, now kind of joining one another and creating something else. That actually seems very successful and beautiful to me.

(S. Ruby quoted in H.M. Post, "I LIKE THE FACT THAT ART CAN'T BE PROVEN (Sterling Ruby on beauty – The Utopia Parkway Files, part 4)," *Utopia Parkway*, December 10, 2009)





17 **KEHINDE WILEY** b. 1977

Fall, 2009

Oil on canvas. 72 x 60 in. (182.9 x 152.4 cm). Signed and dated "Kehinde Wiley 09" on the reverse.

Estimate \$50,000-70,000

PROVENANCE Roberts & Tilton, Los Angeles

Kehinde Wiley's portraits of African American men collate modern culture with the influence of Old Masters. Incorporating a range of vernaculars culled from art historical references, Wiley's work melds a fluid concept of modern culture, ranging from French Rococo to today's urban landscape. By collapsing history and style into a unique contemporary vision, Wiley interrogates the notion of master painter, "making it at once critical and complicit." Vividly colorful and often adorned with ornate gilded frames, Wiley's large-scale figurative paintings, which are illuminated with a barrage of baroque or rococo decorative patterns, posit young black men, fashioned in urban attire, within the field of power reminiscent of Renaissance artists such as Tiepolo and Titian.

(Excerpt from the Artist's Statement for, "RECOGNIZE! Hip Hop and Contemporary Portraiture," Smithsonian's National Portrait Gallery Washington, D.C., February 8 - October 26, 2008)



"Rules of Six" explores the fundamental rules by which material assembles itself across scales, from the molecule to the city. To design in this way, indifferently to scale and privileging the relationships between things that drive their growth, is to suggest that the real opportunity for design is to engage with information itself. **CHRIS LASCH**

18 **ARANDA\LASCH**

BENJAMIN ARANDA AND CHRIS LASCH b. 1973, b. 1972

Unique and important "Rules of Six" wall relief, 2007

High-density foam. 144 x 169 x 8 1/2 in. (365.8 x 429.3 x 21.6 cm.) Produced by Situ Studio, USA. Commissioned by The Museum of Modern Art, New York, for "Design and the Elastic Mind."

Estimate \$50,000-70,000

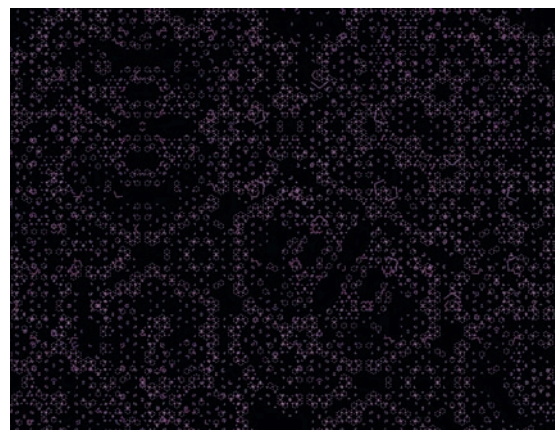
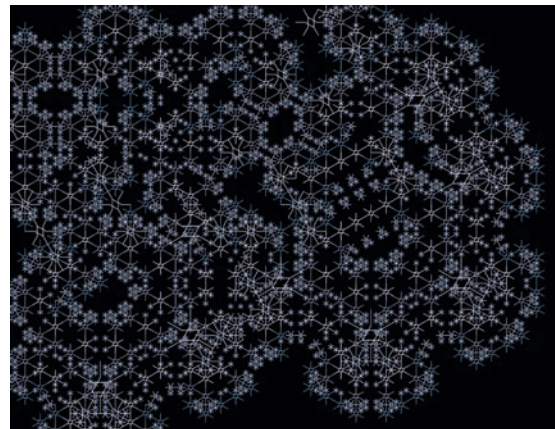
PROVENANCE Acquired directly from the artists

EXHIBITED The Museum of Modern Art, New York, "Design and the Elastic Mind," February 24 - May 12, 2008; Design Miami, Johnson Trading Gallery, December 2-6, 2008

LITERATURE Paola Antonelli, ed., *Design and the Elastic Mind*, exh. cat., The Museum of Modern Art, New York, 2008, pp. 18 and 23 for a discussion of algorithms, and p. 86 for examples of the designers' algorithm studies; Nicolai Ouroussoff, "The Soul In The New Machines," *The New York Times*, February 22, 2008, Weekend Arts, illustrated pp. 29-30

"Design and the Elastic Mind" was an exhibition concept borne out of monthly meetings organized by The Museum of Modern Art and the scientific publication *Seed* intended to engage designers and scientists in a dialogue addressing their relationship to each other and their role in contemporary culture. The exhibition itself, which took place two years later, sought to explore the role of designers as interpreters of scientific and technological developments, and to highlight examples of designs which successfully completed this translation.

Among the designers chosen for these monthly discussions, and ultimately, for the exhibition itself, were Benjamin Aranda and Chris Lasch of the design and architecture firm Aranda\Lasch. A natural match for this dialogue, the duo's designs frequently experiment with space and structure in terms of science and mathematics. Fractals, nanostructures, polyhedra and other naturally-occurring geometries are common underlying themes of their work. "Rules of Six," a work described as an exploration of the molecular processes of self-assembly and modularity, takes its cue from the "rule of six" in science, which is an algorithm based on the symmetry of the six-sided snowflake which self-assembles in such a way that "no two are alike." To create "Rules of Six," Aranda\Lasch used an algorithm to mimic this natural process of nanostructural growth so that the forms interlock into a landscape of hexagons of varying scales which, though different, maintain structural integrity.



Design studies for "Rules of Six"





19 **NATE LOWMAN** b. 1979

Untitled, 2007

Xerox transfer on paper. 57 1/2 x 35 1/2 in. (146.1 x 90.2 cm). Signed and dated "Nate Lowman '07" on the reverse.

Estimate \$6,000-8,000

PROVENANCE Acquired directly from the artist by the present owner



(alternate views)

20 **ANSELM REYLE** b. 1970

Untitled, 2010

PVC foil and acrylic on canvas in plexiglas box. 28 1/4 x 24 1/4 x 6 3/4 in. (71.8 x 61.6 x 17.1 cm).

Estimate \$25,000-30,000

PROVENANCE Gagosian Gallery, London; Private collection, New York.



21 **RICHARD HUGHES** b. 1974

Dad's Bags of Rags, 2003

Plastic bags and recycled clothing. 31 1/8 x 33 1/2 x 35 1/4 in. (79.1 x 85.1 x 89.5 cm).

Estimate \$10,000-15,000

PROVENANCE The Modern Institute/Toby Webster LTD, Glasgow



22 **MICHAEL ELMGREEN AND INGAR DRAGSET** b. 1961 and b. 1968

Powerless Structures, Fig. 87 (Back in a Minute), 2000

Painting roll and expanding stick, jeans, white hard hat and white paint. Installed dimensions: 60 x 35 x 19 3/4 in. (152.4 x 88.9 x 50.2 cm). This work is from an edition of three unique versions plus two artist's proofs and is accompanied by a certificate of authenticity signed by the artists.

Estimate \$10,000-15,000

PROVENANCE Galleri Nicolai Wallner, Copenhagen

LITERATURE S. Bjerkhof and M. Torp, *A Room Defined by its Accessibility*, Copenhagen 2001 p. 30 (illustrated); B. Ruf, *Taking Place | The Works of Michael Elmgreen & Ingar Dragset*, Ostfildern 2002, p. 33 (illustrated); T. Benn, M. Gioni and A. Saul, *Elmgreen & Dragset: This is the First Day of My Life*, Ostfildern 2008, p. 292 (illustrated)

23 **CHRISTIAN HOLSTAD** b. 1972

Untitled (Mobile #1), 2005-2006

Hemp, rose quartz, can, wood, cotton, wheat grass stains, vegetable leather, pencils, human hair, zipper, Xerox transfers, wood hangers, chain and hardware. Installed dimensions: 108 x 48 in. (274.3 x 121.9 cm).

Estimate \$20,000-30,000

PROVENANCE Daniel Reich Gallery, New York

EXHIBITED Modena, Galleria Civica, *CHRISTIAN HOLSTAD. I CONFESS*, September 20, 2009
- January 10, 2010





24 **MICHAEL ASHKIN** b. 1955

No. 100, 1999

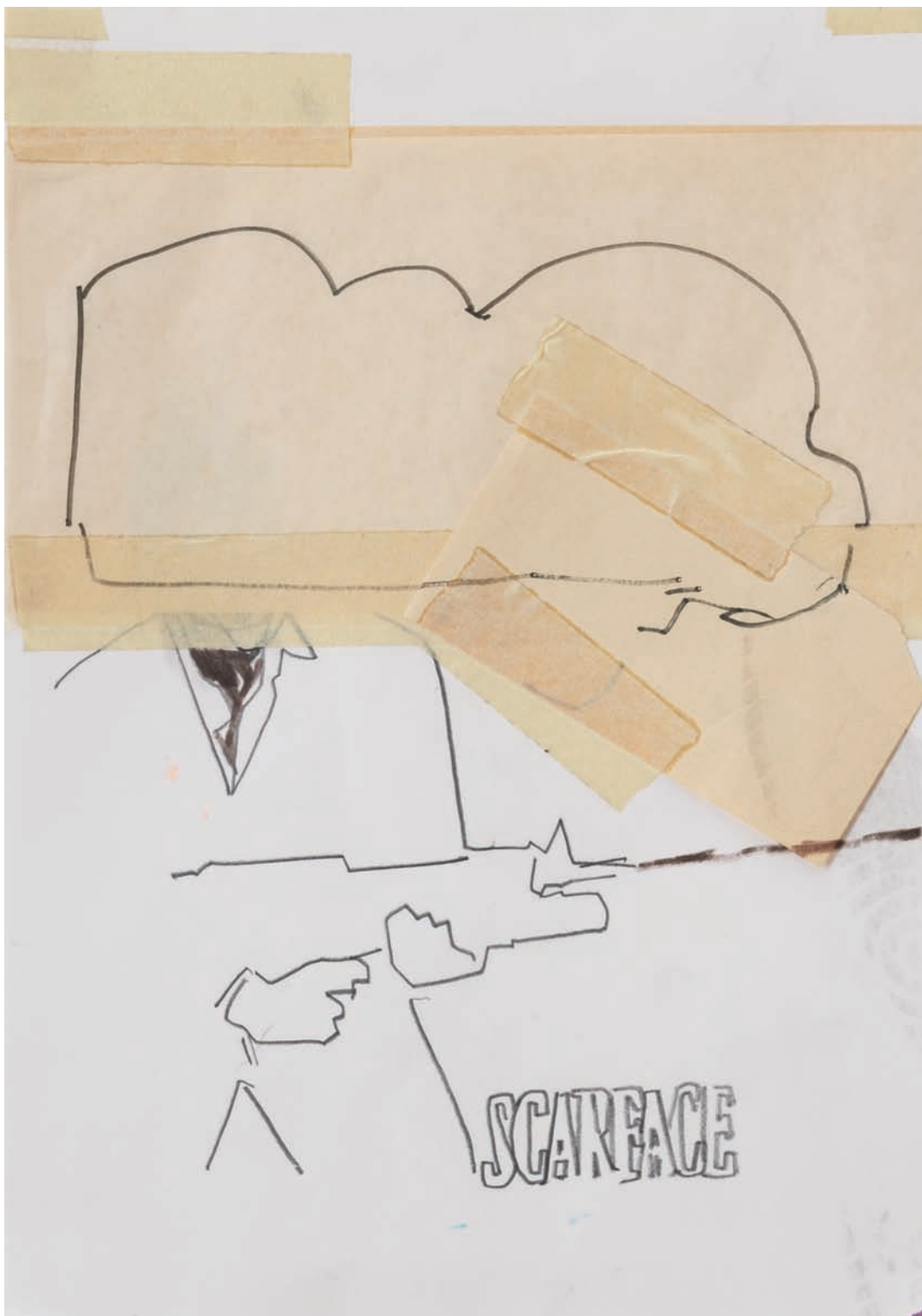
Wood, dirt, glue, Envirotex, Sculptamold and N-scale models. 37 3/4 x 24 x 47 in.
(95.9 x 61 x 119.4 cm). Signed, titled and dated "Michael Ashkin, 1999, No. 100"
on the underside.

Estimate \$2,000-3,000

PROVENANCE Emily Tsingou Gallery, New York



(detail)



25 **ANDRO WEKUA** b. 1977

Untitled (Scarface), 2007

Graphite, felt-tip pen, masking tape and paper collage on paper. 11 3/8 x 8 5/8 in.
(28.9 x 21.9 cm). Signed and dated "ANDROWEKUA 2007" on the reverse.

Estimate \$10,000-15,000

PROVENANCE Brigitte Weiss Gallery, London; Sale: New York, Phillips de Pury & Company,
Under the Influence, March 31, 2008, lot 3

26 **MATTHEW RONAY** b. 1976

Rims, 2005

MDF, wood, steel and paint. 44 x 34 x 28 1/2 in. (111.8 x 86.4 x 72.4 cm).

Estimate \$9,000-12,000

PROVENANCE Marc Foxx Gallery, Los Angeles

EXHIBITED London, Parasol Unit Foundation for Contemporary Art,

Matthew Ronay: Going Down, Down, Down, September 12 - November 8, 2006





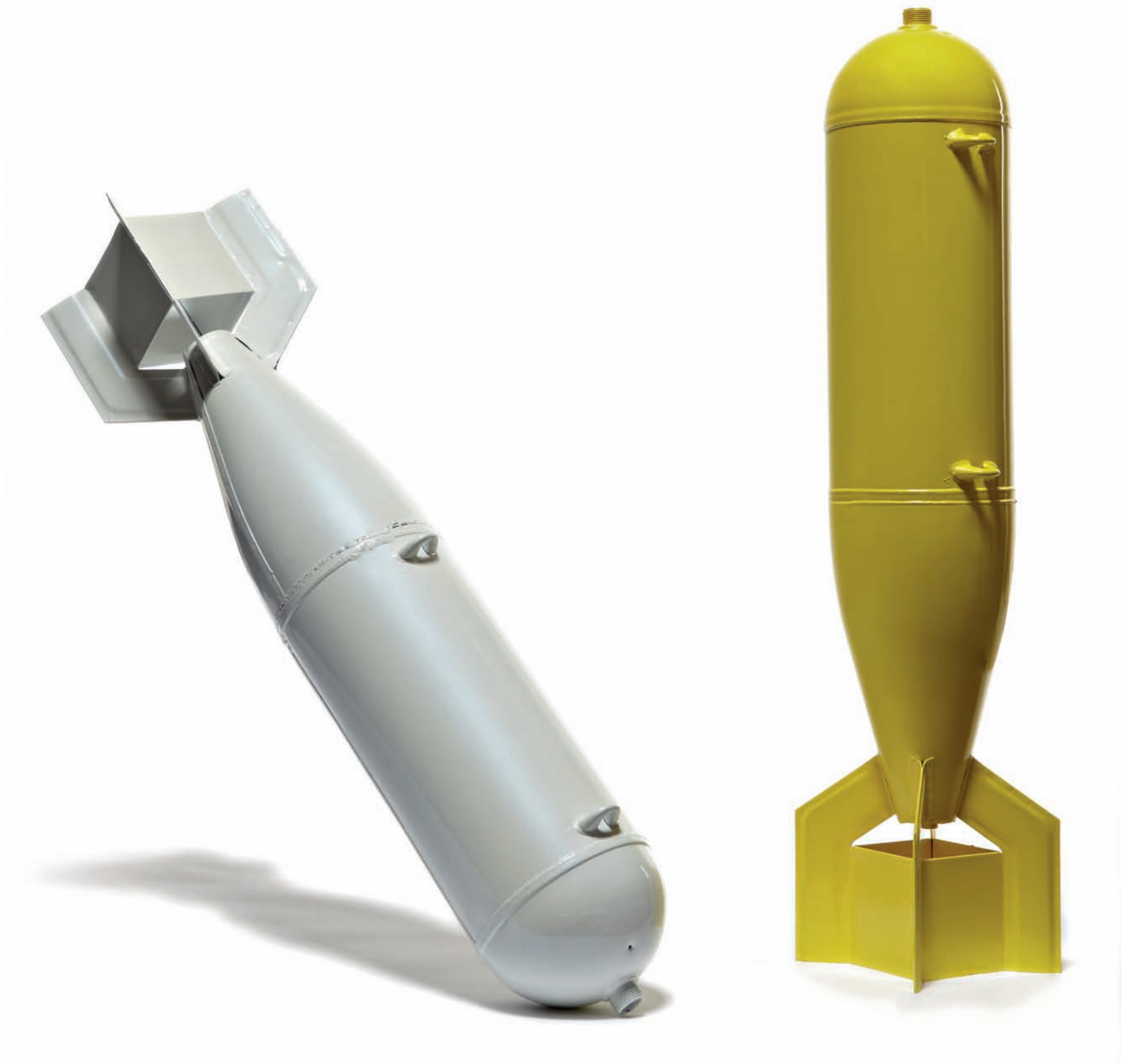
27 **TONY FEHER** b. 1956

Red on Yellow, Kill a Fellow, 2004

Plastic bottles with caps, galvanized steel chain, stainless steel wire, water with trace amount of isopropyl alcohol, and nylon utility cord. Dimensions variable. Installed dimensions: 55 x 11 x 12 in. (139.7 x 27.9 x 30.5 cm). This work is accompanied by a certificate of authenticity.

Estimate \$20,000-30,000

PROVENANCE D'Amelio Terras, New York



28 **EMMETT POTTER III** b. 1970

Two works: 1) *Lemon Yellow Pop Bomb*; ii) *Pearl White Pop Bomb*, 2010

i) HOK lemon yellow automotive paint, gold pearl and clear coat on 100 Lb inert Vietnam era test bomb; ii) White automotive paint, custom abalone pearl and clear coat on 100 Lb inert Vietnam era test bomb. Each 42 x 8 x 8 1/4 in. (106.7 x 20.3 x 21 cm). Each signed and dated "Emmett F. Potter III, 2010" on the underside. This work is from an edition of four plus one artist's proof.

Estimate \$4,000-6,000

PROVENANCE Private collection, New York

EXHIBITED Scottsdale, Squeeze Gallery, "(C)overt: Emmett Potter and Mimi Jaws," September 2 - October 6, 2010



29 **YOSHITOMO NARA** b. 1959

The Little Pilgrim, 2002

Acrylic on fiberglass. 11 x 7 1/2 x 7 1/2 in. (27.9 x 19.1 x 19.1 cm). Initialed, dated "YN, 2002" and numbered of 20 on the figure's underside. This work is from an edition of 20.

Estimate \$10,000-15,000

PROVENANCE Private Collection



- 30 **JIM LAMBIE** b. 1964
The Only Inn In Town, 2005
 Collage and paint on paper. 16 1/2 x 23 1/4 in. (41.9 x 59.1 cm). Signed and dated "Jim Lambie 2005" lower right.

Estimate \$3,000-5,000

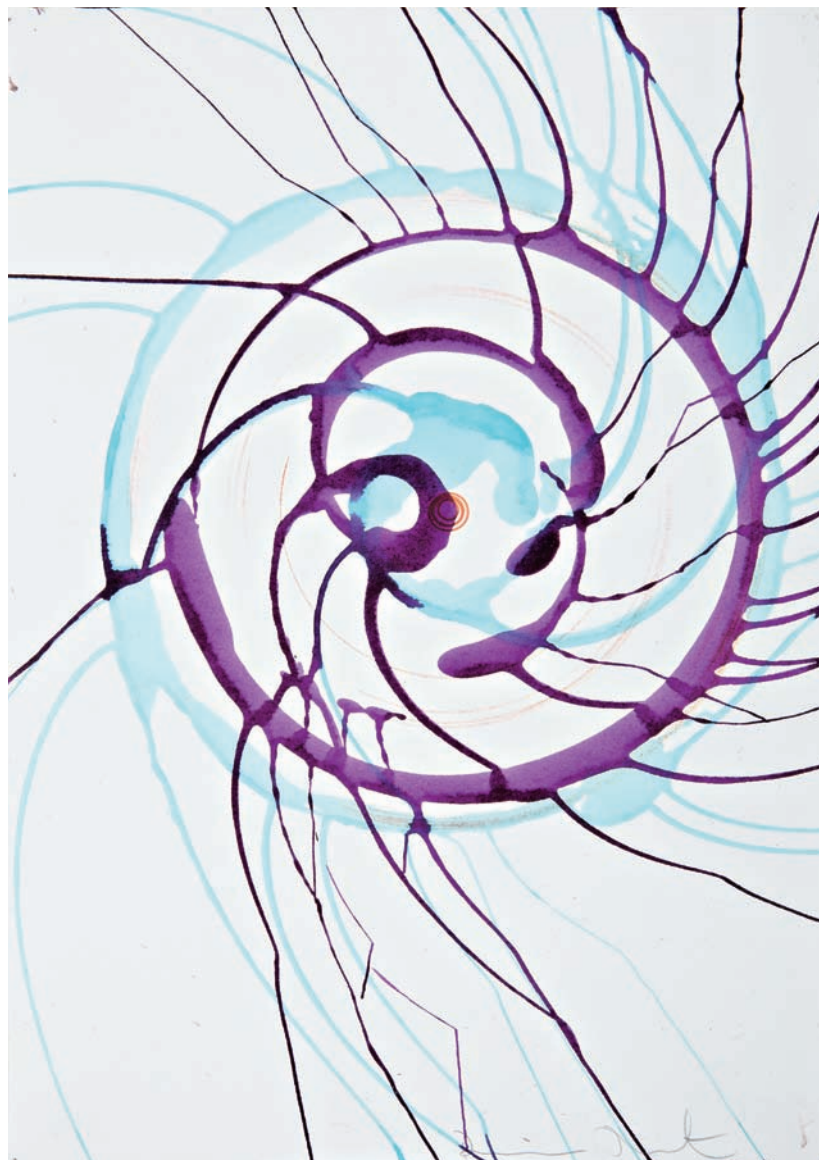
PROVENANCE Anton Kern Gallery, New York

- 31 **DAMIEN HIRST** b. 1965
Untitled, 2002
 Acrylic on card. 11 3/4 x 8 1/4 in. (29.8 x 21 cm). Signed "Damien Hirst" lower right. This work is one of 100 original spin paintings made for the Aids Community Research Initiative of America.

Estimate \$5,000-7,000

PROVENANCE ACRIA, New York

31





32 **DAMIEN HIRST** b. 1965

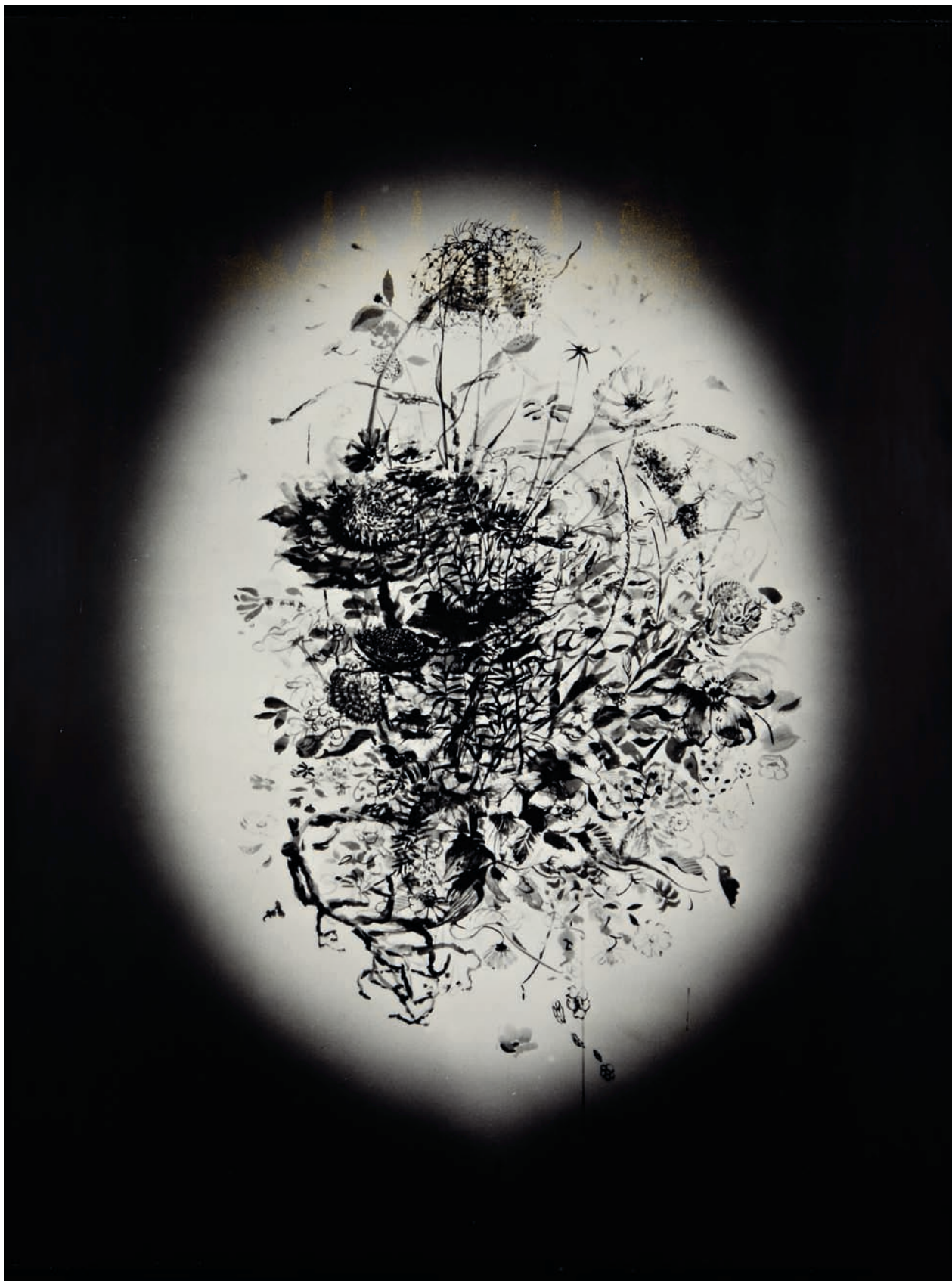
Violet Butterfly, 2008

Color aquatint (monotype) on Velin Arches paper. 46 3/4 x 46 1/2 in. (118.7 x 118.1 cm). Signed and dated "Damien Hirst 2008" lower margin. This work is unique and is recorded in the Damien Hirst Archives under no. UP 10373.

Estimate \$30,000-40,000

PROVENANCE Private collection, London





33 **KAREN KILIMNIK** b. 1955

Giselle's Grave, 2000

Silk flowers, velvet, balsa wood, acrylic, glue, silk ivy and tape. Installed dimensions: 24 x 31 x 68 in. (61 x 78.7 x 172.7 cm). Titled "Giselle" on the wood element.

Estimate \$10,000-15,000

PROVENANCE Emily Tsingou Gallery, London

EXHIBITED London, South London Gallery, *Karen Kilimnik*, July 9 - July 13, 2000

PROPERTY FROM THE ED BAYNARD COLLECTION

34 **JIM HODGES** b. 1957

Untitled, 1993

Gelatin silver print on board. 49 1/4 x 36 3/4 in. (125.1 x 93.3 cm). Signed, dated "Jim Hodges '93" and numbered of six lower left. This work is from an edition of six.

Estimate \$15,000-20,000

PROVENANCE Acquired directly from the artist by the present owner.



35 **ELAD LASSRY** b. 1977

Skunk, 2009

C-print mounted to Plexiglas. 11 x 14 in. (27.9 x 35.6 cm). This work is from an edition of five plus two artist's proofs.

Estimate \$5,000-7,000

PROVENANCE David Kordansky Gallery, Los Angeles

EXHIBITED Los Angeles, David Kordansky Gallery, *Elad Lassry*, September 12 - October 24, 2009

LITERATURE B. Fowler, "Elad Lassry," *ANPQuarterly*, Volume 2/Number 5, November 2010, p. 64



36 **ROBERT WILSON** b. 1941

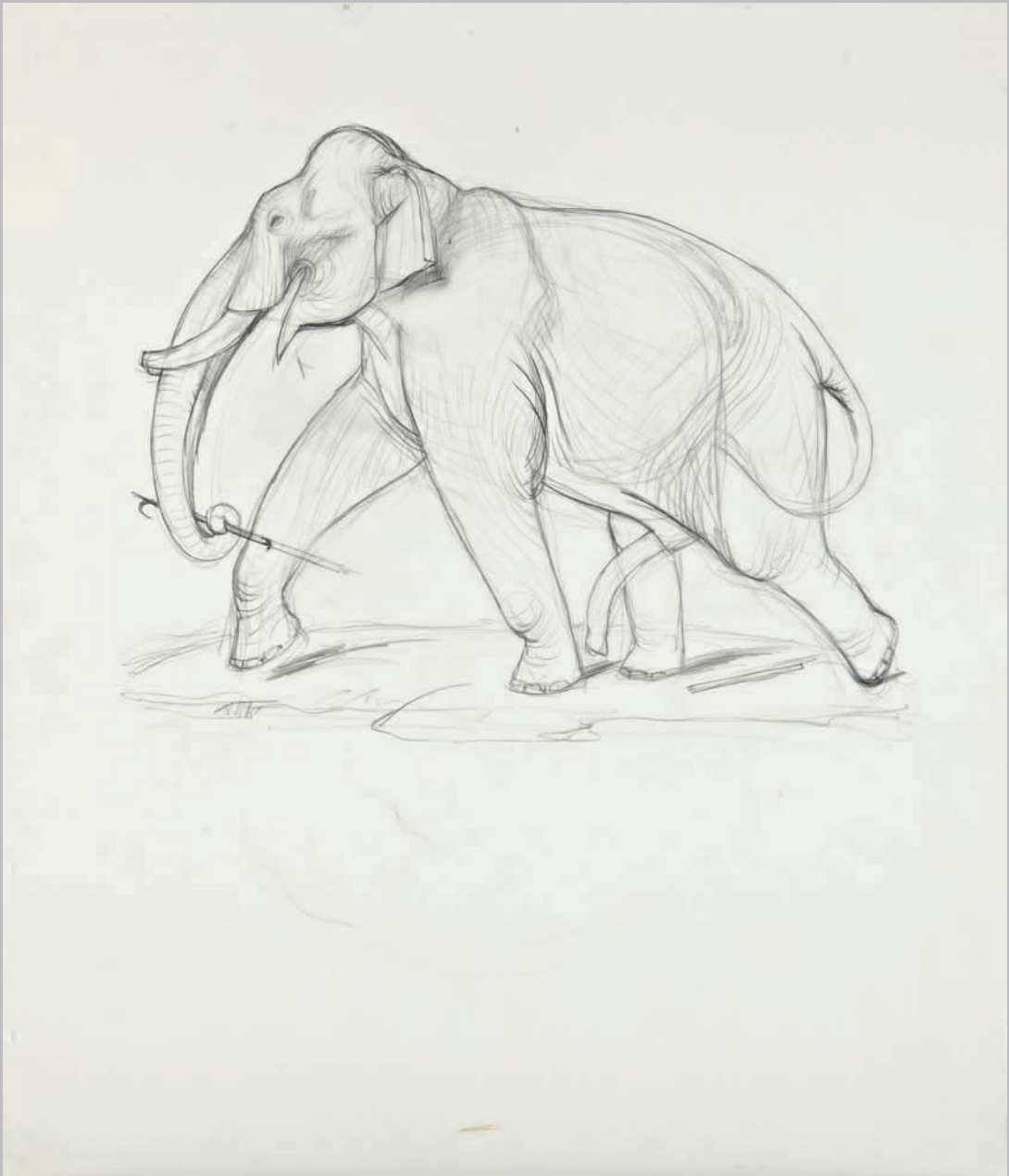
Porcupine (VOOM Portraits), 2006

65 in. HD plasma screen, custom speakers, and HD media player. 64 1/2 x 36 1/4 x 4 in. (163.8 x 92.1 x 10.2 cm). This work is from an edition of two plus one artist's proof. This work is accompanied by a certificate of authenticity.

Estimate \$30,000-40,000

PROVENANCE Private Collection

EXHIBITED Berlin, Galerie Thomas Schulte, January 29 - March 13, 2010; Berlin, Kunsthalle-Koldl, February 8 - May 2, 2010; Karlsruhe, ZKM | Center for Art and Media, May 12 - September 19, 2010; Porto Alegre, Santander Cultural, September 8 - December 20, 2010; Cincinnati, Cincinnati Art Museum, October 2010 - January 2011; Cincinnati, Contemporary Art Center, *VOOM Portraits*, October 2010 - January 2011



37 **WALTON FORD** b. 1960

Two works: i) *Untitled (Elephant Study)*; ii) *Untitled (Wold Study)*
 i) Graphite on mylar; ii) Graphite on paper. i) 42 x 36 in. (106.7 x 91.4 cm); ii) 14 x 11 in. (35.6 x 27.9 cm).

Estimate \$6,000-8,000

PROVENANCE Acquired directly from the artist by the present owner





38 **WALTON FORD** b. 1960

Untitled (Crane Drawing)

Colored pencil on paper. 9 x 12 in. (22.9 x 30.5 cm).

Estimate \$6,000-8,000

PROVENANCE Acquired directly from the artist by the present owner



39 **FLORIAN MAIER-AICHEN** b. 1973

The Broken Sculpture, 2004

C-print. 20 1/2 x 26 in. (52.1 x 66 cm). Signed "Florian Maier-Aichen" and numbered of six on a label adhered to the reverse of the backing board. This work is from an edition of six.

Estimate \$7,000-9,000

PROVENANCE Blum & Poe, Los Angeles



40 **HOSSEIN IRANDOUST** b. 1978

Untitled (from the series Tumult of Lovers), 2009

Oil on muslin. 39 x 27 1/2 in. (99.1 x 69.9 cm). Artist's stamp lower left.

Estimate \$5,000-7,000

PROVENANCE Acquired directly from the artist by the present owner



41 **MARCEL VAN EEDEN** b. 1965

Two works: i) *Untitled (Vaz)*, 2003; ii) *Untitled (Boats)*, 1997

Charcoal on paper. Each 7 1/2 x 11 in. (19.1 x 27.9 cm). i) Titled "Vaz" lower right; also, signed and dated "M. van Eeden 2003" on the reverse; ii) Signed and dated "M. van Eeden 1997" on the reverse.

Estimate \$6,000-8,000

PROVENANCE Galerie Zink and Gegner, Munich

LITERATURE i) Marcel van Eeden, *Tekeningen, Zeichnungen, Drawings, Dibujos 1993-2003*, Nuremberg 2003, p. 197 (illustrated); ii) Marcel van Eeden, *Tekeningen, Zeichnungen, Drawings, Dibujos 1993-2003*, Nuremberg 2003, p. 116 (illustrated)



42 **JUDITH EISLER** b. 1962

Edie (Ciao Manhattan), 2002-2003

Oil on canvas. 68 x 80 in. (172.7 x 203.2 cm). Signed and dated "Judith Eisler 2002-2003" on the reverse.

Estimate \$5,000-7,000

PROVENANCE Cohan and Leslie, New York

EXHIBITED London, Hayward Gallery, *The Painting of Modern Life*, October 4 - December 30, 2007



43 DAVID KORTY b. 1971

Tire Tracks, 2003

Tempera, color pencil and graphite on paper. 22 1/4 x 30 in. (56.5 x 76.2 cm).

Signed and dated "David Korty 2003" on the reverse.

Estimate \$4,000-6,000

PROVENANCE China Art Objects, Los Angeles



44 **ADRIAN GHENIE** b. 1977

Swimming Pool, 2006

Oil on canvas. 19 1/4 x 17 1/4 in. (48.9 x 43.8 cm). Signed and dated "Ghenie 06" on the reverse.

Estimate \$10,000-15,000

PROVENANCE Mihai Nicodim Gallery, Los Angeles

45 **CHEYNEY THOMPSON** b. 1975
Fragment 31, 2002
Acrylic on organza. 32 x 32 in. (81.3 x 81.3 cm). Signed, titled and dated "Fragment 31, from 1741, Cheyney 2002" on the stretcher bar.
Estimate \$4,000-6,000
PROVENANCE Andrew Kreps Gallery, New York
EXHIBITED New York, Andrew Kreps Gallery, *1 Scenario + 1 Situation*, June 7 - July 6, 2002



46 **CHEYNEY THOMPSON** b. 1975
Art[36] Basel /15-2016/2005, 2005
Black and white photograph, wood frame, and velvet curtain with silkscreen. Sheet: 14 x 11 in. (35.6 x 27.9 cm); frame: 21 x 18 in. (53.3 x 45.7 cm). Signed "Cheyney Thompson" on the reverse of the backing board. Inscribed "Fassbinder" on the reverse of the sheet.
Estimate \$2,000-3,000
PROVENANCE Andrew Kreps Gallery, New York





47 **CHRISTIAN HELLMICH** b. 1977

Untitled, 2005

Oil on canvas. 71 x 90 1/2 in. (180.3 x 229.9 cm). Signed and dated "Christian Hellmich CH05" on the reverse.

Estimate \$20,000-25,000

PROVENANCE Lehmann Maupin, New York



48 **CHEYNEY THOMPSON** b. 1975

Two works: i) *CT-A7*; ii) *CT-B20*, 2003

Acrylic on organza. i) 26 x 24 in. (66 x 61 cm); ii) 24 x 33 in. (61 x 83.8 cm).

Estimate \$6,000-8,000

PROVENANCE Sutton Lane, London

EXHIBITED London, Sutton Lane, *Cheyney Thompson: 1817*, October 17 - November 23, 2003



49 **GILLIAN CARNEGIE** b. 1971

Green and Silver, 2005

Oil on canvas. 91 x 63 in. (231.1 x 160 cm). Signed and dated "Gillian Carnegie 2005" on the reverse.

Estimate \$20,000-30,000

PROVENANCE Andrea Rosen Gallery, New York



50 **SAGE VAUGHN** b. 1976

Cardinal, 2007

Mixed media on linen. 31 3/8 x 37 in. (79.7 x 94 cm). Signed and dated "Sage Vaughn, 2007" on the reverse.

Estimate \$10,000-15,000

PROVENANCE Lazarides Gallery, London



51 **BRAD KAHLHAMER** b. 1956

Indian Summer USA, 2006

Watercolor and ink on paper. 45 x 60 in. (114.3 x 152.4 cm). Signed and dated "Brad Kahlhamer 2006" lower right; also titled "Indian Summer USA" central lower edge.

Estimate \$5,000-7,000

PROVENANCE Kantor/Feuer Gallery, Los Angeles



52 **MARCEL DZAMA** b. 1974

Untitled

Ink and watercolor on eight sheets of paper. Overall dimensions: 14 x 88 in. (35.6 x 223.5 cm). Signed "Marcel Dzama" lower right; also, each sheet is initialed, inscribed "MD 1805" and consecutively numbered of eight on the reverse.

Estimate \$10,000-15,000

PROVENANCE Private Collection



53 **JON PYLYPCHUK** b. 1972

Three works: i) *Untitled*; ii) *Untitled (I will warm my hands on your wounds)*; iii) *Untitled (not through this)*, 2003

Mixed media on paper. i) 19 1/2 x 17 1/2 in. (49.5 x 44.5 cm); ii) 20 x 16 3/4 in. (50.8 x 42.5 cm); iii) 22 x 17 3/4 in. (55.9 x 45.1 cm).

Estimate \$6,000-8,000

PROVENANCE China Art Objects Gallery, Los Angeles



54 **FAILE (PATRICK MCNEIL AND PATRICK MILLER)** b. 1975 and b. 1976

Untitled, 2005

Spray paint stenciled on found wood. 25 x 16 1/2 in. (63.5 x 41.9 cm). Signed and dated "Faile 2005" on the reverse.

Estimate \$7,000-9,000

PROVENANCE Private Collection



55 **FAILE (PATRICK MCNEIL AND PATRICK MILLER)** b. 1975 and b. 1976
NYC Masters of Love & Fate, 2007
 Window palette, acrylic and silkscreen ink on wood. 40 1/8 x 29 3/4 in. (101.9 x 75.6 cm).
 Signed and dated "June 06 2007, Faile 2007" on the reverse.

Estimate \$10,000-15,000

PROVENANCE Laz Inc., London; Private Collection, London; Acquired directly from the above by the present owner



56 **JON PYLYPCHUK** b. 1972

Untitled (Seascape), 2006

Mixed media on panel. 72 x 72 in. (182.9 x 182.9 cm). Signed and dated "Rudy Bust 2006" on the reverse.

Estimate \$10,000-15,000

PROVENANCE China Art Objects Galleries, Los Angeles



57 **SEAN LANDERS** b. 1962
The Cliffs of Kerry, 1996
Oil on linen. 24 x 20 in. (61 x 50.8 cm).

Estimate \$8,000-12,000

PROVENANCE Andrea Rosen Gallery, New York; Private Collection, London;
Acquired directly from the above by the present owner



58 **COSIMA VON BONIN** b. 1962

Blazon of a Hash Country (country #1), 1999

Wool cloth with frayed edges and embroidery. 63 x 63 in. (160 x 160 cm).

Estimate \$15,000-20,000

PROVENANCE Private Collection



59 **KAI ALTHOFF** b. 1966

Immo, 2004

Spray enamel and acrylic on fabric. 33 1/4 x 35 1/4 in. (84.5 x 89.5 cm).

Estimate \$35,000-45,000

PROVENANCE Galerie Christian Nagel, Cologne



60 **MARKUS SELG** b. 1974
Neue Patienten, 2001
 C-print. 57 1/2 x 63 in. (146.1 x 160 cm).

Estimate \$5,000-7,000

PROVENANCE Acquired directly from the artist by the present owner



61 **MARKUS SELG** b. 1974

Amnesia, 2004

Inkjet print on canvas. 102 1/8 x 76 1/8 in. (259.4 x 193.4 cm). Signed, titled and dated "Amnesia, Markus Selg, 2004" on the reverse.

Estimate \$12,000-18,000

PROVENANCE Galerie Guido W. Baudach, Berlin

EXHIBITED Berlin, Galerie Guido W. Baudach, *Amnesia*, May 4 - April 1, 2004

LITERATURE G.W. Baudach, *Amnesia*, Berlin 2004 (illustrated on the cover)

62 **NO LOT**



63 **SEAN BLUECHEL** b. 1969

If Not a Monkey On Your Back, Then What?, 2009

Ceramic and glaze (in two parts). Overall dimensions: 7 x 10 x 6 in. (17.8 x 25.4 x 15.2 cm).

Estimate \$5,000-7,000

PROVENANCE Jason Rulnick Inc., New York; Private collection, New York



64 **JIM SHAW** b. 1952

Monster Face, 2004

Acrylic, ink and oil crayon on paper. 32 x 23 in. (81.3 x 58.4 cm). Signed and dated "Jim Shaw 2004" on the reverse.

Estimate \$15,000-20,000

PROVENANCE Emily Tsingou Gallery, London



65 **HERNAN BAS** b. 1978

Pompeii IV, 2005

Mixed media on paper. 14 1/2 x 15 in. (36.8 x 38.1 cm).

Estimate \$12,000-18,000

PROVENANCE Victoria Miro Gallery, London



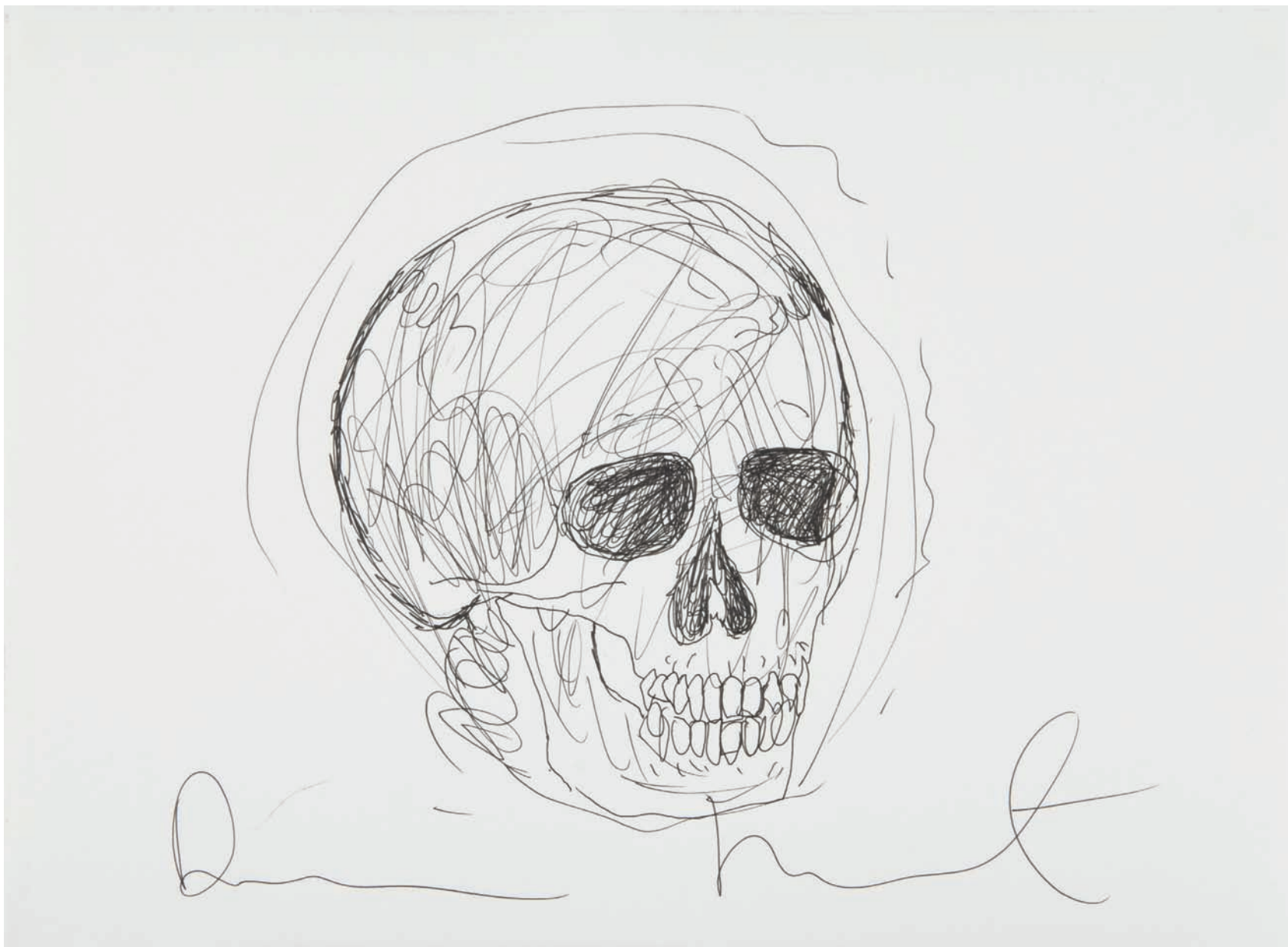
66 **HERNAN BAS** b. 1978

Burning Bush, Before the Fire, 2007

Mixed media on linen. 14 x 11 in. (35.6 x 27.9 cm). Initialed and dated "HB07" lower left. Signed, titled and dated "Hernan Bas, 2007, Burning Bush, Before the Fire" on a label adhered to the reverse.

Estimate \$18,000-25,000

PROVENANCE Roslyn Oxley9 Gallery, Sydney



67 DAMIEN HIRST b. 1965

Untitled, 2004

Ink on paper. 10 1/2 x 14 1/2 in. (26.7 x 36.8 cm). Signed "Damien Hirst" along the lower edge; also numbered "DHP 4318" on the reverse.

Estimate \$5,000-7,000

PROVENANCE Private Collection



PROPERTY FROM THE ED BAYNARD COLLECTION

68 **HERNAN BAS** b. 1978

Untitled, 2003

Graphite and watercolor on paper. 11 1/4 x 12 in. (28.6 x 30.5 cm). Initialed and dated "HB03" lower left.

Estimate \$10,000-15,000

PROVENANCE John Connelly, New York



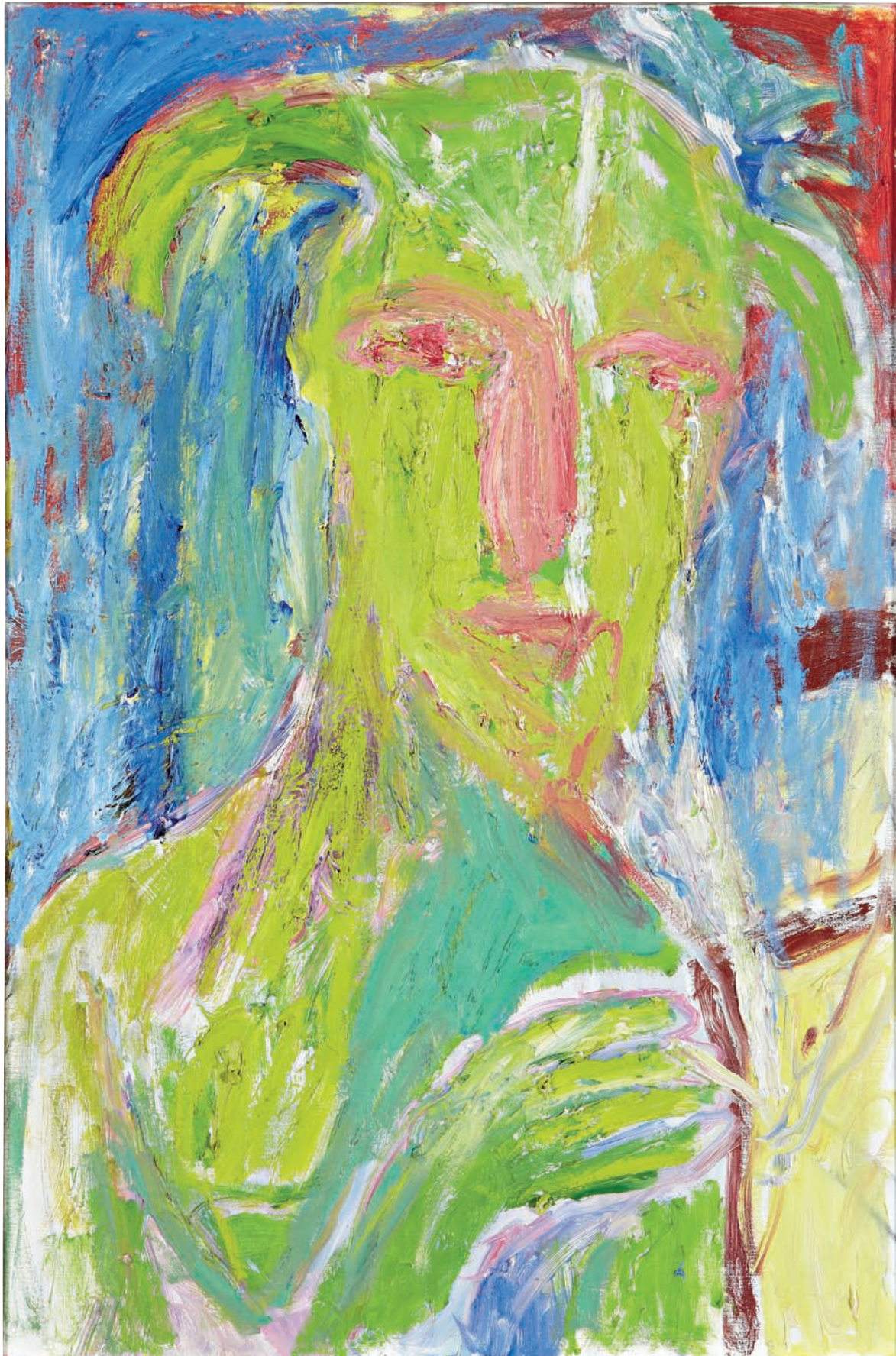
70 **BILLY CHILDISH** b. 1959

Untitled, 1987

Oil on canvas. 18 1/4 x 24 in. (46.4 x 61 cm). Initialed and dated "BH87" on the reverse.

Estimate \$6,000-8,000

PROVENANCE Acquired directly from the artist by the present owner



71 **BILLY CHILDISH** b. 1959

Kyra, 1995

Oil on canvas. 36 x 24 in. (91.4 x 61 cm).

Estimate \$10,000-15,000

PROVENANCE Acquired directly from the artist by the present owner



72 **AMIE DICKE** b. 1978
Sweet Memories, 2006
 Ink on magazine cutout on poster paper. 15 1/2 x 11 1/2 in. (39.4 x 29.2 cm).

Estimate \$2,000-4,000

PROVENANCE Ars Futura Galerie, Zürich

73 **AMIE DICKE** b. 1978
Opium, 2004
 Ink on magazine cutout on poster paper. 68 1/2 x 46 5/8 in. (174 x 118.4 cm).

Estimate \$4,000-6,000

PROVENANCE Peres Projects, Berlin/Los Angeles





74 **LAMAR PETERSON** b. 1974

Scrambled, 2008

Acrylic collage and enamel on paper. 20 3/4 x 16 3/4 in. (52.7 x 42.5 cm). Signed "Lamar Peterson" on the reverse.

Estimate \$3,000-4,000

PROVENANCE Richard Heller Gallery, Santa Monica



75 **SYLVIE FLEURY** b. 1961

Cuddly Painting, 1991

Pink synthetic fur on stretcher. 7 7/8 x 7 7/8 in. (20 x 20 cm). Signed, titled and dated "Cuddly Painting, Sylvie Fleury, 94" on a label adhered to the reverse.

Estimate \$3,000 - 5,000

PROVENANCE Private Collection

EXHIBITED Stuttgart, Ursula Blickle Stiftung, *Exotic Erotik: Vier Positionen zur Sexualität in der Kunst der 90er Jahre*, August 17 - September 17, 1996; Bremen, Galerie im Künstlerhaus, March 25 - April 19, 1997



ii)



iii)



iv)



v)



i)

76 PURPLE PORTFOLIO: RICHARD PRINCE, JACK PIERSON, RICHARD KERN, TERRY RICHARDSON AND JUERGEN TELLER

b. 1964, b. 1960, b. 1954, b. 1965 and b. 1964

Five works: i) *Hannah C*; ii) *Portrait of Brad Pitt*; iii) *Lara's Panties*; iv) *Service Please*; v) *Pasolini's Dog, Rome*, all 2008

Color prints in a stamped cloth-covered portfolio. Each 20 x 16 in. (50.8 x 40.6 cm) or 16 x 20 in. (40.6 x 50.8 cm). Each signed, titled, dated and numbered of six on the reverse. This portfolio is from an edition of 10 plus five artist's proofs.

Estimate \$15,000-20,000

PROVENANCE John McWhinnie at Glenn Horowitz Bookseller, New York; Private collection, New York



77 **RYAN MCGINLEY** b. 1977

Dash Bombing, New York, 2000

C-print. 30 x 40 in. (76.2 x 101.6 cm). Signed "Ryan McGinley" on the reverse. This work is from an edition of six.

Estimate \$6,000-8,000

PROVENANCE Galerie Giti Nourbaksch, Berlin



78 **RYAN MCGINLEY** b. 1977

Over Ledge, New York, 2000

C-print mounted on aluminum. 30 x 40 in. (76.2 x 101.6 cm). Signed, titled, dated "Ryan McGinley, Over Ledge, New York, 2000" and numbered of six on a label adhered to the reverse of the mount. This work is from an edition of six.

Estimate \$7,000-9,000

PROVENANCE Peter Hay Halpert Fine Art, New York

EXHIBITED New York, Peter Hay Halpert Fine Art, *Ryan McGinley: The Kids Are Alright, Coinciding With The Whitney's First Exposure Series Exhibition*, January 31 - June 1, 2004



79 JUSTINE KURLAND b. 1969

Orchard, 1999

Chromogenic print mounted to high density foamcore. 30 x 40 in. (76.2 x 101.6 cm). Signed, titled, dated "Orchard, J. Kurland, 1999" and numbered of six on a label adhered to the reverse of the backing board. This work is from an edition of six.

Estimate \$3,000-4,000

PROVENANCE Lawrence Rubin Greenberg Van Doren Fine Art, New York

80 JUSTINE KURLAND b. 1969

Forest, 1999

Chromogenic print mounted to high density foamcore. 30 x 40 in. (76.2 x 101.6 cm). Signed, titled, dated "Forest, J. Kurland, 1999" and numbered of six on a label adhered to the reverse of the backing board. This work is from an edition of six.

Estimate \$3,000-4,000

PROVENANCE Lawrence Rubin Greenberg Van Doren Fine Art, New York



81 **GREGORY CREWDSON** b. 1962

Untitled (dead girl in garden), 1998

C-print mounted on Sintra. 48 x 60 in. (121.9 x 152.4 cm). Signed "Gregory Crewdson" on a label adhered to the reverse of the backing board. This work is from an edition of 10.

Estimate \$18,000-25,000

PROVENANCE Luhring Augustine, New York



82 **RYAN MCGINLEY** b. 1977

The Aftermath, Pennsylvania, 2000

C-print. 30 x 40 in. (76.2 x 101.6 cm). Signed "Ryan McGinley" on the reverse. This work is from an edition of six.

Estimate \$4,500-6,500

PROVENANCE Galerie Giti Nourbaksch, Berlin



83 **HUMA BHABHA** b. 1962

Untitled, 2005

C-print. 20 x 30 in. (50.8 x 76.2 cm). Signed, titled and dated "Untitled, 2005, Huma Bhabha" on the reverse.

Estimate \$8,000-12,000

PROVENANCE Acquired directly from the artist by the present owner



84 **KATY GRANNAN** b. 1969
Untitled (from the *Poughkeepsie Journal*), 1999
C-print mounted to Sintra. Image: 45 x 35 1/2 in. (114.3 x 90.2 cm); sheet: 47 1/2 x 38 in. (120.7 x 96.5 cm). Initialed and dated "KG 5/12/99" on a label adhered to the reverse of the backing board. This work is from an edition of six.

Estimate \$2,500-3,500

PROVENANCE Lawrence Rubin Greenberg Van Doren Fine Art, New York



85 **KATY GRANNAN** b. 1969
Untitled (from the *Poughkeepsie Journal*), 1999
C-print mounted to Sintra. Image: 45 x 35 1/2 in. (114.3 x 90.2 cm); sheet: 47 1/2 x 38 in. (120.7 x 96.5 cm). Initialed and dated "KG 5/16/99" on a label adhered to the reverse of the backing board. This work is from an edition of six.

Estimate \$2,500-3,500

PROVENANCE Lawrence Rubin Greenberg Van Doren Fine Art, New York



86 **NOBUYOSHI ARAKI** b. 1940

Pola Eros (set 2), 2007

Set of five Polaroid photographs. Each 4 1/4 x 3 1/2 in. (10.8 x 8.9 cm). Each signed "Araki" on the reverse. This work is unique.

Estimate \$3,000-4,000

PROVENANCE Peres Projects, Berline/Los Angeles

EXHIBITED Berlin, Peres Projects, *Read My Lips*, January 26 - February 23, 2008

87 **CHUCK CLOSE** b. 1940

Self-portrait, 2004

Four holograms. Each 11 x 14 in. (27.9 x 35.6 cm). Each signed and numbered "CL211" through "CL214" on the reverse.

Estimate \$20,000-30,000

PROVENANCE Acquired directly from the artist; Private collection, New York





88 **BARBARA KRUGER** b. 1945

Ohne Titel – Evil, 2001

Cibachrome print in artist's frame. 85 x 49 in. (215.9 x 124.5 cm). Stamped "Barbara Kruger" on a label adhered to the reverse of the backing board. This work is from an edition of 10.

Estimate \$20,000-30,000

PROVENANCE Monika Sprüth Galerie, Cologne



89 **BARBARA KRUGER** b. 1945

Ohne Titel – Lust, 2001

Cibachrome print in artist's frame. 85 x 49 in. (215.9 x 124.5 cm). Stamped "Barbara Kruger" on a label adhered to the reverse of the backing board. This work is from an edition of 10.

Estimate \$20,000-30,000

PROVENANCE Monika Sprüth Galerie, Cologne



90 **KIKI SMITH** b. 1954

Io (Standing), 2005

Porcelain multiple. 17 1/4 x 7 1/2 x 4 3/4 in. (43.8 x 19.1 x 12.1 cm). Incised with initials, dated and numbered 3/13 on the base, published by the artist.

Estimate \$8,000-12,000



91 **KIKI SMITH** b. 1954

Eve, 2004

Porcelain multiple. 10 1/2 x 3 1/4 x 2 5/8 in. (26.7 x 8.3 x 6.7 cm). Incised with initials, dated and numbered 7/13 on the base, published by the artist.

Estimate \$8,000-12,000



92 **ROBERT LONGO** b. 1953

Mars, 1996

Charcoal, graphite, ink and chalk on vellum. 22 1/2 x 19 in. (57.2 x 48.3 cm). Signed "Robert Longo" on a label adhered to the reverse. This work is accompanied by a certificate of authenticity.

Estimate \$30,000-40,000

PROVENANCE Galleria Emilio Mazzoli, Modena; Nai Arte Contemporanea, Naples



93 **ROBERT LONGO** b. 1953

Millions of Bodies, 1984

Triptych: i) Silkscreen on aluminum; ii) wood; iii) charcoal and graphite on dyed paper.

i) 35 x 30 in. (88.9 x 76.2 cm); ii) 29 x 20 in. (73.7 x 50.8 cm); iii) 21 x 31 in. (53.3 x 78.7 cm).

Overall dimensions: 85 x 31 in. (215.9 x 78.7 cm). Signed "Robert Longo" on the reverse of the top and bottom elements.

Estimate \$15,000-20,000

PROVENANCE Metro Pictures, New York; Sale: New York, Phillips de Pury & Company, *Contemporary Art*, May 16, 2008, lot 270



(detail)

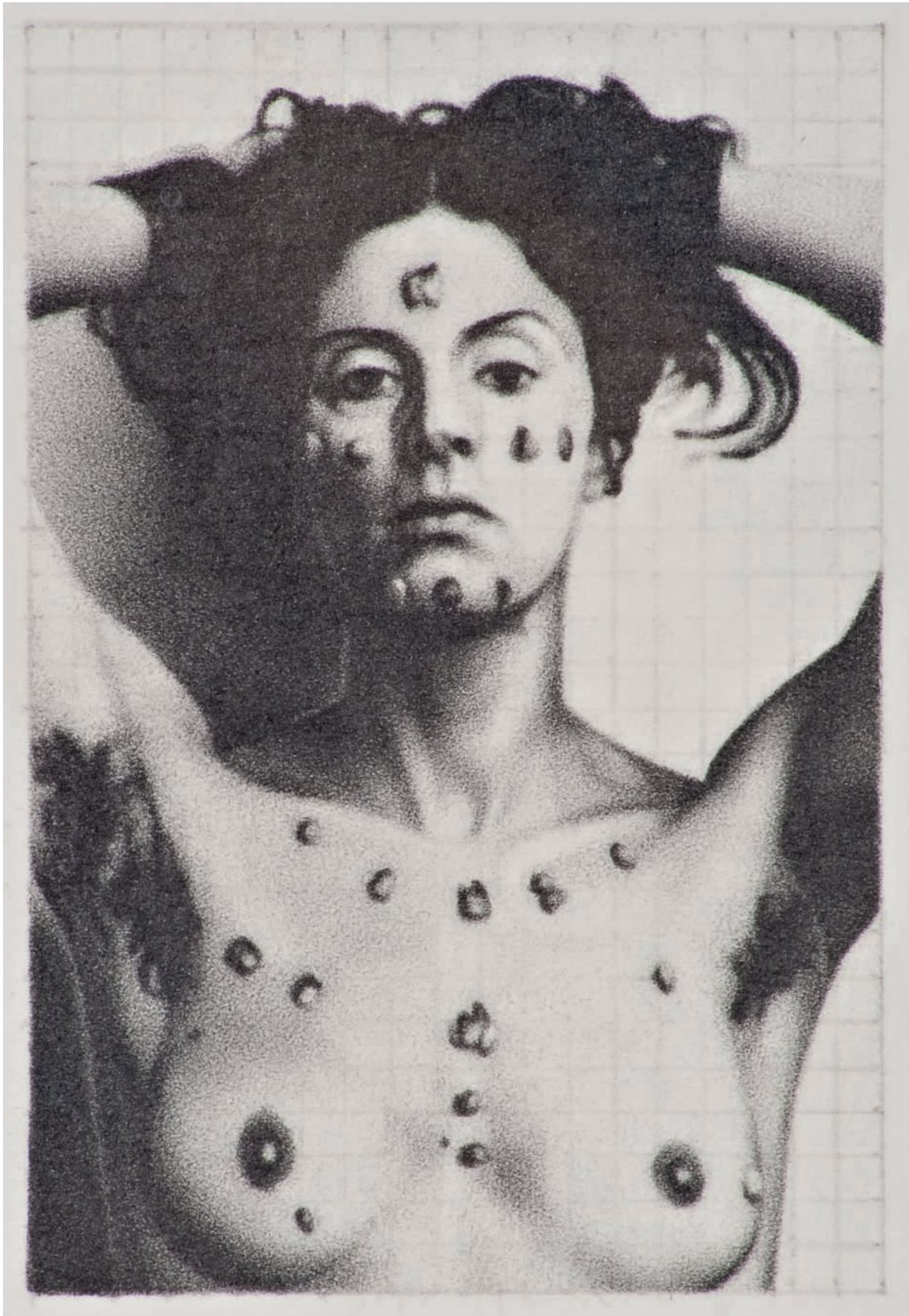
94 **RICHARD PRINCE** b. 1949

Untitled (Hand with Cigarette), 1980

C-print. 9 1/8 x 6 1/2 in. (23.2 x 16.5 cm). Inscribed and dated "Happy B -Richard, 1980" on the reverse. This work is unique.

Estimate \$12,000-18,000

PROVENANCE Private Collection



(larger than actual size)

95 **DAN FISCHER** b. 1977

Hannah Wilke, 2005

Graphite on paper. Image: 3 1/2 x 2 1/2 in. (8.9 x 6.4 cm); sheet: 15 x 11 1/4 in. (38.1 x 28.6 cm).

Estimate \$7,000-9,000

PROVENANCE Derek Eller Gallery, New York; ACME, Los Angeles



96 **RIRKRIT TIRAVANIJA** b. 1961

Untitled (Demonstration no. 134), 2006

Graphite on paper. 7 3/4 x 10 3/4 in. (19.7 x 27.3 cm). Stamped "Rirkrit Tiravanija 2006" on the reverse of the backing board.

Estimate \$3,000-5,000

PROVENANCE Friedrich Petzel Gallery, New York



97 **TIM GARDNER** b. 1973
Untitled (Man Wrestling Horse), 2002
Watercolor on paper. 4 x 6 in. (10.2 x 15.2 cm).

Estimate \$5,000-7,000

PROVENANCE 303 Gallery, New York



98 **TILL FREIWALD** b. 1963
Untitled, 2004
Watercolor on paper. 59 x 39 in. (149.9 x 99.1 cm).
Estimate \$5,000-7,000
PROVENANCE Jack Shainman Gallery, New York



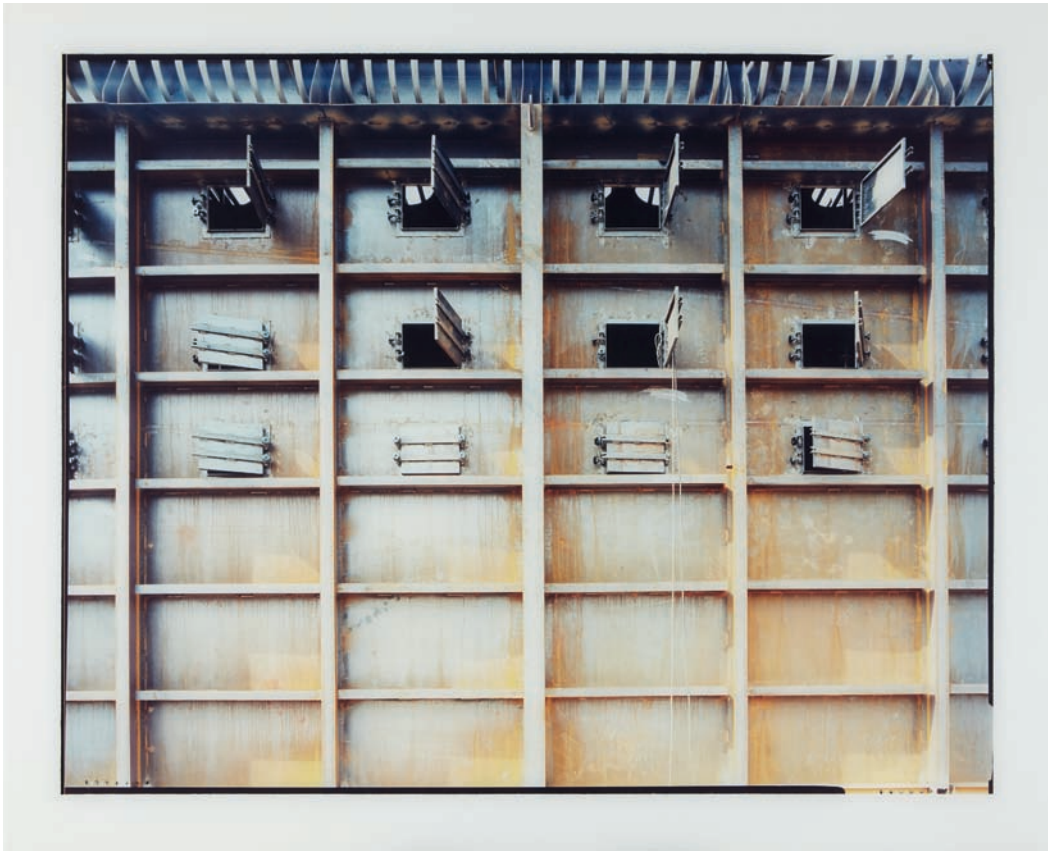
99 **ANDREW GRASSIE** b. 1966

Chalet (Leština Podskalí Czech Republic), 1996

Egg tempera on board. 4 1/4 x 6 in. (10.8 x 15.2 cm). Signed, inscribed and dated "Leština Podskalí Czech Republic, Grassie 1996" on the reverse.

Estimate \$6,000-8,000

PROVENANCE Paul Morris Gallery, New York



100 **CARLO VALSECCHI** b. 1965
Dalmine, Bergamo, IT, 2000
Printed in 2001. C-print. 49 1/4 x 60 1/4 in. (125.1 x 153 cm). Signed "Carlos Valsecchi"
on a label adhered to the reverse of the mount. This work is from an edition of three.

Estimate \$4,000-6,000

PROVENANCE Galerie 213, Paris

101 **ROY ARDEN** b. 1957
Parking Lot, Vancouver, B.C., 1996, 1998
C-print mounted to Plexiglas. 40 x 49 3/4 in. (101.6 x 126.4 cm). Initialed, titled, dated
"Parking Lot, Vancouver, B.C., 1996, R.A. 1998" and numbered of three on the mount.
This work is from an edition of three.

Estimate \$2,000-3,000

PROVENANCE Private Collection



102 **DIONISIO GONZÁLEZ** b. 1965
Heliópolis IV, 2006
C-print mounted to Plexiglas. 39 1/4 x 82 3/4 in. (99.7 x 210.2 cm). Signed "Dionisio González" on a label adhered to the reverse of the backing board. This work is from an edition of seven plus one artist's proof.
Estimate \$3,000-4,000
PROVENANCE Galerie Ulrich Fiedler, Cologne; Max Estella Galeria de Arte, Madrid

103 **JÖRG SASSE** b. 1962
1030, 2002
C-print. 39 1/2 x 71 in. (100.3 x 180.3 cm). Signed, titled, dated "1030, 2002, Jörg Sasse" and numbered of six on the reverse of the backing board. This work is from an edition of six.
Estimate \$5,000-7,000
PROVENANCE Galerie Wilma Tolksdorf, Frankfurt



104 **MATTHIAS WEISCHER** b. 1973

Untitled (Hochhaus), 2001

Oil on canvas. 57 1/4 x 70 in. (145.4 x 177.8 cm). Signed and dated "M. WEISCHER 2001" on the reverse.

Estimate \$60,000-80,000

PROVENANCE Galerie Kleindienst, Leipzig; Sale: London, Phillips de Pury & Company, *Contemporary Art*, October 13, 2007, lot 274; Private Collection

Matthias Weischer is one of the highly acclaimed young artists to emerge from what has become known as the new Leipzig School of Painters. In the present lot, Weischer uses architectural ideas to create powerful pictorial tensions: seemingly bleak post-modern sterile buildings become sentient in their order when set against the jagged edges of the nature surrounding them. The incongruous perspective heightens this psychological tension: an almost Darwinian struggle for survival, as the simplicity and Hockney-esque lines of the buildings merge together with his characteristic solid shadows, seem child-like and incongruous with their surroundings.

Paint drips off the canvas in contrast to the perfectly depicted buildings. The flowers are aggressive and portentous and this is emphasized by the dream-like industrial plants which ironically seem more harmonious in nature than the fauna depicted. Weischer uses solid shadows and clean lines to create a powerful landscape fusing the experience of space and time within one pictorial entity.







105 **MATTHIAS HOCH** b. 1958
Ravensburg #24, 2002
Chromogenic print. Image: 46 1/8 x 59 3/8 in. (117.2 x 150.8 cm); sheet: 58 x 71 1/2 in. (147.3 x 181.6 cm). Signed, titled, dated "Ravensburg #24, 2002, Matthias Hoch" and numbered of six on the reverse of the backing board. This work is from an edition of six.

Estimate \$3,000-4,000

PROVENANCE Rena Bransten Gallery, San Francisco

106 **AXEL HÜTTE** b. 1951
Horse Creek, Canada, 1999
C-print. 62 x 78 in. (157.5 x 198.1 cm). Signed, titled, dated "Horse Creek, Canada, 1999, Axel Hütte" and numbered of four on the reverse. This work is from an edition of four.

Estimate \$7,000-9,000

PROVENANCE Galerie Wilma Tolksdorf, Frankfurt



107 **CANDIDA HÖFER** b. 1944

Sporthochschule, Köln I und II, 1991

Two color photographs. Images: 14 1/2 x 21 in. (36.8 x 53.3 cm); sheets: 19 7/8 x 24 in. (50.5 x 61 cm). Each signed, titled, dated "Candida Höfer, Sporthochschule, Köln I or II, 1991" and numbered of 18 on the reverse. Each work is from an edition of 18.

Estimate \$4,000-6,000

PROVENANCE Galerie Walcheturm, Zurich; Sale: London, Sotheby's, *Contemporary Art*, June 28, 2001, lot 257



108 **WALTER NIEDERMAYR** b. 1952

Dachstein I, 1997

Diptych. Color photograph. Each 39 1/2 x 50 in. (100.3 x 127 cm). Signed, titled, dated "Dachstein I, 1997, Walter Niedermayr" and numbered of six on the reverse of the backing board. This work is from an edition of six.

Estimate \$10,000-15,000

PROVENANCE Galerie Nordenhake, Berlin; Galerie Anne de Villepoix, Paris





109 **DAMIÁN ORTEGA** b. 1967
Composición Concreta, 2002
 Six c-prints. Each 13 1/2 x 20 in. (34.3 x 50.8 cm). Signed "Damián Ortega" on a label adhered to the reverse of the backing board. This work is from an edition of five plus two artist's proofs.

Estimate \$5,000-7,000

PROVENANCE Kurimanzutto, Mexico City



110 GABRIEL OROZCO b. 1962

Meada de Perro sobre la Nieve (Dog Urine in Snow), 1993

Cibachrome print. 16 x 20 in. (40.6 x 50.8 cm). Signed, titled, dated "Meada de Perro, Gabriel Orozco, 1994" and numbered of five on the reverse. This work is from an edition of five.

Estimate \$5,000-7,000

PROVENANCE Marian Goodman Gallery, New York

LITERATURE B.H.D Buchloch, A. Ruiz, *Gabriel Orozco*, Los Angeles 2000, pp. 54-55 (illustrated); P.D Rosenzweig, M. Fineman, *Gabriel Orozco: Photographs*, Washington, D.C., 2004, pp. 34-35 (illustrated)

111 GABRIEL OROZCO b. 1962

Cemetery (View III), 2002

C-print. 16 x 20 in. (40.6 x 50.8 cm). Signed, titled, dated "Gabriel Orozco, 2002, Cemetery (View III)" and numbered of five on the reverse. This work is from an edition of five.

Estimate \$8,000-12,000

PROVENANCE Galerie Chantal Crousel, Paris; Marian Goodman Gallery, New York

LITERATURE P.D Rosenzweig, M. Fineman, *Gabriel Orozco: Photographs*, Washington, D.C., 2004, p. 162 (illustrated)



PROPERTY FROM THE HALSEY MINOR COLLECTION

112 **DIRK SKREBER** b. 1961

Untitled (Compound), 1999

Oil and weather stripping tape on canvas. 63 1/4 x 157 1/2 in. (160.7 x 400.1 cm).

Estimate \$60,000-80,000

PROVENANCE Blum & Poe, Los Angeles

EXHIBITED Los Angeles, Blum & Poe, *Dirk Skreber: Painspotting*, November 21 - December 20, 2003

LITERATURE *Cream 3 : Contemporary Art in Culture : 10 Curators, 100 Contemporary Artists, 10 Source Artists*, London, 2003, p. 362 (illustrated)





PROPERTY FROM THE HALSEY MINOR COLLECTION

113 **TODD EBERLE** b. 1963
American Flag Millerton, New York, August, 2006
Digital C-print. 59 5/8 x 48 3/4 in. (151.4 x 123.8 cm). This work is from an edition of three.

Estimate \$3,000-5,000

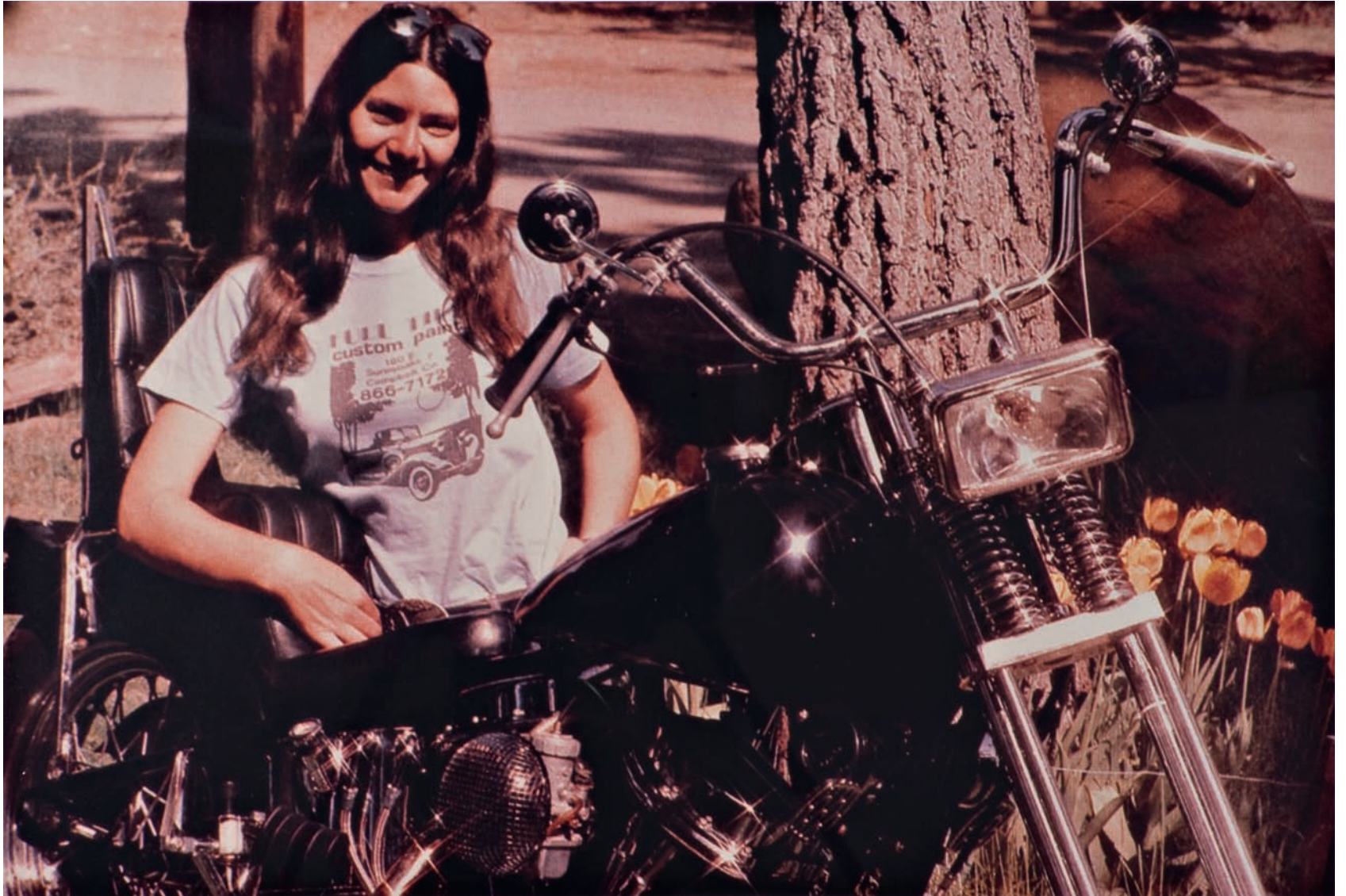
PROVENANCE Gagosian Gallery, Beverly Hills
EXHIBITED Beverly Hills, Gagosian Gallery, *Todd Eberle*, January 6 - February 3, 2007 (another example exhibited); New York, P.S. 1 Contemporary Art Center, *That Was Then... This Is Now*, June 22 - October 5, 2008 (another example exhibited)



114 **DAVID LEVINTHAL** b. 1949
Untitled – from Barbie Millicent Roberts, 1998
Polaroid polacolor print. 30 x 22 in. (76.2 x 55.9 cm). Signed, dated “David Levinthal, 1998” and numbered of one artist's proof. This work is from an edition of five plus one artist's proof.

Estimate \$2,000-3,000 ●

PROVENANCE Private Collection



115 **RICHARD PRINCE** b. 1949

Untitled (Girlfriend), 1992

Ektacolor print. 20 x 24 in. (50.8 x 61 cm). Initialed "RP" on the reverse. This work is from an edition of 26.

Estimate \$6,000-8,000

PROVENANCE Private Collection



116 **GREG HABERNY** b. 1970

Phillips 66, 2010

Mixed media on wood. 47 x 47 1/2 in. (119.4 x 120.7 cm). Signed, titled and dated

"Greg Haberny, Phillips 66, 2010" on the reverse and on the crossbars.

Estimate \$4,000-6,000

PROVENANCE Acquired directly from the artist



117 **NATE LOWMAN** b. 1979

Untitled, 2005

Silver paint on canvas. Diameter: 20 in. (50.8 cm).

Estimate \$8,000-12,000

PROVENANCE Private Collection



118 **TAL R** b. 1967

Alis No. 9, 2001

Graphite, oil and metallic paint on paper. 22 1/4 x 29 1/4 in. (56.5 x 74.3 cm). Signed, titled and dated "Tal R 'Alis' No. 9 2001" upper right.

Estimate \$8,000-12,000

PROVENANCE Contemporary Fine Arts, Berlin; Modern Art, London



119 **MIKE KELLEY** b. 1954

X-C Primer, 1995

Gouache and mixed media on paper. 26 x 20 in. (66 x 50.8 cm). Signed, titled and dated "X-C Primer, Mike Kelley, 1995" on the reverse.

Estimate \$8,000-12,000

PROVENANCE Patricia Correia Projects, California



PROPERTY FROM THE HALSEY MINOR COLLECTION

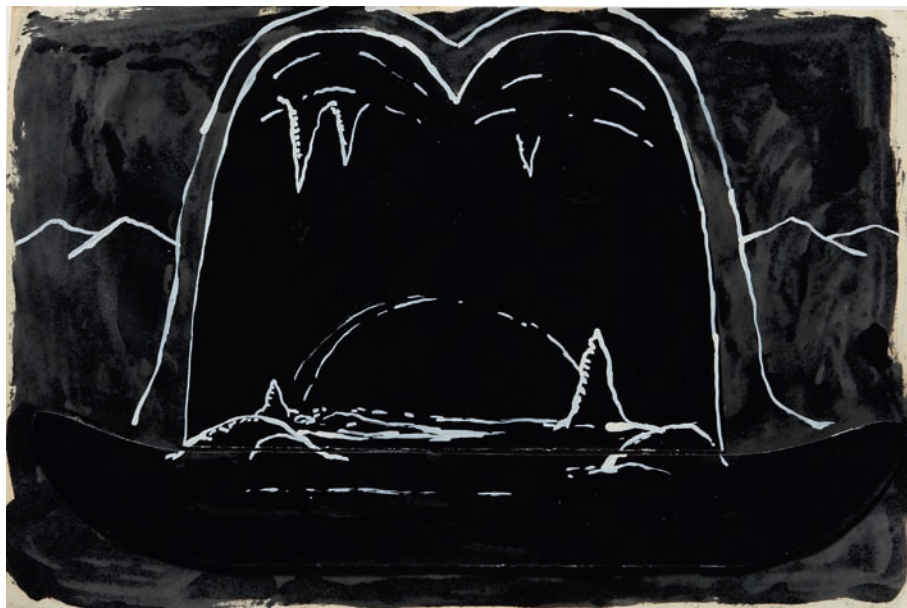
120 **MIKE KELLEY** b. 1954

Garbage Drawing #37, 1988

Ink and acrylic on paper. 24 x 32 in. (61 x 81.3 cm). Titled "37" on the reverse.

Estimate \$10,000-15,000

PROVENANCE Metro Pictures, New York; Collection Fredrik Roos, Stockholm



121 **MIKE KELLEY** b. 1954

Far Down Underground, to Mushroom Planet, an Erie Glow, Everyone Had Soft Hypocephalus Heart, 1981

Triptych. Ink and enamel on paper. i) 11 x 13 5/8 in. (27.9 x 34.6 cm); ii) 12 x 18 in. (30.5 x 45.7 cm); iii) 11 x 13 3/4 in. (27.9 x 34.9 cm). Titled "Far Down Underground, to Mushroom Planet, an Erie Glow, Everyone Had Soft Hypocephalus Heart" along the upper edge of the top sheet.

Estimate \$40,000-60,000

PROVENANCE Mizuno Gallery, Los Angeles; Private Collection



122 **PHIL FROST** b. 1973

JR 14, 2000

Correction fluid, ink, paper, subway token, wood and wooden panel on canvas.

48 x 36 x 5 in. (121.9 x 91.4 x 12.7 cm). Signed, titled and inscribed "JR14, Fenway Hobson, Frost" on the reverse.

Estimate \$4,000-6,000

PROVENANCE Jack Shainman Gallery, New York

LITERATURE C. McCormick, *Phil Frost*, Bologna 2007, pl. 107 (illustrated)



123 **GABRIELS** b. 1971

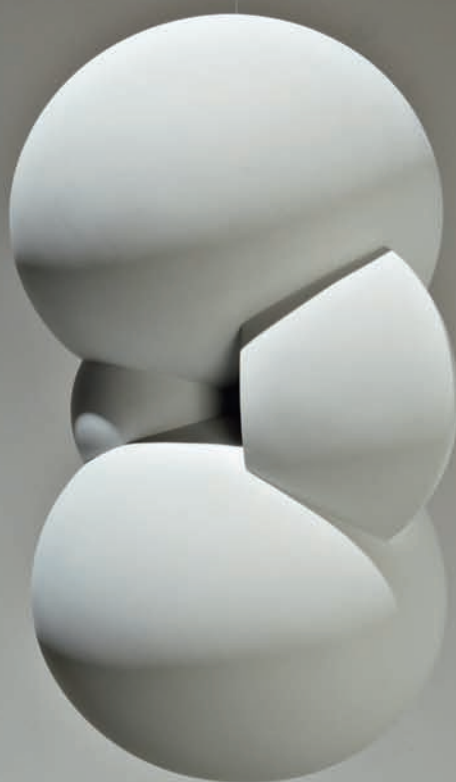
Izanami (and Kagututi), 2009-2010

Bronze and painted glass (in 94 parts). *Izanami*: 8 x 5 x 5 1/2 in. (20.3 x 12.7 x 14 cm);
Kagututi: 6 x 3 1/2 x 3 1/2 in. (15.2 x 8.9 x 8.9 cm).

Estimate \$8,000-12,000

PROVENANCE Private collection, New York

The figures can be completely disassembled into 94 parts. *Kagututi* may be contained inside *Izanami*, thus composing a single object.





- 124 **RICCI ALBENDA** b. 1966
Universe (Agnes)/ Positive, 2000-2002
 Fiberglass. 17 x 20 x 30 in. (43.2 x 50.8 x 76.2 cm). This work is from an edition of five.

Estimate \$8,000-12,000

PROVENANCE Andrew Kreps Gallery, New York

- 125 **PETER COFFIN** b. 1972
Sculpture Silhouette Prop (R. Rauschenberg "Monogram," 1955-1959), 2006
 Acrylic on MDF, steel armature and projection. 76 3/4 x 111 3/8 x 24 in. (194.9 x 282.9 x 61 cm).
 This work is accompanied by a certificate of authenticity.

Estimate \$8,000-12,000

PROVENANCE Herald St., London; Andrew Kreps Gallery, New York

PROPERTY FROM THE HALSEY MINOR COLLECTION

126 **JASPER MORRISON** b. 1959

"Carrara Tables, Variation N° 16 + 1," 2005

Carrara marble-covered aluminum honeycomb, brushed metal. Largest table:
11 x 65 3/4 x 15 1/4 in. (27.9 x 167 x 38.7 cm.) Produced for Galerie kreò, France. Number seven
from the edition of 12. Underside of smallest table with metal plaque impressed with artist's
facsimile signature and "Variation N° 16 + 1, 2005/7 / 12/Collection Carrara Tables/Edition
Galerie Kreo, limitée à 12 exemplaires." Comprising two large tables, one medium table and
one small table (4).

Estimate \$25,000-35,000

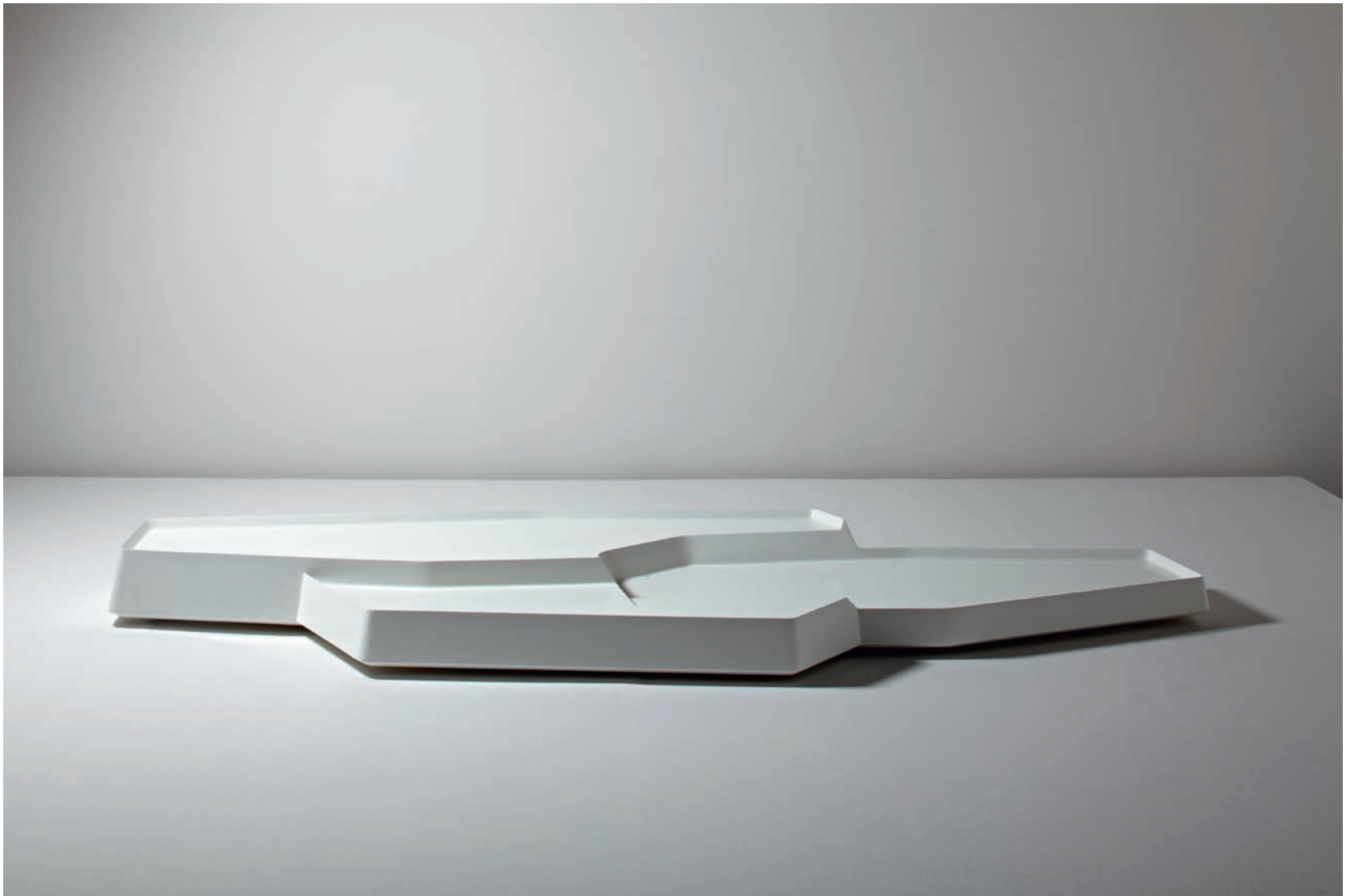
PROVENANCE Galerie kreò, Paris

EXHIBITED "Carrara Tables," Galerie kreò, Paris, May-July 2006; "Museum Pieces,"
Galerie kreò, Paris, September-October 2006

LITERATURE Laurence Mauderli, *Repertoire pour une Forme: Jasper Morrison*, Paris, 2006,
front cover and p. 7; Charlotte and Peter Fiell, *Design Now*, Cologne, 2007, pp. 380-381

The "Carrara Tables, Variation N° 16 + 1" will be included as "JM - 12V+1 - 2005" in the
forthcoming catalogue raisonné of limited editions by Jasper Morrison being prepared
by Didier Krzentowski of Gallery kreò, Paris.





PROPERTY FROM THE HALSEY MINOR COLLECTION

127 **RONAN AND ERWAN BOUROULLEC** b. 1971, b. 1976

Prototype "Icefield" low table, 2007

Gel-coated resin, painted plywood. Produced for Galerie kreò, France. Number one of two prototypes for the edition of eight plus two artist's proofs. Underside edge impressed with "ERB, PROTO.1.2007."

Estimate \$18,000-22,000

PROVENANCE Galerie kreò, Paris

LITERATURE *Abitare*, December 2007/January 2008, p. 89

The "Icefield" table will be included as "ERB - 12TBB - 2007" in the forthcoming catalogue raisonné of limited editions by Ronan and Erwan Bouroullec being prepared by Didier Krzentowski of Gallery kreò, Paris.



128 **DONALD JUDD** 1928-1994

Untitled, 1986

Folded aluminum and black Plexiglas. 27 3/4 x 28 x 3 in. (70.5 x 71.1 x 7.6 cm). Stamped "JUDD Bernstein Bros. Inc" and numbered of 10 artist's proofs. This work is from an edition of 40 plus 10 artist's proofs. Published by Brooke Alexander Editions, New York, for the benefit the New Museum of Contemporary Art, New York.

Estimate \$20,000-30,000

PROVENANCE Acquired directly from the artist by the present owner

LITERATURE J. Schellmann, *Donald Judd: Prints And Works In Editions*, Switzerland 1996, pp. 148-149 (illustrated)



129 **JEFF ZIMMERMAN** b. 1968

Unique wall-mounted sculpture, 2009

Hand-blown mirrored glass (20). Largest element: 18 7/8 x 15 1/8 x 6 1/4 in. (47.9 x 38.4 x 15.9 cm). Overall dimensions: 70 x 118 x 6 1/4 in. (177.8 x 299.7 x 15.9 cm).

Estimate \$30,000-40,000

PROVENANCE R 20th Century, New York

130 **SUBODH GUPTA** b. 1964

Feast for Hundred and Eight Gods 1, 2005

Stainless steel utensils. 49 x 30 x 28 in. (124.5 x 76.2 x 71.1 cm). This work is from an edition of three.

Estimate \$60,000-80,000

PROVENANCE Sale: New York, Sotheby's, *Indian Contemporary Art*, September 22, 2006, lot 43

EXHIBITED London, Frieze Art Fair, *Art & Public*, 2005

I am the idol thief. I steal from the drama of Hindu life. And from the kitchen – these pots, they are like stolen gods, smuggled out of the country. Hindu kitchens are as important as prayer rooms. These pots are like something sacred, part of important rituals, and I buy them in a market. They think I have a shop, and I let them think it. I get them wholesale.

(Gupta quoted in C. Mooney, 'Subodh Gupta: Idol Thief', *ArtReview*, 17 December 2007, p. 57).



131 **RON ARAD** b. 1951

"Victoria and Albert" chair, ca. 2001

Patinated and waxed mild steel, mirror-polished stainless steel. 29 1/4 in. (74.3 cm) high.
Produced by Ron Arad Studio, Italy. Number eight from the edition of 20 plus five artist's proofs. Side of base incised with "Ron Arad 8 / 20" and artist's signature.

Estimate \$40,000-60,000

PROVENANCE Friedman Benda, New York

LITERATURE *Ron Arad, A Retrospective Exhibition 1981-2001*, exh. cat., Barry Friedman Ltd., New York, 2005, pp. 62-63 for a similar example



PROPERTY FROM THE HALSEY MINOR COLLECTION

132 **MARC NEWSON** b. 1963

"Micarta" desk, 2006

Linen phenolic composite. 28 1/8 x 101 x 37 1/8 in. (71.4 x 256.5 x 94.3 cm.) The first of two artist's proofs for the edition of ten plus one prototype. Underside with metal roundel impressed with "Micarta desk/AP1" and incised with artist's facsimile signature.

Estimate \$100,000-150,000

PROVENANCE Gagosian Gallery, New York

LITERATURE Louise Neri, ed., *Marc Newson*, exh. cat., Gagosian Gallery, New York, 2007, pp. 48-51 for a similar example

Marc Newson's "Micarta" series, first shown at Gagosian Gallery in 2007, exhibits two of Newson's trademarks: fluid silhouettes and unexpected uses for industrial materials. Iconic Newson table designs like "Black Hole" (1998) and "Event Horizon" (1992) employ aluminum and carbon fiber, but the "Micarta" table takes the unexpected a step further. The eponymous material of the Gagosian series, micarta is a little-known composite of resin-impregnated linen used for knife handles and electrical cords. Newson says, "...for me, 'newness' means taking something out of one context and putting it into another." In this instance, micarta moves from utensil to head of the table.







133 **DANIEL LEFCOURT** b. 1975
Untitled (Dust Drawing), 2005
Graphite dust on paper. 29 3/4 x 22 in. (75.6 x 55.9 cm). Signed and dated "Daniel Lefcourt 05" on the reverse.

Estimate \$5,000-7,000

PROVENANCE Sutton Lane, London

134 **DANIEL LEFCOURT** b. 1975
Untitled, 2004
Oil on linen. 18 x 24 in. (45.7 x 61 cm).

Estimate \$3,000-4,000

PROVENANCE Taxter & Spengemann, New York





PROPERTY FROM THE HALSEY MINOR COLLECTION

135 **ED RUSCHA** b. 1937

Busted Glass #12, 2007

Acrylic on museum board paper. 12 1/8 x 9 1/4 in. (30.8 x 23.5 cm). Signed and dated "Ed Ruscha 2007" lower right. Titled "Busted Glass #12" on the reverse. This work is registered under the artist's studio number D.2007.86.

Estimate \$30,000-50,000

PROVENANCE Gagosian Gallery, London



136 **CLAY KETTER** b. 1961

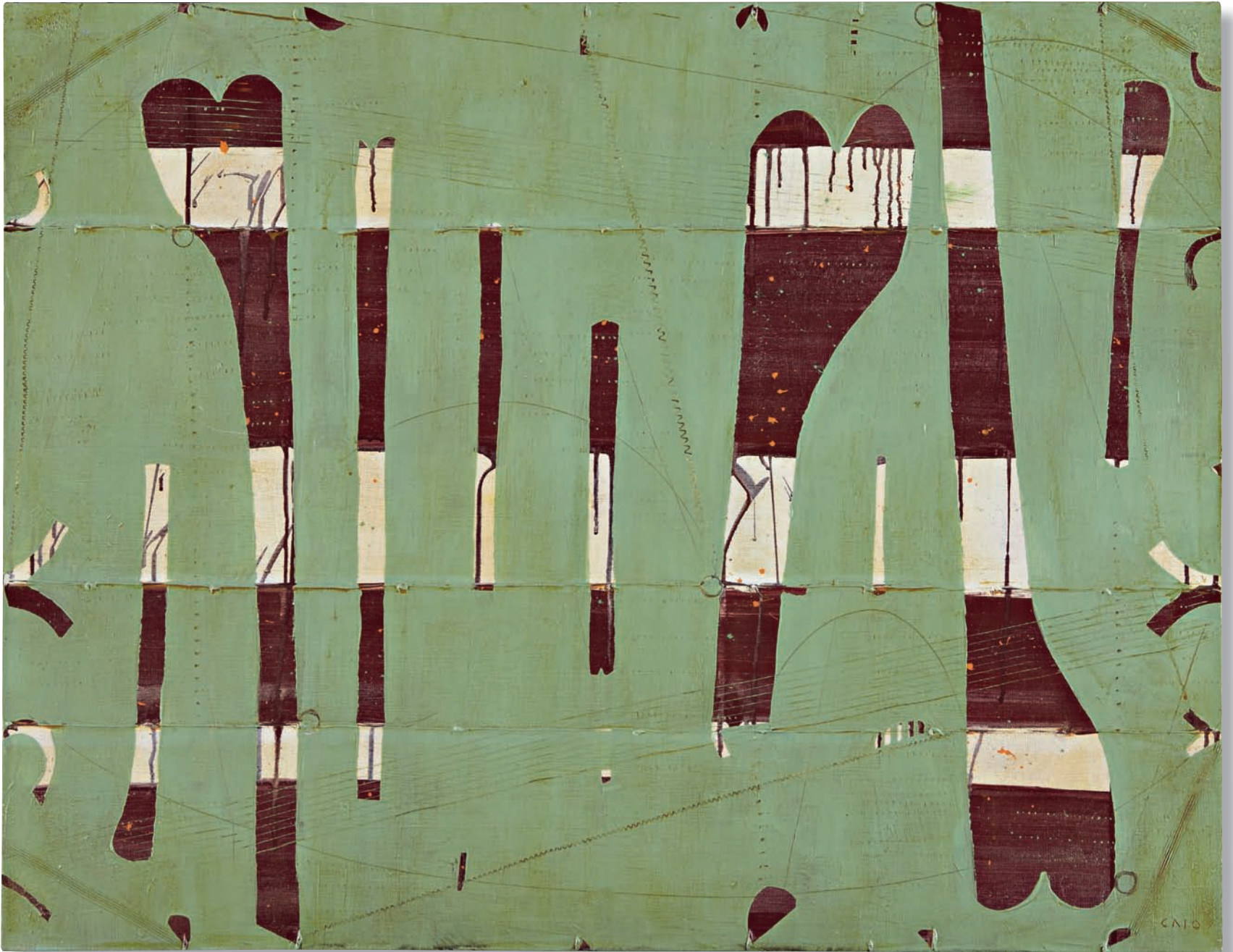
White Over Grey Wall Painting, 1995

Gypsum wallboard, spackle and wood with steel edges. 71 x 71 in. (180.3 x 180.3 cm).

Signed, titled and dated "White Over Grey Wall Painting, Clay Ketter, 95" on the reverse.

Estimate \$8,000-12,000

PROVENANCE Jay Jopling, London; Sale: New York, Phillips de Pury & Company, *Saturday @ Phillips*, June 2, 2007, lot 348



137 **CAIO FONSECA** b. 1959

Pietrasanta Painting C00.24, 2000

Mixed media on canvas. 35 1/4 x 45 1/8 in. (89.5 x 114.6 cm). Signed, titled and dated "Pietrasanta Painting C00.24, 2000, Caio Fonseca" on the reverse.

Estimate \$15,000-20,000

PROVENANCE Acquired directly from the artist by the present owner



138 **CHRISTIAN SCHUMANN** b. 1970
Untitled (Landscape), 1994
Acrylic on canvas. 16 1/8 x 20 1/8 in. (41 x 51.1 cm). Signed and dated "Christian Schumann
March 1994" on the stretcher bar.

Estimate \$3,000-4,000

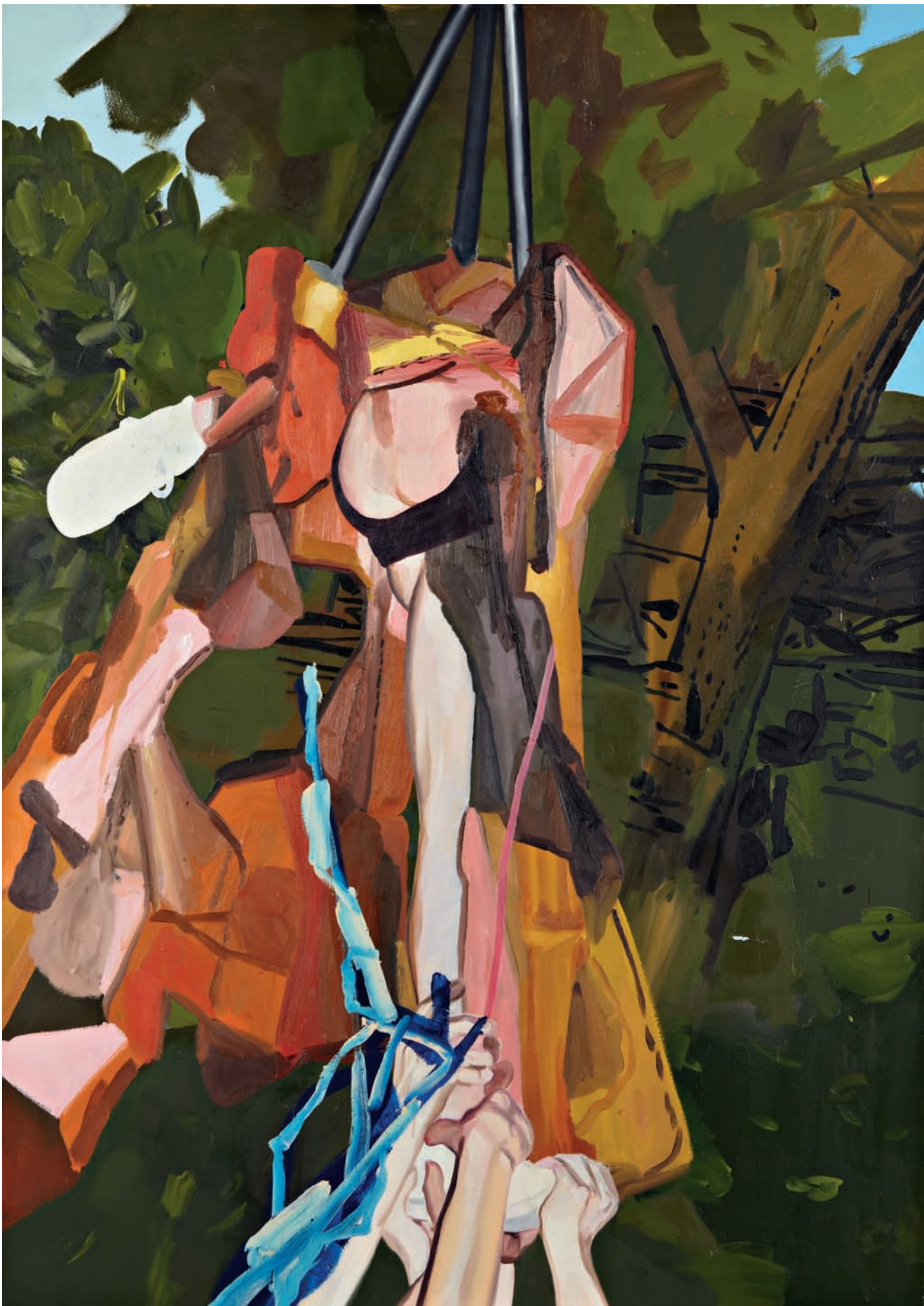
PROVENANCE Postmasters Gallery, New York



139 **MICHAEL BAUER** b. 1973
Pol 5 (Big Pig - La Vida), 2005
Oil on canvas. 55 1/2 x 47 1/4 in. (141 x 120 cm). Signed, titled and dated "M. Bauer 05,
Pol 5 (Big Pig - La Vida)" on the reverse.

Estimate \$8,000-12,000

PROVENANCE Private Collection



140 **LES ROGERS** b. 1966
Flirting Propaganda, 2002
Oil on canvas. 84 x 60 in. (213.4 x 152.4 cm).

Estimate \$10,000-15,000

PROVENANCE Galerie Michael Janssen, Berlin

141 **NO LOT**



PROPERTY FROM THE HALSEY MINOR COLLECTION

142 **FLORIAN MAIER-AICHEN** b. 1973

Rügenlandschaft (Complaints landscape), 2007

C-print. 31 x 64 1/2 in. (78.7 x 163.8 cm). Signed, dated "Florian Maier-Aichen, 2007" and numbered of six on the reverse. This work is from an edition of six.

Estimate \$15,000-20,000

PROVENANCE Blum & Poe, Los Angeles

EXHIBITED Brussels, Baronian Francey, *Florian Maier-Aichen*, January 11 - March 1, 2008
(another example exhibited)



143 **VIK MUNIZ** b. 1961

After Mark Rothko (From Pictures of Colors), 2001

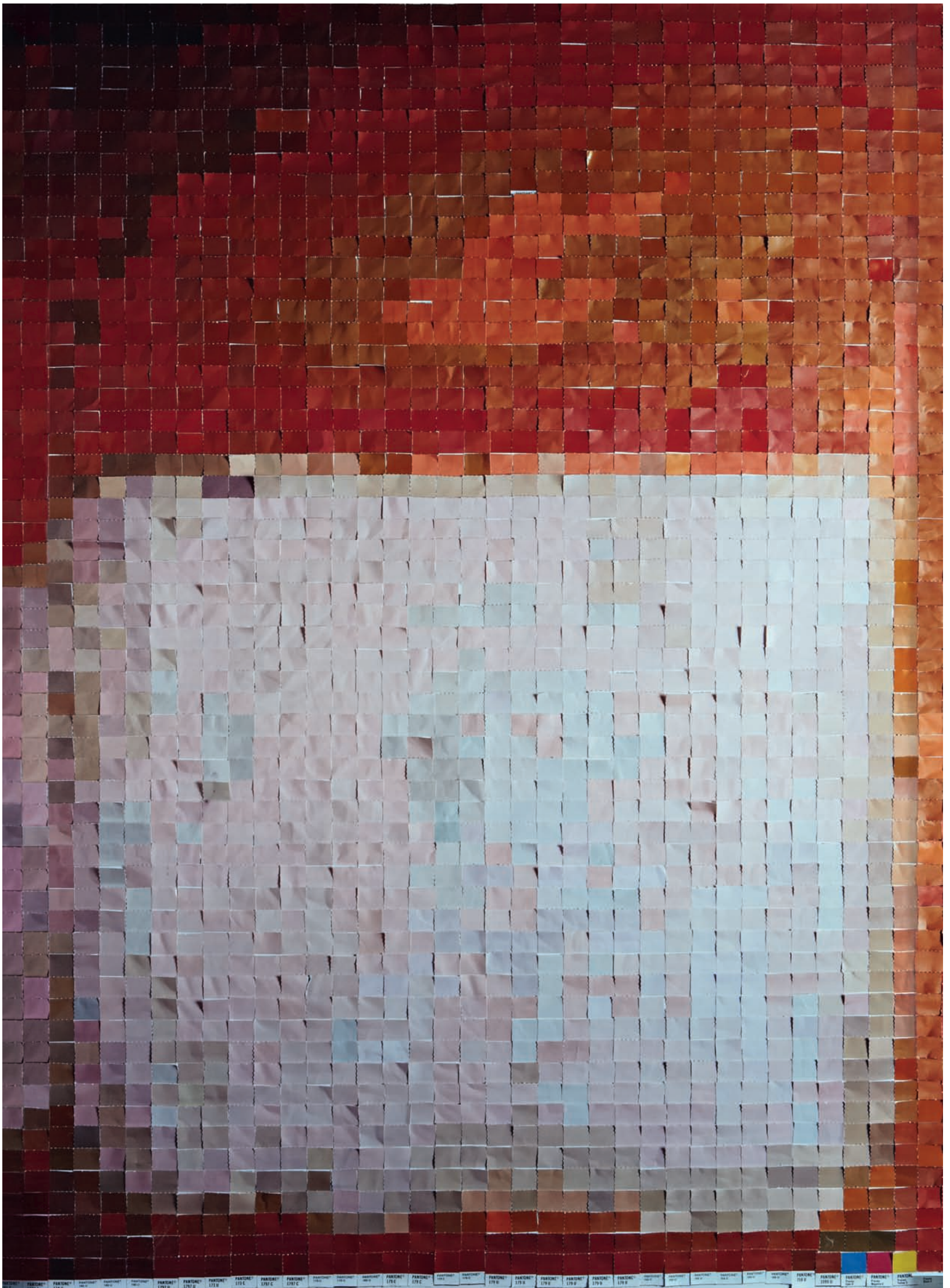
Chromogenic print. 68 x 49 7/8 in. (172.7 x 126.7 cm). This work is from an edition of 10 plus five artist's proofs.

Estimate \$30,000-40,000

PROVENANCE IKON Ltd. Kay Richards Contemporary Art, Santa Monica

EXHIBITED Venice, 49th Venice Biennial's Giardini del Corso, *Brazil Pavilion: Vik Muniz and Ernesto Neto*, June 10 - November 4, 2001

LITERATURE G. Celant, *Brazil in Venice: XLIV Biennial of Brasil Connects Venice*, São Paulo, *Associação Brasil 500*, 2001, n.p. (another example illustrated)





144 **KRISTIN BAKER** b. 1975

Figure 8's and Rocksandstars, 2004

Acrylic and graphite on mylar. 13 1/4 x 18 in. (33.7 x 45.7 cm). Signed and dated "K. Baker 2004" lower right.

Estimate \$3,000-4,000

PROVENANCE Sale: New York, *Kitchen Benefit*, 2004



145 **TOMOO GOKITA** b. 1969

Retirement, 2007

Acrylic and gouache on canvas. 11 x 8 3/4 in. (27.9 x 22.2 cm). Signed, titled and dated "Retirement, Tomoo Gokita 2007" on the reverse.

Estimate \$5,000-7,000

PROVENANCE Taka Ishii Gallery, Kyoto



146 **CLARE ROJAS** b. 1976
Untitled (Portrait), 2007
Gouache and latex on panel. 17 1/2 x 14 1/4 in. (44.5 x 36.2 cm).

Estimate \$5,000-7,000

PROVENANCE Gallery Paule Anglim, San Francisco



147 **KEVIN APPEL** b. 1967

Outpost, 2007

Acrylic on canvas over panel. 47 x 35 in. (119.4 x 88.9 cm). Signed and dated "Kevin Appel 2007" on the reverse of the panel.

Estimate \$10,000-12,000

PROVENANCE Marianne Boesky Gallery, New York

PROPERTY FROM THE SUSAN GOODMAN COLLECTION
Lots 148–207

Phillips de Pury is delighted to include a selection of artworks from the Susan Goodman collection in our March 2011 "Under the Influence" sale.

Susan's collection is a very personal reflection of her taste. Over the past nine years she has purchased art intuitively, seeking works based on love and passion and refusing to approach pieces as investments under the direction of an art curator or advisor.

Inspired by her close friend and passionate collector Jay Chiat, Susan began the assembly of her collection with a focus on painting and paperworks. In time, the Goodman collection broadened to reflect Susan's growing interest in video, photography and sculpture. Interestingly enough, the very first addition to her collection, a painting by artist Donald Baechler, will be included in the selection for sale in March.

From the very beginning, Susan has remained committed to supporting the efforts of young artists by collecting and showcasing their work. She has championed their talent by offering financial support and establishing relationships between each artist and the collecting community at large. Susan has even continued her tradition of opening her home and office to art enthusiasts and collectors during their annual visits to New York's Armory show.

Susan's collecting breadth extends well into Germany, where regular business ventures in and around Berlin have allowed her to forge relationships with galleries and artists, to make studio visits and to purchase new and intriguing artwork. Susan's collection reflects a love for young German art and moreover brings together a highly individual mix of works, artists and countries. Susan Goodman's collection reveals not only her personal taste and perspective; it represents current ideas and attitudes. As a uniquely important part of her life, Susan's journey exploring and collecting art will be a continuous one and I look forward to experiencing many more of her shows well into the future.

Dr. Michaela de Pury



PROPERTY FROM THE SUSAN GOODMAN COLLECTION

148 **ANTON HENNING** b. 1964

Pin-up No. 102, 2006

Oil on linen. 49 1/4 x 74 1/2 in. (125.1 x 189.2 cm). Initialed and dated "AH 06" lower right; also initialed, titled and dated "AH 2006, Pin-up No. 102" on the stretcher bar.

Estimate \$25,000-35,000

PROVENANCE Zach Feuer Gallery, New York

EXHIBITED New York, Zach Feuer Gallery, *Cranberry Juice, Virus and Band-Aid*, September 30 - November 11, 2006



PROPERTY FROM THE SUSAN GOODMAN COLLECTION

149 **JOHANNES TIEPELMANN** b. 1979

Hotel Seeblick, 2004

Acrylic on canvas. 74 3/4 x 114 in. (189.9 x 289.6 cm). Signed, titled and dated "Hotel Seeblick, Johannes Tiepelmann, 04" on the reverse.

Estimate \$3,000-4,000

PROVENANCE SPINNEREI Galerie, Leipzig

EXHIBITED Leipzig, SPINNEREI Galerie, *Johannes Tiepelmann*, November - December 15, 2004



PROPERTY FROM THE SUSAN GOODMAN COLLECTION

150 **ANTON HENNING** b. 1964

Blumenstilleben No. 369, 2007

Oil on canvas. 56 3/4 x 68 1/2 in. (144.1 x 174 cm). Initialed and dated "AH 06" lower right; also initialed, titled and dated "AH2006 -124, Selbstportrait" on the stretcher bar.

Estimate \$15,000-20,000

PROVENANCE Christopher Grimes Gallery, Santa Monica

EXHIBITED Santa Monica, Christopher Grimes Gallery, *Welcome, delicious ideas!*, October 20 - November 24, 2007

151



152



PROPERTY FROM THE SUSAN GOODMAN COLLECTION

151 **HIROSHI SUGITO** b. 1970

Untitled, 2001

Acrylic and pigment on canvas. 11 7/8 x 17 3/4 in. (30.2 x 45.1 cm). Signed and dated "Hiroshi Sugito 2003" on the reverse.

Estimate \$5,000-7,000

PROVENANCE Arndt & Partner, Berlin



PROPERTY FROM THE SUSAN GOODMAN COLLECTION

152 **HIROSHI SUGITO** b. 1970

After the Rain, 2004

Acrylic and pigment on canvas. 65 x 134 3/4 in. (165.1 x 342.3 cm). Signed, titled and dated "After the Rain, Hiroshi Sugito, 2004" on the reverse.

Estimate \$20,000-30,000

PROVENANCE Arndt & Partner, Berlin

EXHIBITED Berlin, Arndt & Partner, *the birdsong*, March 6 - April 17, 2004



PROPERTY FROM THE SUSAN GOODMAN COLLECTION

153 **BRIAN ALFRED** b. 1974

Along the Banks of Rivers, 2004

Acrylic on canvas. 108 x 132 in. (274.3 x 335.3 cm). Signed, titled and dated "ALFRED, Along the banks of rivers, 2004" on the stretcher bars.

Estimate \$8,000-12,000

PROVENANCE Max Protetch Gallery, New York



PROPERTY FROM THE SUSAN GOODMAN COLLECTION

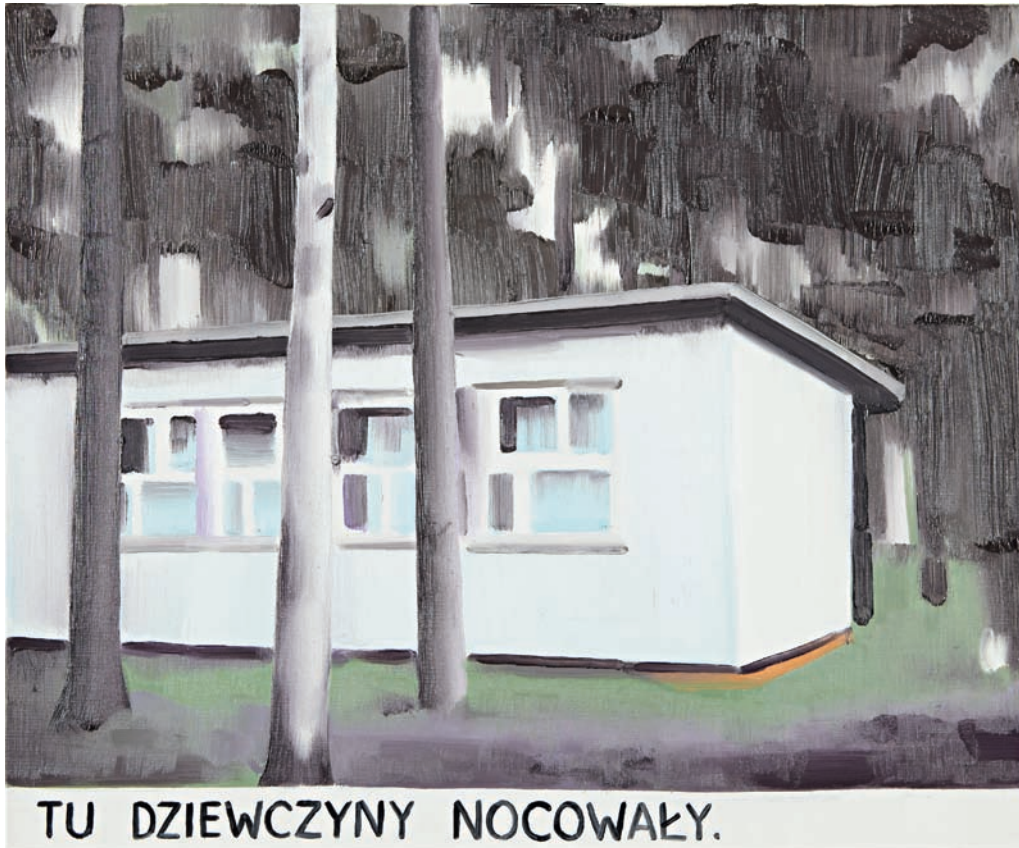
154 **BRIAN CALVIN** b. 1969

The Guest, 2004

Acrylic on canvas. 48 x 24 in. (121.9 x 61 cm). Signed, titled and dated "The Guest, Brian Calvin, 2004" on the reverse.

Estimate \$8,000-12,000

PROVENANCE Corvi-Mora, London



PROPERTY FROM THE SUSAN GOODMAN COLLECTION

155 **MARCIN MACIEJOWSKI** b. 1974

The girls stayed there overnight, 2004

Oil on canvas. 19 1/2 x 23 5/8 in. (49.5 x 60 cm). Signed, titled and dated "Tu Dziewczyny Nocowały Przed Przekroczeniem Granicy, M. Maciejowski '04" on the reverse.

Estimate \$4,000-6,000

PROVENANCE Galerie Meyer Kainer, Vienna

PROPERTY FROM THE SUSAN GOODMAN COLLECTION

156 **MARCIN MACIEJOWSKI** b. 1974

Silownia, 2005

Oil on canvas. 14 3/8 x 19 3/4 in. (36.5 x 50.2 cm). Signed, titled and dated "Silownia, M. Maciejowski '05" on the reverse.

Estimate \$4,000-6,000

PROVENANCE Leo Keonig Inc., New York

EXHIBITED New York, Leo Koenig Inc., *Marcin Maciejowski*, December 9, 2005 - January 14, 2006; Krakow, Muzeum Narodowe W Krakowie (National Museum in Krakow), *Tak jest. Marcin Maciejowski*, March 25 - May 23, 2010



PROPERTY FROM THE SUSAN GOODMAN COLLECTION

157 **MARCIN MACIEJOWSKI** b. 1974

Empty Gallery, 2004

Oil on canvas. 55 x 67 in. (139.7 x 170.2 cm). Signed, titled and dated "Obciac Budzet Galerii, M. Maciejowski '04" on the reverse.

Estimate \$10,000-15,000

PROVENANCE Galerie Meyer Kainer, Vienna



PROPERTY FROM THE SUSAN GOODMAN COLLECTION

158 **MARC HANDELMAN** b. 1975

First Light, 2004

Oil on canvas. 84 x 74 in. (213.4 x 188 cm). Signed, titled and dated "First Light, Marc Handelman 2004" on the reverse.

Estimate \$4,000-6,000

PROVENANCE Elizabeth Dee Gallery, New York

EXHIBITED New York, Elizabeth Dee Gallery, *The Sublime is (Still) Now*, May 15 - June 19, 2004

PROPERTY FROM THE SUSAN GOODMAN COLLECTION

159 **BRADY DOLLARHIDE** b. 1974

Never Forever, 2003

Acrylic on panel. 35 x 47 in. (88.9 x 119.4 cm). Signed, titled and dated "Brady Dollarhide, Never Forever, Dec. 2003" on the reverse.

Estimate \$1,000-1,500

PROVENANCE Jessica Murray Projects, New York

159





PROPERTY FROM THE SUSAN GOODMAN COLLECTION

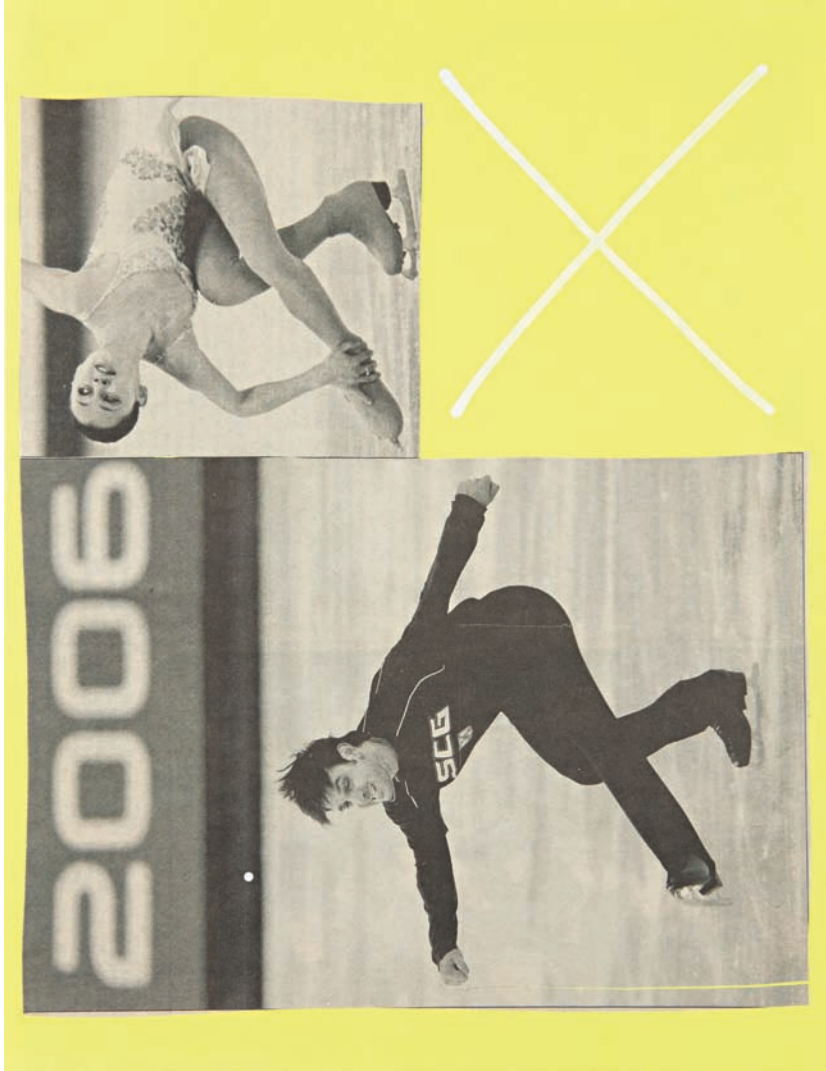
160 **JIM LAMBIE** b. 1964

Untitled (Dizzie), 2007

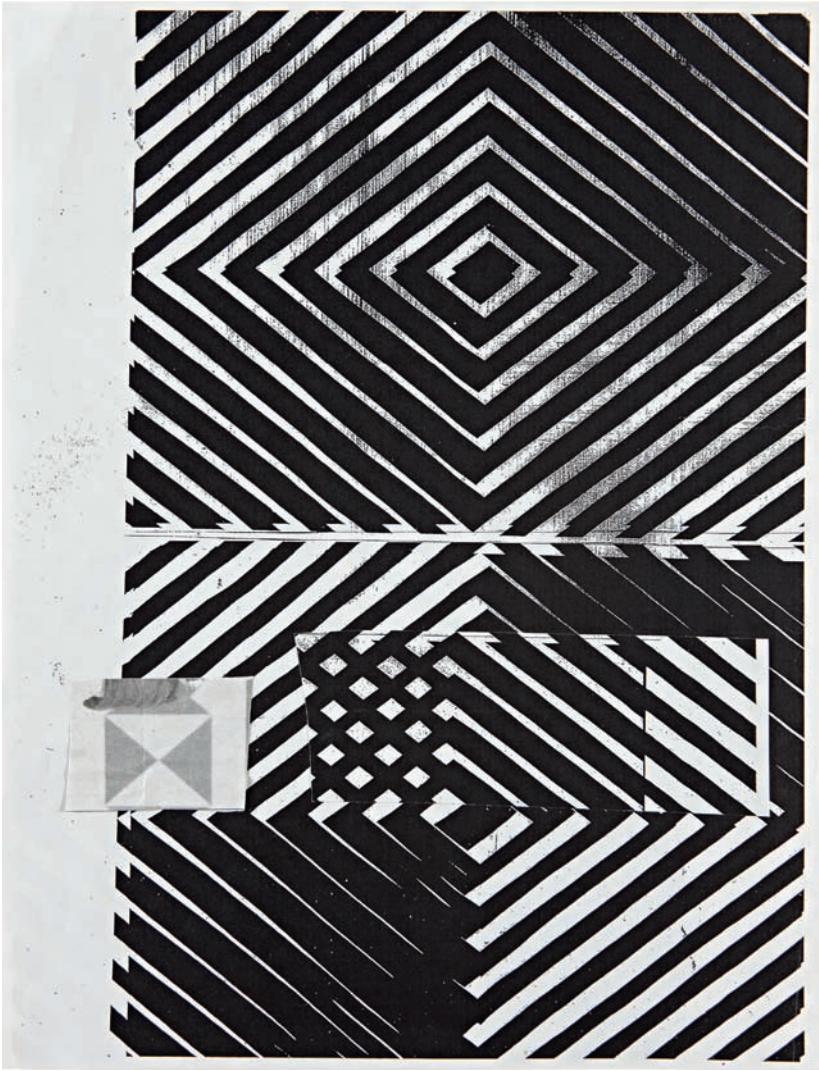
Oil on canvas collaged on poster. 35 x 26 3/8 x 1 1/2 in. (88.9 x 67 x 3.8 cm).

Estimate \$10,000-15,000

PROVENANCE Anton Kern Gallery, New York



i)



ii)

PROPERTY FROM THE SUSAN GOODMAN COLLECTION

161 **NATHAN HYLDEN** b. 1978

Two works: i) Untitled; ii) Untitled, 2006

i) Collage and paint pen on paper; ii) Collage on paper Each 11 1/2 x 8 in. (29.2 x 20.3 cm).

i) Signed and dated "Nathan Hylden '06, NH1106" on the reverse; ii) Signed and dated "Nathan Hylden '06, NH1006" on the reverse.

Estimate \$1,500-2,000

PROVENANCE Richard Telles Fine Art, Los Angeles

PROPERTY FROM THE SUSAN GOODMAN COLLECTION

162 **DASH SNOW** 1981-2009

She Stole My Baby, 2006-2007

Collage on paper. Sheet: 13 3/4 x 10 3/4 in. (34.9 x 27.3 cm); frame: 23 3/4 x 19 3/4 in.

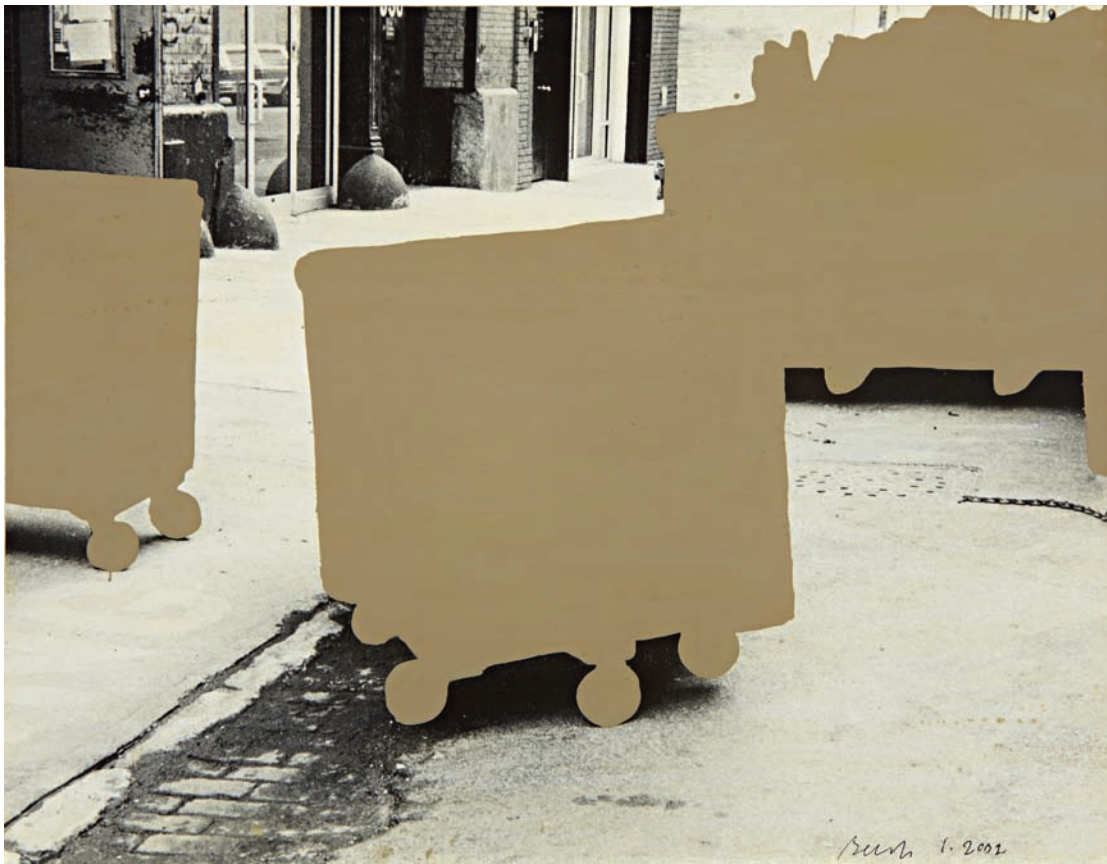
(60.3 x 50.2 cm). Signed "Dash Snow" on the reverse of the backing board.

Estimate \$5,000-7,000

PROVENANCE Contemporary Fine Arts, Berlin

EXHIBITED Berlin, Contemporary Fine Arts, *Dash Snow – The End of Living the Beginning of Survival*, April 28 - June 23, 2007

**SHE
KILLED
STOLE
IN
MY
MASSACRE
BABY**



PROPERTY FROM THE SUSAN GOODMAN COLLECTION

163 JOHN BEECH b. 1964

Two works: i) *Dumpster Drawing #53*; ii) *Dumpster Drawing #36*, 2002

i) Black and white photograph on aluminum panel with enamel and varnish;

ii) Black and white photograph on aluminum panel with enamel and polyurethane.

i) 10 3/8 x 13 3/8 in. (26.4 x 34 cm); ii) 10 7/8 x 13 7/8 in. (27.6 x 35.2 cm). Each signed and dated "Beech 2002" lower right.

Estimate \$1,500-2,000

PROVENANCE Peter Blum Gallery, New York

EXHIBITED New York, Peter Blum Gallery, *John Beech and Stephanie Brooks*, March 8 - April 26, 2003



164

PROPERTY FROM THE SUSAN GOODMAN COLLECTION

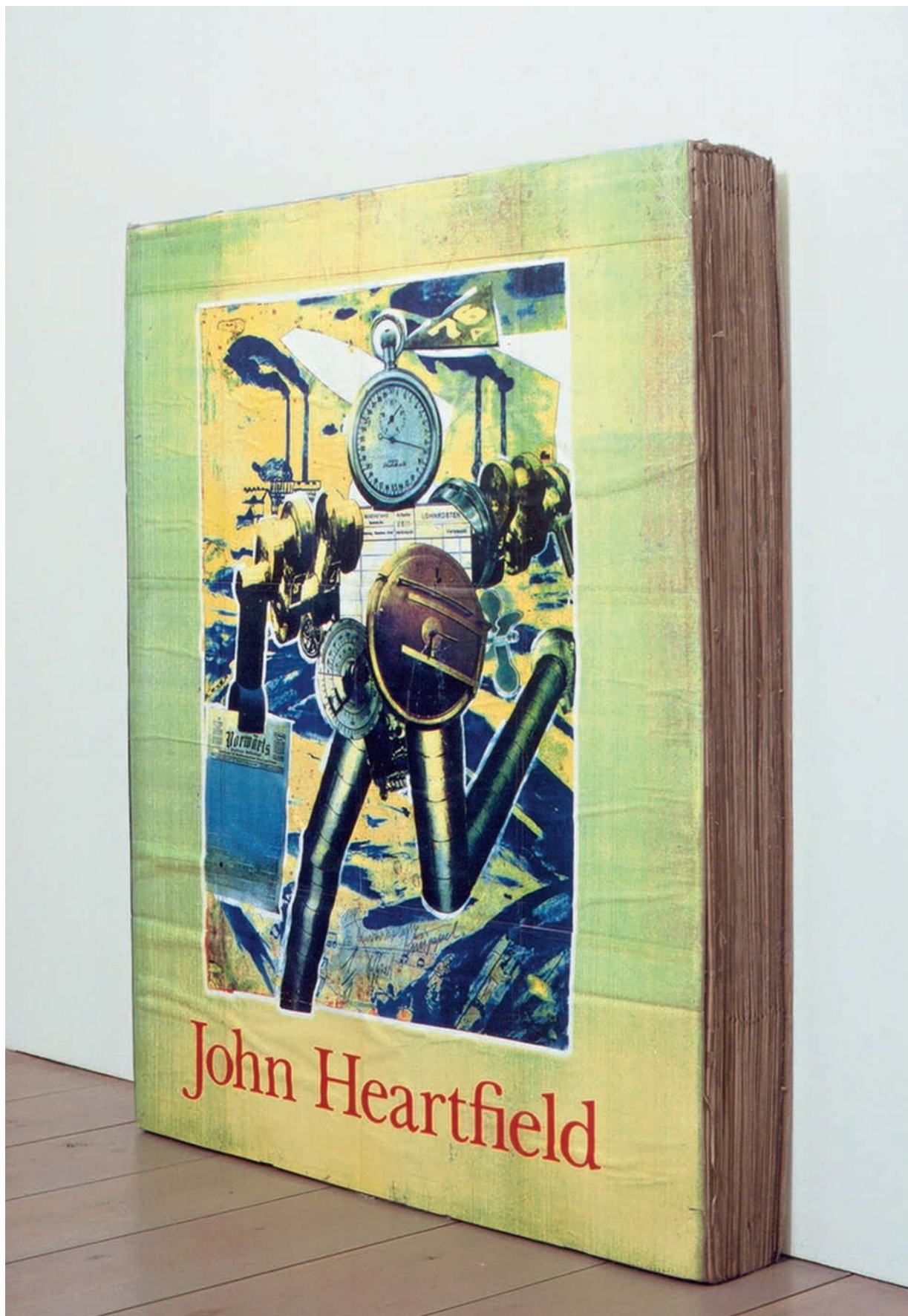
RYAN GANDER b. 1976

And yes the effect was really good, 2006

C-print, 47 x 47 in. (119.4 x 119.4 cm). Signed "Ryan Gander" on a label adhered to the reverse of the backing board. This work is unique.

Estimate \$5,000-7,000

PROVENANCE Store Gallery, London



PROPERTY FROM THE SUSAN GOODMAN COLLECTION

165 **THOMAS HIRSCHHORN** b. 1957

John Heartfield (From Emergency Library), 2003

Cardboard, paper, color copies and tape. 50 3/4 x 41 1/4 x 5 7/8 in. (128.9 x 104.8 x 14.9 cm).

Signed, titled and dated "Emergency Library, 2003, Thomas Hirschhorn" on the reverse.

Estimate \$5,000-7,000

PROVENANCE Arndt & Partner, Berlin



PROPERTY FROM THE SUSAN GOODMAN COLLECTION

166 **ANDRO WEKUA** b. 1977

At Home, 2003

Collage, colored pencil and graphite on paper. 14 1/2 x 10 1/2 in. (36.8 x 26.7 cm).

Signed "A. Wekua" on a label adhered to the reverse of the backing board.

Estimate \$10,000-15,000

PROVENANCE Galerie Peter Kilchmann, Zurich



i)

PROPERTY FROM THE SUSAN GOODMAN COLLECTION

167 CHRISTOPH SCHMIDBERGER b. 1974

Three works: i) *Geschlossene Gesellschaft*, 2004; ii) *Irene Andessner*, 2002; iii) *Once in a Lifetime*, 2004

i) Oil, acrylic and graphite on MDF panel; ii) oil on MDF panel; iii) oil on MDF panel.
i) 14 3/4 x 11 in. (37.5 x 27.9 cm); ii) 12 x 8 1/2 in. (30.5 x 21.6 cm); iii) 14 x 10 1/2 in. (35.6 x 26.7 cm). i) Signed and dated "Christoph Schmidberger 2004" on the reverse;
ii) Signed, titled and dated "Christoph Schmidberger, Dez. 2002, Irene Andessner" on the reverse; iii) Signed and dated "Christoph Schmidberger 2004" on the reverse.

Estimate \$15,000-20,000

PROVENANCE i) Goff + Rosenthal, New York; ii) Mark Moore Gallery, Santa Monica; iii) Mark Moore Gallery, Santa Monica

EXHIBITED i) New York, Goff + Rosenthal, *Christoph Schmidberger: Don't Be Afraid*, October 21 - November 18, 2004



ii)



iii)



PROPERTY FROM THE SUSAN GOODMAN COLLECTION

168 **CHANTAL JOFFE** b. 1969
Woman in a White Coat, 2002
Oil on board. 18 x 22 in. (45.7 x 55.9 cm). Signed and dated "Chantal Joffe 2002" on the reverse.

Estimate \$4,000-6,000

PROVENANCE Victoria Miro Gallery, London
EXHIBITED London, Victoria Miro Gallery, *Chantal Joffe: Women*, April 4 - May 7, 2003

PROPERTY FROM THE SUSAN GOODMAN COLLECTION

169 **ABETZ/DRESCHER**
(MAIKE ABETZ AND OLIVER DRESCHER) b. 1970 and b. 1969
Sound Affects, 2004
Acrylic on canvas. 55 x 43 1/4 in. (139.7 x 109.9 cm). Signed, titled and dated "Abetz Drescher, Sound Affects, 04" on the reverse.

Estimate \$3,000-5,000

PROVENANCE Galerie Volker Diehl, Berlin





PROPERTY FROM THE SUSAN GOODMAN COLLECTION

170 **ABETZ/DRESCHER**
(MAIKE ABETZ AND OLIVER DRESCHER) b. 1970 and b. 1969

Tongebirge, 2001

Acrylic on canvas. 98 1/4 x 74 in. (249.6 x 188 cm). Signed, titled and dated "Abetz Drescher, Tongebirge, 2001" on the reverse.

Estimate \$6,000-8,000

PROVENANCE LIGA Galerie, Berlin



PROPERTY FROM THE SUSAN GOODMAN COLLECTION

171 **ARTISTS ANONYMOUS** (active since 2001)

Miss Piggy, 2004-2005

Oil and blackboard paint on canvas. 55 x 39 1/2 in. (139.7 x 100.3 cm). Signed, titled and dated "Miss Piggy, 2004-2005, Artists Anonymous" on the overlap.

Estimate \$3,000-4,000

PROVENANCE LIGA Galerie, Berlin



PROPERTY FROM THE SUSAN GOODMAN COLLECTION

172 **GABI HAMM** b. 1956

Untitled #15, 2004

Oil on canvas. 12 x 10 in. (30.5 x 25.4 cm). Signed, titled and dated "#15/04, Gabi Hamm, '04" on the overlap.

Estimate \$2,000-3,000

PROVENANCE Galerie Conrads, Dusseldorf

PROPERTY FROM THE SUSAN GOODMAN COLLECTION

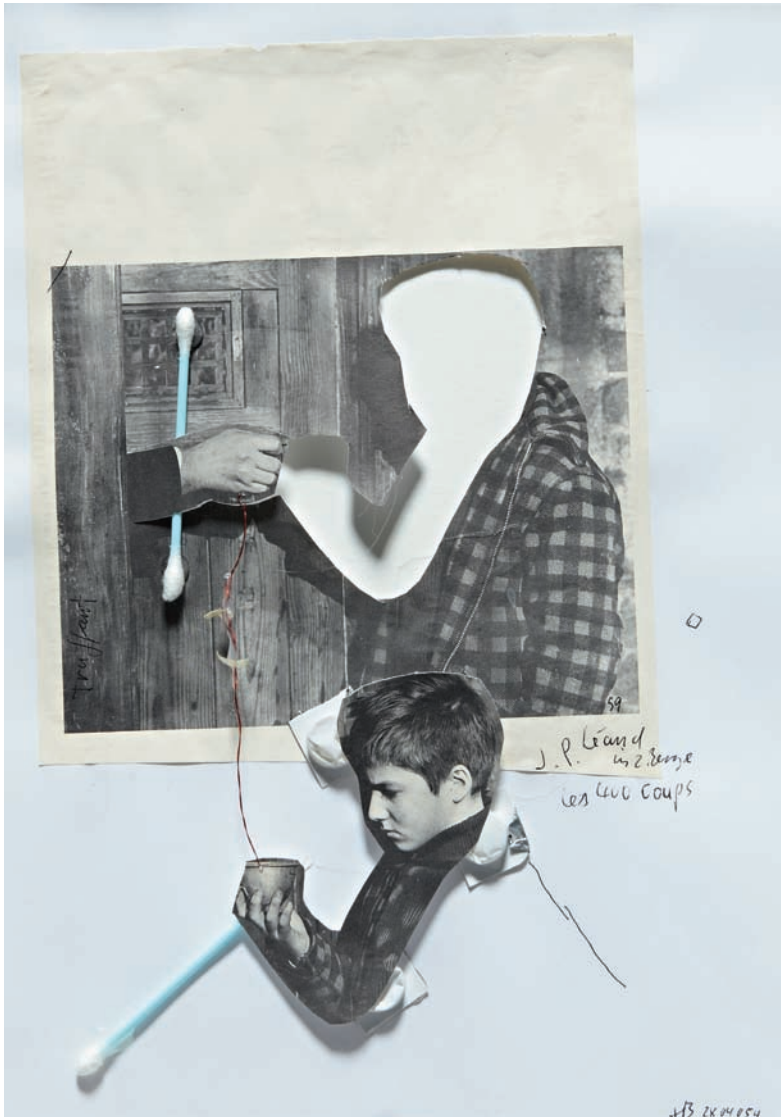
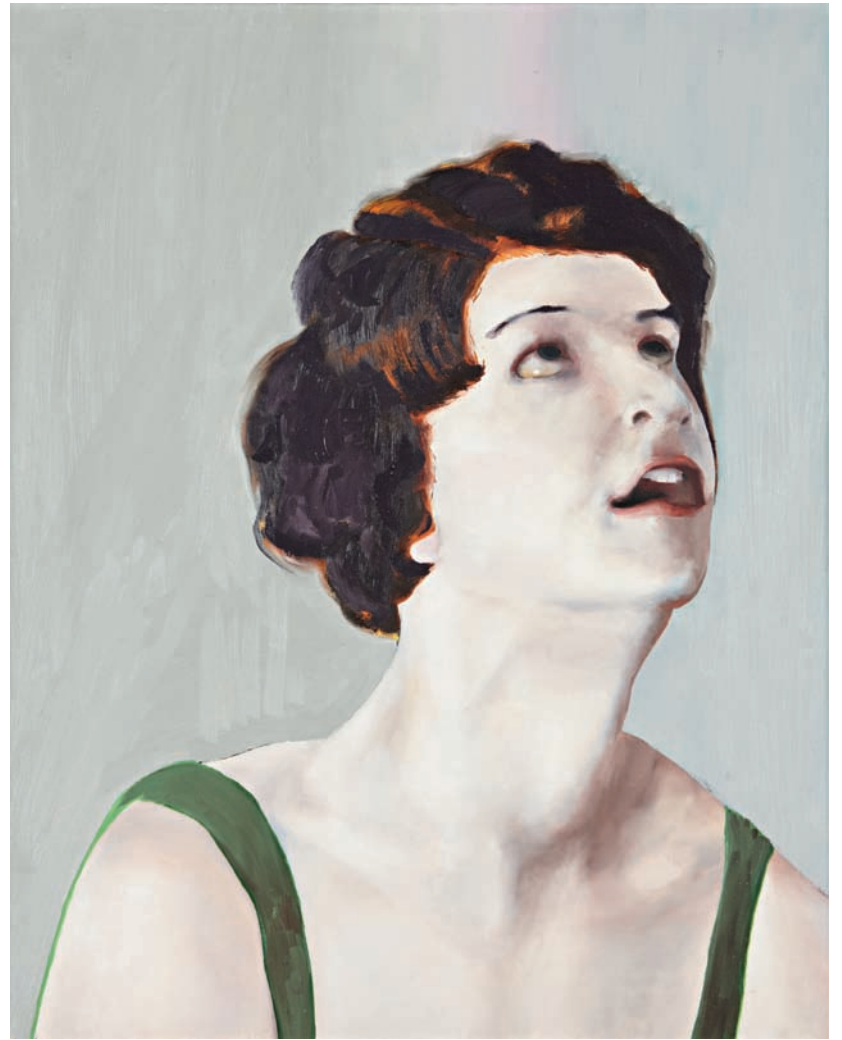
173 **VINCENT WENZEL** b. 1979

Irgendwann, 2005

Oil on canvas. 32 x 25 1/2 in. (81.3 x 64.8 cm). Signed, titled and dated "Irgendwann, '05, V. Wenzel" on the reverse.

Estimate \$2,000-3,000

PROVENANCE Galerie Brusberg, Berlin



PROPERTY FROM THE SUSAN GOODMAN COLLECTION

174 **JOHN BOCK** b. 1965

Untitled (280405,4), 2005

Collage on paper. 11 1/2 x 8 1/8 in. (29.2 x 20.6 cm). Initialed and numbered "JB 280405,4" lower right.

Estimate \$1,500-2,000

PROVENANCE Galerie Klosterfelde, Berlin



PROPERTY FROM THE SUSAN GOODMAN COLLECTION

175 **VINCENT WENZEL** b. 1979
Bordsteinklopfen, 2006
Oil on canvas. 74 3/4 x 90 1/2 in. (189.9 x 229.9 cm). Signed, titled and dated
"Bordsteinklopfen, '06, V. Wenzel" on the reverse.

Estimate \$4,000-6,000

PROVENANCE Galerie Brusberg, Berlin

PROPERTY FROM THE SUSAN GOODMAN COLLECTION

176 **VINCENT WENZEL** b. 1979
Es ist soweit, 2006
Oil on canvas. 62 3/4 x 73 3/4 in. (159.4 x 187.3 cm). Signed, titled and dated "Es ist soweit,
'06, V. Wenzel" on the reverse.

Estimate \$3,000-5,000

PROVENANCE Galerie Brusberg, Berlin





PROPERTY FROM THE SUSAN GOODMAN COLLECTION

177 **NATALIE FRANK** b. 1980

Blindness, 2006

Oil on canvas. 59 3/4 x 119 in. (151.8 x 302.3 cm). Signed, titled and dated "Natalie Frank, Blindness, 2006" on the overlap.

Estimate \$5,000-7,000

PROVENANCE Mitchell Innes & Nash, New York



PROPERTY FROM THE SUSAN GOODMAN COLLECTION

178 **NATALIE FRANK** b. 1980

Swimmer, 2005

Oil on canvas. 72 x 35 in. (182.9 x 88.9 cm). Initialed and dated "NF 2005" on the overlap.

Estimate \$4,000-6,000

PROVENANCE Nicholas Robinson Gallery, New York

EXHIBITED New York, Briggs Robinson Gallery, *Natalie Frank: Unveiling*, January 26 - March 18, 2006



PROPERTY FROM THE SUSAN GOODMAN COLLECTION

179 **GRAYSON PERRY** b. 1960
Untitled, 2002
Watercolor, crayon, ink and collage on paper. 16 x 23 in. (40.6 x 58.4 cm).

Estimate \$4,000-6,000

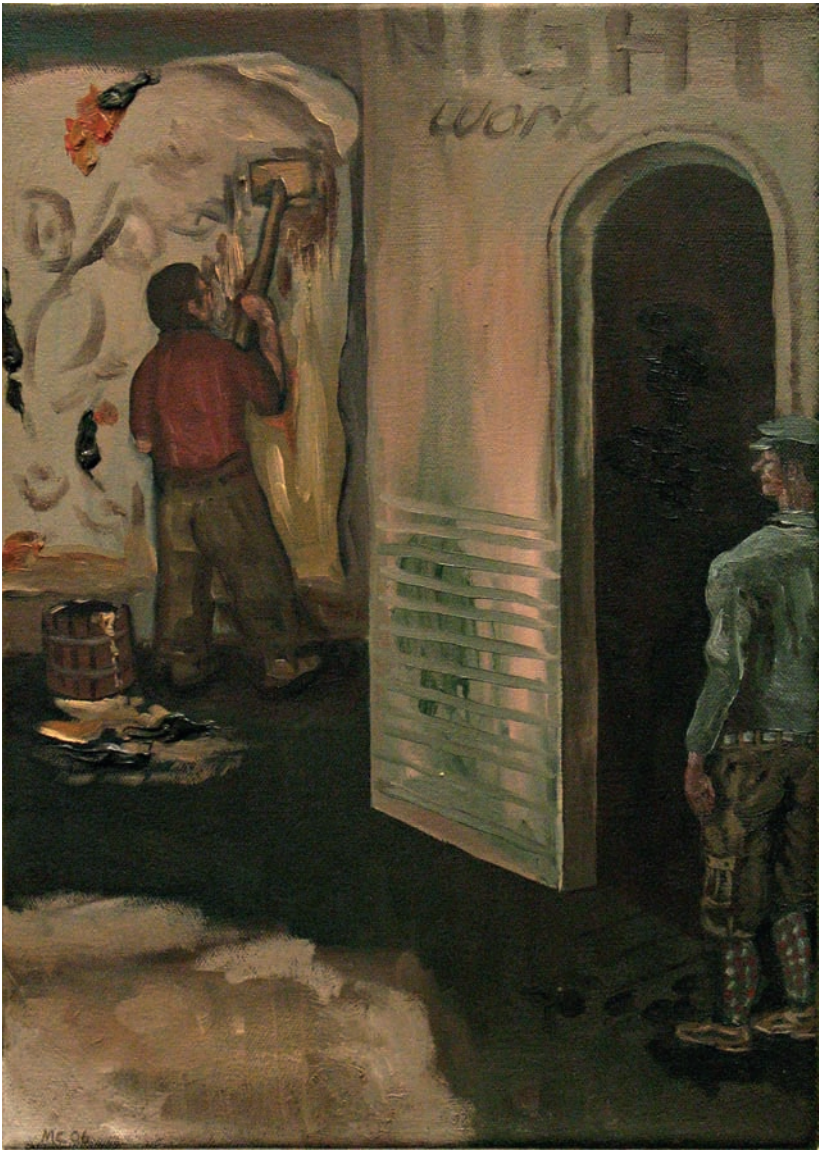
PROVENANCE Victoria Miro Gallery, London

PROPERTY FROM THE SUSAN GOODMAN COLLECTION

180 **MICHAEL CLINE** b. 1973
Night Work, 2006
Oil on linen. 14 x 10 in. (35.6 x 25.4 cm). Signed and dated "Michael Cline 2006" on the reverse.

Estimate \$1,000-1,500

PROVENANCE Daniel Reich Gallery, New York



PROPERTY FROM THE SUSAN GOODMAN COLLECTION

181 **BILJANA DJURDJEVIC** b. 1973

School Girl, 2005

Oil on canvas. 59 x 35 1/2 in. (149.9 x 90.2 cm). Titled "School Girl" five times on the stretcher bars. This work is accompanied by a certificate of authenticity.

Estimate \$2,000-3,000

PROVENANCE Galerie Davide Gallo, Berlin

EXHIBITED Sydney, 15th Biennale of Sydney, *Zones of Contact*, June 8 - August 27, 2006



PROPERTY FROM THE SUSAN GOODMAN COLLECTION

182 **BILJANA DJURDJEVIC** b. 1973

Green Room, 2006

Oil on canvas. 67 1/4 x 85 1/2 in. (170.8 x 217.2 cm). This work is accompanied by a certificate of authenticity.

Estimate \$3,000-4,000

PROVENANCE Galerie Davide Gallo, Berlin

EXHIBITED Berlin, Galerie Davide Gallo, *Paradise Lost: Recent works by Biljana Djurdjevic*, September 30 - November 15, 2006



183



PROPERTY FROM THE SUSAN GOODMAN COLLECTION

183 JON KESSLER b. 1957

Drew #2, 2007

Paper, pigment, hair and aluminum in a Plexiglas vitrine. Vitrine: 17 1/4 x 14 x 3 3/4 in. (43.8 x 35.6 x 9.5 cm). Signed and dated "Kessler 2007" lower right.

Estimate \$1,500-2,000

PROVENANCE Arndt & Partner, Berlin

EXHIBITED New York, The Drawing Center, *Jon Kessler: Works on Paper*, September 18 - October 28, 2007

184



PROPERTY FROM THE SUSAN GOODMAN COLLECTION

184 JON KESSLER b. 1957

Donald #1, 2007

Paper, pigment, hair and aluminum in a Plexiglas vitrine. Vitrine: 17 1/4 x 14 x 3 3/4 in. (43.8 x 35.6 x 9.5 cm). Signed and dated "Kessler 2007" lower right.

Estimate \$1,500-2,000

PROVENANCE Arndt & Partner, Berlin

EXHIBITED New York, The Drawing Center, *Jon Kessler: Works on Paper*, September 18 - October 28, 2007



PROPERTY FROM THE SUSAN GOODMAN COLLECTION

185 **ZHANG HUAN** b. 1965

Meat and Text (from 1/2 series), 1998

C-print. 37 x 31 in. (94 x 78.7 cm). Signed, titled, dated "Zhang Huan, 1/2, 1998" and numbered of 15 on a label accompanying the work. This work is from an edition of 15.

Estimate \$5,000-7,000

PROVENANCE Galerie Volker Diehl, Berlin

LITERATURE R. Vine, *New China New Art*, Munich 2008, p. 110 (illustrated)



PROPERTY FROM THE SUSAN GOODMAN COLLECTION

186 RIDLEY HOWARD b. 1973
Stargarders, 2004
Oil on canvas laid down on panel. 9 x 12 1/2 in. (22.9 x 31.8 cm). Signed and dated "Ridley Howard 2004" on the overlap.

Estimate \$2,000-3,000

PROVENANCE LFL Gallery, New York

PROPERTY FROM THE SUSAN GOODMAN COLLECTION

187 CRIS BRODAHL b. 1963
Religion, 2003
Oil on canvas. 49 x 36 in. (124.5 x 91.4 cm). Initialed "CB" lower left and signed "Cristel Brodahl" lower right.

Estimate \$3,000-4,000

PROVENANCE Marc Foxx, Los Angeles
EXHIBITED Los Angeles, Marc Foxx, *Cris Brodahl, Michael Bauer, Stef Driesen*, June 5 - July 3, 2004





PROPERTY FROM THE SUSAN GOODMAN COLLECTION

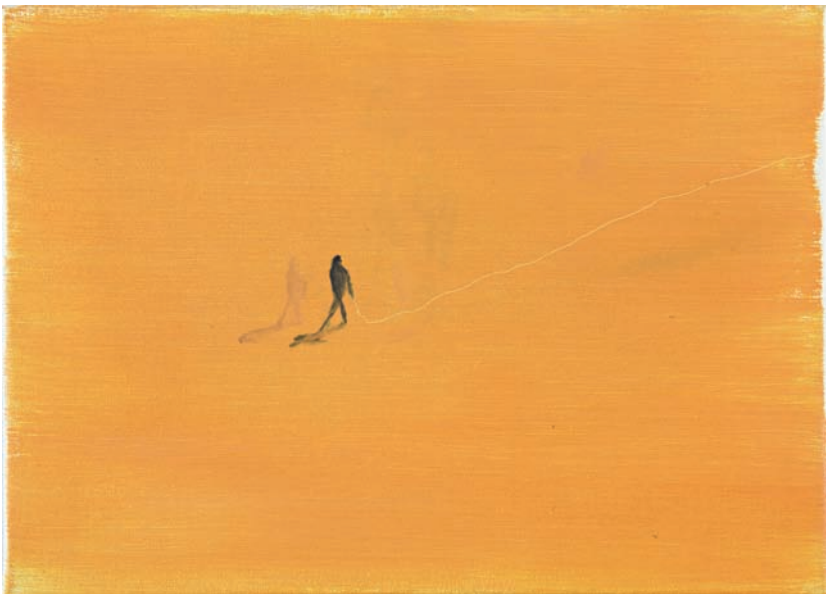
188 **UWE HENNEKEN** b. 1974

Il Gattopardo, 1998

Oil on canvas. 35 1/2 x 55 in. (90.2 x 139.7 cm). Signed, titled and dated "Il Gattopardo, U. Henneken '98" on the reverse.

Estimate \$5,000-7,000

PROVENANCE Meyer Riegger Galerie, Karlsruhe



PROPERTY FROM THE SUSAN GOODMAN COLLECTION

189 **CLAIRE HARVEY** b. 1976
Two works: i) *The Walk*; ii) *The Sticks*, 2004
Oil on canvas. 10 x 13 3/4 in. (25.4 x 34.9 cm). Each signed and dated "Claire Harvey 2004" on the reverse.
Estimate \$5,000-7,000
PROVENANCE Store Gallery, London



PROPERTY FROM THE SUSAN GOODMAN COLLECTION

190 **MARCEL DZAMA** b. 1974
Untitled, 1999
Ink on paper. 9 7/8 x 12 1/2 in. (25.1 x 31.8 cm). Signed "Marcel Dzama" lower right; also inscribed "I can describe any object" on the reverse.
Estimate \$1,500-2,000
PROVENANCE Richard Heller Gallery, Santa Monica



191

PROPERTY FROM THE SUSAN GOODMAN COLLECTION

191 **NORBERT SCHWONTKOWSKI** b. 1949

Das Gewitter im Gebirge, 2006

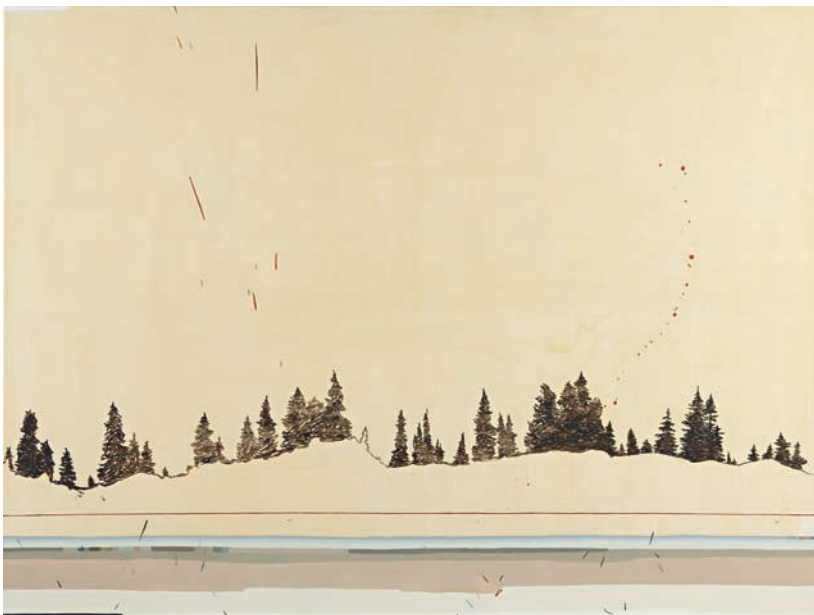
Oil on linen. 39 1/2 x 55 in. (100.3 x 139.7 cm). Signed and dated "Schwontkowski 2006" on the reverse.

Estimate \$7,000-9,000

PROVENANCE Kerlin Gallery, Dublin



192



PROPERTY FROM THE SUSAN GOODMAN COLLECTION

192 **HENRIETTE GRAHNERT** b. 1977

Rauschen, 2004

Oil on canvas. 59 x 78 3/4 in. (149.9 x 200 cm). Signed and dated "S.H. Grahnert 2004" on the stretcher bar.

Estimate \$8,000-12,000

PROVENANCE Sutton Lane, London

193

PROPERTY FROM THE SUSAN GOODMAN COLLECTION

193 **SVEN KRONER** b. 1973

Untitled, 2002

Acrylic on canvas. 35 1/2 x 37 1/2 in. (90.2 x 95.3 cm). Signed, titled and dated "Sven Kroner, O.T. 2002" on the reverse.

Estimate \$2,000-3,000

PROVENANCE Galerie Fons Welters, Amsterdam





PROPERTY FROM THE SUSAN GOODMAN COLLECTION

194 **MARC HANDELMAN** b. 1975

Proposal, 2004

Oil on canvas on panel. 10 3/4 x 14 3/4 in. (27.3 x 37.5 cm). Signed and dated "Marc Handelman 2004" on the reverse.

Estimate \$800-1,200

PROVENANCE Lombard-Freid Projects, New York



PROPERTY FROM THE SUSAN GOODMAN COLLECTION

195 **PADRAIG TIMONEY** b. 1968

Red Dots Painting, 1990

Rabbit skin glue and ink on canvas. 35 x 46 3/4 in. (88.9 x 118.7 cm). Initialed, titled and dated "PT, Red Dots Painting, 90" on the overlap. This work is accompanied by a certificate of authenticity.

Estimate \$2,000-3,000

PROVENANCE Galleria Raucci/Santamaria, Naples



PROPERTY FROM THE SUSAN GOODMAN COLLECTION

196 **VARDA CAIVANO** b. 1971

Untitled, 2004

Oil on canvas. 18 x 24 in. (45.7 x 61 cm). Signed and dated "Varda Caivano 2004" on the reverse.

Estimate \$4,000-6,000

PROVENANCE Victoria Miro Gallery, London



PROPERTY FROM THE SUSAN GOODMAN COLLECTION

197 **MIWA OGASAWARA** b. 1973

Kosmos, 2007

Oil on canvas. 19 3/4 x 19 3/4 in. (50.2 x 50.2 cm). Initialed, titled and dated "Kosmos, 07, MO" on the reverse.

Estimate \$1,500-2,000

PROVENANCE Vera Munro Gallery, Hamburg

PROPERTY FROM THE SUSAN GOODMAN COLLECTION

198 **MIWA OGASAWARA** b. 1973

Barfuß, 2005

Oil on canvas. 11 7/8 x 11 7/8 in. (30.2 x 30.2 cm). Initialed "MO, 03, Barfuß" on the reverse.

Estimate \$1,500-2,000

PROVENANCE Vera Munro Gallery, Hamburg





PROPERTY FROM THE SUSAN GOODMAN COLLECTION

199 **DOUG WADA** b. 1964
Untitled (Eames Shell), 2002
Oil on canvas. 24 3/4 x 30 1/8 in. (62.9 x 76.5 cm). Signed, titled and dated "Untitled 2002 Doug Wada" on the overlap.

Estimate \$2,000-3,000

PROVENANCE Elizabeth Dee Gallery, New York
EXHIBITED New York, Elizabeth Dee Gallery, *Doug Wada*, March 7 - April 19, 2003

PROPERTY FROM THE SUSAN GOODMAN COLLECTION

200 **UWE HENNEKEN** b. 1974
Verydust of Veryrust, 2004
Oil on canvas. 36 3/4 x 20 1/2 in. (93.3 x 52.1 cm). Signed and dated "Uwe Henneken 2004" on the reverse.

Estimate \$3,000-4,000

PROVENANCE Galerie Gisela Capitain, Cologne
EXHIBITED Cologne, Galerie Gisela Capitain, *Uwe Henneken*, April 23 - May 29, 2004



PROPERTY FROM THE SUSAN GOODMAN COLLECTION

201 BRIAN CALVIN b. 1969

White Rock, 2003

Acrylic on canvas. 14 x 11 in. (35.6 x 27.9 cm). Signed, titled and dated "White Rock, Brian Calvin, 2003" on the reverse.

Estimate \$2,000-3,000

PROVENANCE Marc Foxx, Los Angeles

EXHIBITED Los Angeles, Marc Foxx, *Brian Calvin: The Conversation*, April 26 - May 24, 2003



PROPERTY FROM THE SUSAN GOODMAN COLLECTION

202 NORBERT SCHWONTKOWSKI b. 1949

Nachtschwimmerin II, 2007

Oil on canvas. 15 3/4 x 23 3/4 in. (40 x 60.3 cm). Signed and dated "Schwontkowski 2007" on the reverse.

Estimate \$2,000-3,000

PROVENANCE Contemporary Fine Arts, Berlin





PROPERTY FROM THE SUSAN GOODMAN COLLECTION

203 **PHILLIP ALLEN** b. 1967

Tedious Plan (Chinne Version), 2004

Oil on board. 30 1/4 x 40 1/8 in. (76.8 x 101.9 cm). Signed, titled and dated "Phillip Allen, 2004, Tedious Plan (Chinne Version)" on the reverse.

Estimate \$4,000-6,000

PROVENANCE Kerlin Gallery, Dublin



PROPERTY FROM THE SUSAN GOODMAN COLLECTION

204 **DONALD BAECHLER** b. 1956

Still Life (Green), 1999

Acrylic and mixed media on canvas. 40 1/2 x 40 1/2 in. (102.9 x 102.9 cm). Signed and dated "Baechler 1999" on the overlap; also initialed, titled and dated "DB99, Still Life (Green)" on the reverse.

Estimate \$20,000-30,000

PROVENANCE Mary Buck Thompson, Sante Fe



PROPERTY FROM THE SUSAN GOODMAN COLLECTION

205 **KIM FISHER** b. 1973
Tourmaline 35, 2004
Oil on linen. 85 x 69 in. (215.9 x 175.3 cm). Signed "Kim Fisher" on a label adhered to the reverse.

Estimate \$6,000-8,000

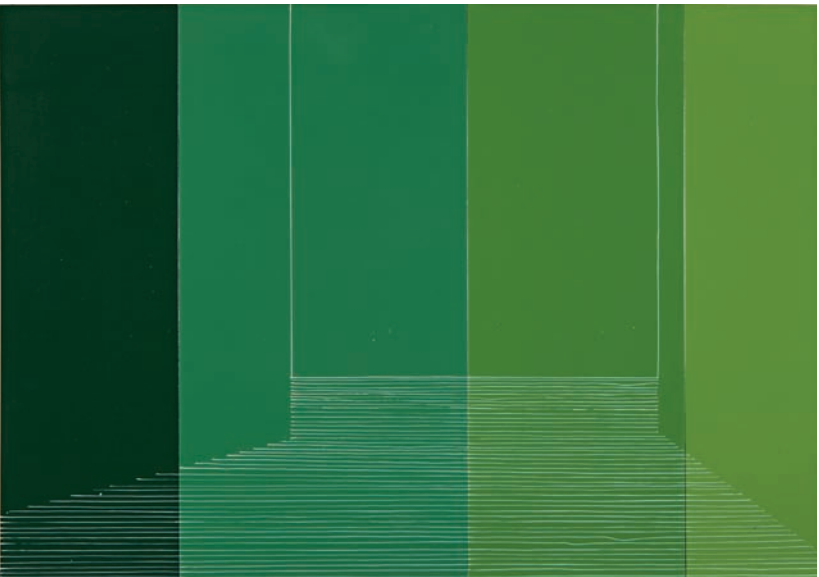
PROVENANCE John Connelly Presents, New York
EXHIBITED Newport Beach, Orange County Museum of Art, *2004 California Biennial*, October 12, 2004 - January 9, 2005

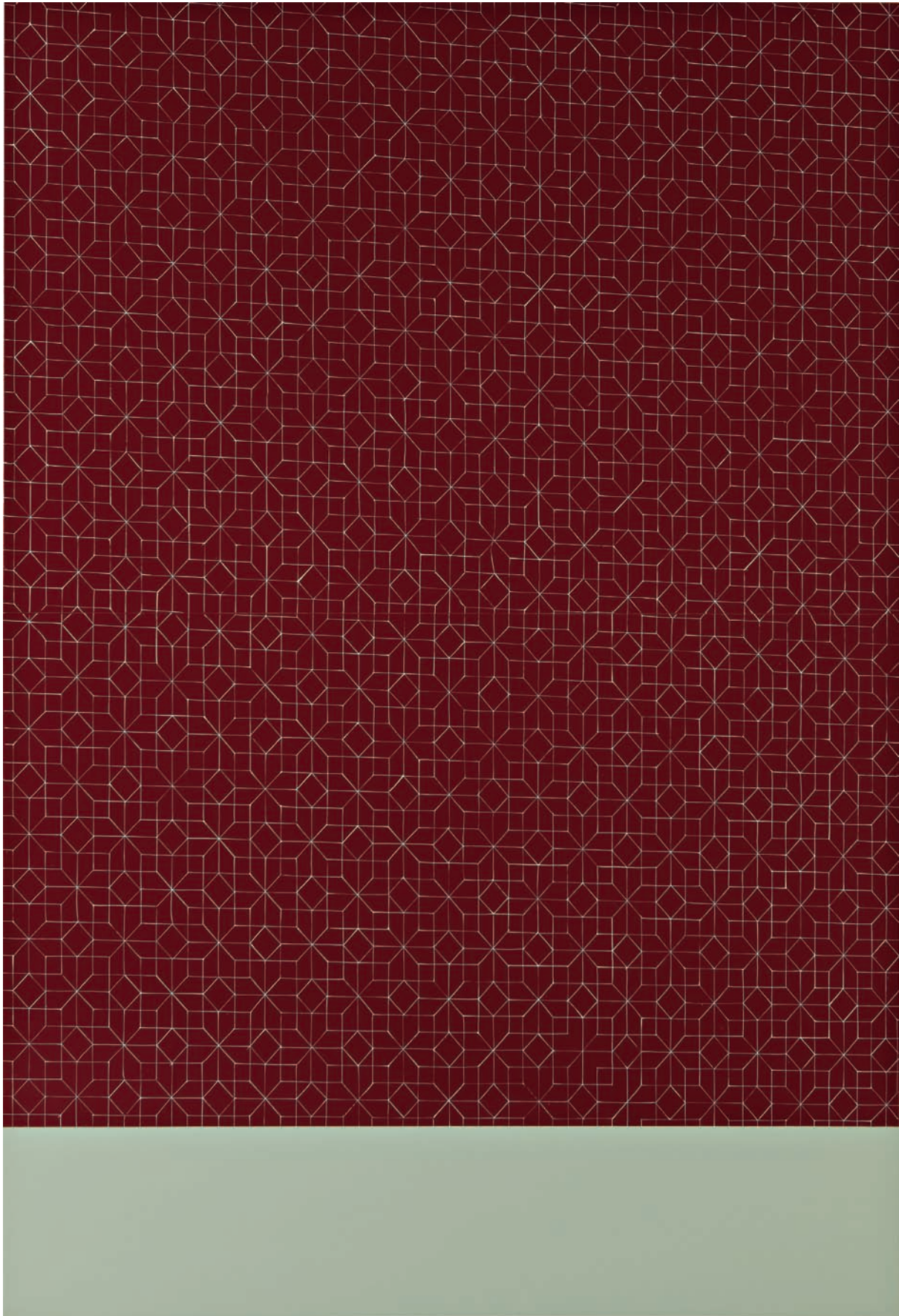
PROPERTY FROM THE SUSAN GOODMAN COLLECTION

206 **KATE SHEPHERD** b. 1961
Room Detail of Light Line Floor, Surprise Green, 2003
Enamel on wood panel. 16 x 22 3/4 in. (40.6 x 57.8 cm). Signed and dated "Shepherd 2003" on the reverse.

Estimate \$1,000-1,500

PROVENANCE Galerie Lelong, Paris





PROPERTY FROM THE SUSAN GOODMAN COLLECTION

207 **KATE SHEPHERD** b. 1961

Gem-tiled Wall (Wine), Mint Floor, 2003

Enamel on panel. 61 1/2 x 42 in. (156.2 x 106.7 cm). Signed and dated "Shepherd 2003" on the reverse.

Estimate \$8,000-12,000

PROVENANCE Galerie Lelong, Paris

EXHIBITED New York, Galerie Lelong, *Wall, Floor, Rocky Crag*, February 6 - March 20, 2004



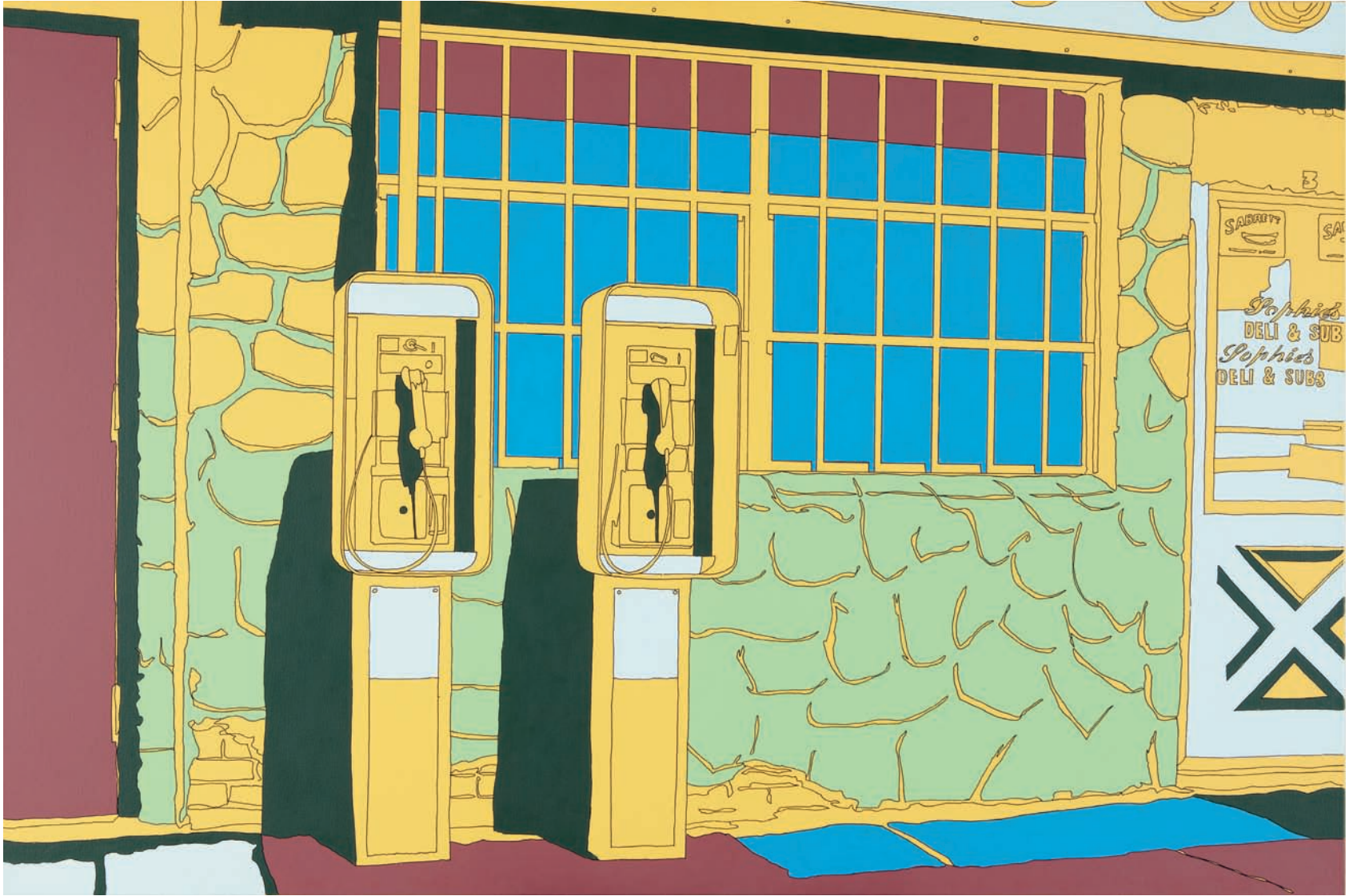
208 **CHRISTOPHER WINTER** b. 1968

Les Enfants d'Avignon, 2008

Acrylic on canvas. 51 1/4 x 90 1/2 in. (130.2 x 229.9 cm). Signed, titled and dated "Les Enfants d'Avignon, Christopher Winter 2008" on the reverse.

Estimate \$15,000-20,000

PROVENANCE Acquired directly from the artist; Edelman Arts, Inc. New York;
Private collection, New York



209 **LISA RUYTER** b. 1968

Wuthering Heights, 1998

Acrylic on canvas. 40 x 60 in. (101.6 x 152.4 cm). Signed, titled and dated "Wuthering Heights, 1998, Lisa Ruyter" on the overlap.

Estimate \$10,000-15,000

PROVENANCE Kenny Schachter, New York



210 **KAYE DONACHIE** b. 1970

You Hear Yourself Say Things You Could Never Mean, 2005

Oil on gessoed canvas. 18 x 23 in. (45.7 x 58.4 cm). Signed, titled and dated "Kaye Donachie, You Hear Yourself Say Things You Could Never Mean, 2005" on the reverse.

Estimate \$8,000-12,000

PROVENANCE Maureen Paley, London

211 **MICHAEL CLINE** b. 1973

I Thought He Might Be a Friend of Yours, 2005

Acrylic on linen. 42 x 38 in. (106.7 x 96.5 cm). Signed, titled and dated "Michael Cline, 2005, I Thought He Might Be a Friend of Yours" on the reverse.

Estimate \$3,000-4,000

PROVENANCE David Kordansky Gallery, Los Angeles





212 **CHRISTOPH SCHMIDBERGER** b. 1974

Heaven or Hell, 2004

Acrylic and oil on MDF. 25 5/8 x 20 1/4 in. (65.1 x 51.4 cm). Signed and dated "Christoph Schmidberger, Jan. 2004" on the reverse.

Estimate \$5,000-7,000

PROVENANCE Mark Moore Gallery, Santa Monica



213 **KATHERINE BERNHARDT** b. 1975
African Woman, 2005
 Acrylic on canvas. 40 x 30 in. (101.6 x 76.2 cm).

Estimate \$4,000-6,000

PROVENANCE CANADA, New York

EXHIBITED New York, CANADA, *96 Degrees in the Shade*, September 7 - October 16, 2005



214 **DOUGLAS KOLK** b. 1963
Sharp Teeth and Blueberry, 2006
 Collage and mixed media on paper. 80 x 60 1/2 in. (203.2 x 153.7 cm). Titled "Sharp Teeth and Blueberry" along the left vertical edge.

Estimate \$3,000-4,000

PROVENANCE Arndt & Partner, Berlin/Zürich



215 **MARLENE DUMAS** b. 1953

World Cup SA 2010, 2009

Watercolor, paper collage and tape on paper. 25 5/8 x 19 1/2 in. (65.1 x 49.5 cm). Signed and dated "M Dumas 2009" lower right and titled "World Cup SA 2010" lower left.

Estimate \$20,000-30,000

PROVENANCE Acquired directly from the artist by the present owner



216 **KENDELL GEERS** b. 1968

Dirty Balls, 2009

Color coupler print. 39 3/8 x 27 1/2 in. (100 x 69.9 cm). Signed, titled and dated "Kendell Geers 'Dirty Balls' 2009" on the reverse. This work is unique.

Estimate \$5,000-7,000

PROVENANCE Acquired directly from the artist by the present owner



217 **COPE2 (FERNANDO CARLO)** b. 1968

Evolve, 2010

Spray paint on canvas. 72 x 60 in. (182.9 x 152.4 cm). Titled "Evolve" upper left.

Estimate \$5,000-7,000

PROVENANCE Private collection, New York



218 **MIRANDA DONOVAN** b. 1979

Skip On, 2007

Oil and mixed media on board in Plexiglas vitrine. Board: 12 1/4 x 16 in. (31.1 x 40.6 cm); vitrine: 16 1/4 x 20 1/4 in. (41.3 x 51.4 cm). Titled "Skip On" lower right; also signed, titled and dated "Skip On, Miranda Donovan, 2007" on the reverse.

Estimate \$7,000-9,000

PROVENANCE Lazarides Gallery, London



219 **T-KID (JULIUS CAVERO)** b. 1961

Subway Train, 2008

Spray paint on canvas. 28 x 132 in. (71.1 x 335.3 cm). Signed and dated "Julius Caverio T-KID 2008" lower left.

Estimate \$6,000-8,000

PROVENANCE Private collection, New York



220 **ZAK SMITH** b. 1976
The One with All the Candy and Lava and Stuff, 2002
Acrylic, ink and mixed media on photograph. 33 x 22 5/8 in. (83.8 x 57.5 cm).

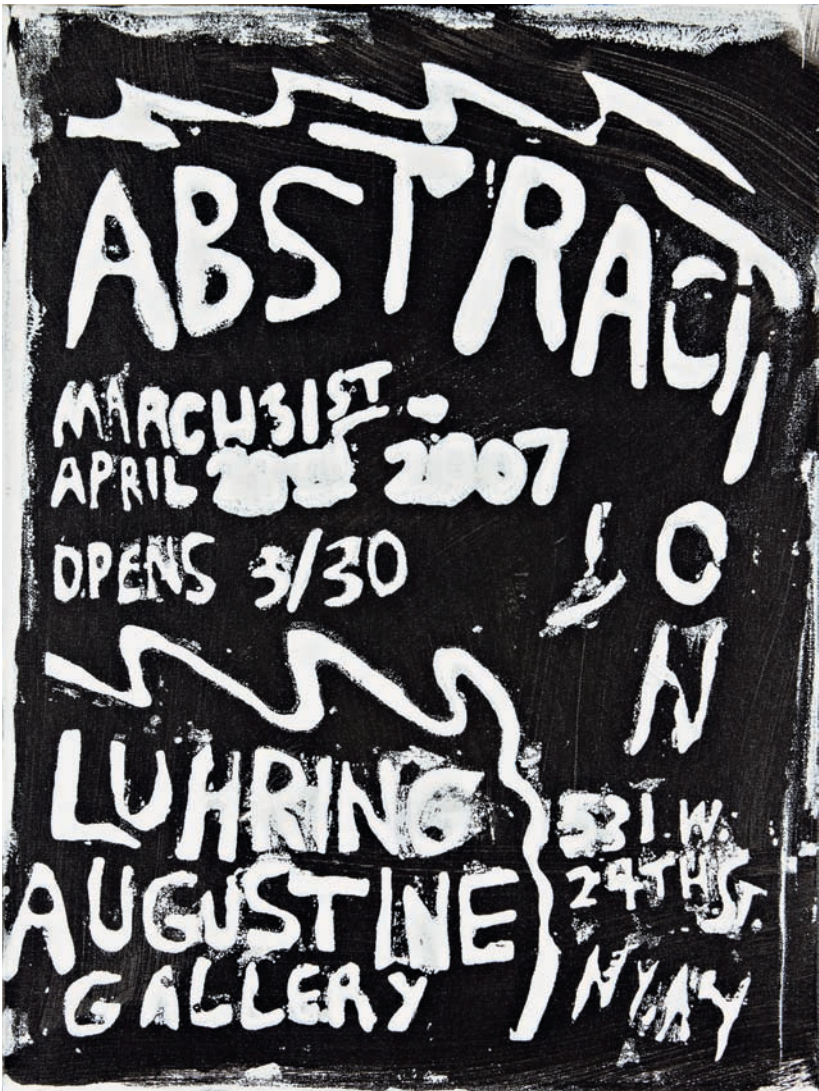
Estimate \$7,000-9,000

PROVENANCE Fredericks & Freiser Gallery, New York

221 **JOSH SMITH** b. 1976
Untitled, 2007
Silkscreened acrylic on canvas. 24 x 18 in. (61 x 45.7 cm). Signed and dated "Josh Smith 2007" twice on the reverse.

Estimate \$3,000-5,000

PROVENANCE Luhring Augustine Gallery, New York; Galerie Catherine Bastide, Belgium





222 **MR. BRAINWASH** b. 1966

Marilyn Monroe, 2008

Spray paint on vintage fabric. 53 x 46 in. (134.6 x 116.8 cm). Signed "MBW" on the reverse.
This work is accompanied by a certificate of authenticity signed by the artist.

Estimate \$15,000-20,000

PROVENANCE E.H. Contemporary

EXHIBITED Los Angeles, *Life is Beautiful*, June 2008



223 **RICCI ALBENDA** b. 1966

China, 1998

Acrylic on aluminum. 37 x 47 in. (94 x 119.4 cm). Signed and dated "Ricci Albenda 1998" on the reverse.

Estimate \$6,000-8,000

PROVENANCE Andrew Kreps Gallery, New York



224 **CHARLES LUTZ** b. 1982

Double Denied – Double Brillo, 2008

Silkscreen on painted wood (in two parts). Overall dimensions: 30 1/2 x 17 1/8 x 14 in. (77.5 x 43.5 x 35.6 cm). Each signed "Charles Lutz" and stamped with a facsimile of the "DENIED" mark used by Andy Warhol Art Authentication Board on the reverse.

This work is unique.

Estimate \$10,000-15,000

PROVENANCE Private Collection

Double Denied – Double Brillo is a seminal work of the artist's Denial and Acceptance series. *Double Denied – Double Brillo* functions on multiple levels, it's highly conceptual, yet instantly engaging. The work creates problems within a system, and at the same time attempts to correct some of those very imbalances. Lutz has masterfully recreated two of Warhol's most recognisable works, Brillo boxes from Warhol's 1964 New York Stable Gallery exhibition. The boxes are identical to Warhol's in every way, except for the fact that Lutz's boxes have been stamped DENIED (using a facsimile of the Andy Warhol Authentication Board's DENIED stamp) and signed by the artist. By assigning these work "DENIED" Lutz quite literally stamps his mark on art history. Influenced by Duchamp as well as Baldessari, the artist further pushes the boundaries of Conceptual Art while questioning the parameters of Contemporary Art. By using a mark of devaluation, Lutz validates. In an act of devaluation the artist creates value. The work questions systems and the complexities inherent within the idea of the "art object as multiple" in Contemporary Art, as well as its value structures.



225 **MATT JOHNSON** b. 1978

Small Change, 2002

Shrunkened US Coins. Quarter: Diameter 5/8 in. (1.6 cm); Dime: Diameter 3/8 in. (1 cm); Penny: Diameter 1/2 in. (1.3 cm). This work is from an edition of three.

Estimate \$4,000-6,000

PROVENANCE Jack Tilton/Anna Kustera Gallery, New York

(actual size)

DEUTSCH MARK = .5582
SWISS FRANC = .6013
POUND = 2.2940
YEN = .004386



PRICE LIST

CHRISTIE, MANSON & WOODS INTERNATIONAL INC.

Contemporary Art

MAY 16, 1980

Code Name: ADRIAN

The following prices are the final bid prices. Purchasers have paid an additional 10% premium on the price shown as part of the purchase price. Where lots are withdrawn from the sale or fail to sell they will not be printed.

Lot	\$	Lot	\$	Lot	\$
2	11,000	24	W/D	50	85,000
3	12,500	25	55,000	51	130,000
4	16,000	26	550,000	52	23,000
5	14,000	28	16,000	53	7,500
7	13,000	29	16,000	54	11,000
8	12,000	30	40,000	55	4,500
9	41,000	31	18,000	56	70,000
10	73,000	32	180,000	57	10,000
11	W/D	33	18,000	59	15,000
12	W/D	34	21,000	60	7,500
13	62,000	36	38,000	61	5,000
14	180,000	37	13,500	62	24,000
15	17,000	40	11,000	65	18,000
16	30,000	41	14,000	66	3,000
17	W/D	42	75,000	67	15,000
18	110,000	43	18,000	68	8,500
20	250,000	44	29,000	69	26,000
21	10,000	45	85,000	70	42,000
22	13,000	46	25,000		
23	26,000	48	W/D		

Sotheby's 05-16-2001 21:11:04

Sotheby's

New York

1334 York Avenue
New York, NY 10021
USA
Tel: (212) 606-7000

CONTEMPORARY ART PART ONE

May 15, 2001

Sale Number N07655

Total (Includes Buyer's Premium)
45,312,400 US Dollars

\$1.00 = 0.70 GB£
= 7.50 FRF
= 1.75 SF
= 2.23 DM
= 2214.34 LIR
= 123.32 YEN
= 7.79 HKD
= 1.14 EUR
= 1.55 CD
= 2.51 NLG

AUCTION RESULTS

The following lots were sold at the prices stated. Lot numbers which are omitted represent items which were withdrawn, passed, or unsold as of the publication of this list. Prices include the Buyer's Premium. Not responsible for typographical errors or omissions. PUBLICATION DATE: 16-May-2001

LOT	US\$	LOT	US\$	LOT	US\$	LOT	US\$	LOT	US\$	LOT	US\$
1	104,250	22	335,750	51	973,750						
2	126,750	24	7,980,750	52	423,750						
3	357,750	25	610,750	53	148,750						
4	456,750	26	3,525,750	55	302,750						
6	75,500	27	555,750	56	753,750						
7	87,000	28	291,750	57	87,000						
9	115,750	31	423,750	60	61,250						
10	434,750	32	5,395,750	61	335,750						
11	225,750	33	764,750	62	69,750						
12	225,750	34	1,215,750	63	104,250						
13	313,750	35	665,750	64	126,750						
14	148,750	39	423,750	65	49,050						
15	5,615,750	42	236,750	68	46,750						
16	80,550	44	134,250	69	46,750						
17	28,350	45	423,750	70	170,750						
18	44,450	47	775,750								
19	3,745,750	48	313,750								
20	2,755,750	49	1,545,750								
21	412,750	50	665,750								

FOR INFORMATION ON AUCTION RESULTS OR CATALOGUE SUBSCRIPTIONS, PLEASE CALL 800-444-3709 (FROM THE U.S.) OR 202-947-6646 (OUTSIDE THE U.S.)
www.sothebys.com

226 CHARLES LUTZ b. 1982

Double Fantasy (Price List Painting), 2010

Diptych. Acrylic on canvas. Overall dimensions: 80 x 113 in. (203.2 x 287 cm). Signed and titled "Charles Lutz, Double Fantasy (Price List Painting)" on the reverse.

Estimate \$15,000-20,000

PROVENANCE Private collection

EXHIBITED Brooklyn, Five Myles Gallery, *Charts, Price Lists, Corrections, and Other Relevant Statements*, August - September, 2010

Double Fantasy reflects on the very context in which it now exists, the auction. Lutz likes to create conflict within systems, and *Double Fantasy* delivers on multiple levels. The work is composed of two large scale canvases, one powder blue and one pink, each representing Christie's and Sotheby's post auction price lists. Lutz connects the two panels in a defiant act, uniting the two auction houses in one work forever. The work's title, an obvious illusion to the John Lennon and Yoko Ono album of the same name further drives home the concept of two polar counterparts. At the same time, Lutz is making the most literal form of history paintings, which speak to a specific time and enlighten us to the history of art as commodity and the fetishization of the Post War and Contemporary Art market.



227 **FRANCESCO DE MOLFETTA** b. 1979

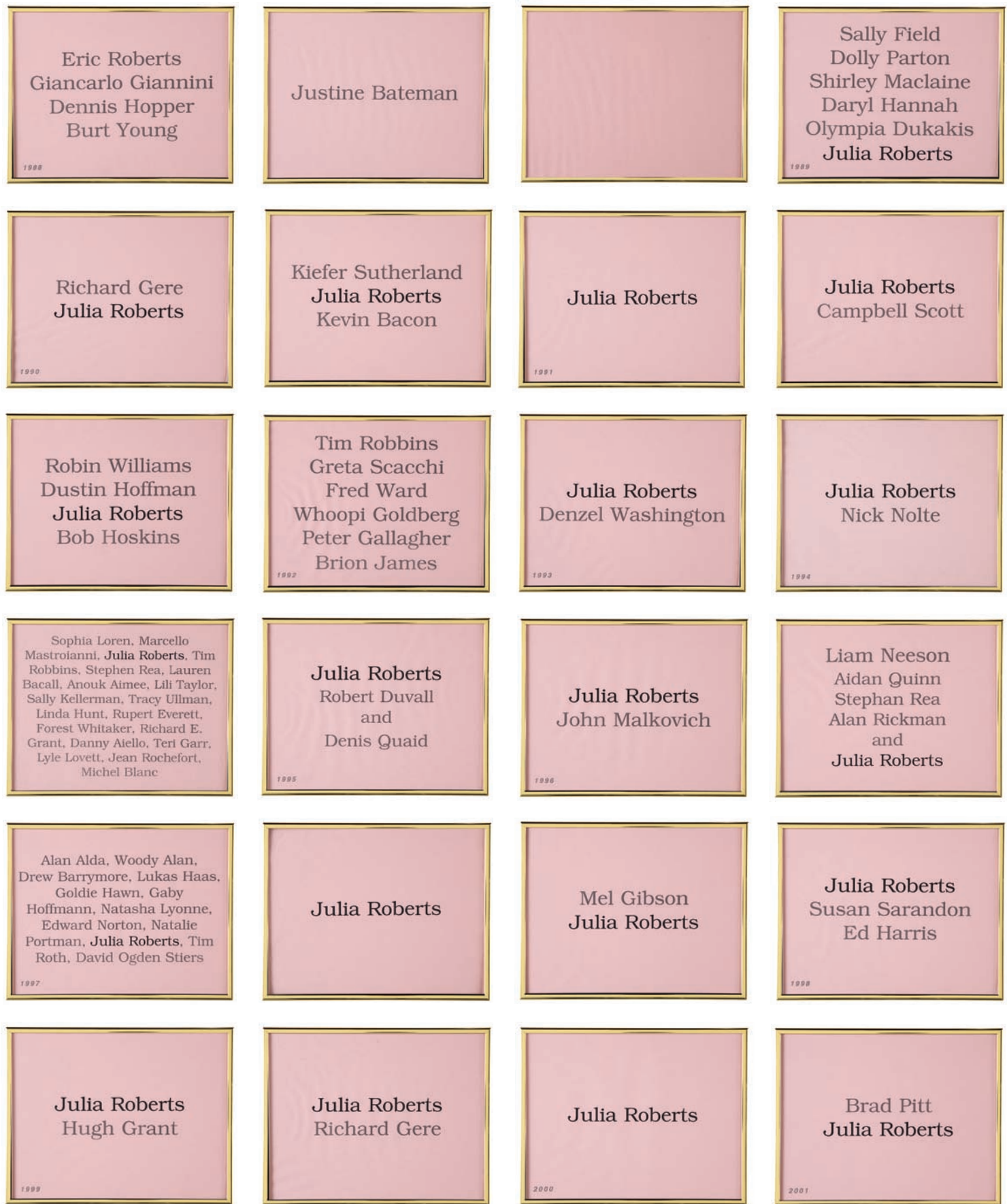
SNACK BAR-BIE, 2009

Automotive paint on fiberglass, with vinyl doll parts and resin smallware. 9 x 11 1/2 x 12 in. (22.9 x 29.2 x 30.5 cm). Signed and titled "F.De Molfetta, SNACK BAR-BIE" on the figure's underside.

Estimate \$3,000-5,000

PROVENANCE Private collection, New York

EXHIBITED Milan, The Don Gallery, *New Idols: Francesco de Molfetta*, April 1 - May 3, 2010 (another example exhibited)



228 **JONATHAN HOROWITZ** b. 1966

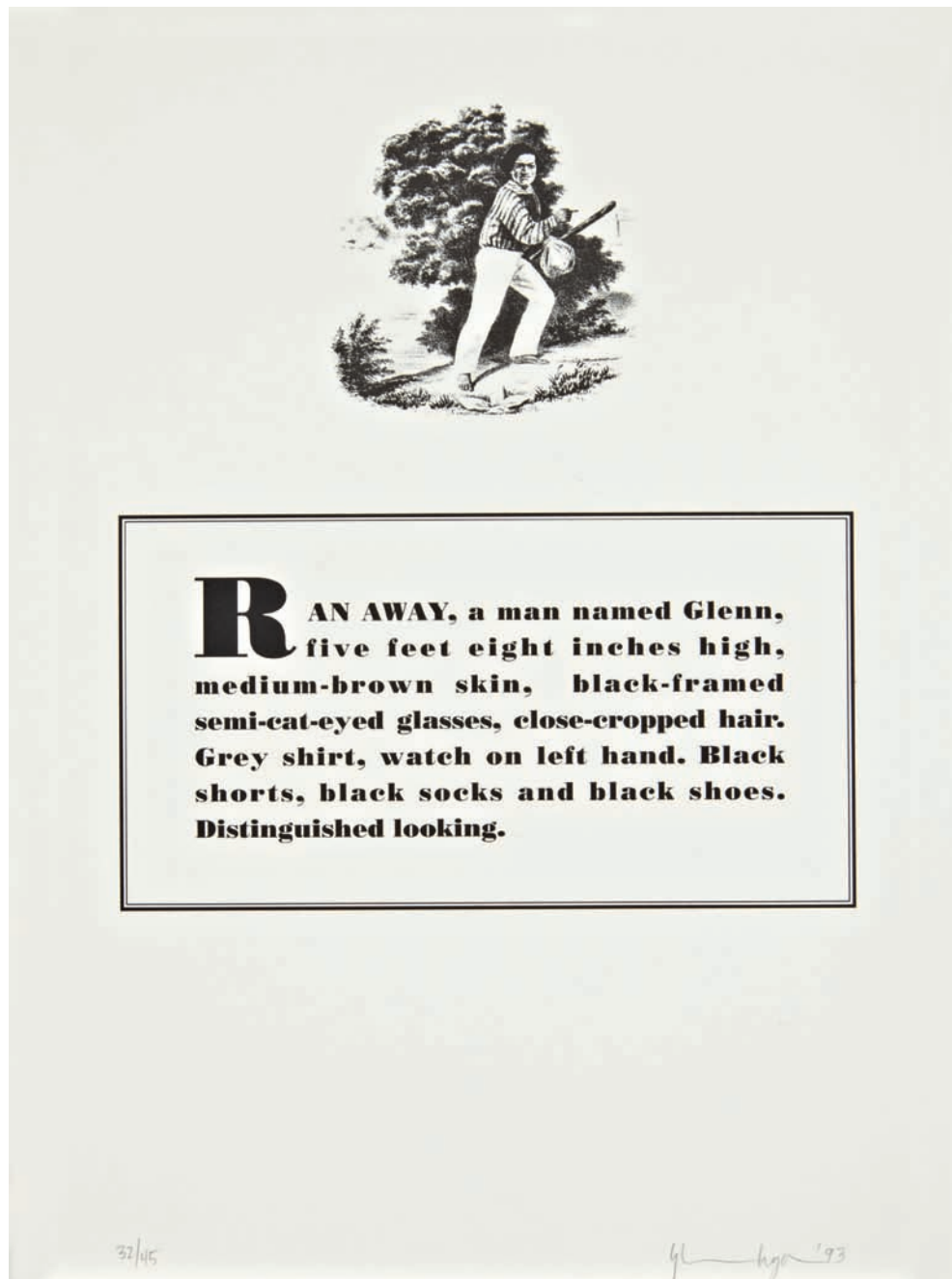
Best Actress (24 works), 2001

Printed text on colored paper each in the artist's frames. 8 3/4 x 11 1/4 x 3/4 in.
(22.2 x 28.6 x 1.9 cm) each. This work is from an edition of five.

Estimate \$10,000-12,000

PROVENANCE Private Collection

Best Actress presents a chronology of billings for all of Julia Roberts' movies up until 2001, the year that the piece was made. The piece charts the rise of Roberts' celebrity as she literally goes from the bottom to the top. The order in which the actors' names appear before the title of the movie always reflects a determined hierarchy which is contractually stipulated. Usually, when a movie stars an actor and an actress of equal stature, the actor's name will go first. Julia Roberts occupies a singular position in Hollywood: she is paid nearly as much money for a movie as a top actor, and she often gets top billing—but alas, not always... (Jonathan Horowitz, Artist's Statement from The Dikeou Collection)



229 **GLENN LIGON** b. 1960

Runaways, 1993

The complete set of ten photolithographs. 15 7/8 x 12 in. (40.3 x 30.5 cm). Signed, dated "Glenn Ligon 93" and numbered of 45 along the lower edge. This work is from an edition of 45.

Estimate \$8,000-12,000

PROVENANCE Published by Max Protetch, New York.



Ran away, Glenn,

a black man - early 30's, very short cropped hair, small oval wire-rimmed glasses. Wearing large black linen shirt with white buttons, dark navy shorts, black socks and shoes. Black-and-white head bracelet and silver watch on left wrist. No other jewelry. He has a sweet voice, is quiet. Appears somewhat timid.

22/66

Glenn Ligon '73



Ran away, Glenn

Ligon. He's a shortish broad-shouldered black man, pretty dark-skinned, with glasses. Kind of stocky, tends to look down and turn in when he walks. Real short hair, almost none. Clothes non-descript, something button-down and plaid, maybe, and shorts and sandals. Wide lower face and narrow upper face. Nice teeth.

22/66

Glenn Ligon '73



RAN AWAY, Glenn. Medium height, 5'8", male. Closely-cut hair, almost shaved. Mild looking, with oval shaped, black-rimmed glasses that are somewhat conservative. Thinly-striped black-and-white short-sleeved T-shirt, blue jeans. Silver watch and African-looking bracelet on arm. His face is somewhat wider on bottom near the jaw. Full-lipped. He's black. Very warm and sincere, mild-mannered and laughs often.

22/66

Glenn Ligon '73



RAN AWAY, Glenn, a young black man twenty-eight years old, about five feet six inches high. Dressed in blue jeans, a blue button-down shirt, black shoes. Medium build. Very short haircut (not quite shaved head). Large neck. Green tinted sunglasses.

22/66

Glenn Ligon '73



RAN AWAY, a man named Glenn. He has almost no hair. He has cat-eye glasses, medium-dark skin, cute eyebrows. He's wearing black shorts, black shoes and a short sleeve plaid shirt. He has a really cool Timex silver watch with a silver band. He's sort of short, a little hunky, though you might not notice it with his shirt untucked. He talks sort of out of the side of his mouth and looks at you sideways. Sometimes he has a loud laugh, and lately I've noticed he refers to himself as "mother."

22/66

Glenn Ligon '73



RAN AWAY, Glenn, a black male, 5'8", very short hair cut, nearly completely shaved, stocky build, 155-165 lbs., medium complexion (not "light skinned," not "dark skinned," slightly orange). Wearing faded blue jeans, short sleeve button-down 50's style shirt, nice glasses (small, oval shaped), no socks. Very articulate, seemingly well-educated, does not look at you straight in the eye when talking to you. He's socially very adept, yet, paradoxically, he's somewhat of a loner.

22/66

Glenn Ligon '73



RAN AWAY. Young guy - the Oliver North of downtown. 5 feet, + and then some. Medium build, stylishly casual (usually in jeans). Soft-spoken, well-spoken but kinda' quiet. Wears delicate glasses. Moves smoothly, looks like he might have something on his mind - he'll find you.

22/66

Glenn Ligon '73



RAN AWAY, Glenn, 5'7" - 5'9", Medium- small build, say 160 lbs. Black linen shirt (with white "C.P. Company" label on skirt of shirt), white buttons. Dark blue-black jean shorts, black socks, low-top black leather shoes with rubber soles (vibram). African-American, with very short cut hair. About 30 years old. Wears glasses - oval shaped, wire (black) rims, tortoise shell effect on the sides. Watch with silver strap, bracelet: black-and-white.

22/66

Glenn Ligon '73



RAN AWAY, Glenn. He is black. He has very short hair and eye glasses. He has quite light skin tone (faded bronze). Not tall. No noticeable accent. Wearing a plum-colored shirt, long-sleeved, and shorts. Very casual and stylish in appearance. He is wearing a head bracelet (stones - a mixture of black-and-white). He has big hands and fingers. When he walks his feet cross each other a little bit. When he talks, he usually has a big smile towards you, yet he faces you from a slightly different angle. He looks at you from the corner of his eyes. His voice is very calm.

22/66

Glenn Ligon '73



230 **BARRY MCGEE** b. 1966
Untitled (grey head upper left corner), 2003
Acrylic on wood. 7 7/8 x 6 3/4 in. (20 x 17.1 cm).

Estimate \$6,000-8,000

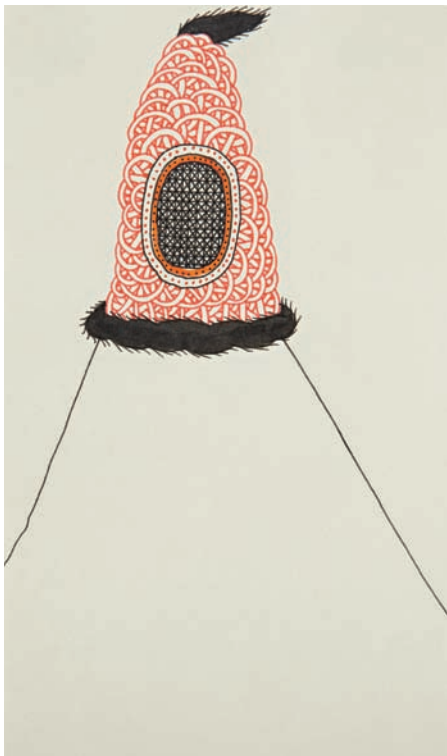
PROVENANCE Roberts & Tilton, Los Angeles



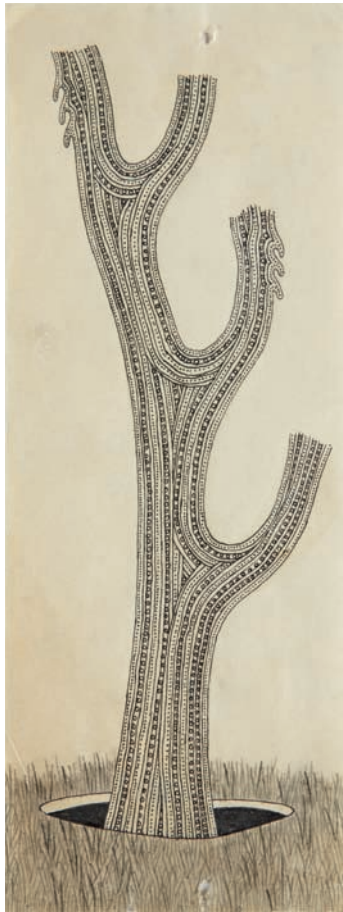
231 **BARRY MCGEE** b. 1966
Drypoint on Acid (portfolio of 10), 2006
 The complete set of ten etchings, aquatints and screenprints in colors with collé of various collected papers. Each: 10 x 8 x 2 in. (25.4 x 20.3 x 5.1 cm); box; 10 x 8 1/8 in. (25.4 x 20.6 cm). Each signed or initialed and numbered of 20 on the reverse. This work is from an edition of 20 plus five artist's proofs.

Estimate \$8,000-12,000

PROVENANCE Published by Edition Jacob Samuel, Santa Monica.



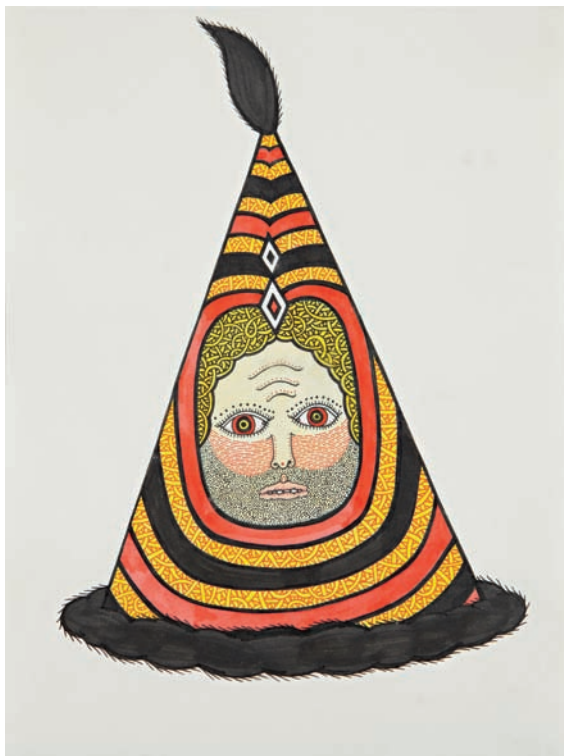
i)



ii)



iii)



iv)



v)

232 **MATT LEINES** b. 1980

Untitled (Five Drawings), 2003

Ink and graphite on paper. i) 5 1/2 x 3 3/8 in. (14 x 8.6 cm); ii) 8 1/2 x 3 1/4 in. (21.6 x 8.3 cm);

iii) 8 1/2 x 11 in. (21.6 x 27.9 cm); iv) 8 x 6 in. (20.3 x 15.2 cm); v) 12 x 9 in. (30.5 x 22.9 cm).

Signed, inscribed and dated "Matt Leines, June 2003, Totowa, NJ" on the reverse of fig. ii.

Estimate \$5,000-7,000

PROVENANCE Community Outreach Gallery, London, Ontario

233 **MATT LEINES** b. 1980

King of the Lightning Men (11 parts), 2007

Acrylic on Luan. Installed dimensions: 91 x 71 x 2 in. (231.1 x 180.3 x 5.1 cm). Signed, titled, inscribed and dated "Matt Leines, Montclair, NJ, May-June 2007, King of the Lightning Men - 11 pieces" on the reverse of the figure's torso.

Estimate \$10,000-15,000

PROVENANCE Community Outreach Gallery, London, Ontario





234 **MR. BRAINWASH** b. 1966
Michael Jackson, 2009
Screenprint on woven paper. 30 x 22 in. (76.2 x 55.9 cm). Signed "Mr. Brainwash" along the lower central edge; also signed "Mr. Brainwash" and numbered of 15 on the reverse. This work is from an edition of 15.

Estimate \$1,500-2,500

PROVENANCE Acquired directly from the artist by the present owner

235 **ROBERT LOUGHLIN** b. 1949
Man, 2003
Acrylic on found plywood. Diameter: 41 1/2 in. (105.4 cm).

Estimate \$5,000-7,000

PROVENANCE Acquired directly from the artist by the present owner





236 **MR.** b. 1969

Kita Asaka-chan, 2004

FRP and acrylic, hand painted. 5 x 3 1/4 x 3 1/2 in. (12.7 x 8.3 x 8.9 cm). This work is unique and is accompanied by a certificate of authenticity.

Estimate \$2,000-4,000

PROVENANCE Tomio Koyama Gallery, Kyoto

EXHIBITED Tokyo, Tomio Koyama Gallery, *Thank You for Your Hard Work*, 2004

237 **MATT LEINES** b. 1980

Untitled (The Orator), 2006

Ink and watercolor on paper. 11 x 8 1/2 in. (27.9 x 21.6 cm). Signed, inscribed and dated "Matt Leines, Montclair, New Jersey, June 2006" on the reverse.

Estimate \$1,500-2,000

PROVENANCE Roberts & Tilton, New York





238 AI YAMAGUCHI b. 1977
Itteitte, 2003
Acrylic on wood. 13 7/8 x 6 1/2 x 1 1/2 in. (35.2 x 16.5 x 3.8 cm). Signed and dated "Ai 2003" on the reverse.
Estimate \$3,000-5,000
PROVENANCE Roberts & Tilton Gallery, Los Angeles; Acquired directly from the above by the present owner
EXHIBITED Los Angeles, Roberts & Tilton Gallery, *Sukutoko*, September 6-October 4, 2003



239 AYA TAKANO b. 1976
Eyes Beam, 1997
Acrylic on paper. 11 1/4 x 4 1/8 in. (28.6 x 10.5 cm). Signed and dated "Aya Takano 97" on the reverse.
Estimate \$3,000-5,000
PROVENANCE Private Collection
240 CHIE FUEKI b. 1973
Eye Sight Falling to Earth, 2002
Pigment and mulberry paper on board. 16 x 20 in. (40.6 x 50.8 cm). Signed, titled and dated "Eye Sight Falling to Earth, (Mt. Fuji), Chie Fueki 2002" on the reverse.
Estimate \$3,000-4,000
PROVENANCE Bill Maynes Gallery, New York



241 **CHIHO AOSHIMA** b. 1974

Building, 1999

Inkjet print on paper. 75 1/8 x 30 3/4 in. (190.8 x 78.1 cm). This work is from an edition of eight and is accompanied by a certificate of authenticity.

Estimate \$6,000-8,000

PROVENANCE Galerie Emmanuel Perrotin, Paris; White Cube, London; Private collection, Europe

242 **CHIHO AOSHIMA** b. 1974

Ero Pop, 2001

Inkjet print on paper. 56 1/2 x 40 1/8 in. (143.5 x 101.9 cm). This work is from an edition of eight and is accompanied by a certificate of authenticity.

Estimate \$6,000-8,000

PROVENANCE Galerie Emmanuel Perrotin, Paris; White Cube, London; Private collection, Europe

242



© 1999 Chiho Aoshima/Kaikai Kiki Co., Ltd. All Rights Reserved.



© 1999 Chiho Aoshima/Kaikai Kiki Co., Ltd. All Rights Reserved.



243 **CARRIE MOYER** b. 1960
Gong, 2008
Acrylic on canvas. 24 x 18 in. (61 x 45.7 cm). Signed, titled and dated "Carrie Moyer, Gong, 2008" on the reverse.

Estimate \$4,000-6,000

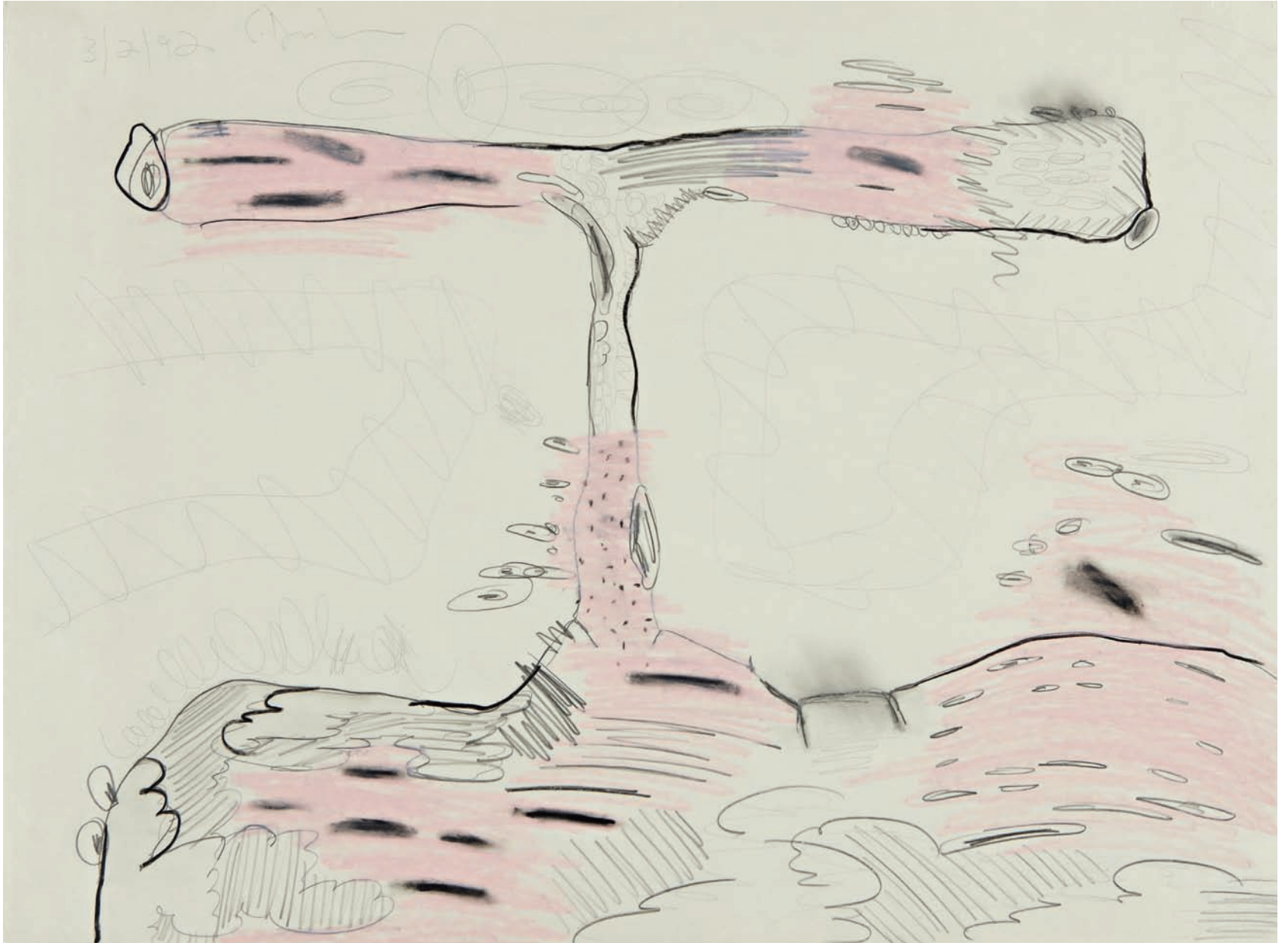
PROVENANCE CANADA, New York

244 **BRAD KAHLHAMER** b. 1956
5,000 FT. (Tucson), 1997
Oil on canvas. 16 x 14 in. (40.6 x 35.6 cm). Signed, titled and dated "Brad Kahlhamer, 5,000 FT. (Tucson) 1997" on the reverse.

Estimate \$4,000-6,000

PROVENANCE Bronwyn Keenan Gallery, New York





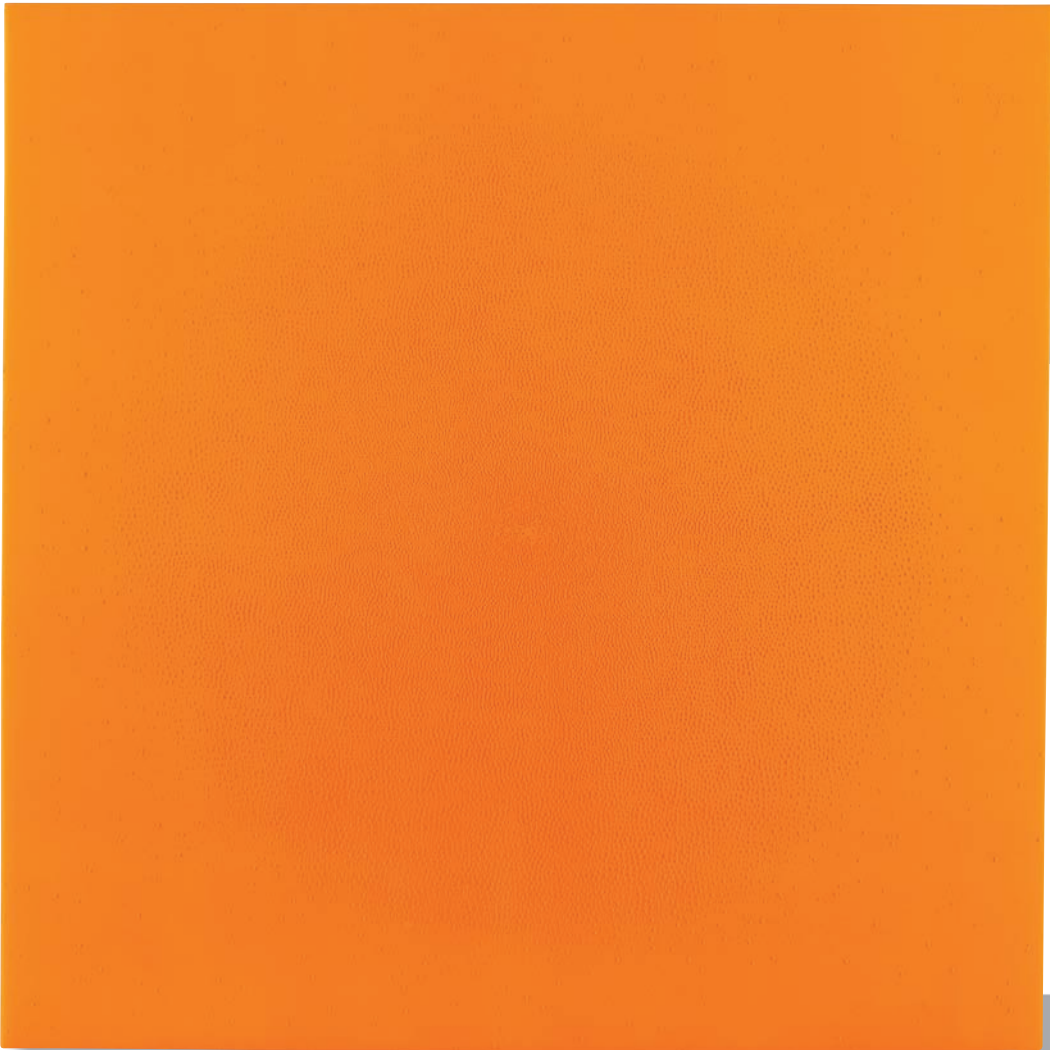
245 **CARROLL DUNHAM** b. 1949

Untitled, 1992

Crayon and graphite on paper. 22 x 30 1/4 in. (55.9 x 76.8 cm). Signed and dated "3/2/92 C. Dunham" upper left.

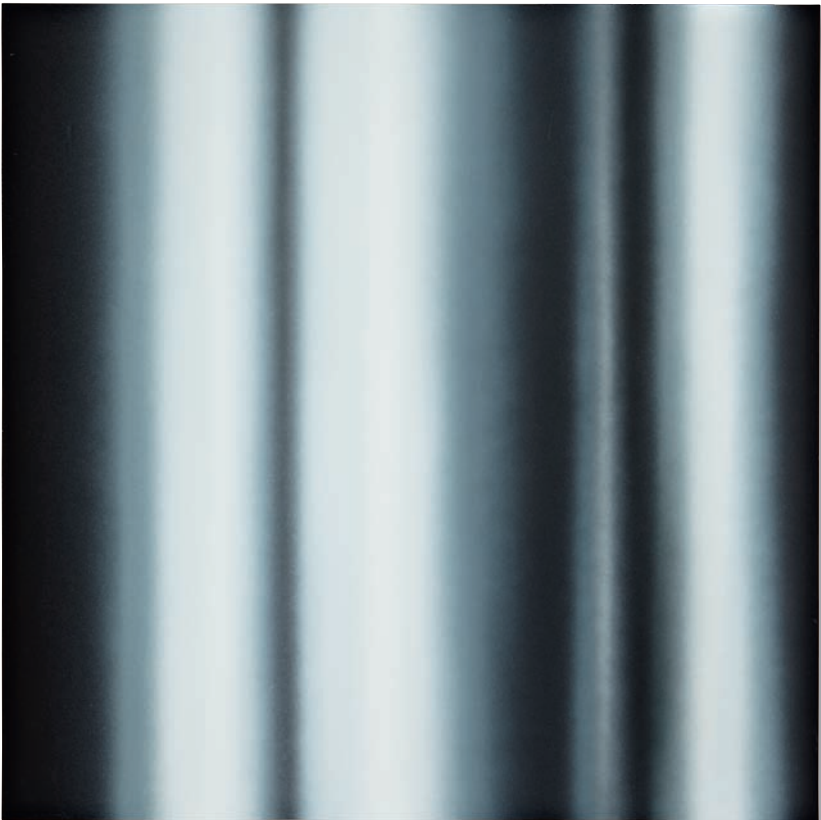
Estimate \$5,000-7,000

PROVENANCE Nolan Eckman Gallery, New York; Galerie Judin, Zürich



246 **DZINE (CARLOS ROLON)** b. 1970
Untitled, 2009
Acrylic and resin clear coat on wood panel. 60 x 60 in. (152.4 x 152.4 cm). Signed and dated "Dzine 09" on the reverse.
Estimate \$7,000-9,000
PROVENANCE Deitch Projects, New York

247 **DZINE (CARLOS ROLON)** b. 1970
Untitled, 2009
Acrylic and crystalline automotive clear coat on wood panel. 40 x 40 in. (101.6 x 101.6 cm). Signed and dated "Dzine 09" on the reverse.
Estimate \$5,000-7,000
PROVENANCE Deitch Projects, New York





248 **NAN GOLDIN** b. 1953

Geranium in the window from my fire escape, NYC, 2001

Cibachrome print. 40 1/8 x 28 1/2 in. (101.9 x 72.4 cm). Signed, titled, dated "Geranium in the window from my fire escape, NYC, 2001, Nan Goldin" and numbered from an edition of three artist's proofs on a label accompanying the work. This work is from an edition of 15 plus three artist's proofs.

Estimate \$5,000-7,000

PROVENANCE Gifted by the artist to the present owner

EXHIBITED Matthew Marks Gallery, New York; Whitechapel Gallery, London

LITERATURE J. Jenkinson, *The Devil's Playground: Nan Goldin*, New York, London, 2003

249 **RONI HORN** b. 1955

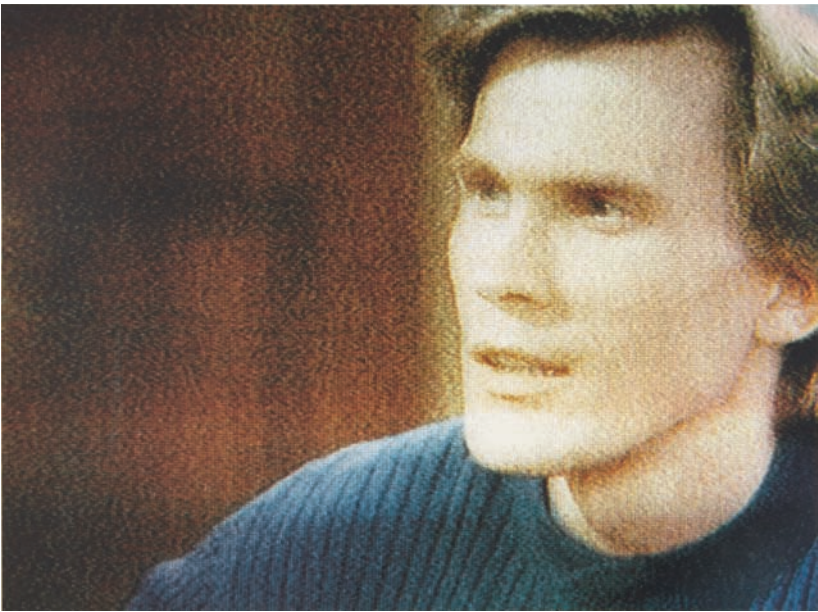
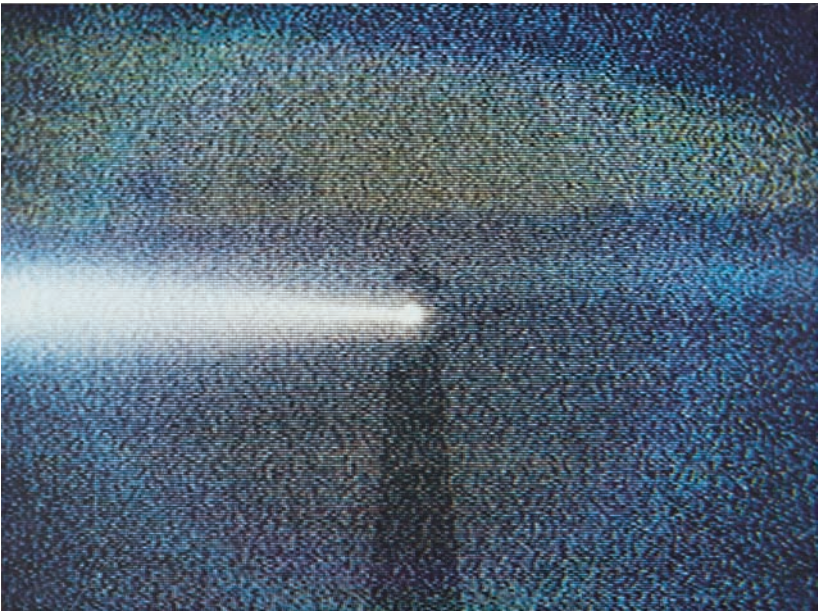
Piece (I), 1997-1998

Set of five Iris prints. Each 20 1/8 x 27 1/8 in. (51.1 x 68.9 cm). Signed "Roni Horn" on a label adhered to the reverse of the backing board of Image #1. Numbered of five on the reverse of Image #5. This work is from an edition of five.

Estimate \$10,000-15,000

PROVENANCE Sale: New York, Phillips de Pury & Company, *Contemporary Art*, November 12, 2004, lot 236

250 **NO LOT**



251



252



251 **VANESSA BEECROFT** b. 1969
VB 20 (ICA: Institute of Contemporary Art, Philadelphia, Pennsylvania), 1996
Large format Polaroid. 40 1/2 x 40 in. (102.9 x 101.6 cm).

Estimate \$4,000-6,000

PROVENANCE ICA: Institute of Contemporary Art, Philadelphia; Galerie Ghislaine Hussenot, Paris

LITERATURE D. Hickey, *VB 08-36 : Vanessa Beecroft Performances*, New York 2000, p. 51 (illustrated); E. Di Lallo, ed., *Vanessa Beecroft Performances 1993-2003*, Milan 2003, p. 127 (illustrated)

252 **VANESSA BEECROFT** b. 1969
VB 21 (Galleria Massimo de Carlo, Milan, Italy), 1996
Large format Polaroid. 40 1/2 x 40 in. (102.9 x 101.6 cm).

Estimate \$4,000-6,000

PROVENANCE Galleria Massimo de Carlo, Milan; Galerie Ghislaine Hussenot, Paris

253 **RYAN MCGINLEY** b. 1977

Eric, New York, 2001

C-print. 40 x 30 in. (101.6 x 76.2 cm). Signed "Ryan McGinley" on the reverse.
This work is from an edition of six.

Estimate \$4,500-6,500

PROVENANCE Galerie Giti Nourbaksch, Berlin

254 **HENRY BOND** b. 1966

No. 3/001, 1999

C-print mounted to Plexiglas. 39 1/4 x 57 1/4 in. (99.7 x 145.4 cm). Signed and dated
"Henry Bond 2000" on the reverse of the backing board.

Estimate \$1,000-1,500

PROVENANCE Emily Tsingou Gallery, London



255



256



255 SARAH JONES b. 1959
The Wall (Francis Place) (I), 1999
 C-print mounted on aluminum. 59 x 59 in. (149.9 x 149.9 cm). Signed and dated "Sarah Jones '99" on a label adhered to the reverse of the backing board. This work is from an edition of five plus one artist's proof.

Estimate \$2,500-3,500

PROVENANCE Maureen Paley Interim Art, London; Anton Kern Gallery, New York

256 SARAH JONES b. 1959
The Dining Room (Francis Place) (VII), 1999
 C-print mounted on aluminum. 59 x 59 1/4 in. (149.9 x 150.5 cm). Signed and dated "Sarah Jones '99" on a label adhered to the reverse of the backing board. This work is from an edition of five plus one artist's proof.

Estimate \$2,500-3,500

PROVENANCE Maureen Paley Interim Art, London; Anton Kern Gallery, New York



257 **ANNA GASKELL** b. 1969

Untitled #8 (Wonder), 1996

Cibachrome mounted to high density foamcore. 29 3/4 x 39 3/4 in. (75.6 x 101 cm). Signed, dated "A Gaskell, 1996" and numbered of five on the reverse. This work is from an edition of five.

Estimate \$4,000-6,000

PROVENANCE Casey Kaplan Gallery, New York

LITERATURE T. Jones and N. Spector, *Anna Gaskell*, New York 2001, pp. 22-23 (illustrated)

258 **ANNA GASKELL** b. 1969

Untitled #21 (Override), 1997

Cibachrome mounted on aluminum. 56 3/4 x 68 5/8 in. (144.1 x 174.3 cm). Signed, dated "A. Gaskell, 1997" and numbered of five on the reverse of the backing board. This work is from an edition of five.

Estimate \$4,000-6,000

PROVENANCE Casey Kaplan Gallery, New York

LITERATURE T. Jones and N. Spector, *Anna Gaskell*, New York 2001, pp. 150-151 (illustrated)





i)

259 **WOLFGANG TILLMANS** b. 1968

Six works: i) *Sadie Frost & Jude Law*, 1995; ii) *Alex in surge*, 1995; iii) *Haselmaus*, 1995;

iv) *John & Paula, armpit*, cx1000, 1994; v) *me in the shower*, 1995; vi) *Macau Bridge*, 1995

Six chromogenic prints. Each 16 x 12 in. (40.6 x 30.5 cm) or 12 x 16 in. (30.5 x 40.6 cm).

Each signed, titled, dated and numbered of 10 on the reverse. Each work is from an edition of 10 plus one artist's proof.

Estimate \$10,000-15,000

PROVENANCE Maureen Paley, London



ii)



iii)



iv)



v)



vi)



260 **MALERIE MARDER** b. 1971
Untitled, 1998
Black and white photograph mounted on aluminum. 18 1/8 x 22 3/4 in. (46 x 57.8 cm). Signed "Maleria Marder" on a label adhered to the reverse of the mount. This work is from an edition of eight.

Estimate \$1,500-2,000

PROVENANCE Lawrence Rubin Greenberg Van Doren Fine Art, New York

261 **KATY GRANNAN** b. 1969
Christina, Allentown, PA, 2002
Gelatin silver print. 20 x 16 5/8 in. (50.8 x 42.2 cm). Initialed and dated "KG 2003" on a gallery label adhered to the reverse of the backing label. This work is from an edition of six.

Estimate \$2,000-3,000

PROVENANCE Lawrence Rubin Greenberg Van Doren Fine Art, New York
EXHIBITED Atlanta, Jackson Fine Art, *KATY GRANNAN*, January 14 - March 5, 2005





262 **KATY GRANNAN** b. 1969

Joshi, Mystic Lake, Medford, MA, 2002

C-print. 48 x 60 in. (121.9 x 152.4 cm). Initialed "KG" and numbered of six on the reverse of the backing board. This work is from an edition of six.

Estimate \$3,000-4,000

PROVENANCE Lawrence Rubin Greenberg Van Doren Fine Art, New York

263 **ELINA BROTHERUS** b. 1972

Femme dans la baignoire, 2003

Chromogenic print mounted on aluminum. 27 1/8 x 34 1/4 in. (68.9 x 87 cm). Signed, titled, dated "Elina Brotherus, Femme dans la baignoire, 2003" and numbered of six on a label adhered to the mount. This work is from an edition of six.

Estimate \$5,000-7,000

PROVENANCE gb agency, Paris





264 **MATT SAUNDERS** b. 1975
Hairdresser #1 (Udo and Elisabeth), 2003
Oil on linen. 44 x 61 in. (111.8 x 154.9 cm). Signed and dated "Matt Saunders 03" on the reverse.

Estimate \$4,000-6,000

PROVENANCE Lombard-Freid Projects, New York

265 **DAVID NOONAN** b. 1969
Pierre Clemente, 2005
Fabric painting (cotton, nylon, bleach). 20 x 16 in. (50.8 x 40.6 cm). Signed, titled and dated "Pierre Clemente, David Noonan, 2005" on the reverse of the backing board.

Estimate \$6,000-8,000

PROVENANCE Foxy Production, New York





266 **LUKAS DUWENHÖGGER** b. 1956
Guest in Apartment, 1990
Oil on canvas. 19 3/4 x 23 3/4 in. (50.2 x 60.3 cm).

Estimate \$6,000-8,000

PROVENANCE Emily Tsingou Gallery, London



267 **LESLEY VANCE** b. 1977

Marsh, 2003

Oil on canvas. 74 x 91 in. (188 x 231.1 cm). Signed and dated "Lesley Vance 2003" on the reverse.

Estimate \$4,000-6,000

PROVENANCE David Kordansky Gallery, Los Angeles

268 **PORTIA HEIN** b. 1971

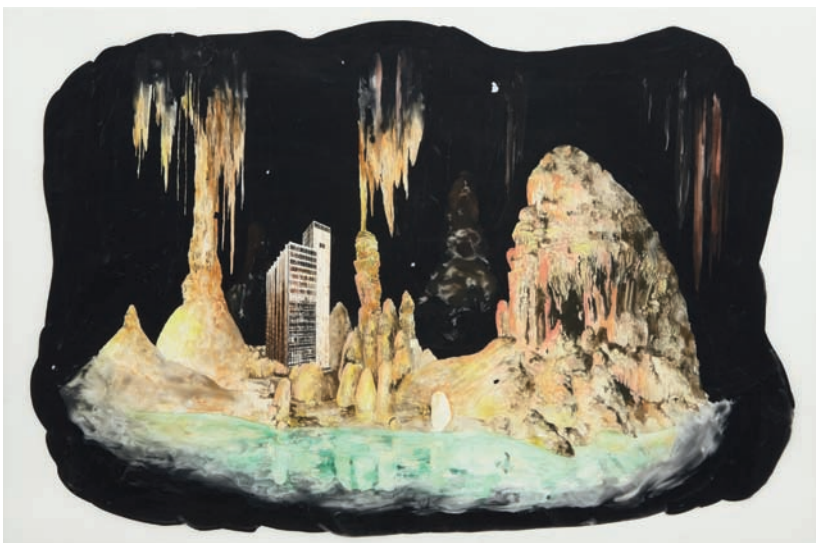
Untitled (PH03-89), 2003

Watercolor, acrylic and oil on canvas. 52 x 84 in. (132.1 x 213.4 cm). Signed and dated "Portia Hein, 2003" on the overlap.

Estimate \$3,000-4,000

PROVENANCE Anna Helwing Gallery, Los Angeles

EXHIBITED Los Angeles, Anna Helwing Gallery, *Portia Hein*, 2003



269 **DANIEL ARSHAM** b. 1980

Skidmore, Owings and Merrill Proposal, 2004

Gouache on mylar. 24 x 36 in. (61 x 91.4 cm).

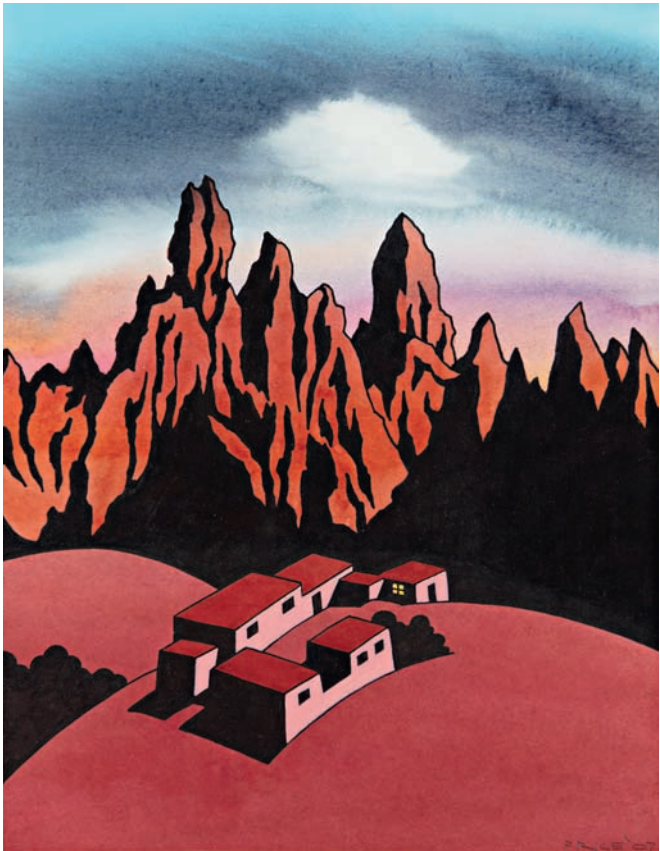
Estimate \$1,500-2,500

PROVENANCE Placemaker, Miami; Vanderbeek-Kielar Studios, Inc., New York



270 **JAY DAVIS** b. 1975
Untitled (Two Things Fighting, 22 Pinstripes and Three Striped Pedastals), 2001
Acrylic on vinyl. 48 x 60 in. (121.9 x 152.4 cm).
Estimate \$7,000-9,000
PROVENANCE Stefan Stux Gallery, New York

271 **KEN PRICE** b. 1935
Two works: i) *Remote Sculpture Garden*; ii) *Legendary Peaks*, 2007
Acrylic and ink on paper. Each 11 x 8 1/2 in. (27.9 x 21.6 cm). i) Signed "Price 07" lower left and titled "Remote Sculpture Garden" on the reverse; ii) Signed "Price 07" lower right and titled "Legendary Peaks" on the reverse.
Estimate \$5,000-7,000
PROVENANCE Xavier Hufkens Gallery, Brussels

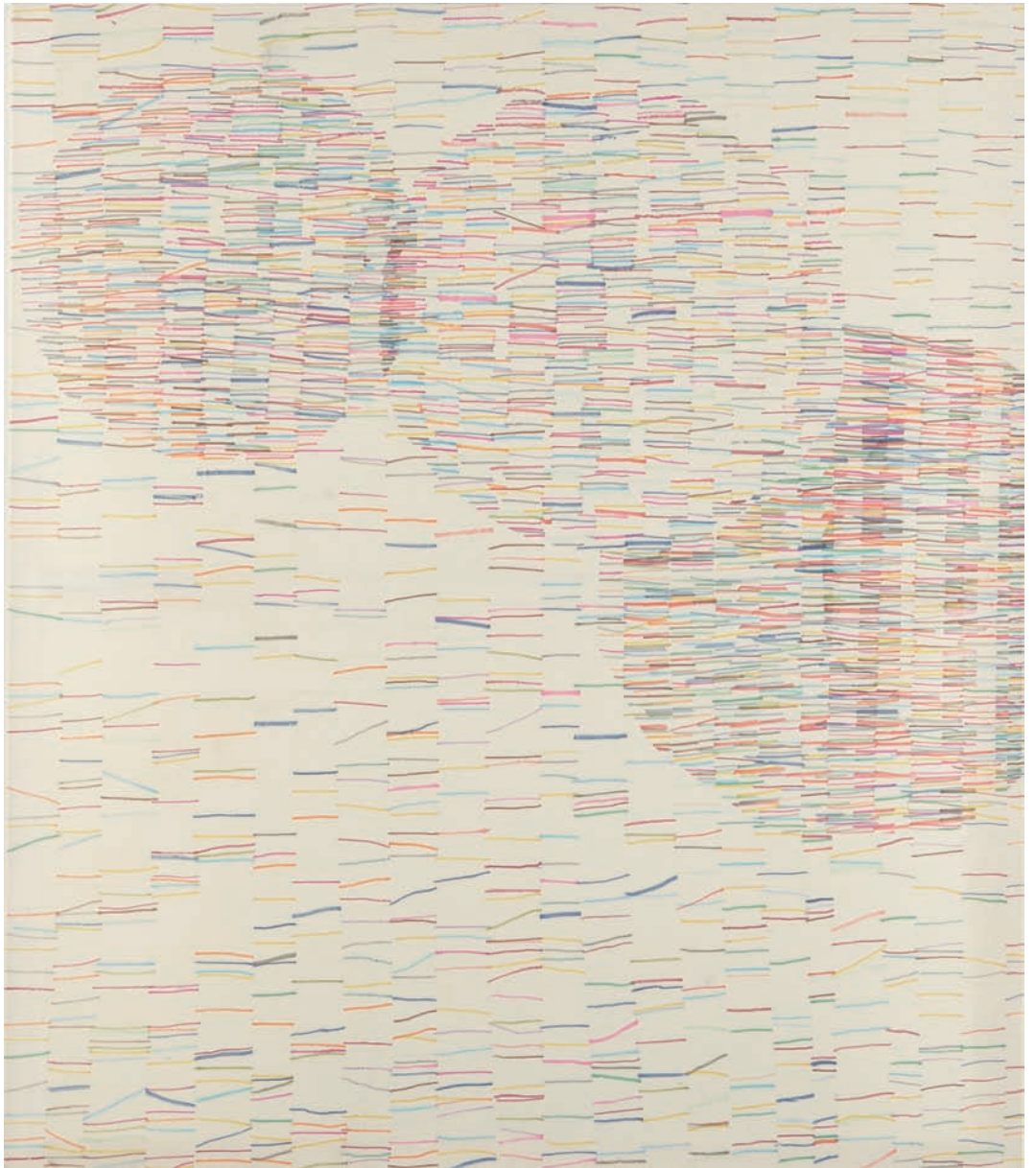




272 **STEFAN MÜLLER** b. 1971
Bombardement, 2006
Shellac and chlorine on fabric. 63 x 55 1/4 in. (160 x 140.3 cm). Signed, titled and dated
"Bombardement, Stefan Müller, 02 2006" on the overlap.
Estimate \$4,000-6,000
PROVENANCE Tilton Gallery, New York

273 **JOHN BOCK** b. 1965
Untitled (050504, 1), 2004
Mixed media on felt beret. Beret: 10 1/2 x 10 1/2 in. (26.7 x 26.7 cm); frame: 14 3/8 x 14 3/8 in.
(36.5 x 36.5 cm).
Estimate \$2,000-3,000
PROVENANCE Anton Kern Gallery, New York





274 **STEFAN MÜLLER** b. 1971

Indoor Snowman Winter 3000, 2006

Felt-tip pen on unbleached cotton. 59 x 51 1/4 in. (149.9 x 130.2 cm). Signed, titled and dated "Stefan Müller, 06, Indoor Snowman Winter 3000" on the overlap.

Estimate \$3,000-4,000

PROVENANCE Tilton Gallery. New York

275 **MARK FRANCIS** b. 1962

Untitled, 1998

Color monotype. 30 x 30 in. (76.2 x 76.2 cm). Signed and dated "M. Francis. 98" lower right. This work is unique.

Estimate \$2,000-3,000

PROVENANCE Maureen Paley, London; Private collection, Los Angeles



276 **RICHARD ALDRICH** b. 1975
Untitled, 2004
Paper collage and tape on paper. 8 1/2 x 11 in. (21.6 x 27.9 cm). Signed and dated "Richard Aldrich 2004" on the reverse.

Estimate \$1,500-2,000
PROVENANCE Private collection, Amsterdam



277 **JEFF KOONS** b. 1955
Untitled, 2009
Silver marker on page from Jeff Koons Kunsthaus Bregenz catalogue. 11 x 9 1/2 in. (27.9 x 24.1 cm). Signed and dated "Jeff Koons 4/13/09" lower right.

Estimate \$3,000-5,000
PROVENANCE Private collection, New York



278 **YURI MASNYJ** b. 1976
Rorschach Nacht, 2004
Diptych. Graphite and colored pencil on paper. Each 28 x 48 in. (71.1 x 121.9 cm).
Left panel: Initialed and dated "YM 2004" upper right; Right panel: Initialed and dated
"YM 2004" upper left.

Estimate \$5,000-7,000

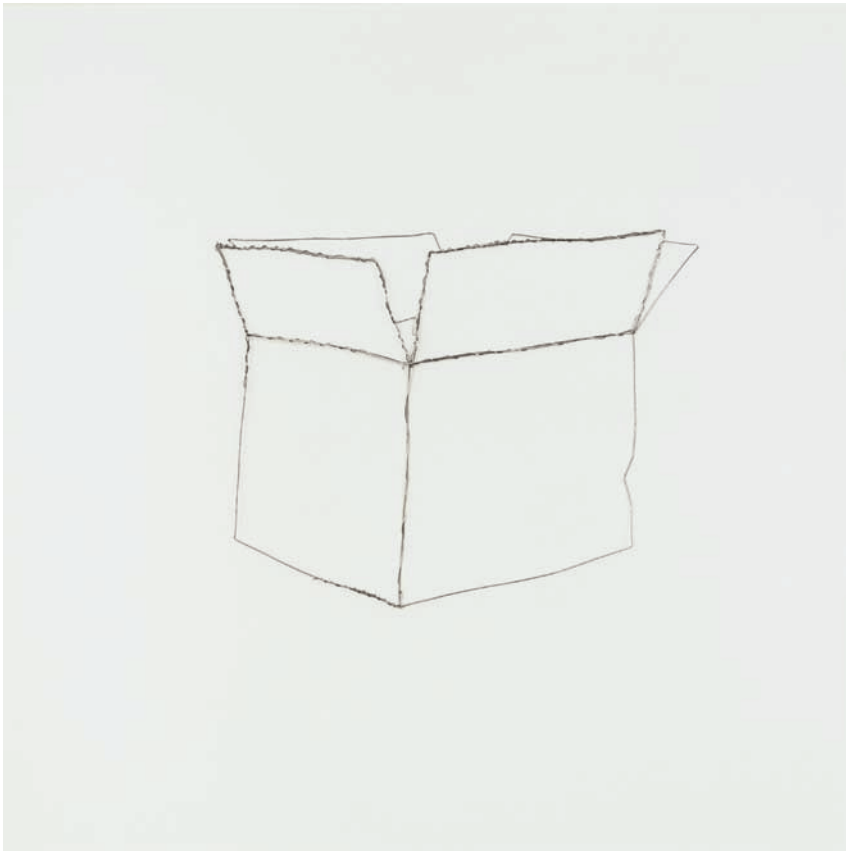
PROVENANCE Sutton Lane, London
EXHIBITED London, Sutton Lane, *Yuri Masnyj: On Our Black Rainbow*, June 23 - July 31, 2004



279 **WANG TIANDE** b. 1960
Chinese Clothes No. 04-D09, 2004
Silk cloth with burn marks. 63 x 27 1/2 in. (160 x 69.9 cm). Signed and dated "Wang Tiande
2004" along the hemline.

Estimate \$3,000-5,000

PROVENANCE Chambers Fine Art, New York



280 **VIK MUNIZ** b. 1961
Paper box (from *Pictures of Wire*), 1995
Gelatin silver print. 20 x 16 in. (50.8 x 40.6 cm). Signed, titled, dated "Paper Box, 1995 – Vik Muniz, 1995" and numbered of five lower right. This work is from an edition of five plus three artist's proofs.

Estimate \$5,000-7,000

PROVENANCE Olivier Renaud-Clement, New York

281 **JEFF ELROD** b. 1966
3 Envelopes, 2002
Acrylic on canvas. 36 x 36 in. (91.4 x 91.4 cm). Signed, titled and dated "Jeff Elrod, 2002, 3 Envelopes" on the overlap.

Estimate \$7,000-9,000

PROVENANCE Leo Koenig, Inc., New York
EXHIBITED New York, Leo Koenig, Inc., *Jeff Elrod: Analog Paintings*, January 18 - February 26, 2002
LITERATURE C. McCormick, *Jeff Elrod*, New York 2002, p. 10 (illustrated)



282 **JEFF ELROD** b. 1966

Blue Electric, 2002

Acrylic on canvas. 30 x 40 in. (76.2 x 101.6 cm). Signed, titled and dated "Jeff Elrod, Blue Electric, 9/2002" on the overlap.

Estimate \$7,000-9,000

PROVENANCE Leo Koenig, Inc., New York



283 JO JACKSON b. 1972

Untitled, 2006

Watercolor on paper. 10 1/4 x 14 in. (26 x 35.6 cm). Signed, inscribed and dated "Jo Jackson, 2006, Portland, USA" on the reverse.

Estimate \$2,000-3,000 ●

PROVENANCE New Image Art Gallery, Los Angeles

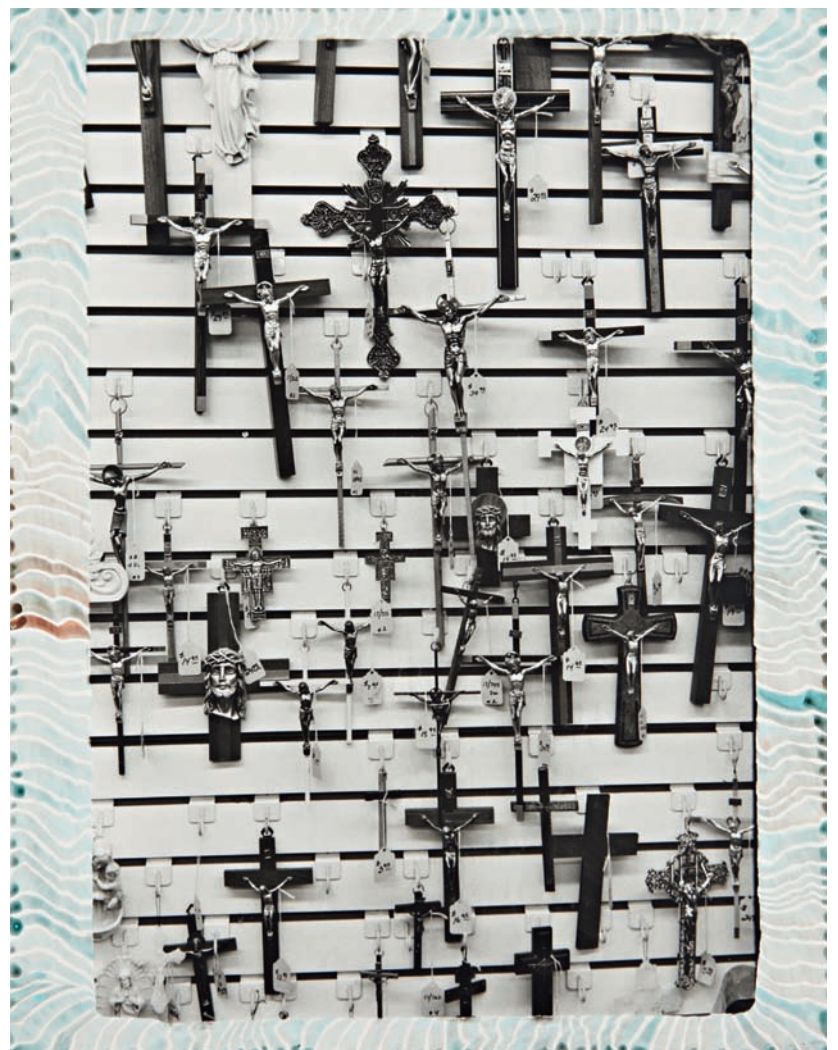
284 ED TEMPLETON b. 1972

Empty Plastic Echoes, 2006

Watercolor on photograph taken in 2002. 14 x 11 in. (35.6 x 27.9 cm). Signed, inscribed and dated "Olvera Street, Los Angeles, 2002 DR3, Ed Templeton 2006" on the reverse.

Estimate \$2,000-3,000 ●

PROVENANCE Tim Van Laere Gallery, Antwerp; Roberts & Tilton, Los Angeles





285 **MILTOS MANETAS** b. 1964

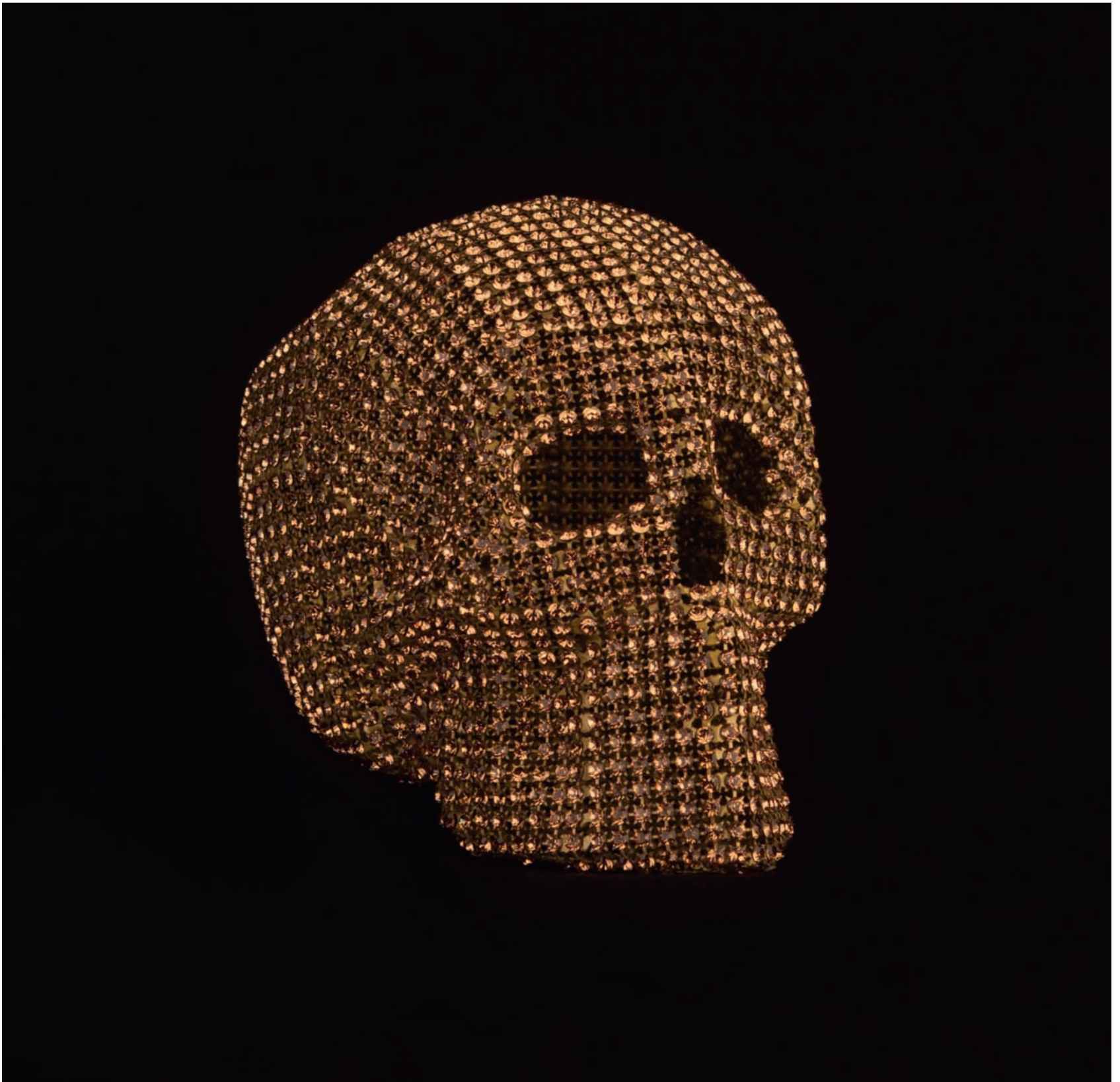
Cables, 2007

Oil on canvas. 72 x 84 in. (182.9 x 213.4 cm).

Estimate \$3,000-4,000

PROVENANCE Postmasters Gallery, New York

EXHIBITED New York, Postmasters Gallery, *Mirrorsites 98*, 1998



286 **NICOLA BOLLA** b. 1963

Vanitas (Teschio), 2006

Swarovski crystals and brass. 7 x 6 1/4 x 8 1/2 in. (17.8 x 15.9 x 21.6 cm).

Estimate \$12,000-18,000

PROVENANCE Sperone Westwater Gallery, New York

287 **KAZ OSHIRO** b. 1967

Trash Bin #1, 2003

Acrylic and bondo on stretched canvas over wood. 39 1/2 x 21 x 21 in. (100.3 x 53.3 x 53.3 cm).
Signed, titled and dated "Kaz Oshiro, Trash Bin #1, 03" on the reverse.

Estimate \$15,000-20,000

PROVENANCE Rosamund Felsen Gallery, Santa Monica



INDEX

Abetz/Drescher 169, 170
Albenda, R. 124, 223
Aldrich, R. 276
Alfred, B. 153
Allen, P. 203
Althoff, K. 59
Aoshima, C. 241, 242
Appel, K. 147
Arad, R. 131
Araki, N. 86
Aranda/Lasch 18
Arden, R. 101
Arsham, D. 269
Artists Anonymous 171
Ashkin, M. 24

Baechler, D. 204
Baker, K. 144
Bas, H. 65, 66, 68
Bauer, M. 139
Beech, J. 163
Beecroft, V. 251, 252
Bernhardt, K. 213
Bhabha, H. 83
Bleuchel, S. 63
Bock, J. 174, 273
Bolla, N. 286
Bond, H. 254
Bouroullec, R. & E. 127
Bradley, J. 5
Brodahl, C. 187
Brotherus, E. 263

Caivano, V. 196
Calvin, B. 154, 201
Carnegie, G. 49
Childish, B. 70, 71
Cline, M. 180, 211
Close, C. 87
Coffin, P. 125
Colbert, S. 1
Colen, D. 11
COPE2 217
Crewdson, G. 81

Davis, J. 270
de Molfetta, F. 227
Dicke, A. 72, 73
Djurdjevic, B. 181, 182
Dollarhide, B. 159
Donachie, K. 210
Donovan, M. 218
Dumas, M. 215
Dunham, C. 245
Duwenhögger, L. 266
Dzama, M. 52, 190
DZINE 246, 247

Eberle, T. 113
Eisler, J. 42
Elgreen/Dragset 22
Elrod, J. 281, 282

FAILE 54, 55
Fairey, S. 1
Feher, T. 27
Fischer, D. 95
Fisher, K. 205
Fleury, S. 75
Fonseca, C. 137
Ford, W. 37, 38
Francis, M. 275
Frank, N. 177, 178
Freiwald, T. 98
Frost, P. 122
Fueki, C. 240

Gabriels 123
Gander, R. 164
Gardner, T. 97
Gaskell, A. 257, 258
Geers, K. 216
Ghenie, A. 44
Gokita, T. 145
Goldin, N. 248
Gonzalez, D. 102
Grahmert, H. 192
Grannan, K. 84, 85, 261, 262
Grassie, A. 99
Grotjahn, M. 15
Gupta, S. 130
Guyton, W. 13

Haberny, G. 116
Hamm, G. 172
Handelman, M. 158, 194
Harvey, C. 189
Hein, P. 268
Hellmich, C. 47
Henneken, U. 188, 200
Henning, A. 148, 150
Hirschhorn, T. 165
Hirst, D. 31, 32, 67
Hoch, M. 105
Hodges, J. 34
Höfer, C. 107
Holstad, C. 23
Horn, R. 249
Horowitz, J. 228
Howard, R. 186
Hughes, R. 21
Hütte, A. 106
Hylden, N. 161

Irandoust, H. 40

Jackson, J. 283
Joffe, C. 168
Johnson, M. 225
Jones, S. 255, 256
Judd, D. 128

Kahlhamer, B. 51, 244
Kassay, J. 4
Kelley, M. 119, 120, 121
Kern, R. 76
Kessler, J. 183, 184
Ketter, C. 136
Kilimnik, K. 33
Kolk, D. 214
Koons, J. 277
Korty, D. 43
Kraus, K. 7
Krisanamis, U. 14
Kroner, S. 193
Kruger, B. 88, 89
Kurland, J. 79, 80

Lambie, J. 30, 160
Landers, S. 57
Lassry, E. 2, 35
Lefcourt, D. 6, 133, 134
Leines, M. 232, 233, 237
Levinthal, D. 114
Ligon, G. 229
Longo, R. 92, 93
Loughlin, R. 235
Lowman, N. 19, 117
Lutz, C. 224, 226

Maciejowski, M. 155, 156, 157
Maier-Aichen, F. 39, 142
Manetas, M. 285
Marder, M. 260
Masnyj, Y. 278
McEwen, A. 9
McGee, B. 230, 231
McGinley, R. 77, 78, 82, 253
Morrison, J. 126
Moyer, C. 243
Mr. 236
Mr. Brainwash 222, 234
Müller, S. 272, 274
Muniz, V. 143, 280

Nara, Y. 29
Newson, M. 132
Niedermayr, W. 108
Noonan, D. 265

Ogasawara, M. 197, 198
Orozco, G. 110, 111
Ortega, D. 109
Oshiro, K. 287

Paine, R. 3
Pendleton, A. 8
Perry, G. 179
Peterson, L. 74
Pierson, J. 76
Potter, E. 28
Price, K. 271
Prince, R. 94, 115
Prince, R. 76
Pylypchuk, J. 53, 56

Reyle, A. 20
Richardson, T. 76
Rogers, L. 140
Rojas, C. 146
Ronay, M. 26
Ruby, S. 16
Ruscha, E. 135
Ruyter, L. 209

Sasse, J. 103
Saunders, M. 264
Schmidberger, C. 167, 212
Schumann, C. 138
Schwontkowski, N. 191, 202
Selg, M. 60, 61
Serrano, A. 1
Shaw, J. 64
Shepherd, K. 206, 207
Skreber, D. 112
Smith, J. 221
Smith, K. 90, 91
Smith, Z. 220
Snow, D. 10, 162
Stella, F. 1
Sugito, H. 151, 152

Takano, A. 239
Tal R 118
Teller, J. 76
Templeton, E. 284
Thompson, C. 45, 46, 48
Tiande, W. 279
Tiepelmann, J. 149
Tillmans, W. 259
Timoney, P. 195
Tiravanija, R. 96
T-KID 219

Valsecchi, C. 100
Van Eeden, M. 41
Vance, L. 267
Vaughn, S. 50
von Bonin, C. 58

Wada, D. 199
Weischer, M. 104
Wekua, A. 25, 166
Wenzel, V. 173, 175, 176
Wiley, K. 17
Wilson, R. 36
Winter, C. 208

Yamaguchi, A. 238

Zhang, H. 185
Zimmerman, J. 129
Zipp, T. 12

GUIDE FOR PROSPECTIVE BUYERS

BUYING AT AUCTION

The following pages are designed to offer you information on how to buy at auction at Phillips de Pury & Company. Our staff will be happy to assist you.

CONDITIONS OF SALE

The Conditions of Sale and Authorship Warranty which appear later in this catalogue govern the auction. Bidders are strongly encouraged to read them as they outline the legal relationship among Phillips, the seller and the buyer and describe the terms upon which property is bought at auction. Please be advised that Phillips de Pury & Company generally acts as agent for the seller.

BUYER'S PREMIUM

Phillips de Pury & Company charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including \$50,000, 20% of the portion of the hammer price above \$50,000 up to and including \$1,000,000 and 12% of the portion of the hammer price above \$1,000,000.

1 PRIOR TO AUCTION

Catalogue Subscriptions

If you would like to purchase a catalogue for this auction or any other Phillips de Pury & Company sale, please contact us at +1 212 940 1240 or +44 20 7318 4010.

Pre-Sale Estimates

Pre-Sale estimates are intended as a guide for prospective buyers. Any bid within the high and low estimate range should, in our opinion, offer a chance of success. However, many lots achieve prices below or above the pre-sale estimates. Where "Estimate on Request" appears, please contact the specialist department for further information. It is advisable to contact us closer to the time of the auction as estimates can be subject to revision. Pre-sale estimates do not include the buyer's premium or any applicable taxes.

Pre-Sale Estimates in Pounds Sterling and Euros

Although the sale is conducted in US dollars, the pre-sale estimates in the auction catalogues may also be printed in pounds sterling and/or euros. Since the exchange rate is that at the time of catalogue production and not at the date of auction, you should treat estimates in pounds sterling or euros as a guide only.

Catalogue Entries

Phillips may print in the catalogue entry the history of ownership of a work of art, as well as the exhibition history of the property and references to the work in art publications. While we are careful in the cataloguing process, provenance, exhibition and literature references may not be exhaustive and in some cases we may intentionally refrain from disclosing the identity of previous owners. Please note that all dimensions of the property set forth in the catalogue entry are approximate.

Condition of Lots

Our catalogues include references to condition only in the descriptions of multiple works (e.g., prints). Such references, though, do not amount to a full description of condition. The absence of reference to the condition of a lot in the catalogue entry does not imply that the lot is free from faults or imperfections. Solely as a convenience to clients, Phillips de Pury & Company may provide condition reports. In preparing such reports, our specialists assess the condition in a manner appropriate to the estimated value of the property and the nature of the auction in which it is included. While condition reports are prepared honestly and carefully, our staff are not professional restorers or trained conservators. We therefore encourage all prospective buyers to inspect the property at the pre-sale exhibitions and recommend, particularly in the case of any lot of significant value, that you retain your own restorer or professional advisor to report to you on the property's condition prior to bidding. Any prospective buyer of photographs or prints should always request a condition report because all such property is sold unframed, unless otherwise indicated in the condition report. If a lot is sold framed, Phillips de Pury & Company accepts no liability for the condition of the frame. If we sell any lot unframed, we will be pleased to refer the purchaser to a professional framer.

Pre-Auction Viewing

Pre-auction viewings are open to the public and free of charge. Our specialists are available to give advice and condition reports at viewings or by appointment.

Electrical and Mechanical Lots

All lots with electrical and/or mechanical features are sold on the basis of their decorative value only and should not be assumed to be operative. It is essential that, prior to any intended use, the electrical system is verified and approved by a qualified electrician.

Symbol Key

The following key explains the symbols you may see inside this catalogue.

O Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price. The guarantee may be provided by Phillips de Pury & Company, by a third party or jointly by us and a third party. Phillips de Pury & Company and third parties providing or participating in a guarantee may benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. A third party guarantor may also bid for the guaranteed lot and may

be allowed to net the financial remuneration received in connection with the guarantee against the final purchase price if such party is the successful bidder.

Δ Property in Which Phillips de Pury & Company Has an Ownership Interest

Lots with this symbol indicate that Phillips de Pury & Company owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

● No Reserve

Unless indicated by a ●, all lots in this catalogue are offered subject to a reserve. A reserve is the confidential value established between Phillips de Pury & Company and the seller and below which a lot may not be sold. The reserve for each lot is generally set at a percentage of the low estimate and will not exceed the low pre-sale estimate.

2 BIDDING IN THE SALE

Bidding at Auction

Bids may be executed during the auction in person by paddle or by telephone or prior to the sale in writing by absentee bid.

Bidding in Person

To bid in person, you will need to register for and collect a paddle before the auction begins. Proof of identity in the form of government issued identification will be required, as will an original signature. We may also require that you furnish us with a bank reference. New clients are encouraged to register at least 48 hours in advance of a sale to allow sufficient time for us to process your information. All lots sold will be invoiced to the name and address to which the paddle has been registered and invoices cannot be transferred to other names and addresses. Please do not misplace your paddle. In the event you lose it, inform a Phillips de Pury & Company staff member immediately. At the end of the auction, please return your paddle to the registration desk.

Bidding by Telephone

If you cannot attend the auction, you may bid live on the telephone with one of our multi-lingual staff members. This service must be arranged at least 24 hours in advance of the sale and is available for lots whose low pre-sale estimate is at least \$1000. Telephone bids may be recorded. By bidding on the telephone, you consent to the recording of your conversation. We suggest that you leave a maximum bid, excluding the buyer's premium and any applicable taxes, which we can execute on your behalf in the event we are unable to reach you by telephone.

Absentee Bids

If you are unable to attend the auction and cannot participate by telephone, Phillips de Pury & Company will be happy to execute written bids on your behalf. A bidding form can be found at the back of this catalogue. This service is free and confidential. Bids must be placed in the currency of the sale. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Always indicate a maximum bid, excluding the buyer's premium and any applicable taxes. Unlimited bids will not be accepted. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

Employee Bidding

Employees of Phillips de Pury & Company and our affiliated companies, including the auctioneer, may bid at the auction by placing absentee bids so long as they do not know the reserve when submitting their absentee bids and otherwise comply with our employee bidding procedures.

Bidding Increments

Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer's discretion. Absentee bids that do not conform to the increments set below may be lowered to the next bidding increment.

\$50 to \$1,000	by \$50s
\$1,000 to \$2,000	by \$100s
\$2,000 to \$3,000	by \$200s
\$3,000 to \$5,000	by \$200s, 500, 800 (i.e. \$4,200, 4,500, 4,800)
\$5,000 to \$10,000	by \$500s
\$10,000 to \$20,000	by \$1,000s
\$20,000 to \$30,000	by \$2,000s
\$30,000 to \$50,000	by \$2,000s, 5,000, 8,000
\$50,000 to \$100,000	by \$5,000s
\$100,000 to \$200,000	by \$10,000s
above \$200,000	auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

3 THE AUCTION

Conditions of Sale

As noted above, the auction is governed by the Conditions of Sale and Authorship Warranty. All prospective bidders should read them carefully. They may be amended by saleroom addendum or auctioneer's announcement.

Interested Parties Announcement

In situations where a person allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot or a party providing or participating in a guarantee on the lot, Phillips de Pury & Company will make an announcement in the saleroom that interested parties may bid on the lot.

Consecutive and Responsive Bidding

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve by placing consecutive bids or bids in response to other bidders.

4 AFTER THE AUCTION**Payment**

Buyers are required to pay for purchases immediately following the auction unless other arrangements are agreed with Phillips de Pury & Company in writing in advance of the sale. Payments must be made in US dollars either by cash, check drawn on a US bank or wire transfer, as noted in Paragraph 6 of the Conditions of Sale. It is our corporate policy not to make or accept single or multiple payments in cash or cash equivalents in excess of US\$10,000.

Credit Cards

As a courtesy to clients, Phillips de Pury & Company will accept American Express, Visa and Mastercard to pay for invoices of \$10,000 or less.

Collection

It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer's authorized representative when Phillips de Pury & Company has received full and cleared payment and we are not owed any other amount by the buyer. Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, we will upon request transfer purchased lots suitable for hand carry back to our premises at 450 West 15th Street, New York, New York for collection within 30 days following the date of the auction. For each purchased lot not collected from us at either our warehouse or our auction galleries by such date, Phillips de Pury & Company will levy a late collection fee of \$50, an additional administrative fee of \$10 per day and insurance charges of 0.1% of the Purchase Price per month on each uncollected lot.

Loss or Damage

Buyers are reminded that Phillips de Pury & Company accepts liability for loss or damage to lots for a maximum of five days following the auction.

Transport and Shipping

As a free service for buyers, Phillips de Pury & Company will wrap purchased lots for hand carry only. We will, at the buyer's expense, either provide packing, handling and shipping services or coordinate with shipping agents instructed by the buyer in order to facilitate such services for property purchased at Phillips de Pury & Company. Please refer to Paragraph 7 of the Conditions of Sale for more information.

Export and Import Licenses

Before bidding for any property, prospective bidders are advised to make independent inquiries as to whether a license is required to export the property from the United States or to import it into another country. It is the buyer's sole responsibility to comply with all import and export laws and to obtain any necessary licenses or permits. The denial of any required license or permit or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot.

Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to any foreign country. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's sole responsibility to obtain any necessary export or import licenses or certificates as well as any other required documentation. The denial of any required license or certificate or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot.

CONDITIONS OF SALE

The Conditions of Sale and Authorship Warranty set forth below govern the relationship between bidders and buyers, on the one hand, and Phillips de Pury & Company and sellers, on the other hand. All prospective buyers should read these Conditions of Sale and Authorship Warranty carefully before bidding.

1 INTRODUCTION

Each lot in this catalogue is offered for sale and sold subject to: (a) the Conditions of Sale and Authorship Warranty; (b) additional notices and terms printed in other places in this catalogue, including the Guide for Prospective Buyers, and (c) supplements to this catalogue or other written material posted by Phillips de Pury & Company in the saleroom, in each case as amended by any addendum or announcement by the auctioneer prior to the auction.

By bidding at the auction, whether in person, through an agent, by written bid, by telephone bid or other means, bidders and buyers agree to be bound by these Conditions of Sale, as so changed or supplemented, and Authorship Warranty.

These Conditions of Sale, as so changed or supplemented, and Authorship Warranty contain all the terms on which Phillips de Pury & Company and the seller contract with the buyer.

2 PHILLIPS de PURY & COMPANY AS AGENT

Phillips de Pury & Company acts as an agent for the seller, unless otherwise indicated in this catalogue or at the time of auction. On occasion, Phillips de Pury & Company may own a lot, in which case we will act in a principal capacity as a consignor, or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

Lots are sold subject to the Authorship Warranty, as described in the catalogue (unless such description is changed or supplemented, as provided in Paragraph 1 above) and in the condition that they are in at the time of the sale on the following basis.

(a) The knowledge of Phillips de Pury & Company in relation to each lot is partially dependent on information provided to us by the seller, and Phillips de Pury & Company is not able to and does not carry out exhaustive due diligence on each lot. Prospective buyers acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested. Notwithstanding the foregoing, we shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with our role as auctioneer of lots in this sale and in light of (i) the information provided to us by the seller, (ii) scholarship and technical knowledge and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

(b) Each lot offered for sale at Phillips de Pury & Company is available for inspection by prospective buyers prior to the auction. Phillips de Pury & Company accepts bids on lots on the basis that bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Prospective buyers acknowledge that many lots are of an age and type which means that they are not in perfect condition. As a courtesy to clients, Phillips de Pury & Company may prepare and provide condition reports to assist prospective buyers when they are inspecting lots. Catalogue descriptions and condition reports may make reference to particular imperfections of a lot, but bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. All dimensions are approximate. Illustrations are for identification purposes only and cannot be used as precise indications of size or to convey full information as to the actual condition of lots.

(d) Information provided to prospective buyers in respect of any lot, including any pre-sale estimate, whether written or oral, and information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather a statement of opinion held by Phillips de Pury & Company. Any pre-sale estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time by Phillips de Pury & Company in our absolute discretion. Neither Phillips de Pury & Company nor any of our affiliated companies shall be liable for any difference between the pre-sale estimates for any lot and the actual price achieved at auction or upon resale.

4 BIDDING AT AUCTION

(a) Phillips de Pury & Company has absolute discretion to refuse admission to the auction or participation in the sale. All bidders must register for a paddle prior to bidding, supplying such information and references as required by Phillips de Pury & Company.

(b) As a convenience to bidders who cannot attend the auction in person, Phillips de Pury & Company may, if so instructed by the bidder, execute written absentee bids on a bidder's behalf. Absentee bidders are required to submit bids on the "Absentee Bid Form," a copy of which is printed in this catalogue or otherwise available from Phillips de Pury & Company. Bids must be placed in the currency of the sale. The bidder must clearly indicate the maximum amount he or she intends to bid, excluding the buyer's premium and any applicable sales or use taxes. The auctioneer will not accept an instruction to execute an absentee bid which does not indicate such maximum bid. Our staff will attempt to execute

an absentee bid at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

(c) Telephone bidders are required to submit bids on the "Telephone Bid Form," a copy of which is printed in this catalogue or otherwise available from Phillips de Pury & Company. Telephone bidding is available for lots whose low pre-sale estimate is at least \$1,000. Phillips de Pury & Company reserves the right to require written confirmation of a successful bid from a telephone bidder by fax or otherwise immediately after such bid is accepted by the auctioneer. Telephone bids may be recorded and, by bidding on the telephone, a bidder consents to the recording of the conversation.

(d) When making a bid, whether in person, by absentee bid or on the telephone, a bidder accepts personal liability to pay the purchase price, as described more fully in Paragraph 6 (a) below, plus all other applicable charges unless it has been explicitly agreed in writing with Phillips de Pury & Company before the commencement of the auction that the bidder is acting as agent on behalf of an identified third party acceptable to Phillips de Pury & Company and that we will only look to the principal for such payment.

(e) Arranging absentee and telephone bids is a free service provided by Phillips de Pury & Company to prospective buyers. While we undertake to exercise reasonable care in undertaking such activity, we cannot accept liability for failure to execute such bids except where such failure is caused by our willful misconduct.

(f) Employees of Phillips de Pury & Company and our affiliated companies, including the auctioneer, may bid at the auction by placing absentee bids so long as they do not know the reserve when submitting their absentee bids and otherwise comply with our employee bidding procedures.

5 CONDUCT OF THE AUCTION

(a) Unless otherwise indicated by the symbol ● each lot is offered subject to a reserve, which is the confidential minimum selling price agreed by Phillips de Pury & Company with the seller. The reserve will not exceed the low pre-sale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he or she believes there may be error or dispute and take such other action as he or she deems reasonably appropriate.

(c) The auctioneer will commence and advance the bidding at levels and in increments he or she considers appropriate. In order to protect the reserve on any lot, the auctioneer may place one or more bids on behalf of the seller up to the reserve without indicating he or she is doing so, either by placing consecutive bids or bids in response to other bidders.

(d) The sale will be conducted in US dollars and payment is due in US dollars. For the benefit of international clients, pre-sale estimates in the auction catalogue may be shown in pounds sterling and/or euros and, if so, will reflect approximate exchange rates. Accordingly, estimates in pounds sterling or euros should be treated only as a guide.

(e) Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of the hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot passes to the buyer as set forth in Paragraph 7 below.

(f) If a lot is not sold, the auctioneer will announce that it has been "passed," "withdrawn," "returned to owner" or "bought-in."

(g) Any post-auction sale of lots offered at auction shall incorporate these Conditions of Sale and Authorship Warranty as if sold in the auction.

6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium and any applicable sales tax (the "Purchase Price"). The buyer's premium is 25% of the hammer price up to and including \$50,000, 20% of the portion of the hammer price above \$50,000 up to and including \$1,000,000 and 12% of the portion of the hammer price above \$1,000,000.

(b) Sales tax, use tax and excise and other taxes are payable in accordance with applicable law. All prices, fees, charges and expenses set out in these Conditions of Sale are quoted exclusive of applicable taxes. Phillips de Pury & Company will only accept valid resale certificates from US dealers as proof of exemption from sales tax. All foreign buyers should contact the Client Accounting Department about tax matters.

(c) Unless otherwise agreed, a buyer is required to pay for a purchased lot immediately following the auction regardless of any intention to obtain an export or import license or other permit for such lot. Payments must be made by the invoiced party in US dollars either by cash, check drawn on a US bank or wire transfer, as follows:

(i) Phillips de Pury & Company will accept payment in cash provided that the total amount paid in cash or cash equivalents does not exceed US\$10,000. Buyers paying in cash should do so in person at our Client Accounting Desk at 450 West 15th Street, Third Floor, during regular weekday business hours.

PHILLIPS
de PURY & COMPANY



DESIGN

AUCTION 7 APRIL 2011 **LONDON**

Phillips de Pury & Company Howick Place London SW1P 1BB UK

Enquiries +44 20 7318 4023 **Catalogues** +1 212 940 1240 | +44 20 7318 4039

PHILLIPSDEPURY.COM

DAVID ADJAYE *Type IV – Galilee, 2007* **Estimate** £18,000 - 25,000

(ii) Personal checks and banker's drafts are accepted if drawn on a US bank and the buyer provides to us acceptable government issued identification. Checks and banker's drafts should be made payable to "Phillips de Pury & Company LLC." If payment is sent by mail, please send the check or banker's draft to the attention of the Client Accounting Department at 450 West 15th Street, New York, NY 10011 and make sure that the sale and lot number is written on the check. Checks or banker's drafts drawn by third parties will not be accepted.

(iii) Payment by wire transfer may be sent directly to Phillips de Pury & Company. Bank transfer details:

Citibank
322 West 23rd Street, New York, NY 10011
SWIFT Code: CITIUS33
ABA Routing: 021 000 089
For the account of Phillips de Pury & Company LLC
Account no.: 58347736

Please reference the relevant sale and lot number.

(d) Title in a purchased lot will not pass until Phillips de Pury & Company has received the Purchase Price for that lot in cleared funds. Phillips de Pury & Company is not obliged to release a lot to the buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the buyer's unconditional obligation to pay the Purchase Price.

7 COLLECTION OF PROPERTY

(a) Phillips de Pury & Company will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips de Pury & Company or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing conditions, and no later than five days after the conclusion of the auction, he or she should contact our Shipping Department at +1 212 940 1372 or +1 212 940 1373 to arrange for collection of purchased property.

(b) Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, Phillips de Pury & Company will upon request transfer on a bi-weekly basis purchased lots suitable for hand carry back to our premises at 450 West 15th Street, New York, New York for collection within 30 days following the date of the auction. Purchased lots are at the buyer's risk, including the responsibility for insurance, from the earlier to occur of (i) the date of collection or (ii) five days after the auction. Until risk passes, Phillips de Pury & Company will compensate the buyer for any loss or damage to a purchased lot up to a maximum of the Purchase Price paid, subject to our usual exclusions for loss or damage to property.

(c) As a courtesy to clients, Phillips de Pury & Company will, without charge, wrap purchased lots for hand carry only. We will, at the buyer's expense, either provide packing, handling, insurance and shipping services or coordinate with shipping agents instructed by the buyer in order to facilitate such services for property bought at Phillips de Pury & Company. Any such instruction, whether or not made at our recommendation, is entirely at the buyer's risk and responsibility, and we will not be liable for acts or omissions of third party packers or shippers. Third party shippers should contact us by telephone at +1 212 940 1376 or by fax at +1 212 924 6477 at least 24 hours in advance of collection in order to schedule pickup.

(d) Phillips de Pury & Company will require presentation of government issued identification prior to release of a lot to the buyer or the buyer's authorized representative.

8 FAILURE TO COLLECT PURCHASES

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, each lot will incur a late collection fee of \$50, administrative charges of \$10 per day and insurance charges of .1% of the Purchase Price per month on each uncollected lot.

(b) If a purchased lot is paid for but not collected within six months of the auction, the buyer authorizes Phillips de Pury & Company, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips de Pury & Company's reasonable discretion. The proceeds of such sale will be applied to pay for storage charges and any other outstanding costs and expenses owed by the buyer to Phillips de Pury & Company or our affiliated companies and the remainder will be forfeited unless collected by the buyer within two years of the original auction.

9 REMEDIES FOR NON-PAYMENT

(a) Without prejudice to any rights the seller may have, if the buyer without prior agreement fails to make payment of the Purchase Price for a lot in cleared funds within five days of the auction, Phillips de Pury & Company may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips de Pury & Company's premises or elsewhere at the buyer's sole risk and expense at the same rates as set forth in Paragraph 8 (a) above; (ii) cancel the sale of the lot, retaining any partial payment of the Purchase Price as liquidated damages; (iii) reject future bids from the buyer or render such bids subject to

payment of a deposit; (iv) charge interest at 12% per annum from the date payment became due until the date the Purchase Price is received in cleared funds; (v) subject to notification of the buyer, exercise a lien over any of the buyer's property which is in the possession of Phillips de Pury & Company and instruct our affiliated companies to exercise a lien over any of the buyer's property which is in their possession and, in each case, no earlier than 30 days from the date of such notice, arrange the sale of such property and apply the proceeds to the amount owed to Phillips de Pury & Company or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission and all sale-related expenses; (vi) resell the lot by auction or private sale, with estimates and a reserve set at Phillips de Pury & Company's reasonable discretion, it being understood that in the event such resale is for less than the original hammer price and buyer's premium for that lot, the buyer will remain liable for the shortfall together with all costs incurred in such resale; (vii) commence legal proceedings to recover the hammer price and buyer's premium for that lot, together with interest and the costs of such proceedings; or (viii) release the name and address of the buyer to the seller to enable the seller to commence legal proceedings to recover the amounts due and legal costs.

(b) As security to us for full payment by the buyer of all outstanding amounts due to Phillips de Pury & Company and our affiliated companies, Phillips de Pury & Company retains, and the buyer grants to us, a security interest in each lot purchased at auction by the buyer and in any other property or money of the buyer in, or coming into, our possession or the possession of one of our affiliated companies. We may apply such money or deal with such property as the Uniform Commercial Code or other applicable law permits a secured creditor to do. In the event that we exercise a lien over property in our possession because the buyer is in default to one of our affiliated companies, we will so notify the buyer. Our security interest in any individual lot will terminate upon actual delivery of the lot to the buyer or the buyer's agent.

(c) In the event the buyer is in default of payment to any of our affiliated companies, the buyer also irrevocably authorizes Phillips de Pury & Company to pledge the buyer's property in our possession by actual or constructive delivery to our affiliated company as security for the payment of any outstanding amount due. Phillips de Pury & Company will notify the buyer if the buyer's property has been delivered to an affiliated company by way of pledge.

10 RESCISSION BY PHILLIPS de PURY & COMPANY

Phillips de Pury & Company shall have the right, but not the obligation, to rescind a sale without notice to the buyer if we reasonably believe that there is a material breach of the seller's representations and warranties or the Authorship Warranty or an adverse claim is made by a third party. Upon notice of Phillips de Pury & Company's election to rescind the sale, the buyer will promptly return the lot to Phillips de Pury & Company, and we will then refund the Purchase Price paid to us. As described more fully in Paragraph 13 below, the refund shall constitute the sole remedy and recourse of the buyer against Phillips de Pury & Company and the seller with respect to such rescinded sale..

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENSES AND PERMITS

Before bidding for any property, prospective buyers are advised to make their own inquiries as to whether a license is required to export a lot from the United States or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licenses or permits. Failure to obtain a license or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot.

12 CLIENT INFORMATION

In connection with the management and operation of our business and the marketing and supply of auction related services, or as required by law, we may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g., credit information). If clients provide us with information that is defined by law as "sensitive," they agree that Phillips de Pury & Company and our affiliated companies may use it for the above purposes. Phillips de Pury & Company and our affiliated companies will not use or process sensitive information for any other purpose without the client's express consent. If you would like further information on our policies on personal data or wish to make corrections to your information, please contact us at +1 212 940 1228. If you would prefer not to receive details of future events please call the above number.

13 LIMITATION OF LIABILITY

(a) Subject to subparagraph (e) below, the total liability of Phillips de Pury & Company, our affiliated companies and the seller to the buyer in connection with the sale of a lot shall be limited to the Purchase Price actually paid by the buyer for the lot.

(b) Except as otherwise provided in this Paragraph 13, none of Phillips de Pury & Company, any of our affiliated companies or the seller (i) is liable for any errors or omissions, whether orally or in writing, in information provided to prospective buyers by Phillips de Pury & Company or any of our affiliated companies or (ii) accepts responsibility to any bidder in respect of acts or omissions, whether negligent or otherwise, by Phillips de Pury & Company or any of our affiliated companies in connection with the conduct of the auction or for any other matter relating to the sale of any lot.

PHILLIPS
de PURY & COMPANY

PHOTOGRAPHS

AUCTION 9 APRIL 2011 **NEW YORK**
450 Park Avenue | 450 West 15 Street

Enquiries +1 212 940 1245 | photographs@phillipsdepury.com

Catalogues +1 212 940 1240 | +44 20 7318 4039

PHILLIPSDEPURY.COM

ELGER ESSER *Doubt, Frankreich, 1999 (detail)* **Estimate** \$50,000-70,000

(c) All warranties other than the Authorship Warranty, express or implied, including any warranty of satisfactory quality and fitness for purpose, are specifically excluded by Phillips de Pury & Company, our affiliated companies and the seller to the fullest extent permitted by law.

(d) Subject to subparagraph (e) below, none of Phillips de Pury & Company, any of our affiliated companies or the seller shall be liable to the buyer for any loss or damage beyond the refund of the Purchase Price referred to in subparagraph (a) above, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the Purchase Price to the fullest extent permitted by law.

(e) No provision in these Conditions of Sale shall be deemed to exclude or limit the liability of Phillips de Pury & Company or any of our affiliated companies to the buyer in respect of any fraud or fraudulent misrepresentation made by any of us or in respect of death or personal injury caused by our negligent acts or omissions.

14 COPYRIGHT

The copyright in all images, illustrations and written materials produced by or for Phillips de Pury & Company relating to a lot, including the contents of this catalogue, is and shall remain at all times the property of Phillips de Pury & Company and such images and materials may not be used by the buyer or any other party without our prior written consent. Phillips de Pury & Company and the seller make no representations or warranties that the buyer of a lot will acquire any copyright or other reproduction rights in it.

15 GENERAL

(a) These Conditions of Sale, as changed or supplemented as provided in Paragraph 1 above, and Authorship Warranty set out the entire agreement between the parties with respect to the transactions contemplated herein and supersede all prior and contemporaneous written, oral or implied understandings, representations and agreements.

(b) Notices to Phillips de Pury & Company shall be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to clients shall be addressed to the last address notified by them in writing to Phillips de Pury & Company.

(c) These Conditions of Sale are not assignable by any buyer without our prior written consent but are binding on the buyer's successors, assigns and representatives.

(d) Should any provision of these Conditions of Sale be held void, invalid or unenforceable for any reason, the remaining provisions shall remain in full force and effect. No failure by any party to exercise, nor any delay in exercising, any right or remedy under these Conditions of Sale shall act as a waiver or release thereof in whole or in part.

16 LAW AND JURISDICTION

(a) The rights and obligations of the parties with respect to these Conditions of Sale and Authorship Warranty, the conduct of the auction and any matters related to any of the foregoing shall be governed by and interpreted in accordance with laws of the State of New York, excluding its conflicts of law rules.

(b) Phillips de Pury & Company, all bidders and all sellers agree to the exclusive jurisdiction of the (i) state courts of the State of New York located in New York City and (ii) the federal courts for the Southern and Eastern Districts of New York to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale and Authorship Warranty relate or apply.

(c) All bidders and sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by New York law or the law of the place of service, at the last address of the bidder or seller known to Phillips de Pury & Company.

AUTHORSHIP WARRANTY

Phillips de Pury & Company warrants the authorship of property in this auction catalogue for a period of five years from date of sale by Phillips de Pury & Company, subject to the exclusions and limitations set forth below.

(a) Phillips de Pury & Company gives this Authorship Warranty only to the original buyer of record (i.e., the registered successful bidder) of any lot. This Authorship Warranty does not extend to (i) subsequent owners of the property, including purchasers or recipients by way of gift from the original buyer, heirs, successors, beneficiaries and assigns; (ii) property created prior to 1870, unless the property is determined to be counterfeit (defined as a forgery made less than 50 years ago with an intent to deceive) and has a value at the date of the claim under this warranty which is materially less than the Purchase Price paid; (iii) property where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iv) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; or (v) property whose description or dating is proved inaccurate by means of scientific methods or tests not generally accepted for use at the time of the publication of the catalogue or which were at such time deemed unreasonably expensive or impractical to use.

(b) In any claim for breach of the Authorship Warranty, Phillips de Pury & Company reserves the right, as a condition to rescinding any sale under this warranty, to require the buyer to provide to us at the buyer's expense the written opinions of two recognized experts approved in advance by Phillips de Pury & Company. We shall not be bound by any expert report produced by the buyer and reserve the right to consult our own experts at our expense. If Phillips de Pury & Company agrees to rescind a sale under the Authorship Warranty, we shall refund to the buyer the reasonable costs charged by the experts commissioned by the buyer and approved in advance by us.

(c) Subject to the exclusions set forth in subparagraph (a) above, the buyer may bring a claim for breach of the Authorship Warranty provided that (i) he or she has notified Phillips de Pury & Company in writing within three months of receiving any information which causes the buyer to question the authorship of the lot, specifying the auction in which the property was included, the lot number in the auction catalogue and the reasons why the authorship of the lot is being questioned and (ii) the buyer returns the lot to Phillips de Pury & Company in the same condition as at the time of its auction and is able to transfer good and marketable title in the lot free from any third party claim arising after the date of the auction.

(d) The buyer understands and agrees that the exclusive remedy for any breach of the Authorship Warranty shall be rescission of the sale and refund of the original Purchase Price paid. This remedy shall constitute the sole remedy and recourse of the buyer against Phillips de Pury & Company, any of our affiliated companies and the seller and is in lieu of any other remedy available as a matter of law. This means that none of Phillips de Pury & Company, any of our affiliated companies or the seller shall be liable for loss or damage beyond the remedy expressly provided in this Authorship Warranty, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the original Purchase Price.

PHILLIPS
de PURY & COMPANY



CONTEMPORARY ART

AUCTIONS MAY 2011 NEW YORK

PART I 12 May **PART II** 13 May

Phillips de Pury & Company 450 Park Avenue New York 10022
Enquiries +1 212 940 1260 **Catalogues** +1 212 940 1240 | +44 20 7318 4039
PHILLIPSDEPURY.COM

TAKASHI MURAKAMI *Magic Ball 2 (Nega)*, 1999 **Estimate** \$800,000-1,200,000
©1999 Takashi Murakami/Kaikai Kiki Co., Ltd. All Rights Reserved

PHILLIPS de PURY & COMPANY

Chairman

Simon de Pury

Chief Executive Officer

Bernd Runge

Senior Directors

Michael McGinnis
Dr. Michaela de Pury

Directors

Sean Cleary
Finn Dombernowsky
Patricia G. Hambrecht
Alexander Payne
Olivier Vrankenne

Advisory Board

Maria Bell
Janna Bullock
Lisa Eisner
Lapo Elkann
Ben Elliot
Lady Elena Foster
H.I.H. Francesca von Habsburg
Marc Jacobs
Ernest Mourmans
Aby Rosen
Christiane zu Salm
Juergen Teller
Princess Gloria von Thurn und Taxis
Jean Michel Wilmotte
Anita Zabłudowicz

INTERNATIONAL SPECIALISTS

- Berlin** Shirin Kranz, Specialist, Contemporary Art +49 30 880 018 42
- Brussels** Olivier Vrankenne, International Senior Specialist +32 486 43 43 44
Katherine van Thillo, Consultant +32 475 68 70 11
- Buenos Aires & London** Brooke de Ocampo, International Specialist, Contemporary Art +44 777 551 7060
- Geneva** Katie Kennedy Perez, Specialist, Contemporary Art +41 22 906 8000
- London** Dr. Michaela de Pury, International Senior Director, Contemporary Art +49 17 289 736 11
- Los Angeles** Maya McLaughlin, Specialist, Contemporary Art +1 323 791 1771
- Milan** Laura Garbarino, International Specialist, Contemporary Art +39 339 478 9671
- Moscow** Svetlana Marich, Specialist, Contemporary Art +7 495 225 88 22

GENERAL COUNSEL

Patricia G. Hambrecht

MANAGING DIRECTORS

Finn Dombernowsky, London/Europe
Sean Cleary, New York

WORLDWIDE OFFICES

NEW YORK

450 Park Avenue, New York, NY 10022, USA
tel +1 212 940 1300 fax +1 212 940 1230

LONDON

Howick Place, London SW1P 1BB, United Kingdom
tel +44 20 7318 4010 fax +44 20 7318 4011

NEW YORK

450 West 15 Street, New York, NY 10011, USA
tel +1 212 940 1200 fax +1 212 924 5403

PARIS

6, avenue Franklin D. Roosevelt, 75008 Paris, France
tel +33 1 42 78 67 77 fax +33 1 42 78 23 07

BERLIN

Auguststrasse 19, 10117 Berlin, Germany
tel +49 30 8800 1842 fax +49 30 8800 1843

GENEVA

23 quai des Bergues, 1201 Geneva, Switzerland
tel +41 22 906 80 00 fax +41 22 906 80 01

SPECIALISTS AND DEPARTMENTS

CONTEMPORARY ART

Michael McGinnis, Senior Director and Worldwide Head, Contemporary Art +1 212 940 1254

NEW YORK

Zach Miner, Head of Part I +1 212 940 1256
Sarah Mudge, Head of Part II +1 212 940 1259

Roxana Bruno +1 212 940 1229
Jeremy Goldsmith +1 212 940 1253
Timothy Malyk +1 212 940 1258
Jean-Michel Placent +1 212 940 1263

Peter Flores +1 212 940 1223
Alexandra Leive +1 212 940 1252
Winnie Scheuer +1 212 940 1226
Sarah Stein-Sapir +1 212 940 1303
Amanda Stoffel +1 212 940 1261
Roxanne Tahbaz +1 212 940 1292

LONDON

Peter Sumner, Head of Sales, London +44 20 7318 4063

Judith Hess +44 20 7318 4075
Matt Langton +44 20 7318 4074
Ivgenia Naiman +44 20 7318 4071
George O'Dell +44 20 7318 4093

Sarah Buchwald +44 20 7318 4085
Catherine Higgs +44 20 7318 4089
Raphael Lepine +44 20 7318 4078
Tanya Tikhnenko +44 20 7318 4065

PARIS

Edouard de Moussac +33 1 42 78 67 77

DESIGN

Alexander Payne, Worldwide Director +44 20 7318 4052

NEW YORK

Alex Heminway, New York Director +1 212 940 1269

Marcus Tremonto +1 212 940 1268
Meaghan Roddy +1 212 940 1266

Alexandra Gilbert +1 212 940 1268

LONDON

Marine Hartogs +44 20 7318 4021
Domenico Raimondo +44 20 7318 4016
Ben Williams +44 20 7318 4027

Marcus McDonald +44 20 7318 4095
Megan McGee +44 20 7318 4021

PARIS

Johanna Frydman +33 1 42 78 67 77

BERLIN

Christina Scheublein +49 30 886 250 57

MODERN AND CONTEMPORARY EDITIONS

NEW YORK

Cary Leibowitz, Worldwide Co-Director +1 212 940 1222

Kelly Troester, Worldwide Co-Director +1 212 940 1221

Joy Deibert +1 212 940 1333

Jannah Greenblatt +1 212 940 1332

PHOTOGRAPHS

Vanessa Kramer, Worldwide Director +1 212 940 1243

NEW YORK

Shlomi Rabi +1 212 940 1246
Caroline Shea +1 212 940 1247

Deniz Atac +1 212 940 1245
Carol Ehlers, Consultant +1 212 940 1245
Sarah Krueger +1 212 940 1225

LONDON

Lou Proud, Head of Photographs, London +44 20 7318 4018
Sebastien Montabonel +44 20 7318 4025

Alexandra Bibby +44 20 7318 4087
Rita Almeida Freitas +44 20 7318 4062
Emma Lewis +44 20 7318 4092

BERLIN

Christina Scheublein +49 30 886 250 57

JEWELS

Nazgol Jahan, Worldwide Director +1 212 940 1283

NEW YORK

Carmela Manoli +1 212 940 1302

Emily Bangert +1 212 940 1365

LONDON

Arclavan Ghavami, Head of Jewels, Europe +44 20 7318 4064
Lane McLean +44 20 7318 4032

THEME SALES

Henry Allsopp, International Head +44 20 7318 4060

NEW YORK

Corey Barr +1 212 940 1239
Steve Agin, Consultant +1 908 475 1796

Stephanie Max +1 212 940 1301

LONDON

Arianna Jacobs +44 20 7318 4054
Lisa de Simone +44 20 7318 4090

Henry Highley +44 20 7318 4061
Siobhan O'Connor +44 20 7318 4040

PRIVATE SALES

Anna Ho +44 20 7318 4044

OFFICE OF THE CHAIRMAN

Helen Rohwedder, International +44 20 7318 4042

Anna Furney, New York +1 212 940 1238
Harmony Johnston, London +44 20 7318 4099

EDITORIAL

Karen Wright, Senior Editor
Iggy Cortez, Assistant to the Editor

ART AND PRODUCTION

Mike McClafferty, Art Director

NEW YORK

Andrea Koronkiewicz, Studio Manager
Steven Mosier, Graphic Designer
Kelly Sohngen, Graphic Designer
Orlann Capazorio, US Production Manager

LONDON

Mark Hudson, Senior Designer
Andrew Lindesay, Sub-Editor
Tom Radcliffe, Production Director

MARKETING

NEW YORK

Trish Walsh, Marketing Manager
Anne Huntington, Communications Manager

LONDON

Giulia Costantini, Head of Communications
Fiona McGovern, Communications Assistant

SALE INFORMATION

AUCTION

450 PARK AVENUE NEW YORK 10022

Tuesday 8 March 2011, 2pm

VIEWING

450 WEST 15 STREET NEW YORK 10011

Friday 25 February – Saturday 26 February, 10am – 6pm

Sunday 27 February, 12pm – 6pm

Monday 28 February – Friday 4 March, 10am – 6pm

Saturday 5 March, 10am – 4pm

Sunday 6 March, 12pm – 6pm

Monday 7 March, 10am – 6pm

Tuesday 8 March, 10am – 12pm

SALE DESIGNATION

In sending in written bids or making enquiries

please refer to this sale as NY000111 or Under the Influence.

THEME SALES

Henry Allsopp, International Head +44 20 7318 4060

New York

Corey Barr, Manager +1 212 940 1239

Jeremy Goldsmith, Specialist +1 212 940 1253

Amanda Stoffel, Cataloguer +1 212 940 1261

Stephanie Max, Administrator +1 212 940 1301

Consultant

Steve Agin +1 908 475 1796

PROPERTY MANAGER

Robert Weingart +1 212 940 1241

PHOTOGRAPHY

Kent Pell

CATALOGUES

Leslie Pitts +1 212 940 1240

\$35/€25/£22 at the gallery

catalogues@phillipsdepury.com

ABSENTEE AND TELEPHONE BIDS

main +1 212 940 1228 fax +1 212 924 1749 bids@phillipsdepury.com

Rebecca Lynn, Manager +1 212 940 1216

Maureen Morrison, Bid Clerk +1 212 940 1215

Marissa Piedra, Bid Clerk +1 212 940 1304

CLIENT ACCOUNTING

Sylvia Leitao +1 212 940 1231

Buyers Accounts

Nicole Rodriguez +1 212 940 1235

Seller Accounts

Barbara Doupal +1 212 940 1232

Nadia Somwaru +1 212 940 1280

CLIENT SERVICES

450 Park Avenue +1 212 940 1300

450 West 15 Street +1 212 940 1200

SHIPPING

Beth Petriello +1 212 940 1373

Jennifer Brennan +1 212 940 1372

Opposite Page Tony Feher, *Red on Yellow, Kill a Fellow*, 2004, Lot 27

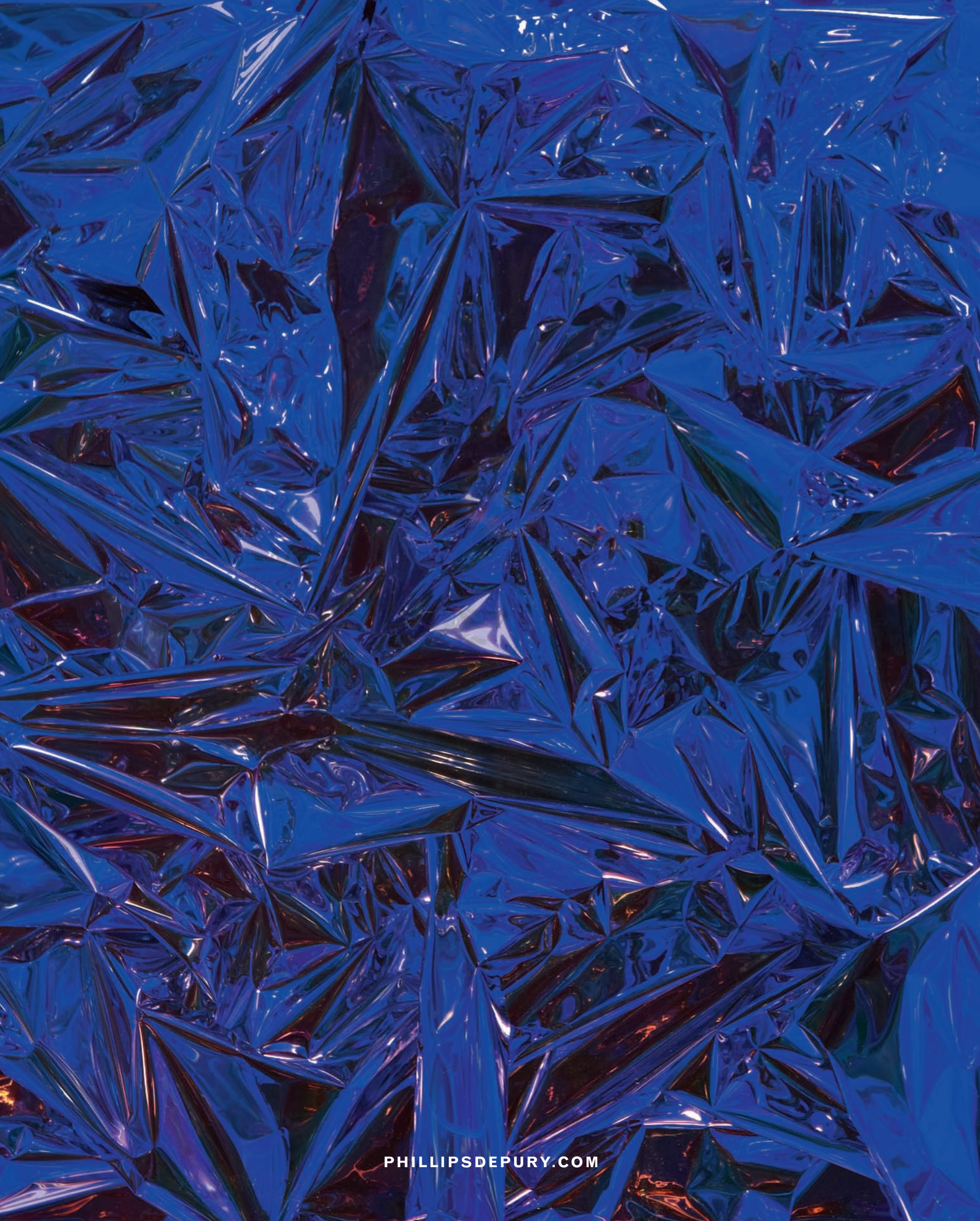
Inside Back Cover Subodh Gupta, *Feast for Hundred and Eight Gods 1*, 2005, Lot 130 (detail)

Back Cover Anselm Reyle, *Untitled*, 2010, Lot 20 (detail)









PHILLIPSDEPURY.COM