

PHILLIPS

de PURY & COMPANY

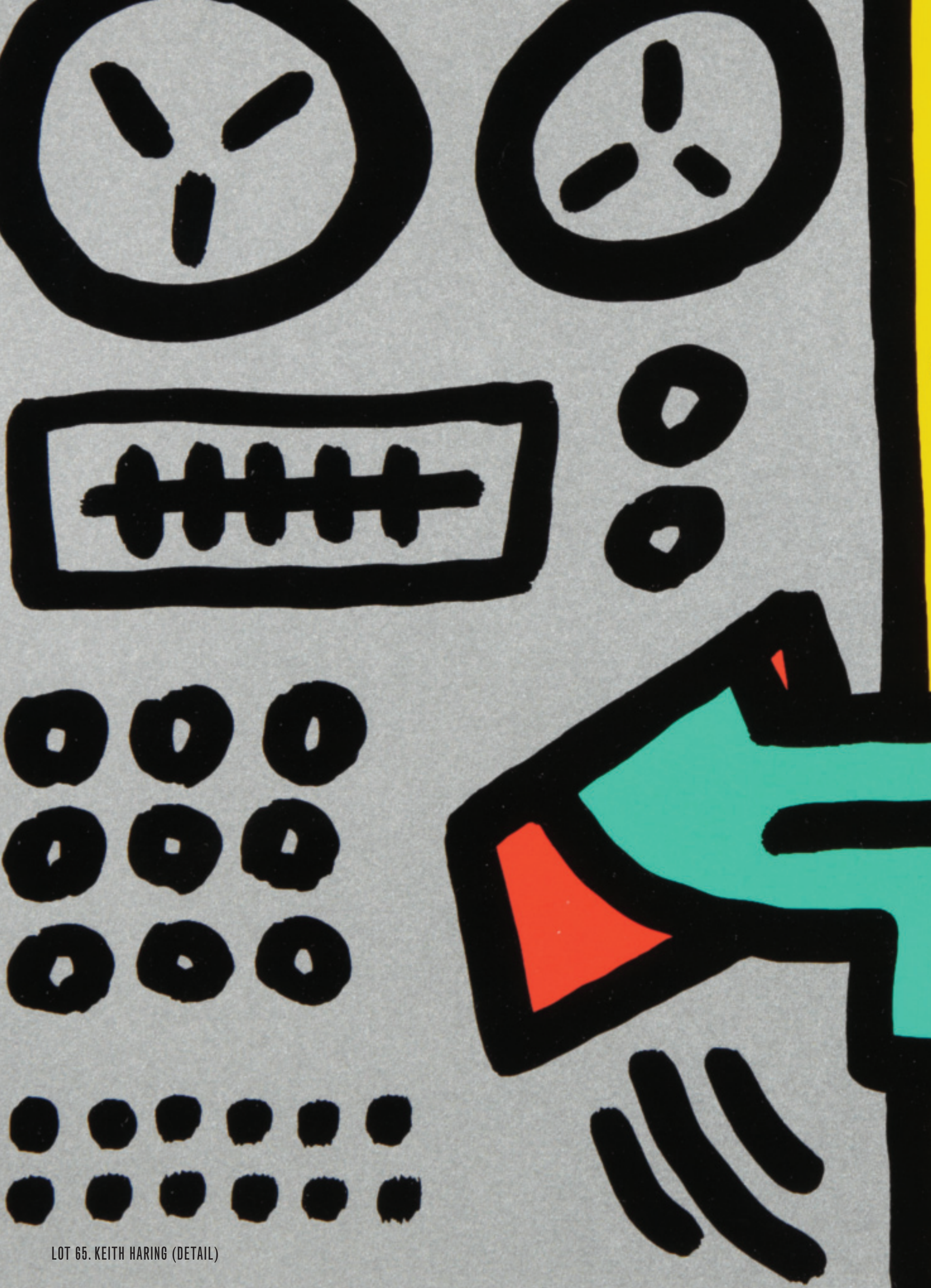
800s

17 DECEMBER 2010 NEW YORK
450 WEST 15 STREET



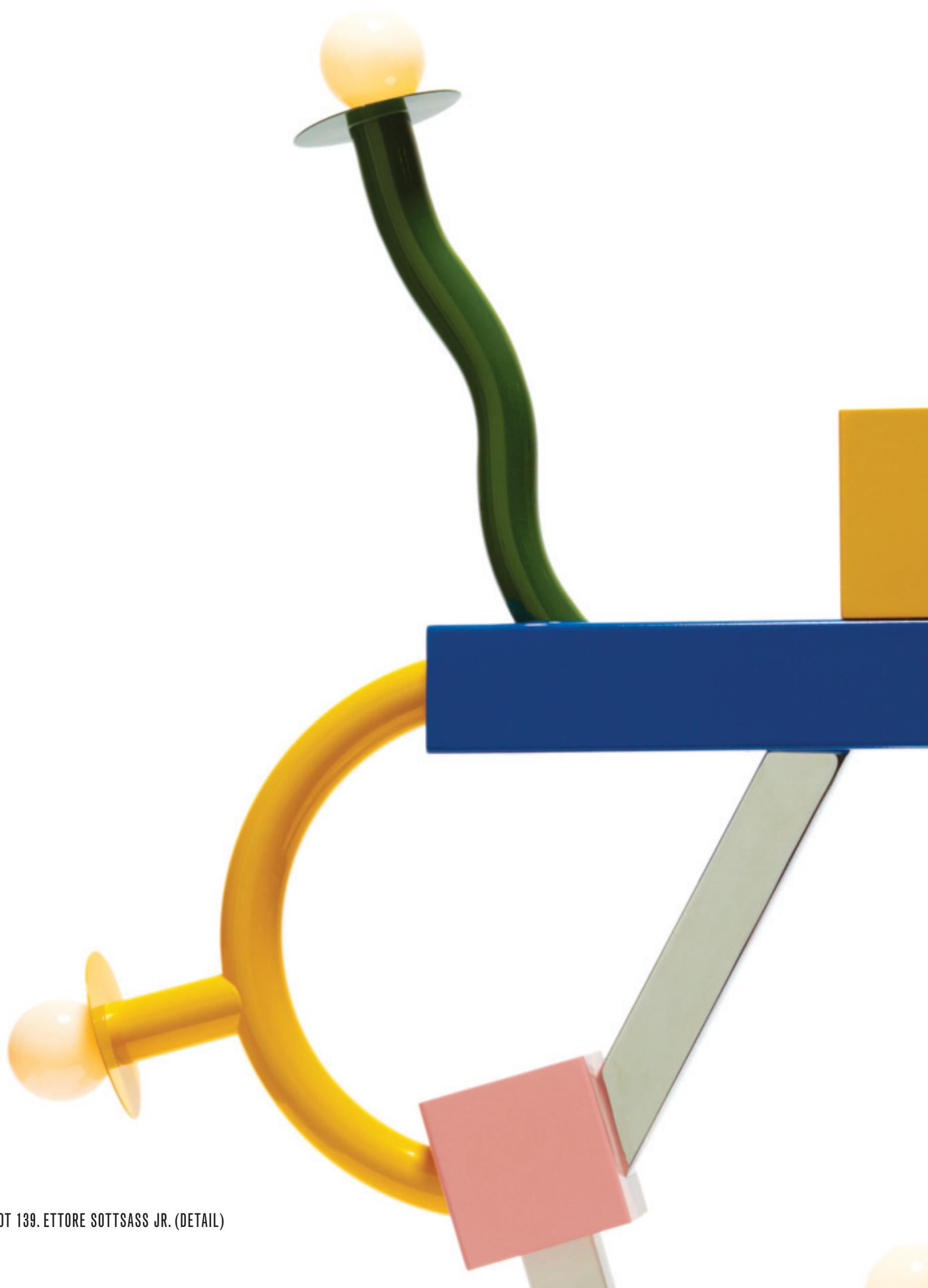
LOT 64. LYLE OWERKO (DETAIL)



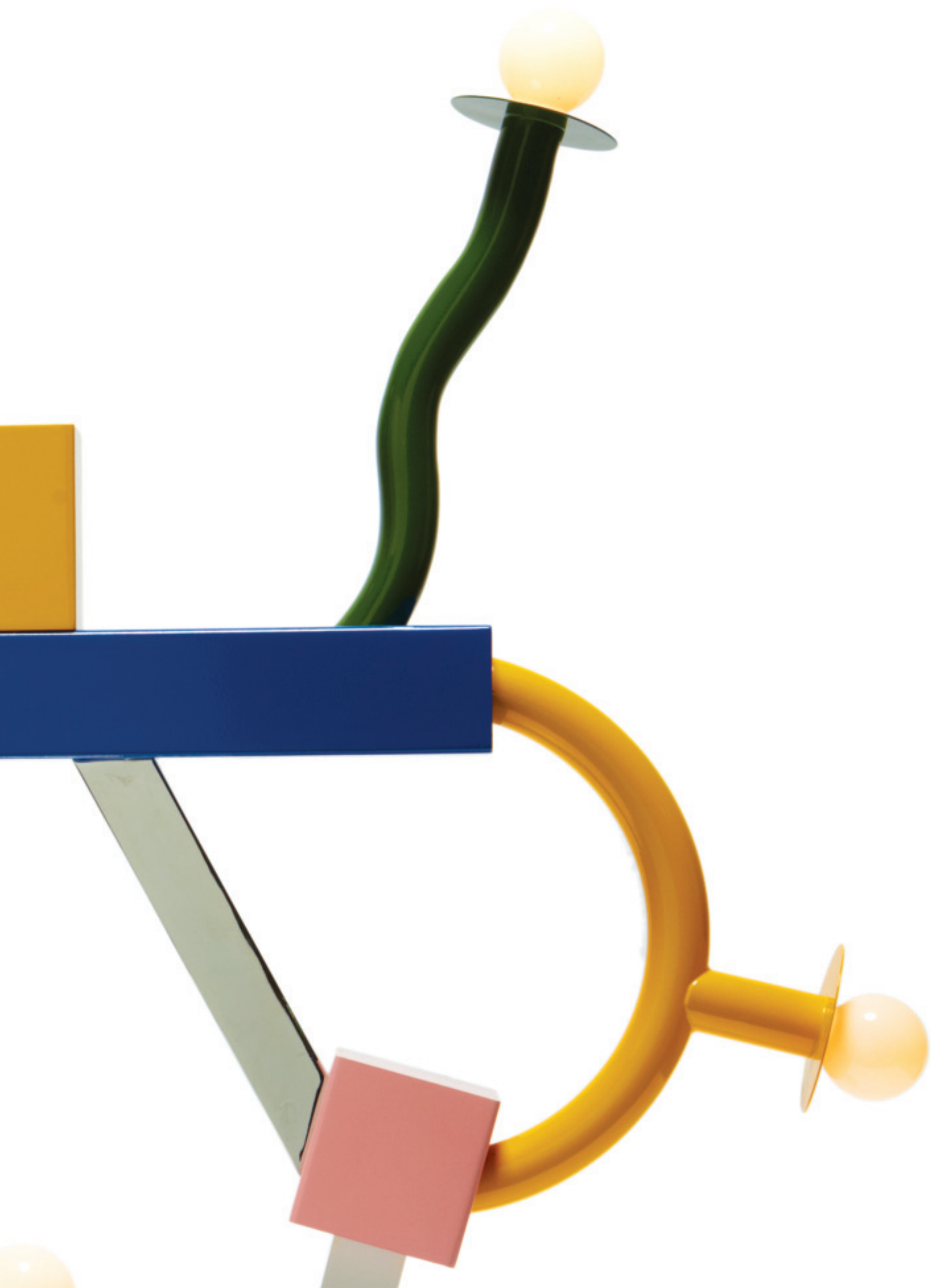


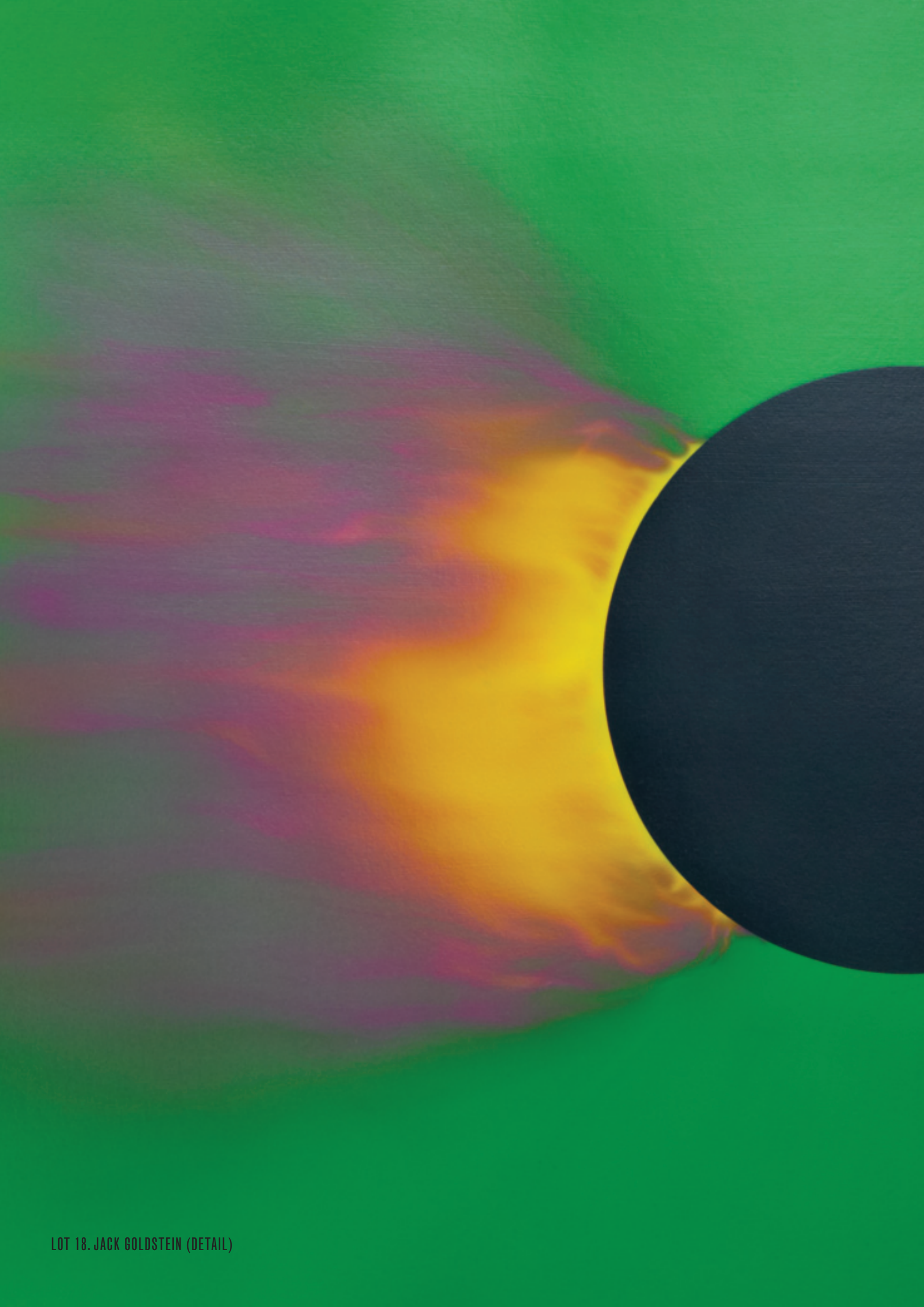
LOT 65. KEITH HARING (DETAIL)





LOT 139. ETTORE SOTTASS JR. (DETAIL)





LOT 18. JACK GOLDSTEIN (DETAIL)



CONTENTS

SIMON DE PURY

The Chairman celebrates the vibrant 80s scene ...page 10

KIKI SMITH

Blood is thicker than water ...page 12

PERMISSION TO LIVE

Joshua Mack evokes a dynamic decade ...page 22

BZ & MICHAEL SCHWARTZ

The collectors at home with their long-term friends ...page 28

GRACE JONES

The face we've seen before ...page 38

ROSELEE GOLDBERG

What's cooking in The Kitchen? ...page 44

CONTENTS

STUDIO ALCHEMIA

Reassessing the importance of this radical design group ...page 52

OBJECT LESSON

Keith Haring acts up with Lot 27 ...page 58

NEWS

What's happening in the international art world ...page 60

2PM: 80s

Lots 1 – 237 ...page 62

INDEX

The complete sale at a glance ...page 196

BUYERS GUIDE

How to buy and whom to contact at Phillips de Pury ...page 203

! love

When I think back on the 80s there is one particular moment that comes instantly to mind. I was sitting in the back of a stretch limo (a quintessential 80s thing) being driven to JFK airport where I was going to board a flight to Europe. I was listening to music so loud that the car transformed itself into a disco on wheels. I had just spent the most electrifying days in New York and was slightly melancholic to leave all this excitement behind. I wanted to catch a last glimpse of the Manhattan skyline so I leaned out of the window. The city was entirely lit and showed off its gorgeous beauty with the Twin Towers, the Empire State and the Chrysler Buildings all glowing in the dark. Suddenly the car radio started blasting for the very first time the opening chords of the killer track Let's Dance by David Bowie. This song, with its genius production by Nile Rodgers, was mesmerizing at first listen. I leant back in the car, relished the magic moment and was just so grateful and happy to be alive.

In music, art, fashion, cinema, architecture & design, the 80s were an optimistic, loud, affirmative, brash, creative and life-enhancing decade.

It is for this reason that we felt compelled to put the spotlight on this period by curating a theme sale solely devoted to it.

I am indebted as ever to Karen Wright who so aptly edited the editorial part of this catalog.

And now, let's dance!

A handwritten signature in black ink, appearing to read 'Simon de Pury', with a stylized, elongated final stroke.

SIMON de PURY
CHAIRMAN, PHILLIPS de PURY & COMPANY



Kiki Smith photographed at Galleria Lorcan O'Neill in Rome on September 23, 2010



KIKI SMITH
SWEET BIRD OF YOUTH

INTERVIEW KAREN WRIGHT | PHOTOGRAPHS SEBASTIANO PELLION DI PERSANO



Kiki Smith was born in Nuremberg in Germany in 1954, the child of bohemian parents, her father was the minimal sculptor Tony Smith and her mother Jane Smith, an opera singer. She remembers as a child learning from her parents in an informal fashion, listening to their dining table chats from under the table, while her mother, paradoxically, took her to museums and galleries. She recalls that her home was filled with furniture made from old crates and boxes found on the streets of New York City and transformed into furniture, which taught her a respect for materials. With her twin sisters, Seton and Beatrice, she helped her father to construct the paper models he used to plan his sculptures, and so learned to manipulate a material that is now often incorporated into her own sculpture.

Looking at her work thirty years after her first solo show at The Kitchen in 1982, you can see a consistency, even through the differences: a love of materials and making, a focus on the female body, an engagement with spirituality and nature as well as a preoccupation with mortality. She admits to being drawn to the medieval more than the renaissance ideal and this tallies with the timeless gaze of her 'girls', as she refers to the universal all-seeing or apparently blind images which remain a constant presence in her oeuvre.

Our conversations take place over several days in San Gimignano, Italy, where she has traveled to install her work in a pop-up museum curated by Chinese artist Cai Guo-Qiang. Her long gray unruly hair frames a youthful face, and as she talks she gesticulates constantly, unconsciously drawing attention to the turquoise tattoos on her hands and arms which are the only indication that I am having a conversation with an artist who takes no prisoners.

KW I want to take you right back to the 1980s. I have just been reading a book by the artist David Wojnarowicz. He says you were working as an electrician in the 80s and that your first show was at that amazing space, The Kitchen. Can you cast your mind back to then?

KS I was working as an electrician when I first came to New York. Then I worked in a factory, airbrushing dresses, before going onto to do demolition, then as an electrical assistant and then cooking in a bar. When I started showing, it was as part of a group of artists called Collaborative Projects Incorporated—Colab for short. We mostly made our own shows. The first show was at The Kitchen in 1982. I made an exhibition there using text from newspapers about women who had resorted to killing their spouses or relatives, or some relation to them who had been physically, sexually or psychically killing them. I had this idea that this was an affirmative action, ultimately, because this was life over life. It wasn't necessarily the best strategy, but it was a legitimate strategy to speak about. [Later,] I asked David Wojnarowicz if we could make films. We were going to make CAT scans, but instead we made X-rays. I asked David to help me because I needed a man. We made X-rays of us beating each other up. We also made pixilated films. Just single frame-by-frame films of us covered in blood. I went to the butcher and brought blood and we covered ourselves all in blood. We made photographs, too, so part of it was a slide show. I mixed up microscopic images with images from satellite photographs of the earth and then these photographs of us, double layers of the ones of us covered in blood. It was all mixed up and projected on phosphorescent paintings of skeletons, so when the lights were off, it would go 'slide, slide, slide', and you would just hear a heartbeat and see all of these skeletons.

KW That must have been amazing.

KS It was really fun. But it also made me realize that people hate installations. People working in places hate installations. Because it is making noise all the time and it is a repetitive noise, it never lets you alone, it's dark. So although I had made some other installation things, I stopped. It was horrible for people who had to sit eight hours in a room and could only hear us beating each other up.

KW Then your work really turned, becoming more object-led from that point on.

KS Yeah, but when I was younger I always liked working with objects.

KW What was it like growing up with an artist as a parent?

KS It was great. My father was very engaged in the investigation of his work. We helped him make models and move things around. I always think now, that I didn't really appreciate that as a child. Looking back, it was a really great lesson to have had.

KW I know you have spoken in interviews about your father's use of paper for his models. Is that related to the way you use paper in your work?

KS Yes, I use paper a lot. [My sisters and I] made papier-mâché sculptures and plaster-bounded sculptures. It was also this thing of working with other people that I found attractive. Often he had assistants. So we lived with various fabulous young men. We grew up in a very communal environment with people coming and going and sharing meals together. My father had wonderful friends—mostly artists and some curators who were tremendously fascinating. I loved to listen to them. I used to love lying under the table listening!

KW You have talked about the religious aspect of growing up. Your mother was a strange mixture of religions, wasn't she?

KS Yes, my father was raised by Jesuits. My mother was born a Presbyterian, Episcopalian, or some protestant religion. Then she converted



«WE MADE PIXILATED FILMS.
JUST SINGLE FRAME-BY-FRAME
FILMS OF US COVERED IN BLOOD»

KIKI SMITH









to Catholicism and later followed some Hindu and Buddhist things. But that is very typical in America for the last hundred years. People were very influenced in the early 20th century by Hinduism and Buddhism. Later certainly, after the 60s, people were very influenced. Lots of teachers came from India... [It was probably to do with] the Beatles. My mother used to go into town with the Dalai Lama. Both my parents were very spiritual people. How that was explicitly manifest, I don't know, but it was very much to both of their characters. I didn't really grow up in a religious environment. After I was 13, we didn't go to mass anymore. I always say that I am culturally Catholic, but it is more because I am very attracted to Icons.

KW Is it something to do with ritual?

KS I am interested in visual symbolic languages. It's a vocabulary I am attracted to. It's not particularly Catholic, but I like all the different ways that spiritual or belief systems build their own space. The thing that engages me the most is what people make, how they make order or sense of their life through object making. Religious space is a space and a great deal of it is about social control. The thing I am interested in is mostly historical material culture and that is a relatively new field—how people integrate their daily life with objects, and what objects mean.

KW Blood, to take an example, is a very loaded material.

KS I just like the color, it is a really pretty color.

KW The fact that it dries in different colors is interesting.

KS It changes over time as well. I had all of those drawings and I sold some of them and then I got nervous that they wouldn't and took them all back. David and I made lots of prints of our body with blood, and I have them still.

KW Lee Bontecou and I were talking about this cloth that she used to get from the laundry beneath her apartment. I said, 'Ah, how great, 60s found materials!' And she replied, 'Get over the romanticism, Karen! We had no money. The laundry had extra materials so we got the material.' I was wondering whether this was part of the same thing?

KS Well, certainly. The first ten years of me working in New York I used cardboard from the streets. New York was a much more industrial manufacturing place. SoHo was a manufacturing area. It changed because the large trucks couldn't get down the narrow streets. It changed because of the artists as well, but it really changed because it lost the potential to be an industrial place, so there was a lot of space. You could go in the streets and find everything. My first ten years were me drawing on cardboard or drawing on muslin. But I also had no money. When I went to art school, I really didn't know how to make things. Those first years in New York were about learning about materials. The interest in materials is that it is a struggle and an opportunity to learn something that you don't know. It is a discovery or an experiment. Also, you get to play within a tradition and appreciate it. I am very old-fashioned.

KW Did you go to museums with your father or

was this something you started doing when you grew up?

KS No, my mother took us to museums sometimes as children. I was most attracted to Van Gogh's *Starry Night*. And then Chagall, who then became very unpopular. I actually love Chagall and I love how he uses stained glass, but he creates this mythological, magical realm. But then also people like Paul Thek and Eva Hesse. That kind of work which has an inexplicableness to it.

KW But again, it is also about the materials.

KS But also through the material. A vibrancy or something. I guess I grew up with *Starry Night* and lots of Abstract Expressionism. Lee Bontecou's art is very important to me. She is an extraordinary artist! Her work is very radical and also extremely sophisticated in terms of materials. I am just in the beginning stages, of learning more traditional things. [Laughs]

KW You talk about the women belonging to one period of your working life and nature belonging to another and then when the two integrated.

KS Yes, but I think that within specific time periods you are doing very different things. People have many different facets to their personalities and many different interests. They kind of happen in odd ways, simultaneously.

KW Well, I think that some people get stuck.

KS I think that artists are much more driven and creative. And that drive dictates what their work looks like or what they are thinking about. I don't think that people have so much of a choice about what they are thinking about. Some people can find enormous engagement in things that seem finite or constricted to other people. It is just whether, as an artist, you are engaged in what you are doing. It's not that you have to be happy in it. But at least you are engaged in it. And then how it functions in the world is a completely a different trip. That is not something you have much control over.

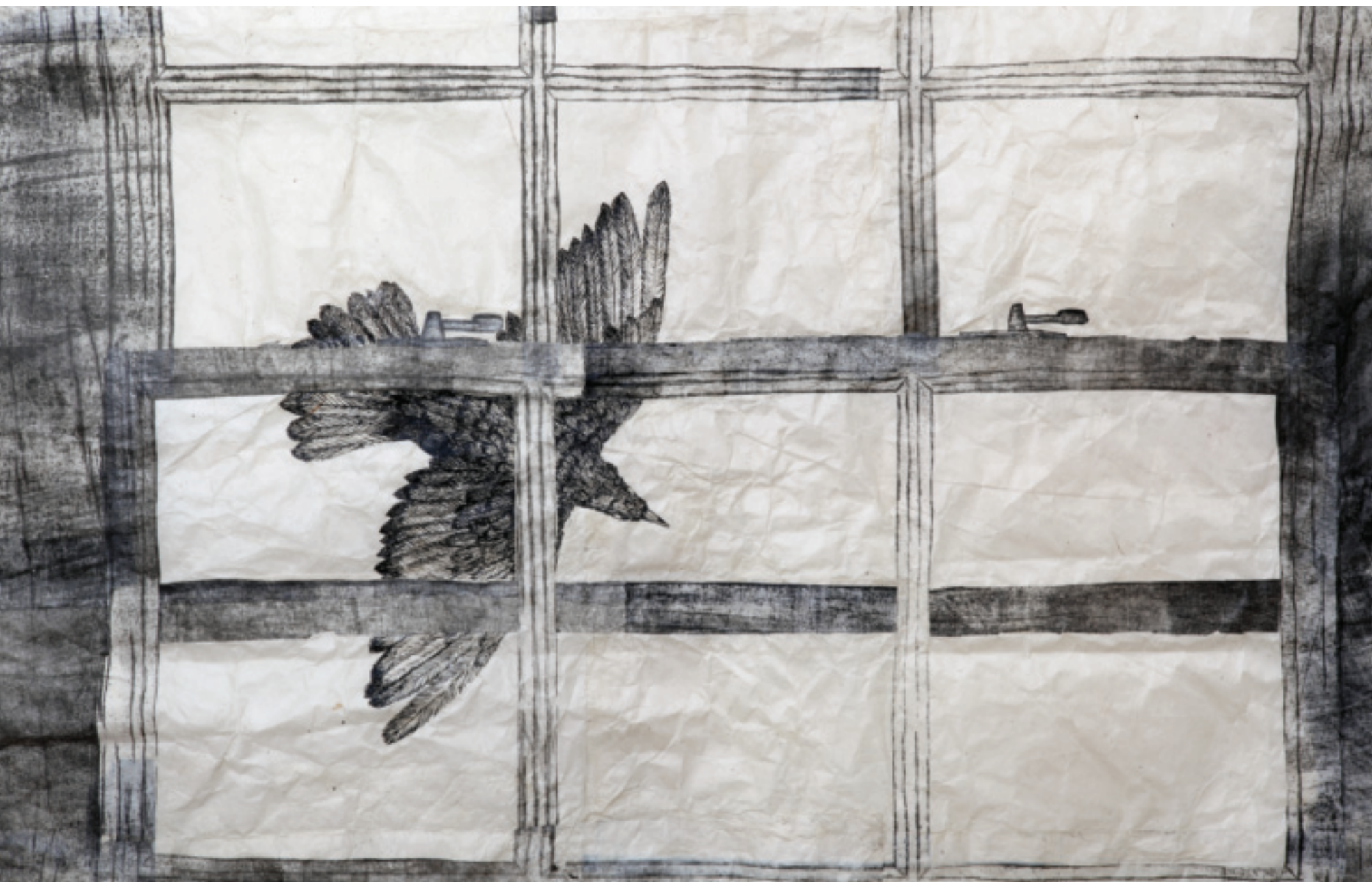
KW I've heard before that you wanted the place where you were showing to give you something. And that you always have to give the space something as you go.

KS I made this show at the Museum of Applied Arts in Vienna, which was really one of my favorite experiences in my life, because I made work in relation to what was in Vienna and what was in the museum. Some things were probably more direct, but in a circuitous manner. I don't want to do that all the time. I have enough personal material. I often think that I could just stay in my house for the rest of my life and have very little contact to anything and I have enough inside me to last me a lifetime. Sometimes I am looking for situations. I make work that needs a place and it doesn't have a place. But I still make the work and then it eventually finds a place. I just squirrel away work that doesn't at that moment have an apparent destination. But all those things are revealed in time.

KW So when you made the Silver Girls that ended up in the bedroom in the Querini Stampalia you were thinking about a bed? Was it that literal? Or were you thinking about them sitting?

KS No. I was thinking about Kewpie dolls. How I like Kewpie dolls. I am a big fan of the work of [American sculptors] Elie Nadelman and Paul

«THE INTEREST IN MATERIALS
IS THAT IT'S A STRUGGLE
AND AN OPPORTUNITY TO
LEARN SOMETHING»





Manship. I really like trying to learn about what they are doing, what they are thinking about in making these very modified bodies that can still have gesture in them, but also like Kewpie dolls, that stiffness. Something being manufactured and something having a stiffness. There was a copy of a painting of Charles Garabedian, whom I love. His painting is super-sexy. It is the perfect envisaging of how I would like my life to be—in the tradition of women lounging around naked. I really meant to make a fountain with water ejaculating around it. ‘Love comes in spurts’, as Richard Hell used to sing. I like inert things that go with something live—like putting your work in relation to a tree or a fountain, and so making a contradictory space. It’s like putting a rock someplace: it exists within a garden of live things and it brings life to it. I am endlessly interested in [the ancient Egyptian mythology of] Horus, Osiris and Isis, maybe mostly Osiris. This thing of animating death. How do you animate death? That is a big thing. What is really engaging you is how the form takes. It’s something that I rarely talk about, but it is what one tries to think about.

KW But all sculpture in a way is about death.

KS Or what happens with three-dimensionality. For the last two years, I have been making very flat ceramic sculptures, wall reliefs, based on Mexican folk art. It is seeing other art that gives me a curiosity and a place to investigate. It is an opportunity to learn something.

KW I went to Mexico in July for the first time. I went to Mexico City. I went to both Frida Kahlo and Diego Rivera’s studios; seeing that stuff about death was just extraordinary to me.

KS Yes, my work actually began when I went to Mexico. It became about life coming from life. Life on life.

KW Because you said that Frida Kahlo was very important to you?

KS I have this pretend idea that she and Leonora Carrington are the foundation of contemporary art. Some of the other surrealists used themselves, but they didn’t use it in the way the female surrealists did in order to create a personal psychological fortress of interior life and the external world. In their work, the

personal and the political go together—there is this non- separation, which was also the lesson of the feminist movement. In terms of using the body, its visceral aspect is an iconic way to construct. It comes from Mexico, but it also comes from Kahlo’s German side.

Like Grünewald’s *Isenheim Altarpiece*, where expressionism is within the body. You have it in Spanish art and German art as well, and, of course, you have it very much in Mexico coming from the Baroque. I like anything that draws on this pre-Renaissance European sensibility because it hovers between the flesh and the spirit.

KW What about Louise Bourgeois? Was she not important to you?

KS Not in terms of my formative years, I didn’t see her work until I was sort of in my own trip already. I think she was much more important to artists ten years younger than me. Richard Tuttle, Agnes Martin, Lee Bontecou and Nancy Spero were all my real influences. And then a billion other people too, and certainly my father’s work. But Louise Bourgeois is our greatest American woman artist, along with Agnes Martin. I think what is really interesting about her is that she existed for such a long time that she could freely use the vocabulary of multiple generations and multiple cultures.

KW I think also about Bourgeois giving people the license to say exactly what they wanted to say was what she really did.

KS It’s not a Catholic thing, but I am a bit prudish. I try to keep my sexuality a bit more in my private life than in my art. For me, the most significant thing about her work, is how fluently she moves from abstraction to representation. That is the real strength of her work, that she could imbue abstraction with a psychology. That is why I think people like Rachel Whiteread are significant in relation to her, because they can mediate between these different realms.

KW I think this moving between the internal and external world is something that for both Bourgeois and you is central to your work.

KS I am still trying to work it out. When I was younger, I was always making things at home. I was always interested in the passive

penetration of art into your being. I grew up surrounded by a lot of Abstract Expressionist paintings and they just sat on the wall beaming out on you, with their rays coming out on you. Since I turned 50, I have become really interested in making public work, in making permanent—whatever that means—interventions or additions to places that bring consciousness to a place. I have started putting sculptures in my neighborhood... It makes you attentive. Then people can take pride from their surroundings. To me, it’s a revolution.

KW I remember talking to Peter Fuller years ago, when he was still alive, about what made a great work of art. He named two things. It has to sustain and it has to transform. Those are the two things that you are saying.

KS That is why it is interesting investigating things that are historical. For them to continue to exist into the future they have to be revitalized. They are not fixed in their meaning. You get to interject other strange aspects. You get to make it alive again, to transmit your vitality into it. That is a big reason why I make things. It’s about taking the energy from my body and putting it into another body of sorts.

KW It comes back to this enlivening. There is this wonderful quote: you say when you go to a museum, the sculptures come alive and tell you what to do. Having that kind of imagination must be quite hard to live with.

KS I don’t think so. I like to be told what to do. I like the idea that things become apparent to you. Creativity is given freely and things become apparent, like an apparition or epiphany. One has an epiphany, which is like God talking to you. Or things are apparent to you, they say pay attention! And that for me is most profound—and inexplicable, because things that are inexplicable and outside your formal or cultural understanding give you space for the internal things that are incomprehensible to you. They connect you to a more open construction of the world, or meaning of the world... I am just wandering around having experiences. ■

Kiki Smith’s work is at Galleria Lorcan O’Neill in Rome until November 25, 2010

GALLERIA LORCAN O'NEILL ROMA

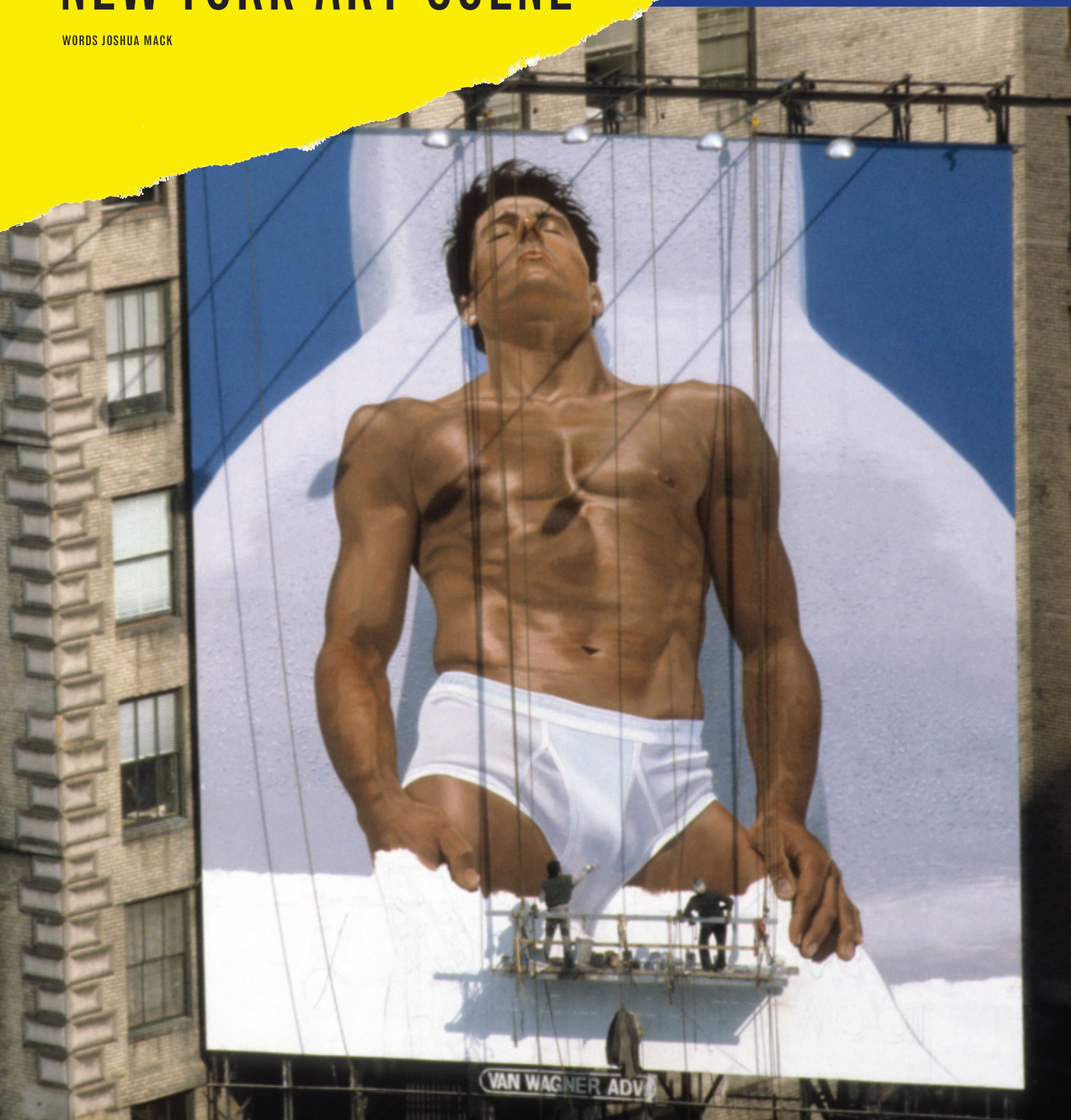


KIKI SMITH

«CREATIVITY IS GIVEN FREELY AND THINGS BECOME
APPARENT, LIKE AN APPARITION OR EPIPHANY»

PERMISSION TO LIVE REMEMBERING THE 1980s NEW YORK ART SCENE

WORDS JOSHUA MACK



THERE WAS BRUCE WEBER'S BILLBOARD OF OLYMPIC POLE VAULTER, TOM HINTNAUS, STRIPPED TO HIS CALVIN KLEINS, BULGE AND ALL, LOOMING OVER TIMES SQUARE. IT WAS IMPOSSIBLE NOT TO STARE, NOT TO FEEL DESIRE, DESIRE FOR AND TO BE THIS ADONIS, OR TO UNDERSTAND THAT DESIRE AND BEAUTY WERE INEXPLICABLY LINKED, AND WERE MATTERS OF PERSONAL ENGAGEMENT.

MARY BOONE, ANOINTED AS GODDESS OF MARKET PLACE AND GOSSIP MILL, WAS SUBJECT TO CLOSE DISSECTION, ATTENTION WHICH, MANY SUSPECTED, WAS PROFESSIONALLY ORCHESTRATED. HER CLOTHES, HER MARRIAGE TO MICHAEL WERNER, HER ALLIANCE WITH CASTELLI, HER MOVE TO A NEW APARTMENT...

MOVIES

WHAT WAS STUDIO 54 BUT A PLAY IN UPTOWN EXCLUSIVITY? FREQUENTED BY A CLIQUE OF GILDED YOUTH WHO SNORTED COKE AND TOOK QUAALIDES DISPENSED BY A CROOKED PARK AVENUE DOCTOR, IT WAS RULED OVER BY ANDY WARHOL AND HIS COTERIE OF WELL-CONNECTED SOCIALITES AND SPENT TALENTS: HALSTON, TRUMAN CAPOTE, LIZA MINNELLI, AND BIANCA JAGGER.

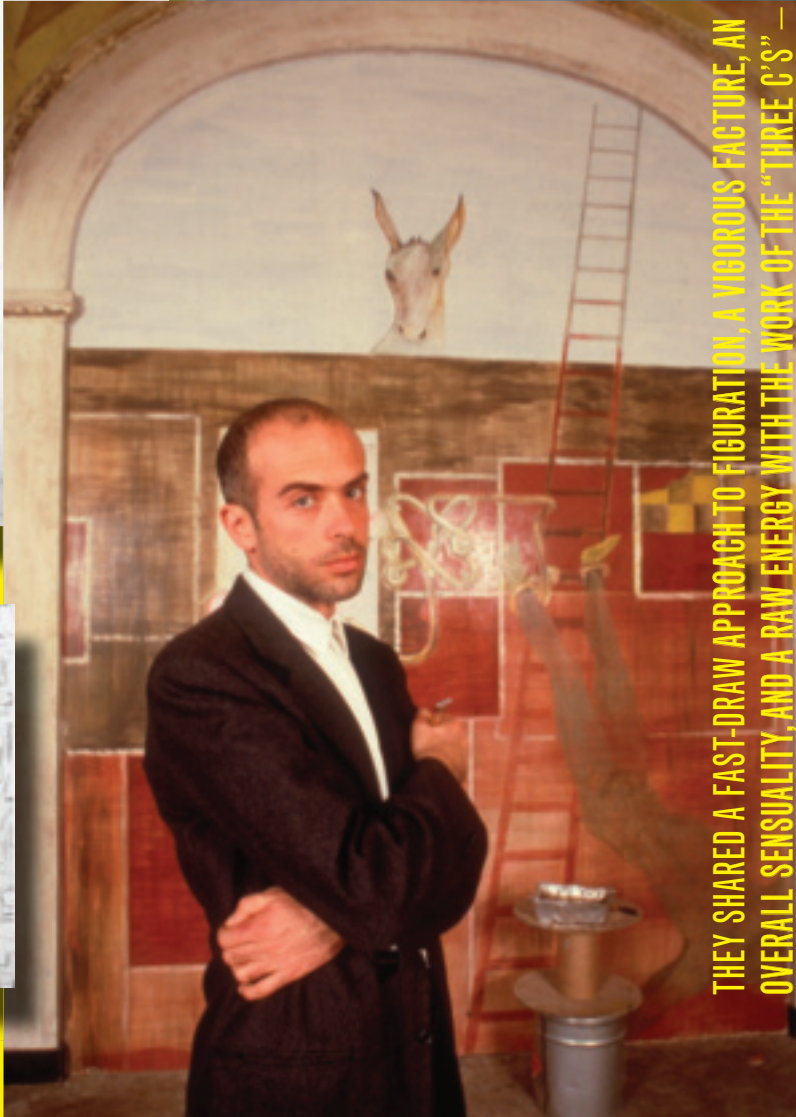
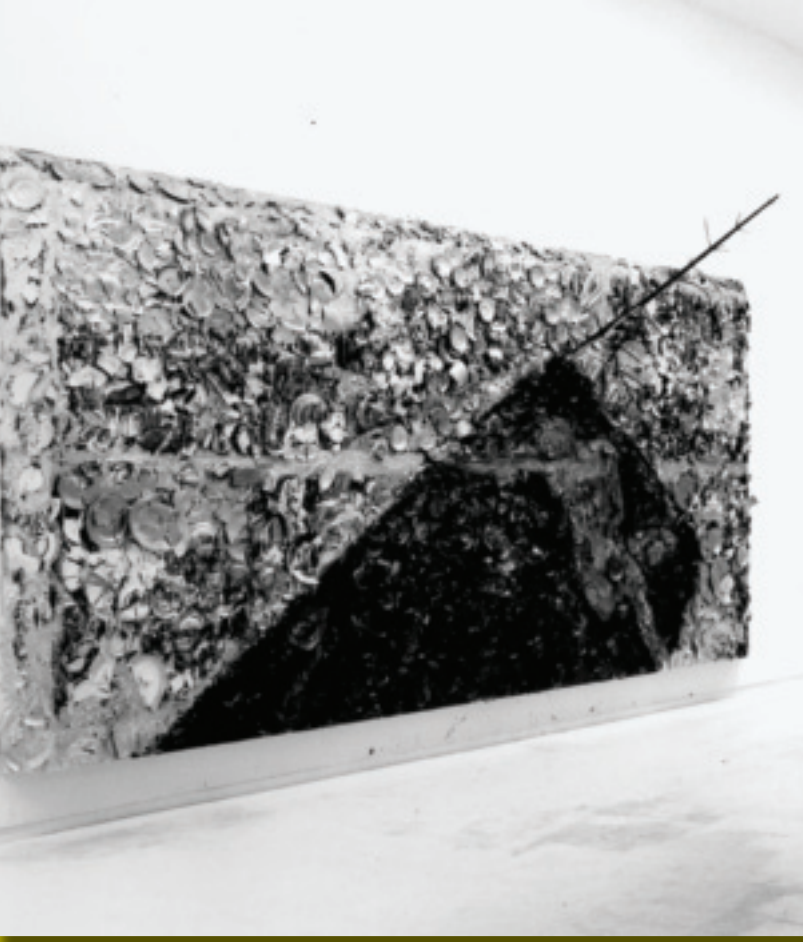


NEW YORK

The New Queen Of the Art Scene

By Anthony Haden-Guest

IT WAS PRETTY DAMN
CLEAR THAT THINGS WERE
CHANGING BY APRIL OF
1981 WHEN MARY BOONE
OPENED HER SECOND SHOW
OF JULIAN SCHNABEL.
BRASH, MONOMANIACAL,
BAROQUE, STUNNING, THE
PAINTINGS WERE WALL-
SIZED, FESTOONED WITH
MOOSE ANTLERS AND
ACCRETED WITH
SMASHED CROCKERY.



THEY SHARED A FAST-DRAW APPROACH TO FIGURATION, A VIGOROUS FACTURE, AN
OVERALL SENSUALITY, AND A RAW ENERGY WITH THE WORK OF THE "THREE C'S" — CHIA,
CUCCHI, AND CLEMENTE, THE ITALIAN PAINTERS WHO HAD BEEN SHOWING OVER AT
SPERONE WESTWATER FISHER ON GREENE STREET. DUBBED "AN INVASION" BY CRITIC
CARTER RATCLIFF, THEIR WORK SIGNALLED "A WARNING SHIFT IN THE BALANCE OF
AESTHETIC POWER."

Clockwise from top right: Julian Schnabel, 1987, photo by Bernard Gotfryd;
 Francesco Clemente, 1985, photo by Bernard Gotfryd; Francesco Clemente,
 Ora, 1980; installation view of Schnabel's show at Mary Boone, October 1982

SOMETIME DURING THE 1980s, the late collector, Eugene Schwartz, referred to that decade as a renaissance. In retrospect, I believe that Gene meant the period which had begun around the Kennedy inauguration and extended to the then present moment, but I took his words as a comment on the current moment in New York. And, although I was a native New Yorker and had been visiting galleries since 1977 with my grandmother, Vera List, who was, like Gene, a keen and engaged collector of long standing, what he meant eluded me.

The Schwartzes bought heavily from Mary Boone and had a strong interest in American artists like David Salle and Julian Schnabel. This taste, and the narrow focus on New York implicit in Gene's golden age comment, ran counter, at that time, to my allegiances. I had begun working for Sperone Westwater in 1983 and was enamored of the European artists they showed: Enzo Cucchi, Francesco Clemente, Mario Merz, Richard Long, and Gerhard Richter. Too involved in the day-to-day, and too literal-minded, I could not grasp the wisdom in Gene's perception. Of course, the 80s were a period of immense innovation. Scanning an abbreviated list of artists who came to light during the decade tells you that. Aside from the above and other usual suspects, I mention only a handful: Sherrie Levine, Albert Oehlen, Martin Kippenberger, Carroll Dunham, Rosemarie Trockel, Jeff Wall, Robert Gober, Matthew Barney, Barbara Kruger, Cady Noland, Fischli & Weiss, Lorna Simpson, Phillip Taaffe...

More than this, however, and more to the point, the 80s were a time of increasing possibilities, of discovery, of a profound shift in the zeitgeist, when New York, and the nation, seemed to rise from a protracted nightmare. That hideous dream was the 1970s, a grim decade during which the country was locked in a vortex of despair and helplessness. We lost the war in Vietnam. Vice-President Agnew resigned in 1973 after pleading no contest to income tax evasion. President Nixon followed him the next year rather than endure impeachment for his role in the Watergate scandal. During the 1976 election campaign, Nixon's bumbling but, thank God, more honest successor, Gerald Ford, disgraced himself on national TV by arguing that Poland, then a Soviet satellite, was not under Russian domination. Neither he, nor the perhaps more earnest Jimmy Carter, seemed able to reverse the protracted economic decline eroding our prosperity. In 1967, the consumer price index had stood at 100. In 1979, it settled at 217.4. In 1973, oil went from \$3 to \$11.65 a barrel as Arab oil producers embargoed petroleum exports to the US in response to our support for Israel in the Yom Kippur War. There was a recession from 1973 to 1975, and in 1979, during another deep economic retreat, Chrysler received a \$1.5 billion federal loan to stave off a Chapter 11 filing. The value of the dollar, once the world's strongest currency, tanked. At the end of the decade, the price of oil surged again when the Shah of Iran was driven from his throne during bloody rioting. Yet as prices rose relentlessly, the S&P 500 gained only 6% between 1969 and 1979. Déjà vu all over again.

New York, billed as the world's greatest city in the 1960s, nearly defaulted on its bonds. The South Bronx was a wasteland. Real estate values plunged. When state mental institutions closed, evicted patients ended up homeless on the streets. Unemployed men, mostly of color, crowded busy intersections to squeegee windshields and beg for tips. No surprise that during the black out of July 13–14, mass looting swept the city. Middle-class New Yorkers, fearful of crime and convinced of terminal decay, fled to the suburbs. In the 1980 presidential election, they were amongst the so-called Reagan Democrats. New York had become a ruin, a blank slate against which things now became possible.

Young, wealthy Europeans, dismissed as eurotrash, descended mid-to late-decade, lured by the cheap dollar and the permissive atmosphere decline engendered. In 1977, Steve Rubell and Ian Schrager opened Studio 54 in an old theater and former CBS television studio on West 54th Street. Gay men, post-Stonewall, established a community along Christopher Street in the West Village and had random sex on the derelict piers in the Hudson. Young artists also moved to the city. Julian Schnabel had come in 1973. He drove a cab and cooked in restaurants to support himself. David Salle arrived in 1975. Cindy Sherman and Robert Longo drove down from Buffalo two years later—she'd received a \$3,000 National Endowment for the Art's grant and he'd been included in Douglas Crimp's exhibition, Pic-

tures, at Artists' Space.

But such evidence of urban vibrancy was too nascent to counter the general belief in permanent decline. Too much of what was going on depended on the freedom granted by decay. What was the eurotrash invasion but an exercise in slumming? What was Studio 54, which I loved for its excess, but a play in uptown exclusivity? Frequent, in my experience, by a clique of gilded youth who snorted coke and took Quaaludes dispensed by a crooked Park Avenue doctor, it was ruled over by Andy Warhol—then considered a has-been busy churning out commissioned portraits—and his coterie of well-connected socialites and spent talents: Halston, Truman Capote, Liza Minnelli, and Bianca Jagger. Exhaustion also infected aesthetic judgments. What was around seemed old-fashioned and obvious: lovingly constructed, craft-like sculptures and stolid efforts at wringing something new from the Great American Postwar Triumph of Abstract Painting. Critical debate devolved into discussions of the demise of painting. David Salle noted that, 'In retrospect the 70s were a winding down or a vaporizing of a strain of formalism that the New York School had fallen into.'

European art—a great deal of which had been shown here in the 1960s—had been all but forgotten. When the Guggenheim mounted a Beuys retrospective in 1979, it was not reviewed in the *New York Times*, although a substantial, and positive, advance article

by John Russell appeared in the paper's Sunday magazine. The introductory heading read: 'Germany's Joseph Beuys, sculptor of the bizarre, crafter of cryptic actions, politician of utopian hopes, brings his mysteries to the Guggenheim.' Russell advised potential viewers to suspend 'normal demands and expectations', but noted that the artist had created 'a whole new alphabet of feeling.' Still, few had the knowledge necessary to comprehend Beuys's significance, and in what has remained a lacuna in American understanding, he has never achieved the respect accorded European artists of a slightly later generation whose penetration into the local psyche and market began around the time of his show. That entranced dovetailed with a realization that something new was afoot in American art. The critic and historian Robert Pincus-Witten, who published a diary in the now defunct *Arts Magazine*, had caught on to something about the time Metro Pictures held its opening party on November 12, 1980. Of the event he wrote, 'Henceforth, we of the '68-'72 set, no matter our good will, are of another, older generation...this is no *plus ça change* moment but a different era.'

It was pretty damn clear that things were changing by April of 1981 when Mary Boone opened her second show of Julian Schnabel. The first, two years before, Mary had suggested I see by likening Julian (she described him as a young painter) to "a young Joe Zucker" (I had admired a drawing he'd made of a parrot that she'd sold) had been held in the small gallery she'd opened in 1977 off the lobby of 420 West Broadway, downstairs from the full floor spaces of Leo Castelli and Ileana Sonnabend, the first, if long-divorced, couple of New York art dealing. Who knew what the hell to make of Schnabel's crudely outlined forms—amongst them a disarmed torso—his putty-like colors, or the rectangular depressions in his sculptural canvases?

Well, somebody did. The second show was mounted in collaboration with Leo Castelli, and by then Mary had moved across the street into a pristinely renovated ground-floor space, that had previously functioned as a truck repair shop. Brash, monomaniacal, baroque, stunning—you couldn't help but be stunned—the paintings were wall-sized, festooned with moose antlers and accreted with smashed crockery. They shared a fast-draw approach to figuration, a vigorous facture, an overall sensuality, and a raw energy with the work of the 'Three C's'—Chia, Cucchi, and Clemente, the Italian painters who had been showing over at Sperone Westwater Fischer on Greene Street. Dubbed 'an invasion' by critic Carter Ratcliffe, their work signaled 'a warning shift in the balance of aesthetic power.' You absolutely cannot believe how myopically insular this place was.

That impression—both of our isolation and its shattering—was reinforced by Diane Waldman's show *Italian Art Now: An American Perspective*, which opened in April 1982 at the Guggenheim. In addition to the rising Neo-Expressionist painters, Chia and Cucchi (but not Clemente—a scandalous omission), it included more conceptual and poetic work including a twelve-meter-high tree by Giuseppe Penone which stood in the center of the museum's atrium. Penone had also made these large terracotta forms which he'd embraced before firing. He'd sunk his teeth into their tops creating forms that resembled the inside of his mouth. Called breath sculptures, they

THE 80S WERE A TIME OF INCREASING POSSIBILITIES, OF DISCOVERY, OF A PROFOUND SHIFT IN THE ZEITGEIST

Clockwise from top left: Hilly Kristal in front of CBGB's; collector and writer Joshua Mack with dealer Matthew Marks; Pina Bausch with dancers in 1984; Brice Marden photographed in 1986 by Robert Mapplethorpe

felt as if they were, in fact, swelling with the force of a slow inhale. Jesus. It was fabulous. The bold painting, both foreign and domestic, the discovery that there were European developments of which Americans were almost completely unaware—that there were painters like Kiefer, Baselitz, Polke, Richter (among so many others) who had careers of twenty years—obliterated the sense of stasis which seemed to have plagued us in the 70s and instead offered exhilarating possibility.

But of course, knowing nothing about European art, we had no way of integrating it into our sense of history or our existing critical parameters. We discovered it haphazardly. Enthusiasm for Richter's work didn't fully ignite until his combined one-man show at both Sperone Westwater (Konrad Fischer, the Dusseldorf-based gallery owner had withdrawn from the partnership in 1982) and Marian Goodman galleries in 1985. It was only in the next year, when Barbara Gladstone did a show of works from the 60s, that the New York audience saw a group of his earlier paintings. Polke never had representation which could have placed him regularly in front of the public here. He remained a lesser-known figure, his work sought by a more discerning type of collector.

Neither, of course, did any one really know what to make of Schnabel and Salle, or actually, of any of the waves of new work which emerged every couple of years, packaged under rubrics which helped a confused public get a handle on stuff: Graffiti Art, Neo-Geo, the East Village. Tastes became more eclectic, driven by gut feeling. Interests tended to develop and change depending on what a collector, or committed gallery-goer, had seen and when he or she had seen it.

Everything became a discovery and a challenge, and artists like Richter, because they were known through their newest work and first seen in the 80s, became associated with the idea of the contemporary in ways that American figures of the same generation rarely did. Once the stench of the 70s had dissipated, and the emergence of more conceptually inflected contemporary work had drawn attention, it became possible to reconsider our own, somewhat neglected, history. Brice Marden, who had left Pace for Mary Boone, presented a body of work in 1987 in which he broke out of the minimalist strictures which had made him famous. His paintings seemed to channel oriental calligraphy and Bradley Walker Tomlin. At first, people were nonplussed. But then enthusiasm spread. New relevance, drawn of reinvention, validated the old. As with Warhol, who had been resurrected from marginalization because of his new series—*Piss Paintings*, *Late Self Portraits*, *Last Suppers*—a growing sense of his import in relation to younger artists, and the existence of a massive body of work dealers could market. There was treasure everywhere. Matthew Marks—we became friendly at university—and I would travel through Germany. We'd start in Munich, fly to Cologne, and take the train to Dusseldorf. There were galleries with significant inventories of Baselitz, Richter, Polke, and Palermo. Sometimes, thirty prints just stacked up in a flat file, drawings, five or six paintings. The market for their earlier work was just developing, but as prices had risen from depressed levels, the collectors who had bought in the 60s and 70s, were beginning to sell. The summer of 1986, Aurel Scheibler, dealing privately in Cologne, came to the Dom Hotel, put two Palermo paintings on my bed and left while Matthew and I decided what to do.

Of course, money bolstered our enthusiasm. The expansion of the art market played off the increasing liquidity available during the Reagan era. Under his administration, taxes were lowered. Because the Fed had been raising interest rates to quash inflation (a policy instituted under President Carter, but no one gets his due credit, you know), the dollar surged. Bonds spun off hefty yields. The stock market took off. The price of oil tanked. There was money to buy art, and money to be made in art.

Newspapers and magazines tracked the rising prices for those artists who hit it big—a minority at best. Some people obsessed over the lifestyles and business coups of high-profile dealers. Mary Boone, anointed as goddess of market place and gossip mill, was subject to close dissection, attention which, many suspected, was professionally orchestrated. (This was 30 years ago; we didn't behave the way we do today.) Her clothes, her

WE COMMUNICATED BY LETTERS, TYPED ON IBM SELECTRICS, AND IN FACE-TO-FACE CONVERSATIONS

marriage to Michael Werner, her alliance with Castelli, her move to a new apartment... But the art world in the 80s was still small enough that most people knew, or felt as if they knew, everyone. Jerry Saltz has written that, at the time, there were six major collectors buying in Soho. I think it was more like 20, but even so. In an analysis published in 2003, Peter Plagens put the count at 100 in New York, and a dozen or two in cities like LA and Chicago. We communicated by letters, typed on IBM Selectrics, and in face-to-face conversations. Images were sent around by slide, transparency, and black-and-white photograph. The advent of the fax was an enormous innovation and help. What bound this community was not a celebration of wealth, but a shared feeling of excitement and discovery which extended beyond art. There was so much happening. There was the establishment of a young, predominantly gay, creative community in the East Village. There were clubs like Pyramid on Avenue A where John Sex and Hapi Phace (Mark Fred during the day) performed; and Area on Hudson Street, at which tableaux vivants, based on bi-weekly themes, played out behind plate-glass windows. There was the Next Wave Festival at the Brooklyn Academy of Music, inaugurated in 1982, which brought Pina Bausch to New York, as well as Peter

Brooks' nine-hour rendition of *The Mahabharata*; and reintroduced us to Robert Wilson's *Einstein on the Beach*; Laurie Anderson's epic, *United States I–IV*; and the work of Lucinda Childs and Trisha Brown. I saw Mark Morris perform at BAM in 1984, in a small theater devoted to dance which has since been subsumed into the Academy's cafe. There was Bruce Weber's billboard of Olympic pole vaulter, Tom Hintnaus, stripped to his Calvin Kleins, bulge and all, looming over Times Square. It was impossible not to stare, not to feel desire, desire for and to be this Adonis, or to understand that desire and beauty were inexplicably linked and were matters of personal engagement. It is this sense of expanding possibilities in a city which was still gritty at the end of the decade which drove the 80s as much as any perceived excesses of avarice and speculation. Even in 1989, New York was still in a process of emerging. The Meat Packing District and the blocks of West Chelsea, now full of restaurants and galleries, were still the beat of T-girls turning tricks. There were sex clubs in basements around 14th Street and 9th Avenue and leather bars just off the West Side Highway. The pavement was stained with oil and transmission fluid and littered with used rubbers and empty crack bags.

Then it was over. Recession, which would cost President George H. W. Bush his office ('it's the economy, stupid'), hit in 1990. The art market had gotten ahead of itself. During the last year of the boom, some prices doubled in six months. There weren't enough collectors to support such inflation. There was talk of a decline. When it came, confidence evaporated. Like children who suddenly wake up and discover responsibility has come calling, many turned their backs on art and on the 80s, chastened. Moreover, anyone who had been around in 1980 was now ten years older. As Pincus-Whitten had noted after Metro Picture's premier, a new generation moved in with its own expectations, experiences, and needs. And there was real catastrophe. By the mid-1980s, significant numbers of men were dying of AIDS. Keith Haring, Robert Mapplethorpe, David Wojnarowicz, Peter Hujar, Mark Morrisroe, Tom Rubnitz, Paul Thek, Jack Smith, Jorge Zontal and Felix Partz of General Idea, the critic Paul Taylor, Thomas Amman and Fred Roos, the known and the unknown, artists, dealers, collectors, participants in our society and our culture died, often hideously and miserably, often worse than animals, unacknowledged by President Reagan, unacknowledged by the then mayor, Ed Koch, often unacknowledged by their families.

Our city and our country has been impoverished by the loss of their creativity and participation. They and what they would have achieved are a lost legacy of the 1980s. The natural forgetfulness by which people replace the past with the present has obscured the 80s. What can be analyzed are the facts. What is most easily stereotyped is the excess. The latter always receives undue attention anyway. An attitude, the increasing rise of engagement born of perceived potential, and potential born of engagement, is like the wick of a candle; we see what remains as ashy string. During the oil crisis at the end of the 70s, Jimmy Carter wore a cardigan and told Americans to turn down our thermostats. In the 80s, it seemed as if we had received permission to live. ■



THERE WAS THE ESTABLISHMENT OF A YOUNG, PREDOMINANTLY GAY, CREATIVE COMMUNITY IN THE EAST VILLAGE. THERE WERE CLUBS LIKE PYRAMID ON AVENUE A WHERE JOHN SEX AND HAPI PHACE (MARK FRED DURING THE DAY) PERFORMED, AND AREA ON HUDSON STREET, AT WHICH TABLEAUX VIVANTS, BASED ON BI-WEEKLY THEMES, PLAYED OUT BEHIND PLATE-GLASS WINDOWS.



BRICE MARDEN, WHO HAD LEFT PAGE FOR MARY BOONE, PRESENTED A BODY OF WORK IN 1987 IN WHICH HE BROKE OUT OF THE MINIMALIST STRICTURES WHICH HAD MADE HIM FAMOUS. HIS PAINTINGS SEEMED TO CHANNEL ORIENTAL CALLIGRAPHY AND BRADLEY WALKER TOMLIN. AT FIRST, PEOPLE WERE NONPLUSSED. BUT THEN ENTHUSIASM SPREAD. NEW RELEVANCE, DRAWN OF REINVENTION, VALIDATED THE OLD.



THERE WAS THE NEXT WAVE FESTIVAL AT THE BROOKLYN ACADEMY OF MUSIC, INAUGURATED IN 1982, WHICH BROUGHT PINA BAUSCH TO NEW YORK

BZ & MICHAEL SCHWARTZ ART AS FAMILY

WORDS GRAHAM FULLER | PHOTOGRAPHS LUCAS ALLEN



B.Z. and Michael Schwartz photographed in their home in Connecticut, October 17, 2010

Background left: Jeff Koons, Lobster, 2002; background right: Carroll Dunham, Purple Shape, 1988





WHEN IT COMES TO collecting art, Michael and B.Z. Schwartz think as one. 'I tend to like what Michael likes,' says B.Z. 'I don't know whether it's because we have a similar world view, or whether it's because my eye was trained by Michael, who has showed me art every day for years. We sometimes come to the same pieces independently, and sometimes for different reasons.'

'And we never really have strong disagreements about it,' Michael said. There are both harmonies and pleasing disharmonies in the way they have filled their house in the Northwest Highlands of Connecticut and their Flatiron loft in Manhattan with a collection focused on the work of artists who either emerged in the 80s or did their most evocative work during that decade. The works of Ashley Bickerton, Ross Bleckner, Sarah Charlesworth, Carroll Dunham, Jack Goldstein, Peter Halley, Jeff Koons, Robert Longo, Richard Prince, and Meyer Vaisman can make for unsettling juxtapositions—at least to the outsider.

Their collection has been put together with passion. 'Art enriches one spiritually,' Michael said. 'Investment's not a factor. I get a lot of satisfaction being the caretaker of these objects for a short period before they go off to somebody else. Hopefully, the things we've selected are really good and will be around, from a historical standpoint, hundreds of years from now. Eventually they're going to be scattered, but hopefully our children and their kids will have them for a time as well, but, if I am right about their importance, eventually they will all be in museums. It's kind of nice to spend time with them in the meantime.' The Schwartzes' two children are extending the family's interest in art—Alexander, 18, is an art history major at university, and Sally, 14, made her first art purchase (a Murakami drawing) at the age of five.

'As much as anything else, collecting art has defined us,' B.Z. said. 'I think our life as a family would be completely different if we didn't collect art. Life would be emptier. I see our collection as living beings, even though they've had different notions ascribed to them. They're almost like touchstones to me.' The collection has a soul to it. It also has a personality that could be described as extroverted, yet there are dark undercurrents and spasms of psychic (or post-modern) disturbance too. The pieces in the ground-floor Connecticut sitting room include Dunham's polymorphously perverse dream-like abstracts with their engorged phalluses, bulges, and protuberances, and colors that are vibrant, even lurid.

In the dining room, there are four Jack Goldstein paintings of lightning bolts, exploding fireworks, and a fighter plane's exhaust streams apocalyptically blitzing the night sky. Bickerton's retro-futuristic *GOH*—depicting a trio of anthropomorphic low-tech red automatons with insectoid heads encased in motor grilles—is meanwhile tucked in a passage behind Koons's bright red inflatable aluminium *Lobster* (a 2002 acquisition), which is suspended from the ceiling of the white-walled entrance hall. 'What makes that piece so excellent is that when you look at it you don't know whether to feel



«LIFE AS A FAMILY WOULD BE COMPLETELY DIFFERENT IF WE DIDN'T COLLECT ART. LIFE WOULD BE EMPTIER»

Opposite: Jack Goldstein, *Untitled (Fireworks Exploding)*, 1984. Above, from left: Robert Longo, *Glenn Branca Album Cover*, 1981; Robert Longo, *Frank and Glenn*, 1981



*Above: Ashley Bickerton, We Be To Bobolobo, 1984; below: (background) Meyer Vaisman, Into the Vicinity of History, 1988;
(foreground) Meyer Vaisman, Untitled #1 (Turkey), 1991; opposite: Michael Schwartz with Peter Halley's Black Cell with Conduit, 1985*







Above, from left: Richard Prince, *Untitled (Joke Drawing)*, 1985; Cindy Sherman, *Film Still #53*, 1978; Robert Longo, *Men in the City, Study Photograph*, 1978; Laurie Simmons, *Big Camera, Little Camera*, 1978. Opposite: Ashley Bickerton, *GOH*, 1985; Jeff Koons, *Lobster*, 2002

happy or sad,' B.Z. said of *Lobster*. 'It's colorful, childlike and very alive, but it's also hanging upside down, enchained and dead. To say that Jeff's work is about commodity misses a lot.'

Following the Schwartzes' imperative of collecting from each phase of an artist's career, the works of individuals are usually (if not exclusively) clustered together to give a sense of his or her evolution. Yet works by different artists in the same space thrillingly feed off each other. Although Halley, Bickerton, Koons and Vaisman became known as Neo-Geo's 'Fantastic Four' following their group show at the Sonnabend Gallery in 1986, Halley's pink-themed *Black Cell With Conduit*, from the Pop-Minimalist series that has sometimes been labeled dystopian, is serene in contrast to the exotic surrealism of the many Bickertons in their Connecticut home. In the gallery, Vaisman's *Into the Vicinity of History* from 1986, which confounds issues of historical identity by interspersing classical and patrician profiles with Runyonesque cartoons silkscreened on oval mounts, strikes a dissonant note with a later sculpture by the artist, *Untitled #1 (Turkey)* from 1991, a centre-floor fabric sculpture of a turkey-cum-saddle, which carries overtones of anthropological confusion.

Michael was exposed to art at an early age. He is the son of the late Eugene Schwartz, who was an innovative advertising copywriter and author, and his wife Barbara, who was an interior designer until she became an art consultant in 1987. 'As a youngster in the 60s, I was dragged around the galleries by my parents,' he said, 'and there were always artists coming in and out of our house.' He became interested in photography during high school and subsequently studied under Lisette Model (who also taught Diane Arbus) and George Tice at the New School for Social Research in Manhattan, and he briefly considered a career as a fine arts photographer. While at college, he started collecting photography and helped his parents form their collection of portrait photographs. When Metro Pictures gallery in SoHo had their inaugural 1980 exhibition, which featured the Conceptual and Minimal work of Goldstein, Longo, Prince, Sherman, Troy Brauntuch, Sherrie Levine, and James Welling, he was instantly attracted.

'Visually, I was very in tune with Jack's work,' Michael said. 'I am a World War II buff, and his images of bombers and fighter jets came directly out of the war; Troy Brauntuch was very involved with that, too. There was something magical about the way Jack worked in that nothing human touched the canvas. It was all done with spray paint at a distance from six to twelve

inches. It was very important to him that making the art was a cerebral process. During a studio visit, I met Jack's assistant, Ashley Bickerton, who had painted surfboards during Art School to earn money. Ashley was fabricating Jack's paintings—and we became very friendly. He brought me along to an opening at International With Monument—the little gallery which Meyer Vaisman, Kent Klamen, and Elizabeth Koury had opened in the East Village in 1984—it was having a Peter Halley show, so I met Peter. Then, right after that, Jeff Koons had his *Equilibrium* show, so I met Jeff. We were all the same age and became friends. Going to their studios and hanging out with them made collecting their art special. In fact, Ashley, Meyer, Peter, and Jeff were ushers at our wedding, and we're all still fairly close.'

Dan Cameron would write retrospectively of the moment in Artforum: 'Not only did Halley and Koons create exhibitions that carried a seismic critical wallop, but their work, packed into a tidy storefront, was also plainly visible to passersby, adding a touch of visual sensationalism for the uninitiated. This was in 1985, at a moment when some of the pioneering East Village galleries had already begun to close their doors.' (*Artforum*, October 1999).

'Then Ileana Sonnabend expressed interest in taking them all on—Ashley, Meyer, Peter, and Jeff—and Meyer closed his gallery and they all left,' Michael recalled. 'Charles Saatchi became very interested in collecting their work, and suddenly these four artists went from being more or less unknown to having a big international presence.' Michael had started collecting their work himself, paying \$500 or \$1000 or whatever he could spare from his entry-level job on Wall Street. Around this time, he acquired 'one-fifth' of Bickerton's *We Be To Bobolobo*, which consisted of a phalanx of huge silver and black cogs. Now attached to the wall of the gallery in the Connecticut house's top floor, the four cogs he bought were too big for his 400-square-foot walk-up studio on the Upper East Side—and too heavy for the walls to sustain without being reinforced.

Michael had also joined the board of White Columns, which, founded in SoHo in 1970, is New York's oldest alternative non-profit art space. 'It was run by Josh Baer, whose mother [minimalist painter Jo Baer] had been friendly with my father in college. Then Tom Solomon, who was a childhood friend of mine, took over—it was a very small world of people who'd known each other for a long time. White Columns did great shows, and they couldn't have been more fun. They had a tiny exhibition space and, given that he only had a shoestring budget, Josh did an amazing job. He had a Jack Goldstein





«THE ART WORLD THEN REALLY WAS ABOUT HANGING OUT AND DISCUSSING IDEAS, NOT ABOUT MAKING MONEY»

This page, from top: Ashley Bickerton, Abstract Painting for People #3, 1986; Ashley Bickerton, The Ideal Collection, 1987; opposite: Michael and B.Z. Schwartz with Peter Halley's Blue Cell with Triple Conduit, 1986

show where I was fortunate enough to buy one of the best paintings in my collection.'

'It was a really upbeat and exciting time,' Michael continued, reflecting on the 80s period of artistic ferment, unrivalled in recent history. 'There were all these crosscurrents going on: the Italian artists Enzo Cucchi and Sandro Chia, Anselm Kiefer and German Expressionism, and then you had Julian Schnabel, David Salle, Eric Fischl, and Jean-Michel Basquiat here. There were five or six visual things happening at once, and great art was being made all over the place. The art world was so much smaller than it is now and the prices were so much less. It was also much less serious and more enjoyable. It really was about hanging out and discussing ideas, not about making money.'

B.Z. and Michael met in 1985. 'By that time he'd already started collecting,' she explains. 'I did not have a background in art or art history. My family was more into music and books, but I learned a lot through spending time with Michael. One of the many benefits of being married to Michael Schwartz is that you get to enjoy looking at beautiful objects every single day.'

Despite the couple's accord in choosing artworks, B.Z. allows that she enjoys figurative work more than Michael, who prefers abstraction. She admires, for example, the work of John Currin, who paints images that provocatively address sexual politics and draw on kitsch, and that of Elizabeth Peyton, famed for her androgynous characters and Warholian approach to celebrity subjects. While Michael admires these painters as well, B.Z. noted, he is not interested in collecting them.

'For me, collecting the work of an artist in depth is what's most important,' Michael said. 'It's too late for us to start collecting John Currin because instead of having one or two pieces, I'd want twenty of them. I love installing works of a single artist together, where the early works are near the later works, and you can see how the artist matured over time. The early works are always apparent in the later more sophisticated and complicated pieces.'

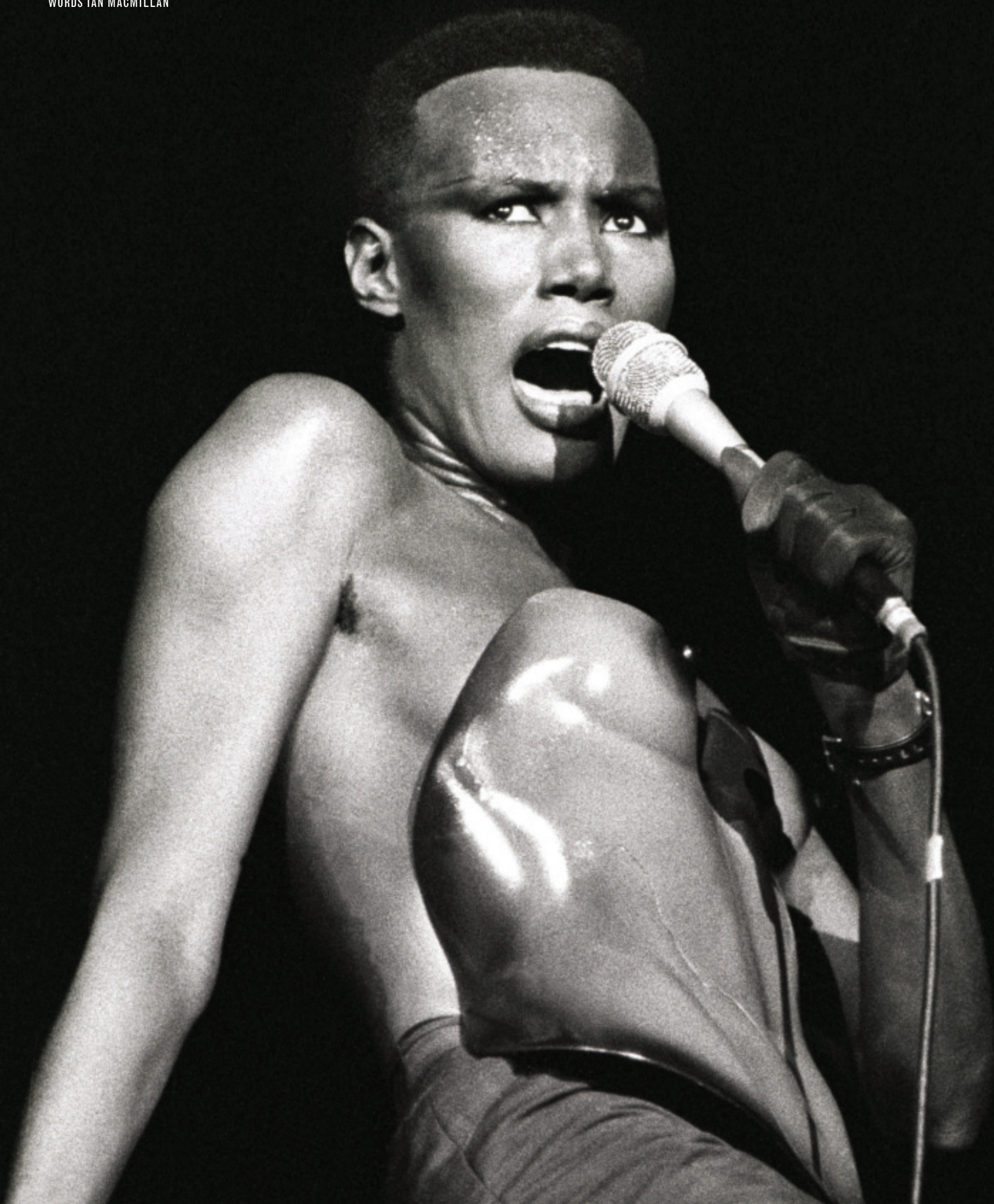
Collecting the later work of famous artists is not, of course, as simple as collecting the early work of relative unknowns. 'In some cases, the work of the artists we collect is still affordable,' Michael said. 'In other cases, it's totally not affordable. It's very difficult now to get a new Jeff Koons. Fortunately, we did get one a few years ago, but it totally blew out the budget for buying anybody else's work for two years.' The Schwartzes buy from galleries or from auctions if they want to fill in the gaps where works are missing from the collection. 'But we almost never get the chance anymore to buy directly from the artist—they are almost all too famous and tied up with the galleries. I wish we could.'

His criterion for buying a piece is based on its visual beauty. 'I've never been attracted to political, ugly, or in-your-face works,' he said. 'A little light bulb goes off in my head and says, "This is a nice thing and I'd like to have it".' For B.Z., it's about the emotional connection she makes with a piece. 'Later, any kind of calculation that comes into the decision to buy is just a way of rationalizing what you wanted to do anyway,' she said. 'You like a piece right away and you want it. Some people say of that Jeff Koons piece, 'It's just a basketball in a tank.' But to us it's visually sublime and emotion-



GRACE JONES SLAVE TO THE RHYTHM

WORDS IAN MACMILLAN





ON A PODIUM, ON a stage, in a London concert venue that has hosted many a legendary performance, a legend is performing. A vision of beguiling otherworldliness in frighteningly high heels, impossibly statuesque legs, black leotard, and an ornate jewelled cat mask, she is the model-turned-singer-turned-actress Grace Jones. She is, unbelievably, sixty years old. Around her waist she spins a lurid pink Hula-hoop, in impeccable constant rotation, for close to ten minutes; a symbolic, rhythmic movement that mirrors the very words she is singing. "Never stop the action. Keep it up." As with every show on her 2009 tour, she is bringing the evening to a rapturous climax with her 1985 hit, 'Slave To the Rhythm'.

The *ne plus ultra* of Jones' recordings, 'Slave To the Rhythm' is the high watermark of an exceptional five-year period in which, through her art (and art it most certainly is), Grace Jones embodied the first, flirty, flamboyant half of the 80s. Seductive, sensational, and spectacular, she stomped a line that straddled high concept and mass appeal. It is hardly any wonder that she was the darling of Andy Warhol, Keith Haring, and downtown New York—not to mention the hedonistic subculture of the metropolitan gay man. In her early years as a performer her flighty, campy, disco re-interpretations of show tunes had won her the acclaim of the superficial, celebrity-driven Studio 54 set. Yet with the dawn of the new decade, she re-emerged as an enigmatic new wave androgyne—and, with the albums *Warm Leatherette* and *Nightclubbing*, one of the most inventive and significant figures of contemporary music.

In keeping with the age that saw the viral spread of the music video and the birth of MTV, it's significant to note that arguably her defining work of the 80s was not a single song, nor one of those sleek, finely polished albums, but a film. This film, *A One Man Show*, was based on her tour of the same name, and captures her at both London's Drury Lane Theatre, and at the Savoy Theatre in New York City in 1981. It was directed by her then partner and chief image manipulator, Jean-Paul Goude, whose iconic, sexually ambiguous photograph of Jones in a slim fitted suit and perfectly cropped flat-top hair became her enduring trademark. The title is, of course, deliberately ironic. *A One Man Show* is, to all intents and purposes, a one-woman show, where the stage becomes a kind of promenade on which Jones, the ruler of her dominion, struts, swoons, seduces and scares in equal measure.

A long-held criticism of the 1980s is that, in culture at least, it favoured image and artifice over naturalism and feeling, and Jones' film certainly doesn't shy away from bringing surface to the fore. The staging, while not completely without precedent (its use of stark white lighting and aspects of minimalism recall David Bowie's 1978 Stage tour) was fantastically radical—an unparalleled break from the traditional notion of the rock concert. A set of steps, an industrial

platform and the occasional male backing singer dressed exactly in the trademark Grace look were the sole ornamentation. And the film itself is as much of a construct, a simulacrum, of this live show, as the persona of Jones the androgyne is itself a construct. Whole sections are quite obviously re-shot, some of them in a studio.

Yet none of this artifice detracts from the sheer visceral dynamism of watching the star in action. Indeed, it focuses the attention on that face, those lips, that posture and, most significantly, that voice. Almost thirty years on, early-80s Grace still looks and sounds truly amazing. She is a compelling interpreter of song, both her own and those of an inspired range of other writers. Among the many highlights of the *A One Man Show* film is her performance of *Warm Leatherette*, where her passionless, Teutonic recitation is punctured by her savage attack on two giant cymbals beside her.

Originally recorded by electronic musician Daniel Miller under the pseudonym of The Normal, *Warm Leatherette* demonstrates the breadth of Jones' eclectic juke-box of influences—a musical interpretation of the novelist J. G. Ballard's *Crash*, in which the automobile accident becomes a literal vehicle for sexual fetish. Miller's recording is one of the great early works of the genre that came to be known as post-punk—and, despite the fact that her early-80s albums were recorded in Jamaica with musicians largely steeped in the traditions of reggae and soul music, I'd argue that if Jones has to be pigeonholed within any musical category, then the broad church of post-punk is a perfect fit. This was a music that rejected the blustery, boys' club machismo of punk rock itself, with its questionable notions of authenticity and 'keeping it real'. It gave voice to a new kind of (admittedly largely white) female musician—the strong, independent,



«THE RULER OF HER DOMINION STRUTS, SWOONS, SEDUCES AND SCARES»

Above: Grace Jones performing at Drury Lane Theatre, London, October 10, 1981.

Opposite: Grace Jones' New Year's Eve Concert at the Roseland Ballroom in New York City, December 31, 1987, photographed by Ron Gallela

Drury Lane Theatre: photo Pepperfoto/Getty Images; Roseland Ballroom: courtesy WireImage







«FEELING LIKE A WOMAN, LOOKING LIKE A MAN, SOUNDING LIKE A NO-NO»

adventurous sort that could be found forming bands such as The Slits and The Raincoats. And in stark contrast to Jones' near-recent background as a doyenne of haute couture Paris and decadent 70s Manhattan, much of the quintessential post-punk music came from the northern industrial cities of England, hence its general reputation for being emotionally cold and bleak.

Post-punk became, though, a striking foil for the emotionally mutable Jones. One of her most unjustly overlooked recordings is a charged interpretation of 'She's Lost Control' by Joy Division. Jones grabs hold of this steely, icy song about an epileptic, dissects it, injects it with (of all things) funk, and inhabits it to such a degree that by the end, when she has become the subject herself, screaming "I've lost control again, I've lost control" you begin to fear slightly for her own sanity. It's a captivating, bravura performance.

A black woman singing white boys' music, fusing the brittle rock of Manchester with the rhythms of the Caribbean, dressed in a masculine tailored suit but with lips as scarlet and plump as a Salvador Dalí sofa, Jones is a potent symbol of that unshakeable tenet of 80s culture, post-modernism. Her albums are impeccably of their time, of art's obsession with the mix and match, and of the collapse of rigid certainties about gender, sexuality, even ethnicity. In *Nightclubbing's* opening track, 'Walking in the Rain', she defines herself as "feeling like a woman, looking like a man, sounding like a no-no." It's no coincidence that the enigma of Grace Jones that still fascinates today rose in line with post-modern discussions about identity politics, aesthetic values and the untrustworthy image. In the world of the fine arts, Cindy Sherman became celebrated for photographing herself in a convincing

range of guises, from pouting office worker to vulnerable hitch-hiker, that questioned female stereotypes without ever revealing anything about the real Sherman herself. Similarly, the persona of Jones was also, to a degree, a mask, riddled with contradictions and opposites. It was a tough, take-no-prisoners sort of persona, but it could also be endearingly tender.

This idea of Grace Jones as a character, one that evolved from notoriety to fame and legend status, was predicated on her outsized, 'eccentric' public persona, which sometimes overshadowed her true musical achievement. Looking back on television interviews from the early 80s, she is almost always treated as a caricature or sideshow act—not that she necessarily went out of her way to counteract that. Even in a period that saw the mass media embrace the so-called gender-bending of Boy George and male pop stars in make-up, Jones' acute foreign strangeness made it hard for people to get a grasp of who she really was. By adopting the facade of male drag she came to exude a threatening, unsettling, almost alien presence. She was, as one writer summed her up, 'Alien Grace. Detached Grace. Frozen Grace.' And this curious combination of flamboyance and steeliness is surely steeped in Jones' personal back-story. By her own admission, she grew up an outsider and loner, with few friends in high school. Having been raised by strict parents in a highly religious Pentecostalist household that demanded she wear only sensible dresses or skirts in public, she eventually took to wearing extravagant, hand-made Givenchy designs as daily school clothes. Her whole life was geared towards being different, to being the self she had invented, to being the theatrical persona that is Grace Jones.

Of course, rock and pop performers have for years played with identities, staging and self-mythologising, but few as cleverly or as intriguingly as Jones. Quite brilliantly, she managed to forge a unique signature sound from a deft melange of styles, song forms, and indeed cultures. Behind her dark glasses is an ever-shifting character, interpreting and inhabiting each individual song as the lyrics demand. She is simultaneously spurned lover, sex kitten, chanteuse and Demolition Man.

Towards the end of the 80s, it's fair to say Jones' music became less original and involving. -But she achieved one final, magnificent hurrah in 1985 with *Slave To the Rhythm*, an album that served as a kind of aural autobiography. A marvel of electronic music construction, it comes across more like an art-house movie than a song cycle. Throughout, Jones herself can be heard recounting details of her life story, in teasing sound bites; reminiscing about her childhood, her modelling career, and 70s New York until, at the record's close, she announces, with a flourish, "And now, ladies and gentlemen ... here's Grace!" It's the end of the album, but it's the metaphorical birth of Goddess Grace who intrigues and endures right up to the present—cat mask, Hula-hoop and all. ■

Ian MacMillan is a writer and BAFTA-winning documentary film-maker. His films on the arts and culture have been shown on the BBC and Channel 4 in the UK, and in museums across the world.

Opposite: Grace Jones with Fabio at the Annual Girls' Town of Italy Dinner and Dance, photographed by Ron Gallela on November 3, 1987. Right: Grace Jones in concert, New York, January 1, 1981



RoseLee Goldberg photographed in New York City on April 29, 2010



ROSELEE GOLDBERG MAKING THE SCENE

INTERVIEW KAREN WRIGHT | PHOTOGRAPHS ANNA WOLF



«MY TRAJECTORY FROM THE ROYAL COLLEGE OF ART TO THE KITCHEN TO

ROSELEE GOLDBERG APPEARS as number 9 in this year's *Art Review*'s Power 100. This is a leap of 50 places from the previous year and reflects a long overdue acknowledgment of the importance of performance in the scope of the visual arts. Meeting RoseLee for the first time is an unforgettable experience: her striking appearance, from her signature jet-black bob to her pillar box red lips, would already be head-turning, but when matched by her extraordinary energy and natural charisma it is clear how she has almost single-handedly revived an interest in performance art.

A part of this revival is down to RoseLee's seminal book, *Performance, Art from Futurism to the Present*, published in 1979. She chose to study performance because, as she sums it up, 'I think that the entire twentieth century's art is shaped by performance.' She currently runs Performa, a non-profit whose aim is to raise the profile of performance art by commissioning original as well as a biennial that will hold its fourth edition in 2011.

RoseLee was born and grew up in Durban, South Africa, and came to London in 1968 to study at the Courtauld Institute of Art, having already completed a history of art degree in South Africa. As a teenager she was both a dancer and a painter. During her time at the Courtauld she discovered and immediately identified with the work of Oskar Schlemmer and the conflict that he

described as having 'two souls in his breast' — that of Apollo and Dionysus, respectively the gods of intellect and of passion and theatre and everything else. This was a theory that chimed with her early and continuing love of both dance and theory.

She moved on to the Royal College of Art where as Director she introduced a wide selection of artists to the young students including Marina Abramović, Brian Eno, Anthony McCall, Jeanne and Claude Christo and Piero Manzoni.

Decamping to New York City in 1973, where she continues to live and work today, she became a curator at The Kitchen, the venue in the early 1980s that spawned the earliest shows of artists who would later become the key figures in the American 1980s art scene, such as Jack Goldstein, Cindy Sherman, Sherrie Levine, Matt Mullican and Robert Longo.

I met RoseLee in New York City and in London where she was looking forward to the launch of this year's fund raising gala, an all red dinner party inspired by the Russian Constructivist theater in November. 'I want art to be informative and fun,' she exclaims. 'No one will ever forget our futurist dinner party, where we re-created noise machines and everyone shouted out part of the Futurist Manifesto.' It is inspiring to be with someone who has such a long and extensive history of working in the arts yet is still so enthusiastic about its future.



PERFORMA IS REALLY A STRAIGHT LINE — A STRAIGHT AND WIGGLY LINE!»

KAREN WRIGHT Can we start by talking about The Kitchen, the venue that you worked for in the early 80s? It's a strange coincidence, as I have been talking to Kiki Smith recently and she had her first solo show there in 1982.

ROSELEE GOLDBERG I think The Kitchen is a really key moment. I came there just after writing my performance art book. So it was really interesting to go straight to a job like that, where you're basically presenting performance. And I remember there was even a moment—here I am writing about a somewhat anarchic, you know, undisciplined discipline of performance and then going on to curate. But what became interesting was how you make sense of all these different forces working in New York at the time?

Punk was in its glory in England and it was just towards the end of that. So the first thing that happened in The Kitchen was to create this little gallery and the first show that I did there was Cindy Sherman's first one-person show, where we took all of her photographs and put them onto the wall with thumbtacks! It was the really early days. You know Robert Longo and Jack Goldstein, Cindy Sherman and all those people that I called the new media generation, because for me they were really the first to come of age with 24-hour television, and being completely immersed in this idea of theatre—just totally visually literate. And, also, so where else are we going? And I think what was phenomenal about The Kitchen was really the whole bringing together of media, which was so exciting obviously. We also put the video viewing room there which was the first of its kind too, but I created it in such a way so that you had to lie down on these carpeted steps [laughs] because I decided that everyone watched television in bed anyway—so why try to stand there and look at a video like you're looking at an artwork.

So The Kitchen was really this place where everybody hung out too, which I also think is a really important part, it was almost like a 24-hour hang-out because we were all in the back with all the video, all the TV monitors and we were watching things like 'The Gong Show'. This whole conversation about high and low for me feels like it almost sort of began

there because this whole generation was talking about movies and about pop culture—forget pop culture, mass culture, and how to infiltrate it. It was almost like a huge idealism, that there is this mass culture so let's try to improve on it, get the work out there and do exciting things. What was interesting too about The Kitchen and all the alternative spaces at that time, they started out as artist-run spaces.

KW You called all this activity 'The Big Bang Theory', which describes really well how people turned away from the more formal arts and started working in the spaces between them. Is that how you still see it today?

RG Oh, very much so! I mean, I think the sixties, the seventies, the whole conceptual art phenomena was burst wide open—and then The Kitchen became this place where you could tangibly get a hold of this. Because you know during the day we might put up Vito Acconci's piece there and then at night we'd have to take it down again and have a performance that evening by Laurie Anderson or Bob Wilson or Meredith Monk or Joan Jonas. The whole gang of people, and it was seamless—moving into that space and then going to CBGB's and seeing Alan Suicide or Patti Smith, and going to Max's Kansas City—there was just a seamless move between art and music and theatre—this whole conversation, bringing art and life together, but it was exactly in this environment that there was this constant roving around and trying to understand, how these worlds collided, or even just a refusal to separate those worlds. So the whole discussion of high and low was also so important there, because before that moment there really was this sense of high art and then there was everything else. And this generation were looking at mass culture as a fascinating place to interpret and analyze and appropriate and all of those terms that came to play in the early eighties. The Kitchen had all these parts to it. It was really critical and in my own case the trajectory from my early days at the Royal College of Art in the seventies to The Kitchen to Performa is really in some ways a straight line for me. A straight and wiggly line! [Laughs]



Arto Lindsay, Somewhere I Read, a Performa Commission, 2009
Lindsay's performance kick-started the Performa 09 biennial with a parade
of fifty performers dancing through New York with a soundtrack set up
on their cell phones



Mike Kelley, Extracurricular Activity Projective Reconstruction #32, Plus,
a Performa Commission, 2009
Kelley's irreverent piece, performed at the Judson Memorial Church, brought characters
from his disquieting and humorous video and film installation Day is Done to life

«THE EIGHTIES GENERATION WERE BROUGHT UP WATCHING ROCK SHOWS

KW [laughs] A long and winding road! It is clear from this though that it was about the relationships as well as artists congregating and hanging out together.

RG To me the history of performance was all about who slept with whom, who is talking to whom, and what is that conversation. So in that sense, as an art historical place, to look at the twentieth century through the glasses of performance, is to look at the anthropology of the art world, and to really see all those things that are left over from performances, those shards of a culture. You know, the way you look at a broken cup and you can look at the entire history of Mesopotamia. For me, looking at a ticket stub, and I do have one, from a performance by George Macunias from 1971 or something like that, somehow reveals these larger discussions about those communities of ideas and people.

KW So when do you think this idea of performance being a real movement really kick off?

RG The eighties for me really begin in 1978. To see again that generation just pulling down all these issues of what media culture was really about, to walk in somebody's studio and just see hundreds of images cut out from newspapers and this conversation about images and pictures, and how you make icons from contemporary culture and playing off daily newspapers ... I mean these were very intense ways of looking at what was going on daily—it was very present in the sense of how to you rate your day. I think it's profound, the whole conversation—the fact that our culture comes through the media, television and film—this generation were really examining this as part of themselves recognizing how they were so much inside of that.

KW They were also examining the everydayness of our lives, particularly in the case of someone like Joan Jonas, you know, taking her friends to the beach as a performance. I think that's a very key kind of concept, isn't it?

RG I think you're looking at these little tiny splits or slices of a generation. I think Joan is on the one hand doing that, but on the other side, I remember a very early conversation with her at that time about ritual, and she was very interested in Indian culture in America and so I think that was mixed in. Her day at the beach had certain formal qualities too: she wanted people to understand ideas about space and light and how things are separated. How you see things in the distance and how sound carries—examining these elements of place and all these words that were so critical at that time: place and experience and experience of space. This

was the terminology. It's always interesting to me how different periods have their terminology. In the eighties, you start moving into appropriation and of course de-constructivism, sign and signifier—actually, these things take you further and further from the work and more into the world of language and a sort of hyperbole in how art is described. So anyway, Joan Jonas was coming out much more of the seventies, and with a thorough examination of perception and how we relate to one another. I think the eighties generation started with Cindy, Robert Longo, David Salle, Jack Goldstein and Eric Fischl, that whole crowd—there's so many of them (I'm talking about the States right now)—and Barbara Kruger and Robert Wilson and Sherrie Levine—you know, those people were really rock'n'roll. So they were looking at the rock'n'roll culture, they were brought up watching rock shows and the nouvelle vague or B movies—that was their kind of diet, their culture diet. Whereas the previous generation, Joan Jonas and Vito Acconci, were still coming out of those sixties radical ideas, re-thinking society, post-Vietnam, and more existentialist in their readings even. Although Joan was actually much more American-based in the sense that she was looking more West, into American-Indian culture, as a way of thinking about ceremonies and rituals and people coming together around that.

KW Did you know Jack Goldstein? Did you ever meet him?

RG I met him in 1972, when I was at the Royal College. We were friends. Then I showed him at The Kitchen. It was amazing. In fact, it has never been shown properly. It was full scale—it was like the full size of the wall. It was very big and he painted the rest of the wall red and he painted around wherever the projection was, so that the rest of room would be red.

KW What a waste of talent! Do you know why he killed himself [in 2003]?

RG He was always a manic depressive type of guy. You know, there was a lot of sadness to him. He was really sweet, though, really sweet...

KW God, his films are amazing though!

RG Yea, they are amazing. And he actually fell into a very interesting place where he was so important art historically for that whole generation of friends that came out of Cal Arts, and artists that were a bit younger than him, like Cindy Sherman and Robert Longo. He was hugely important for all of them. He was almost the stepping stone between John Baldassari and Vito Acconci and then he was in between Longo and all that crowd. And when they all took off—you know, by 1979, Cindy was selling, Robert was



Yvonne Rainer, *Spiraling Down*, 2009

Performed alongside Deborah Hay's If I Sing to You, Spiraling Down drew inspiration from soccer moves, old movies, classical ballet and Steve Martin films and incorporated a range of verbal snippets, from Facebook to Haruki Murakami



Shirin Neshat with Sussan Deyhim, *Logic of the Birds*, 2001

Commissioned by RoseLee Goldberg, Logic of the Birds saw performer Deyhim collaborating with Neshat in an exploration of Persian mysticism through a visually lush fusion of cinema and theater

AND THE NOUVELLE VAGUE OR B-MOVIES—THAT WAS THEIR CULTURE DIET»

selling—Jack was just totally taken by surprise, because he was making those incredible films and he was so upset, like ‘what am I going to do?’. And that’s actually when he started painting, as a very cynical act. Again those things aren’t remembered, and people didn’t know him. But he really started those [paintings] out of a kind of desperation, as if, ‘well, I guess I have to make paintings.’ He hated them in the beginning. They were made almost in anger. ‘I guess I got to make painting. What am I going to do, I make conceptual film.’ All his friends were suddenly making tons of money, and Jack was struggling. So those kinds of things are necessary to keep on teaching, because people have no idea where they came from, or why, and how they started. And they really started in a kind of bitterness, that he didn’t have anything to sell.

KW Yea, it certainly didn’t show in the work. There is such a dream like tenderness.

RG No, totally in the beginning, they were like *urgh*... Ah, I can see his face I can hear him! And that’s not understood at all, what that moment was when all those conceptualist artists started making pieces again to sell. Because the next half a generation below them had started to do so well. These are histories that have to be known. In fact, when ‘The Pictures Generation’ show was at the Met, I was just astonished that they never came to talk to me about it, that they never mentioned that every one of the artists showed at The Kitchen after [Pictures] [1977] at Artist’s Space.

KW Was Gordon Matta-Clark someone you knew well or knew even?

RG Yea, I did know him and he was he was a really wonderful energetic force in this whole downtown group. Again, those groups were pretty small compared to the numbers that you see today, so everybody was quite intimate. I was mostly tangentially friends with him through someone like Laurie Anderson. I did spend time with him but I wasn’t very close to him in the sense of working with him. Then I guess he died pretty early—when did he die?

KW It was very early in the 80s [it was actually 1978].

RG So, you know, again, his sense of the whole relationship with that generation that pulled through together, pulled through the seventies, pulled the SoHo crowd together I think was very important.

KW I was looking at Laurie Anderson’s foreword to something in which she talked about artists at that time suddenly realizing that all the stuff

that they thought was so new actually came out of the Dada movement. I wonder if this was something that you were aware of at the time or if it’s something that we now see with hindsight?

RG You know, that was a quote in the introduction of my big performance book, where she said, ‘My god, I thought everything we were doing was new, and then I read your book and discovered a lot had been done before!’ And it was Dada and it was Man Ray, it was Marcel Duchamp and the Surrealists. It’s very interesting, that whole relationship to performance history—I think it’s exciting and intriguing. I have this theory that art history kind of goes in these thirty-year waves and that we’re actually at this place in time—I’m going off on a tangent here—but you know this whole idea that the museum is finally embracing performance but one of the reasons is that it’s thirty years on. And they’re looking at the seventies and suddenly recognizing that just about everything that was going on of interest was performance-related. So suddenly the museums have to deal with this material, and they’re saying ‘Ok, how do we put Joan Jonas in a museum? And how do we put in Gordon Matta-Clark? And how do we put this material that was outside of the institution into the institution?’ You can’t leave a blank room and say ‘Here’s conceptual art’!

KW So you were right all along, then.

RG It’s very interesting that that’s finally occurring and confirming part of my theory. My book has been in print for thirty years, it came out in ’79. What I think is really intriguing is that people are finally not just acknowledging the history but actually becoming obsessed with it. You know, people are seeing suddenly that there’s this extraordinary material that I’ve been writing about forever [laughs] and banging this drum for and saying this shaped twentieth-century art! Twentieth-century art from the early 1900s has been about multi-media, it’s always been multi-media driven. Artists have been making movies, they’ve been creating installations, the Surrealists made these amazing tunnels and rooms that you had to climb over and climb through! I think it’s fascinating that this history is finally being not only acknowledged but people are suddenly becoming absolutely intrigued and fascinated by it.

KW And do you think it’s being—and I say this in the nicest possible way—is it being emasculated by being embraced by the institution?

RG I don’t think so, because in some extraordinary way it almost can’t be pinned down because it still raises so many questions about what the nature of these many layers of the art world is, that as much as you try

«THE TWENTY-FIRST CENTURY MUSEUM IS A PLACE OF ACTIVITY, IT'S NOT



THE QUIET CONTEMPLATIVE LIBRARY IT WAS UP UNTIL THE SEVENTIES»



to hold it down, it keeps fighting and jumping up. [Laughs] You think you know this idea thirty years on, and can one still be radical? Is this material still radical? How do you maintain its radicalism? I think it raises huge questions about how the institution can deal with it. But the institution has totally changed! The twenty-first century museum is a place of activity, it's not the quiet contemplative library that it was up until the seventies. So the museum has changed radically, and spaces like Tate Modern and MoMA and everywhere else, create these big places for congregation. They're places that encourage energy and noise and activity, which the museum never was before. So if we want to talk about the institution we're talking about a totally reformed institution. And the institutions now beg artists to come in and think of ways to activate and animate and engage audiences. There's so many historical factors that have led that to happen but in a sense they've finally been totally transformed by what that idea of engagement with the artist and engagement with contemporary life is about. And you know the modern museum is doing that heroically in a frenetic way actually—

KW I just wonder about the intimacy loss, the sense of playing to an audience that doesn't really actually understand what's going on but is there because ... you know what I mean.

RG At this point you need even wiser curators because they're trying to cope with so many different histories. The last ten years has just shown that, to be a curator, to be a writer, to be you or me, there's a need to suddenly know what's going on in Saigon, in Shanghai, Dakar, Mali! Have you been to Burkina Faso? There's this endlessly expanding world of knowledge that we're expected to have and to understand what contemporary art means, which is fascinating. So again I think there is a greater demand on the art historians, on the critics, on the writers, on the curators to be deeply informed and have a lot of history behind them to know how to handle this material once you go into a public institution. And I just think that sometimes 'institutional critique' just ends up simplifying it to such a degree because it's a huge effort for an institution to try to interpret culture as it's happening.

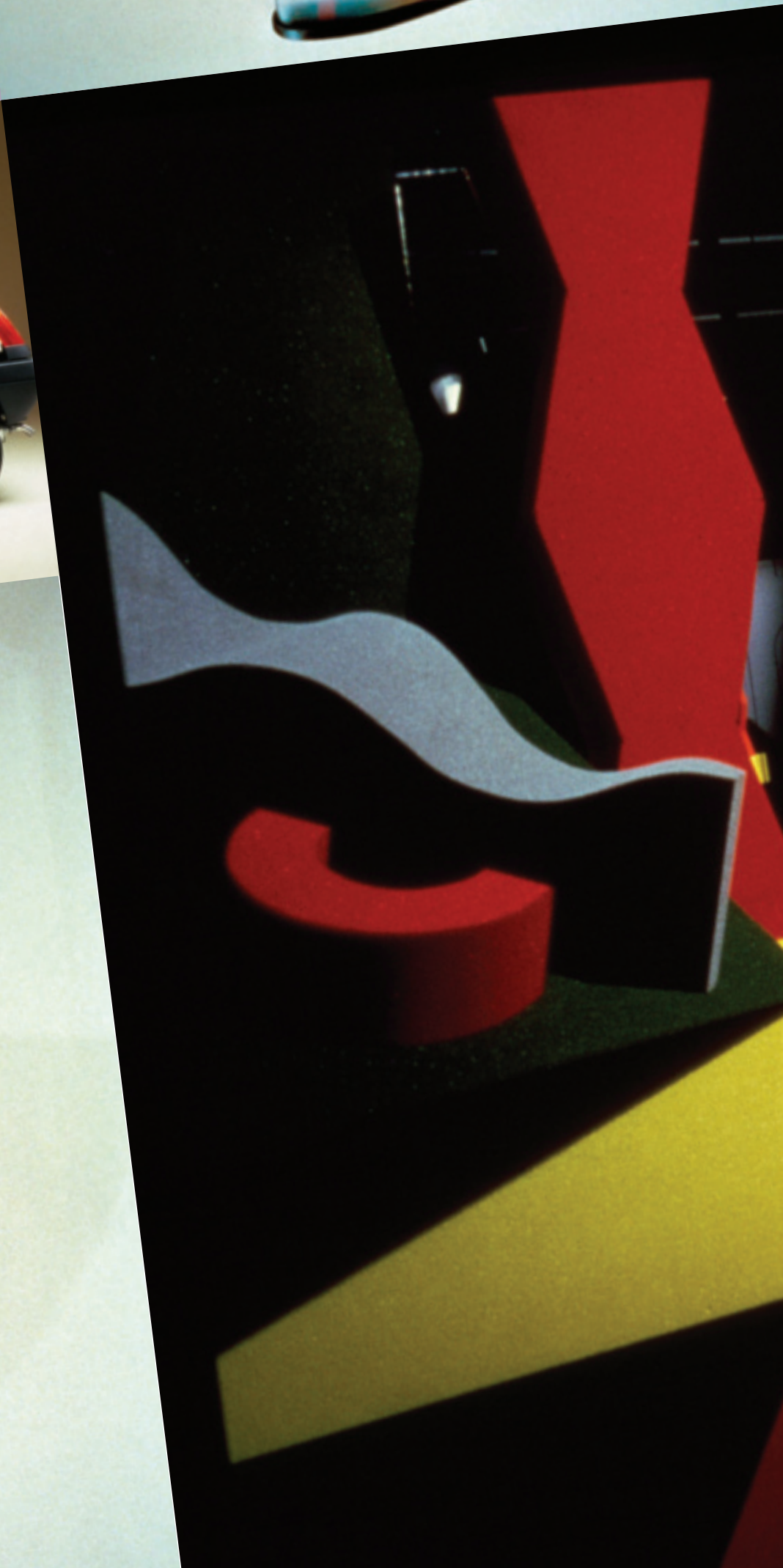
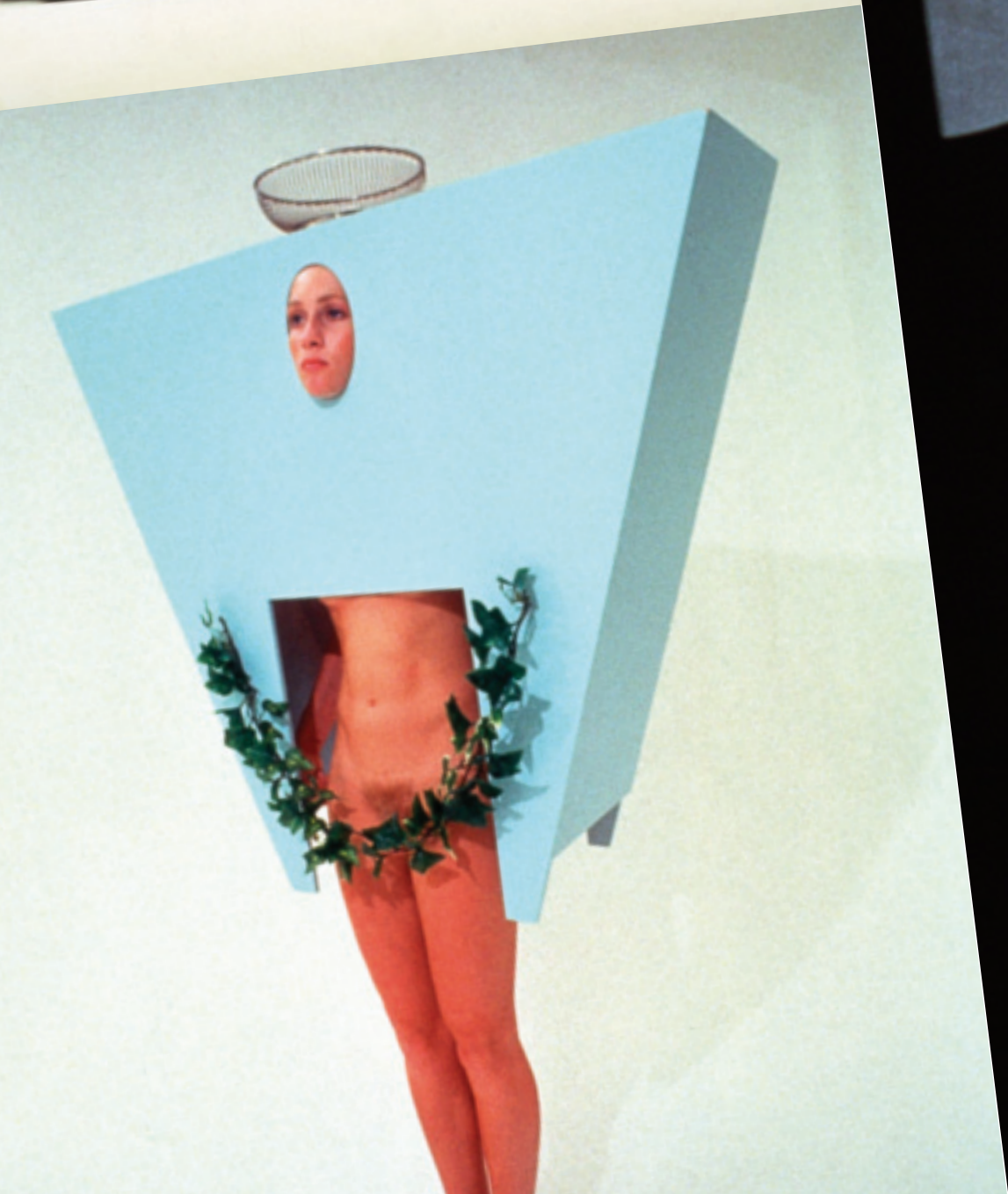
KW So what propelled you into founding Performa. You were teaching at NYU so already you were spreading the word.

RG On the one hand, I wanted this history to be thoroughly known. I was tired that it was always a sideshow, that when you went to Documenta or Venice, you would be traipsing through an endless amount of work and then someone would say after all that, that there's a performance at the end of the day. And all you would want was to have a glass of wine and be left alone. And it just seemed that it was not the way to look at this work. And then, the more I looked at that, it was this idea of slowing down time. I thought there must be an optimum way to look at this work. And then the third element was really to commission new work. I wanted to provoke the future. To talk to artists about creating works which have never been created. To blow us away! Not waiting for what's out there. So I really needed to commission new projects, just talk to artists and say go, go, go for it. It doesn't just have to be for artists who had done performances before. So that was really the starting point when I commissioned Shirin Neshat to do that piece called *Logic of the Birds* and that came from seeing her piece at Venice in 1999.

KW Was that the first project that you did from scratch?

RG Yeah, that was the one. I literally just sat there in Venice watching this extraordinary installation and thinking, oh my god, imagine if she just did that live, wouldn't that be gorgeous. Because it had all this visual story telling, this cinematic choreography, black and white, men and women, east and west, religion, sound, emotion. There were just so many elements! And I remember thinking, why doesn't performance feel like this? This is amazing! ■

Performa: www.performa-arts.org; <http://www.youtube.com/performatv>



STUDIO ALCIMIA TURNING THE EVERYDAY INTO GOLD

WORDS ALEX COLES



*This page and opposite: works by Alessandro Mendini, Alchimia.
Clockwise from top left: Oggetto banale coffepot, Alchimia, 1980; Set
for man: shoes, 1983; Design Lunare, exhibition, 1986; Arredo vestitivo,
performance, 1980; decoration for Renault 5, Alchimia, 1985*



«ALCHIMIA IS NOT INTERESTED IN DISCIPLINES ACCORDING TO THEIR OWN RULES.

TOO OFTENTHE Milan-based design collective Studio Alchimia, founded by Alessandro Guerriero in 1976, is perceived merely as a way-station en route to the more renowned Memphis Group. Perhaps this is not surprising, especially given how both groups shared members—Memphis was founded by Ettore Sottsass in Milan in 1981 after he left Studio Alchimia—and co-ordinated an interdisciplinary program of industrial design, architecture, graphic design, craft and art. As Alessandro Mendini, a key member of Studio Alchimia, commented: ‘Alchimia is not interested in disciplines when these are considered according to their own rules. It is more important to explore those great empty spaces between them.’ The same could be said of Memphis.

But look closer and it soon becomes apparent that the two are in fact quite distinct. One of the fundamental differences between them derives from the fact that Studio Alchimia had deeper roots than Memphis in the Italian radical design and anti-design movements which originated in the political heat of the late 1960s. As a result, the designs generated

by Studio Alchimia in its most intensive period (1976–80) still retain their ability to agitate.

In the late 1960s and early 1970s, radical design had mounted a sharp rebuttal to the tasteful conventions and rigid doctrines of modernist design and architecture, particularly the way both were nurtured and protected by leading museums and universities in Italy. Two collectives, Superstudio and Archizoom, played a key role in this moment. Superstudio, founded in Florence in 1966 by Adolfo Natalini and Cristiano Toraldo di Francia, fashioned a series of conceptual architectural manifestos, most infamously the Continuous Monument: An Architectural Model for Total Urbanization, conceived in 1969. ‘If design is merely an inducement to consume [and] architecture is merely the codifying of bourgeois models of ownership and society,’ declared Natalini in 1971, ‘then we must reject design [and] architecture.’

Archizoom, also founded in Florence in the same year as Superstudio, included amongst its members Dario and Lucia Bartolini, Andrea Branzi, Gilberto Corretti, Paolo Deganello, and Massimo Morozzi. One of the

group’s most extreme projects, No-Stop-City, was a speculative vision of a futuristic city, consisting of a panoply of continuous surfaces on which multifunctional furniture and clothing were placed.

By the mid-1970s, the level of energy in the radical design groups had begun to ebb, as each of the designers started to pursue their own path in a gambit to find a way to realize their fantastical utopian paper experiments in the form of real tactile objects. Apropos Studio Alchimia’s development out of the radical design movement, Guerriero remarked: ‘On considering the problems of radical design, with all they implied critically with respect to other kinds of products, industries and situations, we decided that there was a space for a strong, disruptive force [in Studio Alchimia]...’

Harnessing a number of radical design ideas shored up Studio Alchimia’s programmatic attack on two fronts. One target was a modernism that was spent but still playing itself out under the soft cover of a now corporate International Style in the mid-1970s. Another was the flimsy postmodernism of James Stirling and Michael Graves, the



IT IS MORE IMPORTANT TO EXPLORE THOSE GREAT EMPTY SPACES BETWEEN THEM»



stylistic pretensions of which had become by the late 1970s and certainly the 1980s a seemingly vapid play on surface signifiers, with the ideological differences between different movements and their respective ideologies carefully smoothed over in the name of Style. By contrast, Studio Alchimia's approach to the history of design was, as Mendini put it, 'kaleidoscopic.' As refracted through the optic the group provided, the history of design was exploded into dozens of small fragments which they then spliced back together again in an apparently random order.

Each of Studio Alchimia's designs juxtapose delicately hand-crafted inlays with modified vernacular objects that have been stripped of their original function and retooled to operate in their new incarnation. The results, often served up in gaudy synthetic laminates, violently challenged accepted conventions of taste. The retrieval of the handcrafted and the priority accorded to the decorative—both elements seemingly banished forever from the vocabulary of design by the zealous arc of modernism that had swept across Europe and North America—is unexpected given the kitsch appearance of the objects.

Although the dynamic between Studio Alchimia's various members—including Andrea Branzi, Michele De Lucchi, Trix and Robert Haussmann, Paola Navone, Daniela Puppa, Ettore Sottsass and Matteo Thun—was crucial to the group, by many accounts the most consistently driven member was Mendini, who also played a critical role in ensuring the group's activities were widely catalogued and disseminated, including through his strident editorial role at *Domus* magazine. In an equally self-assured remark about the group's design ethos, Mendini further elaborated on his views of Studio Alchimia's strengths: '[We] have raised doubts about the notion and function of orthodox design and orthodox design procedure. [Studio Alchimia] involves an approach to the design process and its aims that is 'deviant'. For example, an interest more in psychology than in functionality; an awareness of the body and of its psychic (as well as physical) identity in relation to objects...'

A fitting example of what Mendini is referring to comes with Studio Alchimia's exhibition of their first collection, Bau.haus I, staged at the Milan Triennale of 1979, and which anticipated much of what was to come in design of the 1980s. The collection consisted of a series of outlandish objects including lamps, chairs and bookcases, many of which were fabricated using a newly developed plastic laminate. An example of precisely how this laminate was used comes with *Seggiolina da Pranzo* by Sottsass, designed in 1980. The chair's base, back and legs all appear to have been wrestled from a kitchen cupboard. Rendered in a pale blue and meticulously

applied, the laminate pattern coats the base and back while metallic door handles poke out from each of its sides, further lending the chair an element of the absurd. *Seggiolina da Pranzo*'s spindly legs, each ending in a circular disc more appropriate to a kitchen table, only accentuate this. Mendini's infamous *Poltrona di Proust*, consisting of a hand-carved and upholstered traditionally styled armchair coated with hand-rendered pointillist dots, also derives from the Bau.haus I collection, as do Branzi's *Stazioni* and Navone's *Tindouf*.

BAU.HAUS I WAS significant for developing the interdisciplinary exchange—with a particular emphasis on the dialogue between painting and product design—so important to Studio Alchimia. While the interchange between the two disciplines was piloted by the historical avant-garde referred to in the series' title, Bau.haus I extended this dialogue in an entirely new way. Instead of attempting to tightly correspond the two disciplines by insisting they operate according to a strict functionalist dogma, Sottsass and Mendini commingle them in a much looser, more novel way. While Sottsass developed a lyrical pattern for the 1950s diner-like laminate that coated many of his designs, breaking up the broad surfaces with a sensibility that appeared painterly, with *Poltrona di Proust*, Mendini played on design and painting styles derived from the period of the late 19th century suggested by Marcel Proust's *À la recherche du temps perdu*. The visual dynamic of Mendini's chair derives from the precise way in which the small pointillist dots of color have been carefully applied in order to play against its inherent three-dimensionality. From a distance, the chair appears to be almost flat, like a painting, because Mendini applied warmer colors that push forward the areas cast in shadow by the chair's arms. Where the illusionistic image rendered in a pointillist painting by Paul Signac, for example, begins to break up into blurry marks as the viewer moves closer to it, Mendini's chair reverses this process, as the illusion of it being a flat painted surface begins to fall apart and its three-dimensionality becomes asserted when viewed at closer quarters.

Studio Alchimia's next key series, The Banal Object, exhibited a year later at the Venice Biennale in 1980, consisted of vernacular products, including a football, a coffee pot, and a Hoover, all of which have been transformed by the addition of a series of colored flourishes in the form of directional darts and arrows. Of the series, Mendini commented that, 'Alchimia views objects as being both 'normal' and 'abnormal'. Their ordinary side makes them part of everyday life, of reality, and of the need for anonymity while their extraordinary side removes them towards the need for the unexpected, the accidental, difference and transgression.' The added elements—serving

to defamiliarize them and accentuate their banality at the same time—render the objects as being 'assisted' ready-mades. The notion of the banal was an essential one for Studio Alchimia. Rather than continually generating new designs seemingly out of thin air—the ethos behind the modernist project—The Banal Object saw the group repurpose the most mundane designs available. In this sense, the group pioneered the use of both the ready-made and the strategy of appropriation in the context of design. Into the mid-1980s, the group developed numerous further products as well as buildings and even entire urban complexes, but the fervor of their peak moment gave way to an increasingly glossy type of design which itself eventually became part of a new orthodoxy.

With their work from the beginning of the 1980s, Studio Alchimia developed an early form of critical postmodernism in design. Where numerous other key design figures from within what later became the post-modern canon of the 1980s—including the likes of Philippe Starck—smoothed out the awkwardness that resulted from the tactic of juxtaposing styles, elements, ideologies, and the synthetic and the handmade, by enveloping them with an undulating and stylistically coherent skin, Studio Alchimia left this awkwardness bare for all to see. The designs Studio Alchimia produced in this intensive period grapple with roughly hewn elements culled from the avant-garde techniques of collage and the ready-made, appropriating them in order to gesture at a possible way forward for the avant-garde in the century's last quarter. They find an equivalent in the art world in the work of the proto-Pop artists Jasper Johns and Robert Rauschenberg from two decades earlier. In his seminal essay 'Other Criteria' (1968), on the development of postmodernism (and the first essay to actually use the term postmodernist), the critic Leo Steinberg said of Johns and Rauschenberg that: 'The all-purpose picture plane underlying this post-Modernist painting has made the course of art once again non-linear and unpredictable... [T]his internal change is ... part of a shakeup which contaminates all purified categories.' So it was, too, for the kaleidoscopic style of Studio Alchimia at the start of the 1980s—lending further credence to why the group deserve a more prominent place than they are currently afforded within the annals of design history. ■

Alex Coles is the editor of Design and Art (MIT/Whitechapel, 2007) and the author of both Design Art (Tate Publishing, 2005) and The Transdisciplinary Studio (Sternberg Press, 2011). (A special thanks to Christopher Redfern at Sottsass Associati, Beatrice Felis at Atelier Mendini, and Catharine Rossi at the Royal College of Art, for their invaluable assistance with the early stages of the research for this article.)



«CONSIDERING RADICAL DESIGN, WE DECIDED THAT THERE

WAS A SPACE FOR A STRONG, DISRUPTIVE FORCE»



Mobili infiniti, by Alessandro Mendini with Alchimia and other designers, 1981



OBJECT LESSON: LOT 27

WORDS JANNAH GREENBLATT

KEITH HARING DIED of AIDS-related complications at the age of thirty-one, two months after the 80s had ended. Haring's work and the tragic consequences of AIDS both had a profound and lasting influence on the art world at that time, and have since come to define the decade.

The screenprint *Silence Equals Death* was produced as a fund-raiser for Outreach Fund for AIDS in 1989. The image comprises three color silk screens. Firstly, a flat black square not only suggests death but also recalls the black advertising spaces Haring used early in his career. The second screen is the fluorescent pink triangle. A pink triangle pointing down was used as a badge in Nazi concentration camps to identify homosexual men. This symbol was inverted and appropriated by Gay activists groups throughout the 80s, notably by The AIDS Coalition To Unleash Power (ACT UP), by whom it was used alongside the slogan "SILENCE = DEATH" as its logo. Undoubtedly Haring was attracted to this simple and succinct form, as well as to its evocation of the pyramid icon he used throughout his career to symbolize civilization. The third and final screen, in silver reflective ink, is a tangle of line-drawn figures, the cumulative effect of which resembles the heaps of bodies seen at the liberation of the concentration camps. The faceless figures cover their eyes and ears with their hands, perhaps rubbing their crying eyes or covering their ears to shut out the horror they witness, or perhaps to remain in ignorance.

During his career, Haring made over 60 editions, working with print publishers worldwide. Printmaking was a continuation of Haring's commitment to accessibility in his art. Capable of being reproduced and readily distributed, the print, or multiple, allowed him to disseminate his ideas widely in a commercial format. Although he used many print methods, including etching, lithography and woodcut, the screenprint, with its commercial associations recalling the slick, flat color of sign painting and advertisements, proved a natural fit for him.

A symbol frequently seen in his work is the image of a 'radiant baby', a symbol of purity and innocence which many interpret as a self-portrait. Haring's art and life typified youthful exuberance, even naivety and fearlessness. Throughout his career Haring refined a visual language of symbols which he called icons, the origins of which began with his trademark linear style scrawled in white chalk on the black paper pasted on unused advertising spaces on the walls of subway stations. These images became ubiquitous throughout New York and developments of this form permeated the popular culture of the time. Throughout his brief yet prolific career, Haring developed and disseminated these icons far and wide, from public murals to t-shirts, from paintings to Swatch watches. His work bridged high and low culture, erasing the distinction between art and product, the artist and activist. While seemingly playful and transparent, Haring's art dealt with weighty subjects such as death, sex and war, so enabling subtle interpretations and multiple meanings. ■

Keith Haring 1958–90, Silence Equals Death, 1989 (detail)



Keith Haring emerged from a street art background, rising to fame by drawing chalk images in the NYC subway. He worked on public art commissions that raised awareness of political and social issues using a dynamic and colorful style.



The Radiant Baby, a symbol frequently used by Keith Haring, is interpreted by many observers as a self-portrait. Haring's signature 'people' conveyed energy and optimism with their simple yet bold lines.



David Wojnarowicz, the artist, writer and activist, like Haring, died of AIDS-related complications in 1992. In his self-portrait *Untitled (face in dirt)*, 1990, the artist created an iconic image of the plight of people living with AIDS.



In 1987, **The AIDS** Coalition to Unleash Power was formed to demand greater access to experimental drugs, a greater financial investment in fighting the crisis, and to educate the public on safe sex practices.



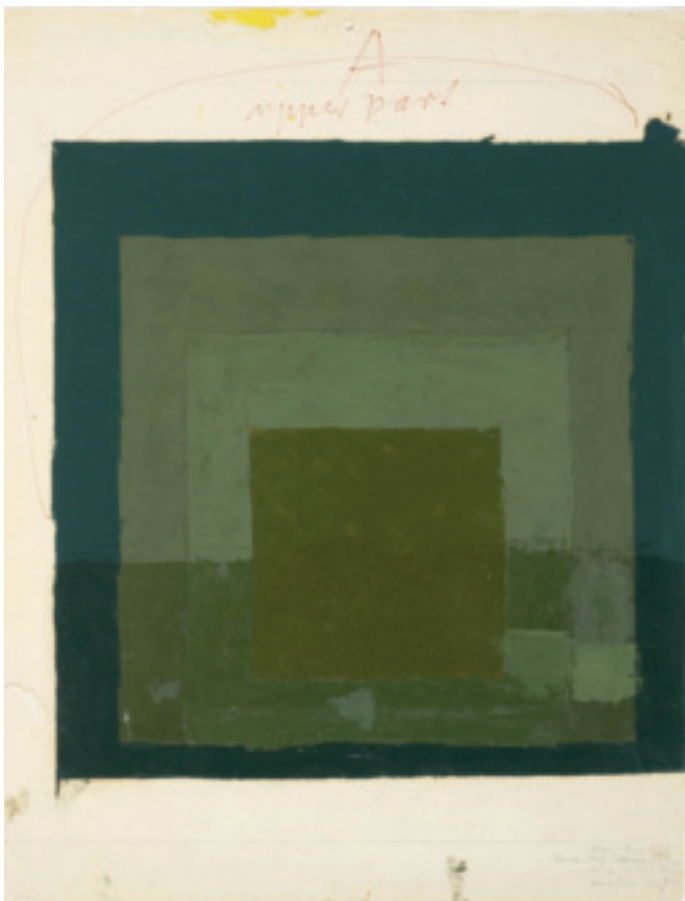
NEWS



MIAMI Moving away from his irreverent and often polarizing expressionist paintings, the exhibition Jonathan Meese: Sculpture, at the Museum of Contemporary Art, North Miami (November 30, 2010–February 12, 2011), focuses instead on the artist's bronze sculptures such as *Wir, Erzkinder lernen Macht* (*Süßes Dorf der Verdammten*) = *Die Gören*, 2007, pictured, which display his penchant for underground culture, decay, and a proactively uncouth style that shows the influence of punk movements and the grungy American art of the eighties.

Meese: courtesy The Museum of Contemporary Art, North Miami

NEWS



BERLIN Despite his premature death in 1993 at the age of 28, Israeli artist Absalon produced work that foreshadowed concerns, now pervasive throughout contemporary art, such as nomadism, the decline of utopias and the blurring of art and the practice of everyday life. This retrospective at the Kunst-Werke Berlin (November 28, 2010–February 6, 2011) brings together works from his celebrated *Cellules* series, such as *Proposal for a Habitat* (1992), pictured, typical in its austere and compact living space in which sterile, melancholic auras hint at the isolation and dysfunction of the future.

MUNICH Following the trend in curatorial practice to approach works on paper as central, rather than peripheral, to an artist's practice, the exhibition Josef Albers – Paintings on Paper at Pinakothek Der Moderne (December 16, 2010–March 6, 2011) presents many works that have never been exhibited publicly before. By being exposed to works such as *Homage to the Square*, viewers will have the chance to gain a deeper insight into the artist's radical methods and his profound, almost scientific dedication to exploring the interaction between color and space.



NORTH ADAMS, MA Katharina Grosse uses the walls of institutional spaces, lawns and abandoned sites for her dynamic interventions of spray-painted graffiti and colorful dirt, such as her show at the Museum of Modern Art in Arken (pictured) and another example of which will be seen at MASS MoCA (December 22, 2010 - September 2011). But for all of its post-punk affectations, Grosse's work is also strangely beautiful and meditative, the disruptive effect of her psychedelic colors and deceptively slapdash style reorienting the viewer's relationships to otherwise unremarkable spaces.



NEW YORK The culmination of a recent curatorial obsession with drawings, *On Line: Drawing Through the Twentieth Century*, at the Museum of Modern Art (November 21, 2010–February 7, 2011), will bring together works from all over the world, such as Atsuko Tanaka's 1956 *Drawing After Electric Dress*, pictured, that connect drawing to other branches of the arts such as dance, architecture and sculpture.

80s

2PM FRIDAY 17 DECEMBER 2010 NEW YORK

LOTS 1 - 237

ACKERMANN, T 237
ALEXANDER, J 234
ANUSZKIEWICZ, R. 105, 106
APPLEBROOG, I. 212, 213
AULENTI, G. 137

BAECHLER, D. 14, 54, 55, 57
BARNEY, T. 184, 185
BARTH, J. 216
BARTLETT, J. 85, 86, 198
BASQUIAT, J-M. 5, 29, 48, 51
BIDLO, M. 49, 82
BLECKNER, R. 15, 16, 23A
BOCHNER, M. 107
BOROFISKY, J. 228
BRAUNTUCH, T. 218
BROWN, J. 161
BUCK, J. 206, 207
BULLOCH, A. 100

CARAMIA, P. 130
CARDIN, P. 156
CATTELAN, M. 68
CHIA, S. 210
CHIHULY, D. 147, 148, 149, 150
CHRISTO 88
CLEGG & GUTMANN 162
CLEMENTE, F. 75, 76, 77
CONDO, G. 52, 53, 56, 72
COPLANS, J. 174
CRAGG, T. 20, 229
CRANGIE, JOHN PAUL, ANDREW
FENNER AND LYNDA BENGLIS 201
CUCCHI, E. 84

DE ROUGEMONT, G. 142
DELVOYE, W. 83, 90
DEUTSCH, D. 227, 230
DINE, J. 189, 193
DOKOUPIL, J. G. 94, 160
DRYER, M. 22
DUNHAM, C. 59
D'URSO, J. 111
DZUBAS, F. 197

ECKART, C. 153
ESS, B. 165

FEININGER, A. 41, 167
FERRARA, J. 103
FINK, L. 163
FISCHL, E. 190, 191, 192, 194
FUTURA 2000 71

GARET, J. 209
GASPAR, J. 154
GEHRY, F. 132
GOLDSTEIN, J. 18
GUSTON, P. 214

HARING, K. 1, 4, 27, 28, 62, 65, 66
HOCKNEY, D. 42
HOLZER, J. 95
HORST, H.P. 37, 39, 186
HORVAT, F. 187
HUNT, B. 231

INNERST, M. 217
ISCHAR, D. 183

KAMMERMEIER, A. 133
KLEIN, W. 166
KLINEMAN, H. 179
KOSTABI, M. 25
KURAMATA, S. 112, 117, 118, 122, 129, 131, 144

LACHAPPELLE, D. 176
LE VA, B. 220
LEES, J. 215
LEIBOVITZ, A. 47
LEONARDI, C. 136
LETHBRIDGE, J. 226
LEVANTI, G. 119
LINKE, S. 91, 92
LONGO, R. 3

MANGOLD, R. 110
MAPPLETHORPE, R. 30, 32, 34-36, 38, 175
MARDEN, B. 109
MCDERMOTT & MCGOUGH 93
MEISTER, H. 146
MOFFET, D. 17
MORRIS, C. 200
MOSKOWITZ, R. 155, 199
MULLICAN, M. 116
MURRAY, E. 219

NAGY, P. 222
NEWMAN, J. 202
NEWSON, M. 123, 124, 125, 126, 127
NICKSON, G. 188
NITSCH, H. 157
NOZKOWSKI, T. 152

OKAMOTO, T. 140
OLITSKI, J. 151
OPPENHEIM, D. 89
OULTON, T. 233
OWERKO, L. 64

PANTON, V. 97
PAPAGEORGE, T. 168, 181, 182
PENCK, A.R. 158
PETTIBON, R. 12
PETTIBONE, R. 104
PFAFF, J. 63
PHELAN, E. 232
PIEL, D. 177
PISTOLETTO, M. 99
POLKE, S. 221
PORTER, K. 204

REGINATO, P. 19
RITTS, H. 31
RIVERS, L. 44
ROBBINS, B. 145
ROCKBURNE, D. 108

SALLE, D. 11, 45
SCHARF, K. 26, 46, 58, 60, 61, 70, 73, 74
SCHNABEL, J. 78, 79
SCHORR, C. 173
SCHUYFF, P. 23
SHERMAN, C. 2
SIGLER, H. 205
SILVER, J. 159
SIMMONS, L. 171
SKOGLUND, S. 164
SNELSON, K. 114
SOTTSASS JR., E. 113, 120, 139, 141, 143
SPENCE, A. 115
SPRINGER, K. 98, 128
STARN, DOUG AND MIKE 172
STERNFELD, J. 169
SULTAN, D. 6, 7, 195
SURLS, J. 196

TAAFE, P. 21
T-KID 67
T-KID, GHOST, COPE2 69

VAREJAO, A. 170
VARIOUS ARTISTS 81, 87

WALKER, J. 235, 236
WARHOL, A. 8, 9, 10, 33, 50, 180
WATERS, R. 13
WEINAND, H.J. 138
WESSELMANN, T. 40, 43
WEST, F. 101, 102
WETTSTEIN, R. 134, 135
WILEY, W. 223, 224
WILSON, D. R. 225
WILSON, R. 121
WOODMAN, B. 203
WOODMAN, T. 208

YARBER, R. 24

ZORIO, G. 80



1 (actual size)

1 KEITH HARING 1958-1990 *Untitled (Coke)*, 1989. Ink on the reverse of invitation to Keith Haring Party, December 3, 1989. 8 1/2 x 5 1/2 in. (21.6 x 14 cm). Signed and dated "K. Haring 89" along right edge. This work is accompanied by a certificate of authenticity from the Estate of Keith Haring.

PROVENANCE Acquired directly from the artist by the present owner.

Estimate \$15,000-20,000

*My contribution to the world is my ability to draw. I will draw as much as I can for as many people as I can for as long as I can.
Drawing is still basically the same as it has been since prehistoric times. It brings together man and the world. It lives through magic.*
Keith Haring



2

2 CINDY SHERMAN b. 1954 *Doctor and Nurse*, 1980-1987. Diptych. Gelatin silver prints. Each 10 x 8 in. (25.4 x 20.3 cm). Each signed, dated "Cindy Sherman, 1980-7" and numbered of 125 on the reverse. This work is from an edition of 125 plus 15 artist's proofs. **PROVENANCE** Sale: Bonhams & Butterfields, Los Angeles, Fine Photographs, April 18, 2006, lot 517 **Estimate \$5,000-7,000**



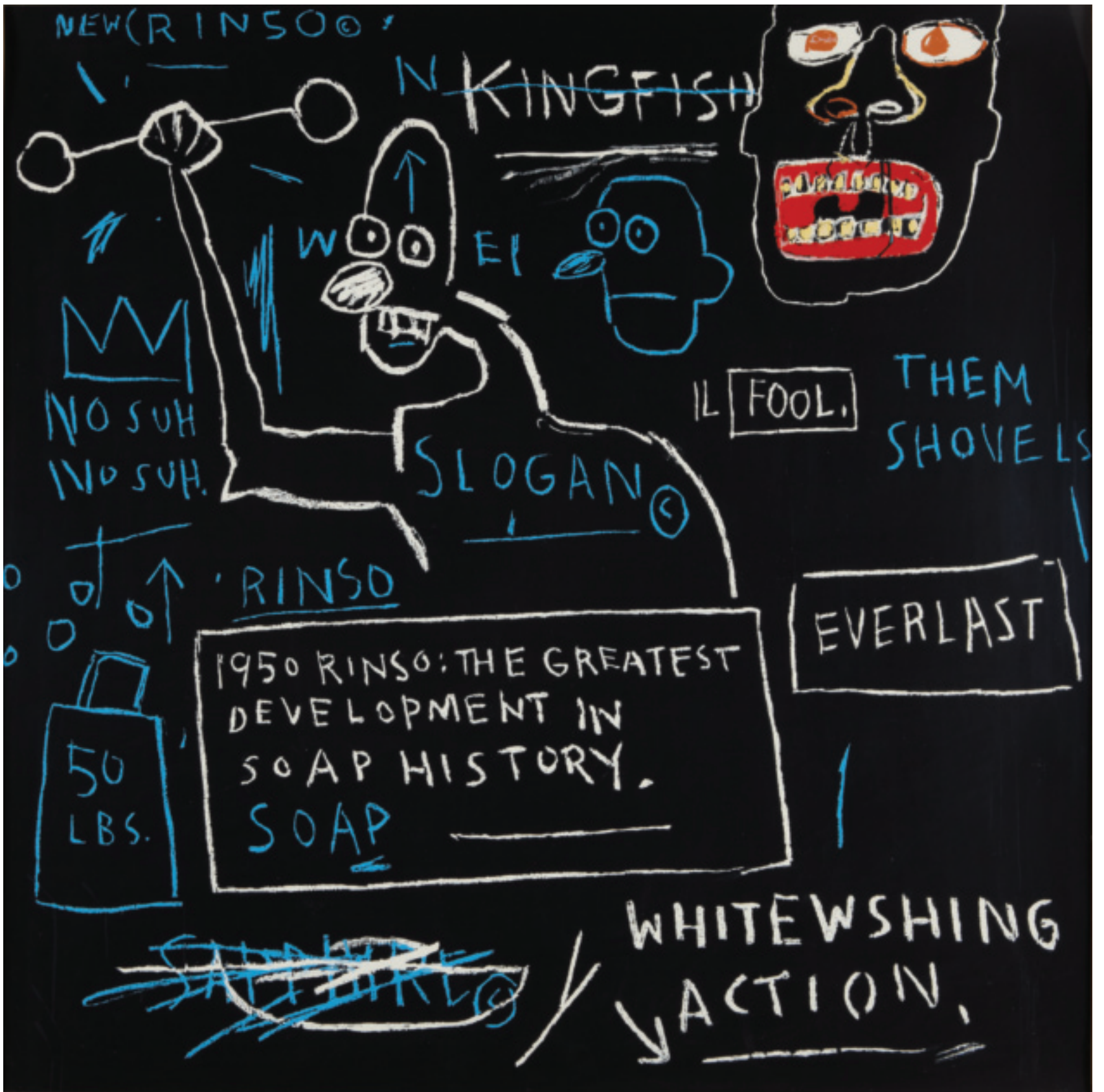
3

3 ROBERT LONGO b. 1953 *Cindy*, 2002. Lithograph, on Rives paper. 43 x 15 1/4 in. (109.2 x 38.7 cm). Signed, dated and numbered 38/120 in pencil, published by Hamilton-Selway, West Hollywood, California, framed.
Estimate \$3,000-4,000



4

4 KEITH HARING 1958-1990 *Untitled*, from *Kinderstern portfolio*, 1989. Screenprint in colors. 28 3/4 x 21 in. (73 x 53.3 cm). Signed, dated and numbered 'AP 14/30' in pencil (an artist's proof, the edition was 100), published by Edition Domberger, Filderstadt, Germany (with their blindstamp), framed. **LITERATURE** Klaus Littman pp. 116-17
Estimate \$10,000-15,000



5

5 JEAN-MICHEL BASQUIAT 1960-1988 *Untitled (Rinso)*, 1982-2001. Screenprint in colors. Sheet: 40 x 40 in. (101.6 x 101.6 cm). Numbered 13/85 in pencil, with the estate stamp, and signed and dated by the executor Gerard Basquiat on the reverse, published by DeSanctis Carr Fine Art, Los Angeles. This work is from an edition of 85. **PROVENANCE** Private Collection **Estimate** \$8,000-12,000



6



7

6 DONALD SULTAN b. 1951 *Black Lemons*, 1987. Aquatint. 61 1/2 x 47 1/2 in. (156.2 x 120.7 cm). Initialed, titled, dated and numbered 3/14 in pencil, published by Parasol Press, New York, framed.
Estimate \$3,000-5,000

7 DONALD SULTAN b. 1951 *Lemons-Tulips-Vase*, 1988. Mixed media on paper. 15 3/4 x 14 3/4 in. (40 x 37.5 cm). Initialed, titled and dated "Lemons-Tulips-Vase DS, 1988" along the central left edge. **PROVENANCE** Dunn and Brown Contemporary, Dallas; Private Collection, Texas
Estimate \$4,000-6,000



8



9

8 ANDY WARHOL 1928-1987 *After the Party*, 1979. Screenprint in colors, on Arches 88 paper. 21 1/2 x 30 1/2 in. (54.6 x 77.5 cm). Signed and numbered 535/1000 in pencil (there were also 30 artist's proofs), published by Grosset and Dunlap, Inc., New York, framed.

LITERATURE Frayda Feldman and Jörg Schellman 183

Estimate \$8,000-12,000

9 ANDY WARHOL 1928-1987 *Space Fruit: Still Lifes: Pears*, 1979. Screenprint in colors, on Lenox Museum Board. 30 x 40 in. (76.2 x 101.6 cm). A proof aside from the edition of 150, with the authenticated and artist's copyright inkstamps and numbered 'EXTRA 191.037' in pencil on the reverse, published by Grippi/Zivian, Inc., New York, framed.

LITERATURE Frayda Feldman and Jörg Schellmann 203

Estimate \$4,000-6,000



10

10 **ANDY WARHOL** 1928-1987 *New York Post* (*Judge Blasts Lynch*), circa 1983. Screenprint, on Stonehenge Grey paper. 11 1/4 x 13 1/4 in. (28.6 x 33.7 cm). Produced as holiday gifts, with the Estate and Authorization inkstamps and numbered UP37.09 in pencil on the reverse, based on the front page of the New York Post, Metro-Sports Final edition, April 1, 1983, unframed. **LITERATURE** Frayda Feldman and Jörg Schellmann IIIA. 46
Estimate \$10,000-15,000

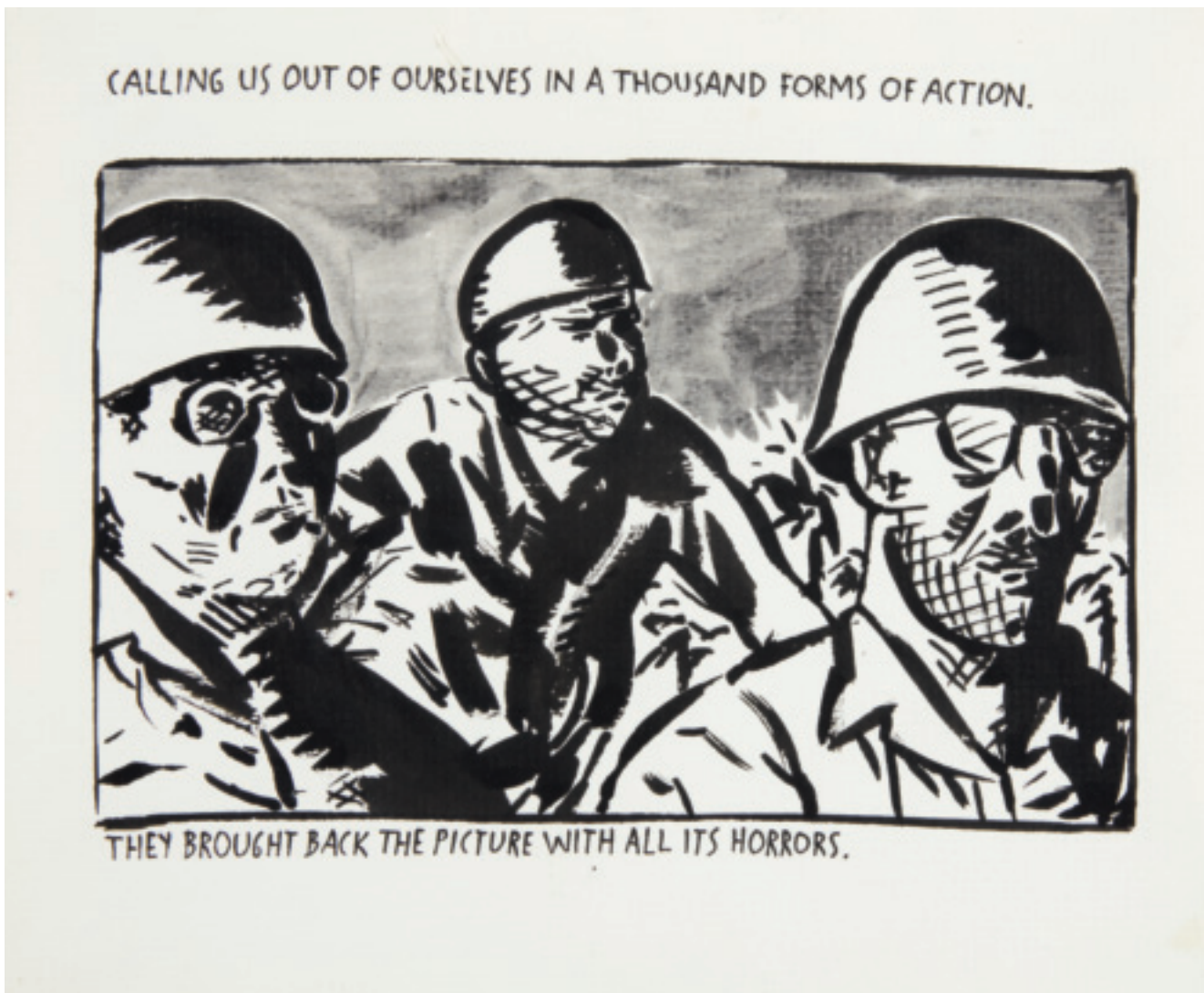


11

11 DAVID SALLE b. 1952 *Bleeding Heart*, 1984. Oil on canvas. 46 x 70 in. (116.8 x 177.8 cm). **PROVENANCE** Private Collection
Estimate \$30,000-40,000

I start with an inability to see things singularly. The idea that you could muster the necessary belief in a mark or a shape to let that be the carrier of all the artistic meaning doesn't work for me. One thing automatically calls up another thing. And then that rhyme calls up a third thing to make a kind of chord. I have a musical analogy in mind.

David Salle



12



13

12 RAYMOND PETTIBON b. 1957 *No title*, 1990. Ink and gouache on paper. 8 3/4 x 10 1/2 in. (22.2 x 26.7 cm). Signed and dated "Raymond Pettibon 90" on the reverse.

PROVENANCE Private Collection

Estimate \$6,000-8,000

13 RAYMOND WATERS b. 1965 *Gunman Wounds Reagan*, 2008. Front page of the Daily News-Record from Tuesday, March 31, 1981 and shredded newspaper glued to canvas and mounted to board in Plexiglas case. 28 x 40 x 4 1/2 in. (71.1 x 101.6 x 11.4 cm). Signed, titled and dated "Gunman Wounds Reagan 1981, Raymond 08" on the overlap.

PROVENANCE Craig Scott Gallery, Toronto

Estimate \$3,000-5,000



14

14 DONALD BAECHLER b. 1956 *Red Bow*, 1997. Acrylic and emulsion on canvas. 24 x 24 in. (61 x 61 cm). Initialed, titled and dated "DB 97, Red Bow" on the reverse. **PROVENANCE** Anders Tornberg Gallery, Sweden; Private Collection, Sweden (acquired from the above).
Estimate \$10,000-15,000



15



16

15 ROSS BLECKNER b. 1949 *Untitled*, 1986. Oil on canvas. 10 x 8 in. (25.4 x 20.3 cm). Signed and dated "Ross 86" on the reverse **PROVENANCE** Private Collection
Estimate \$3,000-5,000

16 ROSS BLECKNER b. 1949 *Wreath*, 1987. Oil on paper. 16 x 12 in. (40.6 x 30.5 cm). Signed, titled and dated "Ross Bleckner, Wreath, 11/87" on the reverse.
PROVENANCE Mary Boone Gallery, New York **EXHIBITED** San Francisco, Museum of Modern Art San Francisco, *Ross Bleckner*, 1988
Estimate \$5,000-10,000



17

17 DONALD MOFFETT b. 1955 *LICK*, 1990. Back lit Cibachrome transparency mounted to utility light fixture. 11 x 11 x 4 in. (27.9 x 27.9 x 10.2 cm). Signed, dated "Donald Moffett 1990" and numbered of 25 on the reverse. This work is from an edition of 25. **PROVENANCE** Marianne Boesky Gallery, New York
Estimate \$4,000-6,000



18

18 JACK GOLDSTEIN 1945-2003 *Untitled*, 1986. Acrylic on paper. 33 3/4 x 64 1/2 in. (85.7 x 163.8 cm).

PROVENANCE Metro Pictures, New York

Estimate \$20,000-30,000

Looking at these images, we think of the Northern Lights, sunspots, mushroom clouds or volcanic explosions seen either from a great distance or in greatly magnified detail. These events are depicted to meticulous, if not obsessive, perfection through a procedure that involves a great deal of taping and stenciling, and that leaves very little indication of human involvement. Each color of the spectrum has its own separate physical layer. Both process and result suggest topographical maps, but – even though there's an inclination to read the darkest colors as ocean depths and the brightest as mountain ranges – here it is the topography of light and hue that is being charted. These are images of nothing, of "the spectacular instant" (as Ronald Jones writes in his catalogue essay), painted with exacting verisimilitude. The best thing about Mr. Goldstein's new work is the bright, hot, dematerialized color – green, yellow or pink – that each canvas builds up to or gives way to, usually isolated at its center like some irregular land mass or cloud. Also good are the little terraces, the ebbing and flowing waves in which the color moves - and it really does move - with rhythmic, filmic regularity. It is a little as though a film of some passage of light has been reduced to a single surface, or, conversely, as if painting's optical effects have been extended into real time.

(Roberta Smith "When Photography became Postmodern," *The New York Times*, June 29, 2001)



19

19 PETER REGINATO b. 1945 *Putti in a Landscape*, 1985. Painted Insul-tron on steel. 58 x 32 x 22 in. (147.3 x 81.3 x 55.9 cm).

PROVENANCE Patricia Hamilton Gallery, New York; Private Collection, New York **EXHIBITED** New York, Patricia Hamilton Gallery,

Peter Reginato: New Sculpture, February 7 - March 2, 1985

Estimate \$6,000-8,000



20

20 TONY CRAGG b. 1949 *Palette*, 1984. Found plastic objects and painted acrylic panel with accompanying installation instructions.
Panel: 73 x 78 1/3 in. (185.4 x 199 cm). **PROVENANCE** John C. Stoller & Co, Minneapolis; Private Collection, New York
Estimate \$40,000-60,000

British sculptor Tony Cragg transforms simple found materials and household objects into complex arrangements through visually stimulating fragmentation and juxtaposition. The present lot demonstrates one category of Cragg's larger body of work, in which he collects discarded plastic remnants and arranges them by color in order to form larger shapes. In this case, Cragg's plastic pieces come together to form an artist's palette, which is perhaps a metaphor for the way some artists seek creative inspiration in ordinary objects, and even in recycled material.

*The phenomenon of gathering materials and hoarding them as supplies for an art piece is deeply rooted in the 1980s. This decade marked a period of increased attention to manufactured commodities and a heightened culture of materialism, as some nations' economies boomed and others' struggled. By artistically presenting a conglomeration of items from consumer culture, all in the artificial and quintessentially commercial medium of plastic, Cragg uses *Palette* to transform scraps of goods—the castoffs of human consumerism—into an aesthetically pleasing art piece.*

For Cragg, nothing goes to waste and the phrase "One man's trash is another man's treasure" rings utterly true. There is this idea that sculpture is static, or maybe even dead, but I feel absolutely contrary to that. I'm not a religious person—I'm an absolute materialist—and for me material is exciting and ultimately sublime. When I'm involved in making sculpture, I'm looking for a system of belief or ethics in the material. I want that material to have a dynamic, to push and move and grow. I also want that to happen over the course of making things, so that as soon as one generation of sculptures has gone up, another generation is coming on and things are growing up around me. That's how it seems to work for me.

(From an interview with Tony Cragg and Robert Ayers, ART INFO, 2007)



21



22

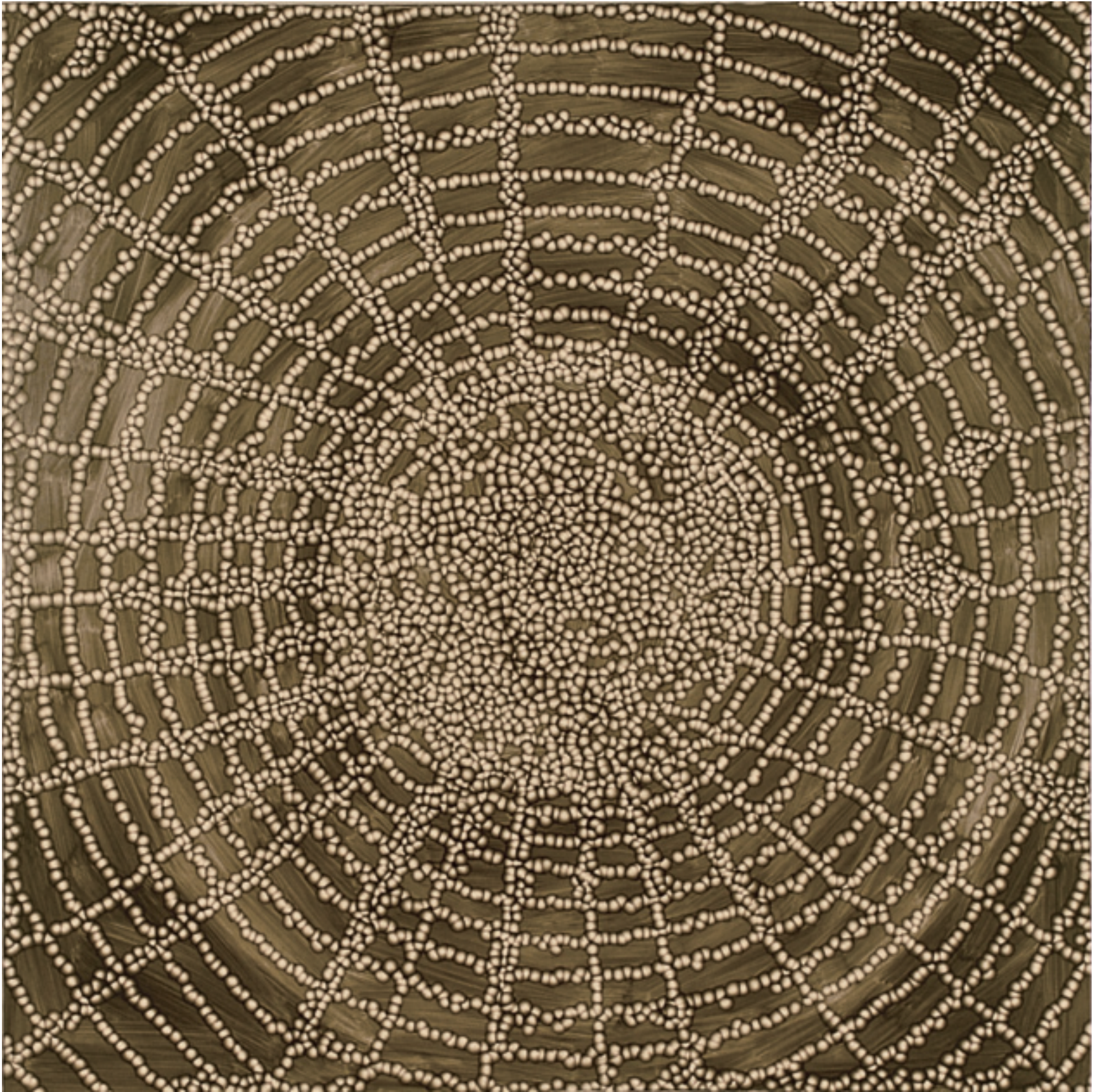


23

21 PHILIP TAAFFE b. 1955 *Untitled (C. Shaw/Spirals)*, 1987. Enamel screenprint on rice paper. 22 x 34 in. (55.9 x 86.4 cm). Signed and dated "P. Taaffe 1986" lower left; also titled and dated "C.Shaw/Spirals, May 4, 1987" on the reverse. This work is unique.
PROVENANCE Baron/Boisanté Editions, New York
Estimate \$5,000-7,000

22 MOIRA DRYER 1957-1992 *Portrait #124*, 1989. Acrylic on wood. 24 x 25 1/2 in. (61 x 64.8 cm). Signed, titled and dated "Portrait #124, Moira Dryer, 1989" on the reverse.
PROVENANCE Mary Boone Gallery, New York; Sale: Christie's, New York, Contemporary Art, February 23, 1994, lot 232
Estimate \$3,000-4,000

23 PETER SCHUYFF b. 1958 *Untitled*, 1985. Acrylic on canvas. 90 x 66 in. (228.6 x 167.6 cm). Signed and dated "Peter Schuyff 1985" on the reverse.
PROVENANCE Michael Kohn Galley, Los Angeles
Estimate \$5,000-7,000



23A

23A ROSS BLECKNER b. 1949 *Untitled*, 1999. Oil on canvas. 60 x 60 in. (152.4 x 152.4 cm). Signed and dated "Ross Bleckner 1999" on the reverse. **PROVENANCE** Acquired directly from the artist by the present owner
Estimate \$40,000-60,000



24



25

24 ROBERT YARBER b. 1948 *After This, Nothing*, 1986. Acrylic on canvas. 72 x 132 in. (182.9 x 335.3 cm). Signed, titled and dated "After This, Nothing. R, Yarber, 1986" on the reverse.
PROVENANCE Acquired directly from the artist; Private Collection, New York
Estimate \$8,000-12,000

25 MARK KOSTABI b. 1960 *Interior*, 1986. Oil on canvas. 90 x 136 in. (228.6 x 345.4 cm). Signed and dated "Kostabi 1986" on the reverse. **PROVENANCE** Private Collection, New York
Estimate \$8,000-12,000



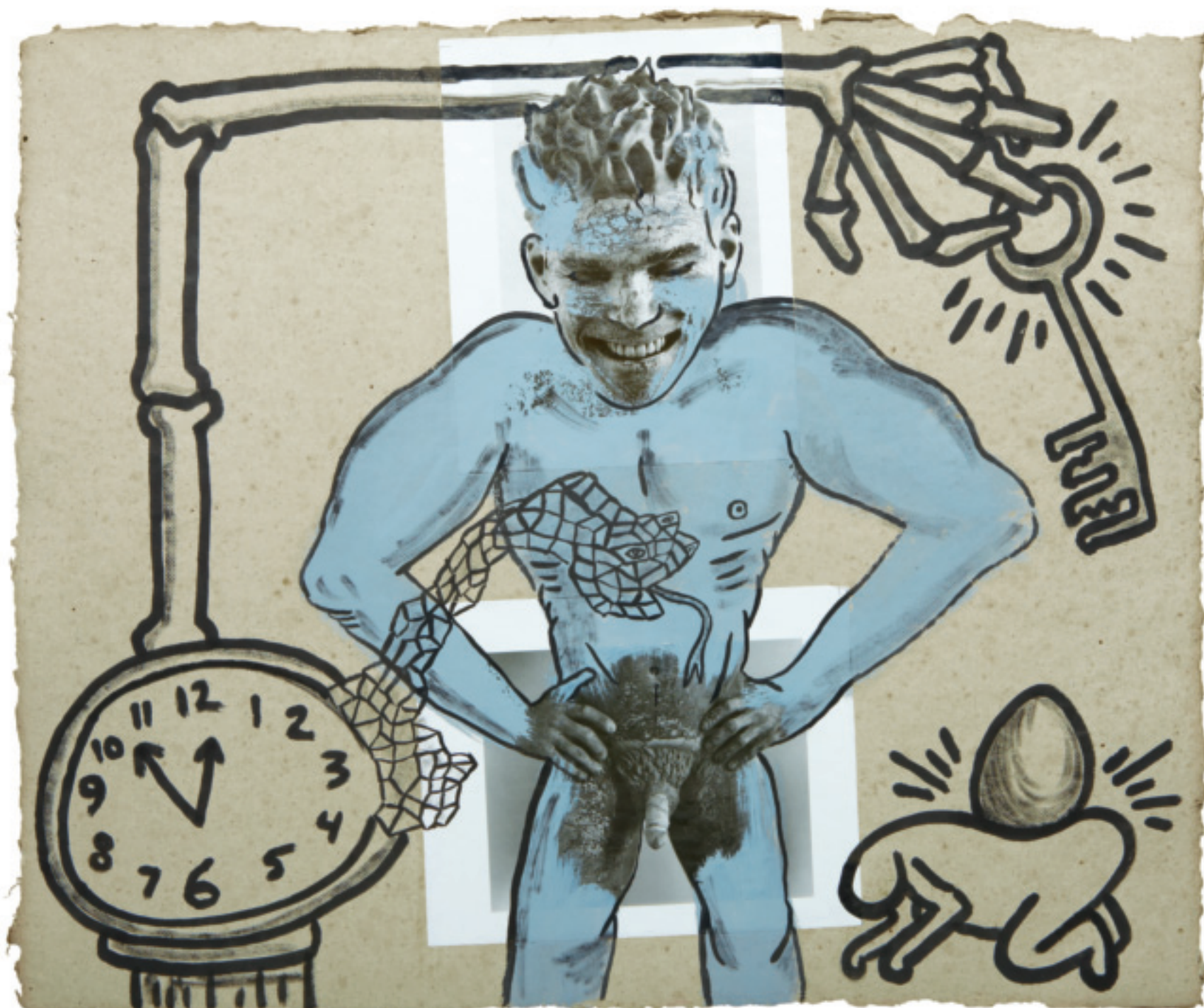
26

26 KENNY SCHARF b. 1958 *Untitled (Head)*, 1987. Enamel on polyurethane foam with metal armature. 112 x 64 x 35 in. (284.5 x 162.6 x 88.9 cm). Signed and dated "Kenny Scharf 87" on the underside of the figure's head. **PROVENANCE**
Private Collection
Estimate \$50,000-70,000



27

27 KEITH HARING 1958-1990 *Silence Equals Death*, 1989. Screenprint in colors. 33 x 33 in. (83.8 x 83.8 cm). Signed, dated and numbered 'HC 3/25' in pencil (an hors commerce impression, the edition was 200 plus 25 artist's proofs), published by the Outreach Fund for AIDS, framed.
Estimate \$8,000-12,000



28

28 KEITH HARING 1958-1990 *Untitled (Mud Man)*, 1989. Ink and gouache with Herb Ritts photo collage. 24 x 29 in. (61 x 73.7 cm). Signed and dated "K. Haring, 05 Nov. 1989" on the reverse. This work is accompanied by a certificate of authenticity from the Estate of Keith Haring. **PROVENANCE** Fay Gold Gallery, Atlanta; Acquired directly from the above by the present owner in 1999 **EXHIBITED** Atlanta, Fay Gold Gallery, *Keith Haring & Herb Ritts*, December 2, 1989 - January 3, 1990

Estimate \$30,000-40,000

Like these drawings, the October 1989 collages Haring made using ripped-up gravure photographs from Herb Ritts pictures published in 1988 by Twin Palms, indicate that a new, more layered and textural direction was evolving in his work. In these collages, washes of paint and denser, less defined shapes supersede linear ideas. (Other collages from about the same time use scribbles and colors to transform a reproduction of the Mona Lisa into a kind of African mask.) He had first experimented with collage years before and intermittently returned to it in other works like the series Apocalypse.

(Alexandra Anderson-Spivy, "Bathed in Heraclitan Fire: Reassessing Keith Haring", 1995)



i)

29



ii)

29 **JEAN-MICHEL BASQUIAT** 1960-1988 Six works: i) *Untitled (Standing figure with dog)*; ii) *Untitled (Kneeling Figure)*; iii) *Untitled (Head and Torso)*; iv) *Untitled (Mira PaYa)*; v) *Untitled (Reclining figure)*; vi) *Untitled (Standing Figure)*, 1981. Each graphite on paper. i) 24 x 18 in. (61 x 45.7 cm).; ii) 24 x 18 in. (61 x 45.7 cm).; iii) 18 x 24 in. (45.7 x 61 cm).; iv) 18 x 24 in. (45.7 x 61 cm).; v) 18 x 24 in. (45.7 x 61 cm).; vi) 18 x 24 in. (45.7 x 61 cm). ii) Signed "Jean-Michel Basquiat" lower left; v) Signed and dated "Jean-Michel Basquiat 81" lower left. Each work is accompanied by a certificate of authenticity signed and dated by the executor, Gerard Basquiat **PROVENANCE** Private Collection
Estimate \$150,000-250,000

Drawing was an essential element in the art of Jean-Michel Basquiat. The artist made no hierarchical distinction between drawing and painting, and in fact, his paintings and drawings are often indistinguishable, and only differ in their paper or canvas support. Basquiat drew on paper, canvas, and wood with graphite, oilstick, watercolor and acrylic. He did it with a confident and sophisticated hand, rapidly and spontaneously, and corrected or revised instantaneously and visibly. Drawing was a constant activity for the artist, and during his relatively short career he produced probably a few thousand works on paper. Although Basquiat never made drawings that were specific studies for works on canvas, the same images, words, and phrases occur in both forms of expression. A drawing would be physically attached to a canvas or an element from a drawing would be transferred to a painting. For Basquiat, the drawings nourished the paintings, and the paintings evolved into drawings in a circular and replenishing cycle. It seems that Basquiat drawings happened, as opposed to being done. The richness and variety of the artist's drawings is phenomenal, their inherent knowledge and information is expansive, and their themes are subjects are majestic. Basquiat's stated topics of <<royalty, streets the and heroism,>> are omnipresent in all of his graphic expressions and help extend our understanding of his valuable message.

(Richard D. Marshall quoted in E. Navarro, *Jean-Michel Basquiat: Works on Paper*, Paris 1999, p. 30)



iii)



iv)



v)



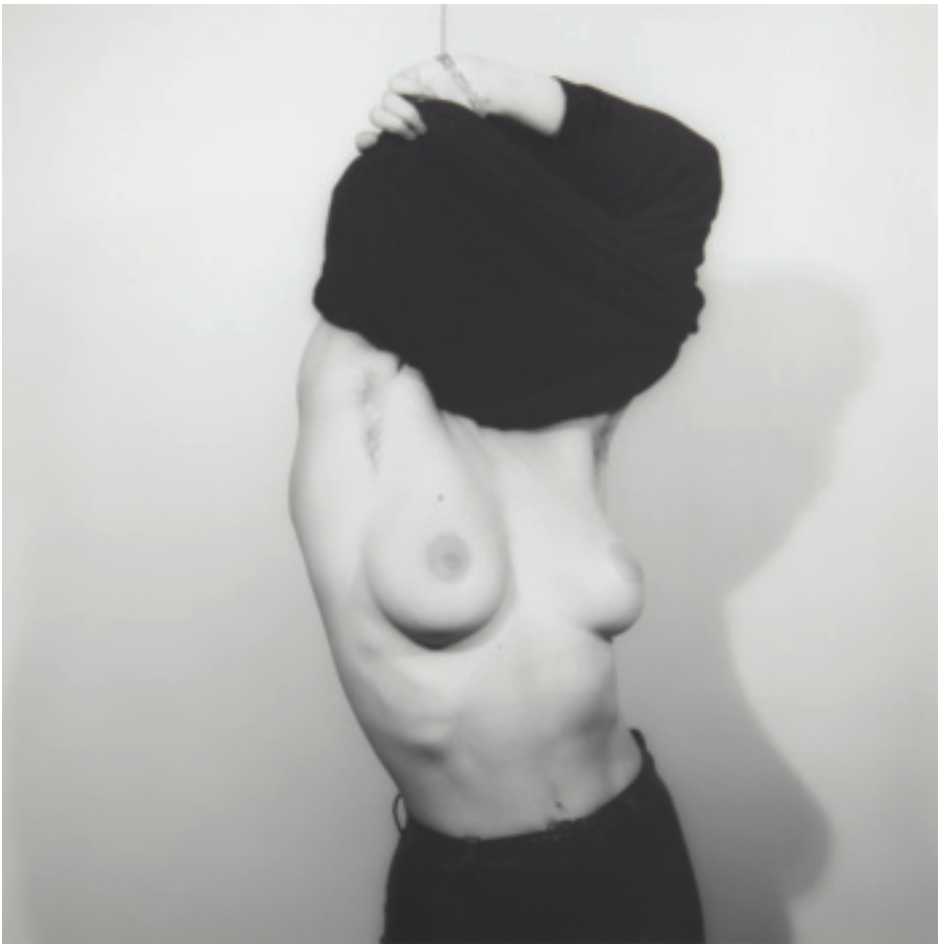
vi)



30



31



32

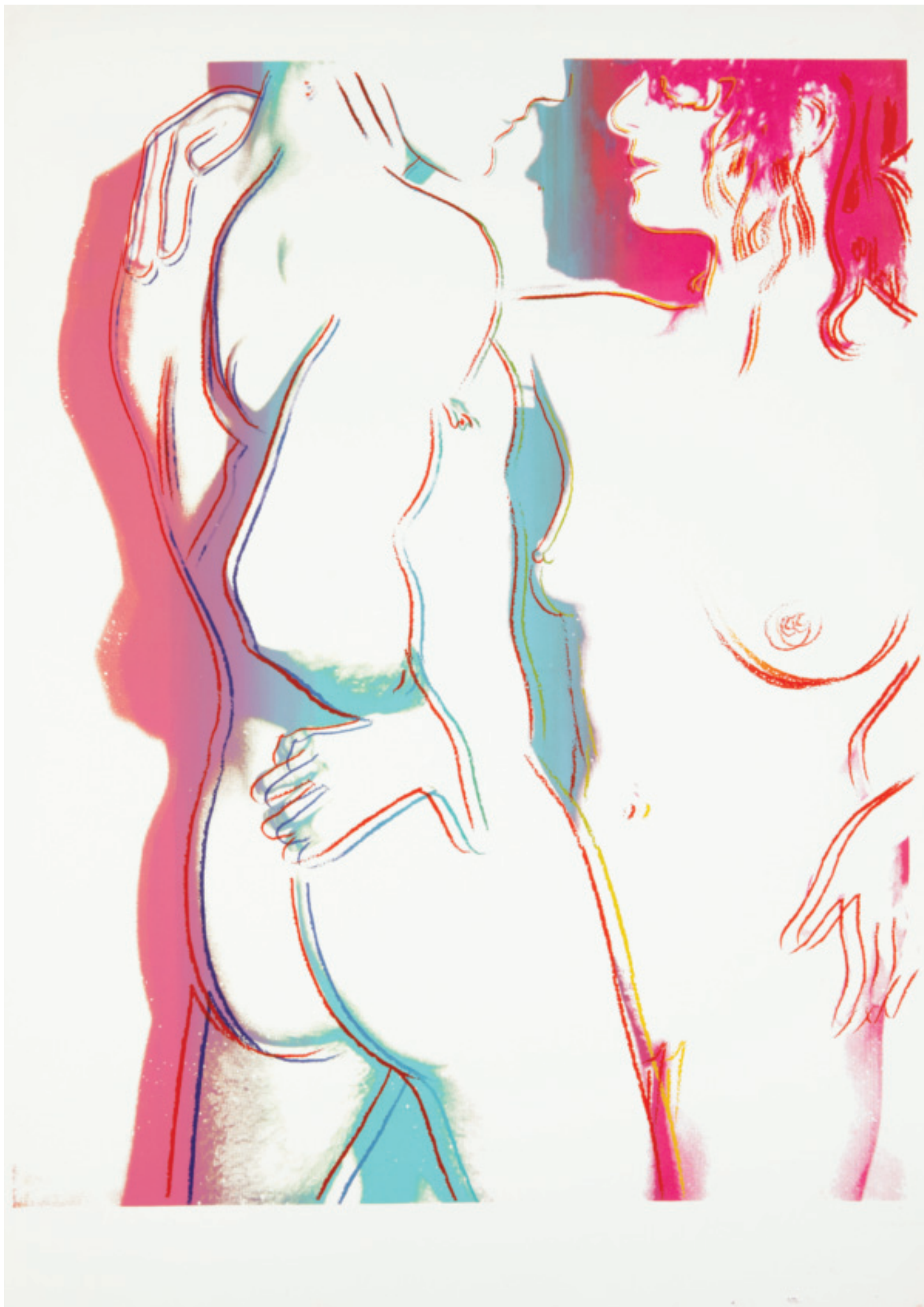
PHOTOGRAPHS FROM THE COLLECTION OF LISA LYON

▲ **30 ROBERT MAPPLETHORPE** 1946-1989 *Lisa Lyon*, 1982. Gelatin silver print. 15 1/8 x 15 1/4 in. (38.4 x 38.7 cm). Signed and numbered AP 1/2 in ink in the margin; signed, dated in ink and copyright credit reproduction limitation stamp on the reverse of the flush-mount. One from an edition of 10 plus 2 artist's proofs. **PROVENANCE** Acquired directly from the artist **LITERATURE** St. Martin's Press, *Lady Lisa Lyon*, p. 21 **Estimate \$4,000-6,000**

31 HERB RITTS 1952-2002 *Male Torso with Veil, Tight, Silverlake*, 1985. Gelatin silver print. 19 5/8 x 15 1/8 in. (49.8 x 38.4 cm). Signed, titled, dated and numbered 17/25 in pencil on the verso. **LITERATURE** Bulfinch Press, *Herb Ritts: Work*, n.p. for a variant **Estimate \$3,000-5,000**

PHOTOGRAPHS FROM THE COLLECTION OF LISA LYON

▲ **32 ROBERT MAPPLETHORPE** 1946-1989 *Lisa Lyon*, 1982. Gelatin silver print. 15 1/4 x 15 1/4 in. (38.7 x 38.7 cm). Signed, dated and numbered AP 1/2 in ink in the margin; signed, dated in ink and copyright credit reproduction limitation stamp on the reverse of the flush-mount. One from an edition of 10 plus 2 artist's proofs. **PROVENANCE** Acquired directly from the artist **LITERATURE** St. Martin's Press, *Lady Lisa Lyon*, p. 67 **Estimate \$6,000-8,000**



33

33 ANDY WARHOL 1928-1987 *Love (Unique)*, 1983. Unique screenprint in colors, on Rives BFK paper. 26 x 19 5/8 in. (66 x 49.8 cm). With the Estate and Authorization inkstamps and numbered 121B UT015 in pencil on the reverse, unframed. **LITERATURE** Frayda Feldman and Jörg Schellmann 312
Estimate \$10,000-15,000



34



36



35

PHOTOGRAPHS FROM THE COLLECTION OF LISA LYON

▲ **34 ROBERT MAPPLETHORPE** 1946-1989 *Lisa Lyon*, 1982. Gelatin silver print, flush-mounted. 15 1/4 x 15 1/4 in. (38.7 x 38.7 cm). Signed and numbered AP 1/2 in ink in the margin. One from an edition of 10 plus 2 artist's proofs. **PROVENANCE** Acquired directly from the artist **LITERATURE** St. Martin's Press, *Lady Lisa Lyon*, p. 121 **Estimate \$4,000-6,000**

PHOTOGRAPHS FROM THE COLLECTION OF LISA LYON

▲ **35 ROBERT MAPPLETHORPE** 1946-1989 *Lisa Lyon*, 1982. Gelatin silver print. 19 1/8 x 15 1/4 in. (48.6 x 38.7 cm). Signed, dated in ink and copyright credit reproduction limitation stamp on the reverse of the flush-mount. One from an edition of 10 plus 2 artist's proofs. **PROVENANCE** Acquired directly from the artist **LITERATURE** St. Martin's Press, *Lady Lisa Lyon*, p. 124 **Estimate \$4,000-6,000**



37

PHOTOGRAPHS FROM THE COLLECTION OF LISA LYON

▲ **36 ROBERT MAPPLETHORPE** 1946-1989 *Lisa Lyon*, 1982. Gelatin silver print. 19 1/4 x 15 1/4 in. (48.9 x 38.7 cm). Signed, dated, numbered AP 1/2 in ink and copyright credit reproduction limitation stamp on the reverse of the flush-mount. One from an edition of 10 plus 2 artist's proofs. **PROVENANCE** Acquired directly from the artist **LITERATURE** St. Martin's Press, *Lady Lisa Lyon*, p. 97 **Estimate \$3,000-5,000**

37 HORST P. HORST 1906-1999 *Lingerie (Bow & Arrow)*, New York, 1982. Gelatin silver print, printed later. 13 7/8 x 11 1/4 in. (35.2 x 28.6 cm). Signed in pencil on the verso. **LITERATURE** Kazmaier, *Horst: Sixty Years of Photography*, pl. 191 **Estimate \$6,000-8,000**



38

38 ROBERT MAPPLETHORPE 1946-1989 *Sonia Resika*, 1988. Three gelatin silver prints. Each 23 1/8 x 19 1/4 in. (58.7 x 48.9 cm). Signed by Michael Ward Stout, Executor, in ink and Robert Mapplethorpe copyright credit reproduction limitation and signature stamp on the reverse of each flush-mount. Each from an edition of 10 plus 2 artist's proofs.
Estimate \$8,000-12,000



39



40



41

39 HORST P. HORST 1906-1999 *Princess Stephanie of Monaco, New York*, 1985. Gelatin silver print, printed later. 9 5/8 x 7 5/8 in. (24.4 x 19.4 cm). Signed in pencil in the margin; signed in pencil on the verso. **PROVENANCE** Hamiltons Gallery, London; to the present Private European Collection **LITERATURE** Kazmaier, *Horst: Sixty Years of Photography*, cover and pl. 172 **Estimate \$3,000-5,000**

40 TOM WESSELMANN 1931-2004 *Blonde Vivienne*, 1985-86. Transfer-printed service plate in colors. Diameter: 12 in. (30.5 cm). published by Rosenthal, Limited Edition, Germany, contained in the original cardboard box. **Estimate \$1,500-2,500**

41 ANDREAS FEININGER 1906-1999 *Times Square, Calvin Klein Girl*, New York, 1981. Gelatin silver print. 21 7/8 x 17 3/4 in. (55.6 x 45.1 cm). Signed in ink on the verso. **Estimate \$3,000-5,000**



42



43

42 DAVID HOCKNEY b. 1937 *Moving Focus series: Pembroke Studio with Blue Chairs and Lamp*, 1984. Lithograph in colors, on Koller HMP Handmade paper. 18 3/4 x 22 in. (47.6 x 55.9 cm). Signed, dated and numbered 81/98 in pencil (there were also 18 artist's proofs), published by Tyler Graphics, Mount Kisco, New York (with their blindstamp), framed.

LITERATURE Tyler Graphics 275

Estimate \$5,000-7,000

43 TOM WESSELMANN 1931-2004 *Nude*, 1980. Aquatint in colors. 27 7/8 x 30 3/8 in. (70.8 x 77.2 cm). Signed, dated and annotated 'PP 1/2' in pencil (a printer's proof, the edition was 100 and 25 artist's proofs), published by Abbeville Press, New York (with their blindstamp), unframed.

Estimate \$5,000-7,000



44

44 LARRY RIVERS 1923-2002 *Be Seated: Gwynne I*, 1988. Colored pencil and graphite on paper. 34 1/4 x 25 3/8 in. (87 x 64.5 cm). Signed and dated "Larry Rivers '88" lower right. **PROVENANCE** Daniel Weinberg Gallery, Los Angeles; Marlborough Gallery, New York
Estimate \$12,000-15,000



45

45 DAVID SALLE b. 1952 *Untitled*, 1984. Watercolor on paper. 25 x 31 in. (63.5 x 78.7 cm). Signed and dated "David Salle 1984" lower right. **PROVENANCE** Mary Boone Gallery, New York
Estimate \$15,000-20,000



46

46 KENNY SCHARF b. 1958 *Untitled*, 1982. Acrylic and Day-Glo on canvas. 94 x 170 in. (238.8 x 431.8 cm).
PROVENANCE Fun Gallery, New York; Acquired directly from the above by the present owner in 1982
EXHIBITED New York, Fun Gallery, *Kenny Scharf*, 1982
Estimate \$60,000-80,000

It was the fall of 1982. New York was brimming with all kinds of new painting movements—graffiti, Neo-expressionism among them—and Kenny Scharf was having a show at the newly relocated Fun Gallery on East 10th Street. The painting in question divided the storefront space in two and functioned as the backdrop for the latest of Kenny's madcap black-light rooms—full of mysterious aquarium-like hybrids glowing in the dark. The combination of Elroy Jetson as a sea monster and Wilma Flintstone as a bird was properly totemic, and appealed to the taste of an art-history PhD candidate recently returned from Paris.

Later that fall Kenny and Rene Ricard brought the painting up to 26 West 74th Street where Kenny cut it down slightly on both ends to fit a long wall in my one-bedroom digs. A festooned and customized black light was installed on top, and Rene insisted on playing a new 45 record he had just bought: Marvin Gaye's "Sexual Healing." That was the euphoric if angst-filled mood of the moment.



Flash forward to 2004: the Scharf canvas, which had been rolled for about 10 years, was transported to the Greek island of Hydra where its mythic seascape became the centerpiece of a candy-pink painted grotto meditation room in the basement of our old stone house—a room notorious for bizarre rituals enacted by the former owners and their Cypriot guru in the '70s. Now the Scharf grotto-scape grooved with the Flower Power patterns of a Lily Van Der Stokker table and chairs and our daughter's blue and white African doll house; the weird vibes of the room were cleansed.

In August 2010 our friend and collaborator Ricky Clifton carried the huge painting back by hand to New York, where he has stretched it for the first time. Now this forgotten piece of '80s art history is ready for yet another fun-filled reincarnation.

Brooks Adams



47

47 **ANNIE LEIBOVITZ** b. 1949 *Keith Haring, New York*, 1986. Dye destruction print. 9 1/8 x 11 3/8 in. (23.2 x 28.9 cm). Signed, titled, dated, numbered AP11 and inscribed in ink in the margin. One from an edition of 40 plus artist's proofs.
PROVENANCE Acquired directly from the artist
Estimate \$8,000-12,000



48

48 JEAN-MICHEL BASQUIAT 1960-1988 *Untitled (Head)*, 1983-2001. Screenprint in colors, on Museum Board. 40 x 40 in. (101.6 x 101.6 cm). Numbered 78/85 in pencil, with the estate stamp, and signed and dated by the executor Gerard Basquiat on the reverse, published by DeSanctis Carr Fine Art, Los Angeles, framed.
Estimate \$10,000-15,000



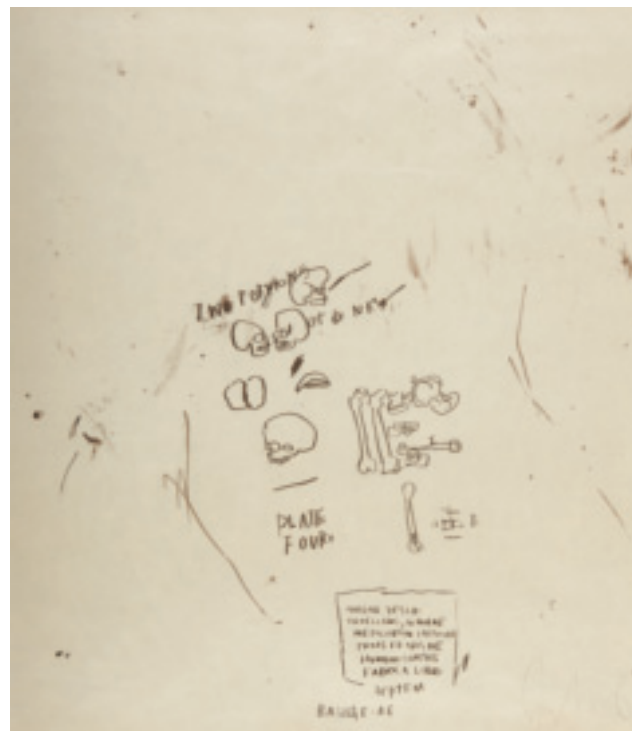
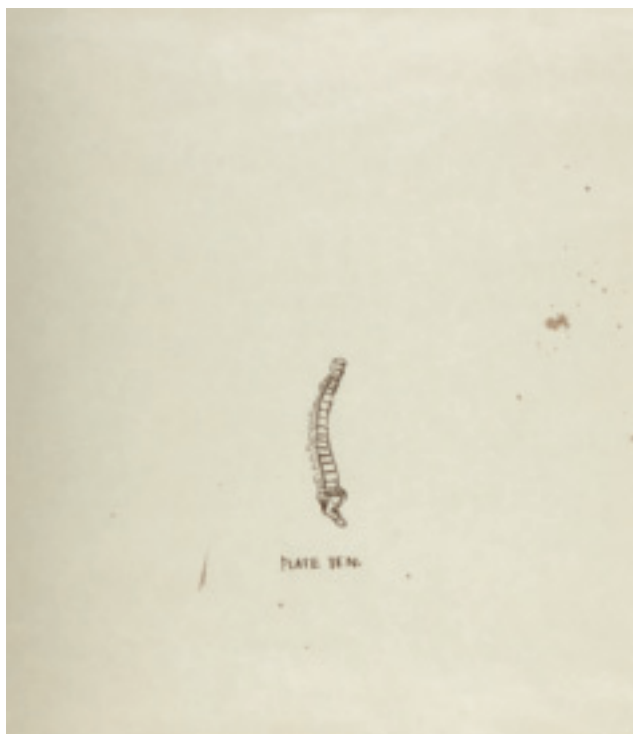
49



50

49 MIKE BIDLO *Not Warhol (Electric Chair)*, Screenprint. 23 x 35 in. (58.4 x 88.9 cm). Signed and annotated 'AP' in pencil, unframed.
Estimate \$3,000-5,000

50 ANDY WARHOL 1928-1987 *Steaks 99¢*, circa 1986. Screenprint, on Moulin du Verger paper. 21 3/4 x 15 in. (55.2 x 38.1 cm). Produced as holiday gifts, with the Estate and Authorization inkstamps and numbered UP15.48 in pencil on the reverse, based on a newspaper advertisement, unframed.
LITERATURE Frayda Feldman and Jörg Schellmann IIIA. 68
Estimate \$12,000-18,000



51

51 JEAN-MICHEL BASQUIAT 1960-1988 *After Leonardo*, 1983. The complete set of five screenprints in colors, on Okawara paper. All: 34 7/8 x 30 1/8 in. (88.6 x 76.5 cm). One signed on the front and all numbered 37/45 in pencil on the reverse, published by New City Editions, Venice, California (all with their blindstamp), all unframed.
Estimate \$25,000-35,000



52



53

52 GEORGE CONDO b. 1957 *Untitled*, 1996. Watercolor on paper. 13 x 9 3/4 in. (33 x 24.8 cm). There is an additional unfinished sketch on the reverse. **PROVENANCE** Private Collection, New York
Estimate \$3,000-5,000

53 GEORGE CONDO b. 1957 *Untitled (Portrait)*, 1985. Pastel on paper. 9 1/2 x 8 1/4 in. (24.1 x 21 cm). Signed and dated "Condo 85" lower left. **PROVENANCE** Yoshimitsu Hijikata Gallery, Nagoya; Private Collection, New York
Estimate \$3,000-5,000



54



55

54 DONALD BAECHLER b. 1956 *No Literal Meaning Here portfolio*, 1984. The complete set of six screenprints in colors with hand-coloring. All: 24 x 24 in. (61 x 61 cm). Initialed, dated and numbered 10/30 in pencil, published by Delano Greenidge Editions, New York, all framed.
Estimate \$4,000-6,000

55 DONALD BAECHLER b. 1956 *Untitled*, 1987. Ink and collage on paper. 23 1/2 x 18 1/2 in. (59.7 x 47 cm). Initialed and dated "DB 87" lower right.
PROVENANCE Tony Shafrazi Gallery, New York
Estimate \$4,000-6,000



56



57

56 GEORGE CONDO b. 1957 *Untitled suite*, 1989. The complete set of seven etchings, on Hahnemühle paper. All: 9 1/8 x 6 7/8 in. (23.2 x 17.5 cm). All signed and numbered 47/55 in pencil, published by Pace Editions, Inc., New York, all framed.
Estimate \$4,000-6,000



58

57 DONALD BAECHLER b. 1956 *Tree*, 1988. Woodcut and stenciled handmade paper print in colors. 35 x 34 1/4 in. (88.9 x 87 cm). signed, dated and numbered 1/22 in pencil, published by Pace Editions, Inc., New York, framed.
Estimate \$2,000-3,000

58 KENNY SCHARF b. 1958 *We're Here!!!*, 2001. Graphite on paper. 10 1/2 x 12 1/2 in. (26.7 x 31.8 cm). Signed and dated "K Scharf '01" on the reverse. **PROVENANCE** Kantor Gallery, Los Angeles
Estimate \$2,000-3,000



59



60



59 CARROLL DUNHAM b. 1949 *Full Spectrum*, 1987. Lithograph in colors, on J.B. Green paper. 42 x 28 in. (106.7 x 71.1 cm). Signed, dated and numbered 30/68 in pencil, published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.
LITERATURE Allison Kemmerer
Estimate \$2,000-3,000

60 KENNY SCHARF b. 1958 *Three faces of Jackie*; and *Obglob*, 1997 and 1998. Two screenprints in colors. *Jackie*: 32 1/2 x 40 in. (82.6 x 101.6 cm). *Obglob*: 29 1/8 x 40 1/8 in. (74 x 101.9 cm). Both signed and numbered 125/150 and 137/150 respectively in pencil, both unframed.
Estimate \$700-1,000



62

61 KENNY SCHARF b. 1958 *Untitled (Telephone)*, 1985. Painted telephone with applied mixed media. 5 3/4 x 8 1/2 x 9 1/2 in. (14.6 x 21.6 x 24.1 cm). Signed and dated "Kenny Scharf 95" on the underside.
Estimate \$4,000-6,000

62 KEITH HARING 1958-1990 *Untitled*, 1985. Swatch watch. 9 x 1 3/8 in. (22.9 x 3.5 cm). Signed and dated "Keith Haring 85" on the wristband.
PROVENANCE Robert Lee Morris, New York
Estimate \$2,000-3,000



61



63

63 JUDY PFAFF b. 1946 *Untitled*, 1987. Mixed adhesive and plastics on mylar graph paper. 12 x 17 3/4 in. (30.5 x 45.1 cm). Signed and dated "To Holly, Love Judy Pfaff, 1987" lower left. **PROVENANCE** The Estate of Holly Solomon; Sale: Bonhams & Butterfields, Los Angeles, November 6, 2005, lot 699
Estimate \$2,000-3,000



64



65

64 LYLE OWERKO b. 1968 *Untitled* from *The Boombox Series*, 2009. Inkjet print, printed later. 58 x 85 in. (147.3 x 215.9 cm). Signed and numbered 1/5 in ink in the margin.
PROVENANCE Clic Gallery, New York **LITERATURE** Owerko, *The Boombox Project*, pp. 134-135
Estimate \$3,000-5,000

The boombox captured in this photo was the exact one used in Spike Lee's 1989 film *Do the Right Thing*.

65 KEITH HARING 1958-1990 *Pop Shop III: Untitled (plate one)*, 1989. Screenprint in colors. 11 1/4 x 14 1/2 in. (28.6 x 36.8 cm). Signed, dated and numbered 38/200 in pencil, published by Martin Lawrence Limited Editions, New York, framed.
Estimate \$2,000-3,000



66 KEITH HARING 1958-1990 *Untitled*, 1982. Marker on exhibition catalogue. 9 1/4 x 9 in. (23.5 x 22.9 cm). Signed, inscribed and dated "For Terry & Bill, K. Haring 82" on the inside cover.
PROVENANCE Acquired directly from the artist in 1982
Estimate \$10,000-15,000

The present lot is a drawing on the inside cover of the Exhibition Catalogue, *Keith Haring*, produced by Tony Shafrazi Gallery, New York in 1982. The exhibition catalogue is sold as part of the lot.

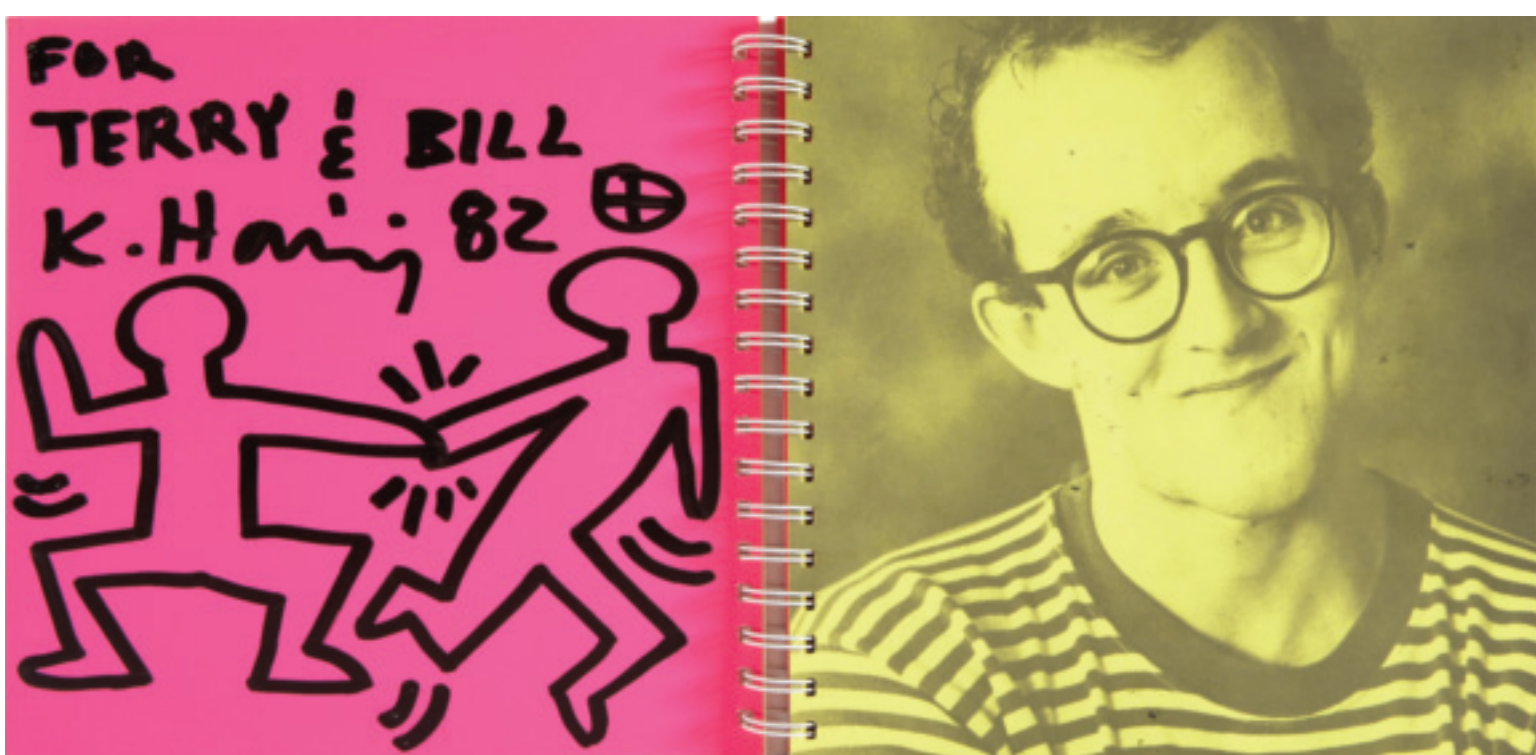
A truly exceptional document of the 1980's, this catalogue functioned as a gift to visitors on the night of Keith's first major gallery show. It was a way to share Keith's ephemeral work with his then expanding audience, most of whom he had met while creating his chalk drawings in the subways of New York City.

Several of the books were annotated and signed by the artist at the gallery upon the request of people visiting the exhibition. The texts herein are timely and personal, including a thoughtful entry by David Shapiro, which recounts his arrival to Keith's studio with a weighty list of questions for the artist whose clever response was, "let's publish the questions!"

Its small scale, many illustrations and photographs of the city and the artist himself, and most importantly, hand drawn dedications, allude to a personal scrap book brimming with memories of the 80s and the artist who defined the decade.



Exhibition catalogue cover



Page inserts from exhibition catalogue



67 (i)



(ii)



(iii)



(iv)



(v)



(vi)

67 T-KID (JULIUS CAVERO), GHOST AND COPE2 (FERNANDO CARLO) 1961, 1960 and 1968 *Six works: NYC Transit Authority Subway Maps with Graffiti and Tag*, 2010. Spray and metallic paint, ink and felt-tip pen on found paper. Each 32 1/2 x 22 3/4 in. (82.6 x 57.8 cm). Each work is unique. i) Signed and inscribed "Wanted. GHOST"; ii) Signed and inscribed "True Legend. Where were you in '82? COPE2"; iii) Signed and inscribed "Bronx Legend. 1980s Graffiti. COPE2"; iv) Signed and inscribed "That's Right Boogie Down. Terrible T-KID 170"; v) Signed and inscribed "Have a Nice Day.Terrible T-KID"; vi) Signed "GHOST" **PROVENANCE** Acquired directly from the artists by the present owner
Estimate \$5,000-7,000



68

68 MAURIZIO CATTELAN b. 1960 *"Cerberino" table*, designed 1989. Patinated iron, glass.
29 1/2 in. (75 cm) high, 59 1/2 in. (151.1 cm) diameter. Manufactured by Dilmos, Italy.
Estimate \$5,000-7,000



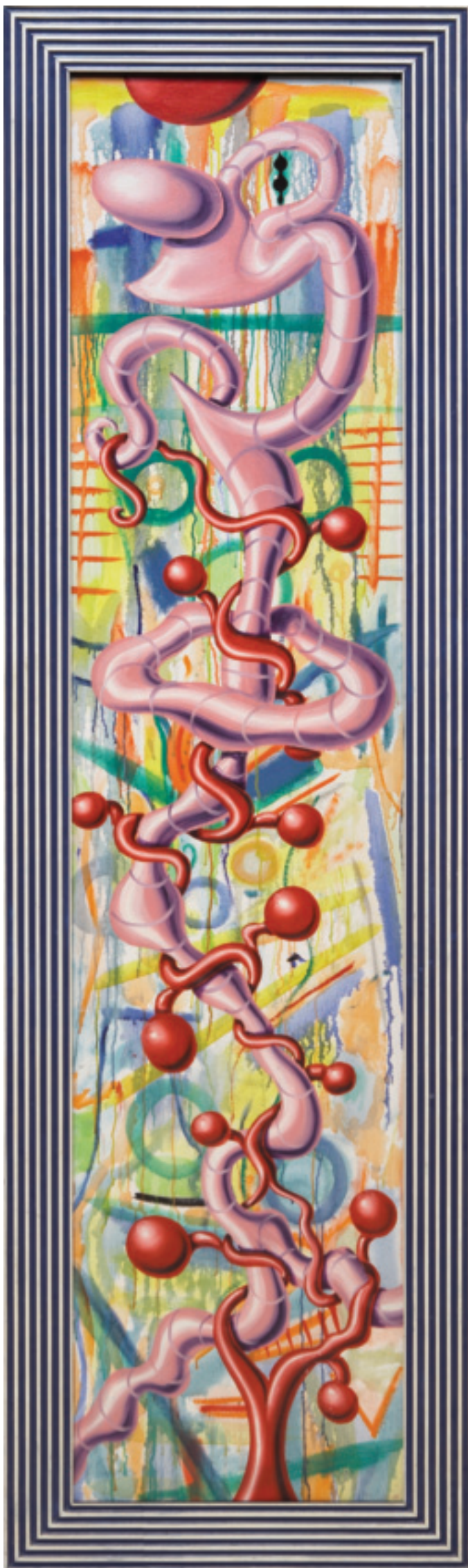
69

69 T-KID (JULIUS CAVERO) b. 1961 *Big Apple*, 1980. Acrylic and spray paint on canvas. 30 x 40 in. (76.2 x 101.6 cm).

Signed, titled and dated "Big Apple, 1980, Julius Terrible T-Kid 170 Caverio" on the reverse.

PROVENANCE Acquired directly from the artist

Estimate \$5,000-7,000



70

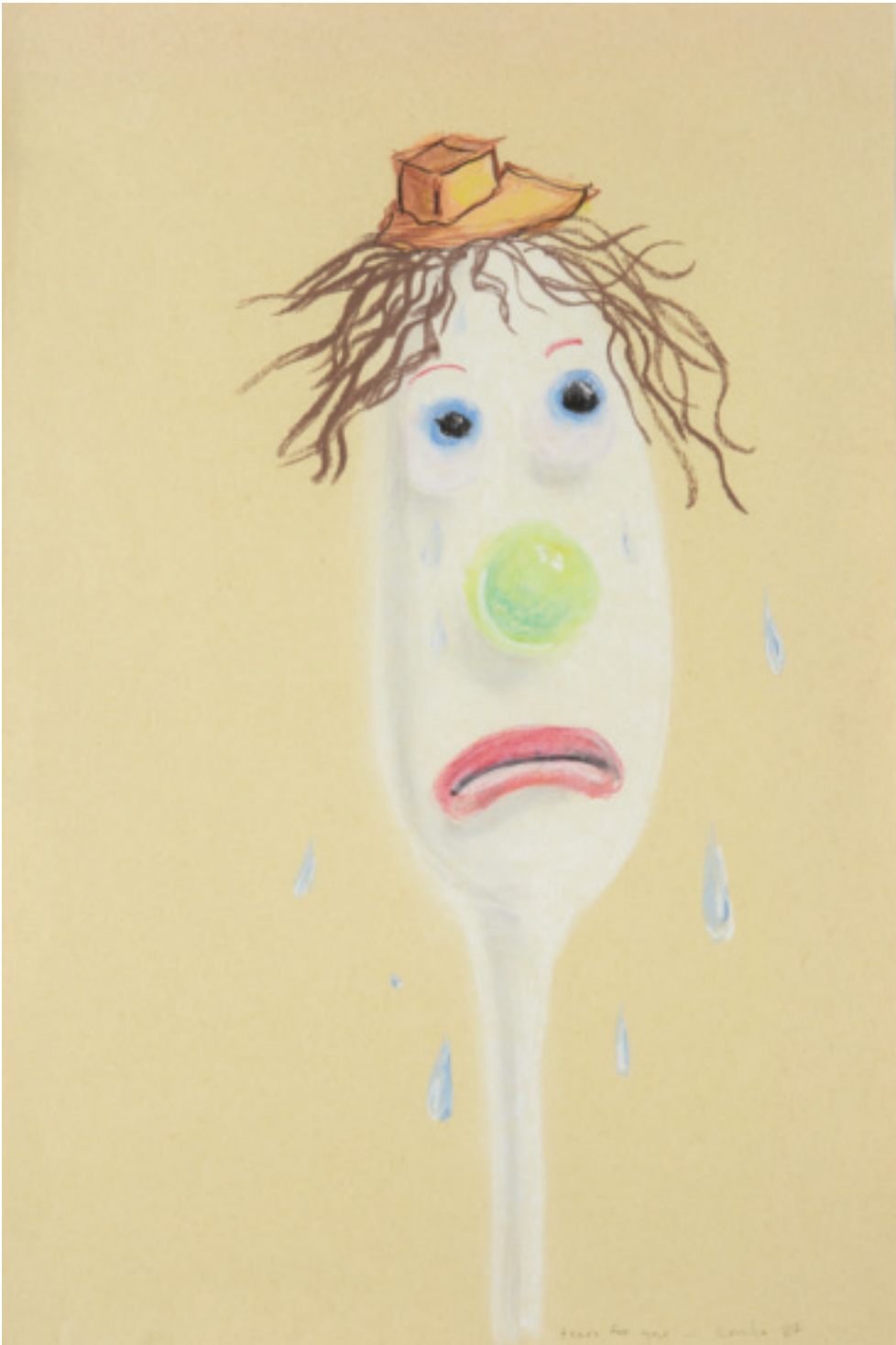
70 KENNY SCHARF b. 1958 *Up & Up*, 1987. Oil on canvas in the artist's frame. 93 x 28 in. (236.2 x 71.1 cm). Signed, titled and dated "Kenny Scharf UP & UP 87" on the reverse. **PROVENANCE** Acquired directly from the artist; Barbara Braathen, New York; Private Collection, New York **EXHIBITED** New York, Tony Shafrazi Gallery, *Kenny Scharf Sculptures and Paintings*, April 18 - May 16, 1987
Estimate \$25,000-35,000



71

71 FUTURA 2000 (LENNY MCGURR) b. 1955 *Black Fog*, 1990. Spray enamel on canvas. 83 1/2 x 106 1/2 in. (212.1 x 270.5 cm). Signed, titled and dated "Futura 2000, March 1990, Black Fog" on the reverse. **PROVENANCE** Acquired directly from the artist by the present owner in 1990
Estimate \$25,000-35,000





72

72 GEORGE CONDO b. 1957 *Tears for you*, 1987. Oil, pastel and gouache on paper. 18 3/4 x 12 1/2 in. (47.6 x 31.8 cm). Signed, titled and dated "Tears for you - Condo 87" lower right. **PROVENANCE** Private Collection **Estimate \$4,000-6,000**

Ralph Rugoff: *Kierkegaard maintained that true despair does not even know its own condition. The characters in your paintings, on the other hand, appear self-conscious of their alienation and loneliness, and invite us to witness it.*

George Condo: *There's no unwillingness to be captured. They are living in traps that have been set for humanity.*

Ralph Rugoff: *And despite their destitution, they exude a curious air of liberation—as if they were past caring what we think of them.*

George Condo: *That's what I am proposing as a way of being. I am proposing the need for a whole new culture.*

(Interview with George Condo and Ralph Rugoff, New York City, March 14, 2006)



73

73 KENNY SCHARF b. 1958 *Bismoland*, 1994. Lithograph in colors. 22 1/4 x 30 in. (56.5 x 76.2 cm). Signed, titled, dated and inscribed "Printers Proof" in pencil (the edition was 70), published by Eyestorm, London, framed. **PROVENANCE** Eyestorm, London **Estimate \$700-900**



74

74 KENNY SCHARF b. 1958 *Untitled (Head)*, 1987. Enamel on polyurethane foam with metal armature, 88 x 46 x 32 in. (223.5 x 116.8 x 81.3 cm). Signed and dated "Kenny Scharf 87" on the underside of the figure's head. **PROVENANCE** Private Collection
Estimate \$40,000-60,000



75



76



77

75 FRANCESCO CLEMENTE b. 1952 *Self-Portrait*, 1990. Woodcut in colors. 24 x 18 1/2 in. (61 x 47 cm). Signed and numbered 3/120 in pencil, published by Crown Point Press, San Francisco (with their blindstamp), framed.
Estimate \$1,200-1,800

76 FRANCESCO CLEMENTE b. 1952 *Self-Portrait in Red and Green*, circa 1980. Lithograph in colors. 20 x 16 in. (50.8 x 40.6 cm). Signed in pencil, framed.
PROVENANCE Gift from the artist.
Estimate \$2,000-3,000

77 FRANCESCO CLEMENTE b. 1952 *Friendship*, 1989. Aquatint and drypoint in colors, on Magnani paper. 40 1/2 x 57 in. (102.9 x 144.8 cm). Signed and numbered 60/70 in pencil (there were also 16 artist's proofs in Roman numerals), published by 2RC Edizioni d'Arte, Rome (with their blindstamp),
Estimate \$1,200-1,800



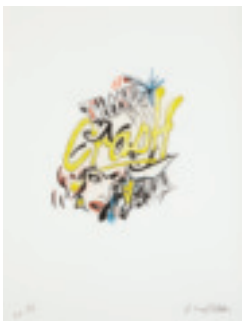
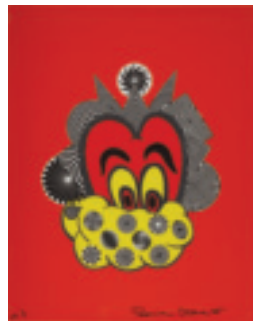
78



79



80



81

78 JULIAN SCHNABEL b. 1951 *Leaf (Trachea Tube)*, 1984. Aquatint on velvet. 48 x 36 in. (121.9 x 91.4 cm). This work is from an edition of five.
PROVENANCE Parasol Press LTD., Portland
Estimate \$6,000-9,000

79 JULIAN SCHNABEL b. 1951 *Untitled*, 1982. Oil on the reverse of paper book cover. 13 5/8 x 9 3/4 in. (34.6 x 24.8 cm). Signed and dated "J. Schnabel 1982" lower right.
PROVENANCE Private Collection
Estimate \$3,000-5,000

80 GILBERTO ZORIO b. 1944 *Untitled*, 1981. Sepia ink on paper. 31 1/2 x 39 in. (80 x 99.1 cm). Signed and dated "G. Zorio 81" lower left. **PROVENANCE** Louis Boffarding, New York
Estimate \$8,000-12,000

81 VARIOUS ARTISTS *Fashion Moda portfolio*, 1985. The complete set of seven lithographs in colors. Various sizes. Most signed, annotated 'pp' and variously numbered of 10 in pencil (printer's proofs, the edition was 100), published by James Poppitz and Fashion Moda, New York, all unframed.
Estimate \$2,500-3,500

Including: Leon Golub, Ronnie Cutrone, Rick Prol, Crash, Daze, James Poppitz, and Mark Kostabi



82

82 MIKE BIDLO b. 1952 *Ma jolie (Woman with a Zither or Guitar)*, 1987. Oil on canvas. 39 1/4 x 25 7/8 in. (99.7 x 65.7 cm). Signed and dated "Bidlo 1987" on the reverse. **PROVENANCE** Leo Castelli Gallery, New York; Private Collection
Estimate \$25,000-35,000

I think everyone brings their own signature and personality into their work, even if they're making replicas. I've always seen it as wedges of a pie that fit together in a general reaction to the times. My work is perhaps an extreme example of this strain of art which references other art because it directly mirrors the image, scale, and materials of the original. Whatever differences appear in my work are a consequence of my working method and not an attempt at projecting a personal style.

(Mike Bidlo talks to Robert Rosenblum, "80s Then", *ArtForum*, April 2003)



83

83 **WIM DELVOYE** b. 1965 *Shell C66 Shell 897998*, 1987. Enamel paint on gas canister. 25 1/2 x 11 7/8 in. (64.8 x 30.2 cm).
PROVENANCE Private Collection
Estimate \$30,000-40,000

84 ENZO CUCCHI b. 1950 *Fucile*, 1982. Oil on canvas with glazed ceramic gun. Canvas: 95 x 100 in. (241.3 x 254 cm).; gun: 4 1/4 x 15 x 2 1/2 in. (10.8 x 38.1 x 6.4 cm). Signed, titled and dated "Enzo Cucchi, Fucile, 1982" on the reverse of the canvas. **PROVENANCE** Private Collection
Estimate \$80,000-120,000

Enzo Cucchi, arguably one of Italy's most renowned contemporary artists, is known for his rejection of the conceptual art movement prominent at the height of his career in favor of a more expressive and figurative style. Cucchi operated at the forefront of the Transavanguardia ("beyond avant-garde") movement in the 1970s and 80s, which attempted to overturn the prevailing minimalist aesthetic and reintroduce symbolism and emotion into painting. The present lot is a prime example of the principles of Transavanguardia, particularly in its unusually thick brushstrokes, noticeably rough surface texture and stark color scheme.

Cucchi's works often portray barren, post-apocalyptic landscapes, and the present lot is no exception. The simple color scheme of black and white accented with bright yellow is simultaneously stark and unexpectedly rich. The painting also incorporates symbols into the landscape—for example, the gun painted on this canvas blends into the rest of the painting, and would be nearly indistinguishable from the hills around it if not for its yellow hue. Perhaps Cucchi means to comment on the interplay of society and nature and how they cannot fully meld together. There is a sort of dialogue between the material culture humans created and the organic world that it can never quite imitate or surpass.

Cucchi also plays with sculptural elements in this work by placing another yellow-handled gun, this one ceramic, on the wall next to the canvas. Curiously, the ceramic gun is pointed at the canvas, and appears to have shot the painted gun, which lies forlornly on its side as if playing dead. The title of the painting, *Fucile*, translates to "gun," and the viewer is left wondering to which gun it refers—the two-dimensional one or its three-dimensional assassin. In this way, *Fucile* is a painting of dichotomies—black and white versus color, flat versus three-dimensional, nature versus man-made weapon, attacker versus victim. However, Cucchi's work represents suggestions rather than conclusions. He outlines relationships between pictorial elements and leaves the viewer to decipher their meanings on an individual basis.

For a painting that treats such broad themes, *Fucile* is surprisingly personal and subjective. The emphasis is taken off the artist, defying the notion that there is one "right way" to understand a painting, and one correct interpretation of the artist's intentions. Thus, with this canvas, Cucchi cements himself as one of the pivotal painters of the 1980s, a master of interweaving intensely symbolic imagery while still rendering himself nearly anonymous.





85

85 JENNIFER BARTLETT b. 1941 *Pisces Dark Star*, 1979. Oil on two canvases and baked enamel on ten metal plates. Large canvas: 36 1/8 x 30 in. (91.8 x 76.2 cm); small canvas: 12 x 12 in. (30.5 x 30.5 cm); each metal plate: 12 x 12 in. (30.5 x 30.5 cm). Titled "Pisces Dark Star" on the stretcher bars of the large and small canvases. **PROVENANCE** Private Collection
Estimate \$20,000-30,000



86

86 JENNIFER BARTLETT b. 1941 *In the Garden #108*, 1982. Diptych. Oil on canvas. Each 84 x 72 in. (213.4 x 182.9 cm). Overall dimensions: 84 x 144 in. (213.4 x 365.8 cm). **PROVENANCE** Private Collection, New York **EXHIBITED** London, Tate Gallery, *At the Lake, Up the Creek, In the Garden*, November 1982 - February 1983 **LITERATURE** *At the Lake, Up the Creek, In the Garden*, Tate Gallery, London 1982, P. 14 (illustrated)
Estimate \$30,000-40,000



87

87 VARIOUS ARTISTS *Ten Commandments portfolio*, 1987. The complete set of ten lithographs in colors. All signed, dated and numbered 44/84 in pencil (there were also 15 artist's proofs), published by Art Issue Editions, New York, all unframed, all contained in original linen-covered portfolio.
Estimate \$2,500-3,500

Including: Kenny Scharf, *Thou Shalt Have No Other Gods Before Me*; Joseph Nechvatal, *Thou Shalt Not Make Graven Images*; Gretchen Bender, *Thou Shalt Not Take the Name of God in Vain*; April Gornik, *Remember the Sabbath Day*; Robert Kushner, *Honor thy Mother and thy Father*; Nancy Spero, *Thou Shalt Not Kill*; Vito Acconci, *Thou Shalt Not Commit Adultery*; Jane Dickson, *Thou Shalt Not Steal*; Judy Rifka, *Thou Shalt Not Bear False Witness Against thy Neighbor*; and Richard Bosman, *Thou Shalt Not Covet thy Neighbors Goods*

88 CHRISTO b. 1935 *Wrapped Statues, Project for Die Glyptothek, München*, 1988. Screenprint with offset lithographic collage, on Arches Cover paper. 35 x 27 in. (88.9 x 68.6 cm). Signed and numbered 197/300 in pencil (there were also 30 artist's proofs), published by Olympic Games Committee, Seoul, South Korea, framed. **LITERATURE** Edition Schellmann 135
Estimate \$1,000-1,500



88



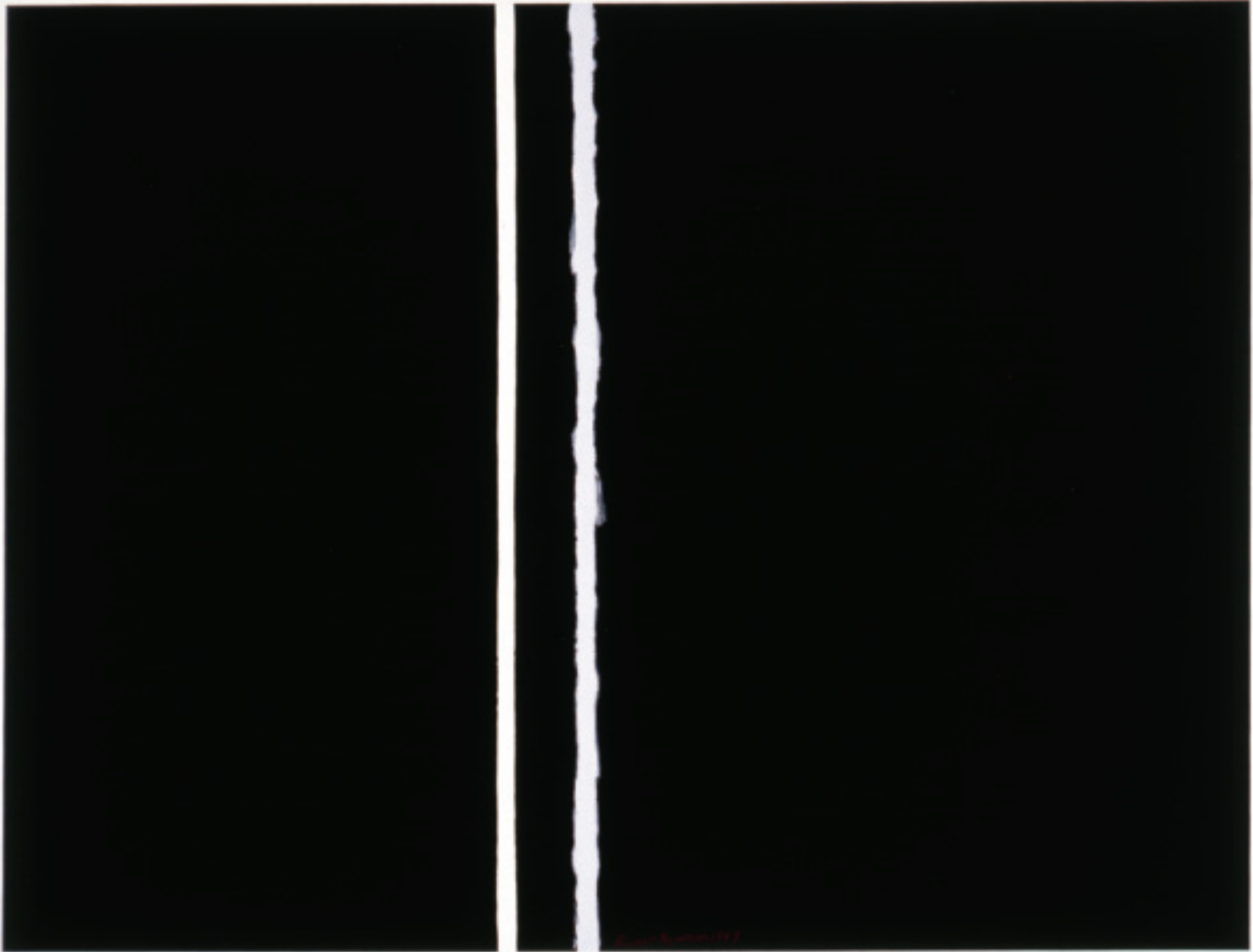
89

89 DENNIS OPPENHEIM b. 1938 *Rolling Explosion For Martin Margulies*, 1983. Watercolor and pencil on paper. 38 x 50 in. (96.5 x 127 cm). Signed and dated "Dennis Oppenheim 1983" along central right edge; also titled and inscribed "Rolling Explosion For: Martin Margulies, 10' Diameter. Welded Steel. Construction with Fiberglass rails. Project Proposal. Coconut Grove, Florida" along lower left edge. **PROVENANCE** Warsh Rankin Reid Gallery, New York
Estimate \$4,000-6,000



90

90 WIM DELVOYE b. 1965 *AKFICJDEA HALBINSEL*, 1989-1990. Acrylic, oil and varnish on canvas with wood. 82 3/4 x 107 1/2 in. (210.2 x 273.1 cm). Signed, titled and dated "AKFICJDEA HALBINSEL, 1989-90, Wim Delvoye" on the reverse.
 PROVENANCE Acquired directly from the artist; Private Collection
 Estimate \$30,000-40,000



Contemporary Art, Part I

Auction: Thursday, November 10 at 7 pm immediately following the auction of Paintings from the Collection of Mr. and Mrs. Victor W. Ganz. (*Admission by ticket only.*)

Exhibition: Opens Saturday, November 5.

Illustrated catalogue: \$31, sale code 5773. To order with credit card, call 1-800-752-5686. (In New York, call 212-628-4604/4616.)

Inquiries: Lucy Mitchell-Innes, (212) 606-7254. Sotheby's, 1334 York Avenue, New York, N.Y. 10021.

Barnett Newman, *The Promise*, signed and dated 1949, oil on canvas, 51 1/2 by 68 1/2 inches (130.5 by 173.4 cm).

SOTHEBY'S
FOUNDED 1744

© Sotheby's, Inc. 1989 John L. Martin, principal auctioneer #526728

91 SIMON LINKE b.1958 *Contemporary Art Part I*, 1989. Oil on linen. 72 x 72 in. (182.9 x 182.9 cm). Signed and dated "Simon Linke 1989" on the reverse. **PROVENANCE** Lisson Gallery, London
Estimate \$12,000-18,000

JAY GORNEY MODERN ART

.....

CLEGG & GUTTMANN
& KOSUTH

OCTOBER

.....

204 EAST 10 STREET NYC 10003 (212) 420-1760

October 15–November 15

LANDSCAPE
BARTH, BLECKNER
CUCCHI, DEUTSCH
KIEFER, LONG
MARDEN, SMITHSON

LUHRING *41 East 57 Street*
AUGUSTINE *Fifth Floor*
& HODES *New York NY 10022*
GALLERY *212-752-3366*

DONALD LIPSKI

Through October 11, 1986

BARBARA KRUGER

October 17 – November 15, 1986

Rhona Hoffman Gallery

215 West Superior Street, Chicago 312-951-8828

Donald
Judd

4 Oct–1 Nov 1986 **Paula Cooper** 155 Wooster Street New York

92

92 **SIMON LINKE** b. 1958 *Clegg and Guttman & Kosuth, October 1986*, 1987. Oil on linen. 72 x 72 in. (182.9 x 182.9 cm).

Signed and dated "Simon Linke 1987" on the reverse. **PROVENANCE** Tony Shafrazi Gallery, New York

Estimate \$12,000–18,000



93

93 MCDERMOTT & MCGOUGH 1952 and 1958 *Some Modern Artists and their works, 1883, 1986*. Oil on linen in artists' wood frame. 17 1/4 x 23 1/4 in. (43.8 x 59.1 cm). **PROVENANCE** Pat Hearn Gallery, New York; Massimo Audiello Gallery, New York; Private Collection
Estimate \$5,000-7,000



94

94 JIRI GEORG DOKOUPIL b. 1954 *Auction at Christie's - Degas*, 1989. Soot on canvas. 78 3/4 x 78 3/4 in. (200 x 200 cm). **PROVENANCE** Robert Miller Gallery, New York **EXHIBITED** New York, Robert Miller Gallery, *Jiri Georg Dokoupil*, September 19 - October 21, 1989
Estimate \$10,000-15,000



95

95 JENNY HOLZER b. 1950 *Under a Rock*, 1987-1988. Electronic LED sign with red and green diodes. 9 1/2 x 112 1/2 x 5 1/2 in. (24.1 x 285.8 x 14 cm). This work is from an edition of six plus an artist's proof. **PROVENANCE** Barbara Gladstone Gallery, New York; Sale: Christie's, New York, November 9, 2005, lot 574; Private Collection, New York
Estimate \$60,000-80,000

When I was unable to paint well enough, language returned as a way for me to continue working. I'm not sure that I wanted to challenge painting as much as I just wanted to make something descent for people. I wanted a lot simultaneously: to leave art outside for the public, to be a painter of mysterious yet ordered works, to be explicit but not didactic, to find the right subjects, to transform spaces, to disorient and transfix people, to offer up beauty, to be funny and never lie. Sometimes the messages are conflicting, and other times the language and the messages will be blunt and to the point. I routinely invite the reader to sort through the offerings and complete the thoughts, and to echo, amplify, or shrink from the feelings the work elicits. I tie the language to the visuals as an assist, and as a take-away gift.

(Interview with Jenny Holzer and Benjamin H.D. Buchloh, 2009)





97



98

96 NO LOT

97 VERNER PANTON 1926-1998 *Pair of early “New Wave” table lamps*, circa 1984. Opaque glass and painted metal. Each: 21 1/2 in. (54.6 cm) high. Produced by Holmegaard, Denmark. Each globe with manufacturer’s paper label “HOLME/GAARD” and base of each with paper labels “HOLMEGAARD/Type NEW WAVE/svamp stor.” **PROVENANCE** Fyens Glasværk, Denmark
Estimate \$7,000-9,000

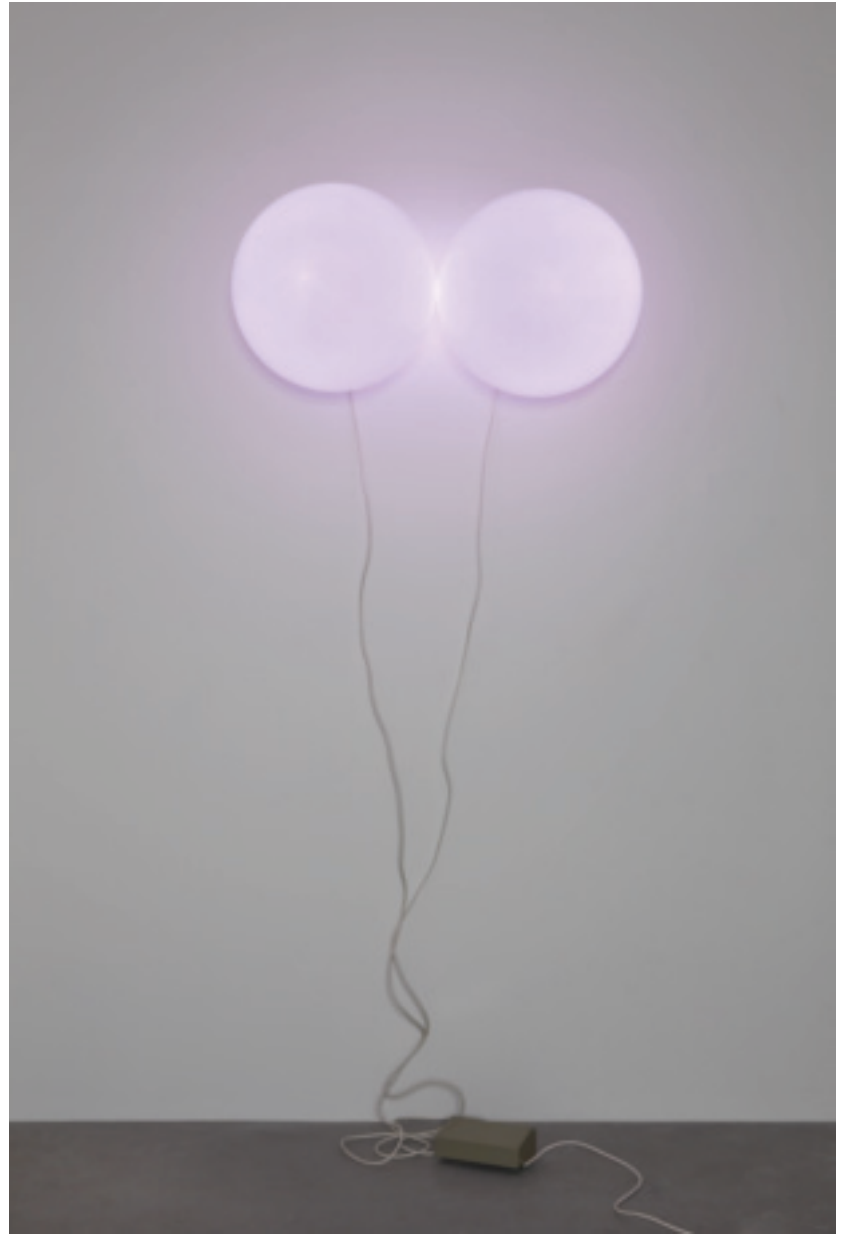
The lamps in the present lot are early production models of the “New Wave” line which was introduced in 2008.

98 KARL SPRINGER 1931-1991 *Set of four “Onassis” chairs*, circa 1980. Lacquered wood and vinyl (4). Each: 30 1/4 in. (76.8 cm) high.
Estimate \$4,000-6,000



99

99 MICHAELANGELO PISTOLETTO b. 1933 *"Tutti Designers" wall light*, designed 1989. Neon tubing, silk-screened aluminum and chrome-plated steel. 27 1/8 x 28 x 4 3/4 in. (68.9 x 71.1 x 12.1 cm). Produced for Metamemphis, Italy.
Estimate \$1,500-2,000



100

100 ANGELA BULLOCH b. 1966 *Blue Chance*, circa 1990. Two opal Belisha beacons, wire, two 60w pearl bulbs painted with Glas & Deko Marlfarbe Deka paint Karmin 29 and one two channel, one-sided switching mechanism 220-240V. Installed dimensions: 89 1/2 x 35 x 20 in. (227.3 x 88.9 x 50.8 cm). This work is unique and is accompanied by installation instructions provided by Massimo Audiello Gallery, New York.
PROVENANCE Massimo Audiello Gallery, New York **EXHIBITED** New York, Massimo Audiello Gallery, *In Loving Correspondence*, 1990
Estimate \$8,000-12,000



101



102

101 FRANZ WEST b. 1947 *"Privatlampe des Künstlers I"* floor lamp, 1989. Iron and rebar. 77 1/2 in. (196.9 cm) high. Produced for Metamemphis, Italy.
Estimate \$3,000-5,000

102 FRANZ WEST b. 1947 *"Privatlampe des Künstlers II"* floor lamp, 1989. Welded iron chains. 73 1/4 in. (186.1 cm) high. Produced for Metamemphis, Italy.
Estimate \$5,000-7,000



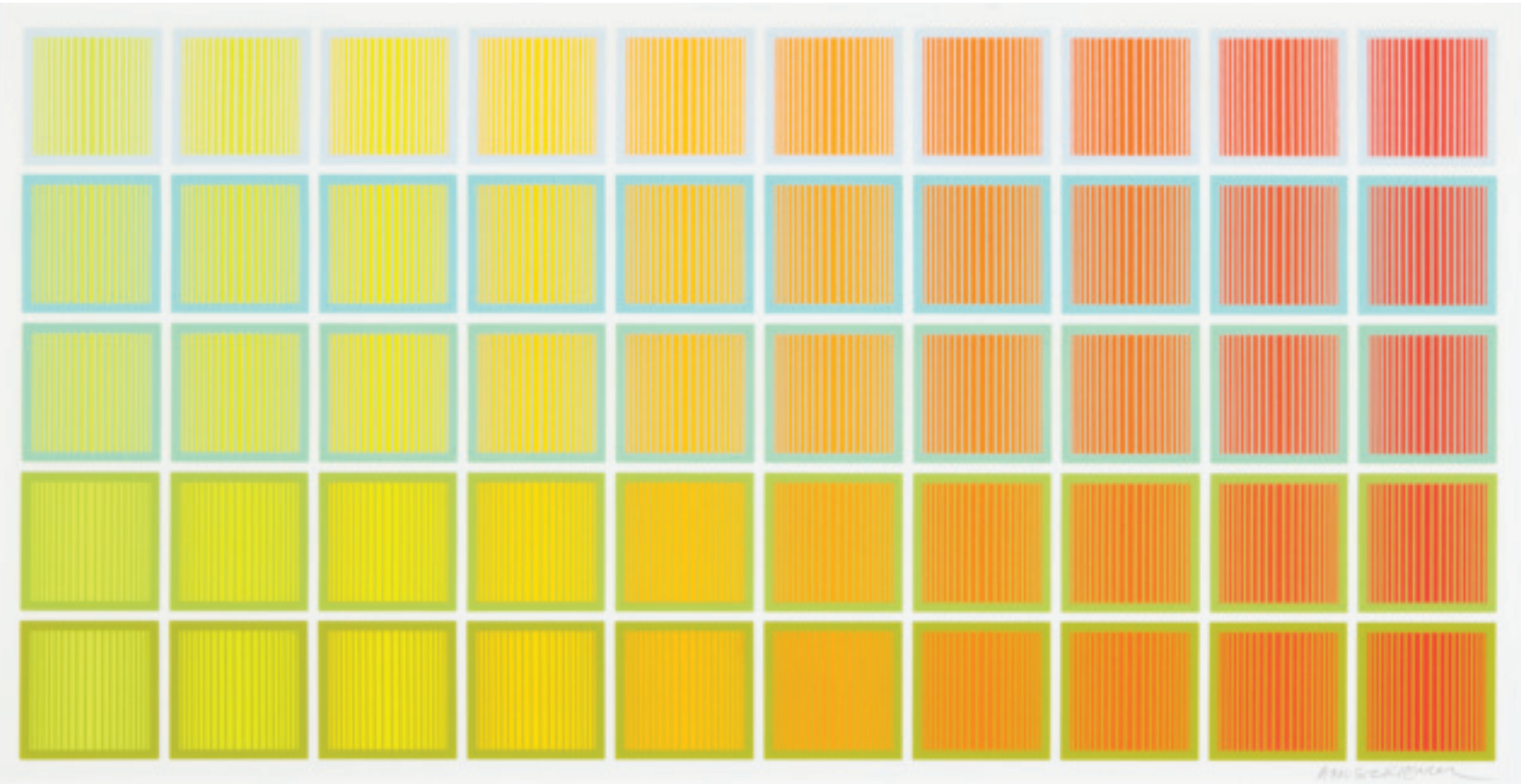
103

103 JACKIE FERRARA b. 1929 *Dune Seat*, 1983. Pine and Poplar on metal stand. Work: 22 1/4 x 19 1/2 x 32 1/2 in. (56.5 x 49.5 x 82.6 cm); table: 23 x 28 1/4 x 33 1/2 in. (58.4 x 71.8 x 85.1 cm). Signed, titled and dated "Dune Seat, Ferrara, 12-83" on the wood element.
PROVENANCE Sidney Janis Gallery, New York; Private Collection, New York
Estimate \$5,000-7,000



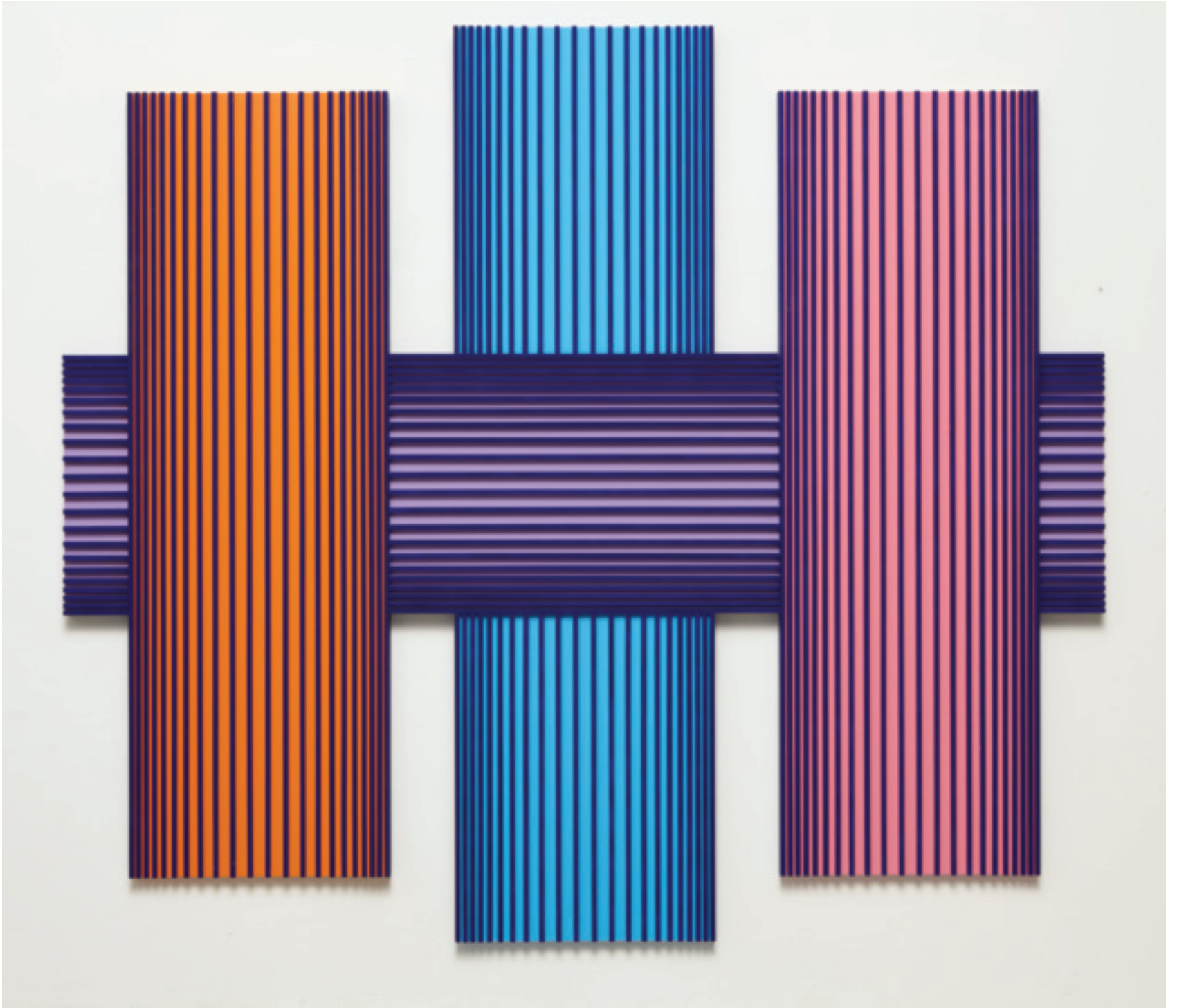
104

104 RICHARD PETTIBONE b. 1938 *Untitled (Shaker Stand)*, 1982. Wood. 46 1/2 x 18 x 18 in. (118.1 x 45.7 x 45.7 cm). **PROVENANCE** Curt Marcus Gallery Inc., New York
Estimate \$6,000-8,000



105

105 **RICHARD ANUSZKIEWICZ** b. 1930 *Untitled (1920 League of Women 1970)*, 1969. Acrylic silkscreen on List Art Poster. 23 1/2 x 39 1/2 in. (59.7 x 100.3 cm). Signed "Anuszkiewicz" lower right. **PROVENANCE** Private Collection
Estimate \$3,000-4,000



106

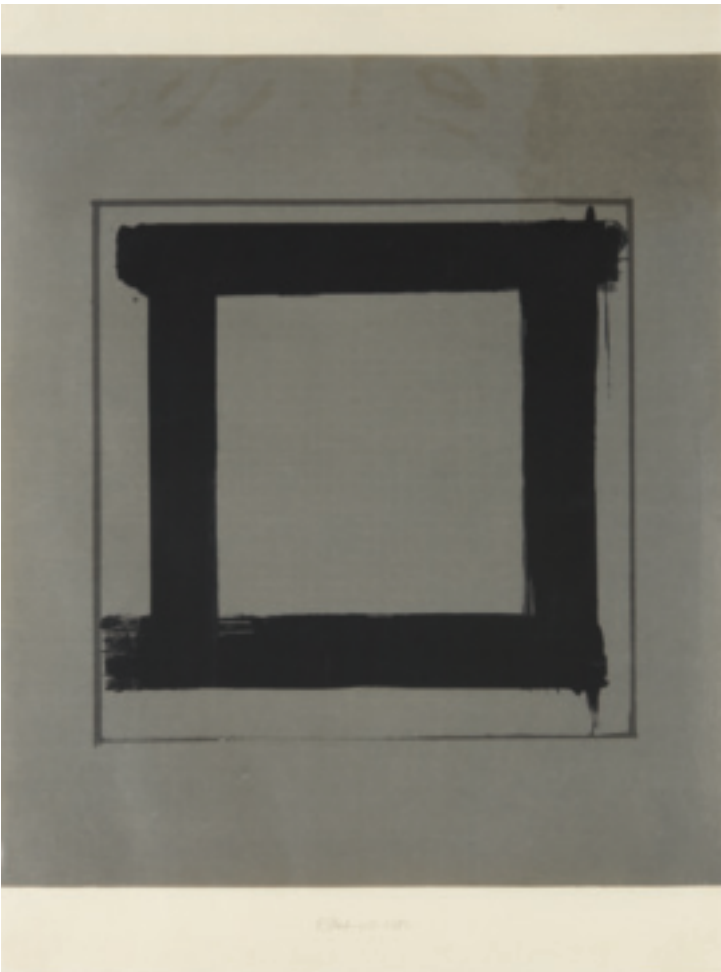
106 **RICHARD ANUSZKIEWICZ** b. 1930 *Translumina Trinity II*, 1986. Acrylic on fiberboard. 84 x 96 in. (213.4 x 243.8 cm). Signed and dated "© Richard Anuszkiewicz 1986" on the reverse. **PROVENANCE** Private Collection
Estimate \$15,000-20,000



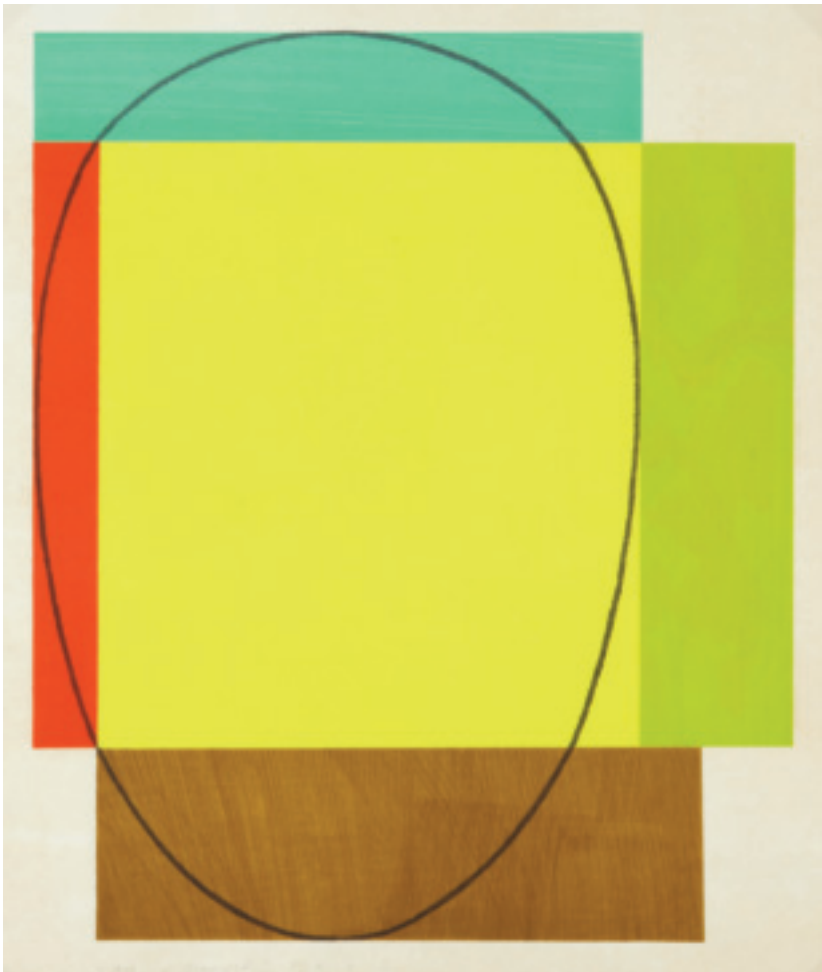
107



108



109



110

107 MEL BOCHNER b. 1940 *Untitled, from 4 x 4 x 4 portfolio, 1990*. Screenprint in colors. 45 3/4 x 40 1/2 in. (116.2 x 102.9 cm). Signed and numbered 19/100 in pencil (there were also 6 artist's proofs), published by Parasol Press, New York, unframed.
Estimate \$700-900

THIS LOT IS SOLD WITH NO RESERVE

108 DOROTHEA ROCKBURNE b. 1932 *Uriel, 1983*. Lithograph in colors, on Transpagra paper mounted on ragboard (as issued). 23 1/4 x 17 3/4 in. (59.1 x 45.1 cm). Signed and numbered 2/34 in pencil (there were also 8 artist's proofs), published by Gemini G.E.L., Los Angeles, framed. **LITERATURE** Gemini G.E.L. 1097
Estimate \$1,200-1,800 ●

109 BRICE MARDEN b. 1938 *#4, from 1, 2, 3, 4 series, 1983*. Screenprint, on Japanese handmade Mino Kozo Kizuki paper. 38 1/4 x 29 in. (97.2 x 73.7 cm). Signed, titled, dated and numbered 28/32 in pencil (there were also 5 artist's proofs), co-published by the artist and Simca Print Artists, New York and Tokyo (with their blindstamp), framed.
LITERATURE Jeremy Lewison 38.4
Estimate \$1,500-2,500

110 ROBERT MANGOLD b. 1937 *Five Color Frame, 1985*. Woodcut in colors, on Echizen Kozo paper. 21 x 17 1/2 in. (53.3 x 44.5 cm). Signed, dated and numbered 41/200 in pencil (there were also 20 artist's proofs), published by Crown Point Press, Oakland, California (with their blindstamp), unframed. **LITERATURE** Amy Baker Sandback 22
Estimate \$800-1,200



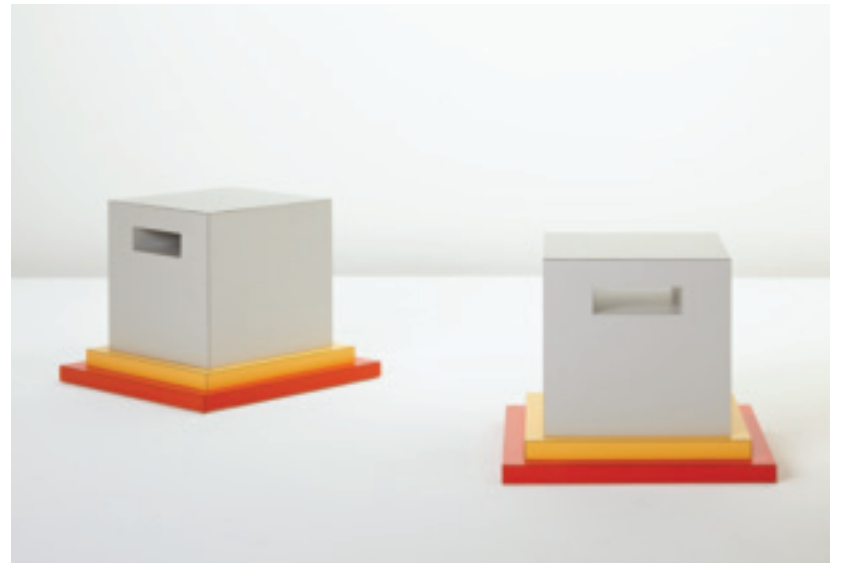
111



112

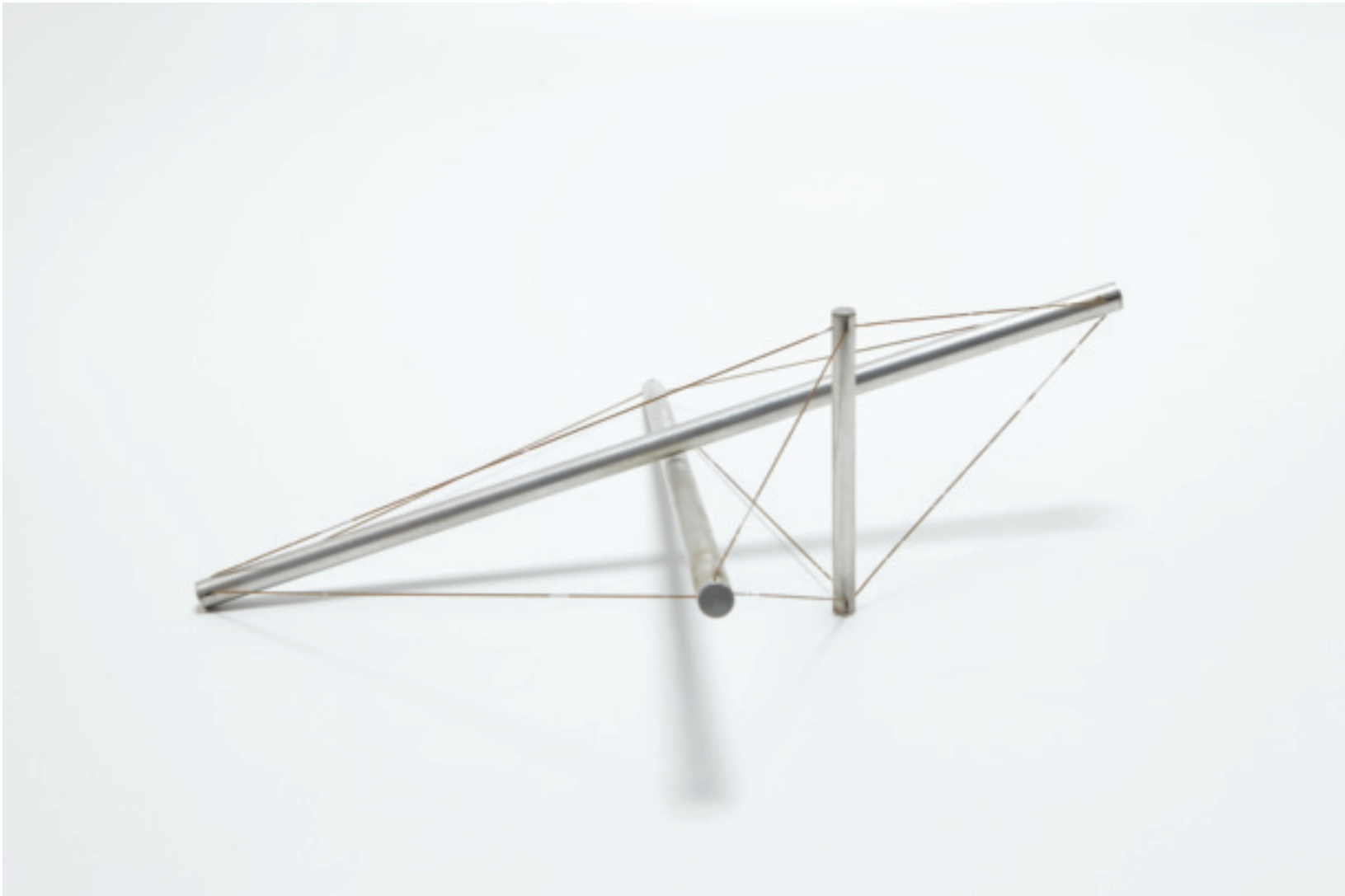
111 JOE D'URSO b. 1943 *Pair of low tables, model no. 6027T*, circa 1980. Painted stainless steel and safety glass. Each: 16 3/8 x 27 x 27 in. (41.5 x 68.5 x 68.5 cm). Manufactured by Knoll, USA. Underside of each with paper label "KNOLL INT" (2). **LITERATURE** Eric Larrabee and Massimo Vignelli, *Knoll Design*, New York, 1981, pp. 290-291 for similar examples **Estimate \$7,000-9,000**

112 SHIRO KURAMATA 1934-1991 *Set of three "Flower vase #1,"* circa 1989. Acrylic, glass. Each: 8 3/4 in. (22.2 cm) high. Manufactured by Ishimaru Co., Japan (3). **Estimate \$1,500-2,000**



113

113 ETTORRE SOTTASS JR. 1917-2007 *Pair of "Cream" side tables*, 1984. Plastic laminate-covered MDF. Each: 15 1/2 x 19 1/4 x 19 1/4 in. (39.4 x 48.9 x 48.9 cm). Produced for Memphis, Italy. Each with metal plaque with "MEMPHIS/MILANO/ETTORE SOTTASS/1984/MADE IN ITALY" (2). **Estimate \$1,500-2,000**



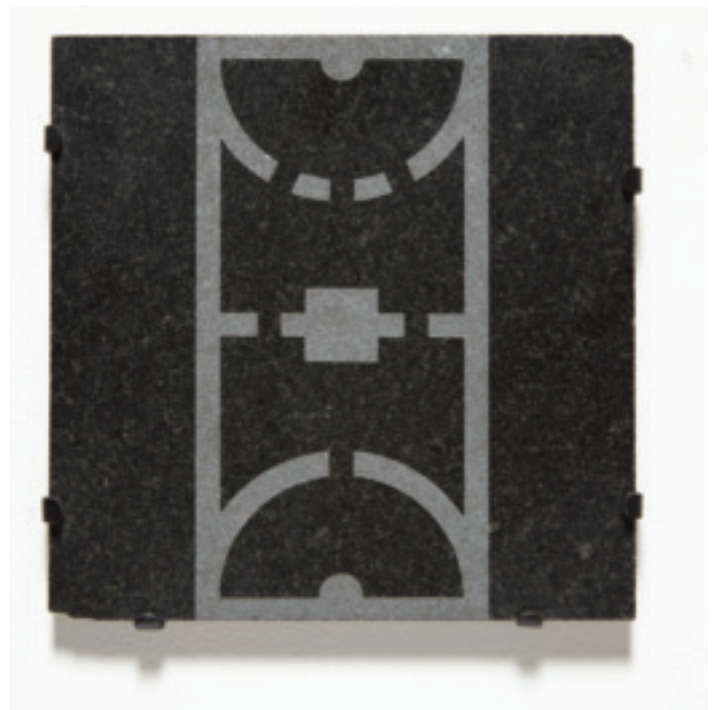
114



115

114 KENNETH SNELSON b. 1927 *Untitled*, circa 1985. Stainless steel. 17 x 17 x 4 3/7 in. (43.2 x 43.2 x 11.2 cm). **PROVENANCE** Private Collection
Estimate \$5,000-7,000

115 ANDREW SPENCE b. 1947 *Shadow*, 1989. Oil on linen mounted on wood. 72 x 48 in. (182.9 x 121.9 cm). Signed, titled and dated "A. Spence, 1989, Shadow" on the reverse.
PROVENANCE Private Collection
Estimate \$2,000-3,000



116

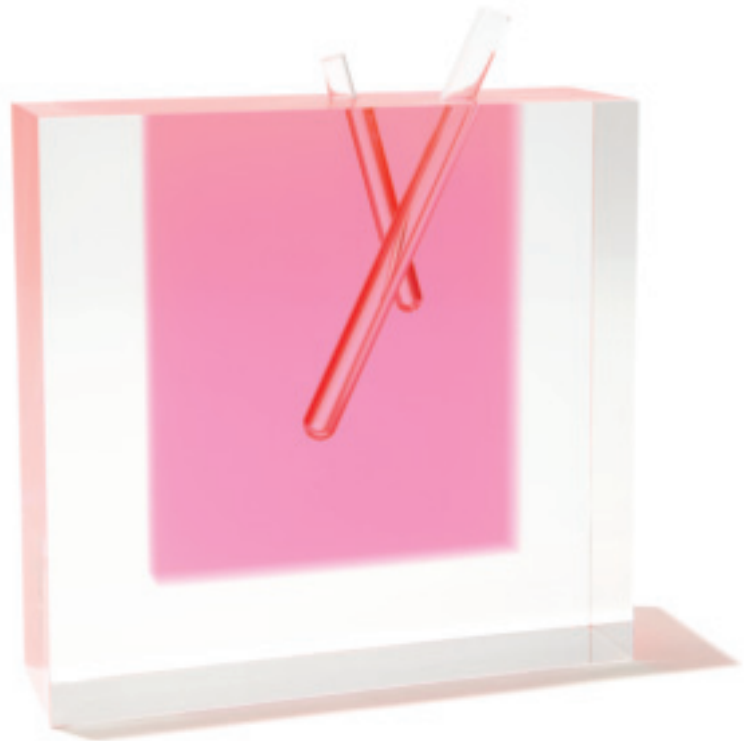
116 MATT MULLIGAN b. 1951 *Untitled (5 works)*, 1985. Etched stone granite. Each 12 x 12 x 1/2 in. (30.5 x 30.5 x 1.3 cm).
PROVENANCE Acquired directly from the artist by the present owner **EXHIBITED** New York, Michael Klein Inc., 1988
Estimate \$8,000-12,000



117

117 SHIRO KURAMATA 1934-1991 *"Flower vase #2"*, circa 1989. Acrylic and glass. 8 3/4 in. (22.2 cm) high. Manufactured by Ishimaru Co., Japan.
Estimate \$1,500-2,000

118 SHIRO KURAMATA 1934-1991 *"Flower Vase #3"*, circa 1989. Acrylic and glass. 11 1/2 in. (29.2 cm) high. Manufactured by Ishimaru Co., Japan.
Estimate \$2,000-3,000



118

119 GIOVANNI LEVANTI b. 1956 *Rare "Alfonso" bench*, circa 1987. Vinyl and powder-coated tubular metal. 16 x 79 x 20 1/4 in. (40.6 x 200.7 x 51.4 cm). Produced for Memphis, Italy.
Estimate \$4,000-6,000



119



120

120 **ETTORE SOTTASS JR.** 1917-2007 *"Central Park" table*, circa 1983. Marble, glass and painted wood. 15 x 40 x 40 in. (38.1 x 101.6 x 101.6 cm). Manufactured by Knoll International, Italy. From the Westside Collection.
Estimate \$8,000-10,000



121

121 ROBERT WILSON b. 1941 *"Pierre Curie" chair*, designed 1989, produced 1996-1997. Stainless steel. 47 3/8 in. (120.3 cm) high. Produced for RW Work Ltd. by La Paloma under the supervision of Paula Cooper Gallery, New York. Underside with metal plaque impressed with "RW WORKS LTD/EDITION DOSI DELFINI" and hand-engraved with "PIERRE CURIE/CHAIR/4/15" and with illegible signature. Number four from the edition of 15. Originally produced for the theatrical production *De Materie*, 1989. **LITERATURE** Barbara Bloemink and Joseph Cunningham, *Design ≠ Art: Functional Objects from Donald Judd to Rachel Whiteread*, exh. cat., Cooper Hewitt Design Museum, New York, 2004, p. 108, fig. 101

Estimate \$10,000-15,000



122

122 SHIRO KURAMATA 1934-1991 *Rare "Ritz" writing desk*, 1980. Birch-veneered plywood, painted metal and painted wood. 59 5/8 x 39 1/4 x 32 3/4 in. (151.4 x 99.7 x 83.2 cm). Produced for Memphis, Italy. Number 6 from the edition of 20. With metal plaque "MEMPHIS/MILANO/SHIRO KURAMATA 1981/N.06 / 20/MADE IN ITALY." **LITERATURE** Barbara Radice, *Memphis*, Milan, 1984, p. 101; *Shiro Kuramata 1934-1991*, exh. cat., Hara Museum of Contemporary Art, Tokyo, 1996, p. 101

Estimate \$15,000-20,000



123



124



125



126

123 MARC NEWSON b. 1963 *"Orgone" bracelet*, circa 1994. Sterling silver and lacquer. 2 1/2 in. (6.4 cm) diameter. Impressed with "925," "chp?" and indecipherable hallmarks. **PROVENANCE** Private Collection, Europe **EXHIBITED** "Zerocarat," Friedman Benda Gallery, New York, December 11, 2008 - January 16, 2009 **LITERATURE** Shonquis Moreno, "Jewelry in a Virtual World, The Future is Here," *American Craft*, December-January 2009 **Estimate \$800-1,200**

124 MARC NEWSON b. 1963 *"Orgone" bracelet*, circa 1994. Sterling silver and lacquer. 2 1/2 in. (6.4 cm) diameter. Impressed with "chp?" and indecipherable hallmarks. **PROVENANCE** Private Collection, Europe **EXHIBITED** "Zerocarat," Friedman Benda Gallery, New York, December 11, 2008 - January 16, 2009 **LITERATURE** Shonquis Moreno, "Jewelry in a Virtual World, The Future is Here," *American Craft*, December-January 2009 **Estimate \$800-1,200**

125 MARC NEWSON b. 1963 *"Embryo" chair*, designed 1988. Neoprene, chrome-plated aluminum and powder-coated aluminum. 31 1/2 in. (80 cm) high. **LITERATURE** Alice Rawsthorn, *Marc Newson*, London, 1999, pp. 26-29; Conway Lloyd Morgan, *Marc Newson*, London, 2002, pp. 152-153; Charlotte and Peter Fiell, eds., *Domus Vol. XI 1990-1994*, Cologne, 2006, p. 51 **Estimate \$2,500-3,500**

126 MARC NEWSON b. 1963 *"Wicker" chair*, designed 1988. Wicker, powder-coated aluminum and chrome-plated aluminum. 29 1/2 in. (74.9 cm) high. Manufactured by Idée, Japan. Leg with decal "IDÉE." **LITERATURE** Alice Rawsthorn, *Marc Newson*, London, 1999, p. 60; Conway Lloyd Morgan, *Marc Newson*, London, 2002, pp. 164-165; Charlotte and Peter Fiell, eds., *Domus Vol. XI 1990-1994*, Cologne, 2006, p. 205 **Estimate \$2,000-3,000**



127

127 MARC NEWSON b. 1963 *"Super Guppy" floor lamp*, circa 1987. Brushed tubular aluminum, aluminum and molded glass. Manufactured by Idée Japan. Top of base with decal "IDÉE." 73 in. (185.4 cm) high. **LITERATURE** Mario Romanelli, "Marc Newson: Progetti tra il 1987 e il 1990," *Domus*, March 1990, p. 70; Alice Rawsthorn, *Marc Newson*, London, 1999, pp. 31-33 and p. 212 for a drawing; Conway Lloyd Morgan, *Marc Newson*, London, 2002, pp. 167 and 179; Stephen Crafti, *Request. Response. Reaction: The Designers of Australia and New Zealand*, Victoria, 2002, p. 87; Charlotte and Peter Fiell, eds., *Domus Vol. XI 1990-1994*, Cologne, 2006, p. 56

Estimate \$7,000-9,000



128



129



130



131

128 KARL SPRINGER 1931-1991 *"X-base" chair*, circa 1980. Chrome-plated tubular steel, Lucite, hide and brass. 36 in. (91.4 cm) high.
Estimate \$2,500-3,500

129 SHIRO KURAMATA 1934-1991 *Pair of "Sing Sing Sing" chairs*, circa 1985. Chrome-plated tubular steel and painted steel mesh. Each: 33 1/4 in. (84.5 cm) high. Manufactured by XO, France. Each chair impressed with "XO" at end of arm (2). **LITERATURE** Matthias Dietz and Michael Mönninger, *Japan Design*, Cologne, 1992, p. 70 for a similar example; *Shiro Kuramata* 1934-1991, exh. cat., Hara Museum of Contemporary Art, Tokyo, 1996, p. 50, fig. 9 and p. 175, fig. 7 for similar examples and p. 176, fig. 3; Charlotte and Peter Fiell, *1000 Chairs*, Cologne, 1997, p. 574 for a similar example; Charlotte and Peter Fiell, eds., *Domus Vol. X 1985-1989*, Cologne, 2006, p. 38
Estimate \$3,000-5,000

130 PIERANGELO CARAMIA b. 1957 *"Arcada-Swing" side table*, 1987. Polished aluminum and glass. 25 3/4 x 19 x 12 3/4 in. (65.4 x 48.3 x 32.4 cm). Produced by XO, France. Base impressed with "P. R(illegible) XO."
Estimate \$2,000-3,000

131 SHIRO KURAMATA 1934-1991 *Three-legged chair*, circa 1987. Chrome-plated tubular steel and laminated oak. 33 1/2 in. (85.1 cm) high. Manufactured by Ishimaru Co. Ltd., Japan. **LITERATURE** *Shiro Kuramata 1934-1991*, exh. cat., Hara Museum of Contemporary Art, Tokyo, 1996, p. 52, fig. 11 and p. 162, fig. 2, pp. 163 and 181, fig. 6 for similar examples
Estimate \$3,000-5,000 ●



132



133



134



135

132 FRANK GEHRY b. 1929 *"Skinny Beaver" chair*, circa 1987. Laminated cardboard and plywood. 35 1/2 in. (90.2 cm) high. Manufactured by New City Editions, USA. From the edition of 250. From the Experimental Edges series.

Estimate \$2,000-3,000

133 ANDERL KAMMERMEIER b. 1957 *Rare "Kaiser Friedrich No. 200" chair*, circa 1985. Patinated steel, hide and brass mesh. 46 1/4 in. (117.5 cm) high. Underside signed in chalk with "R/A."

Estimate \$1,500-2,000

134 ROBERT WETTSTEIN b. 1960 *"Spunk" floor lamp*, circa 1986. Rebar and patinated metal. 74 3/4 in. (189.9 cm) high. Produced by Structure Design, Switzerland.

Estimate \$1,500-2,000

135 ROBERT WETTSTEIN b. 1960 *Unique "Echo" chair*, 1986. Rebar, nylon cord and rubber. 33 3/4 in. (85.7 cm) high. Produced by Structure Design, Switzerland.

Estimate \$1,500-2,000



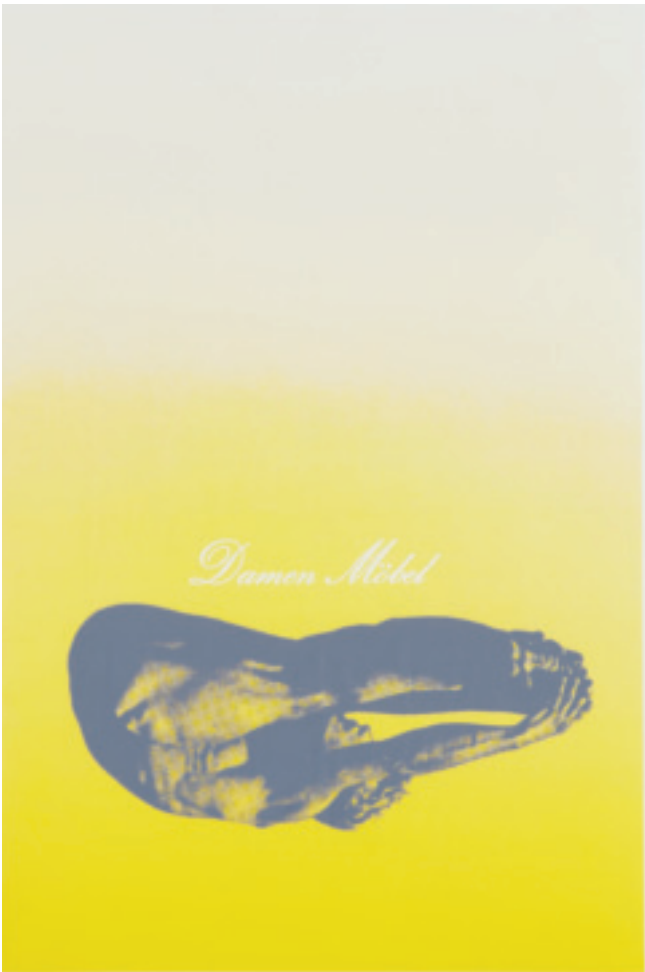
136



137

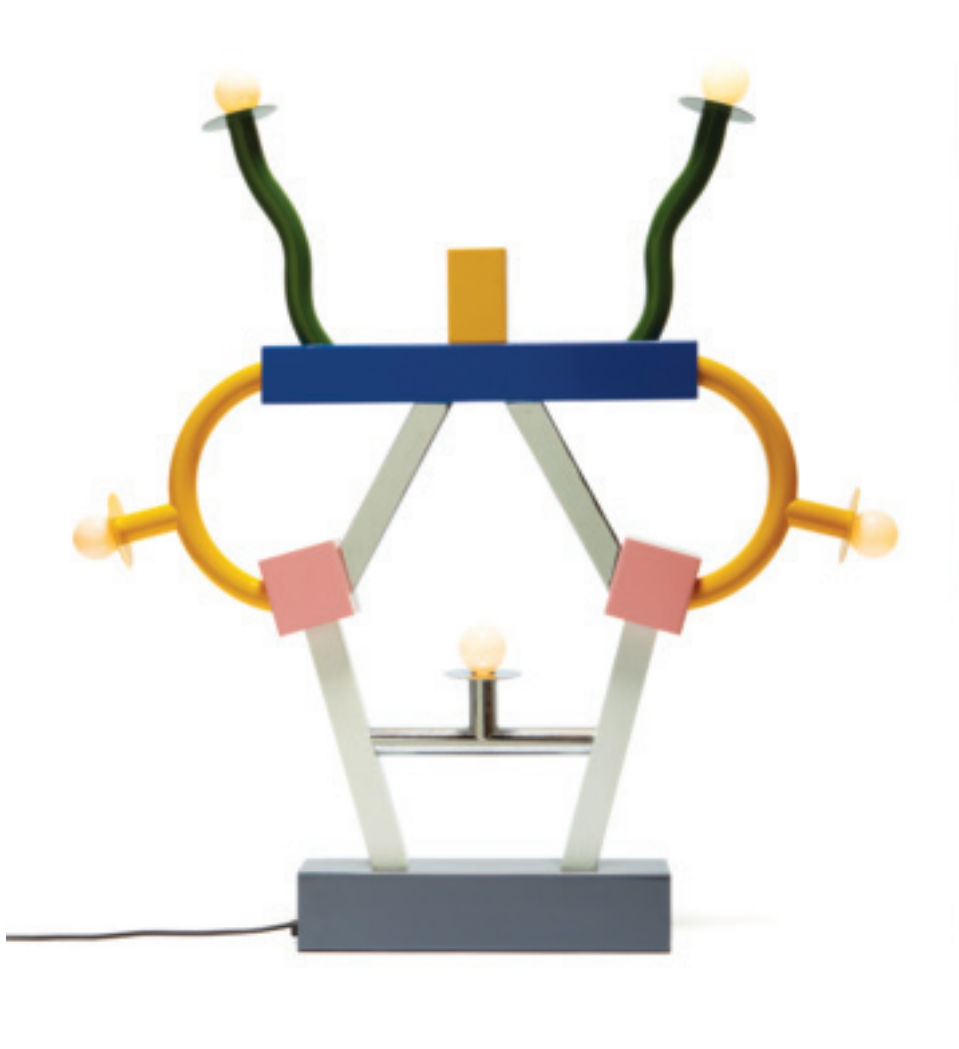
136 CESARE LEONARDI b. 1935 *Prototype armchair*, 1986. Stained oak. 30 1/2 in. (77.5 cm) high. Underside signed in pen with "Cesare Leonardi PR13 1986P." and other illegible marks.
Estimate \$3,500-4,500

137 GAE AULENTI b. 1930 *"Table with Wheels,"* circa 1980. Glass, painted metal and rubber. 11 x 55 1/4 x 27 1/2 in. (27.9 x 140.3 x 69.9 cm.) Manufactured by Fontana Arte, Italy. Underside of glass acid-stamped with "Fontana Arte."
Estimate \$1,000-1,500



138

138 HERBERT JAKOB WEINAND b. 1953 *Exhibition poster 'Damen-Möbel'*, circa 1980. Screenprint in colors. 35 1/2 x 23 5/8 in. (90.2 x 60 cm). Annotated 'Instant Art' and numbered 11/15 in pencil, framed.
Estimate \$800-1,200



139



140

139 ETTORRE SOTTASS JR. 1917-2007 *"Ashoka" table lamp*, 1981. Painted metal and chrome-plated metal. 35 1/4 in. (89.5 cm) high. Produced for Memphis, Italy. Side of base with metal plaque with "MEMPHIS/MILANO/E. SOTTASS/1981/MADE IN ITALY."
LITERATURE Barbara Radice, *Memphis*, Milan, 1984, p. 63 for a drawing; Albrecht Bangert, *Italian Furniture Design: Ideas Styles Movements*, Munich, 1988, p. 70 for a drawing
Estimate \$3,000-5,000

140 TARO OKAMOTO b. 1911 *"Irodori Isu,"*, circa 1985. Wood, string and steel. 35 3/4 in. (90.8 cm) high. Manufactured by Idée, Japan. Back with label with "TARO / IDEE," underside with label with "221104."
Estimate \$1,000-2,000



141



142

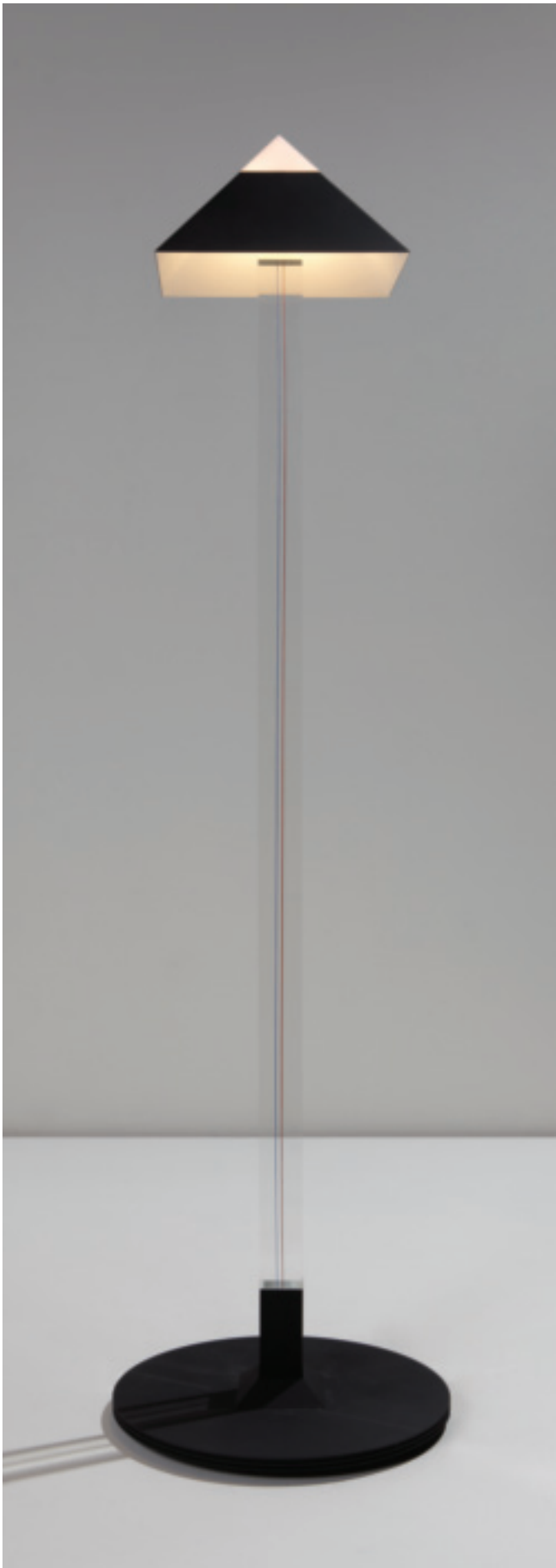
141 ETTORE SOTTASS JR. 1917-2007 *"4 Gopuram" table*, 1988. Pear-veneered wood and painted wood. 29 1/8 x 89 7/8 x 48 in. (74 x 228.3 x 121.9 cm). Produced for Design Gallery Milano, Italy. From the Bharata series.
Estimate \$10,000-12,000

142 GUY DE ROUGEMONT b. 1935 *"Lumière d'Angle" carpet*, circa 1989. Wool. 122 x 93 in. (309.9 x 236.2 cm.) Produced for Artcurial, France. Number 53 from the edition of 100. Back with label with "LUMIERE D'ANGLE/TAPIS ORIGINAL DE ROUGEMONT", numbered "53/100" and printed with "ÉDITÉ PAR/ARTCURIAL." From the Tapis d'Artistes, La Collection d'Artcurial. **LITERATURE** *Aura: Cahiers d'Artcurial*, Paris, 1991, pp. 55-56
Estimate \$6,000-8,000



143

143 ETTORRE SOTSASS JR. 1917-2007 *"Mobile Giallo" cabinet*, 1988. Briar-veneered wood, painted wood and burl-veneered wood. 57 1/2 x 51 7/8 x 18 1/8 in. (146.1 x 131.8 x 46 cm). Produced for Design Gallery Milano, Italy. From the Bharata series.
Estimate \$12,000-18,000



144

144 SHIRO KURAMATA 1934-1991 *"Acrylic Floor Stand A" floor lamp*, circa 1985. Acrylic and painted sheet steel. 68 in. (172.7 cm.) high. Manufactured by Ishimaru Co., Ltd., Japan.
LITERATURE *Shiro Kuramata 1934-1991*, exh. cat., Hara Museum of Contemporary Art, Tokyo, 1996, fig. 32 and p. 174, fig. 1
Estimate \$4,000-6,000

145 BRUCE ROBBINS b. 1948 *Night Station*, 1982. Oil, encaustic, aluminum and wire mesh on canvas. 90 x 30 x 3 in. (228.6 x 76.2 x 7.6 cm). Signed, titled and dated "Bruce Robbins, 1982, Night Station" on the reverse. **PROVENANCE** Blum Helman Gallery, New York; Private Collection, New York
Estimate \$1,000-1,500



145

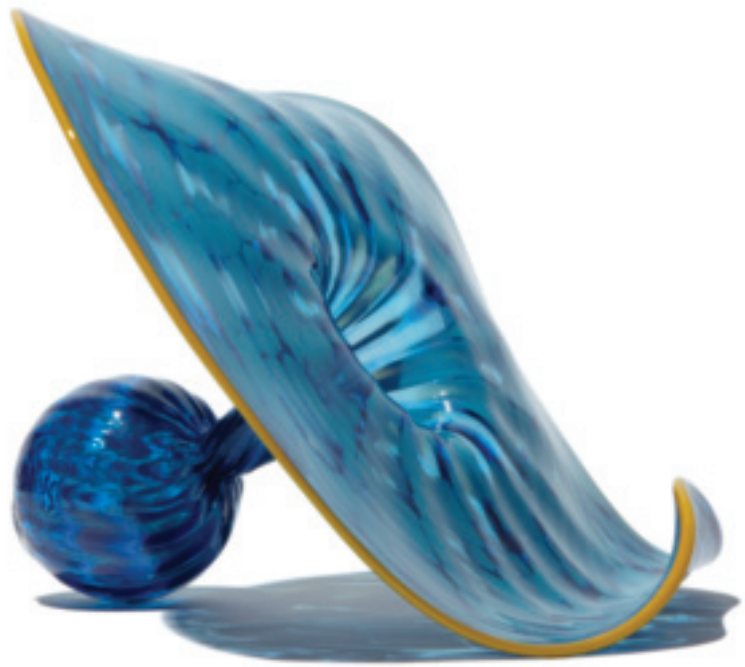


146

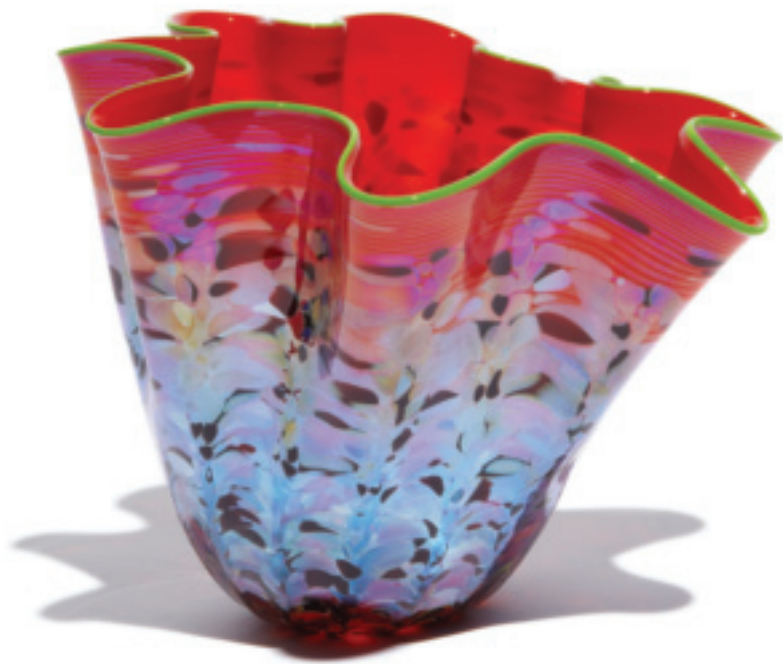
146 HOWARD MEISTER b. 1953 *"Juvenile Offender" chair*, 1984. Painted steel and burnished steel. 46 3/4 in. (118.7 cm) high. Number four from the edition of 30. Underside signed in marker with "#4 / 30 Howard Meister 1984." **LITERATURE** Denise Domergue, *Artists Design Furniture*, New York, 1984, p. 123
Estimate \$2,000-3,000



147



148



149



150

147 DALE CHIHULY b. 1941 *"Venetian" vase*, designed circa 1989, executed 1999. Colored blown glass. 16 1/2 in. (41.9 cm) high. Side incised with "Chihuly" and underside incised with "pp 99."

Estimate \$7,000-9,000

148 DALE CHIHULY b. 1941 *"Persian" form with yellow lip wrap*, designed 1986, executed 2003. Colored blown glass. 6 x 9 1/2 x 8 7/8 in. (15.2 x 24.1 x 22.5 cm). Underside incised with "Chihuly" and "pp 03."

Estimate \$2,000-3,000

149 DALE CHIHULY b. 1941 *"Macchia" form with lime lip wrap*, designed circa 1986, executed 2001. Colored blown glass. 10 in. (25.4 cm) high. Underside incised with "Chihuly/pp 01."

Estimate \$5,000-7,000

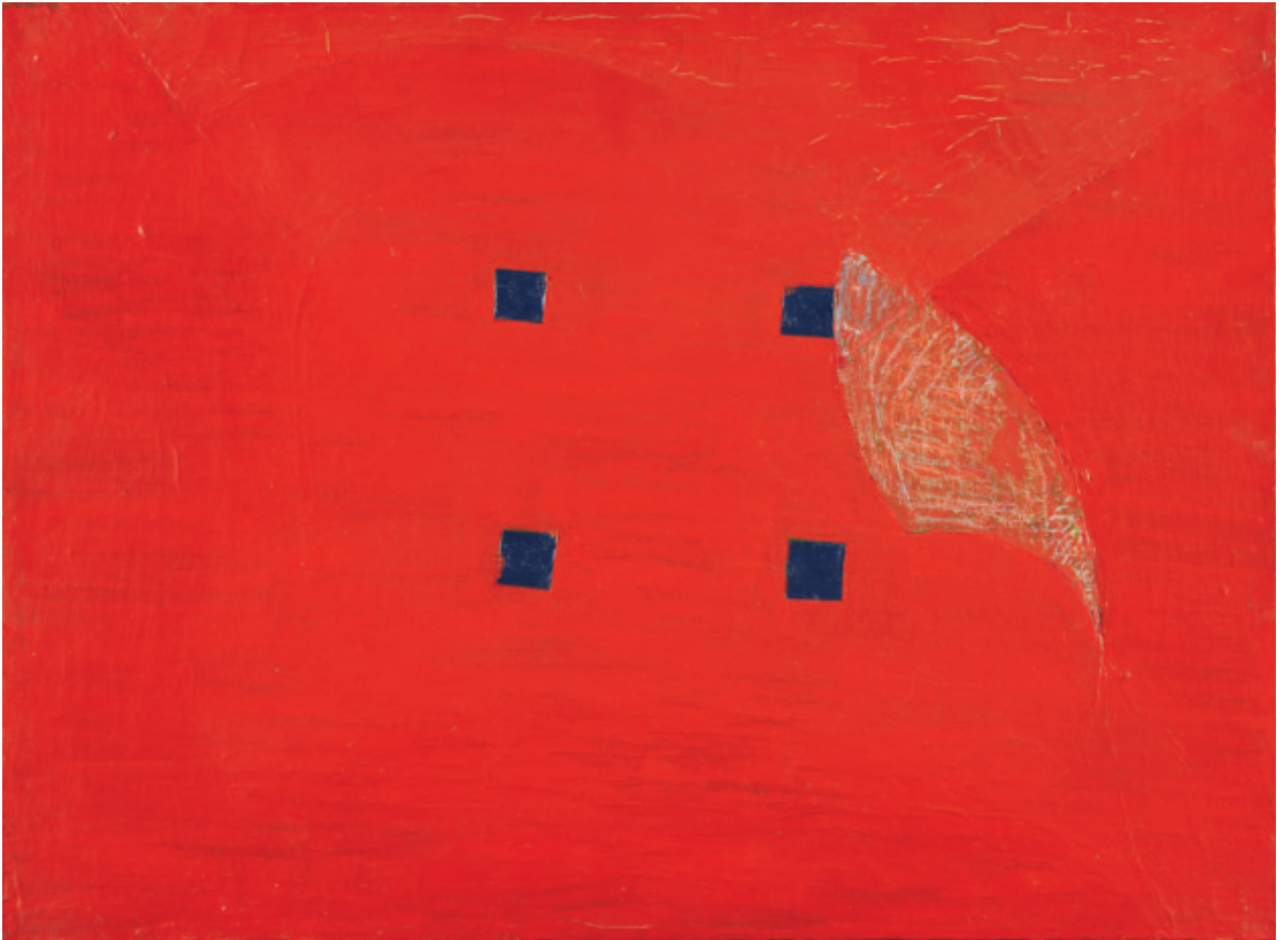
150 DALE CHIHULY b. 1941 *"Seaform" with forest green lip wrap*, designed circa 1980, executed 1994. Colored blown glass. 7 1/5 x 15 x 7 1/2 in. (18.3 x 38.1 x 19.1 cm). Underside incised with "Chihuly/pp 94."

Estimate \$3,500-4,500



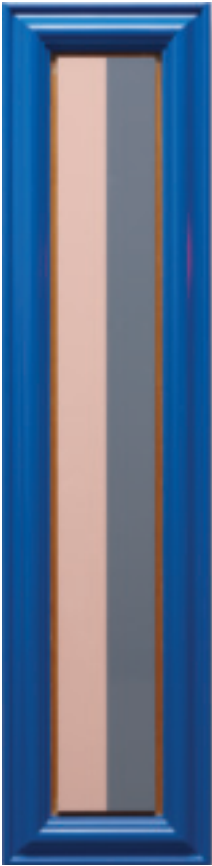
151

151 JULES OLITSKI 1922-2007 *Moses Sword*, 1980. Acrylic on canvas. 79 1/2 x 28 in. (201.9 x 71.1 cm). Signed, titled and dated "Jules Olitski, '80, Moses Sword" on the reverse. **PROVENANCE** Acquired directly from the artist by the present owner
Estimate \$20,000-30,000

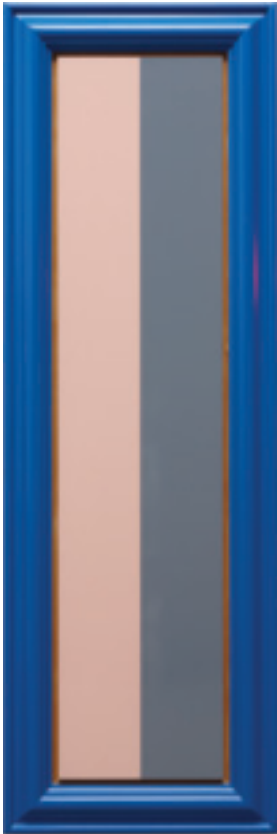


152

152 THOMAS NOZKOWSKI b. 1944 *Untitled*, 1983. Oil on canvas. 22 1/4 x 30 1/4 in. (56.5 x 76.8 cm). Signed, titled, inscribed and dated "Untitled, 1983, Thomas Nozkowski, 70 Hester Street, NYC, NY" on the stretcher. **PROVENANCE** Acquired directly from the artist by the present owner
Estimate \$30,000-40,000



i)
153



ii)



iii)



154 (i)



(ii)

153 CHRISTIAN ECKART b. 1959 *Odyssey # 1006 (in three parts)*, 1988. Formica on plywood. Part one: 79 x 19 1/8 in. (200.7 x 48.6 cm); part two: 76 x 25 in. (193 x 63.5 cm); part three: 40 1/8 x 58 in. (101.9 x 147.3 cm). Signed, titled and dated "Christian Eckart, Odyssey (Diptych Variation) #1006, 1988" on the reverse of part two; each work is respectively numbered of three. **PROVENANCE** Galerie Laage-Salomon, Paris
Estimate \$8,000-12,000

154 JOHN GASPAR b. 1952 Two works: i) *Ascension from the Abyss: The Thread of Existence*, 1986-1988; ii) *Of Great Longing: Formation of an Angelic Dream*, 1987. Oil on wood. i) 27 1/2 x 16 3/4 in. (69.9 x 42.5 cm); ii) 31 x 30 in. (78.7 x 76.2 cm). i) Signed and dated "Gaspar 86-88" on the reverse twice; ii) Signed and dated "Gaspar 1987" on the reverse.
PROVENANCE Loughelton Gallery, New York
Estimate \$1,500-2,000



155

155 ROBERT MOSKOWITZ b. 1935 *Stack*, 1979. Oil on canvas. 108 x 34 1/2 in. (274.3 x 87.6 cm). **PROVENANCE** Blum Helman Gallery, New York; Private Collection, New York **EXHIBITED** Washington D.C., Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, *Robert Moskowitz*, June 21 -September 17, 1989. This exhibition later traveled to La Jolla, Museum of Contemporary Art, October 20 - January 7, 1990 and New York, The Museum of Modern Art, February 9 - April 24, 1990 **Estimate \$10,000-15,000**



156

156 PIERRE CARDIN b. 1922 *Sculptural bar*, 1980s. Lacquered wood and painted wood. 53 1/2 x 47 x 18 1/2 in. (135.9 x 119.4 x 47 cm). Side signed in marker with "Pierre Cardin." **Estimate \$5,000-7,000**



157



158



159

157 HERMANN NITSCH b. 1938 *Das Letzte Abendmahl (The Last Supper)*, 1983. Silkscreen on cotton. 64 x 159 in. (162.6 x 403.9 cm). Signed, dated "Hermann Nitsch, 1983" and numbered of 18 lower right. This work is from an edition of 18. **PROVENANCE** Margarete Roeder Gallery, New York
Estimate \$10,000-15,000

158 A.R. PENCK b. 1939 *Stones and Shadows*, 1983. Lithograph in colors, on Arches paper. 23 1/4 x 31 3/4 in. (59.1 x 80.6 cm). Signed and numbered 26/50 in pencil, framed.
Estimate \$400-600

159 JONATHAN SILVER 1937-1992 *Woman*, 1988-1989. Bronze. 71 x 13 x 9 1/2 in. (180.3 x 33 x 24.1 cm). Dated "88-89" on the base. **PROVENANCE** Private Collection
Estimate \$1,500-2,000



160

160 JIRI GEORG DOKOUPIL b. 1954 *Partner V*, 1983. Fabric collage, plastic buttons and zipper on panel. 51 x 16 in. (129.5 x 40.6 cm). **PROVENANCE** Paul Maenz, Köln
Estimate \$3,000-4,000



161

161 JAMES BROWN 1933-2006 *Untitled*, 1984. Enamel on wood, iron and linen. 76 x 19 1/2 x 17 1/2 in. (193 x 49.5 x 44.5 cm). Signed, inscribed and dated "James Brown 1984, New York LXXXIV" on the iron element. **PROVENANCE** Acquired directly from the artist; Private Collection, New York
Estimate \$15,000-20,000



162



163

162 CLEGG & GUTTMAN b. 1957 *The Board of Regents (in four parts)*, 1989. Four Cibachromes. Panels I, II, III: 56 3/4 x 41 in. (144.1 x 104.1 cm); panel IV: 56 3/4 x 46 1/2 in. (144.1 x 118.1 cm). Overall dimensions: 56 3/4 x 169 3/8 in. (144.1 x 430.2 cm).
PROVENANCE Sale: Phillips de Pury & Company, New York, November 14, 2000, lot 164; Barbara Gladstone Gallery, New York;
 Private Collection
Estimate \$12,000-18,000

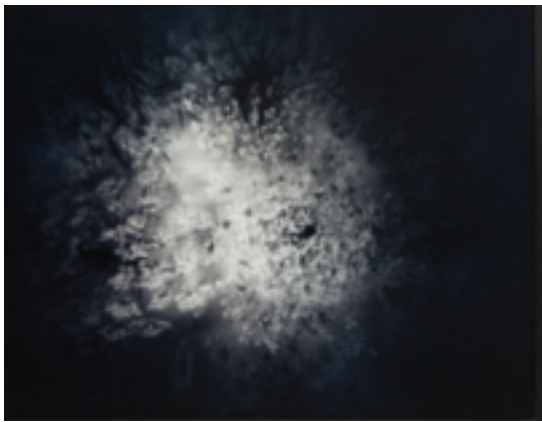
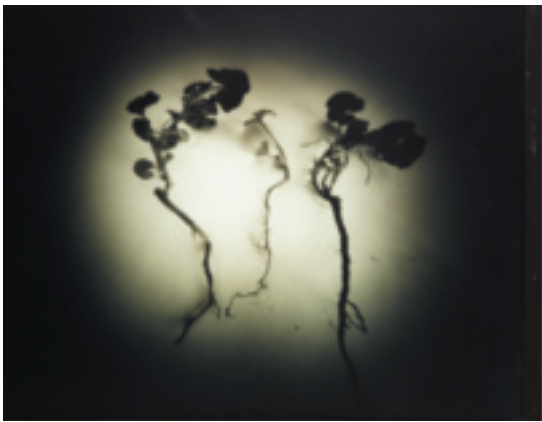
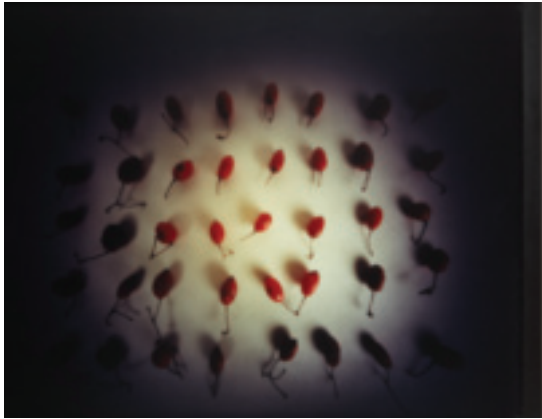


163 LARRY FINK b. 1941 *Selected Images*, 1986-1989. Five gelatin silver prints. Each approximately 14 1/2 x 14 1/2 in. (36.8 x 36.8 cm). Four signed, titled, dated and numbered in pencil on the verso; one signed in blue pencil, titled, dated and numbered in pencil on the verso. Each from an edition of 20.
Estimate \$3,000-5,000



164

164 **SANDY SKOGLUND** b. 1946 *A Breeze at Work*, 1987. Cibachrome with hand painted mat. 40 x 60 in. (101.6 x 152.4 cm). Signed, titled, dated "Sandy Skoglund, 1987, A Breeze at Work" and numbered of 30 along the lower right edge. This work is from an edition of 30. **PROVENANCE** Private Collection
Estimate \$6,000-8,000



165

165 BARBARA ESS b. 1948 *Untitled (botanical specimens) (in ten parts)*, 1997-1998. Ten laminated chromogenic prints in artist's frames. Nine parts: 11 1/2 x 14 1/2 in. (29.2 x 36.8 cm); one part: 6 x 5 in. (15.2 x 12.7 cm); installed dimensions: 40 x 57 1/2 in. (101.6 x 146.1 cm). This work is from an edition of four. **PROVENANCE** Curt Marcus Gallery, New York; Diane Upright Fine Arts, New York; Private Collection
Estimate \$4,000-6,000



166



167



168



169

166 WILLIAM KLEIN b. 1928 *Café terrace, Terrace de Café, Paris*, 1982. Gelatin silver print, printed 1985. 10 3/4 x 18 in. (27.3 x 45.7 cm). Signed, titled and dated in pencil on the verso.
Estimate \$2,000-3,000

167 ANDREAS FEININGER 1906-1999 *Untitled*, 1981. Gelatin silver print. 17 3/4 x 21 7/8 in. (45.1 x 55.6 cm). Signed and dated in ink on the verso.
Estimate \$3,000-5,000

168 TOD PAPAGEORGE b. 1940 *Landscape, Andalucia, Spain*, 1989. Color coupler print. 15 1/8 x 19 in. (38.4 x 48.3 cm). Signed, titled, dated and numbered 2/29 in ink on the verso.
Estimate \$2,000-3,000

169 JOEL STERNFELD b. 1944 *Prince Manufacturing, Bowmanstown, Pennsylvania, November*, 1982. Color coupler print, printed 1984. 13 3/8 x 17 in. (34 x 43.2 cm). Signed, titled, dated and numbered 6/50 in ink on the verso. **LITERATURE** D.A.P., *Joel Sternfeld: American Prospects*, pl. 26
Estimate \$2,500-3,500



170

170 ADRIANA VAREJAO b. 1964 *Melee de Guerriers nus de Etienne Delann*, 1998. Diptych. Digital photographs.
Each 16 1/2 x 32 1/4 in. (41.9 x 81.9 cm). This work is from an edition of five. **PROVENANCE** Barbara Gladstone Gallery,
New York; Private Collection
Estimate \$15,000-20,000



171

171 **LAURIE SIMMONS** b. 1949 *Jane*, 1988. Dye destruction print, 34 x 25 in. (86.4 x 63.5 cm). Printed title and date on a gallery label affixed to the reverse of the frame. One from an edition of 5. **PROVENANCE** Private Collection, New York
Estimate \$1,500-2,500



172

172 DOUG AND MIKE STARN b. 1961 *Lisa*, 1985. Gelatin silver print with Scotch tape. 51 x 40 in. (129.5 x 101.6 cm). **PROVENANCE** Private Collection
Estimate \$7,000-9,000



173

173 COLLIER SCHORR b. 1963 *Bottom Only*, 1994. Fabric and plaster. 21 x 10 x 8 in. (53.3 x 25.4 x 20.3 cm). Signed and dated "Collier Schorr 1994" on the inside of the right leg. **PROVENANCE** Margo Leavin Gallery, Los Angeles
Estimate \$3,000-5,000



174

174 **JOHN COPLANS** 1920-2003 *Brooke and Irving*, 1981. Gelatin silver print. 18 x 22 1/4 in. (45.7 x 56.5 cm). Signed, titled, dated, annotated in pencil and copyright credit reproduction limitation stamp on the verso. One from an edition of 25.
PROVENANCE Acquired directly from the artist
Estimate \$3,000-5,000



175



176



177

175 ROBERT MAPPLETHORPE 1946-1989 *Milton White*, 1983. Gelatin silver print. 19 1/4 x 15 1/4 in. (48.9 x 38.7 cm). Signed by Michael Ward Stout, Executor, in ink and Robert Mapplethorpe copyright credit reproduction limitation and signature stamp on the reverse of the flush-mount. Number 1 from an edition of 10. **PROVENANCE** Sean Kelly Gallery, New York
Estimate \$5,000-7,000

176 DAVID LACHAPELLE b. 1964 *Burning Chalice*, 1990. Cibachrome. 14 x 11 in. (35.6 x 27.9 cm). Signed, inscribed and dated "David LaChapelle 1990 AP" on the reverse.
PROVENANCE Private Collection
Estimate \$3,000-4,000

177 DENIS PIEL b. 1944 *Nastassja Kinski Video4 Exposed*, 1983. Giclée print, printed later. 20 5/8 x 29 1/2 in. (52.4 x 74.9 cm). Signed, titled, dated and numbered 6/8 in pencil in the margin. **PROVENANCE** Acquired directly from the artist
Estimate \$3,000-4,000

178 NO LOT



179

179 HEDY KLINEMAN b. 1949 *ANDY WARHOL'S GLASSES*, 1988. Two screenprints in colors. Both: 37 1/4 x 40 1/8 in. (94.6 x 101.9 cm). Both signed, titled, dated and numbered 19/100 and 'TP 22/28' in pencil (the later a trial proof), published by the artist, printed by Rupert Jason Smith (Warhol's printer), New York (with their blindstamp), both unframed.
Estimate \$3,000-5,000



180 (actual size)

180 ANDY WARHOL 1928-1987 *Shoes*, 1980. Unique Polaroid photograph. 4 1/4 x 3 3/8 in. (10.8 x 8.6 cm). Stamped by the Estate of Andy Warhol and the Andy Warhol Authentication Board, Inc. on the reverse. **PROVENANCE** Andy Warhol Foundation; Miyake Fine Art,Tokyo; Ostwald Holdings Pty Ltd, Australia; Karl Hutter Fine Art, Beverly Hills **EXHIBITED** Tokyo, Miyake Fine Art, *Warhol Polaroid Portraits*, October 6 - December 22, 2007
Estimate \$5,000-7,000



181



182



183

181 TOD PAPAGEORGE b. 1940 *En Route, Andalucia, Spain*, 1989. Color coupler print. 15 x 19 in. (38.1 x 48.3 cm). Signed, titled, dated and numbered 2/25 in ink on the verso.
Estimate \$2,000-3,000

182 TOD PAPAGEORGE b. 1940 *Lake George*, 1989. Color coupler print. 15 x 19 in. (38.1 x 48.3 cm). Signed, titled, dated and numbered 2/25 in ink on the verso.
Estimate \$2,000-3,000

183 DOUG ISCHAR b. 1948 *Untitled #16*; and *Untitled #9* from *Marginal Waters*, 1984. Two archival inkjet prints, printed later. (i) 26 x 40 in. (66 x 101.6 cm) (ii) 27 1/2 x 40 in. (69.9 x 101.6 cm). Each signed, titled 'MW-16', 'MW-9', respectively, dated and numbered in pencil on the verso. Each from an edition of 10. **LITERATURE** Ischar, *Marginal Waters*, pp. 16 & 39
Estimate \$3,000-5,000



184



185

184 TINA BARNEY b. 1945 *Beverly, Jill and Polly*, 1982. Color coupler print. 50 x 63 1/2 in. (127 x 161.3 cm). Signed, dated and numbered 6/10 in ink on the recto.
LITERATURE Scalo, *Tina Barney: Photographs, Theater of Manners*, pp. 40-41
Estimate \$5,000-7,000

185 TINA BARNEY b. 1945 *The Card Game*, 1986. Color coupler print. 49 1/4 x 63 1/2 in. (125.1 x 161.3 cm). Signed, dated and numbered 2/10 in ink on the recto.
LITERATURE Scalo, *Tina Barney: Photographs, Theater of Manners*, p. 91
Estimate \$5,000-7,000



186



187

186 HORST P. HORST 1906-1999 *Round the Clock I*, New York, 1987. Gelatin silver print, printed later. 11 1/2 x 9 1/4 in. (29.2 x 23.5 cm). Blindstamp credit in the margin; signed in pencil on the verso. **PROVENANCE** From the Estate of Horst P. Horst; to the present Private European Collection **LITERATURE** Kazmaier, *Horst: Sixty Years of Photography*, p. 195 there titled *Advertisement for stockings*, New York, 1987
Estimate \$8,000-12,000

187 FRANK HORVAT b. 1928 *L'Officiel Evening Dress*, 1989. Archival pigment print, printed 2008. 19 5/8 x 13 1/2 in. (49.8 x 34.3 cm). Signed and numbered 9/30 in ink in the margin; signed, dated and annotated in pencil on the verso.
Estimate \$3,500-4,500



188



189

188 GRAHAM NICKSON b. 1946 *Study for "Red Cloud"*, 1982-1984. Diptych. Acrylic on canvas. Overall dimensions: 108 x 96 in. (274.3 x 243.8 cm). Signed, titled and dated "Graham Nickson, 1982-84, Study for 'Red Cloud'" on the stretcher bar.
PROVENANCE Salander O'Reilly Galleries, New York; Private Collection
Estimate \$15,000-20,000

189 JIM DINE b. 1935 *Kindergarten Robes*, 1983. Woodcut in colors, on Lenox paper. 54 1/2 x 71 in. (138.4 x 180.3 cm). Signed, dated '1983' and numbered 47/75 in pencil (there were also 10 artist's proofs), published by Pace Editions, Inc., New York, framed.
LITERATURE Ellen D'Oench & Jean Feinberg 146
Estimate \$7,000-9,000



190



191

THIS LOT IS SOLD WITH NO RESERVE

190 ERIC FISCHL b. 1948 *Shower*; and *Untitled (Girl Holding a Bikini)*, 1987 and 1994. Two aquatints with etching, on Hannemühle and wove paper. *Shower*: 15 1/2 x 19 1/2 in. (39.4 x 49.5 cm). *Untitled*: 15 7/8 x 12 in. (40.3 x 30.5 cm). Both signed and numbered 75/100 and 9/50 respectively in pencil (there were 15 and 13 artist's proofs respectively), *Shower* published by Parasol Press, New York, *Untitled* published by the artist, both framed.

Estimate \$500-700 ●

191 ERIC FISCHL b. 1948 *Untitled (Girl Holding a Bikini)*; and *Untitled*, from *Couples portfolio*, 1994 and 1996. Two aquatints with etching. Both: 16 x 12 in. (40.6 x 30.5 cm). Both signed and annotated 'B.A.T.' in pencil (the Bon À Tirer proofs, the editions were 50 and 75 respectively), published by the artist and Parasol Press, New York respectively, both framed.

Estimate \$2,000-3,000



192



193



194

192 ERIC FISCHL b. 1948 *Floating Islands series: one plate*, 1985. Aquatint with drypoint in colors, on Zerkall paper. 11 1/2 x 31 1/2 in. (29.2 x 80 cm). Signed and numbered 37/45 in pencil (there were also 10 artist's proofs), published by Peter Blum Editions, New York, framed.

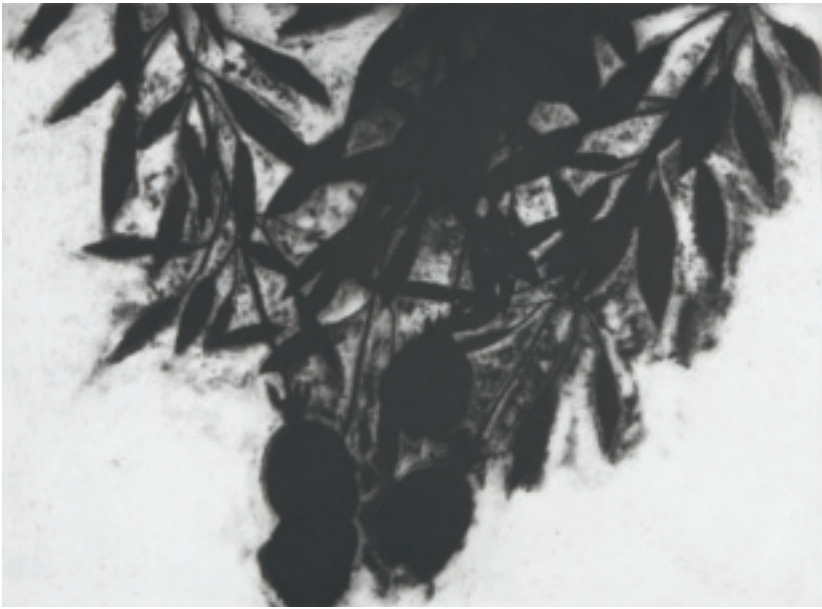
Estimate \$1,200-1,800

193 JIM DINE b. 1935 *Atheism*, 1986. Lithograph in colors with hand-coloring, on Arches Cover paper. 67 1/2 x 47 1/2 in. (171.5 x 120.7 cm). Signed, dated and numbered 17/35 in pencil (there were also 10 artist's proofs), published by Pace Editions Inc., New York, framed. **LITERATURE** Elizabeth Carpenter 2

Estimate \$4,000-6,000

194 ERIC FISCHL b. 1948 *Puppet Tears*, 1987. Aquatint and etching, on Hannemühle paper. 15 1/2 x 19 1/2 in. (39.4 x 49.5 cm). Signed and numbered 31/100 in pencil (there were also 15 artist's proofs), published by Parasol Press, New York, framed.

Estimate \$600-900



195



196

195 DONALD SULTAN b. 1951 *Black Roses (October)*; and *Black Roses (November)*, 1989. Two etchings, on Twinrocker paper. Both 29 5/8 x 21 3/4 in. (75.2 x 55.2 cm). Both signed, dated and numbered 41/53 and 20/53 respectively in pencil (there were also 10 artist's proofs), published by Parasol Press, New York, both unframed.
Estimate \$1,800-2,500

196 JAMES SURLS b. 1943 *Black Flower*, 1984. Pine and rosewood with dark stain. 46 x 8 x 8 1/2 in. (116.8 x 20.3 x 21.6 cm). **PROVENANCE** Fuller Goldeen Gallery, San Francisco
Estimate \$5,000-7,000



197



198

197 FRIEDEL DZUBAS 1915-1994 *Spring Smell*, 1988. Acrylic on canvas. 34 x 70 1/2 in. (86.4 x 179.1 cm). Signed, titled and dated "Dzubas, Spring Smell, 1988" on the reverse.
PROVENANCE André Emmerich, New York
Estimate \$15,000-20,000

198 JENNIFER BARTLETT b. 1941 *Morning Glories* (from *The Creek series*), 1984. Oil on canvas. 19 1/2 x 19 1/2 in. (49.5 x 49.5 cm). Signed, titled and dated "Morning Glories, Jennifer Bartlett 1984" on the stretcher. **PROVENANCE** Herbert Palmer Gallery, Los Angeles; Foster Goldstrom Gallery, New York; Sale: Christie's, New York, Post-War and Contemporary Art, September 15, 2004, lot 122 **EXHIBITED** Minneapolis, Walker Art Center; Kansas City, Nelson-Atkins Museum of Art; San Diego, Museum of Contemporary Art; and Pittsburgh, Carnegie Institute, Jennifer Bartlett, April 1985-June 1986; Beverly Hills, Lewis Stern Galleries, *Stamens and Pistils, Interpreting the Flower*, 1790-1990, November 1990-January 1991. **LITERATURE** M. Goldwater, Jennifer Bartlett, Minneapolis: Walker Art Center; New York: Abbeville Press, 1985, no.37
Estimate \$8,000-12,000

I think that an abstract painting is actually more figurative than a figurative painting, because it frequently is closer to the thing it is depicting. If you paint a red square, you have a red square of a certain measurable dimension. If you paint a vase of flowers, the vase of flowers is not measurable, more abstract than the red square.

(Jennifer Bartlett, in conversation with Elizabeth Murray, *BOMB Magazine*, Fall 2005)



199



200

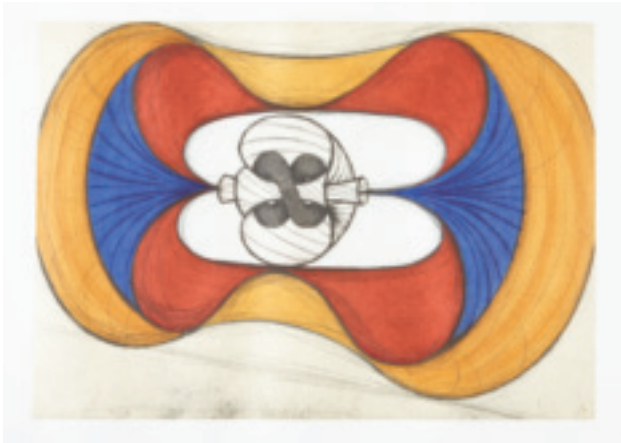
199 ROBERT MOSKOWITZ b. 1935 *The Red and the Black*, 1988. Woodcut in colors. 8 3/4 x 20 3/8 in. (22.2 x 51.8 cm). Initialed, dated and numbered 15/75 in pencil, published by Crown Point Press, San Francisco (with their blindstamp), framed.
Estimate \$800-1,200

200 CARL MORRIS b. 1911 *Time of Space*, 1978-1979. Acrylic on canvas. 72 x 72 in. (182.9 x 182.9 cm). **PROVENANCE** Woodside/Braseth Gallery, Seattle
Estimate \$5,000-7,000



201

201 JOHN PAUL CRANGIE, ANDREW FENNER AND LYNDA BENGLIS *Untitled*, 1992. Ink and charcoal on canvas. 22 1/2 x 14 1/4 in. (57.2 x 36.2 cm). Signed and dated "J.P. Crangie, Andrew Fenner, L. Benglis '92" on the reverse. **PROVENANCE** The Drawing Center, New York; Private Collection **EXHIBITED** New York, The Drawing Center, The Return of the Cadavre Exquis, November 6 - December 18, 1993
Estimate \$800-1,200



202



203



204



205

202 JOHN NEWMAN b. 1952 *Piccolo Romano Rosso*, 1988. Etching in colors. 10 1/2 x 14 3/4 in. (26.7 x 37.5 cm). Signed and numbered 9/58 in pencil, unframed.

Estimate \$700-900

THIS LOT IS SOLD WITH NO RESERVE

203 BETTY WOODMAN b. 1930 *On the Way to India*, 1988. Lithograph in colors. 28 3/8 x 55 1/4 in. (72.1 x 140.3 cm). Signed, titled and numbered 62/65 in pencil, unframed.

Estimate \$1,000-1,500 ●

204 KATHERINE PORTER b. 1941 *The Chaos of Forgetfulness*, 1984. Oil on canvas mounted on wood panel. 40 x 77 in. (101.6 x 195.6 cm). **PROVENANCE** David McKee Gallery, New York; Private Collection

Estimate \$3,000-5,000

205 HOLLIS SIGLER 1948-2001 *If She Could Free Her Heart to Her Wildest Desires*, 1982. Pop-up lithograph in colors. 12 1/2 x 18 1/4 in. (31.8 x 46.4 cm). Signed and numbered 5/45 in blue pencil, published by Graphicstudio, U.S.F., Tampa, Florida (with their blindstamp), framed.

Estimate \$400-600



206



207



208



209



210

206 JOHN BUCK b. 1946 *Untitled*, 1982. Woodcut in colors. 76 3/4 x 31 3/4 in. (194.9 x 80.6 cm). Signed, dated and numbered 4/20 in pencil, published by Landfall Press, Chicago (with their inkstamp on the reverse), unframed.
Estimate \$1,200-1,800

207 JOHN BUCK b. 1946 *Father and Son*, 1985. Woodcut in colors. 80 x 36 in. (203.2 x 91.4 cm). Signed, titled, dated and numbered 6/30 in pencil, published by Shark's Ink, Lyons, Colorado, unframed.
Estimate \$1,200-1,800

208 TIMOTHY WOODMAN b. 1952 *Tracking*, 1985. Painted aluminum. 29 x 21 x 7 in. (73.7 x 53.3 x 17.8 cm). Signed, titled and dated "Tracking, Timothy Woodman, 1985" on the aluminum element. **PROVENANCE** Private Collection
Estimate \$1,500-2,000

THIS LOT IS SOLD WITH NO RESERVE
209 JEDD GARET b. 1955 *Night Boy*, 1983. Lithograph in colors. 39 3/4 x 30 in. (101 x 76.2 cm). Signed, titled, dated and numbered 47/50 in pencil on the reverse, published by Cirrus Editions, Los Angeles (with their inkstamp on the reverse), framed.
Estimate \$600-800 ●

210 SANDRO CHIA b. 1946 *Two Men on a Raft*, 1982. Etching and aquatint in colors, on Chine collé to wove paper. 15 3/4 x 19 5/8 in. (40 x 49.8 cm). Signed, dated and numbered 21/50 in pencil, published by Edition Schellmann & Klüser, New York and Munich (with their blindstamp), framed.
Estimate \$1,000-1,500

211 NO LOT



212



213

212 IDA APPLEBROOG b. 1929 *Just Watch and See*, 1985. Diptych. Lithograph with hand applied sumi ink on paper. Each 22 x 29 1/4 in. (55.9 x 74.3 cm). Signed, dated "Ida Applebroog 1985" and numbered of 40 along central lower edge. Published by Strother/Elwood Editions. This work is from an edition of 40. **PROVENANCE** Private Collection
Estimate \$3,000-5,000

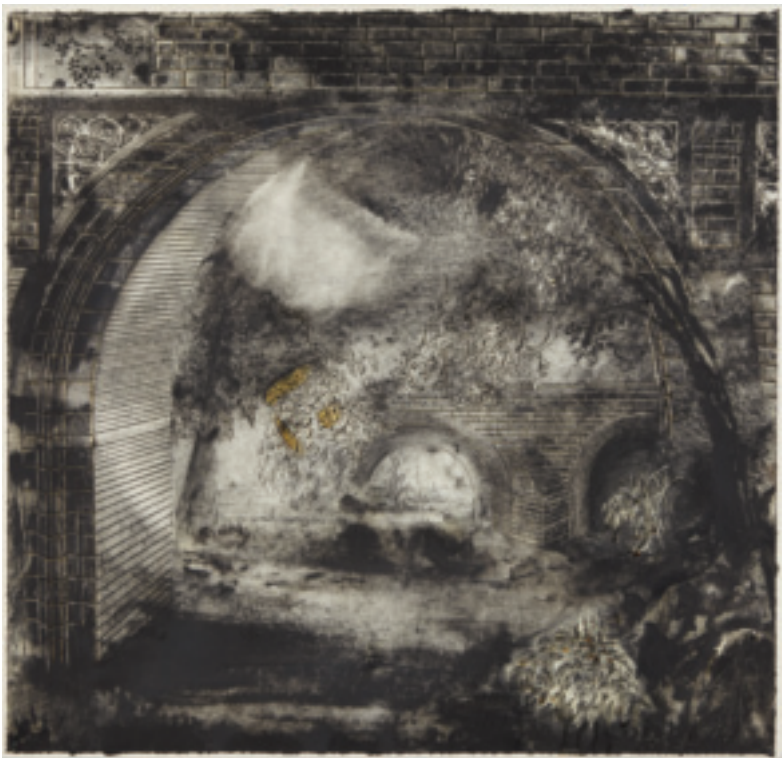
213 IDA APPLEBROOG b. 1929 *Gulf + Western Plaza*, 1988. Lithograph with hand coloring on Korean Kozo fiber paper. 32 1/2 x 23 1/4 in. (82.6 x 59.1 cm). Signed, dated "Ida Applebroog 1987" and numbered of 45 along central lower edge. This work is from an edition of 45. **PROVENANCE** Private Collection
Estimate \$2,000-3,000



214



215



216

214 PHILIP GUSTON 1913 - 1980 *Objects*, 1981. Lithograph, on Koller HMP Handmade paper. 19 3/4 x 29 3/4 in. (50.2 x 75.6 cm). Numbered 21/50 in pencil (there were also 11 artist's proofs), with the Phillip Guston blindstamp, published by Gemini G.E.L., Los Angeles (with their blindstamps), **LITERATURE** Gemini G.E.L. 1067
Estimate \$1,200-1,800

Philip Guston died after approving the Objects edition but before the printing and signing. After his death, the complete edition was numbered by Gemini and embossed with an estate stamp authorized by Guston's widow, Musa.

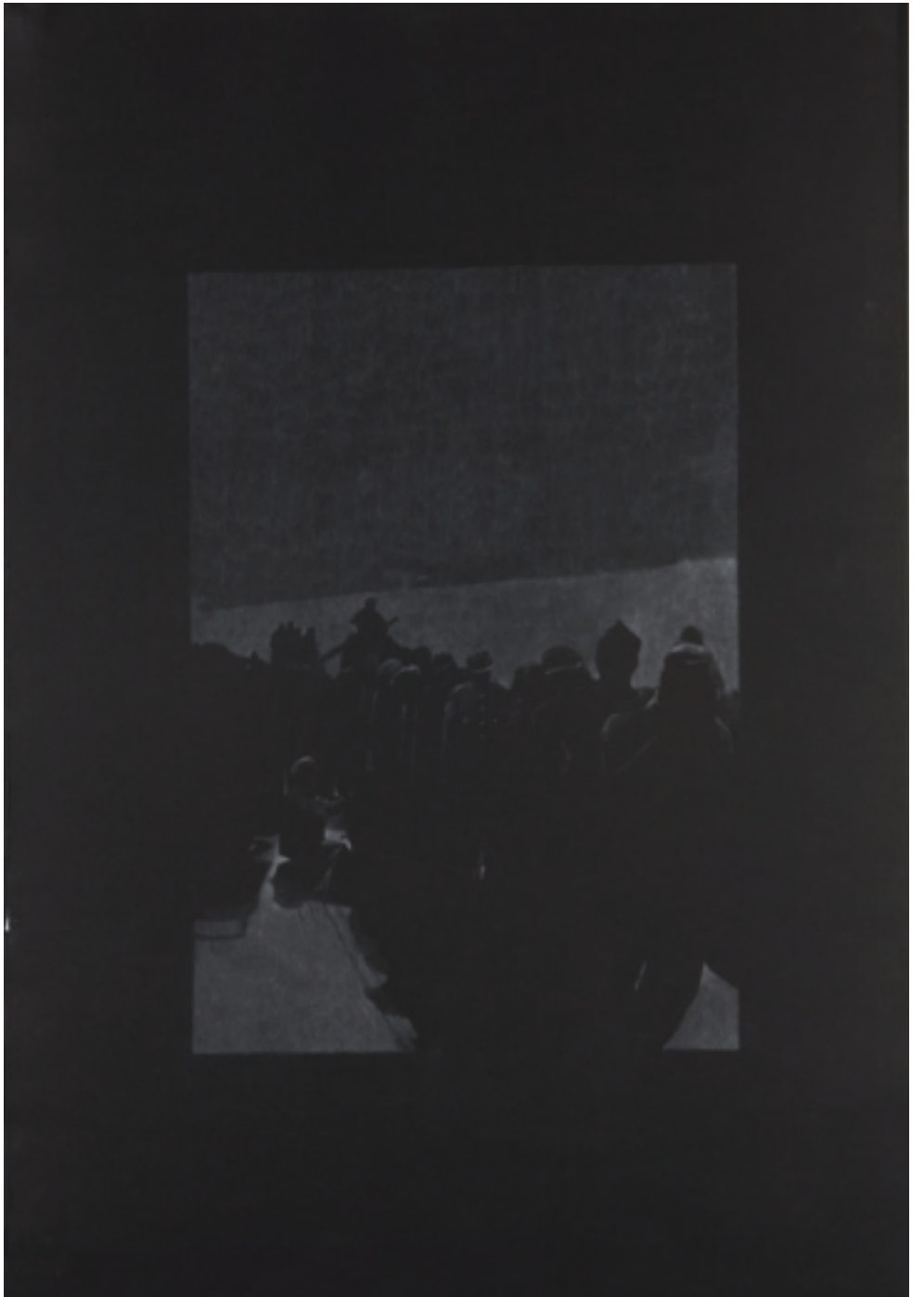
215 JOHN LEES b. 1943 *Courtyard of the Otis Art Institute (with Names)*, 1987. Mixed media on paper. 26 x 29 1/2 in. (66 x 74.9 cm). **PROVENANCE** Hirshl & Adler Modern, New York
Estimate \$1,000-2,000

216 JACK BARTH b. 1946 *In Central Park*, 1987. Oil on paper mounted on canvas. 25 3/4 x 26 1/2 in. (65.4 x 67.3 cm). **PROVENANCE** Annina Nosei Gallery, New York; Blum Helman Gallery, Inc., New York
Estimate \$2,000-3,000



217

217 MARK INNERST b. 1957 *Third Avenue*, 1987. Acrylic and gouache on paper. 10 1/2 x 7 1/2 in. (26.7 x 19.1 cm). Signed "Mark Innerst" lower right; also signed and dated "Mark Innerst 1987" on the reverse. **PROVENANCE** Curt Marcus Gallery, New York; Galerie Montenay, Paris; Sale: Christie's, Contemporary Art, Part II, New York, May 2, 1991, lot 296 **Estimate \$5,000-10,000**



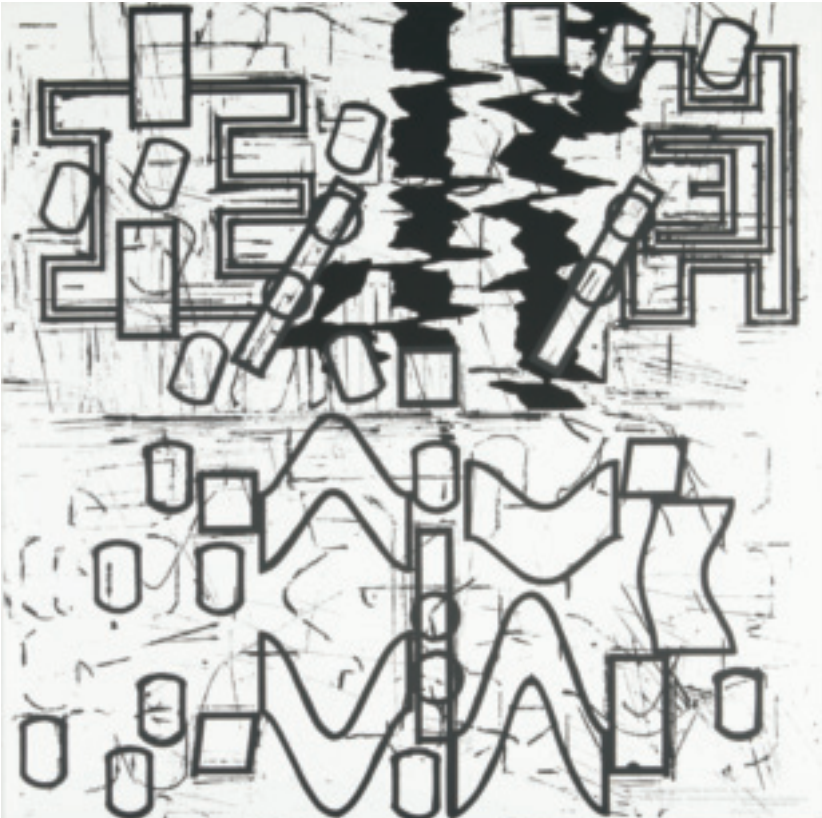
218

FROM THE COLLECTION OF KIMBERLY FINE

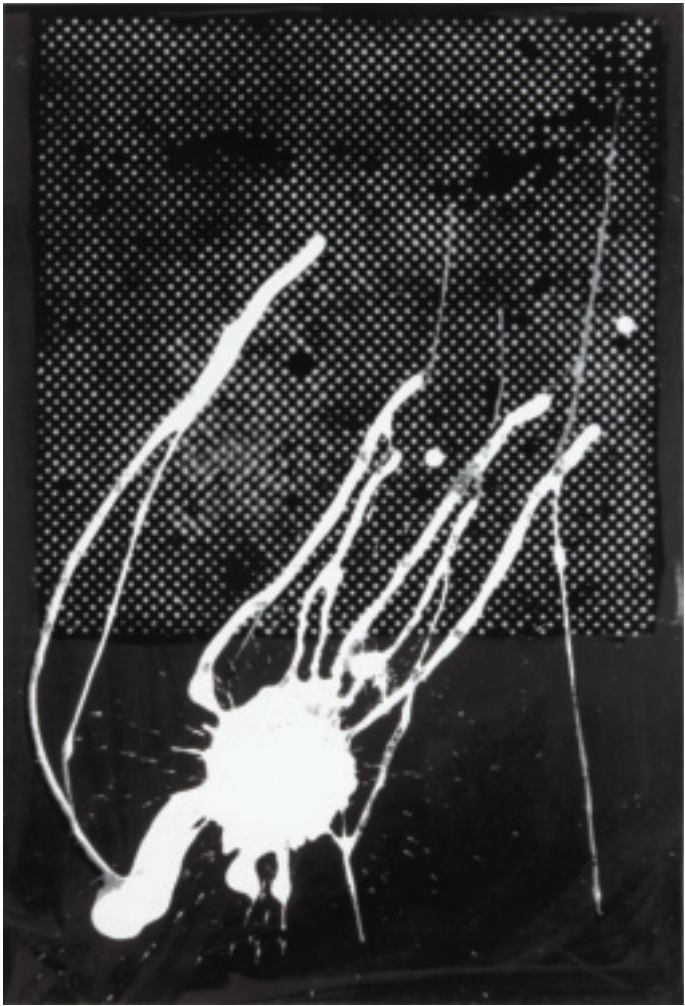
218 TROY BRAUNTUCH b. 1954 *Untitled*, 1981. White pencil on black paper. 44 x 30 in. (111.8 x 76.2 cm). Signed and dated "Troy Brauntuch 81" on the reverse. **PROVENANCE** Acquired directly from the artist by the present owner in 1981 **Estimate \$8,000-12,000**



219



220



221



222

THIS LOT IS SOLD WITH NO RESERVE
219 ELIZABETH MURRAY 1940-2007 *Untitled*, 1980. Lithograph. 38 1/2 x 26 in. (97.8 x 66 cm). Signed, dated and numbered 29/35 in pencil, published by Brooke Alexander Editions and Paula Cooper Gallery, New York, unframed. **LITERATURE** Barbara Krakow Gallery 8
Estimate \$400-600 ●

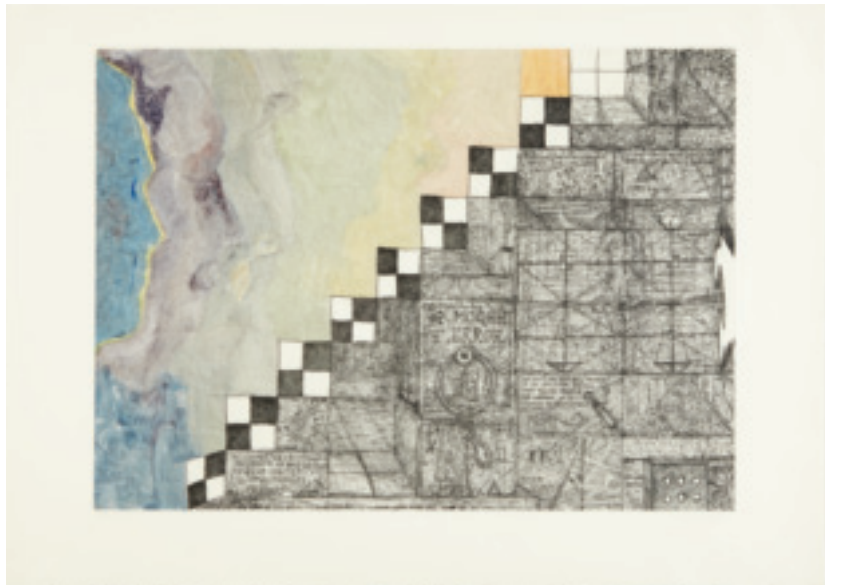
220 BARRY LE VA b. 1941 *Untitled, from 4 x 4 x 4 portfolio*, 1990. Screenprint in colors. 47 3/4 x 47 3/4 in. (121.3 x 121.3 cm). Signed and numbered 19/100 in pencil (there were also 6 artist's proofs), published by Parasol Press, New York, unframed.
Estimate \$400-600

221 SIGMAR POLKE 1941 - 2010 *Untitled*, 1989. Screenprint in black and white, on black flocced paper. 26 1/4 x 38 5/8 in. (66.7 x 98.1 cm). Signed and dated in blue ink on the reverse, from the edition of 940, unframed.
Estimate \$1,200-1,800

222 PETER NAGY b. 1959 *Mondo Cane*, 1986. Acrylic on canvas. 48 x 48 in. (121.9 x 121.9 cm). Signed, titled and dated "P.G. Nagy, 1986, Mondo Cane" the reverse. **PROVENANCE** Private Collection, New York
Estimate \$1,000-1,500



223



224



225



226

223 WILLIAM T. WILEY b. 1937 *Who the Alien*, 1983. Etching in colors, on leather chamois. 39 1/2 x 31 1/4 in. (100.3 x 79.4 cm). Signed, dated and numbered 2/10 in ink, unframed.

Estimate \$1,000-1,500

224 WILLIAM T. WILEY b. 1937 *Rhoom for Error # 30*, 1983. Etching with monoprint in colors. 21 x 29 in. (53.3 x 73.7 cm). Signed, dated and numbered '30' in pencil (one of 30 unique examples), framed.

Estimate \$1,000-1,500

225 DONALD ROLLER WILSON b. 1938 *Patricia's Mother had Come from the Yucatan*, 1985. Lithograph in colors. Signed, dated and numbered 37/60 in pencil, shrink-wrapped.

Estimate \$800-1,200

THIS LOT IS SOLD WITH NO RESERVE

226 JULIAN LETHBRIDGE b.1947 *Untitled*, 1990. Lithograph, on Japanese paper. 22 3/4 x 17 in. (57.8 x 43.2 cm). Initialed, dated and numbered 12/58 in pencil, framed.

Estimate \$400-600 ●



227



228

227 DAVID DEUTSCH b. 1943 *Curved Terrace*, 1985. Oil on prepared paper mounted on canvas. 18 x 85 x 5 1/8 in. (45.7 x 215.9 x 13 cm). Signed, titled and dated "Deutsch, 1985, Curved Terrace" on the overlap. **PROVENANCE** Blum Helman Gallery, Inc., New York **Estimate \$5,000-10,000**

228 JONATHAN BOROFSKY b. 1942 *Half a Sailboat Painting #2*, 1984. Acrylic on aluminum. 56 7/8 x 22 1/4 in. (144.5 x 56.5 cm). Inscribed "2925113" lower right. **PROVENANCE** Paula Cooper Gallery, New York **Estimate \$5,000-7,000**



229

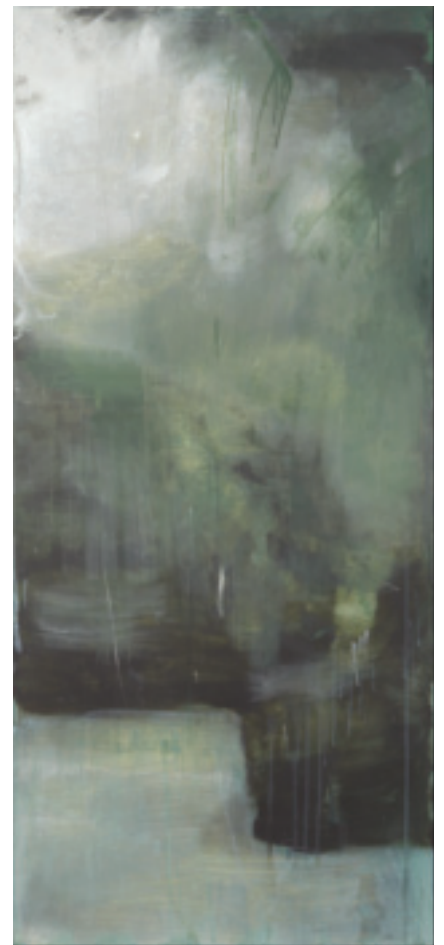
229 TONY CRAGG b. 1949 *Laboratory Still Number 4; and Container Out of Control*, 1988. Two etching and aquatints (one in blue). Lab: 18 1/2 x 19 1/4 in. (47 x 48.9 cm). Container: 18 1/4 x 19 1/8 in. (46.4 x 48.6 cm). Both signed, titled, dated and numbered 30/40 and 5/15 in pencil, published by Crown Point Press, San Francisco (with their blindstamp), both framed. **Estimate \$1,200-1,800**



230



231



232

230 DAVID DEUTSCH b. 1943 *Untitled*, 1983. Gouache and watercolor on paper. 12 1/8 x 16 in. (30.8 x 40.6 cm). Signed and dated "David Deutsch 83" on the reverse. **PROVENANCE** Annina Nosei Gallery, New York
Estimate \$1,000-2,000

THIS LOT IS SOLD WITH NO RESERVE

231 BRYAN HUNT b. 1947 *Waterfall*; and *Site Study 3*, 1986. Woodcut in colors and original drawing in wax, dry pigment and graphite, on Japanese and Arches paper. *Waterfall*: 12 1/2 x 9 1/4 in. (31.8 x 23.5 cm). *Site Study*: 15 1/4 x 11 1/4 in. (38.7 x 28.6 cm). Both signed, dated and *Waterfall* numbered 132/200 in pencil, *Waterfall* published by Crown Point Press, San Francisco (with their blindstamp), both framed.

Estimate \$600-800 ●

232 ELLEN PHELAN b. 1943 *Garden Scroll I (Green)*, 1989. Oil on linen. 64 3/4 x 29 in. (164.5 x 73.7 cm). Signed, titled and dated "Garden Scroll I (Green), 1989, Ellen Phelan" on the reverse. **PROVENANCE** Private Collection, New York **EXHIBITED** Hanover, Hood Museum of Art, Dartmouth College, 1992

Estimate \$2,000-3,000



233

233 THÉRÈSE OULTON b. 1953 *Lacuna*, 1990. Oil on canvas. 93 1/2 x 84 in. (237.5 x 213.4 cm). Signed, titled and dated "Thérèse Oulton, 1990, Lacuna" on the reverse.
PROVENANCE L.A. Louver, Venice, CA; Private Collection
Estimate \$5,000-7,000



234

234 JOHN ALEXANDER b. 1945 *The Cake Walk*, 1985. Oil on canvas. 48 x 41 1/2 in. (121.9 x 105.4 cm). Signed and dated "John Alexander, The Cake Walk" on the reverse.
PROVENANCE Zolla/Lieberman Gallery, Chicago
Estimate \$5,000-7,000



235



236

235 JOHN WALKER b. 1939 *Form at Salsipuedes*, 1986. Oil, ink and dry pigment on paper. 70 x 41 1/2 in. (177.8 x 105.4 cm). Signed and dated "Walker 86" lower right. **PROVENANCE** Irving Galleries Fine Arts, Palm Beach
Estimate \$3,000-4,000

236 JOHN WALKER b. 1939 *Form at Ferrara VI*, 1985. Oil on canvas. 84 x 66 in. (213.4 x 167.6 cm). Signed, titled and dated "Form at Ferrara VI, John Walker, 1985" on the reverse.
PROVENANCE Private Collection
Estimate \$8,000-12,000



237

237 THOMAS ACKERMANN b. 1952 *2 Women with Pet*, 1983. Oil on canvas in artist's frame. 58 x 61 3/4 in. (147.3 x 156.8 cm). Signed, titled and dated "2 Women with Pet, 1983, Ackermann" on the reverse. **PROVENANCE** Private Collection, Belgium; Private Collection, New York **EXHIBITED** Veurne, Galerie Onder de Toren, *Thomas Ackermann: 20 Years of Painting*, 1992; Murcia, *Bienal de la Pintura*, 1993
Estimate \$4,000-6,000

80s LOTS 1 - 35



LOT 1 KEITH HARING
EST \$15,000-20,000



LOT 2 CINDY SHERMAN
EST \$5,000-7,000



LOT 3 ROBERT LONGO
EST \$3,000-4,000



LOT 4 KEITH HARING
EST \$10,000-15,000



LOT 5 JEAN-MICHEL BASQUIAT
EST \$8,000-12,000



LOT 6 DONALD SULTAN
EST \$3,000-5,000



LOT 7 DONALD SULTAN
EST \$4,000-6,000



LOT 8 ANDY WARHOL
EST \$8,000-12,000



LOT 9 ANDY WARHOL
EST \$4,000-6,000



LOT 10 ANDY WARHOL
EST \$10,000-15,000



LOT 11 DAVID SALLE
EST \$30,000-40,000



LOT 12 RAYMOND PETTIBON
EST \$6,000-8,000



LOT 13 RAYMOND WATERS
EST \$3,000-5,000



LOT 14 DONALD BAECHLER
EST \$10,000-15,000



LOT 15 ROSS BLECKNER
EST \$3,000-5,000



LOT 16 ROSS BLECKNER
EST \$5,000-10,000



LOT 17 DONALD MOFFETT
EST \$4,000-6,000



LOT 18 JACK GOLDSTEIN
EST \$20,000-30,000



LOT 19 PETER REGINATO
EST \$6,000-8,000



LOT 20 TONY CRAGG
EST \$40,000-60,000



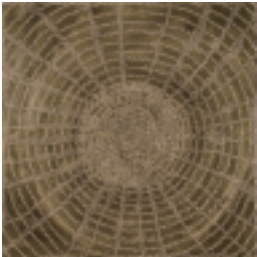
LOT 21 PHILIP TAAFFE
EST \$5,000-7,000



LOT 22 MOIRA DRYER
EST \$3,000-4,000



LOT 23 PETER SCHUYFF
EST \$5,000-7,000



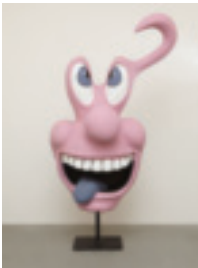
LOT 23A ROSS BLECKNER
EST \$40,000-60,000



LOT 24 ROBERT YARBER
EST \$8,000-12,000



LOT 25 MARK KOSTABI
EST \$8,000-12,000



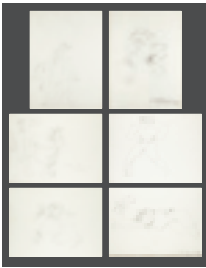
LOT 26 KENNY SCHARF
EST \$50,000-70,000



LOT 27 KEITH HARING
EST \$8,000-12,000



LOT 28 KEITH HARING
EST \$30,000-40,000



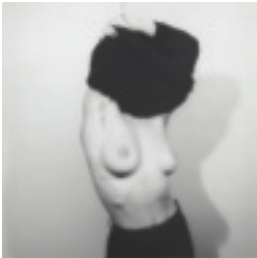
LOT 29 JEAN-MICHEL
BASQUIAT
EST \$150,000-250,000



LOT 30 ROBERT
MAPPLETHORPE
EST \$4,000-6,000



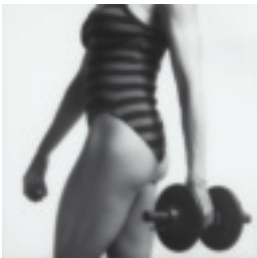
LOT 31 HERB RITTS
EST \$3,000-5,000



LOT 32 ROBERT
MAPPLETHORPE
EST \$6,000-8,000



LOT 33 ANDY WARHOL
EST \$10,000-15,000



LOT 34 ROBERT
MAPPLETHORPE
EST \$4,000-6,000

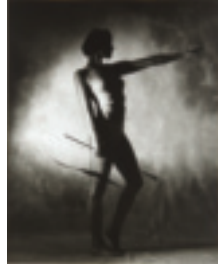


LOT 35 ROBERT
MAPPLETHORPE
EST \$4,000-6,000

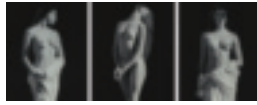
80s LOTS 36 - 71



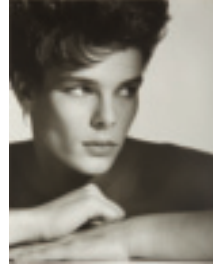
LOT 36 ROBERT MAPPLETHORPE
EST \$3,000-5,000



LOT 37 HORST P. HORST
EST \$6,000-8,000



LOT 38 ROBERT MAPPLETHORPE
EST \$8,000-12,000



LOT 39 HORST P. HORST
EST \$3,000-5,000



LOT 40 TOM WESSELMANN
EST \$1,500-2,500



LOT 41 ANDREAS FEININGER
EST \$3,000-5,000



LOT 42 DAVID HOCKNEY
EST \$5,000-7,000



LOT 43 TOM WESSELMANN
EST \$5,000-7,000



LOT 44 LARRY RIVERS
EST \$12,000-15,000



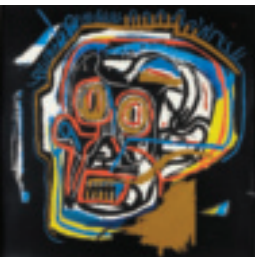
LOT 45 DAVID SALLE
EST \$15,000-20,000



LOT 46 KENNY SCHARF
EST \$60,000-80,000



LOT 47 ANNIE LEIBOVITZ
EST \$8,000-12,000



LOT 48 JEAN-MICHEL BASQUIAT
EST \$10,000-15,000



LOT 49 MIKE BIDLO
EST \$3,000-5,000



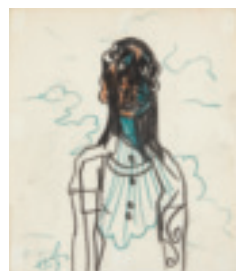
LOT 50 ANDY WARHOL
EST \$12,000-18,000



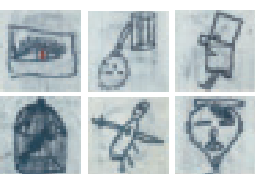
LOT 51 JEAN-MICHEL BASQUIAT
EST \$25,000-35,000



LOT 52 GEORGE CONDO
EST \$3,000-5,000



LOT 53 GEORGE CONDO
EST \$3,000-5,000



LOT 54 DONALD BAECHLER
EST \$4,000-6,000



LOT 55 DONALD BAECHLER
EST \$4,000-6,000



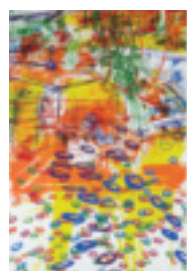
LOT 56 GEORGE CONDO
EST \$4,000-6,000



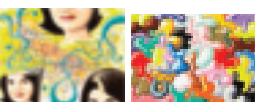
LOT 57 DONALD BAECHLER
EST \$2,000-3,000



LOT 58 KENNY SCHARF
EST \$2,000-3,000



LOT 59 CARROLL DUNHAM
EST \$2,000-3,000



LOT 60 KENNY SCHARF
EST \$700-1,000



LOT 61 KENNY SCHARF
EST \$4,000-6,000



LOT 62 KEITH HARING
EST \$2,000-3,000



LOT 63 JUDY PFAFF
EST \$2,000-3,000



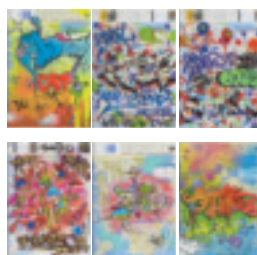
LOT 64 LYLE OWERKO
EST \$3,000-5,000



LOT 65 KEITH HARING
EST \$2,000-3,000



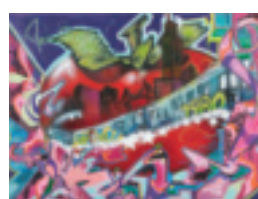
LOT 66 KEITH HARING
EST \$10,000-15,000



LOT 67 T-KID, GHOST AND COPE2
EST \$5,000-7,000



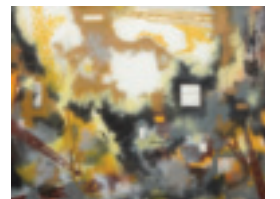
LOT 68 MAURIZIO CATTELAN
EST \$5,000-7,000



LOT 69 T-KID (JULIUS CAVERO)
EST \$5,000-7,000



LOT 70 KENNY SCHARF
EST \$25,000-35,000



LOT 71 FUTURA 2000 (LENNY MCGURR)
EST \$25,000-35,000

80s LOTS 72 - 107



LOT 72 GEORGE CONDO
EST \$4,000-6,000



LOT 73 KENNY SCHARF
EST \$700-900



LOT 74 KENNY SCHARF
EST \$40,000-60,000



LOT 75 FRANCESCO CLEMENTE
EST \$1,200-1,800



LOT 76 FRANCESCO CLEMENTE
EST \$2,000-3,000



LOT 77 FRANCESCO CLEMENTE
EST \$1,200-1,800



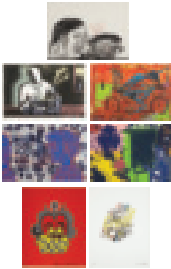
LOT 78 JULIAN SCHNABEL
EST \$6,000-9,000



LOT 79 JULIAN SCHNABEL
EST \$3,000-5,000



LOT 80 GILBERTO ZORIO
EST \$8,000-12,000



LOT 81 VARIOUS ARTISTS
EST \$2,500-3,500



LOT 82 MIKE BIDLO
EST \$25,000-35,000



LOT 83 WIM DELVOYE
EST \$30,000-40,000



LOT 84 ENZO CUCCHI
EST \$80,000-120,000



LOT 85 JENNIFER BARTLETT
EST \$20,000-30,000



LOT 86 JENNIFER BARTLETT
EST \$30,000-40,000



LOT 87 VARIOUS ARTISTS
EST \$2,500-3,500



LOT 88 CHRISTO
EST \$1,000-1,500



LOT 89 DENNIS OPPENHEIM
EST \$4,000-6,000



LOT 90 WIM DELVOYE
EST \$30,000-40,000



LOT 91 SIMON LINKE
EST \$12,000-18,000



LOT 92 SIMON LINKE
EST \$12,000-18,000



LOT 93 MCDERMOTT &
MCGOUGH
EST \$5,000-7,000



LOT 94 JIRI GEORG DOKOUPIL
EST \$10,000-15,000



LOT 95 JENNY HOLZER
EST \$60,000-80,000



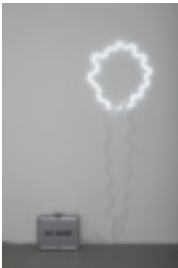
LOT 96 NO LOT



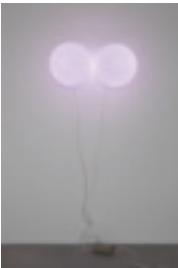
LOT 97 VERNER PANTON
EST \$7,000-9,000



LOT 98 KARL SPRINGER
EST \$4,000-6,000



LOT 99 MICHAELANGELO
PISTOLETTO
EST \$1,500-2,000



LOT 100 ANGELA BULLOCH
EST \$8,000-12,000



LOT 101 FRANZ WEST
EST \$3,000-5,000



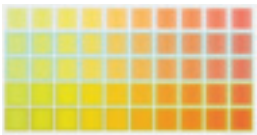
LOT 102 FRANZ WEST
EST \$5,000-7,000



LOT 103 JACKIE FERRARA
EST \$5,000-7,000



LOT 104 RICHARD PETTIBONE
EST \$6,000-8,000



LOT 105 RICHARD
ANUSZKIEWICZ
EST \$3,000-4,000



LOT 106 RICHARD
ANUSZKIEWICZ
EST \$15,000-20,000



LOT 107 MEL BOCHNER
EST \$700-900

80s LOTS 108 - 143



LOT 108 DOROTHEA
ROCKBURNE
EST \$1,200-1,800 •



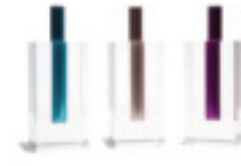
LOT 109 BRICE MARDEN
EST \$1,500-2,500



LOT 110 ROBERT MANGOLD
EST \$800-1,20



LOT 111 JOE D'URSO
EST \$7,000-9,000



LOT 112 SHIRO KURAMATA
EST \$1,500-2,000



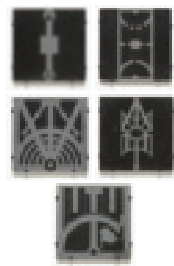
LOT 113 ETTORE SOTTASS JR.
EST \$1,500-2,000



LOT 114 KENNETH SNELSON
EST \$5,000-7,000



LOT 115 ANDREW SPENCE
EST \$2,000-3,000



LOT 116 MATT MULLICAN
EST \$8,000-12,000



LOT 117 SHIRO KURAMATA
EST \$1,500-2,000



LOT 118 SHIRO KURAMATA
EST \$2,000-3,000



LOT 119 GIOVANNI LEVANTI
EST \$4,000-6,000



LOT 120 ETTORE SOTTASS JR.
EST \$8,000-10,000



LOT 121 ROBERT WILSON
EST \$10,000-15,000



LOT 122 SHIRO KURAMATA
EST \$15,000-20,000



LOT 123 MARC NEWSON
EST \$800-1,200



LOT 124 MARC NEWSON
EST \$800-1,200



LOT 125 MARC NEWSON
EST \$2,500-3,500



LOT 126 MARC NEWSON
EST \$2,000-3,000



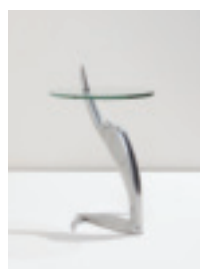
LOT 127 MARC NEWSON
EST \$7,000-9,000



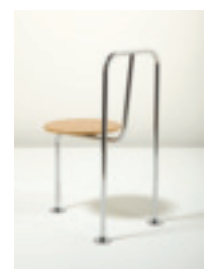
LOT 128 KARL SPRINGER
EST \$2,500-3,500



LOT 129 SHIRO KURAMATA
EST \$3,000-5,000



LOT 130 PIERANGELO CARAMIA
EST \$2,000-3,000



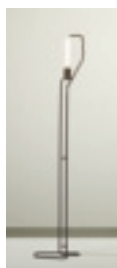
LOT 131 SHIRO KURAMATA
EST \$3,000-5,000 •



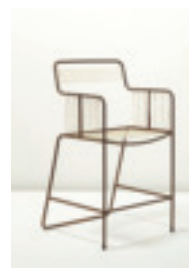
LOT 132 FRANK GEHRY
EST \$2,000-3,000



LOT 133 ANDERL
KAMMERMEIER
EST \$1,500-2,000



LOT 134 ROBERT WETTSTEIN
EST \$1,500-2,000



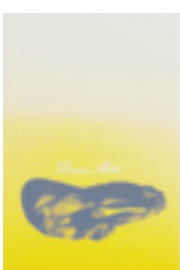
LOT 135 ROBERT WETTSTEIN
EST \$1,500-2,000



LOT 136 CESARE LEONARDI
EST \$3,500-4,500



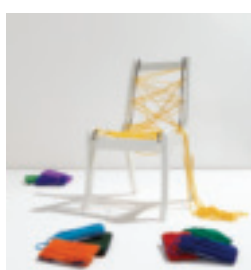
LOT 137 GAE AULENTI
EST \$1,000-1,500



LOT 138 HERBERT
JAKOB WEINAND
EST \$800-1,200



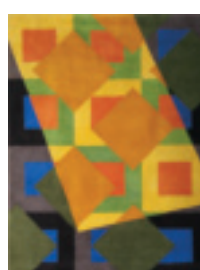
LOT 139 ETTORE SOTTASS JR.
EST \$3,000-5,000



LOT 140 TARO OKAMOTO
EST \$1,000-2,000



LOT 141 ETTORE SOTTASS JR.
EST \$10,000-12,000



LOT 142 GUY DE ROUGEMONT
EST \$6,000-8,000



LOT 143 ETTORE SOTTASS JR.
EST \$12,000-18,000

80s LOTS 144 - 179



LOT 144 SHIRO KURAMATA
EST \$4,000-6,000



LOT 145 BRUCE ROBBINS
EST \$1,000-1,500



LOT 146 HOWARD MEISTER
EST \$2,000-3,000



LOT 147 DALE CHIHULY
EST \$7,000-9,000



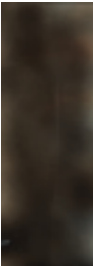
LOT 148 DALE CHIHULY
EST \$2,000-3,000



LOT 149 DALE CHIHULY
EST \$5,000-7,000



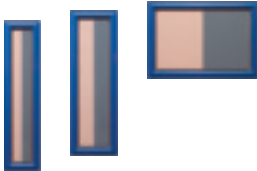
LOT 150 DALE CHIHULY
EST \$3,500-4,500



LOT 151 JULES OLITSKI
EST \$20,000-30,000



LOT 152 THOMAS NOZKOWSKI
EST \$30,000-40,000



LOT 153 CHRISTIAN ECKART
EST \$8,000-12,000



LOT 154 JOHN GASPAR
EST \$1,500-2,000



LOT 155 ROBERT MOSKOWITZ
EST \$10,000-15,000



LOT 156 PIERRE CARDIN
EST \$5,000-7,000



LOT 157 HERMANN NITSCH
EST \$10,000-15,000



LOT 158 A.R. PENCK
EST \$400-600



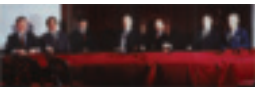
LOT 159 JONATHAN SILVER
EST \$1,500-2,000



LOT 160 JIRI GEORG DOKOUPIL
EST \$3,000-4,000



LOT 161 JAMES BROWN
EST \$15,000-20,000



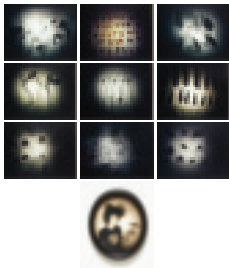
LOT 162 CLEGG & GUTTMAN
EST \$12,000-18,000



LOT 163 LARRY FINK
EST \$3,000-5,000



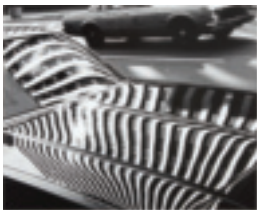
LOT 164 SANDY SKOGLUND
EST \$6,000-8,000



LOT 165 BARBARA ESS
EST \$4,000-6,000



LOT 166 WILLIAM KLEIN
EST \$2,000-3,000



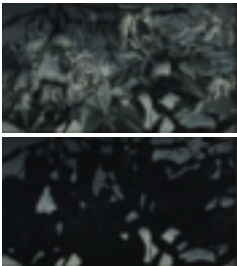
LOT 167 ANDREAS FEININGER
EST \$3,000-5,000



LOT 168 TOD PAPAGEORGE
EST \$2,000-3,000



LOT 169 JOEL STERNFELD
EST \$2,500-3,500



LOT 170 ADRIANA VAREJAO
EST \$15,000-20,000



LOT 171 LAURIE SIMMONS
EST \$1,500-2,500



LOT 172 DOUG AND MIKE STARN
EST \$7,000-9,000



LOT 173 COLLIER SCHORR
EST \$3,000-5,000



LOT 174 JOHN COPLANS
EST \$3,000-5,000



LOT 175 ROBERT MAPPLETHORPE
EST \$5,000-7,000



LOT 176 DAVID LACHAPELLE
EST \$3,000-4,000



LOT 177 DENIS PIEL
EST \$3,000-4,000



LOT 178 NO LOT



LOT 179 HEDY KLINEMAN
EST \$3,000-5,000

80s LOTS 180 - 215



LOT 180 ANDY WARHOL
EST \$5,000-7,000



LOT 181 TOD PAPAGEORGE
EST \$2,000-3,000



LOT 182 TOD PAPAGEORGE
EST \$2,000-3,000



LOT 183 DOUG ISCHAR
EST \$3,000-5,000



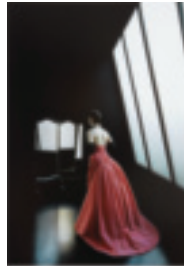
LOT 184 TINA BARNEY
EST \$5,000-7,000



LOT 185 TINA BARNEY
EST \$5,000-7,000



LOT 186 HORST P. HORST
EST \$8,000-12,000



LOT 187 FRANK HORVAT
EST \$3,500-4,500



LOT 188 GRAHAM NICKSON
EST \$15,000-20,000



LOT 189 JIM DINE
EST \$7,000-9,000



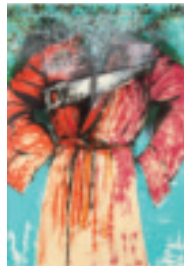
LOT 190 ERIC FISCHL
EST \$500-700 •



LOT 191 ERIC FISCHL
EST \$2,000-3,000



LOT 192 ERIC FISCHL
EST \$1,200-1,800



LOT 193 JIM DINE
EST \$4,000-6,000



LOT 194 ERIC FISCHL
EST \$600-900



LOT 195 DONALD SULTAN
EST \$1,800-2,500



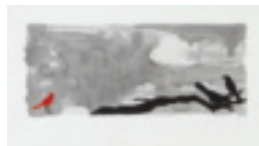
LOT 196 JAMES SURLS
EST \$5,000-7,000



LOT 197 FRIEDEL DZUBAS
EST \$15,000-20,000



LOT 198 JENNIFER BARTLETT
EST \$8,000-12,000



LOT 199 ROBERT MOSKOWITZ
EST \$800-1,200



LOT 200 CARL MORRIS
EST \$5,000-7,000



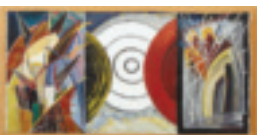
LOT 201 JOHN PAUL CRANGIE,
ANDREW FENNER AND LYNDA
BENGLIS
EST \$800-1,200



LOT 202 JOHN NEWMAN
EST \$700-900



LOT 203 BETTY WOODMAN
EST \$1,000-1,500 •



LOT 204 KATHERINE PORTER
EST \$3,000-5,000



LOT 205 HOLLIS SIGLER
EST \$400-600



LOT 206 JOHN BUCK
EST \$1,200-1,800



LOT 207 JOHN BUCK
EST \$1,200-1,800



LOT 208 TIMOTHY WOODMAN
EST \$1,500-2,000



LOT 209 JEDD GARET
EST \$600-800 •



LOT 210 SANDRO CHIA
EST \$1,000-1,500



LOT 211 NO LOT



LOT 212 IDA APPLEBROOG
EST \$3,000-5,000



LOT 213 IDA APPLEBROOG
EST \$2,000-3,000

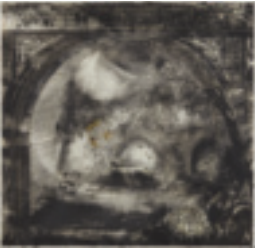


LOT 214 PHILIP GUSTON
EST \$1,200-1,800



LOT 215 JOHN LEES
EST \$1,000-2,000

80s LOTS 216 - 237



LOT 216 JACK BARTH
EST \$2,000-3,000



LOT 217 MARK INNERST
EST \$5,000-10,000



LOT 218 TROY BRAUNTUCH
EST \$8,000-12,000



LOT 219 ELIZABETH MURRAY
EST \$400-600 •



LOT 220 BARRY LE VA
EST \$400-600



LOT 221 SIGMAR POLKE
EST \$1,200-1,800



LOT 222 PETER NAGY
EST \$1,000-1,500



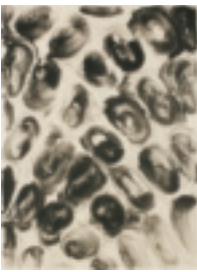
LOT 223 WILLIAM T. WILEY
EST \$1,000-1,500



LOT 224 WILLIAM T. WILEY
EST \$1,000-1,500



LOT 225 DONALD ROLLER
WILSON
EST \$800-1,200



LOT 226 JULIAN LETHBRIDGE
EST \$400-600 •



LOT 227 DAVID DEUTSCH
EST \$5,000-10,000



LOT 228 JONATHAN BOROFSKY
EST \$5,000-7,000



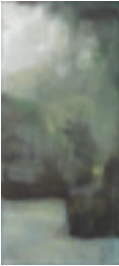
LOT 229 TONY CRAGG
EST \$1,200-1,800



LOT 230 DAVID DEUTSCH
EST \$1,000-2,000



LOT 231 BRYAN HUNT
EST \$600-800 •



LOT 232 ELLEN PHELAN
EST \$2,000-3,000



LOT 233 THÉRÈSE OULTON
EST \$5,000-7,000



LOT 234 JOHN ALEXANDER
EST \$5,000-7,000



LOT 235 JOHN WALKER
EST \$3,000-4,000



LOT 236 JOHN WALKER
EST \$8,000-12,000



LOT 237 THOMAS ACKERMAN
EST \$4,000-6,000

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.

(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

CONFESSIONS OF DANGEROUS MINDS

A Selling Exhibition curated by Phillips de Pury & Company, Jason Lee and Carlo Berardi



FEBRUARY 2011 LONDON

Phillips de Pury & Company

Duke of York's HQ, King's Road London SW3 4SQ

Enquiries +44 20 7318 4066 / etang@phillipsdepury.com

PHILLIPSDEPURY.COM

Erinc Seymen (b. 1980) *Untitled*, 2008

PHILLIPS
de PURY & COMPANY

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.

(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

Chairman

Simon de Pury

Chief Executive Officer

Bernd Runge

Senior Directors

Michael McGinnis
Dr. Michaela de Pury

Directors

Aileen Agopian
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** 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 73611
- Los Angeles** Maya McLaughlin, Specialist, Contemporary Art +1 323 791 1771
- Milan** Laura Garbarino, Senior Specialist, Contemporary Art +39 339 478 9671
- Moscow** Svetlana Marich, Specialist, Contemporary Art +7 495 225 88 22
- Shanghai/Beijing** Jeremy Wingfield, International Specialist, Contemporary Art +852 6895 1805
- Zurich/Israel** Fiona Biberstein, International Specialist, Contemporary Art +41 79 271 88 51

GENERAL COUNSEL

Patricia G. Hambrecht

MANAGING DIRECTORS

Finn Dombernowsky, London/Europe
Sean Cleary, New York (Interim)

WORLDWIDE OFFICES

NEW YORK

450 Park Avenue, New York, NY 10022, USA
tel +1 212 940 1300 fax +1 212 924 5403

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

15 rue de la Paix, 75002 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 +1 212 940 1254
and Worldwide Head, Contemporary Art

NEW YORK

Aileen Agopian, New York Director +1 212 940 1255
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
Zach Miner +1 212 940 1256
Jean-Michel Placent +1 212 940 1263

Peter Flores +1 212 940 1223
Alexandra Leive +1 212 940 1252
Sarah Stein-Sapir +1 212 940 1303
Winnie Scheuer +1 212 940 1226
Amanda Stoffel +1 212 940 1261
Roxanne Tahbaz +1 212 940 1292

LONDON

Peter Sumner, Head of Sales, London +44 20 7318 4063

Henry Allsopp +44 20 7318 4060
Laetitia Catoir +44 20 7318 4064
Judith Hess +44 20 7318 4075
Leonie Moschner +44 20 7318 4074
Ivgenia Naiman +44 20 7318 4071
George O'Dell +44 20 7318 4093
Edward Tang +44 20 7318 4024

Sarah Buchwald +44 20 7318 4085
Catherine Higgs +44 20 7318 4089
Raphael Lepine +44 20 7318 4078
Tanya Tikhnenko +44 20 7318 4065
Phillippa Willison +44 20 7318 4070

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

Domenico Raimondo +44 20 7318 4016
Ellen Stelter +44 20 7318 4021
Ben Williams +44 20 7318 4027

Marine Hartogs +44 20 7318 4021
Marcus McDonald +44 20 7318 4014

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

NEW YORK

Vanessa Kramer, New York Director +1 212 940 1243

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 1245

LONDON

Lou Proud +44 20 7318 4018
Sebastien Montabonel +44 20 7318 4025

Alexandra Bibby +44 20 7318 4087
Rita Almeida Freitas +44 20 7318 4087
Helen Hayman +44 20 7318 4092
Emma Lewis +44 20 7318 4092

BERLIN

Christina Scheublein +49 30 886 250 57

JEWELRY

Nazgol Jahan, Worldwide Director +1 212 940 1283

NEW YORK

Carmela Manoli +1 212 940 1302

Emily Bangert +1 212 940 1365

LONDON

Lane McLean +44 20 7318 4032

THEME SALES

NEW YORK

Corey Barr +1 212 940 1234
Steve Agin, Consultant +1 908 475 1796

Anne Huntington +1 212 940 1210
Stephanie Max +1 212 940 1301

LONDON

Arianna Jacobs +44 20 7318 4054

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

Fiona Hayes, Art Director

NEW YORK

Andrea Koronkiewicz, Studio Manager
Kelly Sohngen, Graphic Designer
Orlann Capazorio, US Production Manager

LONDON

Mark Hudson, Senior Designer
Andrew Lindesay, Sub-Editor
Tom Radcliffe, UK Production Manager

MARKETING

NEW YORK

Trish Walsh, Marketing Manager

SALE INFORMATION

AUCTION

Friday 17 December 2010, 2pm

VIEWING

Wednesday 8 December – Friday 10 December, 10am – 6pm

Saturday 11 December, 10am – 6pm

Sunday 12 December, 12pm – 6pm

Monday 13 December – Thursday 16 December, 10am – 6pm

Friday 17 December, 10am – 12pm

VIEWING & AUCTION LOCATION

450 West 15 Street New York 10011

SALE DESIGNATION

In sending in written bids or making enquiries
please refer to this sale as NY000410 or 80s.

THEME SALES

New York

Corey Barr, Manager +1 212 940 1234

Anne Huntington, Cataloguer +1 212 940 1210

Stephanie Max, Administrator +1 212 940 1301

London

Arianna Jacobs, Specialist and Sales Coordinator +44 20 7318 4054

Henry Highley, Administrator/Cataloguer +44 20 7318 4061

Siobhan O'Conner, Senior Administrator +44 20 7318 4040

Consultant

Steve Agin, Toy Art +1 908 475 1796

PROPERTY MANAGER

Robert Weingart +1 212 940 1241

PHOTOGRAPHY

Kent Pell, Matthew Kroening, Clint Blowers

CATALOGUES

Leslie Pitts +1 212 940 1240

\$35/€25/£22 at the gallery

catalogues@phillipsdepury.com

ABSENTEE AND TELEPHONE BIDS

Rebecca Lynn, Manager +1 212 940 1228 fax +1 212 924 1749

Maureen Morrison, Bid Clerk +1 212 940 1228

Marissa Piedra, Bid Clerk +1 212 940 1304

bids@phillipsdepury.com

CLIENT ACCOUNTING

Sylvia Leिताo +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

+1 212 940 1200

SHIPPING

Beth Petriello +1 212 940 1373

Jennifer Brennan +1 212 940 1372



Calvin Klein Jeans

PHILLIPSDEPURY.COM

VAN WAGNER ADV.