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**UNDER THE
INFLUENCE**

**23 SEPTEMBER 2011
450 PARK AVENUE NEW YORK**

P H I L L I P S

d e P U R Y & C O M P A N Y

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INFLUENCE**

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A stylized illustration featuring a woman with long brown hair lying down, her head resting on a dark wooden surface. She is wearing a white garment with black vertical stripes. A large, dark, stylized leaf is positioned above her head. To her right, a lamp with a white cylindrical shade and a dark, slender base is visible. The background consists of light green, wavy, stylized lines. The lamp's shade contains a handwritten text block.

I have boomeranged across my head so much
that I now can see the darkness of lightness.
And I love light. Perhaps you'll think it strange
because I am invisible. Light confirms my
reality, gives birth to my form. Without
light I am not only invisible, but formless
as well; and to be unaware of one's
form is to live a death. I myself, after
existing some twenty years, did not
become alive until I discovered my
invisibility.

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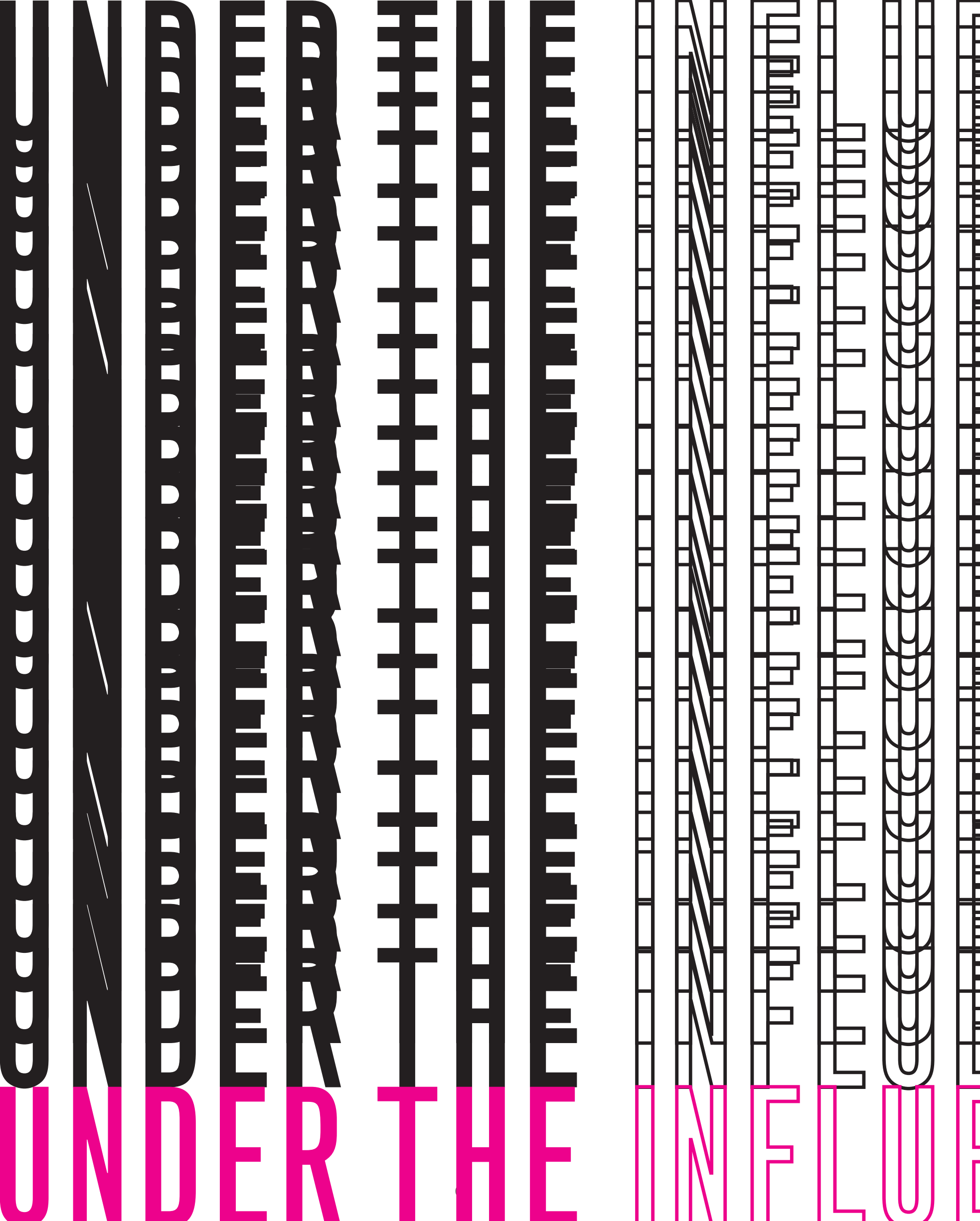
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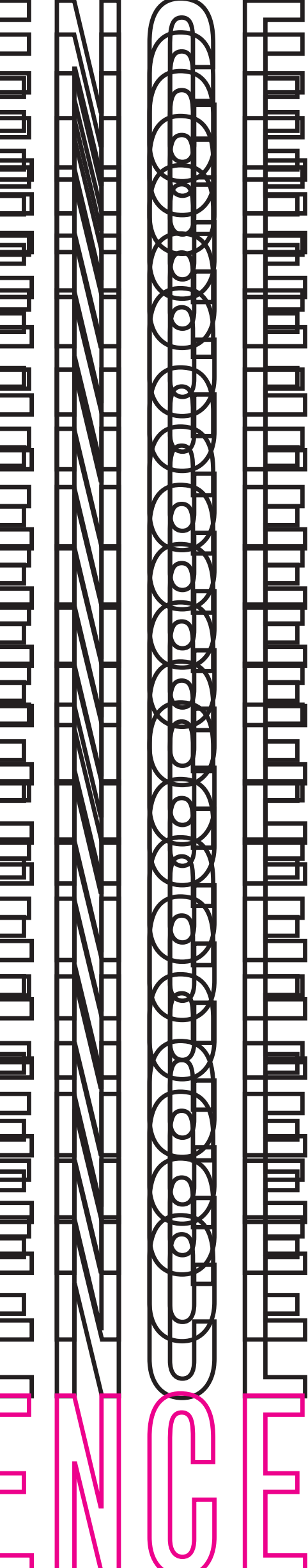
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Influence comes in many different ways, and the art world is no exception. One person who definitely wields some influence in the art world is Carolyn Christov-Bakargiev, curator of dOCUMENTA (13) opening in June 2012. Her interview teases the reader about the participants, but if a picture tells a thousand words, Jimmie Durham will be planted in a meadow in Kassel throughout next summer.

No one epitomizes the 'brand' of performance art better than Marina Abramović. Self-styled as the grandmother (a very young and attractive one if I may say) of the medium, an art form that has become increasingly important in the last few years. Her life has recently inspired a full length work, 'The Life and Death of Marina Abramović' by the great Robert Wilson.

Lawrence Weiner, now in his 69th year, continues to inspire generations of artists and curators. His career includes a retrospective of his work, 'AS FAR AS THE EYE CAN SEE' at the Whitney Museum in New York, and he has already appeared in three documentas. Carolyn Christov-Bakargiev admits in the interview here that Lawrence Weiner is a good luck charm for her, having put him in every group show she has ever curated, saying "With him being here, I feel it's a contemporary art project." She is clearly UNDER THE INFLUENCE.

SIMON de PURY
CHAIRMAN, PHILLIPS de PURY & COMPANY

«YOU CAN DO ANYTHING IF
YOU SET YOUR MIND TO
IT. IT IS TOTAL SACRIFICE
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MATTER WHAT, YOU HAVE
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INTERVIEW KAREN WRIGHT | PHOTOGRAPHS PETER RIGAUD

MARINA ABRAMOVIĆ
THE ARTIST IS PRESENT

MARINA ABRAMOVIĆ WAS born on 30 November 1946 in Belgrade. Widely recognized as the most prominent performance artist of our times, she often refers to herself as the 'grandmother of performance art.' She is one of the few performance artists from the 1970s still performing her own and others' works.

Abramović's early works, performed before she left her native Serbia for Amsterdam in 1976, explored her body and its limits, exposing her audiences to cutting, burning and states of semi-consciousness. In Amsterdam, she met the West German performance artist Frank Uwe Laysiepen, styled 'Ulay'. They started to work together, exploring how two people of different sexes could merge into one ego. In one, *Breathing in, Breathing out* (1977), the two breathed in each other's breath until they fell unconscious to the floor; in another, *Imponderabilia* (1977), their most renowned piece, they stood naked in a doorway, forming a human gate through which the audience had to pass. As their personal relationship deteriorated, they decided to turn a work that had been planned as a marriage ceremony into the symbolic end of their relationship. Beginning from opposite ends, Abramović and Ulay walked the Great Wall of China, meeting in the middle to say goodbye.

In 1997, Abramović received the Golden Lion Award for Best Artist for her video installation and performance *Balkan Baroque* at the Venice Biennale. Abramović has recently had two major shows in New York museums, *Seven Easy Pieces* in the Guggenheim in 2005, in which she created a work of her own and recreated the work of five other artists, and *The Artist is Present* at the Museum of Modern Art in 2010.

In 2008, she purchased a former theatre in Spencertown, NY, in order to transform it into a school for performance, particularly work of long duration. The Marina Abramović Institute is slated to open next year. Her collaboration with Robert Wilson, *The Life and Death of Marina Abramović*, was recently performed at the Manchester International Festival and will be performed in Madrid next year.

KAREN WRIGHT I am going to be very cruel and make you go right back to the beginning.

MARINA ABRAMOVIĆ I come from a completely contradictory background. When I was born, my mother just gave me to my grandmother to take care of me, because she was making a political career. So I didn't see Mother and Father till I was six. You know, they became strange people who would give me birthday presents. They were communists and my grandmother was highly religious and hated communism to the core. So I spent my childhood in a church, following my grandmother's rituals – candles in the morning, the priest coming for different occasions. There was always something interesting going on. The day when my mother brought my baby brother home from hospital, that was the day I actually started living in my parents' home. I was six. All my childhood, I was very privileged. You know, my mother and father were national heroes so we had these privileges. We could talk about the third class, the communist bourgeoisie. So I had piano lessons, French lessons, English lessons, all the private things. I had two-month vacations in the best possible locations. Education was very important to my mother.

KW Did you have art lessons?

MA No. I didn't have art lessons because I had been drawing everywhere since the start. But they did encourage me with painting, not with the

performances, but with the paintings. So when I was 12 I had my first job. And the only thing I wanted to do was to be an artist. There has never been any doubt in my life that I could be anything else. I had this environment where my mother was obsessed by culture. Everything French was good. Everything not French was not good. But my father was obsessed with everything Russian. So I had Russian literature on one side and all the Proust and French stuff on the other. I was living in this dream world. I was just reading, going to the theatre and listening to Bach and Mozart. So when I escaped from home when I was 29 [in 1975], I didn't know the Rolling Stones. You know, I didn't have an idea. I was really somewhere else in my background. And then there was this very funny thing. All the performances I was doing in Belgrade, had to be finished before ten because at ten I had to be home.

KW You had a curfew? Until you were 29! So it was very repressive.

MA It was. But what was important for me was that with this kind of background, I had to rebel and break all of the norms and rules and restrictions. This gave me a lot of courage. But the problem was that once I came out of Belgrade and went to Amsterdam in the 1970s, there were hippies and all sorts of things. So I got very lost in the beginning because restrictions didn't mean anything there. So all my work and my ideas about art, about rebelling, didn't work there. So I had to create my own restrictions and my own rules all over again. That is why there are so many artists coming from Eastern Europe who get lost because they can't make the connections.

KW Your work stands apart from so many contemporary artists because of the need to have a very conceptual format, a set of instructions you then have to adhere to.

MA I started with instructions. As I child, when I woke up, I always had on the table instructions from my mother. I had to learn 10 sentences of French. I had to eat this and this. I have to do that. I have to wash my hands so many times a day. So everything was an instruction. One thing which I really rebelled about so much there and I found so incredibly important later on is this whole notion of will power. That you can do anything if you set your mind to it. It is total sacrifice for the cause, that you have the aim and, no matter what, you have to achieve it. That is the iron self-discipline that I got from both my parents, and that I apply now to performance art. If I didn't have this, I would never have survived *The Artist is Present* for more than three months. But I prepared for this work – like going on to the NASA space programme – for two years.

KW So how did you do it?

MA I made a menu for every day what was specific to eat. So every single day was written down. I knew exactly what I had to eat. I was almost on the ground, and then in the evening, I could not move because I hadn't drunk any water during all that time. So I had to drink water every 45 minutes during the night, go to sleep, and drink, and pee, which was so hard at the beginning, because I had never had enough rest. Then to deal with all the body pains. And of course, I didn't talk to anybody or interact with anybody. It was complete seclusion. Three months of performance becomes life itself.

KW I came to see that show several times. I queued once for about two hours and I gave up in the end.

MA The waiting was part of the piece. People would come and wait all night. In the last months, the museum would close at six and there was just a queue all night. A new community was built around this piece, which was never built before. It started before with *Seven Easy Pieces* at the Guggenheim, but that was only over seven days. At MoMA, people started



«THIS WAS
THE IDEA OF
PUTTING TWO
ENERGIES TOGETHER
IN A HIGH-SPEED
COLLISION»



Marina Abramović and Ulay performing *Light/Dark*, at Internationale Kunstmesse, Cologne, October 1977

seeing each other, going for dinner and coming back. And meeting around that piece. I wanted to create the eye of the tornado, the stillness. It has changed me enormously. It's so strange, you know. Now I am busy with my institute, which is the *big* deal now, which I am going to create in Hudson. I bought the building.

KW So what are you going to do in your institute?

MA It is not about my work, all the institution is going to have is my name. Because I am like a brand, like Coca-Cola, the Fulbright Foundation, the Lincoln Center, whatever you want. So it is not about sculpture but performance, a brand for performance. I want to have a name that will live on, but not specifically about my work.

KW Will it be used as a performance space then?

MA Yes. It is going to be unique, because it is going to be only long durational works. Everything has to be six hours long, nothing less. I want to create these chairs, which after a few hours when you are tired, you can press a button and you turn it into the bed with a little blanket. In the arm of the chair is going to be cold drink and in the other arm is going to be hot milk. So that you can actually be there all the time in the piece.

KW Being in the performance is incredibly important for you.

MA Yes, being in the moment. We forget this. We are never in the present.

KW When you got into a partnership with Ulay, how did your work transform?

MA First of all I was so fanatic and I was working with my body. I was exploring states of consciousness and rhythm. So I was really almost in danger that maybe I would lose my life, I was on the edge. There was no limit in my mind in the background. So when I met Ulay, the strangest thing about him was that he had a half-face with unshaven and short hair, and the other side long hair and complete makeup. So he was half-man and half-woman, because he was exploring the male and female side of his work. So when I came along, I became the female part and he become the male part. My male part which was so obvious in this aggressive way of dealing with my body didn't need to be there anymore.

At first, it was a big love story. We were born on the same day, and we met on our birthday. It was so incredibly strong, the attraction. Then there was the idea that we were going to do the work together. So, the most difficult part of this whole thing was, how are we going to put the male and female part together to create that self. Something that is out of him and

me – like a third quality, where male and female energy becomes united.

This was the first performance we did. We just ran towards each other and actually kissed each other

KW You talk about the lack of aggression. But this was an aggressive performance.

MA It was not aggressive. I didn't risk my life in this performance, that's what I mean. This was the idea of putting two energies together in a high-speed collision. I realized two people can do more together than one. When our relationship started not working it was incredibly painful for me. I thought, actually, that everything was falling apart. I find it very difficult to acknowledge failure, so I got very sick physically. I was 40 and then I wrote in my diary. I was fat, ugly and unwanted. That was how I felt: it was like the end of everything. The most difficult part for me was that before [the relationship], I was in my world, but there was nothing left. We merged so much in our world we never chose one or another. It was a together-world. So I didn't have anything. It was like the end of my life. And the only way to deal with this, after being so depressed, was that I actually realized I wanted to make a theatre piece. This is how it was born, this idea of biography, which now I am working on with Robert Wilson [*The Life and Death of Marina Abramović*, performed at the Manchester International Festival in 2011].

KW It's going to be great in Manchester.

MA I have made about five or six biographies with Bob. I started first with Charles Atlas, that was the first one in 1989. Then, the biographies became like staging my life. Once I have staged my life, I can have distance from it and then I can have distance from pain to. It was like a cure to me. And I always give each director all the rights to restage it – it doesn't have to be chronological. He can really edit the life in his own way, so that my life always looks new to me.

KW Tell me more about your video installation filming the MoMA show, *The Artist is Present*.

MA We are talking about each month being like a diary. All the people at once. The three months is going to be three projections on one side and then me. It will change in real time. If this guy sits seven hours, it's seven hours. So they will be changing all the time. It is going to look unbelievable. It is going to look endless, because I have cropped it just to see the face. And because we filmed in real time, we have 736 hours. The long durational



Clockwise from top left: Robert Wilson, Marina Abramović, Antony, and Willem Dafoe in The Life and Death of Marina Abramović, at the Manchester International Festival, 2011; Marina Abramović performing Balkan Baroque II, 1997; installation view of Abramović's Rhythm 0, 1974, at the Lisson Gallery, London, 2010

work of art has this enormous ability to change the performer himself and the viewer, if he takes the time. It is transforming consciousness. It has this quality, which other kinds of work don't have. You need time to get to that consciousness. Then with all the time you spend, you generate different energy in the space. I create a zone. When you come and sit on the chair, everything dissolves. You don't see any people, you don't hear the space. You see my face, then you see my eyes and then my eyes disappear. You become all but alone. I am just triggering emotions in you. It becomes like a mirror.

KW It's like meditation, isn't it?

MA Yes. That is why there was so much crying and so many emotions. It was just overwhelming.

KW Having seen the videos of you and Ulay and then watching the recreation of the gate piece [*Imponderabilia*, 1977], there was something valuable missing, having seen the engagement, the whole connection between two people, in more than a performative sense.

MA You have two options. First of all, the nature of performance art is life. It is a living art form. If you don't re-perform it, it becomes a photograph in a book, or a bad video. That's it. If you re-perform it, you have to consider the different time, different culture, different circumstances, and the charisma or the lack of charisma of the performers themselves. But I am really willing to risk them being re-performed rather than being dead in a book. From 150 people, I cast 39, and some of them have been really incredible and some not. Plus, I couldn't see any of them performing because I was performing at the same time. So I had to go on trust.

KW Every time I asked anyone if they saw Vito Acconci's 1972 work *Seedbed*, they said, 'Of course.' But they couldn't have, because the whole world couldn't have seen the performance: the gallery was actually really small.

MA Which is the mystery. It is absolutely not true at all. It's word of mouth. You have more witnesses than is possible. Like *Trans-Fixed* [1974], that Chris Burden work with the nails and Volkswagen. It was like three people.

KW Well, he drove it out of his garage, they did it and he drove it back into the garage. Literally outside his garage. There is a rumor that Burden turned you down when you wanted to re-perform one of his works in *Seven Easy Pieces*.

MA Yes he did. That is why I didn't perform it.

KW What was his reason?

MA First of all, he didn't answer, his assistant answered: 'Chris Burden doesn't want to give permission for any of his work to ever be re-performed.' I asked for a reason, but I never got a reply. Much later, maybe two years later, I saw him and I said to him, 'Why did you never reply to me, I wanted to know why you wouldn't give permission.' And he said, 'Why did you need permission from me? Why didn't you do it anyway?' Instead, I did the Joseph Beuys work. Then Joseph Beuys's widow wouldn't give me permission either. So I went directly to her and spent five hours explaining my reasons. She has about 37 law cases about everybody because people are doing terrible things. There are these photographers taking photographs of these performances and selling the photographs as their own work and using Photoshop, and changing history. It is really bad. And I said to her, 'OK, this is exactly what I am protecting.' If you look, the title is always *Joseph Beuys's How to Explain Pictures to a Dead Hare re-performed by Marina Abramović* and then the date. That is how it should be.

KW When you changed *Seedbed* into a female rather than a male piece, did that change the whole harmonic of the piece?

MA Well, yes. Because Vito produced sperm and I produced emotion. That is the whole thing about production. All pieces were changed because all the pieces, no matter how long the original performance was, I performed for seven hours. So it created a sort of loop and possibility. It is also about how to adapt something to a museum which is open for seven hours. I wanted the performance to be like when you come and see a painting on the wall.

«WHEN YOU COME AND SIT
ON THE CHAIR, EVERYTHING
DISSOLVES. YOU DON'T SEE
ANY PEOPLE, YOU DON'T HEAR
THE SPACE. YOU SEE MY FACE,
THEN YOU SEE MY EYES AND
THEN MY EYES DISAPPEAR.
YOU BECOME ALL BUT ALONE.
I AM JUST TRIGGERING
EMOTIONS IN YOU. IT BECOMES
LIKE A MIRROR»



KW How many of the thousands of people who visit the Guggenheim, and who came to MoMA too, understand what you are doing? Does it become a transformative act?

MA You know, I was very surprised with the enormous response. I have had so many emails from all kinds of people, from all different professions. I even had an email from a guy who was in prison and who was just on parole and came to see the performance [*The Artist is Present*] right before going back to prison, and that changed his life.

KW The space was so problematic – it was interesting how it was transformed by the performance.

MA It was such hell. I had to deal with the architecture, so I got the best lighting designer and I said, 'All right we have this space, so we are going to define it with the most cheap and really aesthetically not good-looking

«THEY'VE TOLD ME THAT I BROKE ALL THE RECORDS FOR A LIVING ARTIST

light they use in the streets to make movies.' And that lighting really worked. It created no shadow space. It was like you were making a movie, but there is no movie. Rem Koolhaas said in *Artforum* that the best use of architectural space that he had seen in MoMA was by *The Artist is Present*.

KW Going back to *Seven Easy Pieces*. The piece that you re-created, which was a fashion piece in a sense...

MA With the blue dress.

KW Yes, when you started, to be a woman was incredibly difficult, because if you were a beautiful woman, it was counterproductive. To be an artist you had to be an ugly man, ultimately.

MA Yeah, no lipstick, no nail polish.

KW So tell me about this evolution.

MA It was a fashion designer who made me the dress. The circle [at the Guggenheim] was always changing. For the Acconci piece I was under the circle. For *The Lips of Thomas*, there was a wall. There was always some way of dealing with this. Then at the end I wanted to cover it. I wanted to create a mini-reflection of the museum itself, because it was a spiral. That was a kind of reflection. Then there was the title – *Entering the Other Side*. That you are finishing this one period and then you are moving somewhere else. You know, everything started with fashion for me after I walked the Great Wall of China [for *The Great Wall Walk*, 1988, her last collaborative work with Ulay]. I was 40 and I was at the end, you know – I thought I was going to die. I thought I was going to be sick and get cancer, because, you know, when you are so heartbroken, you get cancer. The only way was to create a theatre piece. Because theatre I hated at that point. Theatre was a black box, the blood is not blood, a knife is not a knife, emotions are not emotions. You are played by somebody else. And performance is all about reality. I needed to stage that life in that way. That was the first time that I had a scene where I wear high heeled shoes, I had red lipstick. I had this catwalk, like a runway walk, into the public and I am saying these 'bye-byes': Bye-bye togetherness, bye-bye unhappiness, bye-bye jealousy, bye-bye Tibetans, bye-bye tears, and then at the end I say bye-bye Ulay. And at this time in the theatre, he is sitting with a new Chinese woman, who is pregnant, who he met before we walked the Chinese wall, and is waiting for his baby. So this was reality and everything together. After that, I felt, 'I don't need to prove anything to myself. I really want fashion.'

KW But do you feel that you emerged from a period when feminism was all about rejecting one's femininity?

MA I have never been a feminist. I come from a country where my mother had all the power. She was a major in the army, she was the art director of the Russian Museum. Women ruled like men. There was no difference. All my life I was rebelling against my mother, it was the hardest thing. Now I am in the Robert Wilson play and he says – you are going to play your mother. I say, 'Oh God, this is the worst nightmare.' So I came out of a country where I believe that women can do anything. I never felt restricted. I was restricted doing the crazy performances but I did them anyway. I have done anything I wanted to. I never felt like I had a lesser position or better position. The first time I left the country, I went to Italy, where there



Marina Abramović and Ulay performing *Imponderabilia*, at the Galleria Comunale d'Arte Moderna, Bologna, June 1977

all the performances put together. It is incredible because it is excruciating pain. After those ten hours on a Friday, I literally could not lift my hands to take the dress off. Everything was just in pain. And then also the swelling of the legs and all that. The moments when I am just there and in front of person, I have a completely out-of-body experience, I am not in the body, I am not in pain. The pain is somewhere there, but I am not in pain. It is amazing what you can do with this.

For me what is really important to think about, and this really came out of *The Artist is Present*, is this notion of immateriality. I am really obsessed by immateriality. When you are a young artist, you create so much stuff to hide yourself behind. Because you are insecure, you need props, you need objects, you need stories, concepts to cover all that insecurity. I have come to the realization now that actually you don't need

[AT MoMA], WITH 850,000 VISITORS IN THE THREE MONTHS OF THE SHOW»

were no women artists in the seventies. They were all housewives. I did *Rhythm 0* with the pistol, I did another piece losing consciousness. I did so many things. Completely equal and treated equally. Because I never felt vulnerable and I never positioned myself to being less. Women are so much more, we don't need to prove anything. The fact that we can give birth, it is already so unequal to men. I mean, we have to create life. So why should we be feminists? Plus, I hate gender to be attached to art. There is bad art and good art, and nothing else. With feminism there is so much bad art. Because there are lots of feminist artists who are bad artists. But there are two or three good ones and they will take all the lot and create a ghetto. This is the feminist art. So we have feminist art, we have Puerto Rican art, we have black American art, we have gay art and we have lesbian art. Come on – art is good and bad, and that is it. Louise Bourgeois, I never saw her with her gender attached. She is a hell of an artist. But women are not ready to sacrifice as much as men. Because women want to have a family and you have to have a happy life and you have to have a husband and children. And balance. It doesn't work. I was married for two years and it didn't work. It doesn't. You are alone no matter what, that is the truth. Lots of lonely hotel rooms, baby! I give everything to my work. It is clear in my mind that children would have suffered because I would not have given enough time. Or the work would suffer and I would hate the children. The only energy we have in our life is a sexual energy. How we translate it, into a family, into aggression, into killing someone, into the work, into creativity, that is up to us. That is the energy we are dealing with: it's simple. I come from a place where feminism is not an issue for me, and it never will be.

KW Danger is an issue in your work. Not so much now, but it was earlier on.

MA For me, the big issue is dealing with the same problems: mortality, pain, suffering, attachment. All artists are dealing with these issues, but I am using the body. I mean if you go to any Asian culture, any of them, you know, all the ceremonies and the rituals are going to the point of clinical death. VALIE EXPORT said something wonderful. She said, 'If I had to hurt myself in order to rebirth myself from the fear of pain, the hurt is OK.' That is true. Because what I do in my work, I never do in my real life. If I cut the garlic in the kitchen, I cry. I am staging all these fears in the front of an audience in the form of the performance. I am taking the energy of the public in order to go to my limits and to see the public to witness that if I can go through this in my own life, they can do it on their own. To deal with the same issues. I am really like a mirror. That is what I do, that is my job. It is not me sitting at home hurting myself. I have learnt so much. I have learnt how the pain can be controlled. With breathing you can change your emotions. You can breathe in a certain way and fall in love, and in another way you can breathe and kill somebody. Breathing is everything. With our technology, we completely deprive ourselves of our intuitions and our telepathy. So performance is such a great tool to revive the senses.

KW I asked my daughter what I should ask you, and she said, 'Ask her if it hurts.'

MA It hurts, of course. But then you overcome that. It is amazing, the sitting [for *The Artist is Present*], you have no idea – I had more pain than in

anything. There is a Sufi saying that they use in advertising. They say 'less is more.' But I have my own version: 'Let's have more and more of less and less.' Because when you strip everything to the bare presence then you get the most out of it. It is about how to transform the mind, how to lift your spirit and how to lift the spirit of your audience. I am no longer attracted to art that reflects society how it is today. Because we know the problems. We now how society is going down the drain. We know what we are doing to the earth. We know what we are doing politically: the wars, the killing, the injustice and all the rest. What we can do is to actually lift the consciousness and change consciousness, we don't actually need to have to do these things.

That is the way of transformation. I really believe that art can have this kind of power. But not all art. You know if I make a hierarchy of art, I always put music the highest. Because music is the most immaterial form of art there is. It goes through your body directly, you don't need anything. This sound just comes and it is here. No matter which part of planet you are on. Then after this is performance, as there is a direct energy dialogue between you and the audience. Then all other forms of art deal with objects and goods and they are heavy and you have to transport them. But performance I see as a great tool. Especially today, as everything has become so virtual. Today performance can become a great tool to ask certain questions and also to have the ability in the long durational context of work to deal with the software of consciousness and sub-consciousness. To change and transform, and then from that new consciousness you can see things in a different light.

When I described the performance for the first time to the MoMA curators and they said, 'What are you going to do? You are going to sit on the chair and then there will be another chair, and then what?' I said, 'And then nothing.' They really believed that this other chair would always be empty because, why would people come and sit there? Because you could never imagine that kind of simplicity, where there is no development, there is no storytelling. When you take the story away, you come to this bare existence, which is something that interests me. You see people so much more if you don't talk. You see them in a whole different way. It is that immateriality. Damien Hirst said this thing in one of his recent shows, 'It's the end of an era.' I am really glad he said that. The diamond skull was exactly the product, it was ironical, metaphorical of how brutal society had become. I really think that the economic crisis is extremely important because this reflects why performance now, which doesn't cost much, can actually have its place. But also you can see how much people need it. They've told me that I broke all the records for a living artist [at MoMA], with 850,000 visitors in the three months of the show, which is close to a million people. So that means that there is a need. There is a need. ■

Marina Abramović has a solo show at Galerist, Istanbul, in October 2011, and a major retrospective of her work at Moscow's Garage Center for Contemporary Culture, 8 October to 4 December 2011; The Life and Death of Marina Abramović will be traveling to Madrid in April 2012 and Milan and Basel in June 2012



Ahmed Alsoudani photographed in his studio in New York on 21 July 2011



AHMED ALSOUDANI

THE ARTIST IN BETWEEN

INTERVIEW KAREN WRIGHT | PHOTOGRAPHS JONGCHUL LEE



«I THINK LAZINESS IS PART OF THE PROCESS TO BE AN ARTIST»

AHMED ALSOUDANI was born in Iraq in 1975. He left his homeland for Damascus in 1995 where he lived for four years before eventually settling in the United States in 1999. There, he studied art, first in the University of Maine and then at the Yale Summer School of Art and Music at Norfolk, Connecticut, before eventually finishing his education at the Yale University School of Art. Since finishing his studies, his works have been purchased by several important collectors including Charles Saatchi, Monique Burger and François Pinault.

Alsoudani has quite a presence at this year's Venice Biennale. In addition to being one of six artists to represent Iraq in the country's first pavilion for 35 years, Alsoudani's work is also to be seen in two exhibitions: one, 'The Future of a Promise: Contemporary Art from the Arab World,' is curated by Lina Lazaar, and the other, 'The World Belongs To You' – an apt title for an artist such as Alsoudani – is curated by Caroline Bourgeois at the François Pinault Foundation at the Palazzo Grassi.

I first met Ahmed in the spring of 2011. I was having lunch with my old friend Sam Messer, associate dean and professor at Yale

University and the director of the art division of the Yale Summer School of Music and Art. He has always acted as an informal talent scout, introducing me over the years to young artists such as Japanese-American painter Chie Fueki, as well as established artists like Kiki Smith. After lunch, he insisted on taking me to the nearby studio of his former student, Alsoudani. While I chatted to the affable, perpetually smiling Ahmed, Sam leaned back on the sofa, took out his sketchbook, as he is prone to do, and proceeded to sketch Ahmed. It was hard at times to concentrate on the conversation, punctuated as it was by the scratching of charcoal. I have therefore allowed Sam to tell part of the story.





«YOU DON'T BELONG TO
THEM BACK HOME AND
YOU DON'T BELONG HERE
NO MATTER HOW MUCH
YOU PRETEND»



KAREN WRIGHT It was hard to find a time to meet as you only get into the studio around noon. You start late and stay late?

AHMED ALSAUDANI I do about 10 hours a day, seven days a week. But I come here and I don't have to work, physical work. I just really think about what is going on.

KW Tell me more about your history. You grew up in Baghdad. Did you draw a lot when you were young?

AA I had the support of all my sisters and brothers.

KW You have a large family don't you? What did your parents do?

AA Well they had nothing to do with art. I never thought of having a career in art. But things changed when I left Baghdad to go to Syria – I stayed four years in Damascus and the group of people I was hanging out with were mostly artists, journalists or poets. I'm talking about 15 years ago now. If you belong to that circle, you have to be an artist or something. I know it is a funny reason to be, I had reasons before but I did not have the right circumstances to announce it to myself. But the first thing I did when I came here was apply for art school.

KW When did you come to the States?

AA In late 1999. I stayed one year in Washington, DC, and then I moved to Portland Maine.

KW Why there in particular?

AA I wanted to go to art school and it was really difficult for me because I needed to go to a place where at least there was someone I knew.

KW Who did you know in Portland?

AA There was an Iraqi family I had met so they really helped me a lot. Helped in terms of having someone I know and that I could stay at somebody's place.

KW It must have been really frightening in a way.

AA Of course. Because in one year you are not familiar with the language or with another culture so it's difficult. But Maine made it really easy because when I got there, there was a place, there was a family and they could show me. It is a small city, Portland. You can be familiar with it in a very short period of time but for me it was still really terrifying. So I went over there and a year later I found a job, I found a place and I started going to school.

KW And is it true that you went to school and said you wanted to be a painter but you did not have a portfolio? What did they say to you?

AA I remember that. In 2001, in the beginning of August, which is a month before school starts, I was passing by the building so I thought 'let's go and ask.' There are two buildings and I walked into admissions thinking 'what the hell! I might as well go ask.' So for them it was funny that this guy wants to go to school in three weeks but the girl was very careful and she was very, very sweet and she asked 'do you have any paper, do you have any work? No one can just walk in.' So she gave me an appointment and told me next week just to bring something if I had my high school diploma translated so I said, of course and I was taking classes.





KW To learn English?

AA And I was taking classes at the University of Maine. The year I was in DC, I was taking English classes, but that did not really count. I would just leave the school and go talk with Iraqi people so I did not learn anything. So it was really tough. So anyway I came back and showed her some work because I was painting, I had a few paintings and some of them were kind of large scale and she liked them a lot.

KW And who was she? Was she a teacher?

AA No, she was in admissions and at the time of the meeting there was the head of admissions who came and saw the work.

KW And they realized you weren't a beginner?

AA No, they did not say. There was a process I had to deal with so I had to pass the TOEFL test as well. But they let me in before they gave a formal yes, because they have to get the score before they say yes.

KW And you passed.

AA Yes, but the first, second and third time I did not. It was really difficult. It was literally three or four weeks before school started. They called me and said 'you're in.'

KW Susan Rothenberg once said something wonderful to me: 'I spend 90 percent looking and 10 percent painting.' I asked Bruce [Nauman] about it when I met him at the last Venice Biennale; he said, 'Same with me, probably 95 percent looking.'

AA I think laziness is part of the process to be an artist.

KW You don't look very lazy.

AA Speaking of Susan, I adore her work.

KW Looking at these works, I see a lot of Max Beckmann and Otto Dix.

AA I think, again, we are extremely lucky to have all these great people before us. They have done what they have done. You might start with Beckmann; I might start with Titian.

KW And his *Flaying of Marsyas*?

AA I really believe that these things are already there and we should learn from them, and if you have this mentality of learning, you don't have to study, you just absorb. This is a fantastic world, you just dive in and you look and you learn. But again, I live in the 21st century; I live in the heart of Manhattan. I belong mentally and physically to this place right now, so with all these references in my head, the moment I put a brushstroke to a canvas, it belongs to my own time, so that's why I think the link between them is very strong.

KW And what about the sense of place? When I first met you, I asked about being part of where you come from and I remember you seemed surprised that I would ask this.

AA It is not that I am denying where I come from, but there is no certain influence.

KW The story is there but the influence is not.

AA I am a person who has absorbed all these things and I am visualizing them on the canvas. I will claim that half of my knowledge shapes up where I come from. It is a different kind of influence; the advantage of it puts you in an uncomfortable zone, the grey zone. Like you don't belong to them back home and you don't belong here no matter how much you pretend, so you find an area that Homi K. Bhabha [Director of the Humanities Center, Harvard University] calls an area in between.

KW Your paintings are very beautiful, even if they are about terrible subjects. Is this your way of making the viewer engage with unpleasant truths?

AA This is very important and there are stark references to fifteenth-century painting. When I went to Berlin, I went to a few museums and I saw these religious paintings, and they are so beautiful, very strong. Small paintings of Christ. And all these moments of torture, or when they are taking Christ down – they are so beautiful in purple and green and yellow but the subject matter is so hard.

KW With the heads and the bleeding and the veins coming out?

AA And the lady has a wonderful green headscarf and purple dress; you just cover their faces and you will have a wonderful abstract painting.

KW Is that where some of the color comes from?

AA I've used the same color palette for at least the last couple of years, but not as strongly as right now. When I saw these paintings from 1400, I was so relieved, because I need those references to think that people have done that and there is a good reason to support my approach.

KW So, what you saw in Berlin was important to you? It's interesting, how a place can affect you, but even so, I've found there are a lot of artists who deny any sense of place.

AA How can you deny it? You live here and if it is beautiful weather you get affected and if you see beautiful women and if you see someone dressed up in nice things and you go back to your city and...

KW Paint beautiful women [laughs].

AA It doesn't work that way. I think you brought up a certain point – I think artists most of the time use their life experience for their work. After a long winter in Berlin in 2009 I felt really sad, almost sick. So that also affects me when I leave my apartment and go to my studio. ■

Ahmed Alsoudani will be showing his work at Haunch of Venison, London, from 14 October to 26 November 2011.

«HIS PERSONAL JOURNEY
COULD BE ILLUSTRATED
THROUGH HOMER'S
ODYSSEY AND GOYA'S
DISASTERS OF WAR»

Left: sketch of Ahmed Alsoudani by Sam Messer;
right: Alsoudani's Norfolk Summer School photography project



SAM MESSER SKETCHES AHMED ALSOUDANI

Alsoudani's former teacher at Yale University School of Art describes meeting the artist and his impressive work ethic

MY FIRST IMPRESSION of Ahmed was when he arrived at the Norfolk Summer School, part of the Yale School of Art, in 2004. He told me that he was sad to be missing the naturalization ceremony, performed by a roving judge, to become an American citizen, and I thought he was nuts. But when he told me he was working 50 hours a week in an old-age home to make ends meet, I was impressed.

That summer, I took the entire summer school to see Michael Moore's formative film *Fahrenheit 9/11*. In the discussions that followed, it became clear that Ahmed has always been aware of the necessity for an artist of his particular background to be both personal and universal. While this is a fairly banal conversation for most artists, as their personal experiences are usually about avoiding shopping or other mundane problems of existence, Ahmed has already had to confront the profound themes of artistic endeavor first-hand, most pointedly through his imprisonment under Saddam Hussein. At the same time, he has endured physical separation from his family and homeland, as well as being constantly aware of their plight, day in and day out, for the past decade. His personal journey could be illustrated through Homer's *Odyssey* and Goya's *Disasters of War*. The amazing thing about all this is that, in person, Ahmed remains non-judgmental and is therefore capable of seeing his life outside himself. As an artist, I would compare Ahmed to the poets in Franco's Spain such as García Lorca and Juan Ramón Jiménez, and the Mexican painters Diego Rivera and José Clemente Orozco.

While at the summer school, Ahmed quickly impressed me with his work ethic, his openness, and his desire for criticism. While he was humble and respectful, he was also determined. He would often tell me, after criticism or suggestions from peers, faculty, or visiting artists, that 'while

those were good ideas, I am not going to do it.' He has always used his life experience to generate his work, but he never depicts a specific personal moment. I attribute this to his natural humility and the humane side that he displays despite all that he, his family and his country have gone through. I remember when, as part of his requirements, he had to take a class in photography. Like many of his peers, he had no idea how to think about making a photographic image, but unlike them, he came up with a unique solution. He made small (roughly six-inch) cardboard cut-outs of his 'figures' using printed black line drawing, took them into the woods to create situations and compositions, and then made compelling photographs of them.

Ahmed never liked to miss an opportunity to push himself forward, and in this case the lessons of the photos proved helpful in the quick compositional formation and thematic growth of narrative in his paintings.

While still at the Norfolk Summer School, he began a large, mural-sized painting that also incorporated the cut-outs from the photography class, which pushed him from simpler compositions to the more complex narratives that he still uses today. To this day, when I look at that wall, I think of him. I refer to it as 'Ahmed's wall' to the other students who use it.

Ahmed continued on a similar path on the Yale MFA program, always open to ideas and criticism but also totally confident in his own path. As a teacher you rarely see this trait, but when you do, as I did immediately at Norfolk in 2004, it is unmistakable.

When he arrived at Norfolk this summer, undergraduates expected a remote art star returning in triumph from Venice, but, true to his personal work ethic, he worked hard with each student. This is typical of Ahmed. ■

CAROLYN CHRISTOV-BAKARGIEV IN THE HERE AND NOW

INTERVIEW KAREN WRIGHT | PHOTOGRAPHS OLIVER MARK

CAROLYN CHRISTOV-BAKARGIEV is the artistic director of DOCUMENTA (13), which opens in June 2012. She will be the second woman, and sole Italian/American citizen, to curate this prestigious event. Prior to this, she was the director of the Castello di Rivoli in Turin, having been the chief curator there from 2002 until 2008.

Carolyn was born in New Jersey in the United States. Her mother was Italian and her father was a Bulgarian refugee who met her mother, an archaeologist, while studying medicine in Torino. Carolyn initially planned to follow in her mother's footsteps and study archaeology but she finally settled on contemporary studies at the University of Pisa where she completed her thesis on Frank O'Hara's poetry in relation to Jackson Pollock.

She has written widely on contemporary art as a reporter for Italian newspapers and international art journals, and, more recently, about the Arte Povera movement, on which she has also published a book, and has published the first monographs on Janet Cardiff and William Kentridge.

KAREN WRIGHT How did you start your career?

CAROLYN CHRISTOV-BAKARGIEV My first job right after university was with a newspaper called *Reporter*. They did not have an art critic so I literally knocked on the door and said "I think you need art, you cannot live without art writing and I will do the reviews." So the editor asked me to write an article about Artemisia Gentileschi. I said "Sure, I'll do that." I wrote it in 24 hours, including all my feminist impulses and her hatred of the father. He hired me, it was my first job and it was 800,000 lire a month – nothing! I spent half of it on train tickets going to





Carolyn Christov-Bakargiev photographed on 11 July 2011 in Kassel, Germany

«BUT I AM INTERESTED IN SOMEHOW REINVENTING THE ART EXHIBITION, IN A MORE OPEN WAY, OPEN ALSO TO NON-ARTISTIC FIELDS»

exhibitions because they would not pay my expenses and I went all around the country and that's when I really started my education. I went to Mario Pieroni's gallery, and Maria Colao's gallery, Primo Piano in Rome and that was my education because on those two sofas I met Lawrence Weiner, Joan Jonas, Robert Barry, Mario Merz and Roman Opalka among many others. Everybody who came to Rome would be sitting on one or the other of those two sofas. It was very simple. So I met them all and interviewed them and learned art from them and that's when you understand that artists are not isolated in a white cube at all. So my approach has always been to start with the artist and treat the work of art as a consequence, a by-product of conversations or thoughts.

When you go out to dinner with artists, you realize they don't want to be with other artists necessarily, they also want to be around people who are doing other things – Mario Merz would go out to dinner with artists but was interested in all sorts of subjects, like zoology, poetry, biology, and so on.

KW How does this approach affect your curating? Do you pull artists and people from other walks of life together?

CCB I do not believe in the interdisciplinary, it is usually a recipe for failure because it is not specific enough. But I am interested in somehow reinventing the art exhibition, in a more open way, open also to other non-artistic fields because, to be honest, I think it is a bit lost in the hyper-specialization of looking only at art. People are too connected with people from the same field, they have no time for people from other fields, so you get into this autism of the art community and it doesn't help anybody. I am really not interested in relationships between high and low or breaking the boundaries between art and life, which was a 20th-century obsession that I don't find relevant right now. But I am interested in an alliance of brains and the art exhibition being a place where this can happen. I am not at all a detached intellectual in academia. I work closely with artists and they have been more of a school for me than university. I am thinking of the Arte Povera artists – Alighiero Boetti was a close friend, Mario Merz was a very close friend, Michelangelo Pistoletto was an influential person on me. Lawrence Weiner too – I have a notebook by him.

KW I love Lawrence Weiner.

CCB I know, he's great. Lawrence has been in every group show I've done. I don't know if you've noticed that. For me he is like the ultimate witness and legitimizes it all. With him being here, I feel it's a contemporary art project, I just do this and I've always done that. When I landed in New York the first thing I did if you remember was to put a work of his in PS1. It was about time, wasn't it?

KW Tell me about your work for documenta. I am keen to know more about the '100 Notes – 100 Thoughts' project. I gather they form a kind of prelude to documenta. So is documenta a sum of these notebooks, maybe?



Jimmie Durham poses as an apple tree, Auepark Kassel, April 2011

CCB I don't know whether documenta is the sum of the notebooks, but these notebooks are entangled with it. If you take Ian Wallace's text from '87 – it's an unpublished text about the first documenta and in it he's speaking about why Adorno as opposed to Lukács was really important to that occasion. Then there's a Lukács notebook, so they look disconnected but they're not really.

KW So is this a theme, this lack of connection?

CCB There is no real theme. The most important point today for me is to work without a clearly stated concept. You can work without a concept, and this has nothing to do with the way an art fair has no concept: it is a very different notion of the non-concept, which has to do with resisting the commodification

of ideas today. Pierre Huyghe is on my Advisory Committee and you know his earlier works were all about 'no knowledge zones', and from a banal sociological point of view you can say that we are at a time of cognitive capitalism, or knowledge capitalism, where the products of the 21st century are mainly products of the brain.

KW Moving away from the object into something more...

CCB No, I am not talking about art yet. I am not even talking about ideas. I am just saying that we are in a historical period in which the historical, technological and social system is being built around products of the brain in the same way that it was built around the products of machines in the 19th and 20th centuries, and around products of the land prior to that. The economy revolves around the products of the brain, whether it is a software programme, or in the creative work of a search for quantum mechanics. It is in the biological lab, or wherever, [that] most of the economy is now developing... it's not most of the economy, but it's the drive, the motor of the economy. The political agency is not of the class of labourers but is now that of the intellectual labourers, and that includes artists; therefore, it is in the same way that the 19th century was the era of industrial machines and the class of people who had political agency – or didn't – was that of the labourers of the factories, even though they were obviously still peasants and farmers. It doesn't go away, it just means that those are not the people that have a...

KW Political shift of importance.

CCB The power to make society. In an advanced digital age, the dangerous fact is that companies such as Google control power because they control access to information and this could go against freedom, so a non-concept can mean a strike of the intellectuals against this control over their brains.

KW Are the notebooks all commissioned?

CCB Yes, of course. A notebook is not a diary, it is a place where you annotate things, where you take notes from a lecture or from a book you are reading and you are doing it for the purpose of using it later. It's not a



Carolyn Christov-Bakargiev in front of Giuseppe Penone's Idee di Pietra (Ideas of Stone), inaugurated on 21 June 2010, in Kassel's Auepark, as the first artwork of DOCUMENTA (13)



«SO TO USE A NOTEBOOK IS AN EXERCISE IN SOLVING THE PROBLEM OF ATTENTION DEFICIT DISORDER WHICH IS THE DISEASE OF OUR TIME OF OVERFLOWING INFORMATION»

'now' of elaborated knowledge, it is a 'let me keep this and I might use it later' and many times you don't even go back to it when you write. So the notebook is a sign of attention, it is somewhere to focus, it means that whatever you are doing is important and that you are listening. So to use a notebook is an exercise in solving the problem of ADD – Attention Deficit Disorder – which is the disease of our time of overflowing information. The notebook is to thinking and writing as dance is to moving or walking; it is an intentional, choreographed application of yourself to learn how to be embodied and disembodied. A dance both embodies you and dislocates you because you are in a sphere of music or of rhythm and color just as you are rooted in the here and now. The notebook is a lot like that because you are disconnected at the same time as you are in the here and now taking notes.

KW So do the notebooks become a record of the here and now?

CCB You mean the question of the archive, yes, the notebooks build an archive. When you have a hundred of them, you build an archive of thoughts and ideas. Everybody's dealing with how to manage archives right now, they are dealing with how to digitalize archives, how to map them, how to use archives and start them from scratch. And it's not from the past, it's now. But the notebooks are an archive that does not exist and they don't make sense as an archive because an archive usually makes connections within it, but why on earth would you put Lukács and Jodorowsky in the same archive? It makes no sense.

KW There is a big gap between each documenta, which gives you the luxury of time but also gives you the opportunity to get people excited and to tease people. For this documenta, you've already installed a Penone sculpture?

CCB Yes, we have done a few things. The Penone sculpture was installed at Summer Solstice last year and this year we showed Pierre [Huyghe]'s film on Valentine's Day. You have to create pockets of space and time and you do it often by distracting, by creating a diversion. And it's also for the artists. For example, if you look at the video of the ceremony of the planting, there is a Javier Téllez artwork at the end of it, after 17 minutes that almost nobody has watched because who would watch a film where all you see is the Mayor of Kassel talking, talking, talking. If you look at the people that were there, you'd see that at least 25 of the hundred artists were there. I did that on purpose, I staged it so that there were people involved in documenta there, so in a way we actually did the documenta already, every moment of it, the installation of the work, the presentation of the work, the press release, the reviews, we even have the articles on the whole thing, the dinner party, it's all done and finished.

KW I understand there is archaeology as well?

CCB The artist Horst Hoheisel is known for his Holocaust memorial artworks because of the piece he did in Kassel in 1987 – there was a fountain called the Aschrott Fountain, which was destroyed by the Nazis in '38, so he proposed to make the same fountain shape but as a cast underground. Walter De Maria's *The Vertical Earth Kilometer* [1977] in Kassel may have influenced him; it's a kind of post-documenta piece in which an iron plate on the ground is always at body temperature, even when it is snowing.

KW There is a kind of continuity there.

CCB It's a kind of entanglement. The fountain has a neo-gothic shape and it gets really dirty down there. Hoheisel has a contract with the city as a

Top: installing Walter De Maria's, *The Vertical Earth Kilometer*, 1977, Kassel, Germany;
above: dOCUMENTA (13) agents and advisors in front of the Museum Fridericianum, Kassel, 2009: (left to right) Rene Gabri, Joasia Krysa, Sunjung Kim, Livia Páldi, Hetti Perkins, Kitty Scott, Andrea Viliani, Chus Martínez, Ayreen Anastas, Raimundas Malašauskas, Koyo Kouoh, Pierre Huyghe, Carolyn Christov-Bakargiev, Eva Scharrer, Sofía Hernández Chong Chuy and Marta Kuzma.

street cleaner and his only task is to clean his own artwork once a month. Every year since 1987 his contract has been renewed. I asked him who's going to do it when he's dead and he said, "I don't know, maybe my children will," so there is this strange story of this artist-labourer who is cleaning this artwork which is a hole in time. To give the work visibility, we did the fountain cleaning publicly in March, like a performance. It connects to the history of feminist performance. Susan Hiller was there. I try to tie in these things in a way, that's all I do.

KW So who's participating this time?

CCB I can't tell you that but there are a lot of artists who are not discoveries, there are a lot of artists who never were in documenta. You know documenta has been important in opening up the field of art to non-eurocentric practices, in a worldly fashion, ever since Catherine David and Okwui Enwezor, and therefore there are a number of Western artists of the 90s who have not exhibited. I am continuing the worldly nature of the exhibition while also including some artists who were skipped. So there is a bit of healing going on in my show.

KW I like the word 'healing', as opposed to 'amnesia' or 'rediscovery'. It is also something that you have done throughout your career.

CCB There will be names that are very normal in the sense that there are simply artists from the 90s. I know there will be some criticism from people saying "Oh God, that's such an obvious list," but the point is that on one hand there is the healing of this missing generation and on the other there is what they do and how they work together in this project. So from my point of view it is okay. There are also historical artists who are less known and, yes, there are young discoveries – there is something for everyone. But for me, it is not the artist list, I am interested in the procedures. No artist does a site visit on their own, never. I always bring together ten, fifteen artists at the same time and I do that on purpose, because they don't know each other. I introduce them and they spend days and days together and this has consequences and that doesn't happen normally any more in the art world.

KW But even that wasn't more about conversation than ...

CCB But at least they spent time together. Most exhibitions are not like that, they are done by committees of curators and you get this invitation and you send the work and you install the work and you see it at the opening. I see it as a laboratory, a kind of experiment in creating relations between artists and people from different non-art fields such as quantum physics and others which in my view are very close to art. So the result, if one is looking for a big exhibition with lots of great artworks plainly juxtaposed in a line, with a kind of art fair feeling, then this documenta might not provide that because I am trying to pull back the space of the group exhibition and create a space that belongs to the artist and not to the art world. The art world are just visitors who can take a peek.

KW It seems to me that your work and what you speak about, what engages you, reflects an interest in how things change over time and how we perceive those changes.

CCB I don't know if it is for other people but for me the most important thing is playing with time. Creating past perfects and future perfects, I fool around with time, like for example one of my first acts when I was still at Castello di Rivoli was to organise a seminar about the past documentas. I invited everybody alive, like Roger Buerger, Okwui, Catherine [David], Jan Hoet and Rudi Fuchs. Harald Szeeman had died of course, so Jean-Christophe Ammann who was on his team came, and Arnold Bode was dead also so a student of his came. I think it was the first time that we were all together in the same room. It was in September 2009.

KW And what was the discussion about?

CCB It was a look at the past documentas. It was about creating an occasion where different historical moments can meet, where they can *really* meet, not just in the sense that someone makes an anthology. They were actually physically meeting and talking to each other and it seemed absurd, so it was more of a surrealist act. But in reality it is a decoy as well as a seriously interesting conference. We had lectures in the public realm by the past artistic directors and then there was a series of private meetings with the agents of the next documenta which weren't announced publicly, but they were very formal, and out of these came the whole concept of the next documenta.

KW So, are you exploring new venues?

CCB Yes. There will be a lot of new works, I'm not sure there'll be only artworks. I say this because I'm not sure how long the definition of the field of contemporary art will exist. In other words, I think art has always existed but it changes its definition through the centuries. So I am going to think about the world, about how knowledge is constructed and in this particular moment in time, if I am interested in abstraction or if I am investigating the artwork itself as an artwork and that in itself is a very recent idea, it is only three centuries old, as old as parliamentary democracy which is a political system that has lasted a couple of hundred years and might not last forever. Why would it? No political system has lasted so long. I think we are still living in this period where contemporary art exists but we might be at the end of it and entering a new period where the fields of human culture are defined differently. It doesn't mean that artworks do not exist it just means that they participate in the world under a different heading, or a different definition. ■

documenta (13) runs from 9 June to 16 September 2012 in Kassel, Germany



From top: Horst Hoheisel, Negative Form, 1987; Carolyn Christov-Bakargiev and Horst Hoheisel with photographs of the Aschrott Fountain in Kassel before and after it was destroyed by Nazi troops in 1939; cleaning Negative Form, 29 March 2011



A photograph of a person's shoulder and arm in the foreground, looking towards a wall with a blue and white abstract pattern. The text is overlaid on the lower right portion of the image.

PHOEBE UNWIN TEASING MEMORIES

WORDS SARAH KENT | PHOTOGRAPHS CHRISTOPHER FERSTAD

Phoebe Unwin photographed at the Wilkinson Gallery, London on 28 July 2011



EVER SINCE GRADUATING from the Slade School of Fine Art, London, in 2005, Phoebe Unwin has been in the public eye. Her solo show at the Milton Keynes Gallery attracted the attention of Charles Saatchi who included her in *Newspeak: British Art Now*, a major survey of the up-and-coming artists in his collection. She has shown at Honor Fraser's Los Angeles gallery and her work currently features in the *British Art Show*, a national showcase for young talent now touring the country.

The thirty-two-year-old is remarkably unphased by her success, though. She regards sales as 'like a grant that buys me time to do what I want.' Her studio is undergoing building work so we meet at the Wilkinson Gallery in London's east end, where she has already had three exhibitions, to discuss the paintings lining the walls and look through the hefty notebook she has brought to show me.

It's a photograph album whose thick cardboard pages are perfect for the kind of playful exploration that generates ideas for her paintings. 'It's very much a resource,' she tells me. 'Somewhere to be gentle with my ideas. I'm very free and intuitive in the notebooks; I don't judge them too much. Curiosity and openness are important elements in the work; it's important to be playful, but then come the rigour and the formal qualities that are fundamental as well.'

Glued to some pages are sheets of paper patterned with bricks, rough stone walling, a black and white checkerboard, or pink Japanese paper patterned with gold, which provide a backdrop for her explorations. 'The papers are like a proposition to respond to, a theatre for my marks,' explains Unwin. 'I think about pattern as being like a constant rhythm or drumbeat, which I interrupt with these moments.'

In her painting, *Three Bananas* (2010), a checkerboard has been painstakingly recreated on canvas and overlaid with three banana-shaped

swipes of translucent pink. 'It's about the relationship between marks of different speeds, the heavy plan and the light touch,' says Unwin. 'You can feel how long the black-and-white rectangles took and how fast the bananas were; one is intense, the other very joyful. It's also about being irreverent to what you've done before.'

One page contains a drawing of a room made with graphite, pastel and copper acrylic. 'It's three sinks in a row', says Unwin, 'but it's also an exploration of texture, pattern and space. I'm exploring what the materials say; what the colors say and what the surface does. Nothing is resolved; they are all propositions. I could be interested in a particular color combination or an idea for a subject, or trying out a brush laden with black ink.'

Her paintings sit resolutely on the fence between figuration and abstraction, the focus being as much on the paint handling as the subject matter. In *Key* (2010), an arch of rainbow washes turns out to be an arm and a hand brandishing a pink door key. 'The title is important,' Unwin explains. 'It says very simply what the subject is and then leaves the painting to do the work.' The rainbow looks nothing like an arm, but that's beside the point; what matters is the familiar sensation of reaching for the lock, key in hand, especially when you are in a hurry.

The ground of *Fluoro Portrait* (2010) is a matt acrylic gesso whose flat, absorbent quality relates to the cardboard pages of the notebooks. Over it float fluorescent pink shapes like joke clouds cut from strips of paper. In front of them a figure leans emphatically on one arm, while resting the other hand on his hip. Seen in sharp profile, his head is veiled by a mist of the same bright yellow that delineates his arms and chest suggesting that, despite his dramatic posture, the see-through being is no more substantial than a cloud. Figure and ground, man and cloud patterns enjoy



equal billing; as the title suggests, this is as much a portrait of color and form as of a human presence.

'Each painting is a combination of color, form and a subject, in which the various elements are indistinguishable from one another,' confirms Unwin. 'I never know what a painting will look like before it's finished. The subject might be there from the beginning or it might emerge half-way through, but if there isn't a figurative element to anchor it, the painting remains just a nice pattern. I see each painting as a series of problems and challenges in which there's a balance between going in with a hunch and working intuitively. I have a sense of what I want to make and it's a question of getting as close to that as possible while remaining open-minded about where things will end up.'

Working out ideas in the notebooks enables her to make the paintings look light and effortless. *Silver Shower* (2008) is one of my favorites. Water swirls from a shower head across a silvery grey ground. That's it; but several notebook drawings indicate the planning needed to make this simple image effective. 'I wanted *Silver Shower* to have a very distinctive personality,' Unwin recalls. 'I spent a lot of time playing around with the idea on paper, working out if it was the pipework, the fixings or the surroundings that were important. The painting is not about what a shower looks like so much as the space around it and the feeling or sensation of it – being steamy, slippery and reflective.'

So how does such a painting begin? 'The starting point is a memory of something known very well,' Unwin explains. 'It could be a daily routine like taking a shower, drinking milk or something you had for breakfast, or a memory from age three. I avoid being too specific, though. I wouldn't choose a particular place so much as the heat associated with it, or an atmosphere or feeling state. I'm not interested in communicating

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Opposite: Portrait With Folded Arms, 2009

personal experience – the paintings are not narrative – but something universal.'

New (2010) consists of translucent veils of pink, orange, red and yellow overlain by two oblong shapes emphatically sprayed in orange and white to indicate the handles cut out of a carrier bag. 'It's about transparency and translucency and making a painting of an empty space,' says Unwin. Shopping must surely be on the agenda, though? 'It isn't shopping so much as the cycle of things being replaced,' explains the artist. 'I was thinking of the excitement of getting something new, but also the disappointment.'

I'm fascinated by the way a small, decorative canvas can lead one to consider the values driving our consumer society. 'They're visual poems', says Unwin. 'A concentrated way of paying attention to something that can't help but open up big ideas. That's not to say that I'm making paintings about grand ideas; they're primarily about materials and painting and the familiarity of the subject.'

The paintings operate, literally and metaphorically, on two levels then. Looking closely at any of the paintings, one becomes intently aware of the artist at work as she interacts with her materials. But step back and you see the bigger picture. *Street* (2010), for example, is a large canvas covered in aluminium leaf that shimmers or becomes dull in response to the light, much as a city street will lighten up or deaden according to the weather. Scattered across the lower third are scraps of color resembling bits of paper dropped by thoughtless passers-by and left to blow in the wind.

Close inspection of *Street* reveals a build up of five layers which make the spatial reading of the picture highly ambiguous. The volatile surface is pinned down by rectangles whose outlines have been masked off to allow the matt ground to show through; lines that appear to be stamped on the

surface turn out to be the base pigment exposed to view. Next comes an impasto layer of acrylic medium lathered on in gestural relief before being hidden beneath the aluminium leaf. The scraps of rubbish, which look like holes in the surface, turn out to be scabs of acrylic paint stuck on the top with medium. Lastly, red and green spray paint wafts in from either side.

'I wanted the painting to be bigger than its edges, as though you were looking at a section of something larger,' says Unwin, 'which is why the mists were blown in from outside the picture – capturing a particular kind of energy, rather than being static or finite. The paintings are never illusionary; this is not a view of a particular street from a particular angle. It contains a bird's eye view and an elevation, and ideas of structured versus open space, solidity and movement and control versus disorder as well as posters, signs and industrial colors.' And as she speaks, I begin to experience *Street* as an accumulation of fleeting impressions recorded over a lifetime of daily walks in the city. The canvas is an arena that invites entry. 'I see the paintings very much as part of our world,' confirms Unwin. 'The scale is important so the viewer can become part of the picture.'

To make paintings that appear so light, easy and effortless is a challenge. You have to keep your nerve and be willing to accept a high rate of failure when something isn't working because the colors, texture or scale are so wrong that the picture can't be rescued. And while it's important to make the viewer aware of the paintings as material objects made by hand, it's equally important that they don't seem laboured. I'm reminded of the famous remark made by Matisse: 'I have always tried to hide my efforts and wished my works to have a light joyousness of springtime which never lets anyone suspect the labours it has cost me.' ■

The British Art Show on tour is on show in Plymouth until 4 December, 2011.





Lawrence Weiner photographed at his studio in New York City, 21 July 2011



LAWRENCE WEINER CROSSING THE BRIDGE

INTERVIEW KAREN WRIGHT | PHOTOGRAPHS JASON SCHMIDT

KAREN WRIGHT We were both born in the Bronx. But I only lived there for two weeks, how long did you live there?

LAWRENCE WEINER Fifteen years, and then I walked across the Willis Avenue Bridge. That's why, when I got my award from the Bronx Museum, I did a drawing for them so that they could raise money. But it was about crossing the Willis Avenue Bridge and reaching the other side.

KW And can you ever go back?

LW I went back and made a show of art where I took photos of all the buildings we lived in. We moved where we got free rent or lower rent. It was a very unpleasant experience.

KW That is why I lived there two weeks. My parents moved me to Yonkers, I lived there a lot longer and I itch just thinking about it.

LW No, I stayed there through part of my schooling, but I was never there [at home] most of the time. I worked on the docks all night and I'd go to school and go to the library, and every once in a while go back to change clothes.

KW I read an interview where you said you got most of your inspiration from the library.

LW I discovered things that you don't discover at home.

KW Discovered a world you hadn't been aware of?

LW I was aware of it, I read books, but the library was one of the few places where you could find things and could tell a book by its cover, and that was nice.

KW Were your parents into the arts?

«IF YOU REMEMBER,
UP TILL THE EARLY
1970S, THE ART
WORLD WAS LIKE
THE CIRCUS»

LW No, but I knew I was going to become an artist. It was a complicated choice for me. From the time when I was quite young, I came out of a very heavy, civil rights, labor organizing background. I wanted to change the world. I was working on the docks, I sort of found things in art that I liked and I fell into going to bars at night and I knew some people as a kid. Times were so different. I would meet a lot of the artists who I was interested in. I decided I would be an artist. But it took me a long time to reconcile this, because I still had this guilt that I should find another way of changing culture from the picket line. I was a good bodyguard, that kind of thing: I never had to carry a gun, never had to do anything like that. But I made this decision to go to California and I hitchhiked there to get away from the pressure of the Abstract Expressionists – who were nice to me. I was intrigued... I had met Kerouac in New York as a kid and so I went out to San Francisco.

KW Do you think it was different in those days? Was it more open? Was it easier to meet artists?

LW It was different. There was no academy. If you remember, up till the early 1970s, the art world was like the circus. Upper class kids ran away to the circus, lower class kids ran away to the circus and middle class kids ran away to the circus. With 10% of each of those classes, you get 30% of people. Once the academy took over, and the middle class took over, the ruling class said, 'Hey, I am interested in art but I am not going to spend six years hanging around with a bunch of schlubs.' So they collected, or entered the museum world – they never entered the art world. So the middle class, the first thing they do is they close it off so that the lower class can't enter, unless they are 'exotic', and there are kids who decide making art is not worth being 'exotic' for the rest of their lives.

It's very vocational, it is very academic, And you only get 10%. And 10% of middle class artists are good, but 10% is not enough – everything looks the same, everything is the same. When you had 10%, plus 10%, plus 10% it was a good mix. Look at the great friendships that you have: Frank Stella, came from money, very solid, substantial money. Hollis Frampton came from nothing. Carl Andre was middle class or upper working class. They all went to Phillips Academy, one on scholarship, one on partial scholarship and the other paid. They all became friends. You can't have that anymore unless there is a breakdown of the situation. And as long as the academy is running it, they're not going to let anybody in. It has nothing to do with aesthetics, it has nothing to do with art, it has to do with the fact of class protection.

KW If you think about Bruce Nauman, John Baldessari coming out of similar...

LW No, our backgrounds were not the same at all. Johnny's father was quite successful, he came from real estate and everything, and he lived into his 90s.

KW Because John always puts himself as, not working class, but lower middle class.

LW He was outside of a certain California class, but it was not a poverty class. John's career started late because he spent quite some time experiencing life and deciding whether he wanted to be a lay brother. He really believed in doing good, John really has his commitment to that.

KW And to his teaching as well.

LW The teaching, I think, was economic and he really turned it around in his head that if he was going to do it, he was going to do it well. Give people credit for those things. I am very fond of John and I think he is a very decent human being.

KW I was just thinking of people that you have collaborated with or had relationships with, and John is someone that came to mind.

LW Ed Ruscha is closer to where I am coming from, of having to go off and be in a world that you did not come from.

KW If you ask someone how they discovered art now, they would probably say it was at an art fair.

LW No, I don't think so.

KW I think a lot of young people would say that is how they are discovering art.

LW I don't know, I think that is just part of their career counseling.

KW Do you think?

LW I don't know, how do I know? I don't teach and I am so far out of that loop that I have no idea what brings it about, or what it is about.

KW But art is very cyclical and it is interesting that being a conceptual artist...

LW I am not! Even those people who wanted to teach and call themselves conceptual, for some reason it was advantageous for them to show with me, or for me to show with them, and it all worked out fine. But they kept saying I was not one of them, I was a materialist.

KW You make objects...

LW Everything that you see of mine is an object.

KW And you make sculptures.

LW That is what I do and that's the point, they just don't look the way people said that sculptures looked like before. Hooray!

KW Hooray! Exactly.

LW I am serious, there was nothing radical in my situation at all; I was just using materials in a different manner and maybe open-ending some things, I'll take credit for that. It's realizing that a cup of coffee is essentially a cup of coffee, but it doesn't look the same in Scandinavia, it doesn't look the same in France, it doesn't look the same in England, but it still is a cup of coffee. It's this lack of hierarchy, of which object is the real one – it's about the simultaneous realities of things, where everything exists in the same time at the same place. They are aware of each other because occasionally these things bounce and bang against each other, but nobody really knows what's banging against them. When you have parallel realities, there is always an original and a copy. Something is always a reflection of something else. It's always very Freudian, about dreams – and dreams don't count. In dreams, a boy can be a girl, a girl can be a boy, a cat can be a dog, but in fact it is only about things you know. And mathematics and art are not supposed to be dealing in things you know, they are supposed to be dealing in things you don't know.

KW Taking you to a different place.

LW Yes, they are supposed to take you to a different place, a different perspective.

KW And transform the way you see things.





Left and below: examples of the 19 manhole covers, installed throughout lower Manhattan, from Lawrence Weiner's NYC Manhole Covers Public Art Fund project (2000)
Right: Lawrence Weiner at the Venice Biennale, 2007

LW Transform the way you function. I was being interviewed when I did the manhole covers [in *NYC Manhole Covers*, 2000] and it was the old New York City, where you could say whatever you wanted, it was cable, so you did not have to watch your language... I said, 'I do not want to f**k up anyone's day on their way to work, I want to f**k up their whole life.' If they want to participate in that, they have to change their attitude towards things. If you want to participate in what I do, it is almost impossible to logically justify racism, the hierarchy of one culture over another. It is not a metaphor; it impossible to use the logic to participate in a work of mine and get something from it, and then turn around and ethnically judge somebody. It doesn't work, there is no logic to it, you cannot justify it.

KW It goes back to your formative years, and thinking that you can change the world.

LW You can. You can, but just a little bit. I think I have changed people's perceptions of materials. They don't have to know who I am in order to be aware of the change.

KW I think people have become so cynical and so tied-in to what they believe, that they do not care about changing the world. That's the sadness I feel.

LW That sadness was there recently in the porn tape that I did for the Swiss Institute [*Water in Milk Exists*, 2008]. It starts off with the sadness of life. But, you see, the porn tape changed things for people. It is a 'suck, f**k, f**k, suck' film that was able to be shown in feminist situations. And it tried to make a point that 'suck, f**k, f**k, suck' was not the question, it

«I DO NOT WANT TO F**K UP ANYONE'S DAY ON THEIR WAY TO WORK,
I WANT TO F**K UP THEIR WHOLE LIFE»



was exploitation that was the question. If you could make 'suck, f**k, f**k, suck' without exploiting, it is another question, ain't it? Meaning, it's not what you have been screaming against.

It was like the misunderstanding during the 1970s, you remember when feminists were screaming about *Esquire* and *Playboy*. The only two magazines that were mainstream in the United States that were against the Vietnam War publicly and openly were *Esquire* and *Playboy*. And my daughter grew up with a very strange mentality. She was upset because the ERA was voted down by women, as a little kid, she was upset: 'What is it? What's wrong with those people? They look nice, these girls.' So that is an aspiration. What is the big deal? They were against the magazines that were against the war because the war was less important than people's feelings. I'm sorry. You know exactly what I am talking about, and those are the things that formed me. If you are going to interact socially with the world, you interact by doing something, not by saying something.

KW It has to be seen in the context of its time.

LW No! it just has to enter into the world. Like I said, if you want to accept a certain logic that is either going to make you understand things or do things, you can't accept the opposite logic. So if you can justify racism by hierarchies of things, then you can't participate in work that has no hierarchy of material – a piece of stone and a piece of gold is the same hierarchy, they are both certain materials. You can't do it anymore. And a lot of people find themselves wanting to participate in things and changing the way they look at the world.

KW What made you want to be an artist in the first place?

LW I remember talking to my mother and I said I was going to be an artist. I think I had just graduated from high school. She looked at me and said,



«THE SMART ARTIST USES THE MONEY AND TIME TO MAKE MORE WORK WHICH CONTINUES TO MAKE THE CULTURE, WHICH CONTINUES TO ENRICH THE PEOPLE AROUND THEM THAT ARE INTERESTED, AND EVERYBODY WALKS AWAY WITH SMILES ON THEIR FACES»



'Lawrence, it will break your heart: art is for rich people and women.' It's a very American thing to say – because all the art academies were all women's academies, all the art schools were just for women. And the men that were artists from Europe, had to work in them to train the daughters of people who could afford it. So that was her reading of it.

KW And there were a lot of nice, middle class ladies who came out early in the century, like Peggy Guggenheim.

LW Some of them were talented, some of them were not, but that's not the point. I am terribly sorry, gender does not preclude work...

KW I think of Kiki Smith now, she is trying to put together a group of women artists, and she is creating this building for them at Bard. And I just think, why?

LW I think it is insane. I think it's a very bad idea.

KW It's ghettoizing again

LW Totally. And the artists, happily they survived it, didn't play the game, like Dorothea Rockburne. It's not a good idea, and anyway it is very un-American. You are not allowed to have any facility that excludes women but you are allowed to have facilities that exclude men. I don't get that, isn't that odd? Have you ever thought of that? You cannot have a club that will not accept women unless it is some real gender-based thing. But you can have clubs that exclude men, and get a lot of money to do it. There is something wrong with the whole thing. The whole point is that art gets a short shrift anyhow, because it always has to be exoticized in order to exist. I would just like to see all that nonsense go away. Artists who wear glasses, artists who don't wear glasses, gay artists, un-gay artists...

KW How does place affect your work, because you work in very site-specific ways?

LW I don't, nothing I ever did was site-specific. You see, somebody invites me to do a project, right, and it's in the Ruhr Valley or it's in Hull or something like that.

KW Do you think about the place it's going?

LW I think about the materials of the places, if I am not presenting work that already exists, and very often I am presenting work that already exists, and it has no metaphor, so that's the metaphor it takes on. But I am interested in the material, so I just think about coal, if I am interested in coal at that moment. That's not site-specific, that is not even culture-specific.

KW So how is it talking to other things in the area, does it have a conversation? A universal conversation?

LW Of course it does, everything has a conversation. I am doing something for a page in a magazine, it's all about art that deals with the relational. They mean sociological art. The problem with sociological art is that whatever you are pointing to, you are pointing to it in terms of a set of value structures that already exists. It's not supposed to be that way, but in fact it is.

KW And the people who are buying into it are people who are...

LW Don't knock it that way, because I do know a lot of people who work very hard, who do buy a lot and do get a lot out of art, and they know exactly what the deal is. They are working, they make money that is excess, and they get inspiration – and I am using the word nicely, 'inspiration' – they get something, an understanding of their place in the world from art, whatever art it is. And then there are people who decide they will spend their time doing that, they trade off and the smart artist uses the money and time to make more work which continues to make the culture, which continues to enrich the people around them that are interested, and everybody walks away with smiles on their faces.

KW It's a win-win situation.

LW It's the ideal win-win situation, if you look at it that way. I don't see any reason not to look at it that way.

KW I see less work that thrills me, as I get older.

LW OK, but you don't need it – you need less as you get older, because you have been inundated along the way and you have got to a point where you need less, but you still need something. And needing less doesn't mean



Clockwise from top left: installations of works by Lawrence Weiner at Haus der Kunst München, Munich, 2007; Denver Art Museum, Colorado, 2010; and Openluchtmuseum voor beeldhouwkunst Middelheim, Antwerp, 1996

that the work itself is less: remember there are people behind you and in front of you that need it at the moment.

KW Tell me a little bit about the film. You've been making films all along, how does that relate to the textual work?

LW Making films is an attempt to build a *mise-en-scène* that suits you, you build a *mise-en-scène*, you control it. This last movie, *Dirty Eyes*, was interesting, because I had a waiver from SAG [Screen Actors' Guild], I could use anybody I wanted. But then I decided I did not want actors, I wanted performers, because I was attracted to the way they would move within space. Performers can stay themselves and still do what you are asking. A good actor is somebody who transforms. I didn't want the transformation, so I used performers, and sometimes it's clumsy and I like, every once in a while, to use amateurs mixed in with professionals, because that little bit of clumsiness is interesting.

KW And the film is how long?

LW Forty-nine minutes. It was supposed to be 52, but I have a problem with that: when it is finished it is finished, so to hell with it, it won't go to a festival. But then, actually, it got invited to Berlin [Film Festival] which was rather nice, it was quite a pleasant surprise for me. And that is the only place it has been shown, Berlin. [It was subsequently shown at Art Basel 2011]

KW That's exciting.

LW It's very simple, a very calm film.

KW So from which do you get more pleasure, making your word pieces or your films, or is it the same?

LW How do you know I get any pleasure out of making anything?

KW You wouldn't do it if you didn't.

LW Maybe I have a social obligation. I'm playing devil's advocate, I am just curious.

KW I get the feeling when I talk to you, that if you didn't...

LW If I didn't believe in it, yes, but there's a difference between believing in it and enjoying it. ■

Lawrence Weiner is exhibiting in Art=Text=Art: Works by Contemporary Artists from the Sally and Wynn Kramarsky Collection at the Joel and Lila Harnett Museum of Art, University of Richmond, Virginia, until October 16. His work is also in Melanchotopia at the Witte de With Center for Contemporary Art, Rotterdam, until December 4; Color in Flux at Weserburg in Bremen, Germany, until January 28, 2012; and Belvedere: Why Landscape is Beautiful at the Arp Museum, Rolandseck, Germany, until March 4, 2012.

OBJECT LESSON: LOT 347

WORDS LISA DE SIMONE

RICHARD HAMBLETON IS perhaps the most elusive, mercurial and groundbreaking artist to have emerged from New York City in the 1980s. A contemporary of Jean-Michel Basquiat and Keith Haring, Hambleton has been dubbed the godfather of street art. He first made his presence felt on city streets with his *Mass Murder* series, which he began on the West Coast in the late 70s. With his fictional but convincing murder scenes installed on sidewalks, complete with painted chalk marks outlining the “body” and red paint for the blood splatter, Hambleton was, by the early 80s, upsetting already frazzled New Yorkers at a time when crime was as prevalent as graffiti. It was the artist’s intention to use the streets as his canvas, to create public, site-specific work. Around the same time, he put up hundreds of life-size photographs of himself in a Napoleonic stance with a hand concealing a murder weapon in his jacket. This lone figure was a self-portrait of the artist as culprit – he had cast himself as the star of his own murder mystery.

Overlapping and then eclipsing the *Mass Murder* series were the *Shadowman* paintings. Working simultaneously in the studio and on the streets, Hambleton painted several hundred shadowmen on walls in alleys and door ways. At one point, by his own admission, he had covered New York from the South Bronx to the South Ferry, as well as Paris, Rome and the Berlin Wall. Black heads and figures radiate an electric aura, with animated gestural spatters that take on a life of their own, the works are like a vigorous internal exorcism. They are haunting, dynamic figures which resonate not only with movement but also a gravitas.

The *Shadowman* series evolved into the “rodeo man,” a twisted figure often depicted riding a black, bucking horse. Directly inspired by Marlboro cigarette advertisements, Hambleton took on the image of the cowboy astride a horse in a wide prairie landscape which had been overtly exploited by in Philip Morris’s advertising campaign. Hambleton exploited and reinterpreted the image of what to many is the quintessential American hero. His Marlboro Man is dark, wild, and dynamic, with direct references to the ad campaign all but obscured except for some barely visible Marlboro logo lettering to be seen in some of the paintings. Tipping his black cowboy hat to Pop art, Hambleton, always ahead of the curve, captured the zeitgeist of the time – it was during this period that Richard Prince began producing his own reworkings of the Marlboro ad. Hambleton is, first and foremost, a conceptual painter who has said that modified appropriation has always had a role in his work. This is most evident in the Marlboro Man series, where all of the elements that characterize his output – appropriation, portraiture, and (conceptual) painting – come into play.

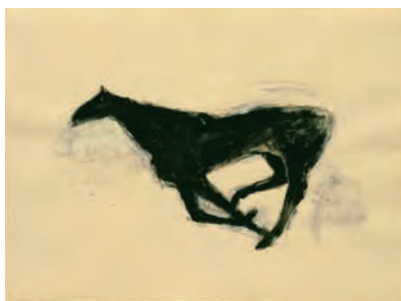
Richard Hambleton, b. 1954, Untitled (Marlboro County), 1984–85 [detail]



Hambleton’s untitled print of c. 1980 exemplifies Guy Debord’s call, in *The Society of the Spectacle* (1967), to “wake up the spectator who has been drugged by spectacular images.”



Hambleton’s version of the Marlboro Man is steeped in a painterly tradition and is multi-layered, metaphorically and physically. Richard Prince’s version, as in *Untitled (Cowboy)* (1989), is identical to the original ads, intentionally devoid of interpretation.



Susan Rothenberg’s *Untitled drawing No. 41*, 1977, is an elegant yet powerful example of an American icon: the wild horse as a symbol of freedom. Yet in Hambleton’s hands, such an image becomes a bit more sinister.



Hambleton himself credits Richard Serra’s black and imposing sculptures, such as *Promenade* (2008), installed at the Grand Palais in Paris, as being an inspiration and, in Hambleton’s own words, “undeniably there.”





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VIEWING

450 West 15 Street New York 10011

Saturday 17 September, 10am – 6pm

Sunday 18 September, 12pm – 6pm

Monday 19 September – Thursday 22 September, 10am – 6pm

Front Cover Jacob Kassay, *Untitled*, 2009, lot 11 (detail)

Front Inside Front Cover Damien Hirst, *Happiness*, 2008, lot 60 (detail)

Vik Muniz, *Jackie (Pictures of Diamonds)*, 2005, lot 341 (detail)

McDermott & McGough, *Amazing Stories*, 2006, lot 83 (detail)

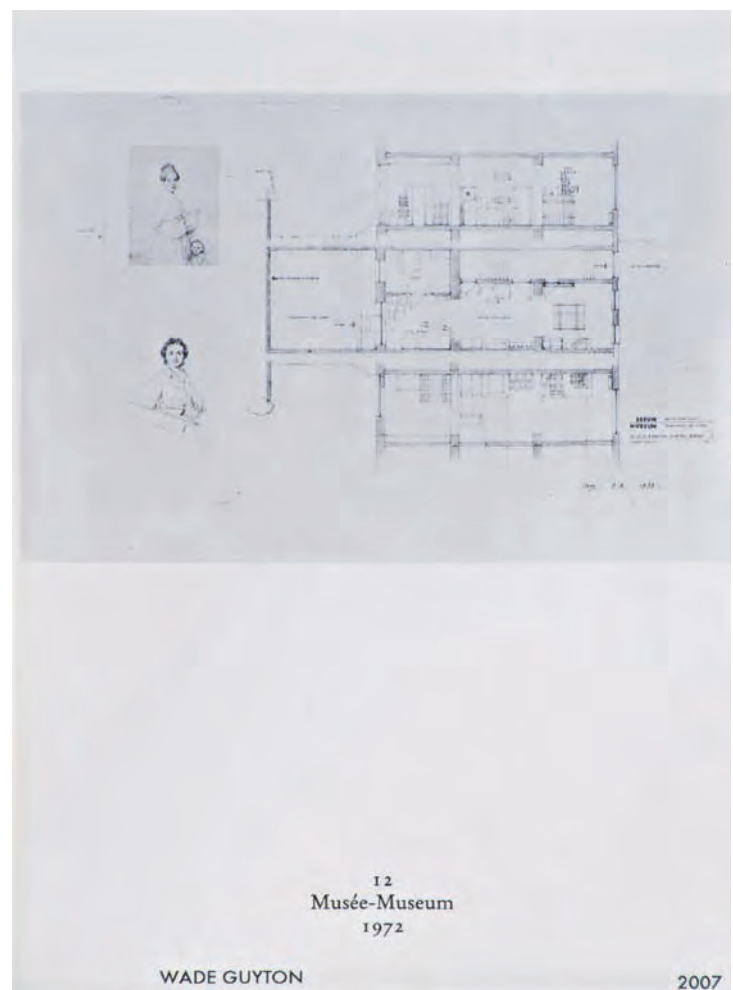
Amie Dicke, *The Darkness of Lightness*, 2004, lot 23 (detail)

Opposite Kehinde Wiley, *St. Sebastian II (Columbus)*, 2006, lot 49 (detail)

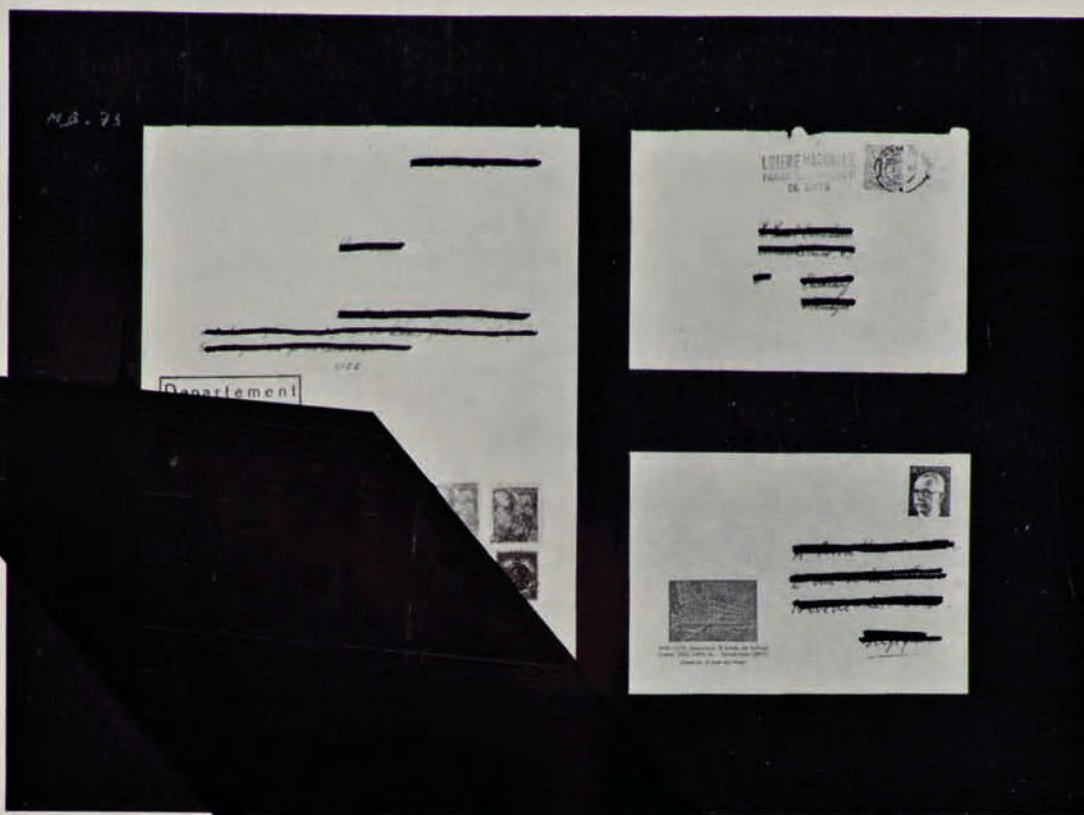
1 **WADE GUYTON** b. 1972
Untitled (13 Lettre Ouverte 1973), 2007
Epson DURABrite inkjet on book page.
7 1/8 x 5 in. (18.1 x 12.7 cm)
Printed "Wade Guyton, 2007" on the reverse.

Estimate \$6,000-8,000

PROVENANCE
Friedrich Petzel Gallery, New York



(verso)



13
Lettre Ouverte
1973

2



2 **STERLING RUBY** b. 1972

Trans Compositional (Crimped Red Hair, Blue Nail Polish), 2006

Nail polish and collage on marbled paper and fluorescent poster board.

19 x 17 1/3 in. (48.3 x 44 cm)

Signed and dated "Sterling Ruby 06" lower right.

Estimate \$7,000-9,000

PROVENANCE

Marc Foxx Gallery, Los Angeles

Pace Gallery, New York

3



3 **WADE GUYTON** b. 1972

Untitled (Edition for Parkett 83), 2008

Pigment print on plywood.

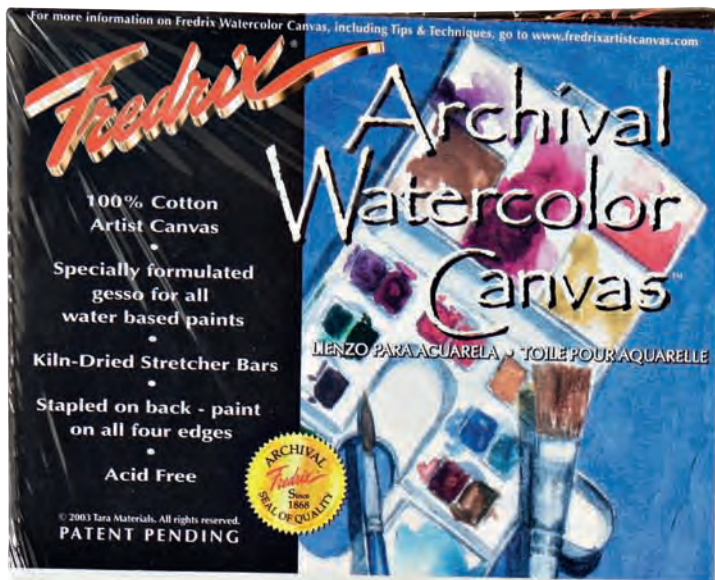
48 x 24 x 1/2 in. (121.9 x 61 x 1.3 cm)

Signed, dated "Wade Guyton 2008" and numbered of 38. This work is from an edition of 38.

Estimate \$5,000-7,000

PROVENANCE

Parkett, New York



4 **NATE LOWMAN** b. 1979

Watercolor, 2005

Latex on wrapped canvas.

20 x 16 in. (50.8 x 40.6 cm)

Signed, titled and dated "Lowman, 'Watercolor,' 2005" on a label affixed to the reverse of the stretcher.

Estimate \$12,000-18,000

PROVENANCE

Maccarone, Inc., New York

5



6



5 KATY GRANNAN b. 1969
Michael and Evan, Redhook, NY, 2003
 Silver gelatin print.
 20 x 16 in. (50.8 x 40.6 cm)
 Signed and dated "Katy Grannan 2003" on a label affixed the reverse of the backing board.
 This work is from an edition of six.

Estimate \$3,000-5,000

PROVENANCE
 Artemis Greenberg Van Doren Gallery, New York

6 GILLIAN WEARING b. 1963
Kelly and Melanie, 1997
 Black and white photograph.
 36 x 54 1/4 in. (91.4 x 137.8 cm)
 This work is from an edition of five.

Estimate \$8,000-12,000

PROVENANCE
 Jay Gorney Modern Art, New York

EXHIBITED
 New York, Jay Gorney Modern Art, *Gillian Wearing*, September 20 – October 25, 1997

LITERATURE
 G. Wearing, *Kelly and Melanie*, *Elle*, December 1997, pp. 84-89; G. Wearing, Phaidon Press Limited, London 1999, p.31 (illustrated)



7 **DASH SNOW** 1981-2009

Untitled (Jade B&W Cemetary), 2007

Digital color coupler print.

Image: 59 3/4 x 40 1/8 in. (151.8 x 101.9 cm)

This work is from an edition of three plus one artist's proof and is accompanied by a certificate of authenticity.

Estimate \$8,000-12,000

PROVENANCE

Peres Projects, Berlin



i)



ii)

8 RUSSELL YOUNG b. 1960

Marilyn in Korea, 2008

Screenprint on canvas.

62 x 47 3/4 in. (157.5 x 121.3 cm)

Signed and dated "Russell Young 2008" on the reverse.

Estimate \$8,000-10,000

PROVENANCE

Private collection, Los Angeles

Karl Hutter Fine Art, Beverly Hills

Private collection, Los Angeles

9 DAVID NOONAN b. 1969

Two works: i) *The Performers*, 2005; ii) *It's Time 5 December 1972*, 2005

Paper collage laid on board.

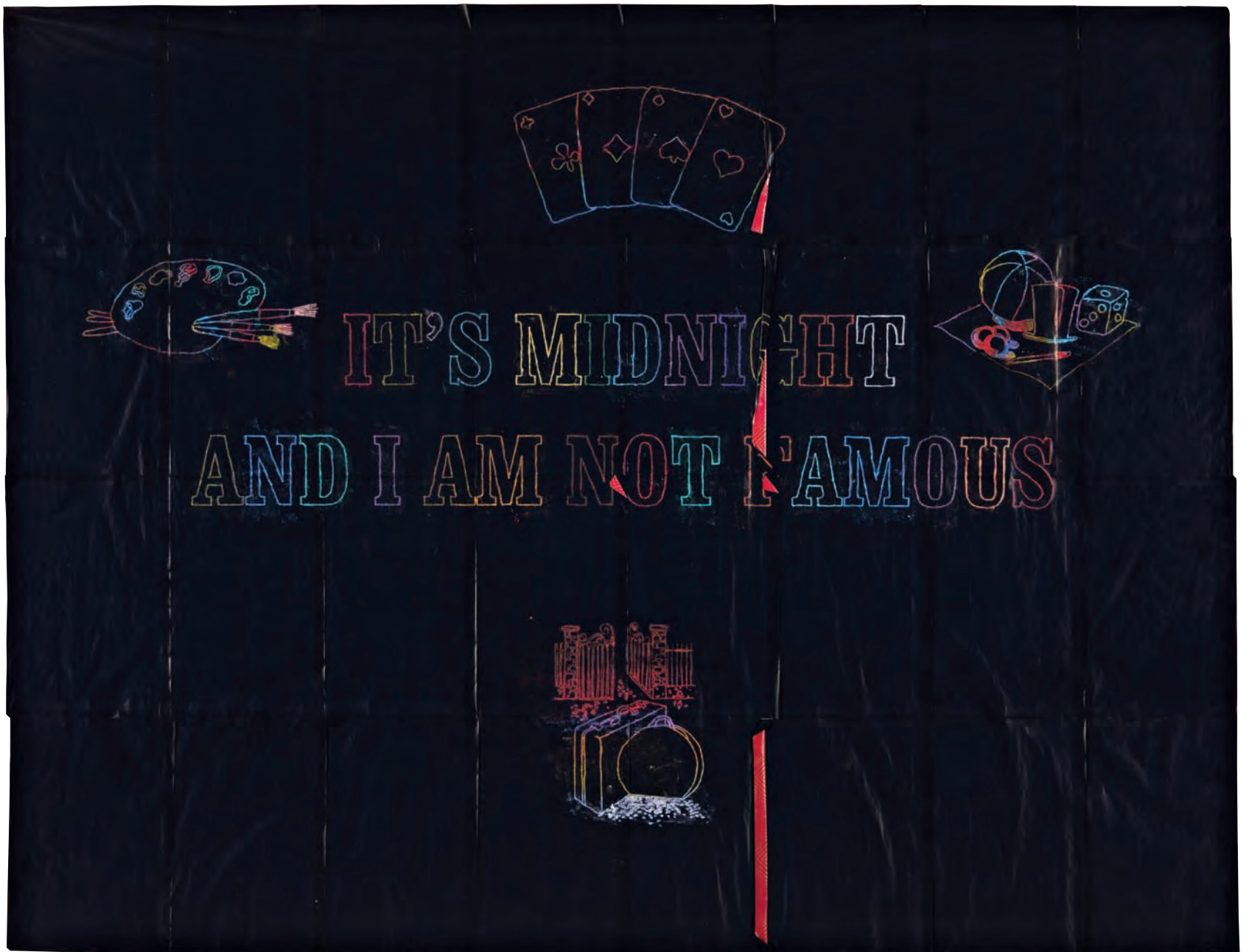
Each sheet: 25 1/8 x 20 in. (63.8 x 50.8 cm.); each frame: 27 x 21 5/8 in. (68.6 x 54.9 cm.)

i) Signed and dated "David Noonan 2005" on the reverse of the backing board.

Estimate \$3,000-5,000

PROVENANCE

David Kordansky Gallery, Los Angeles



10 **FRIEDRICH KUNATH** b. 1974

Untitled (It's Twelve O'Clock and I Am Not Famous), 2005

Crayon on carbon paper.

Sheet: 47 x 61 3/8 in. (119.4 x 155.9 cm.)

Signed and dated "Friedrich Kunath 2003" on tape adhered to the reverse of the carbon paper.

Estimate \$15,000-20,000

PROVENANCE

Blum & Poe, Los Angeles



11 **JACOB KASSAY** b. 1984
Untitled, 2009
Acrylic and silver deposit on canvas.
14 x 10 in. (35.6 x 25.4 cm)
Signed "kassay" on the reverse.

Estimate \$15,000-20,000

PROVENANCE
Eleven Rivington, New York



12 **AARON YOUNG** b. 1972
Untitled (Blue Hand), 2009
Cast acrylic Polymer.
35 x 11 x 8 in. (88.9 x 27.9 x 20.3 cm)

Estimate \$15,000-20,000

PROVENANCE
Bortolami Gallery, New York

13 **RAYMOND PETTIBON** b. 1957

Untitled (And the snow...), 2000

Ink and watercolor on paper.

18 x 12 in. (45.7 x 30.5 cm)

Signed, numbered and dated "Raymond Pettibon 2000, SCHQ 4244" on the reverse.

Estimate \$5,000-7,000

PROVENANCE

Sadie Coles HQ, London

14 **RAYMOND PETTIBON** b. 1957

Untitled (Next, for the...), 1999

Ink on paper.

6 1/8 x 7 3/4 in. (15.6 x 19.7 cm)

Signed, dated and numbered "Raymond Pettibon, 99, 4442" on the reverse.

Estimate \$5,000-7,000

PROVENANCE

Regen Projects, Los Angeles



15 **RAYMOND PETTIBON** b. 1957

Untitled (I was turning...), 2000

Ink and watercolor on paper.

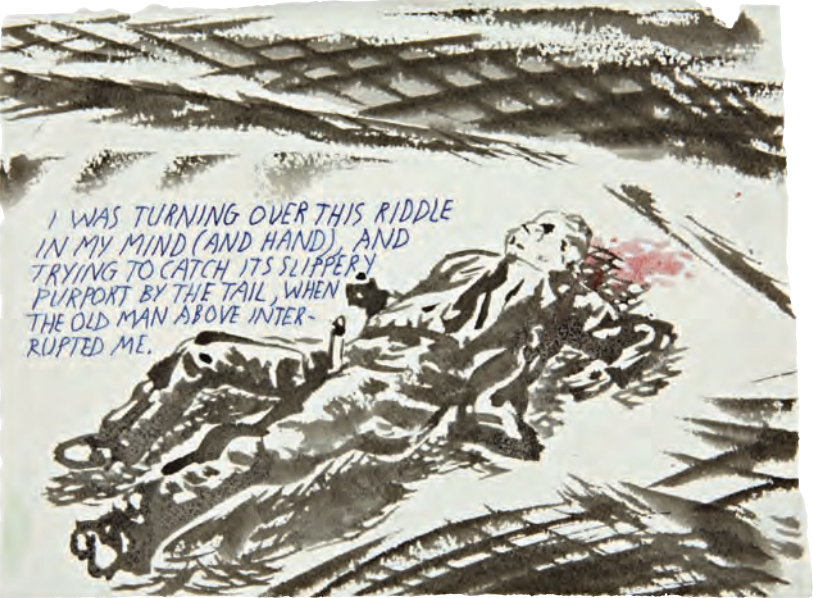
7 x 9 1/2 in. (17.8 x 24.1 cm)

Signed, inscribed and dated "Raymond Pettibon 2000, SCHQ 4168" on the reverse.

Estimate \$4,000-6,000

PROVENANCE

Sadie Coles HQ, London



16 **RAYMOND PETTIBON** b. 1957

Untitled (I started wetting...), 1985
Pen and ink on paper.
11 x 8 1/2 in. (27.9 x 21.6 cm)

Estimate \$4,000-6,000

PROVENANCE
Sadie Coles HQ, London



16

17



17 **RAYMOND PETTIBON** b. 1957

Untitled (When adam fell...), 1987
Ink and watercolor on paper.
17 1/2 x 11 1/4 in. (44.5 x 28.6 cm)
Signed and dated "Raymond Pettibon 87" on the reverse.

Estimate \$6,000-8,000

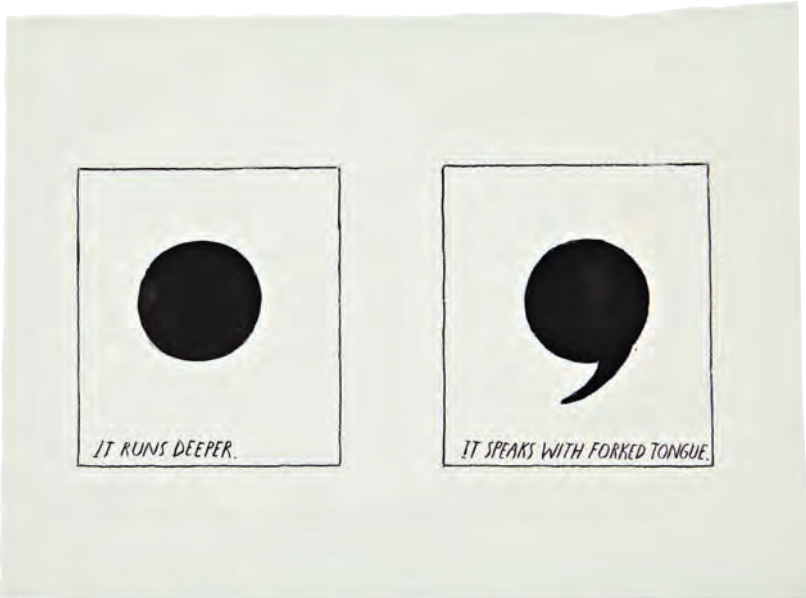
PROVENANCE
Regen Projects, Los Angeles

18 **RAYMOND PETTIBON** b. 1957

Untitled (It runs deeper...), 1998
Ink and graphite on paper.
11 1/8 x 15 in. (28.3 x 38.1 cm)
Signed, numbered and dated "Raymond Pettibon 98, 3373" on the reverse.

Estimate \$5,000-7,000

PROVENANCE
Sadie Coles HQ, London



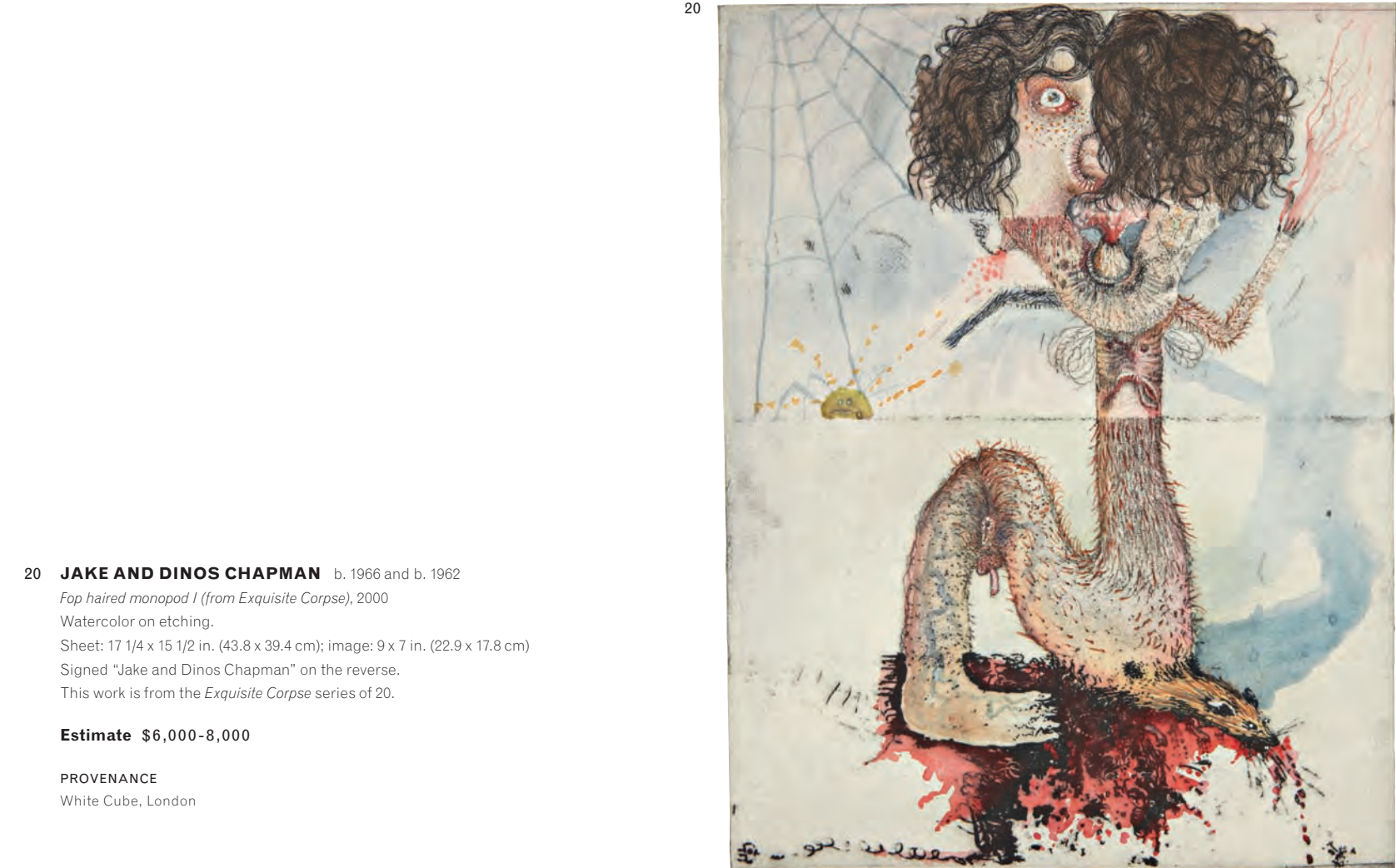
18



19 **JAKE AND DINOS CHAPMAN** b. 1966 and b. 1962
Monster T Shirt I (from Exquisite Corpse), 2000
Watercolor on etching.
Sheet: 17 1/4 x 15 1/2 in. (43.8 x 39.4 cm); image: 9 x 7 in. (22.9 x 17.8 cm)
Signed "Jake and Dinos Chapman" on the reverse.
This work is from the *Exquisite Corpse* series of 20.

Estimate \$6,000-8,000

PROVENANCE
White Cube, London



20 **JAKE AND DINOS CHAPMAN** b. 1966 and b. 1962
Fop haired monopod I (from Exquisite Corpse), 2000
Watercolor on etching.
Sheet: 17 1/4 x 15 1/2 in. (43.8 x 39.4 cm); image: 9 x 7 in. (22.9 x 17.8 cm)
Signed "Jake and Dinos Chapman" on the reverse.
This work is from the *Exquisite Corpse* series of 20.

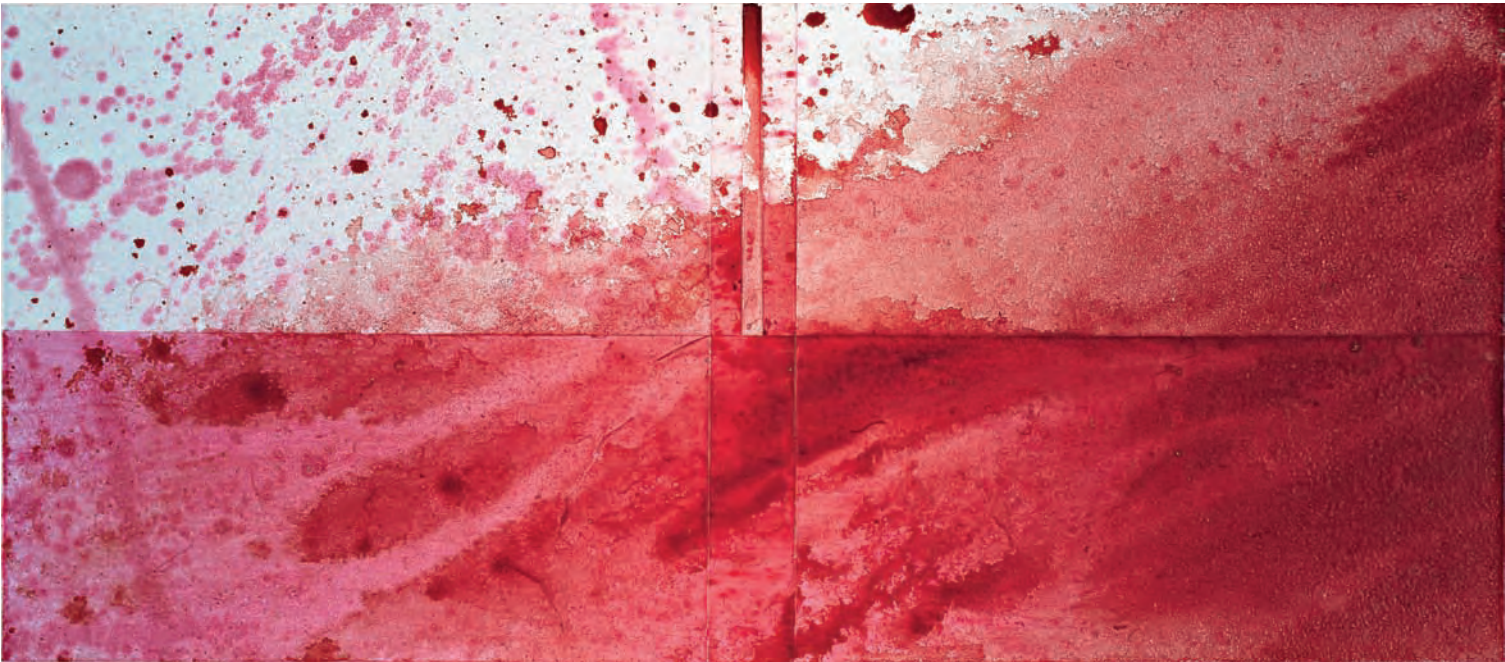
Estimate \$6,000-8,000

PROVENANCE
White Cube, London

A watercolor painting of a woman with short, light-colored hair, wearing a vibrant red dress. She is reclining on a light, textured surface, possibly sand or a bed. In her right hand, she holds a glass filled with a dark red liquid, from which a small, dark butterfly is emerging. Her left arm is extended towards the viewer. A human skull lies on the ground near her left leg. The background is composed of broad, expressive washes of color, including shades of blue, brown, and white, suggesting an outdoor or abstract environment. The overall style is painterly and evocative.

PROVENANCE
Deitch Projects, New York

PROVENANCE
Deitch Projects, New York



23 **AMIE DICKE** b. 1978
The Darkness of Lightness, 2004
Diptych, ink on cutout magazine.
16 1/4 x 23 in. (41.3 x 58.4 cm)
Inscribed with text from Ralph Ellison "The Invisible Man" upper right; signed and dated
"Amie 2004" on the reverse.

Estimate \$3,000-5,000

PROVENANCE
D'Amelio Terras, New York

24 **BARNABY FURNAS** b. 1973
Study for the Whale VIII, 2009
Acrylic on museum board.
4 x 9 in. (10.2 x 22.9 cm)
Signed "Barnaby Furnas" on the reverse. Also titled and dated "Study for the Whale VIII,
2009" on a label affixed to the reverse of the backing board.

Estimate \$7,000-9,000

PROVENANCE
Acquired directly from the artist



25 **COSIMA VON BONIN** b. 1962

Toms, 2004

Tapestry comprised of cotton, felt, thread, zippers and cowhide.
131 x 136 in. (332.7 x 345.4 cm)

Estimate \$30,000-40,000

PROVENANCE

Friedrich Petzel Gallery, New York



26 **JOSH SMITH** b. 1976
Untitled (JS07157), 2007
Acrylic on canvas.
30 x 24 in. (76.2 x 61 cm)
Signed and dated "Josh Smith 2007" on the overlap.

Estimate \$4,000-6,000

PROVENANCE
Luhring Augustine, New York

27 **KARL HAENDEL** b. 1976
Save Waste Fats, 2008
Pencil on paper.
51 1/4 x 37 1/4 in. (130.2 x 94.6 cm)
Signed, titled and dated "Haendel, 2008, Save Waste Fats" on the reverse.

Estimate \$4,000-6,000

PROVENANCE
Harris Lieberman Gallery, New York



RUDY SWINGS BUDGET AX

MAYOR TO TRIM SPENDING by \$809M

Mayor Giuliani

25c
SPECIAL*

NEW YORK POST

LATE CITY FINAL

Wednesday, October 26, 1994 / Cloudy today, sprinkle possible, 57-62, clearing tonight, 40s / Details, Page 20

*Special limited-time offer

PRINCESS OF NEW YORK

*Diana set to buy \$3.5M
apartment in
Trump Tower*

EXCLUSIVE: Page 3

FIFTH AVE 01: She's eyeing a Big Apple pad.

Gov race tightens: Post Countdown Poll

28 **ALEKSANDRA MIR** b. 1967

Princess of New York (26 October 1994), 2007

Ink and marker on paper.

75 x 59 in. (190.5 x 149.9 cm)

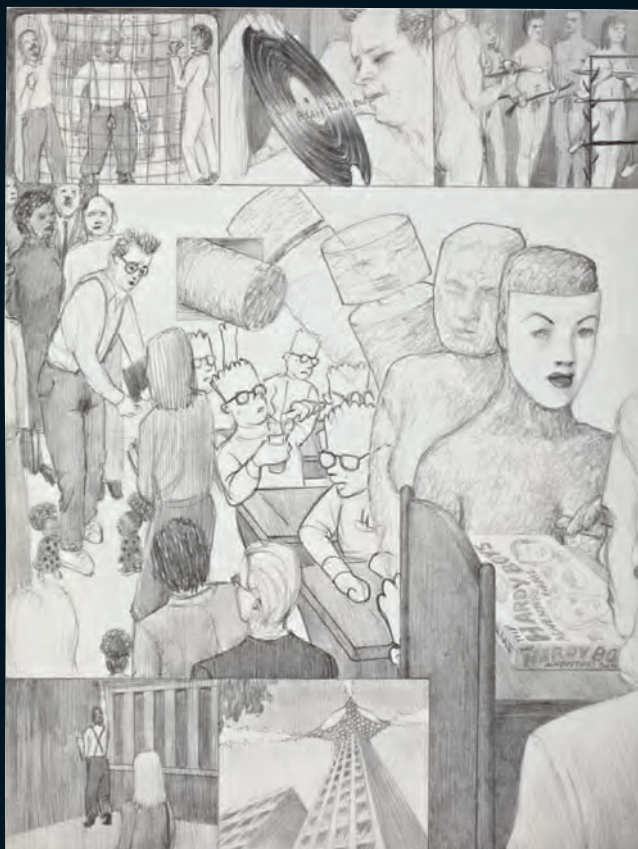
Estimate \$8,000-12,000

PROVENANCE

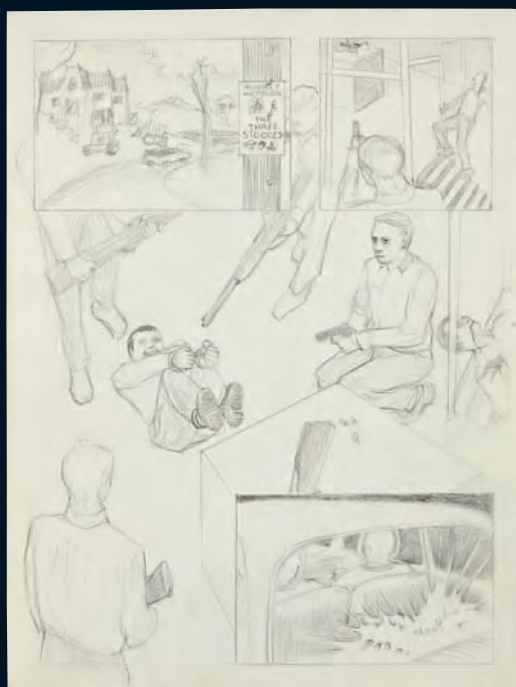
Mary Boone Gallery, New York



i)



ii)



i)



ii)



iii)

29 **JIM SHAW** b. 1952Two Works: i) *Dream Drawing (I was looking at some Brenda Starr comic art...)*, 1993;ii) *Dream Drawing (I was watching a TV commercial...)*, 1995

Pencil on paper.

Each 12 x 9 in. (30.5 x 22.9 cm)

i) signed, titled and dated "Jim Shaw '93, Dream Drawing (I was looking at some Brenda Starr comic art...)" on the reverse; ii) signed, titled and dated "Jim Shaw '95, Dream Drawing (I was watching a TV commercial...)" on the reverse.

Estimate \$7,000-9,000

PROVENANCE

i) Marc Jancou Contemporary, New York
Patrick Painter, Inc., Santa Monicaii) Marc Jancou Contemporary, New York
The BERNIER/ELIADES Gallery, Athens30 **JIM SHAW** b. 1952Three Works: i) *Dream Drawing (Marnie and I were driving and saw a poster...)*, 1993; ii)*Dream Drawing (Marnie and I were cuddling intertwined...)*, 1993; iii) *Dream Drawing (At the swap meet a nerdy guy...)*, 1992

Pencil on paper.

Each 12 x 9 in. (30.5 x 22.9 cm)

i) signed, titled and dated "Jim Shaw '93, Dream Drawing (Marnie and I were driving and saw a poster...)" on the reverse; ii) signed, titled and dated "Jim Shaw '93, Dream Drawing (Marnie and I were cuddling intertwined...)" on the reverse; iii) signed, titled and dated "Jim Shaw '92, Dream Drawing (At the swap meet a nerdy guy...)" on the reverse.

Estimate \$10,000-15,000

PROVENANCE

Patrick Painter, Inc., Santa Monica

31 **MICHAEL LANDY** b. 1963
For Spotless Results Try Us And See Just How Good We Are, 1997
 Ink on paper.
 39 1/4 x 27 3/4 in. (99.7 x 70.5 cm)
 Signed "Michael Landy" lower right.

Estimate \$10,000-15,000

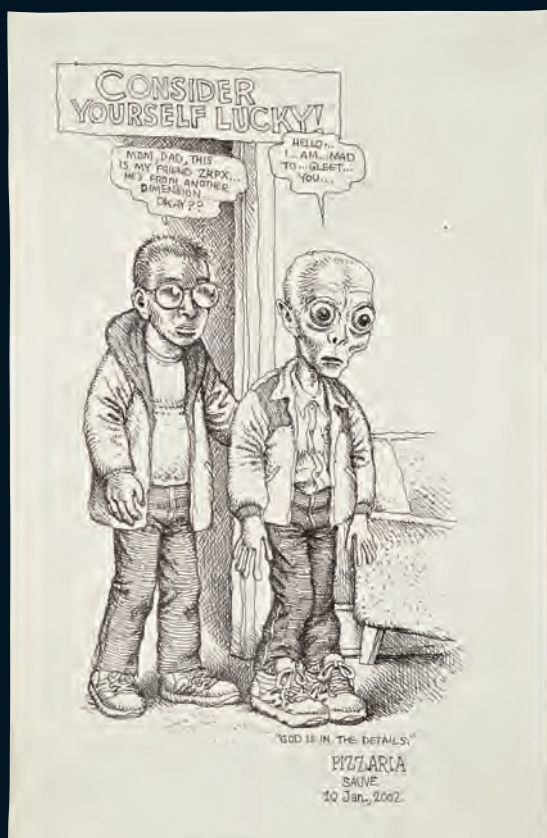
PROVENANCE
 Acquired directly from the artist

EXHIBITED
 New York, Sandra Gering Gallery, *Contemporary British Drawings*, Curated by Linda Karshan, April 26 - May 24, 1997
 New York, Gallery Schlesinger, *In The Details*, January - February 2002

31



32



32 **ROBERT CRUMB** b. 1943
Consider Yourself Lucky, 2002
 Ink and correction fluid on paper.
 12 1/4 x 8 in. (31.1 x 20.3 cm)

Estimate \$3,000-5,000

PROVENANCE
 Paul Morris Gallery, New York

33



33 **ROBERT CRUMB** b. 1943
Leave Your Name and Fax Number, 2000
 Ink and correction fluid on paper.
 8 5/8 x 12 3/8 in. (21.9 x 31.4 cm)

Estimate \$3,000-5,000

PROVENANCE
 Paul Morris Gallery, New York



34 LISA YUSKAVAGE b. 1962

Wee, 2004

Watercolor and pencil on paper.

12 1/2 x 16 in. (31.8 x 40.6 cm)

Signed "Yuskavage" lower right; also signed "Lisa Yuskavage" on the reverse.

Estimate \$20,000-30,000

PROVENANCE

greengrassi Gallery, London

EXHIBITED

London, greengrassi Gallery, *Lisa Yuskavage*, May 29 - June 26, 2004



35 KERRY JAMES MARSHALL b. 1955

Preliminary Sketch for Black Painting, 2002

Graphite and charcoal on paper.

20 1/2 x 25 in. (52.1 x 63.5 cm)

Initialed and dated "KJM 02" lower right.

Estimate \$30,000-40,000

PROVENANCE

Koplin Del Rio Gallery, Culver City

EXHIBITED

Chicago, The Museum of Contemporary Art, *Kerry James Marshall: One True Thing, Meditations on Black Aesthetics*, October 25, 2003 - January 18, 2004. This exhibition later traveled to Miami, Art Museum, February 6 - April 25, 2004; Baltimore, Baltimore Museum of Art, June 20 - September 5, 2004; New York, The Studio Museum in Harlem, October 13, 2004 - January 9 2005; Birmingham, Birmingham Museum of Art, February 3 - April 24, 2005



36 CECILY BROWN b. 1969
Untitled #5, 1998
Watercolor on paper.
12 1/2 x 12 1/2 in. (31.8 x 31.8 cm)
Signed, dated and numbered "Cecily Brown '98 #5" on the reverse.

Estimate \$5,000-7,000

PROVENANCE
Gagosian Gallery, New York
Private Collection



37 CECILY BROWN b. 1969
Untitled #8, 1998
Watercolor on paper.
12 1/2 x 12 1/2 in. (31.8 x 31.8 cm)
Signed, dated and numbered "Cecily Brown '98 #8" on the reverse.

Estimate \$5,000-7,000

PROVENANCE
Gagosian Gallery, New York
Private Collection

38 DELIA BROWN b. 1969
Leisa Behind the Bar, 2003
Acrylic on board.
7 1/8 x 10 in. (18.1 x 25.4 cm)

Estimate \$5,000-7,000

PROVENANCE
Margo Leavin Gallery, Los Angeles



39 **MARTIN EDER** b. 1968
Untitled (794MEgirl09/06), 2006
Watercolor and graphite on handmade paper.
11 3/4 x 9 in. (29.8 x 22.9 cm)
Signed and dated "Martin Eder 09 06" lower right.

Estimate \$5,000-7,000

PROVENANCE
Galerie EIGEN+ART, Berlin

39



40 **JOCELYN HOBBIE**
The Writer, 2005
Oil on canvas.
48 x 48 in. (121.9 x 121.9 cm)
Signed, titled and dated "The Writer, '05, J. Hobbie" on the reverse.

Estimate \$12,000-18,000

PROVENANCE
BELLWETHER Gallery, New York

40





41 **ED TEMPLETON** b. 1972
Untitled (Angel of Decay), 2001
Mixed media and collage on paper.
16 x 20 in. (40.6 x 50.8 cm)
Inscribed "Angel of decay... Sitting in a Lifetime of Nothing" on the recto.

Estimate \$4,000-6,000

PROVENANCE
New Image Art Gallery, Los Angeles

THIS LOT IS SOLD WITH NO RESERVE

42 **JOHN BOCK** b. 1965
Lombardi Bangli, 1999
C-print.
10 3/4 x 15 3/4 in. (27.3 x 40 cm)
Initialed and dated "J-B 99" on the reverse. This work is from an edition of 10.

Estimate \$3,000-5,000 ●

PROVENANCE
Galerie Klosterfelde, Berlin





43 **TRACEY EMIN** b. 1963

Self-portrait, 12.11.01 (Edition for Parkett 63), 2001

Unique color print from original Polaroid.

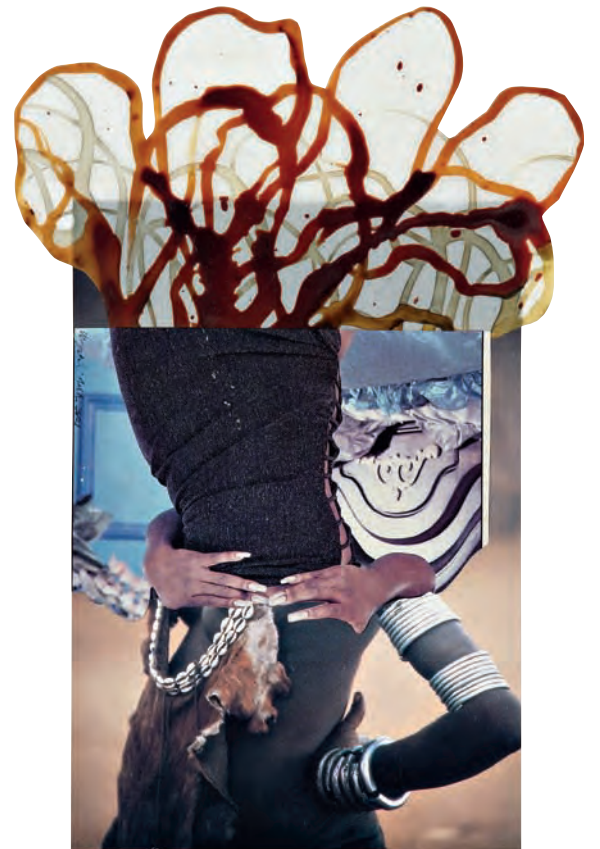
Sheet: 15 3/4 x 15 3/4 in. (40 x 40 cm); image: 8 x 7 3/4 in. (20.3 x 19.7 cm)

Signed, titled, inscribed and dated "Self-portrait 12-11-01, 50, Tracey Emin 2001" on the reverse. This work is from an edition of 80.

Estimate \$4,000-6,000

PROVENANCE

Parkett, New York



44 **WANGECHI MUTU** b. 1972

Hamar Couple, 2005

Mixed media collage on paper (in two parts).

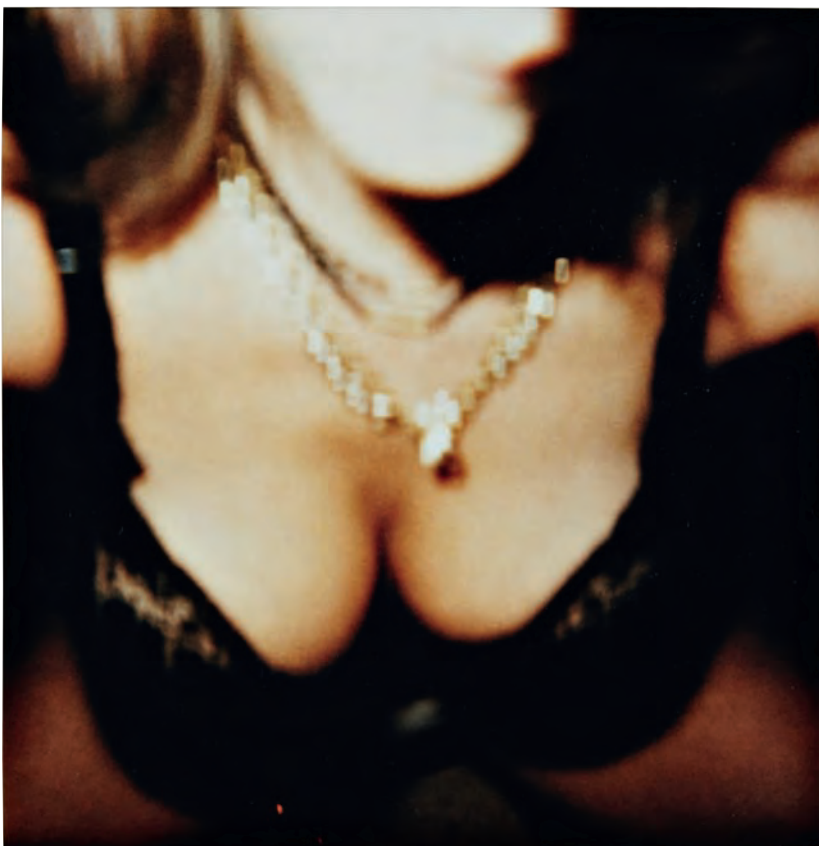
i) 6 1/4 x 4 1/2 in. (15.9 x 11.4 cm); ii) 8 x 5 1/2 in. (20.3 x 14 cm)

i) Signed and dated "Wangechi Mutu 2005" lower right.

Estimate \$15,000-20,000

PROVENANCE

Sikkema Jenkins & Co., New York





45 **MARILYN MINTER** b. 1948

Prism, 2009

C-print.

20 x 16 in. (50.8 x 40.6 cm)

Signed, titled, dated "'Prism' M. Minter 2009" and numbered of 18 artist's proofs. Also signed "M. Minter" on a label affixed to the reverse of the backing board. This work is from an edition of 27 plus 18 artist's proofs.

Estimate \$8,000-12,000

PROVENANCE

Salon 94, New York



46 **JIM LAMBIE** b. 1964

Untitled, 2007

Oil on canvas collaged on poster.

33 3/4 x 24 in. (85.7 x 61 cm)

This work is accompanied by a certificate of authenticity signed by the artist.

Estimate \$15,000-20,000

PROVENANCE

The Modern Institute, Glasgow



47 **MARILYN MINTER** b. 1948

Streak, 2010

C-print.

50 x 38 5/8 in. (127 x 98.1 cm)

This work is from an edition of five plus two artist's proofs.

Estimate \$25,000-35,000

PROVENANCE

Salon 94, New York



48 **KURT KAUPER** b. 1966

Diva Fiction #15, 2000

Oil on birch panel.

70 x 60 in. (177.8 x 152.4 cm)

Estimate \$50,000-70,000

PROVENANCE

Acquired directly from the artist

Private collection, Aliso Viejo

Private Collection

49 **KEHINDE WILEY** b. 1977

St. Sebastian II (Columbus), 2006

Oil and enamel on canvas, in artist's frame.

Overall dimensions 110 x 86 in. (279.4 x 218.4 cm)

Signed and dated "Kehinde Wiley '06" on the reverse.

Estimate \$80,000-120,000

PROVENANCE

Roberts & Tilton, Los Angeles

EXHIBITED

Los Angeles, Roberts & Tilton, *Kehinde Wiley: Columbus*, July 3 - July 8, 2006. This exhibition later traveled to Columbus Museum of Art, Ohio, September 8, 2006 - January 7, 2007

This is something that, as artists, we constantly deal with - throwing away the past, slaying the father, and creating the new. –Kehinde Wiley

(Kehinde Wiley in conversation with M.I.A. in "Kehinde Wiley Paints the World Stage," *Interview Magazine*, 2010)

Kehinde Wiley has resolutely positioned himself within the historical tradition of portrait painting. As a contemporary descendant of a long line of portraitists including Reynolds, Gainsborough, Titian, Ingres and others, Wiley engages with the pictures of the Old Masters through his reinterpretation of the classical tradition. In his portraits, Wiley replaces the original subjects with young African American men in contemporary garb of sweatshirts, caps, jeans, and t-shirts. The subjects, men recruited from primarily black urban areas, such as Harlem 125th Street and South Central, are photo-realistically portrayed as men of great power and nobility. By placing his subjects in such precise historical poses, those that embody the conventions of wealth, prestige, and grandeur, Wiley is enabling an unprecedented exploration of African American identity within the framework of historical portraiture. Wiley overturns the stereotypical representations of African American men by applying the conventions of historically white nobility to the modern urban African American man in his masterfully executed large-scale paintings. With such strength, vivacity, boldness, and attention to detail, all paradigmatic of Wiley's work, he juxtaposes these two realms, calling for a new interpretation of black masculinity and identity.

Each portrait he creates is titled to pay homage to a historical or classical subject that was frequently rendered by many of the Old Masters. The present lot honors Saint Sebastian, a Christian saint and martyr who was ordered to be bound to a stake and tortured as a result of religious persecution; however, miraculously the arrows did not kill him and he was rescued and healed by Saint Irene of Rome. Sebastian was also invoked as a defense against the black

plague. As a protector of plague victims, Sebastian consequently occupied a very important place in the medieval mentality and was therefore one of the most frequently depicted saints by late Gothic and Renaissance artists, especially in the period after the Black Death. Botticelli, Perugino, Titian, Bellini, Reni, Magenta, and El Greco are a few of the many Masters who have chosen Saint Sebastian as the subject of their work. He is commonly depicted tied to a stake with open wounds from arrows and is a symbol of not only martyrdom and faithfulness but also of physical endurance. Accordingly, Saint Sebastian has more commonly become known as the patron saint of athletes.

In the present lot, Wiley chooses to examine physical excellence. By removing the usual background detail such as that of a landscape or a public forum, Wiley is highlighting and forcing our attention to the subject's physical body and musculature. Furthermore, instead of depicting the body pierced with arrows and weakened by pain as it is traditionally shown in portraits of Saint Sebastian, we see the body alternatively penetrated by ink in tattoos. Wiley uses this type of penetration as a tool to highlight further the physical detail of the muscle and strength of the subject's body. Wiley, by choosing Saint Sebastian as his subject, illustrates the athletic prowess of the contemporary African American man. Wiley's paintings fuse history and style in a unique and modern manner: the artist describes his approach as "interrogating the notion of the master painter, at once critical and complicit." Through his interrogation of traditional portraiture, Wiley blurs the boundaries between historical and contemporary modes of representation, as well as introduces a new lens through which to view contemporary culture and African American men.





50 **ROBIN RHODE** b. 1976

Untitled, Bucket, 2005

10 color photographs face-mounted with Plexiglas on aluminum panels.

12 3/4 x 18 3/4 in. (32.4 x 47.6 cm)

Stamped with the artist's signature on the mounting bracket. This work is from an edition of five plus one artist's proof.

Estimate \$20,000-30,000

PROVENANCE

Perry Rubenstein Gallery, New York

Private collection, New York



The society where I grew up was very gestural, very performative, very storytelling. People love making jokes and creating situations, manipulating everything into something gestural and funny. I still remember all the jokes and how they turned silly situations into some entertaining. It also has to do with the social situation. I think it was almost a way to cope with the political dramas. When I was a student, I realized this kind of very unique situation, how the body devised a way to transcend the socio-political situation. I had a lot of fun in observing all these. But of course, I had very strong memories of violence, of political instability. But at the same time, there was freedom; it was a moment for wild creativity and fun. –Robin Rhode

(Robin Rhode in conversation with Selina Ting in "Interview: Robin Rhode" *initiArt Magazine*, 2010)



51 **KENDALL GEERS** b. 1968
T.O.T.I. (115), 2005
Found object wrapped in chevron tape, with pedestal.
16 1/2 x 5 1/2 x 4 in. (41.9 x 14 x 10.2 cm)

Estimate \$7,000-9,000

PROVENANCE
Stephen Friedman Gallery, London
Private collection, New York

52 **AGBAGLI KOSSI** 1935-1991
Untitled, circa 1990
Painted wood.
32 1/2 x 13 in. (82.6 x 33 cm)
Inscribed "TO/KO 24, KO/TO 2" on the underside of the figure's feet.

Estimate \$10,000-15,000

PROVENANCE
Jean Pigozzi Collection
Sale: Sotheby's, London, *Contemporary African Art*, June 24, 1999, Lot 11
Acquired at the above sale by the present owner



53 **DAVID HAMMONS** b. 1953
African American Flag, 1990-2000
Printed fabric with painted wood pole.
19 1/2 x 12 1/2 in. (49.5 x 31.8 cm)
Signed "Hammons" on the flag. This work is from an edition of 100.

Estimate \$5,000-7,000

PROVENANCE

Private collection, New York

53



54

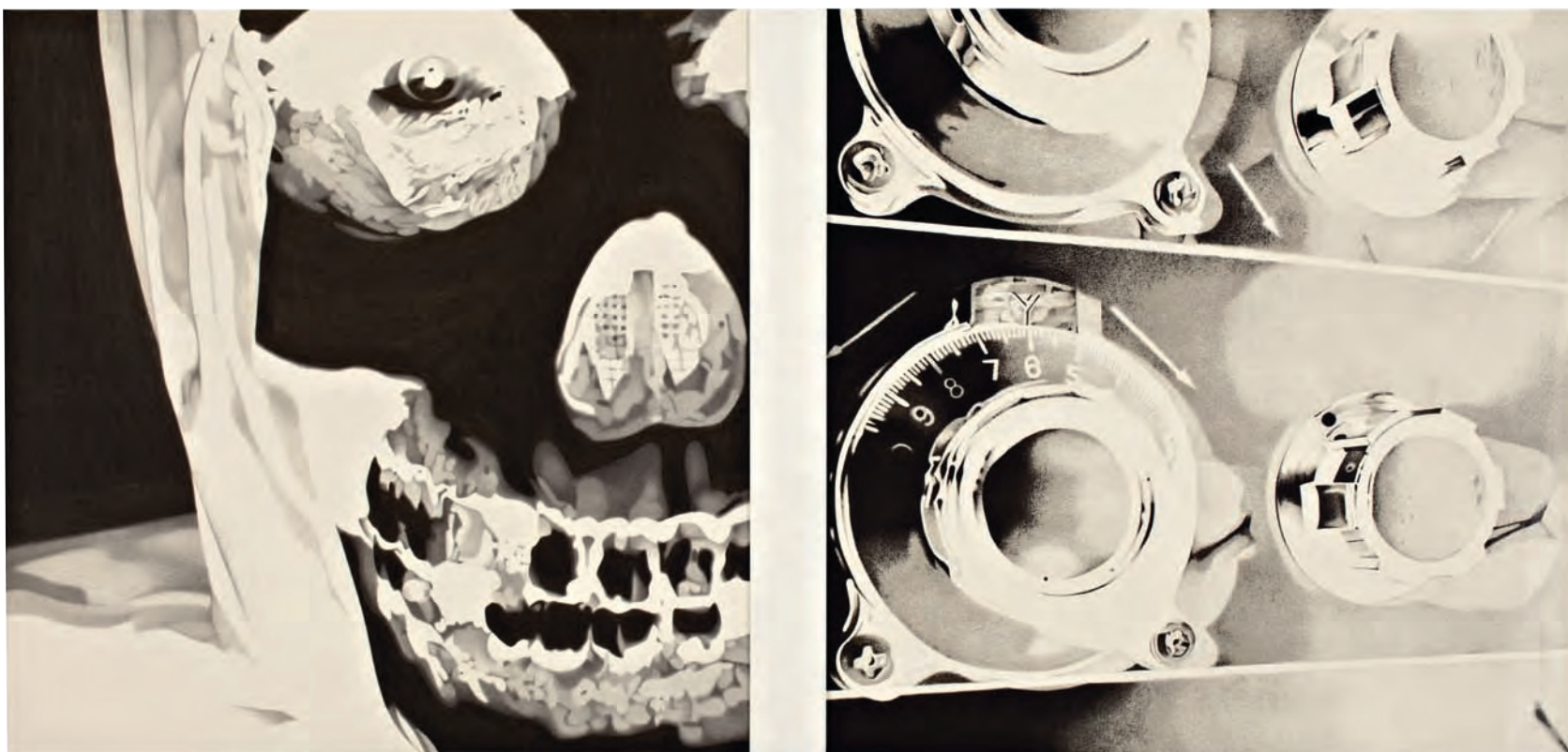


54 **SATCH HOYT** b. 1957
Kick That, 2006
Steel, bronze, wood, Swarovski crystals, synthetic grass and acrylic box with original soundtrack by Satch Hoyt.
Overall dimensions: 54 x 17 1/2 x 17 1/2 in. (137.2 x 44.5 x 44.5 cm)

Estimate \$7,000-9,000

PROVENANCE

Collection of the artist



55 **BANKS VIOLETTE** b. 1973

Untitled, 2005

Diptych, screenprints on wove paper.

Each 24 x 23 1/2 in. (61 x 59.7 cm)

Signed, dated "Banks Violette 05" and numbered of 50 along the lower margin of the right sheet. This work is from an edition of 50.

Estimate \$10,000-15,000

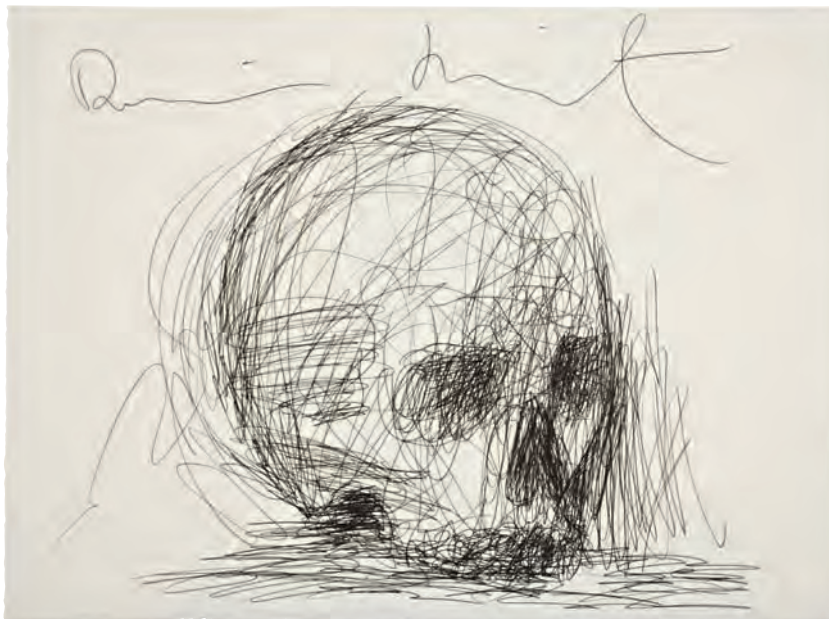
PROVENANCE

Bonni Benrubi Gallery, New York

56



57



56 **TONY OURSLER** b. 1957

Untitled, 1999

Gouache on paper.

11 x 8 1/2 in. (27.9 x 21.6 cm)

Signed and dated "Tony Oursler 99" on the reverse.

Estimate \$3,000-5,000

PROVENANCE

Public Art Fund, New York

57 **DAMIEN HIRST** b. 1965

Untitled, 2004

Ink on paper.

10 5/8 x 14 1/2 in. (27 x 36.8 cm)

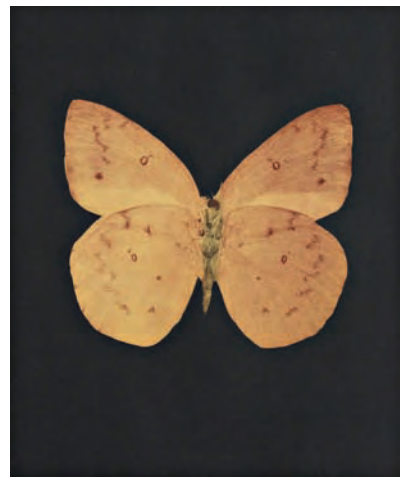
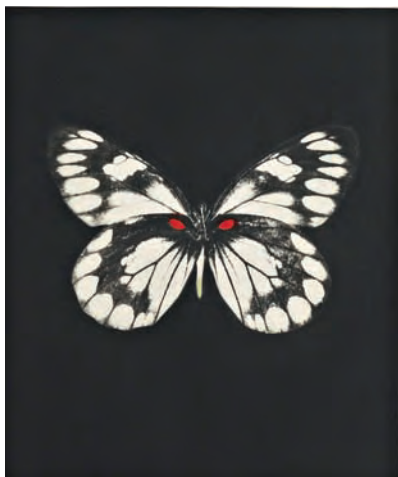
Signed "Damien Hirst" along the upper edge.

This work is registered in the archive of Damien Hirst.

Estimate \$5,000-7,000

PROVENANCE

Private Collection



58 **DAMIEN HIRST** b. 1965
Butterfly Etching Portfolio, 2009
Twelve color etchings contained in a portfolio box.
Each 18 1/2 x 15 3/8 in. (47 x 39.1 cm)
Each signed "Damien Hirst" and numbered from a total edition of 45 in the lower margin.
These works are from an edition of 45. This is one of only seven complete and boxed
sets that have been issued by the editor.

Estimate \$45,000-55,000

PROVENANCE
Private collection, Dusseldorf





59 **DAMIEN HIRST** b. 1965

All you need is love, love, love, 2008

Screenprint in colors and diamond dust on paper.

59 1/2 x 59 1/2 in. (151.1 x 151.1 cm)

Signed "Damien Hirst" lower right and numbered of 50 lower left. This work is from an edition of 50.

Estimate \$28,000-32,000

PROVENANCE

Private collection, London



60 **DAMIEN HIRST** b. 1965

Happiness, 2008

Syringes, butterflies, pills, resin and household gloss paint on canvas.

14 3/4 x 17 3/4 in. (37.5 x 45.1 cm)

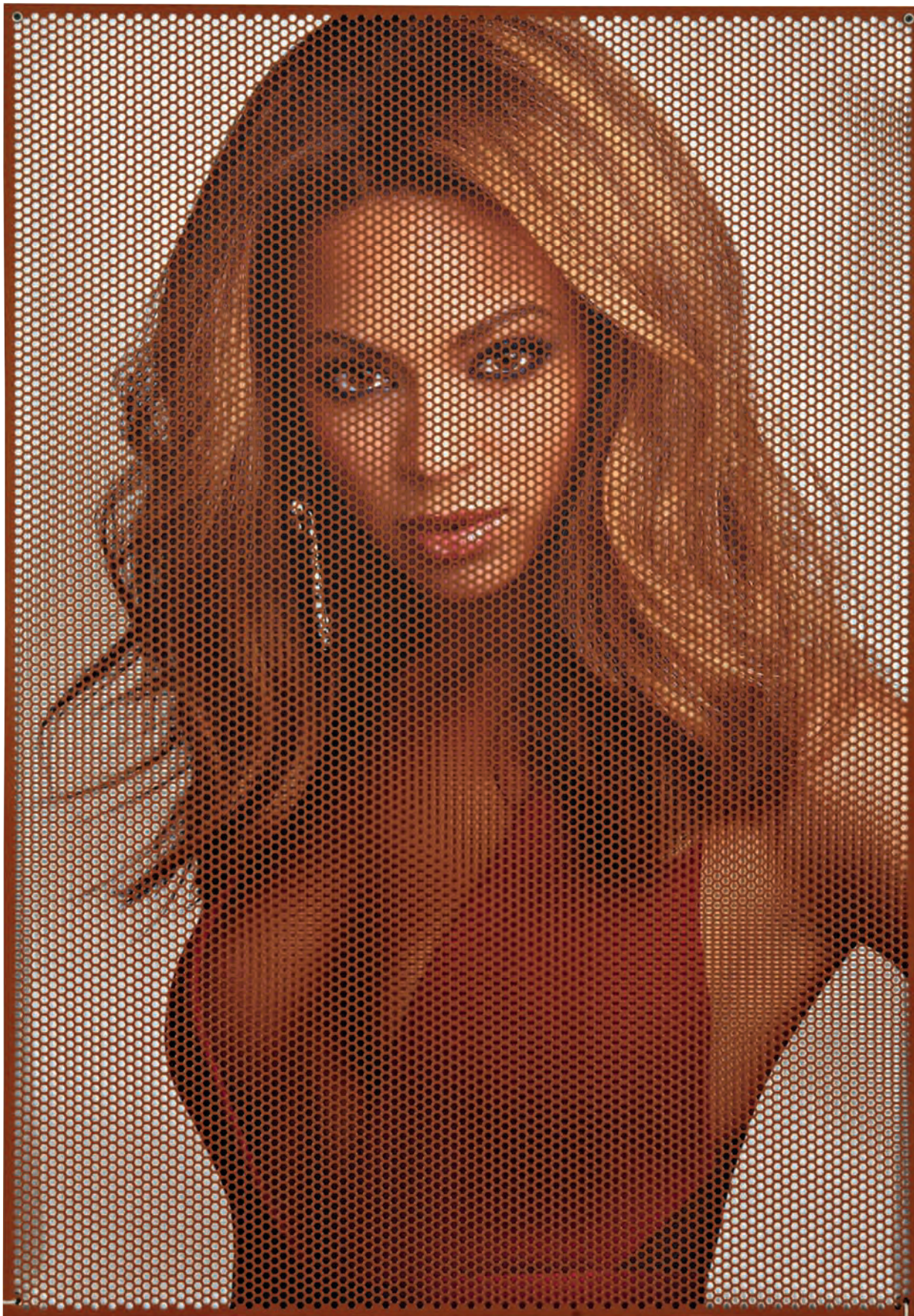
Signed "Damien Hirst" lower center.

This work is unique and is registered in the archive of Damien Hirst.

Estimate \$50,000-70,000

PROVENANCE

Private collection, London



61 **JOHANNES WOHNSEIFER** b. 1967

Beyoncé Painting (RAL 8003 - Lehmbraun), 2007

Powder-coated print on PVC and perforated aluminum frame.

78 3/4 x 55 1/8 x 1 1/2 in. (200 x 140 x 3.8 cm.)

Signed, titled, inscribed and dated "J Wohnseifer 2007 BEYONCÉ-PAINTING (RAL 8003 - LEHMBRAUN) JW 650" on the reverse.

Estimate \$20,000-30,000

PROVENANCE

Johann König Gallery, Berlin



62 **JIM LAMBIE** b. 1964

Susie Q, 2003

Powder coated aluminum, silver necklaces.

Installed Dimensions 79 x 38 x 10 in. (200.7 x 96.5 x 25.4 cm)

This work is accompanied by a certificate of authenticity signed by the artist

Estimate \$25,000-35,000

PROVENANCE

The Modern Institute, Glasgow



63 **MICHAEL BELL-SMITH** b. 1978
Sparkler Set, 2006
Five video files and five custom video players. Duration: 26 - 28 second loops.
Each monitor: 6 5/8 x 8 1/2 x 1 5/8 in. (16.8 x 21.6 x 4.1 cm.)
This work is from an edition of three plus two artist's proofs and is accompanied by a certificate of authenticity signed by the artist.

Estimate \$5,000-7,000

PROVENANCE
Foxy Production, New York

EXHIBITED
New York, Foxy Production, *Focused, Forward*, April 27 - June 3, 2006

64 **TATSUO MIYAJIMA** b. 1957
C.T.C.S. Tricolore, 2010
Light Emitting Diode, IC, mirror glass, electric wire, stainless iron frame, LED type Time G-R(red), Time G-BL(blue) and Time G-W(white) combination.
6 7/8 x 13 3/4 x 1 5/8 in. (17.5 x 34.9 x 4.1 cm)
Titled "C.T.C.S Tricolore" and numbered of 27 on the reverse. This work is from an edition of 27 and is accompanied by a certificate of authenticity signed by the artist.

Estimate \$10,000-15,000

PROVENANCE
BLD Gallery, Tokyo

EXHIBITED
Tokyo, BLD Gallery, *Tatsuo Miyajima Solo Exhibition*, February 4- April 11, 2010
Hokkaido, Japan, Miyanomori Art Museum, *Tatsuo Miyajima Solo Exhibition*, October 22, 2010- February 6, 2011



65 **LOTHAR HEMPEL** b. 1966

Vorwärts (Forward), 2006

MDF, photographic paper, wood, paint, metal and light.

Installed Dimensions 92 x 45 x 36 in. (233.7 x 114.3 x 91.4 cm)

Signed and dated "Lothar 2006" on the reverse.

Estimate \$15,000-20,000

PROVENANCE

Anton Kern Gallery, New York

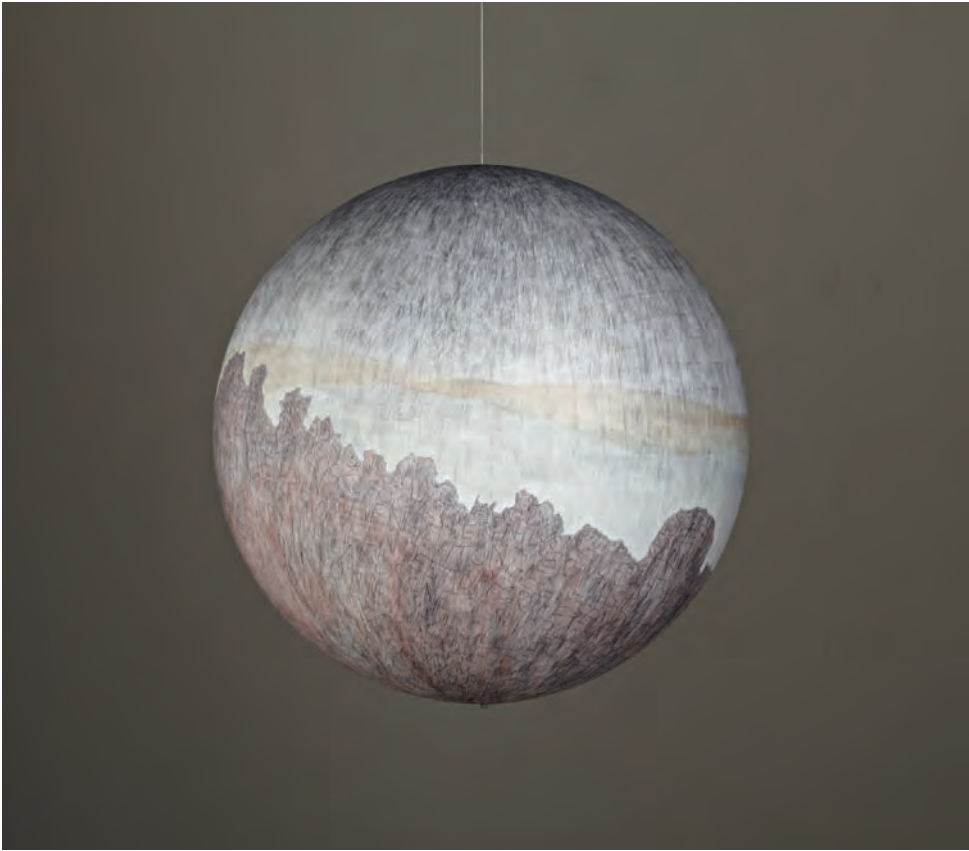


66 JEPPE HEIN b. 1974
Smashed Cube, 2006
Steel and white varnish.
17 1/2 x 25 x 27 in. (44.5 x 63.5 x 68.6 cm)
This work is one of 15 unique variants.

Estimate \$8,000-12,000

PROVENANCE
Galerie Johann König, Berlin

EXHIBITED
Perth, Australia, Perth Institute of Contemporary Arts, *Jeppe Hein*, February 12 - April 5, 2010
(another example exhibited)



67 RUSSELL CROTTY b. 1956
Nightfall Above Lower Canyon, 2007
Ink and watercolor on paper on fiberglass sphere.
Diameter: 24 in. (61 cm)

Estimate \$5,000-7,000

PROVENANCE
ACME gallery, Los Angeles



68 **IVÁN NAVARRO** b. 1972

Cabinet #1, 2007

Fluorescent fixture, wood cabinet, hardware and mirror.

18 x 12 x 3 1/4 in. (45.7 x 30.5 x 8.3 cm)

Signed, titled and dated "Iván Navarro, 2007, 'Cabinet #1'" on the reverse. This work is unique and is accompanied by a certificate of authenticity.

Estimate \$15,000-20,000

PROVENANCE

Acquired directly from the artist



69 **DENNIS OPPENHEIM** 1938-2011

Theme for a Major Hit, 1974, 2008

Motor driven Marionette (wood, cloth, felt, cast resin, CD and spotlight).

Marionette: 30 x 8 x 5 in. (76.2 x 20.3 x 12.7 cm)

Estimate \$12,000-18,000

PROVENANCE

Coalition for the Homeless Benefit, 2008



70 **PAUL PFEIFFER** b. 1966

Live Evil (Kuala Lumpur), 2002

DVD, LCD screen and plastic armature.

Screen: 1 1/2 x 2 in. (3.8 x 5 cm); armature: 2 5/8 x 3 1/2 x 4 1/4 in. (6.7 x 8.9 x 10.8 cm)

Signed "Paul Pfeiffer" and numbered of six on the DVD. This work is from an edition of six plus two artist's proofs and is accompanied by a certificate of authenticity.

Estimate \$30,000-40,000

PROVENANCE

carlier/gebauer, Berlin

LITERATURE

Museum of Contemporary Art, Chicago, ed., *Paul Pfeiffer*, Chicago/Cambridge, 2003, p. 10 (illustrated) and p. 20



71 **TOM SACHS** b. 1966

Miffy, 2002

Bondo, acrylic and ink on bronze.

9 1/2 x 4 1/2 x 4 1/4 in. (24.1 x 11.4 x 10.8 cm)

Inscribed "© Mercis bv, 1953-2000, illustrations Dick Bruna, Tom Sachs Made in U.S.A." on the reverse. Also signed, dated "2002, Tom Sachs" and numbered of 25 on the base. This work is from an edition of 25.

Estimate \$20,000-25,000

PROVENANCE

Art of this Century Gallery, 2002



72 **LEONARDO DREW** b. 1961

Untitled, 2003

Cast paper, string, painted rope, wood and steel supports.

114 x 36 x 10 in. (289.6 x 91.4 x 25.4 cm)

Estimate \$30,000-40,000

PROVENANCE

Acquired directly from the artist



73 CHRISTIAN HOLSTAD b. 1972
Untitled (Mobile #1), 2005-2006
Hemp, rose quartz, can, wood, cotton, wheat grass stains, vegetable leather, pencils, human hair, zipper, Xerox transfers, wood hangers, chain and hardware.
Installed dimensions: 108 x 48 in. (274.3 x 121.9 cm).

Estimate \$12,000-18,000

PROVENANCE
Daniel Reich Gallery, New York

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

74 CHRISTIAN HOLSTAD b. 1972
Untitled (Towel), not dated
Towel, in wood and Plexiglas frame.
Frame: 40 1/2 x 61 1/2 x 3 in. (102.9 x 156.2 x 7.6 cm)

Estimate \$4,000-6,000

PROVENANCE
Daniel Reich Gallery, New York





75 **GARETH JAMES** b. 1970

Law itself, transformed into an object of love confronted by the empty place of the Lawgiver, 2008

Bicycle, mirror and inner tubes.

Bicycle: 42 1/2 x 63 x 30 in. (108 x 160 x 76.2 cm); mirror: 82 x 32 in. (208.3 x 81.3 cm);

inner tubes: 40 x 21 in. (101.6 x 53.3 cm)

This work is from an edition of five plus one artist's proof.

Estimate \$8,000-12,000

PROVENANCE

Private collection, Miami



76 **TOM SACHS** b. 1966
Shopping Cart Chair, 1993
Welded steel.
41 x 26 x 37 in. (104.1 x 66 x 94 cm)

Estimate \$10,000-15,000

PROVENANCE
Acquired directly from the artist



77 **JOHN BOCK** b. 1965

Andrew Irvine, 2003

Wooden chair affixed to a pair of wooden skis, stuffed fabric dummy (representing Andrew Irvine), plastic tubing, beans and the artist's self-portrait.

Sculpture: 62 1/4 x 85 x 44 inches (158.1 x 215.9 x 111.8 cm); Installation dimensions vary.

This work is accompanied by a certificate of authenticity signed by the artist.

Estimate \$35,000-45,000

PROVENANCE

Galeria Fortes Vilaça, Sao Paulo

Sale: Phillips de Pury & Company, New York, *Contemporary Art Part II*, May 12, 2006, Lot 209

Acquired at the above sale by the present owner

The work is comprised of a sculpture and a self-portrait of the artist. The self-portrait of John Bock is printed on paper and should be placed on a wall across from the tube's opening. The viewer/participant sits in the chair and places their head into a hole inside the fabric dummy. If you look right through the tube you see at the end of it Mount Everest, made of beans, and the face of John Bock himself, with a patch covering one of his eyes, that seems to look at the mountaineer as though he was a God observing everything from the heights.



78 **PAUL MCCARTHY & SPANDAU PARKS** b. 1945
No. 5, 2001
Mixed media and collage on paper.
24 x 19 in. (61 x 48.3 cm)

Estimate \$10,000-15,000

PROVENANCE
Galerie Hauser & Wirth, Zurich



79 **PAUL MCCARTHY & SPANDAU PARKS** b. 1945
No. 3 (autosexing), 2001
Mixed media and collage on paper.
24 x 19 in. (61 x 48.3 cm)

Estimate \$10,000-15,000

PROVENANCE
Galerie Hauser & Wirth, Zurich



80 **MIKE KELLEY** b. 1954

Test Room Containing Multiple Stimuli Known to Elicit Curiosity and Manipulatory Responses (Full Cast) [2], 2001

Chromogenic print.

23 x 49 3/4 in. (58.4 x 126.4 cm)

Signed "M. Kelley" on a label affixed to the reverse. This work is from an edition of three.

Estimate \$10,000-15,000

PROVENANCE

Patrick Painter Inc., Los Angeles



81 **JOHN BOCK** b. 1965

Trial of Deutsche Bank, 2002-2003

Mixed media installation (clothing elements, lawn mower with wooden armature and puppet, newspaper, beads, yarn).

Dimensions variable.

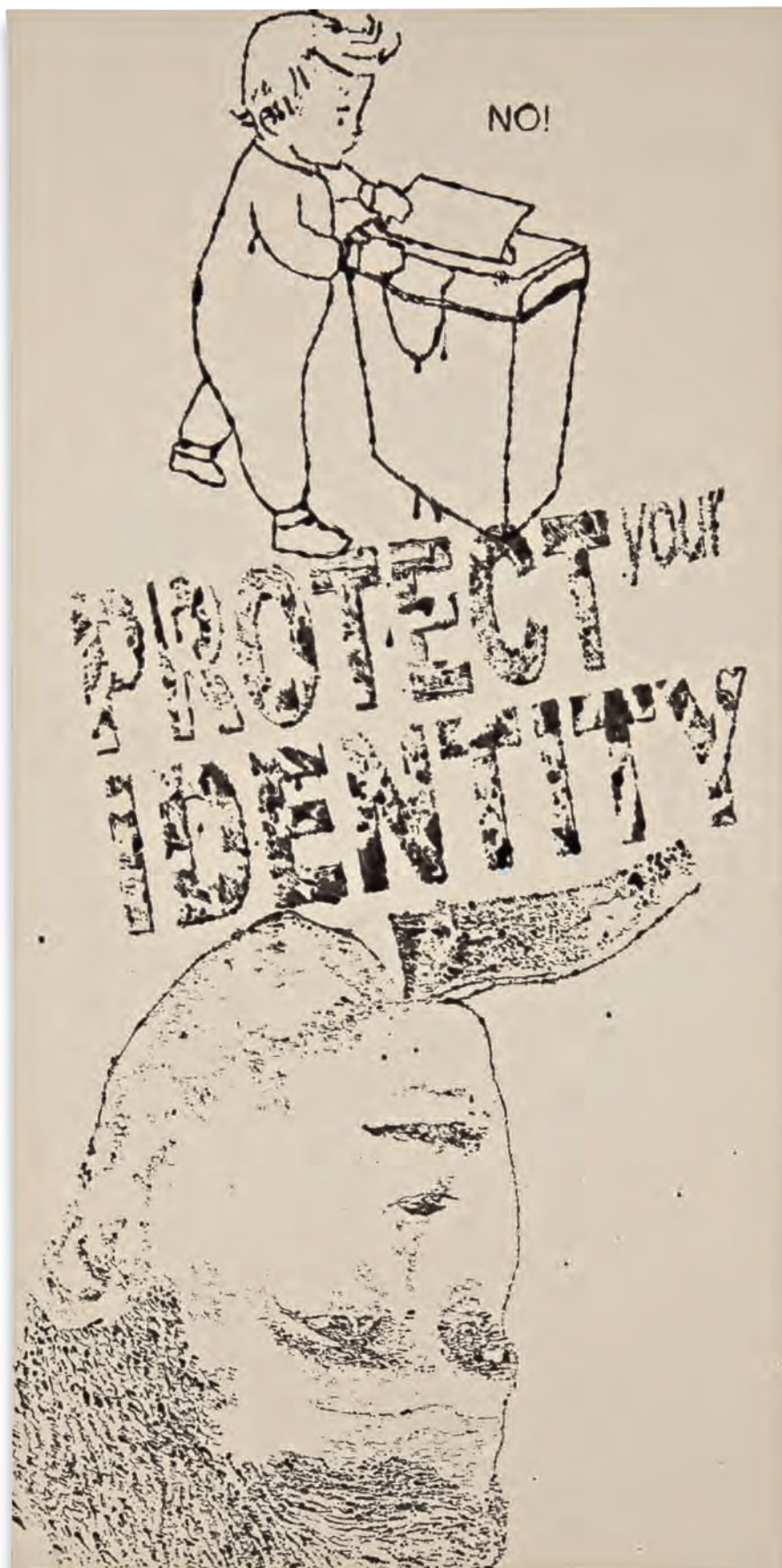
This work is accompanied by a certificate of authenticity.

Estimate \$70,000-90,000

PROVENANCE

Anton Kern Gallery, New York





82 **NATE LOWMAN** b. 1979

No!, 2005

Alkyd on canvas.

60 x 30 in. (152.4 x 76.2 cm.)

Signed and dated "Nate Lowman 2005" on the stretcher.

Estimate \$30,000-40,000

PROVENANCE

Maccarone, Inc., New York



(*Amazing Stories*, Volume 3, Number 7,
Published by Experimenter Publishing
Company, New York, October 1928)

83 MCDERMOTT & MCGOUGH 1952 and 1958
Amazing Stories, 1960, 2006
 Oil on linen.
 84 x 60 in. (213.4 x 152.4 cm)
 Signed and titled "McDermott & McGough 1960" along the lower edge.

Estimate \$60,000-80,000

PROVENANCE
 Cheim & Read, New York

*In our paintings we were constantly trying to show
 how rich the past was and how foolish it was to
 abandon it all. – McDermott & McGough*

(McDermott & McGough in conversation with Bob Nickas in "80s Then,"
ArtForum, 2003)



84 DEBORAH KASS b. 1952

2 Silver Barbras (Jewish Jackie Series), 1992

Silkscreen and acrylic on canvas.

30 x 20 in. (76.2 x 50.8 cm)

Signed, titled, dedicated and dated "2 Silver Barbras (Jewish Jackie Series), D. Kass 92, For Larry with Love" on the reverse.

Estimate \$10,000-15,000

PROVENANCE

Acquired directly from the artist
Fischbach Gallery, New York



85 RICHARD PETTIBONE b. 1938

Andy Warhol, 'Soup Can, Cream of Chicken,' 1962, 1990-2009

Silkscreen and acrylic on canvas, in artist's frame.

5 1/4 x 3 3/4 in. (13.3 x 9.5 cm)

Signed, titled and dated "Andy Warhol, 'Soup Can, Cream of Chicken,' 1962, Richard Pettibon 1990-2009" on the overlap.

Estimate \$12,000-18,000

PROVENANCE

Leo Castelli Gallery, New York



86 **RON ENGLISH** b. 1959

Figment (purple), 2010

Acrylic and enamel on canvas.

40 x 40 in. (101.6 x 101.6 cm)

Signed "R. English" on the reverse.

Estimate \$20,000-30,000

PROVENANCE

Acquired directly from the artist



87 **STEVE POWERS (ESPO)** b. 1968
Waiting For You, 2004
 Enamel on aluminum.
 48 1/4 x 48 1/8 in. (122.6 x 122.2 cm)

Estimate \$8,000-12,000

PROVENANCE
 Deitch Projects, New York



88 **STEVE POWERS (ESPO)** b. 1968
Bad Intelligence, 2004
 Enamel on aluminum.
 48 1/4 x 48 1/8 in. (122.6 x 122.2 cm)

Estimate \$10,000-15,000

PROVENANCE
 Deitch Projects, New York



STEVEN WILLATS THOUGHT
ART AND LANGUAGE WERE
RIPPING HIM OFF. WHEN
KOSUTH LEFT ART AND
LANGUAGE THEY THOUGHT
HE WAS RIPPING THEM
OFF. JOSEPH KOSUTH
THINKS LAWRENCE WEINER
IS RIPPING HIM OFF. ON A
RECENT TRIP TO LONDON
WEINER SAW A SHOW BY
STEVEN WILLATS. HE SAID
FUCK ME THIS GUY IS
RIPPING ME OFF

89 BOB AND ROBERTA SMITH b. 1963

Steven Willats thought..., 1997

Gloss on panel.

53 1/8 x 48 1/8 in. (134.9 x 122.2 cm)

Signed and dated "Bob & Roberta Smith 1997" on the reverse.

Estimate \$4,000-6,000

PROVENANCE

Anthony Wilkinson Gallery, London

90 DEBORAH KASS b. 1952

16 Barbras (The Jewish Jackie Series), 1992

Synthetic polymer and silkscreen ink on canvas.

40 1/4 x 48 in. (102.2 x 121.9 cm)

Signed, titled and dated "16 Barbras (Jewish Jackie Series) D. Kass 92" on the reverse.

Estimate \$8,000-12,000

PROVENANCE

Paul Kasmin Gallery, New York



(original LV case)

91 BEEJOIR b. 1979
Three Works: i) *Texaco Oil Can*; ii) *Oil Can*; iii) *Oil Can*, 2009
i) acrylic and gold leaf on canvas; ii, iii) lithograph.
i) 23 1/2 x 19 1/2 in. (59.7 x 49.5 cm); ii, iii) 23 5/8 x 17 5/8 in. (60 x 44.8 cm)
i) Signed, titled, dated “Beejoir 09, Oil Can (hot pink and orange)” and numbered 4/10. This work is one of 10 unique variants. ii, iii) Each signed, dated “Beejoir 2009” and numbered of 12. Each work is from an edition of 12.

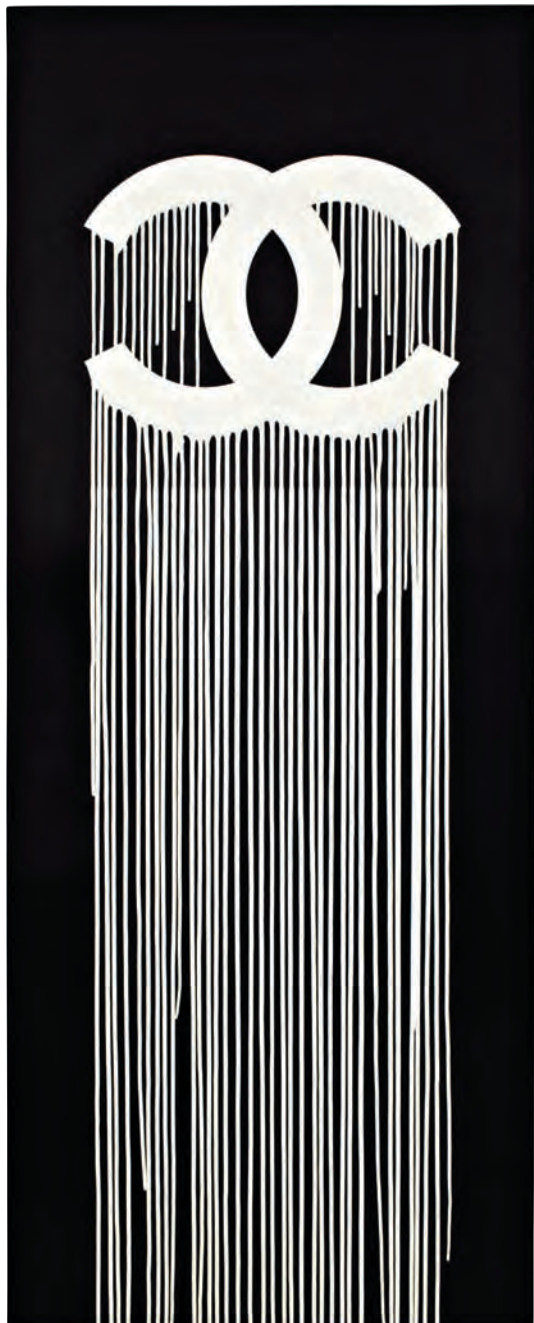
Estimate \$2,000-3,000

PROVENANCE
i) Gallery Target, Tokyo
ii, iii) Sold out Studios

92 TAKASHI MURAKAMI b. 1962
Monogramouflage Denim, 2008
Editioned canvas on chassis.
16 x 16 in. (40.6 x 40.6 cm)
Signed and dated “Murakami 08” on the stretcher. This work is number 12 form an edition of 100 and is accompanied by a certificate of authenticity. The work is also accompanied by the original Louis Vuitton case with the artist's signature and sketch.

Estimate \$5,000-7,000

PROVENANCE
Published by The Brooklyn Museum, New York, 2008
EXHIBITED
New York, Brooklyn Museum of Art, *Murakami*, April 5 - July 13, 2008



93 **ZEVS** b. 1977
Liquidated Chanel, 2010
 Black Liquitex on panel.
 60 x 24 in. (152.4 x 61 cm)
 Signed, inscribed and dated "ZEVS, N.Y.C., 2010" on the reverse.

Estimate \$7,000-9,000

PROVENANCE

Acquired directly from the artist

Perhaps the most compelling of Zevs "Liquidated Logo" series is *Liquidated Chanel*. Zevs attacked the symbolic function of the logo, consumerism, and mass production. He developed his critique by examining the power and promotion of signs. When Zevs liquidated the Chanel logo, he reinvented and transformed an icon of identification, of social codes, of meanings, and of emotions. The logos undergo a metamorphosis in the artist's hands which may imply a meltdown or decay. At the same time, Zevs work can be read as ambivalent which is apparent not in implied meaning, but rather in artistic technique. Zevs remained on the pictorial surface of his interlocking Cs thus suggesting nothing more than a glossy surface. *Liquidated Chanel* started as a performance in Hong Kong in 2008. On stage Zevs tattooed the Chanel logo on the naked back of a woman, thus causing blood to run down her body. The action reminds us of Man Ray's *Le Violon d' Ingres* (Ingres's Violin) as much as Piero Manzoni's *Living Sculptures*.



94 **UDOMSAK KRISANAMIS** b. 1966
Pepsi, 1996
 Collage on paper.
 36 x 24 in. (91.4 x 61 cm)

Estimate \$6,000-8,000

PROVENANCE

Lucas Schoormans Gallery, New York



95 **LOS CARPINTEROS** b. 1969, 1970 and 1971

Drenaje, 2003

Watercolor and graphite on paper.

80 3/4 x 80 1/8 in. (205.1 x 203.5 cm)

Signed, titled, inscribed and dated "'drenaje' Los Carpinteros, La Hab 2003" along the lower margin.

Estimate \$18,000-22,000

PROVENANCE

Anthony Grant, Inc, New York

EXHIBITED

New York, Anthony Grant, Inc., *Downtown*, March 12 - April 2004



96 **SYLVIE FLEURY** b. 1961

Garbage Can, 2003

Gold leaf plated steel.

14 x 12 x 9 3/4 in. (35.6 x 30.5 x 24.8 cm)

Stamped with initials and date "SF 2003" and numbered of 25 on the underside.

This work is from an edition of 25.

Estimate \$12,000-18,000

PROVENANCE

Published by Art-Tech, New York

EXHIBITED

New York, Kathleen Cullen Fine Arts, *Luxury Goods: Retail Therapy*, May 30 - June 24, 2006
(another example exhibited)

Houston, McClain Gallery, *Small Works*, November 2008 - January 2009 (another example
exhibited)

97 **SUBODH GUPTA** b. 1964

Sans Titre #2, Ballot rond (gros), 2006

Aluminum.

26 x 38 x 23 in. (66 x 96.5 x 58.4 cm)

This work is from an edition of three.

Estimate \$70,000-90,000

PROVENANCE

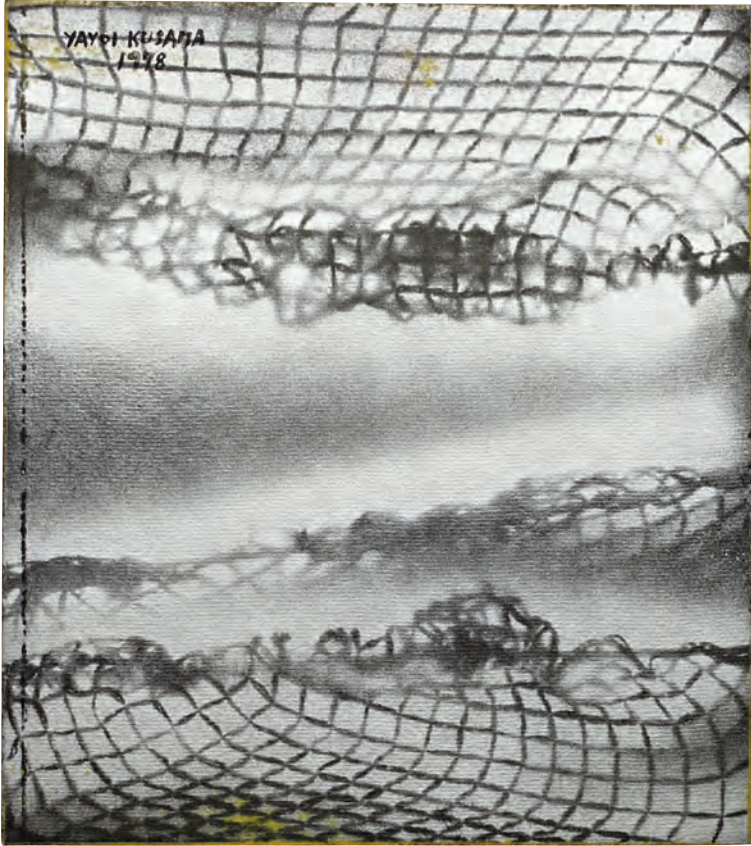
Galerie d'art Art & Public, Geneva

Subodh Gupta is best known for creating sculptures by selecting signature objects of the Indian sub-continent and reframing them as art objects in monumental installations. By employing many of the original techniques of French conceptualist Marcel Duchamp, Gupta elevates the ready-made into an art object and transforms the subject into an icon of his heritage. India's rich and varied cultural traditions are thus eternalized through his artwork. The present lot, *Sans Titre #2, Ballot rond (gros)*, 2006 displays a "ballot" (bundle) cast in aluminum. This transformation of a typical bundle into sculpture maintains Indian tradition in a society that surges forward. By pushing everyday life and ritual into the future and dealing with the economic transformation of his country through his art, Gupta has heightened himself to one of India's most celebrated and widely known contemporary artist.



I am surrounded with my own people, own culture, own day to day objects, and since I'm very influenced with day to day life objects, you can see my work, but as long as the visual art fits with the context of the language of art, you can be anywhere and do what you like. –Subodh Gupta

(Subodh Gupta speaks at Queensland Art Gallery, *Artist Talk*, 2009)



98 YAYOI KUSAMA b. 1929
Muroto Peninsula, 1978
Spray paint on card.
10 3/4 x 9 1/2 in. (27.3 x 24.1 cm)
Signed and dated "YAYOI KUSAMA 1978" upper left. Also signed, inscribed in Japanese and dated "1978 Yayoi Kusama" on the reverse.

Estimate \$10,000-15,000

PROVENANCE
Gallery Te, Tokyo
Acquired from the above, 1994



99 EVA STRUBLE b. 1981
Kane and Lombard Tennis, 2006
Acrylic and oil on canvas.
74 x 102 in. (188 x 259.1 cm)
Signed and dated "Eva Struble 2006" on the reverse.

Estimate \$12,000-18,000

PROVENANCE
Lombard-Freid Projects, New York



100 **DAVE MULLER** b. 1964
Sprawling #10, #11, #35, #45, #124, 2003
 Acrylic on paper (in five parts).
 Each 39 3/4 x 32 in. (101 x 81.3 cm)
 Each signed, titled, dated "Dave Muller, *Sprawling*, 03" and respectively numbered on the reverse.

Estimate \$18,000-22,000

PROVENANCE
 Blum & Poe, Los Angeles



101 **CHRIS SAUTER** b. 1971
Expanding the Lineage, 2004
Graphite and spray paint on MDF.
20 1/2 x 24 in. (52.1 x 61 cm)
Signed, titled and dated "Chris Sauter, 11.16.04, Expanding the lineage" on the reverse of the MDF.

Estimate \$4,000-6,000

PROVENANCE
Elizabeth Dee Gallery, New York

EXHIBITED
New York, Elizabeth Dee Gallery, *Chris Sauter: Just Married*, November 20 - December 18, 2004

102 **AUREL SCHMIDT** b. 1982
Zombie (Hairy Balls), 2005
Graphite, colored pencil and acrylic on paper.
29 3/4 x 22 1/2 in. (75.6 x 57.2 cm)
Signed and dated "Aurel Schmidt '05" on the reverse.

Estimate \$5,000-7,000

PROVENANCE
Acquired directly from the artist



103 **ZENG JIANYONG** b. 1971

The header No. 127, 2008

Ink and watercolor on handmade paper laid on panel.

56 3/4 x 28 1/2 in. (144.1 x 72.4 cm)

Signed in Chinese and dated 2008 lower right. This work is accompanied by a certificate of authenticity.

Estimate \$8,000-12,000

PROVENANCE

Acquired directly from the artist

103



104 **VANESSA BEECROFT** b. 1969

Untitled (Pink 1), 1998

Aquarelle and graphite on paper.

22 3/4 x 17 3/4 in. (57.8 x 45.1 cm)

Initialed, numbered and dated "VB 98(2)" on the reverse.

Estimate \$6,000-8,000

PROVENANCE

Galleri Axel Mörner, Stockholm

Sale: Phillips de Pury & Company, New York, *Contemporary Art*, May 19, 2000, Lot 102

Acquired at the above sale by the present owner

EXHIBITED

Stockholm, Galleri Axel Mörner, *Drawings - Vanessa Beecroft*, February - March 1998

104





105 **NAOMI FISHER** b. 1976

Five Works: i) *Raised Sword*, 2001; ii) *Untitled*, 2002; iii) *Laying on Ground*, 1999; iv) *Lightning (11/6)*, 2002; v) *darkness, sadness, hopeless*, 2002

Ink and embossing pigment on vellum.

i) 8 x 5 1/2 in. (20.3 x 14 cm); ii) 24 x 19 in. (61 x 48.3 cm); iii) 8 x 11 in. (20.3 x 27.9 cm); iv) 24 x 19 in. (61 x 48.3 cm); v) 17 x 14 in. (43.2 x 35.6 cm)

i) initialed and dated "NF, 12-04-01" lower right; ii) initialed and dated "NF 11-22-2002" lower right; iv) signed and dated "Naomi Fisher 11-06-2002" lower right; v) signed, titled and dated "darkness, sadness, hopeless, Naomi Fisher, 02-09-2002" lower right.

Estimate \$4,000-6,000

PROVENANCE

Lombard-Freid Projects, New York



106 PEI JING b. 1962
Long Live 3, 2002
 Oil on canvas.
 18 x 20 1/2 in. (45.7 x 52.1 cm)
 Signed and dated "Pei Jing 2002" lower left.

Estimate \$4,000-6,000

PROVENANCE
 Eastlink Gallery, Shanghai

107 PEI JING b. 1962
Long Live 4, 2002
 Oil on canvas.
 18 x 20 1/2 in. (45.7 x 52.1 cm)
 Signed and dated "Pei Jing 2001" lower right. Also dated and numbered "2001 No. 5" on the overlap.

Estimate \$4,000-6,000

PROVENANCE
 Eastlink Gallery, Shanghai

108 **CHRISTINA BURCH** b. 1972*Garland of Lotus*, 2007

Acrylic on canvas.

30 1/8 x 30 1/8 in. (76.5 x 76.5 cm)

Signed and dated "Christina Burch, c. 2008" on the stretcher.

Estimate \$6,000-8,000**PROVENANCE**

Voltz Clarke, New York

109 **CHRISTINA BURCH** b. 1972*Sea of Marrow*, 2008

Acrylic on canvas.

26 1/4 x 26 1/4 in. (66.7 x 66.7 cm)

Signed and dated "Christina Burch, c. 2008" on the stretcher.

Estimate \$6,000-8,000**PROVENANCE**

Voltz Clarke, New York

110 **ION BIRCH** b. 1971*Alphabet*, 2000

Gouache on paper.

22 x 30 in. (55.9 x 76.2 cm)

Estimate \$3,000-5,000**PROVENANCE**

Bronwyn Keenan Gallery, New York





111 **DZINE (CARLOS ROLON)** b. 1970

In Search of the Great Spiritual, 2008

Acrylic, Crystalina and resin on wood panel.

50 x 50 in. (127 x 127 cm)

Signed and dated "DZINE 08" on the reverse of the panel.

Estimate \$18,000-22,000

PROVENANCE

Acquired directly from the artist



112 **RYAN MCGINNESS** b. 1972
The Greatest Good for the Greatest Number, 2006
 Acrylic on canvas.
 24 1/2 x 24 1/2 in. (62.2 x 62.2 cm)
 Signed and dated "Ryan McGinness 2006" on the overlap.

Estimate \$8,000-12,000

PROVENANCE
 Galería Moriarty, Madrid



113 **PHILIP TAAFFE** b. 1955
Untitled (Pointed Elements), 1987
 Silkscreen ink on paper.
 Sheet: 22 x 34 1/4 in. (55.9 x 87 cm)
 Signed and dated "P. Taaffe, May 15, 1987" lower right; also inscribed "PT SS-0032" on the reverse. This work is unique.

Estimate \$5,000-7,000

PROVENANCE
 Donald Young Gallery, Chicago



114 **RYAN MCGINNESS** b. 1972

Untitled, 2005

Acrylic silkscreen on paper.

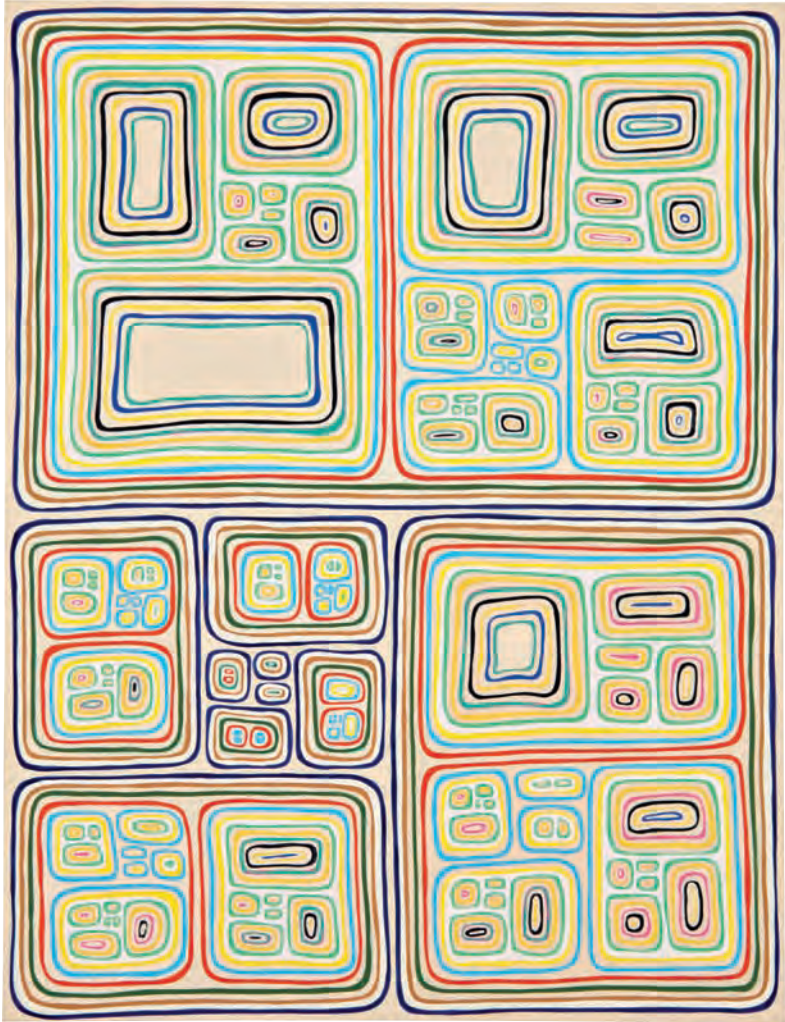
40 x 26 in. (101.6 x 66 cm)

Signed and dated "Ryan McGinness 2005" lower right. This work is unique.

Estimate \$20,000-30,000

PROVENANCE

Quint Contemporary Art, La Jolla



115 **JAMES SIENA** b. 1958
Distorted Overlapping Lattice, 2004
Gouache on paper.
11 x 8 1/2 in. (27.9 x 21.6 cm)
Signed, titled and dated "Distorted Overlapping Lattice, 2004, James Siena" on the reverse.

Estimate \$15,000-20,000

PROVENANCE
PaceWildenstein, New York

EXHIBITED
New York, PaceWildenstein, *Summer 2004*, July 8 - September 17, 2004
New York, PaceWildenstein, *James Siena: New Paintings and Gouaches*, November 18, 2005 - January 28, 2006

117 **JAMES SIENA** b. 1958
Multi-Colored Nesting Unknots, 2004
Gouache on paper.
11 x 8 1/2 in. (27.9 x 21.6 cm)
Signed, titled and dated "Multi-Colored Nesting Unknots, James Siena, 2004" on the reverse.

Estimate \$15,000-20,000

PROVENANCE
PaceWildenstein, New York

EXHIBITED
New York, PaceWildenstein, *Summer 2004*, July 8 - September 17, 2004
New York, PaceWildenstein Gallery, *Logical Conclusions: 40 Years of Rule Based Art*, February 18 - March 26, 2005
New York, PaceWildenstein, *James Siena: New Paintings and Gouaches*, November 18, 2005 - January 18, 2006

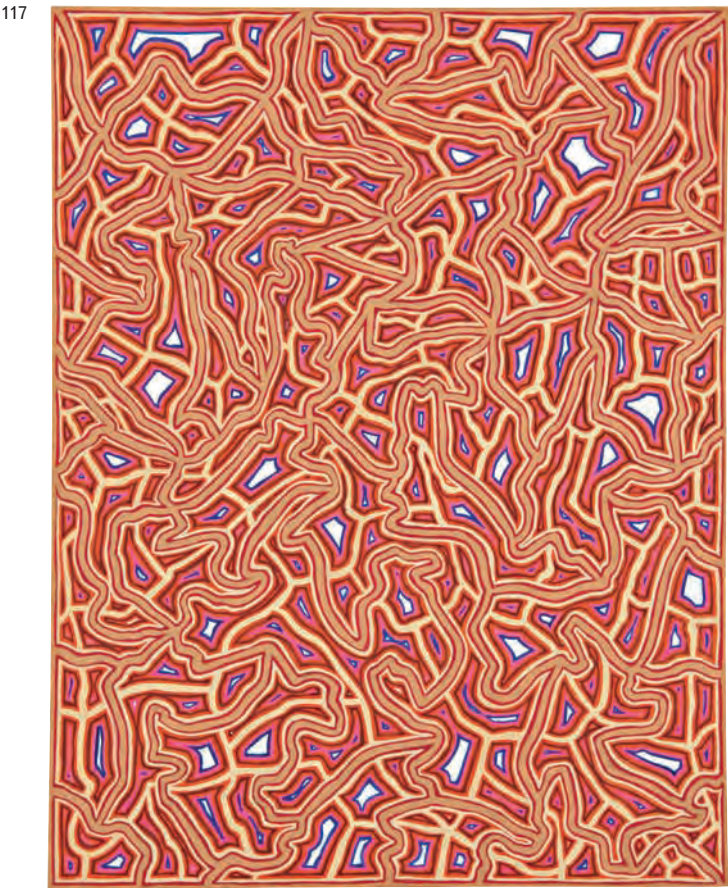


116 **GÜNTHER FÖRG** b. 1952
Untitled, 1989
Acrylic on Canson paper.
102 3/8 x 58 1/4 in. (260 x 148 cm)
Signed and dated "20/11/89 Förg" upper left.

Estimate \$6,000-8,000

PROVENANCE
Tony Shafrazi Gallery, New York

EXHIBITED
New York, Tony Shafrazi Gallery, *A Passion For Art*, December 7 - January 25, 1992





118 **CHRISTIAN WARD** b. 1977

Desert Hole, 2006

Oil on canvas.

79 1/2 x 103 in. (201.9 x 261.6 cm)

Signed and dated "Christian Ward, 2006" on the reverse.

Estimate \$10,000-20,000

PROVENANCE

Max Wigram Gallery, London



119 **ROY LICHTENSTEIN** 1923-1997

Modern Head Relief, 1970

Brass relief.

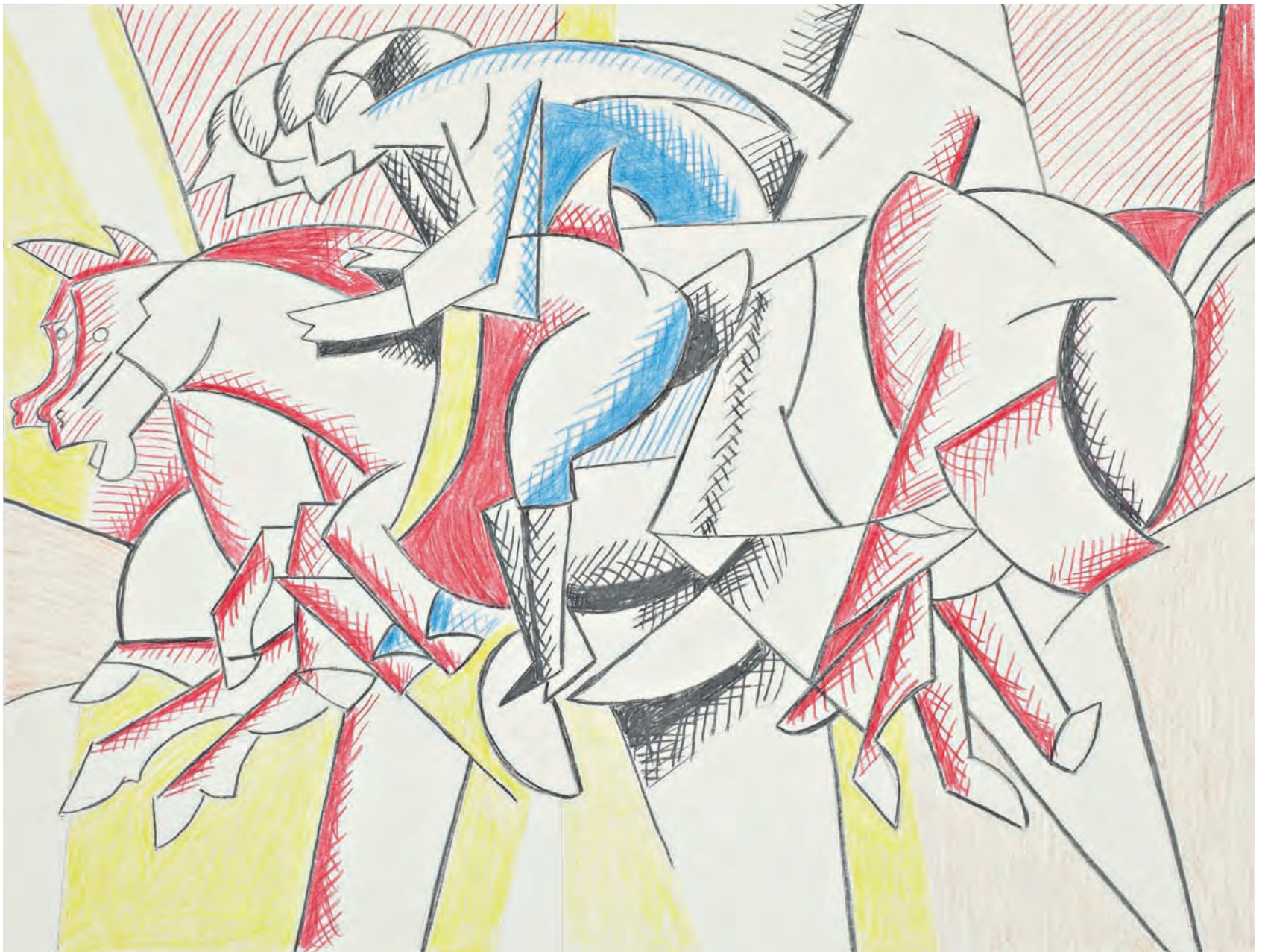
23 7/8 x 17 3/4 x 5/8 in. (60.6 x 45.1 x 1.6 cm)

Incised "Roy Lichtenstein 70," numbered of 100 and copyright stamped on copper plate affixed on the reverse. This work is from an edition of 100 plus five trial proofs.

Estimate \$25,000-35,000

PROVENANCE

Private collection, San Francisco



120 **ELAINE STURTEVANT** b. 1930

Lichtenstein Study for Red Horseman, 1988

Pencil and colored pencil on paper.

19 3/4 x 23 1/2 in. (50.2 x 59.7 cm)

Signed, titled and dated "Lichtenstein Study for Red Horseman, 1988, Sturtevant '88" on the reverse.

Estimate \$30,000-40,000

PROVENANCE

Bess Cutler Gallery, New York
Private Collection



121 **CARMEN CALVO** b. 1950
Augusto, 1999
Acrylic, rubber tubing and thread on C-print.
44 x 27 1/2 in. (111.8 x 69.9 cm)
Signed and dated "Carmen Calvo-99" on the reverse.

Estimate \$5,000-7,000

PROVENANCE
Galeria Ramis Barquet, New York
Sale: Phillips de Pury & Company, New York, *Under The Influence*, February 27, 2007, Lot 166

EXHIBITED
New York, Galeria Ramis Barquet, *Carmen Calvo*, January 11 - February 19, 2000



122 **T.J. WILCOX** b. 1965
Not Yet Titled, 2007
Archival inkjet print on watercolor paper with watercolor and collage.
33 1/2 x 39 1/2 in. (85.1 x 100.3 cm)

Estimate \$4,000-6,000

PROVENANCE
Metro Pictures, New York



123 **JULIE HEFFERNAN** b. 1956

Offering, 1999

Oil on canvas.

Diameter 36 in. (91.4 cm)

Signed, titled and dated "J. Heffernan, 1999, Offering" on the reverse.

Estimate \$20,000-30,000

PROVENANCE

Littlejohn Contemporary, New York



124 **SIMONE LUCAS** b. 1973

Delusion, 2005

Oil on canvas.

79 x 78 1/2 in. (200.7 x 199.4 cm)

Signed and dated "S. Lucas 2005" on the reverse.

Estimate \$7,000-9,000

PROVENANCE

Galerie Anna Klinkhammer, Dusseldorf



125 **KAREL FUNK** b. 1971

Untitled, 2000

Acrylic on panel.

10 1/4 x 10 1/4 in. (26 x 26 cm)

Signed, titled and dated "Untitled, Karel Funk, 2000 ©" on the reverse.

Estimate \$15,000-20,000

PROVENANCE

Private collection, New York



126 **MARTIN MULL** b. 1943
Assignment, 2006
Oil on linen.
16 x 20 in. (40.6 x 50.8 cm)
Initialed and dated "MM 06" lower left.

Estimate \$10,000-15,000

PROVENANCE
Acquired directly from the artist
Private collection, New York



127 MARTI CORMAND b. 1970

Gorten Glen Forest Park, Ireland, 2004-2005

Oil on canvas.

56 x 48 in. (142.2 x 121.9 cm)

Signed, titled and dated "Gorten Glen Forest Park, Ireland, 2005, M. Cormand" on the reverse.

Estimate \$4,000-6,000

PROVENANCE

josée bienvenu gallery, New York

EXHIBITED

Ridgefield, The Aldrich Contemporary Art Museum, *Marti Cormand: 2007 Emerging Artist Award Exhibition*, September 9, 2007 – February 24, 2008

128 DAN ATTOE b. 1975

Low Cumulus Clouds, 2004

Oil on MDF panel.

5 x 7 in. (12.7 x 17.8 cm)

Signed, titled and dated "'Low Cumulus Clouds' Dan Attioe 2004" on the reverse.

Estimate \$3,000-5,000

PROVENANCE

Galerie Hof & Huyser, Amsterdam



129 **JANAINA TSCHÄPE** b. 1973
Landscape (from The Sea and The Mountain), 2004
Cibachrome.
40 x 50 in. (101.6 x 127 cm)
Signed "Janaina Tschäpe" on a label affixed to the reverse of the backing board. This work is from an edition of six.

Estimate \$5,000-7,000

PROVENANCE
Brent Sikkema, New York



130 **REECE JONES** b. 1976
Pulling Shapes, 2005
Charcoal on paper.
64 x 87 1/2 in. (162.6 x 222.3 cm)

Estimate \$5,000-7,000

PROVENANCE
Andrew Mummery Gallery, London



131 **JUSTINE KURLAND** b. 1969
Two Works: i) *Magic Afloat*, 2003; ii) *Tha Fall*, 2003
C-print.
Each 20 x 24 in. (50.8 x 61 cm)
Each work is from an edition of eight.

Estimate \$6,000-8,000

PROVENANCE
Emily Tsingou Gallery, London



132 MARCIA GROSTEIN b. 1949

Is that you?, 2005

Chromogenic print mounted on aluminum.

30 x 37 in. (76.2 x 94 cm)

This work is from an edition of five plus two artist's proofs.

Estimate \$5,000-7,000

PROVENANCE

Acquired directly from the artist

Private collection, Delaware

133 HUMA BHABHA b. 1962

Untitled, 2005

C-print.

30 x 20 in. (76.2 x 50.8 cm)

Signed, titled, dated "Untitled, 2005, Huma Bhabha" and numbered of six on the reverse.

This work is from an edition of six.

Estimate \$5,000-7,000

PROVENANCE

atm gallery, New York



134 **NIKKI S. LEE** b. 1970
The Hispanic Project (1), 1998
Fujiflex print.
30 x 40 in. (76.2 x 101.6 cm)
Signed "Nikki S. Lee" on a label affixed to the reverse of the backing board.
This work is from an edition of three.

Estimate \$3,000-4,000

PROVENANCE
Leslie Tonkonow Artworks + Projects, New York



135 **LORETTA LUX** b. 1969
The Drummer, 2004
Ilfochrome print.
13 3/4 x 11 3/4 in. (34.9 x 29.8 cm)
Signed, titled, dated "Loretta Lux, 2004, The Drummer" and numbered of 20 on the reverse.
This work is from an edition of 20.

Estimate \$6,000-8,000

PROVENANCE
Yossi Milo Gallery, Inc., New York



136 KATY GRANNAN b. 1969

Untitled (Poughkeepsie Journal), 1998

C-print.

44 x 35 in. (111.8 x 88.9 cm)

Signed and dated "Katy Grannan 1998" on a label affixed to the reverse of the backing board. This work is from an edition of six plus two artist's proofs

Estimate \$4,000-6,000

PROVENANCE

Acquired directly from the artist

137 KATY GRANNAN b. 1969

Rhinebeck, NY, 2000

C-print.

44 x 35 in. (111.8 x 88.9 cm)

Signed and dated "Katy Grannan 2000" on label affixed to the reverse of the backing board. This work is from an edition of six plus two artist's proofs.

Estimate \$4,000-6,000

PROVENANCE

Gift of the artist

EXHIBITED

Los Angeles, Kohn Turner, *Dream America*, November 3 - November 30, 2000

LITERATURE

K. Grannan, *Dream America*, Lawrence Rubin Greenberg Van Doren, New York 2001 (cover illustration)



138 **JENNY SAVILLE & GLEN LUCHFORD** 1968 and 1970

Closed Contact #8, 1995-1996

C-print mounted in Plexiglas.

72 x 71 1/2 x 7 in. (182.9 x 181.6 x 17.8 cm)

Signed, titled, dated "Saville, Luchford, Closed Contact #8" and numbered from an edition of six. This work is from an edition of six.

Estimate \$18,000-25,000

PROVENANCE

Gagosian Gallery, Los Angeles

EXHIBITED

Los Angeles, Gagosian Gallery, *Closed Contact: Jenny Saville Glen Luchford*, January 12 - February 9, 2002



139 **GREGORY CREWDSON** b. 1962

Untitled (family dinner), 2001-2002

Digital chromogenic print mounted on aluminum.

48 x 60 in. (121.9 x 152.4 cm)

Signed "Gregory Crewdson" on a label affixed to the reverse of the backing board.

This work is from an edition of 10.

Estimate \$12,000-18,000

PROVENANCE

Luhring Augustine, New York

White Cube, London

EXHIBITED

Aspen, Aspen Art Museum, *New Work 6: Gregory Crewdson, Twilight*, December 2002 - February 2003 (another example exhibited)

LITERATURE

G. Crewdson and R. Moody, *Twilight: Photographs by Gregory Crewdson*, New York, 2002, pl. 32 (another example illustrated)



140 **ZHANG HUAN** b. 1965

My America (Performance, Hard to Acclimatize, November 1999, Seattle Art Museum), 1999

C-print on Fuji archival paper (in four parts).

Each 48 x 74 in. (121.9 x 188 cm)

This work is from an edition of three plus one artist's proof.

Estimate \$25,000-35,000

PROVENANCE

Deitch Projects, New York

EXHIBITED

New York, Deitch Projects, *My America*, April 15 - May 27, 2000



I moved to New York from Beijing in 1998, I faced a totally different culture and society. It was a new beginning, working and living, to me I describe as: Hard to Acclimatize. I bought Chinese culture of five thousand years from the other side of the earth, something can be changed, but something can not be changed in my life. I remembered one day when I had dinner, I went to find some food for my pregnant wife, walking to Madison Square, suddenly a guy asked me: Are you hungry? then he gave me some bread. I felt very strange, maybe it hurt my dignity a little? I could not say what exactly were my feelings at the time, and eventually I came home with the bread. Recently someone told me that bread is often provided by soup kitchens to the homeless. When I heard that--I felt shocked--I got so many memories at the same time, and these inspired my idea for a new work. – Zhang Huan

(Zhang Huan, *My America (Hard to Acclimatize)*, 1999, Performance, Seattle Art Museum, USA, Artist's Statement, 1999)



i)



ii)



iii)



v)



vi)



iv)



vii)



viii)

141 WOLFGANG TILLMANS b. 1968

Portfolio of 17 Prints,

17 chromogenic prints.

Each 16 x 12 in. (40.6 x 30.5 cm) or 12 x 16 in. (30.5 x 40.6 cm); Each 24 x 20 in. (61 x 50.8 cm) or 20 x 24 in. (50.8 x 61 cm)

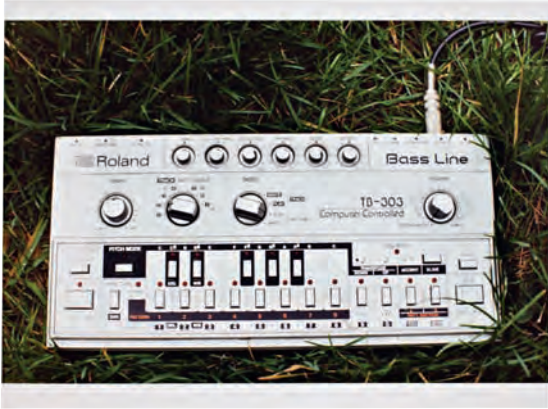
Each respectively signed, titled, dated and numbered of 10 or three on the reverse. Each work is from an edition of 10 or three plus one artist's proof. This work is accompanied by the artist's installation instructions.

Estimate \$40,000-60,000

PROVENANCE

Andrea Rosen Gallery, New York

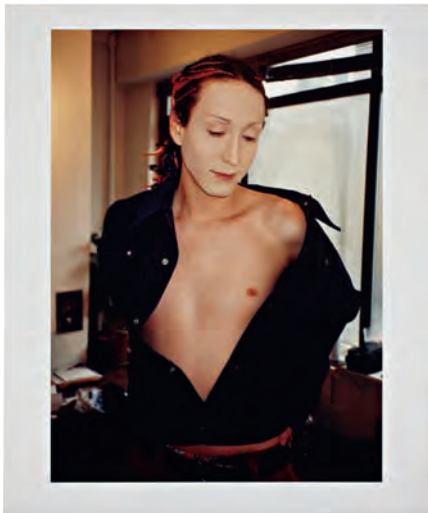
i) *rosen*, 1994; ii) *police helicopter*, 1995; iii) *Anita Sarko*, 1994; iv) *Swiss Police*, 1994; v) *Morwenna Banks, Mirror*, 1995; vi) *Damon, shower, head up*, 1995; vii) *me, in the shower*, 1990; viii) *Liv Tyler*, 1995; ix) *303, in grass*, 1993; x) *Damon*, 1995; xi) *Mistress Formica*, 1995; xii) *Adam, redeye*, 1991; xiii) *AA Breakfast*, 1995; xiv) *Kasper König's bookshelf*, 1995; xv) *Turnhose (sandalen)*, 1992; xvi) *Isa, vor Sound Factory*, 1995; xvii) *Pure, EDI*, 1995



ix)



x)



xi)



xii)



xiii)



xiv)



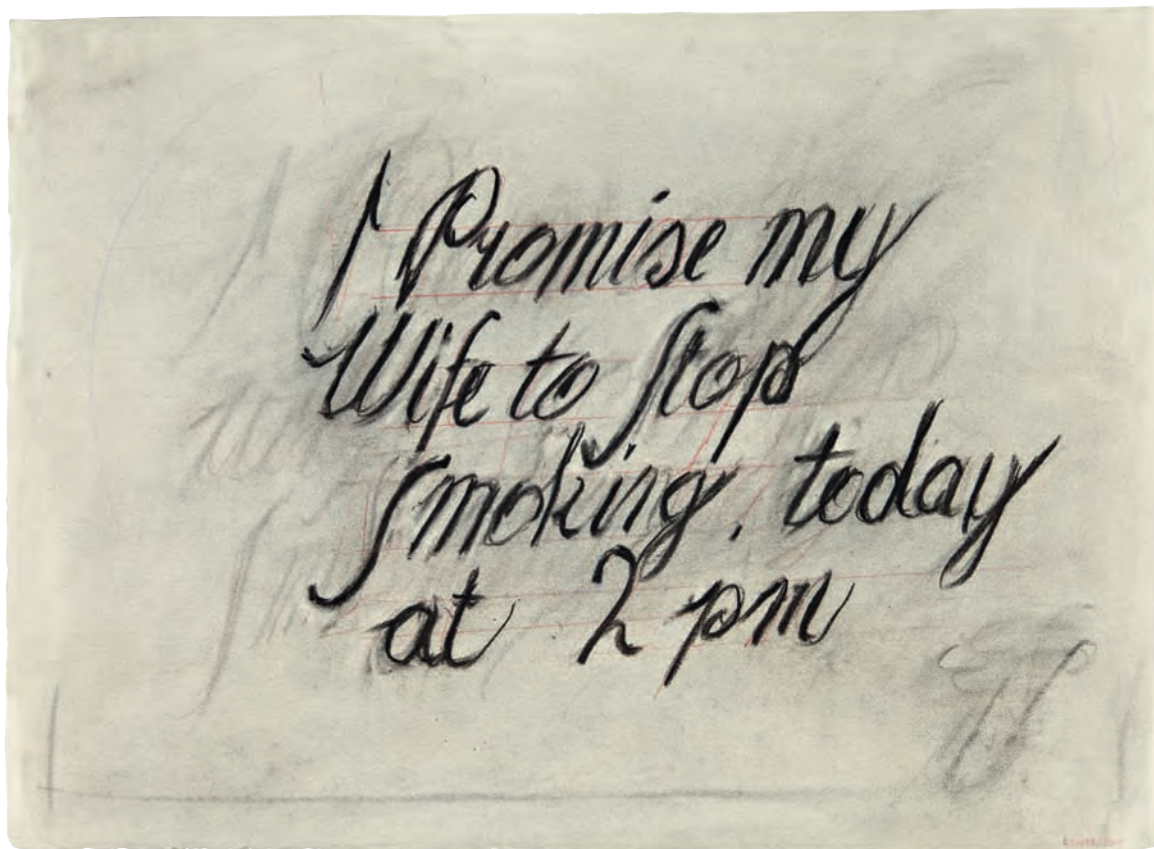
xv)



xvii)



xvi)



142 NAN GOLDIN b. 1953

Rene Ricard Smoking Crack, NYC, 1990
Cibachrome.

20 x 24 in. (50.8 x 61 cm)

Signed, titled, dated and numbered "Rene Smoking Crack, NYC 1990, Nan Goldin, A.P. 2" on the reverse. This work is an artist's proof.

Estimate \$5,000-7,000

PROVENANCE

Acquired directly from the artist

LITERATURE

E. Sussman, *I'll Be Your Mirror*, New York 1996, p. 295 (illustrated)

143 WILLIAM KENTRIDGE b. 1955

Drawing from Zeno Writing (I promise my wife to stop smoking, today at 2pm), 2002
Charcoal and colored pencil on paper.

23 x 31 1/2 in. (58.4 x 80 cm)

Signed "Kentridge" lower right.

Estimate \$15,000-20,000

PROVENANCE

Marian Goodman Gallery, New York

EXHIBITED

Dusseldorf, Kunstsammlung Nordrhein-Westfalen, *William Kentridge*, March 27 - May 31, 2004



144 **DAMIEN HIRST** b. 1965

Second Series Biopsy: M122/376, M122/377, 2008

Diptych, UV inks and household gloss, glass, flocking, scalpel blades, razor blades and religious medals on canvas.

Overall dimensions 24 x 36 in. (61 x 91.4 cm)

Each signed, titled and dated "Damien Hirst 2008 'M122/376, M122/377'" on the reverse.

This work is registered in the archive of Damien Hirst.

Estimate \$75,000-90,000

PROVENANCE

Sale: Sotheby's, London, *Beautiful Inside my Head Forever*, September 16, 2008, Lot 178

Acquired at the above sale by the present owner



145 **WILLIAM S. BURROUGHS** 1914-1997
1/2/03, 1992
Felt pen and gun shots on Arches paper.
30 x 22 in. (76.2 x 55.9 cm)
Signed and titled "1-2-3, William S. Burroughs" lower margin.

Estimate \$4,000-6,000

PROVENANCE
Stellan Holm Gallery, New York



146 **JAMES BROWN** b. 1951
Hotel Interior Kyoto No. 7, 1986
Watercolor on paper.
29 1/4 x 25 in. (74.3 x 63.5 cm)
Signed, titled and dated "'Hotel Interior Kyoto' James Brown 1986" on the reverse.

Estimate \$4,000-6,000

PROVENANCE
Galerie Bruno Bischofberger, Zurich

THIS LOT IS SOLD WITH NO RESERVE

147 **GREGORY GREEN** b. 1959
Bible Bomb #008, 1996
Mixed media (in two parts).
Opened book: 14 1/4 x 24 x 3 1/4 in. (36.2 x 61 x 8.3 cm); closed book: 14 1/4 x 11 x 3 1/4 in. (36.2 x 27.9 x 8.3 cm)
This work is accompanied by a certificate of authenticity signed, titled and dated by the artist.

Estimate \$2,000-3,000 ●

PROVENANCE
Richard L. Feigen & Co., New York

EXHIBITED
London, Cabinet Gallery, *Gregory Green*, 1996
Hartford, GFOX, *Classified*, April 29 – June 30, 2006

148 **TOM SACHS** b. 1966

Untitled (Arms and Armor from New York Gladiators), 1995

Plastic, cloth tape, clothes hanger and found construction barricades (in three parts).
Breast plate: 34 x 26 x 6 in. (86.4 x 66 x 15.2 cm); shield: 23 x 19 x 8 in. (58.4 x 48.3 x 20.3 cm);
sword: 34 x 8 1/4 x 7 1/2 in. (86.4 x 21 x 19.1 cm); installed dimensions: 57 x 43 x 9 in. (144.8 x 109.2 x 22.9 cm)
Signed and dated "Tom Sachs, 1/19/95" on the breast plate. Also signed and dated "Tom Sachs 1/14/95" on the shield.

Estimate \$8,000-12,000

PROVENANCE

Acquired directly from the artist

148



THIS LOT IS SOLD WITH NO RESERVE

149 **GREGORY GREEN** b. 1959

Incendiary Device #2, 1995

Fertilizer, wire, detonator, electronic timing device, and four glass vats.
Dimensions variable.

Estimate \$2,000-3,000 ●

PROVENANCE

Sale: Christie's, London, *Contemporary Art*, December 8, 1998, Lot 86
Acquired at the above sale by the present owner

EXHIBITED

London, Cabinet Gallery, *Gregory Green*, 1996
Hartford, GFOX, *Classified*, April 29 – June 30, 2006

149





150 **VIK MUNIZ** b. 1961

Shoes (from Pictures of Wire), 1994

Gelatin silver print.

Sheet: 20 x 16 in. (50.8 x 40.6 cm)

Signed, titled, dated "Vik Muniz, Shoes, 1994" and numbered of five along the lower margin.

This work is from an edition of five.

Estimate \$5,000-7,000

PROVENANCE

Brent Sikkema, New York



151 **VIK MUNIZ** b. 1961

Pantheon, Buster Keaton (Pictures of Ink), 2000

Cibachrome.

38 x 30 in. (96.5 x 76.2 cm)

Signed, titled, dated "Buster Keaton, Vik Muniz, 2000" and numbered of six on a label affixed to the reverse of the backing board. This work is from an edition of six.

Estimate \$15,000-20,000

PROVENANCE

Brent Sikkema, New York



152 **VIK MUNIZ** b. 1961

Continuous and Related Activities; Discontinued by the Act of Dropping, 1967, after Barry Le Va (Pictures of Dust), 2000

Diptych, silver dye bleach prints (Ilfochromes).

Overall framed dimensions: 51 1/2 x 130 in. (130.8 x 330.2 cm)

This work is from an edition of 10.

Estimate \$30,000-40,000

PROVENANCE

Brent Sikkema, New York

EXHIBITED

New York, Whitney Museum of American Art, *The Things Themselves: Pictures of Dust by Vik Muniz*, 2001 (another example exhibited)

Spain, Centro Galego de Arte Contemporaneo, *Vik Muniz*, December 18, 2003 – March 7, 2004 (another example exhibited)

Dublin, Irish Museum of Modern Art, *Vik Muniz*, March 31 – June 13, 2004 (another example exhibited)

Madrid, Fundacion Telefonica, *Vik Muniz*, November 17, 2004 – January 9, 2005 (another example exhibited)

LITERATURE

G: *Blink: 100 Photographers, 010 Curators, 010 Writers*, London 2002, p. 260 (another example illustrated)

Celant, ed., *Vik Muniz / Ernesto Neto*, 2001 (another example illustrated)

M. dos Anjos, J. Elkins, S. Rice, *Obra Incompleta / Incomplete Work*, The National Public Library, Rio de Janeiro, 2004, p. 236 (another example illustrated)

V. Muniz, *Reflex A - Vik Muniz – Z Primer*, 2005, pp. 70- 71 (another example illustrated)

P. Correa do Largo, *Vik Muniz: Obra Completa, 1987- 2009*, Capivara 2009, pp. 390-391 (another example illustrated)



153 **MARK HANDFORTH** b. 1969
Bearded Snake, 2005
Painted steel and colored wax candle.
19 1/2 x 12 x 57 in. (49.5 x 30.5 x 144.8 cm)

Estimate \$100,000-150,000

PROVENANCE

Gavin Brown's enterprise, New York
Sale: Phillips de Pury & Company, New York, *Under The Influence*, March 9, 2009, Lot 24
Acquired at the above sale by the present owner

EXHIBITED

New York, White Columns, *White Columns Benefit*, May 6 - 17, 2008

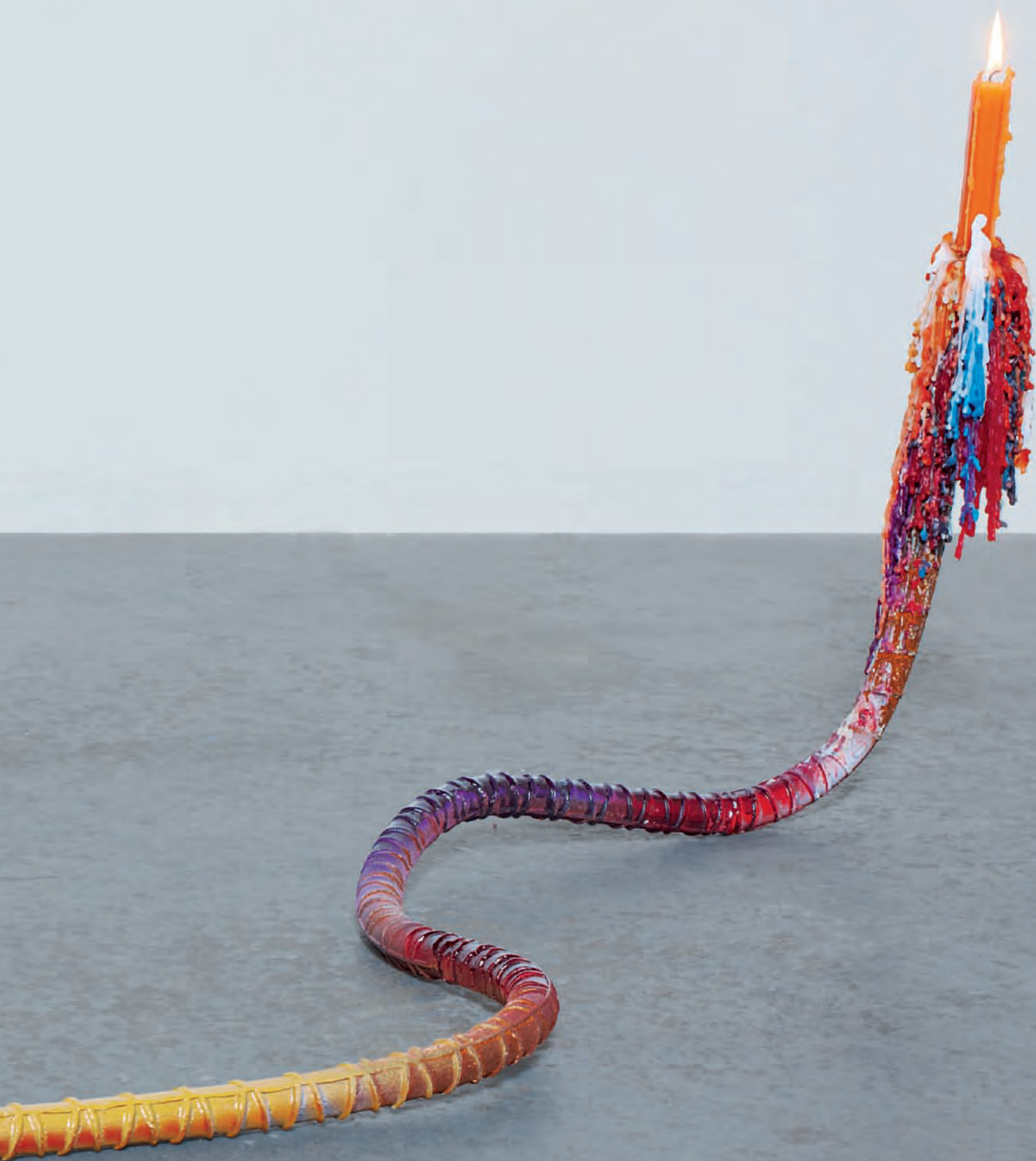
I experience the world kind of very tangibly and tactilely and I think that's how I want people to experience the sculptures. –Mark Handforth

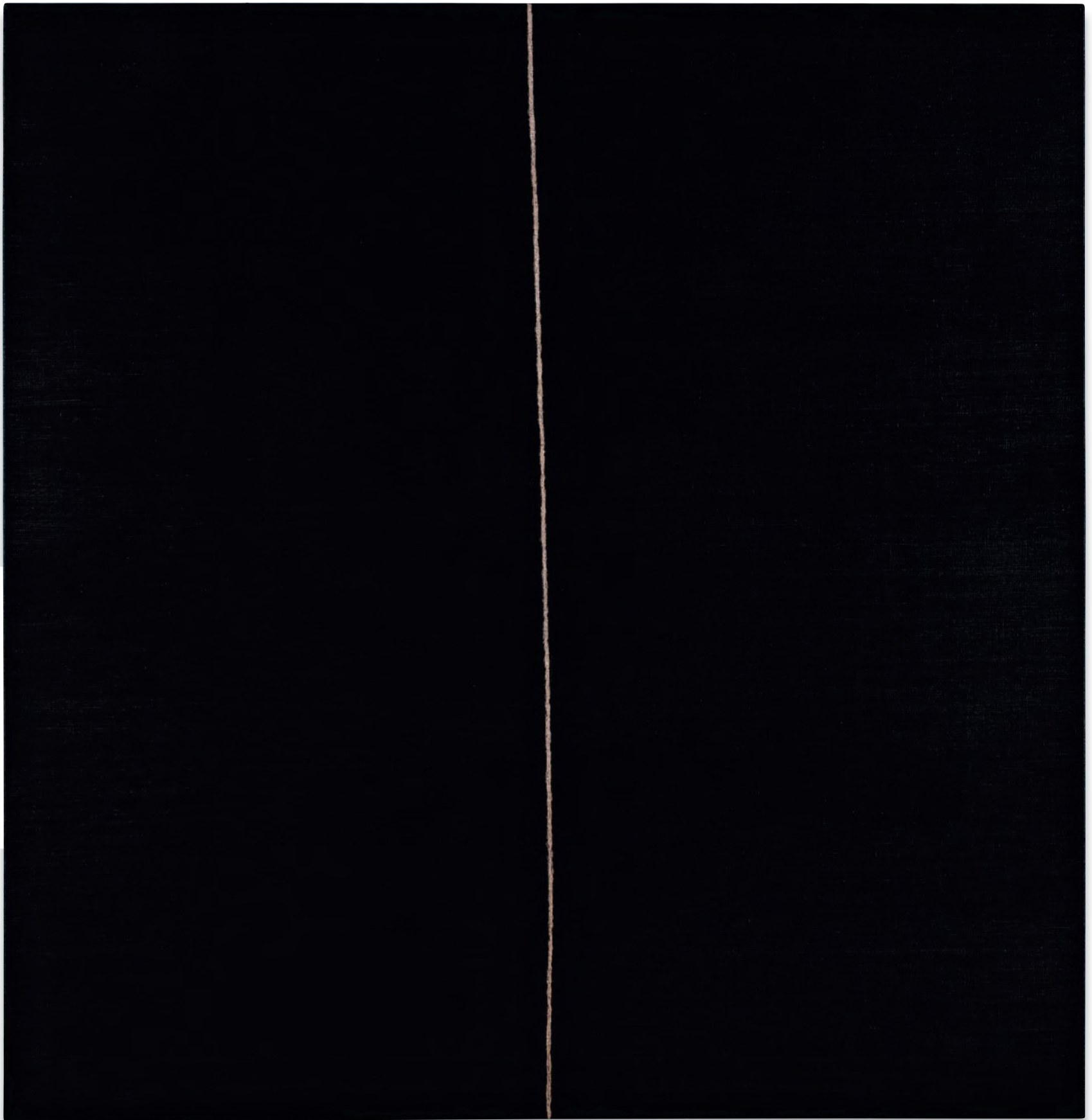
(Mark Handforth speaks to MCA Chicago, July 7, 2011)

Mark Handforth's sculptures create new meaning to the texts and objects that inhabit our everyday lives, and as a result force the viewer to reconsider the ways in which the objects can be engaged. Using materials found most often in an urban landscape, Handforth has been known to include objects such as benches, street signs, lampposts, fluorescent lights and even Vespa motorbikes in his elaborate projects. These objects are then altered by bending, twisting or manipulating them in some way and placing them out of their original context in a gallery or public space. The resulting effect is a surprisingly surreal and unique representation of typical objects often times over looked in an every day setting.

Exemplifying his craft, Handforth's *Bearded Snake*, 2005 utilizes a bar of steel which has been transformed into a sinuous strip of unrecognizable material, spray painted and adorned with a lit candle at its head. Handforth has in this case taken a reinforcing steel bar and created a multicolored, slithering snake-like creature, breaking the existing notion of the original material and inventing an interesting new way of seeing it.







154 **CALLUM INNES** b. 1962

Agitated Vertical (Black), 2000

Oil on linen.

37 1/8 x 36 in. (94.3 x 91.4 cm)

Signed, titled and dated "Callum Innes '00, Agitated Vertical" on the overlap.

Estimate \$18,000-22,000

PROVENANCE

Sean Kelly Gallery, New York



155 **ANDRES SERRANO** b. 1950
Untitled VII (Ejaculate in Trajectory), 1989
Cibachrome face mounted to Plexiglas.
40 x 60 in. (101.6 x 152.4 cm.)

Signed, titled, and dated "Untitled VII (Ejaculate in Trajectory), 1989, Andres Serrano" and numbered of four on the reverse. This work is from an edition of four.

Estimate \$20,000-30,000

PROVENANCE
Stux Gallery, New York



156 **CARROLL DUNHAM** b. 1949

Untitled (Sept. 27, 2005) (Three), 2005

Monotype in watercolor and pencil.

Image: 46 x 60 in. (116.8 x 152.4 cm); sheet: 49 1/2 x 63 1/2 in. (125.7 x 161.3 cm)

Signed, titled and dated "Carroll Dunham 2005, 3, Sept. 27, 2006 (three)" in the lower margin.

Estimate \$15,000-20,000

PROVENANCE

Marc Jancou Contemporary, New York

157 **KEITH HARING** 1958-1990

Untitled, 1988

Acrylic and marking pen on terracotta.

16 1/2 x 18 x 18 in. (41.9 x 45.7 x 45.7 cm)

Signed, dedicated and dated "For Sam '88, K. Haring" on the underside.

Estimate \$10,000-15,000

PROVENANCE

Gift of the artist

Acquired from the above, 1997

157





158 **KEITH HARING** 1958-1990

Number 11, 1987

Gouache on paper.

28 1/2 x 40 in. (72.4 x 101.6 cm)

Signed, titled and dated "#11, K. Haring, June 11-1987, Düsseldorf" on the reverse.

Estimate \$40,000-60,000

PROVENANCE

Wiegiersma Fine Art, Paris

Galerie Hans Mayer, Düsseldorf



159 **MARCEL VAN EEDEN** b. 1965

Untitled, 2002

Graphite and felt-tip pen on paper.

7 1/2 x 11 1/4 in. (19.1 x 28.6 cm)

Signed and dated "M. van Eeden 2002" on the reverse.

Estimate \$4,000-6,000

PROVENANCE

Galerie Zink & Gegner, Munich

160 **JOHN WATERS** b. 1946

Clarabelle, 2000

Two Chromogenic prints.

8 x 20 in. (20.3 x 50.8 cm)

Signed, titled "Clarabelle, John Waters" and numbered from an edition of eight on the reverse of the backing board. This work is from an edition of eight.

Estimate \$2,000-3,000

PROVENANCE

American Fine Arts, Co., Colin de Land Fine Art, New York

EXHIBITED

St. Louis, Laumeier Sculpture Park, *Artistically Incorrect: The Photographs and Sculpture of John Waters*, October 11, 2008 – January 11, 2009.



161 RICHARD HAMBLETON b. 1954

Untitled, circa 1980

Serigraph.

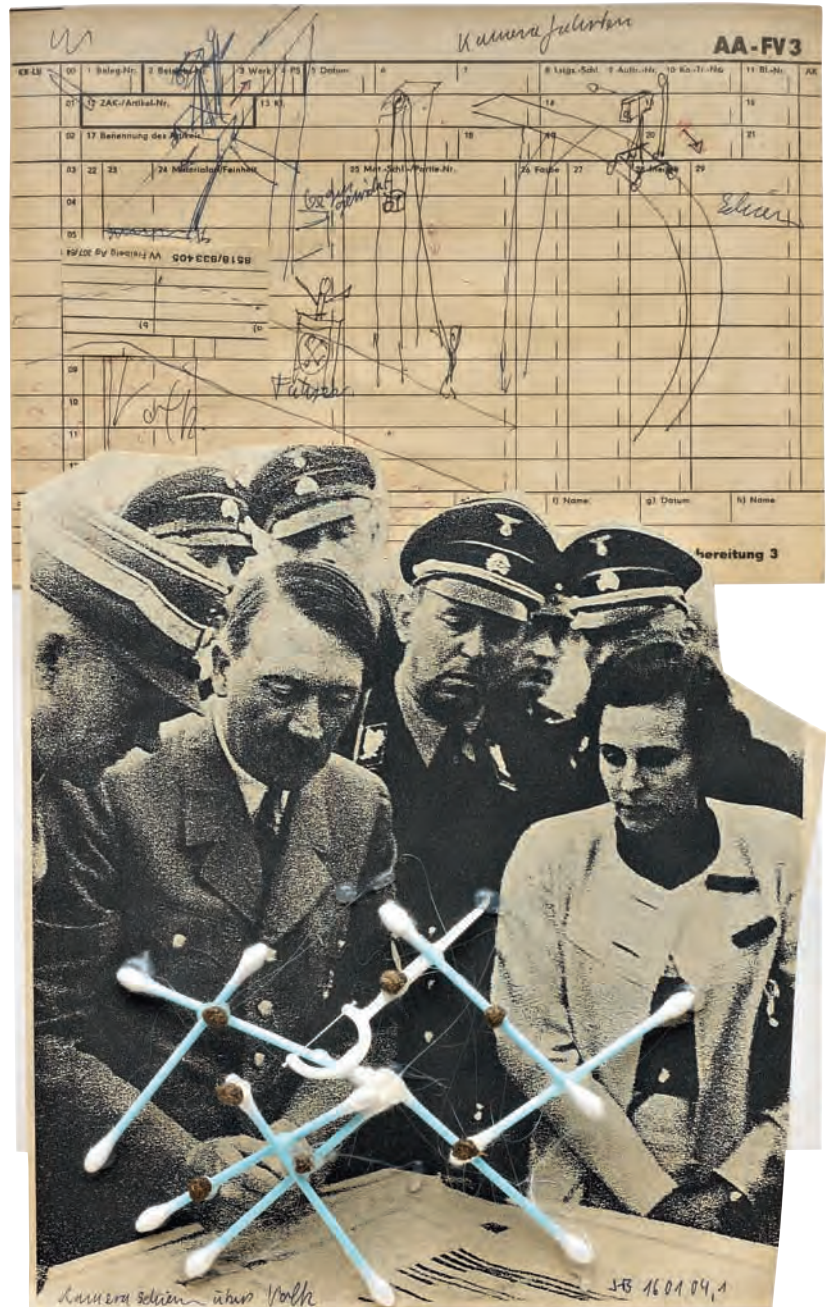
90 x 36 in. (228.6 x 91.4 cm)

Signed "Richard Hambleton" and numbered of 45 along the lower margin. This work is from an edition of 45.

Estimate \$5,000-7,000

PROVENANCE

Acquired directly from the artist



THIS LOT IS SOLD WITH NO RESERVE

162 JOHN BOCK b. 1965

Untitled (160401,1), 2001

Mixed media collage with ink, newspaper clipping, cloth, cotton buds, hot glue, dental floss and animal dropping.

12 7/8 x 8 1/8 in. (32.7 x 20.6 cm)

Initialed and dated "J-B 160401,1" lower right and inscribed "Kamera schien übers Volk" lower left.

Estimate \$3,000-5,000 ●

PROVENANCE

Anton Kern Gallery, New York



163 BARBARA PROBST b. 1964

Exposure #5: n.y.c., 545 8th avenue, 12.20.00, 2.27 p.m., 2000

Ultrachrome ink on cotton paper (in four parts).

Each 33 3/4 x 51 1/4 in. (85.7 x 130.2 cm)

Signed "Barbara Probst" on a label affixed to the reverse of the backing board.

This work is from an edition of five.

Estimate \$7,000-11,000

PROVENANCE

Murray Guy, New York

EXHIBITED

Schwerte, Kunstverein Schwerte, 2001 (another example exhibited)

Berlin, Martin Gropius Bau, *After The Fact: Berlin Photography Triennial*, 2005

(another example exhibited)

Chicago, Museum of Contemporary Photography, *Barbara Probst: Exposures*, April 6 - June 2, 2007 (another example exhibited)

Madison, Madison Museum of Contemporary Art, *Barbara Probst: Exposures*, December 6, 2008 - March 8, 2009 (another example exhibited)

Oldenburg, Kunstverein Oldenburg, *Barbara Probst*, September 4 - October 18, 2009 (another example exhibited)

LITERATURE

S. Verlag, *Barbara Probst: Exposures*, Museum of Contemporary Photography, Göttingen 2007

164 JOHN WATERS b. 1946

Manson Copies Richard Gere, 2000

Two Chromogenic prints.

5 x 14 in. (12.7 x 35.6 cm)

Signed, titled "Manson Copies Richard Gere, John Waters" and numbered from an edition of eight on the reverse of the backing board. This work is from an edition of eight.

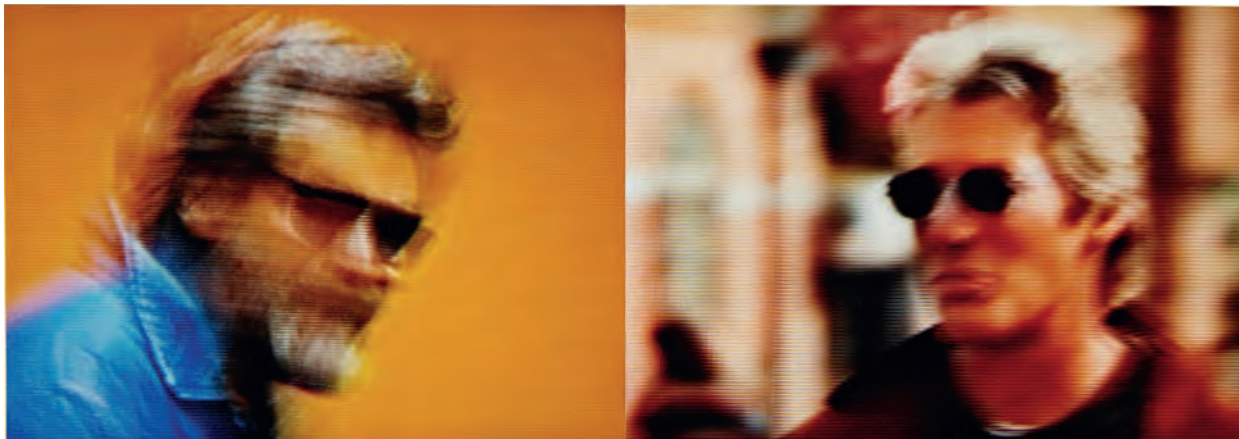
Estimate \$2,000-3,000

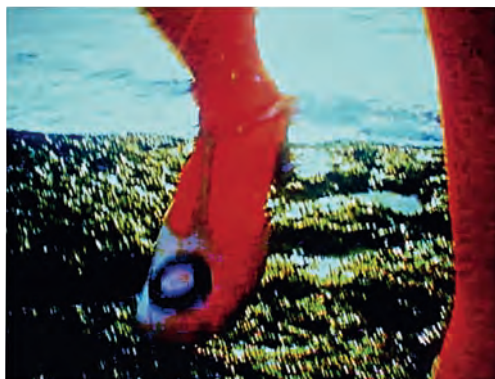
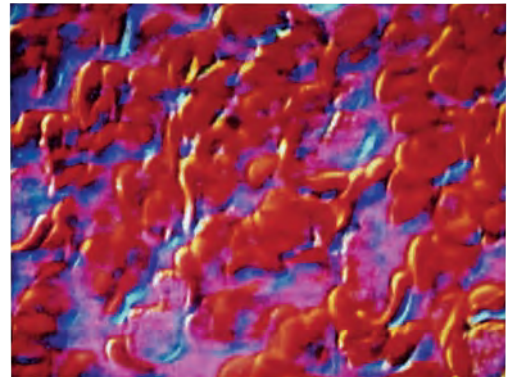
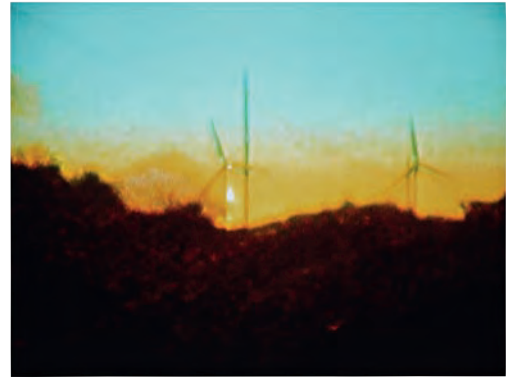
PROVENANCE

American Fine Arts, Co. Colin de Land Fine Art, New York

EXHIBITED

St. Louis, Laumeier Sculpture Park, *Artistically Incorrect: The Photographs and Sculpture of John Waters*, October 11, 2008 - January 11, 2009.





165 **PIPILOTTI RIST** b. 1962
Remake of the Weekend (Stills), 1998
 10 video stills on Ilfochromes, mounted on aluminum.
 Each 19 1/2 x 25 3/4 in. (49.5 x 65.4 cm)
 This work is from an edition of 30.

Estimate \$12,000-18,000

PROVENANCE
 Acquired directly from the artist



166 **JAMES WELLING** b. 1951
962, 2006
Digital Inkjet print.
Frame: 40 x 59 in. (101.6 x 149.9 cm)
This work is from an edition of five.

Estimate \$15,000-20,000

PROVENANCE

David Zwirner, New York
Private Collection

LITERATURE

P. Lambert and Sylvia Lavin, *Modern Views: Inspired by the Mies van der Rohe Farnsworth House and the Philip Johnson Glass House*, New York 2010, p. 138-139 (illustrated)



167 **CANDIDA HÖFER** b. 1944

Osterreichische Nationalbibliothek Wien VIII, 2003

C-print.

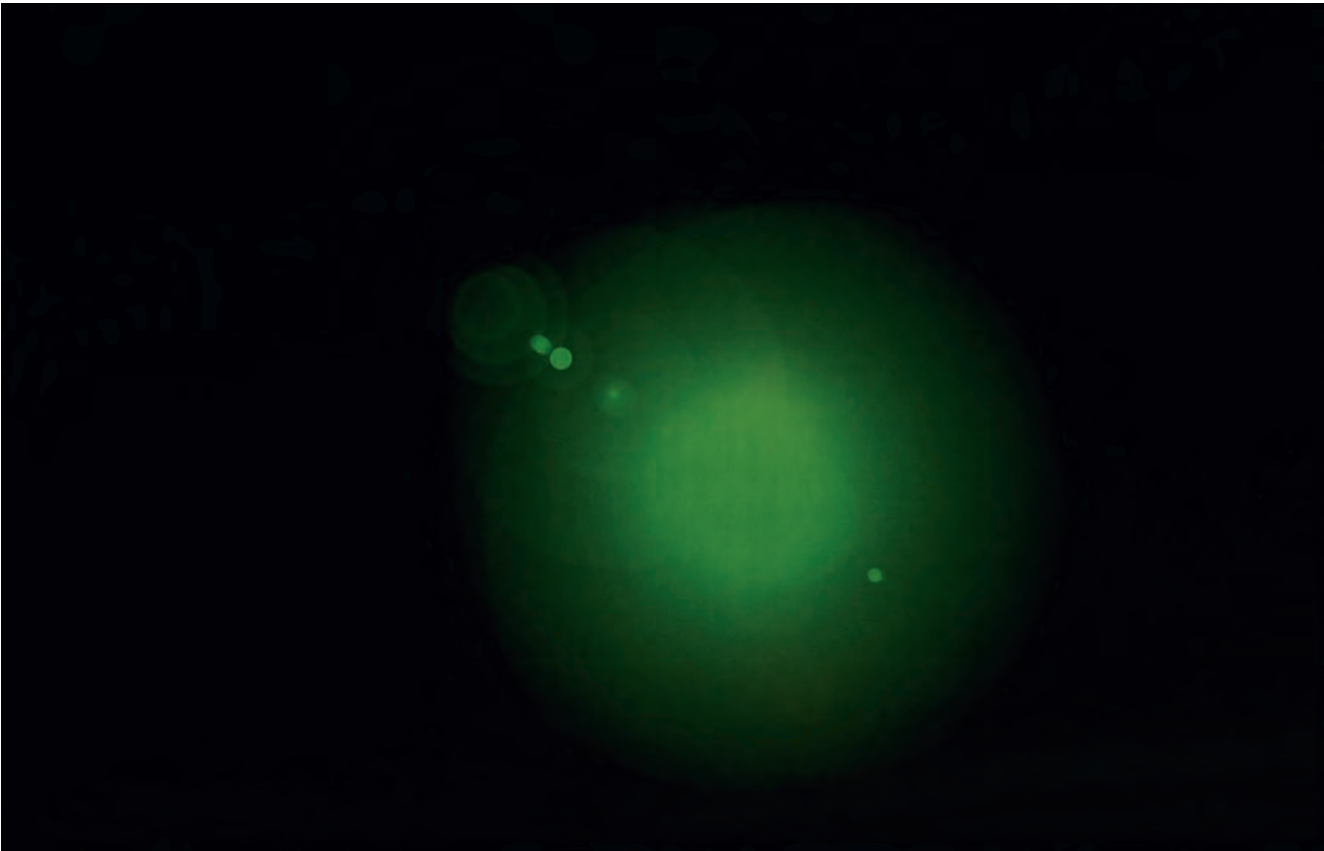
Image: 59 1/2 x 47 1/2 in. (151.1 x 120.7 cm); sheet: 73 1/4 x 60 7/8 in. (186.1 x 154.6 cm)

Signed "Candida Höfer" on a label affixed to the reverse of the backing board. This work is from an edition of six.

Estimate \$40,000-60,000

PROVENANCE

Sonnabend Gallery, New York

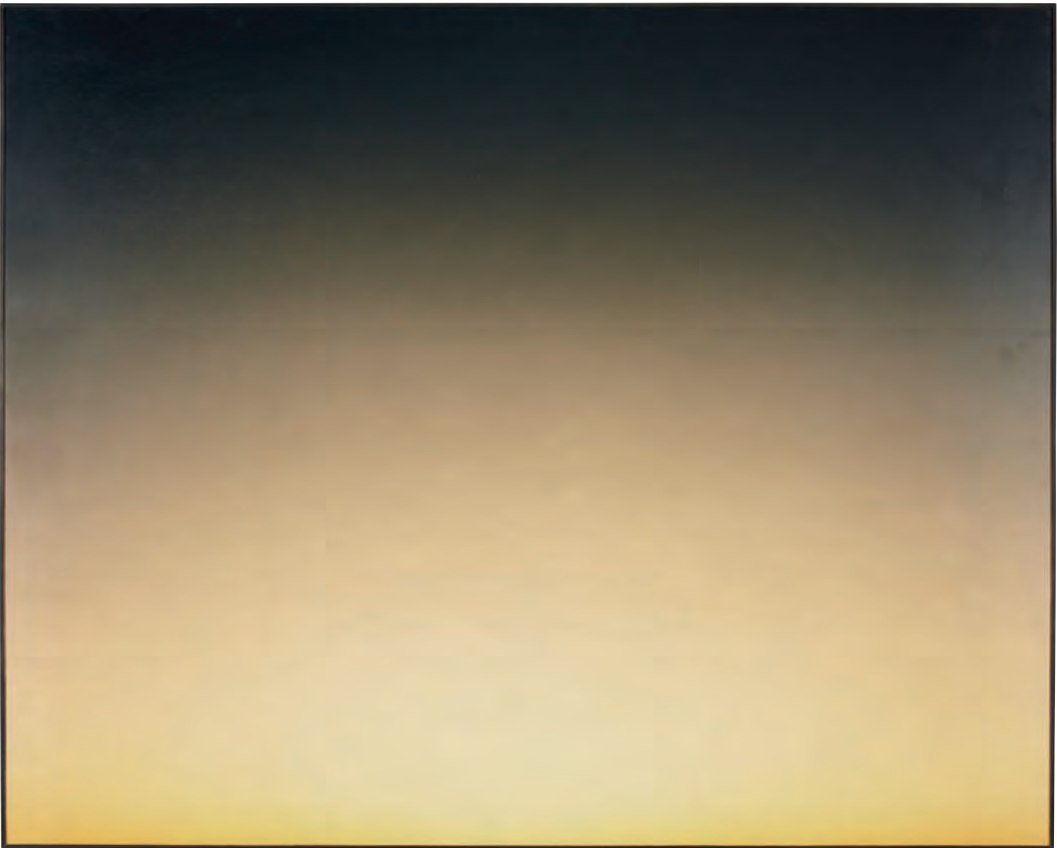


THIS LOT IS SOLD WITH NO RESERVE

168 PHILIPPE PARRENO b. 1964
Flureant, 2003
Phosphorescent paint on paper.
72 7/8 x 47 1/4 in. (185.1 x 120 cm)
This work is from an edition of eight.

Estimate \$4,000-6,000 ●

PROVENANCE
Friedrich Petzel Gallery, New York



169 RICHARD MISRACH b. 1949
Dante's View, 5:40 A.M., 3-27-95, 1995
Chromogenic dye coupler print, in artist's frame.
48 1/4 x 60 1/4 in. (122.6 x 153 cm)
Stamped "Dante's View 3-27-95 5:40 A.M." along the overturned frame edge.
This work is unique.

Estimate \$8,000-12,000

PROVENANCE
James Danziger Gallery, New York

EXHIBITED
New York, James Danziger Gallery, *Desert Canto XVIII: Skies*, September 16 - October 21, 1995



170 PHILIP-LORCA DICORCIA b. 1951

LA#39., William Charles Everlove, 26 years old, Stockholm Sweden, via Arizona, \$40.00, 1990-1992
C-print.

18 x 23 in. (45.7 x 58.4 cm)

Signed, dated "Philip-Lorca DiCorcia 1991/91" and numbered of 20 on the reverse. This work is from an edition of 20.

Estimate \$8,000-12,000

PROVENANCE

Wooster Gardens, New York

171 MARCIA GROSTEIN b. 1949

Boat House, 2004

FujiFlex print on aluminum.

20 x 26 1/2 in. (50.8 x 67.3 cm)

This work is from an edition of five plus three artist's proofs.

Estimate \$4,000-6,000

PROVENANCE

Acquired directly from the artist

Private collection, Delaware



172 **NORIKO FURUNISHI** b. 1966

Untitled (Crater), 2005
C-print.
82 1/2 x 48 in. (209.6 x 121.9 cm)
Signed "Noriko Furunishi" on a label affixed to the reverse of the backing board.
This work is from an edition of five.

Estimate \$7,000-9,000

PROVENANCE
Murray Guy Gallery, New York

EXHIBITED
Ketchum, Idaho, Sun Valley Center for the Arts, *Whose Nature? What's Nature?*, October 27, 2006- January 5, 2007 (another example exhibited)
San Francisco, San Francisco Museum of Modern Art, *Picturing Modernity: The Photography Collection*, 2007 (another example exhibited)
Minneapolis, Institute of the Arts, *New Pictures: Noriko Furunishi*, September 18, 2009 - January 30, 2010 (another example exhibited)

173 **EDWARD BURTYNSKY** b. 1955

China Recycling #9, Circuit Boards, Guiyu, Guangdong Province, China, 2004
Digital chromogenic color print.
Image: 16 x 20 in. (40.6 x 50.8 cm); sheet: 22 x 26 in. (55.9 x 66 cm)
Signed "Edward Burtynsky" on a label affixed to the reverse of the backing board.
This work is from an edition of 25.

Estimate \$4,000-6,000

PROVENANCE
ACRIA Benefit, 2007





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

One Day at Spiral Jetty, 2009

Gelatin silver print.

Image: 9 1/2 x 12 in. (24.1 x 30.5 cm)

Signed, dated "Florian Maier-Aichen, 2009" and numbered of six on the reverse. Also signed, titled, dated "One Day at Spiral Jetty, 2009, Florian Maier-Aichen" and numbered of six on the reverse of the backing board. This work is from an edition of six.

Estimate \$15,000-20,000

PROVENANCE

Gagosian Gallery, London

Private collection, Boston



175 **TERESA HUBBARD AND ALEXANDER BIRCHLER** b. 1965 and b. 1962

Arsenal, 2000
C-print.
65 x 86 1/2 in. (165.1 x 219.7 cm)
This work is from an edition of six.

Estimate \$6,000-8,000

PROVENANCE
Tanya Bonakdar Gallery, New York

EXHIBITED
New York, Tanya Bonakdar, *Hubbard|Birchler: Arsenal*, September 9 - October 14, 2000
(another example exhibited)

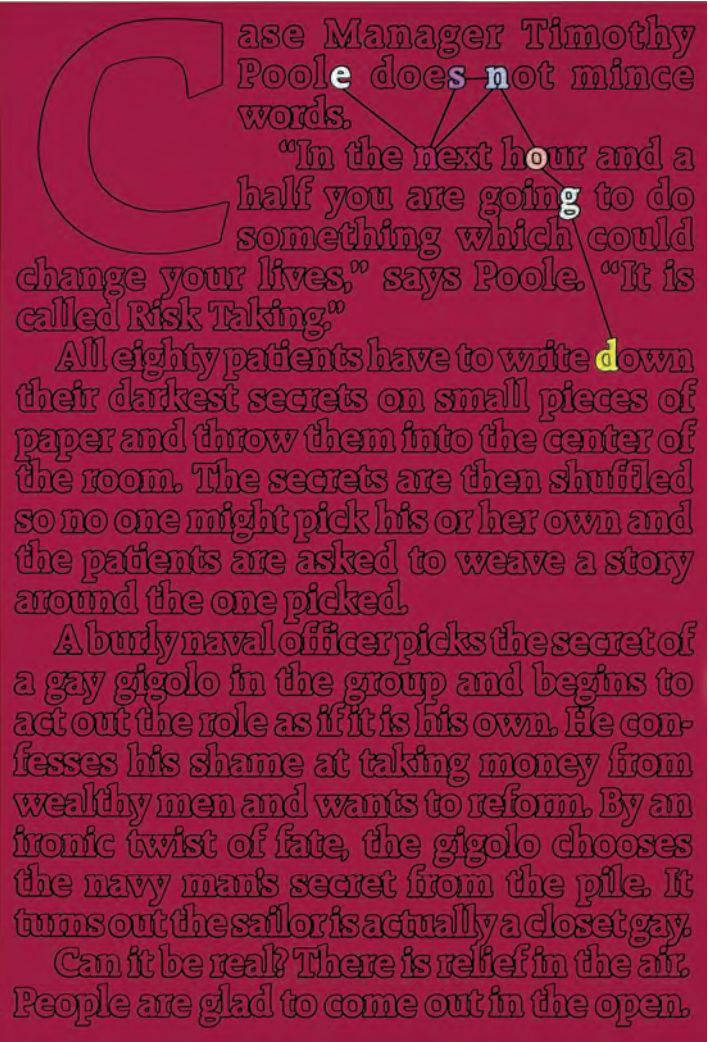
176 **LARRY JOHNSON** b. 1959

Untitled (Betty Ford), 1989
C-print.
81 1/2 x 61 1/2 in. (207 x 156.2 cm)
This work is from an edition of three.

Estimate \$6,000-8,000

PROVENANCE
303 Gallery, New York

Untitled (Betty Ford) is an excellent example of Larry Johnson's incorporation of celebrities into his artwork, and is a part of what is generally regarded as the artist's most important body of work, from the late 1980s to early 1990s. The Betty Ford Center has attracted many celebrities over the years, and Ford will be long-remembered as an early champion of breast cancer awareness, as well as alcohol and drug abuse awareness.





177 **DIKE BLAIR** b. 1952

The Melting Snow is Odorless, 1997-1998

Fluorescent and incandescent lights, Duratrans®, color photograph, carpeting and electrical fittings.

Installation dimensions variable; 124 x 83 1/4 x 141 in. (315 x 211.5 x 358.1 cm)

This work is accompanied by the artist's installation instructions.

Estimate \$8,000-12,000

PROVENANCE

Mary Goldman Gallery, Los Angeles

Sale: Phillips de Pury & Company, New York, *Under The Influence*, March 9, 2009, Lot 18

Acquired at the above sale by the present owner

EXHIBITED

Columbus, Wexner Center for the Arts, *Vanishing Point*, May 12 - August 14, 2005

LITERATURE

C. Ise, *Vanishing Point*, Columbus/New York, 2005



178 JEAN-MICHEL PRADEL-FRAYSSE b. 1963

Bull Dog Anglais, 2000

Bronze chrome.

31 1/2 x 26 x 14 in. (80 x 66 x 35.6 cm)

This work is from an edition of four.

Estimate \$12,000-18,000

PROVENANCE

Galerie Serge Laurent, Paris



179 TONY FEHER b. 1956

Place, 1995-1998

Eleven glass bottles and glass marbles.

Largest bottle: 13 x 4 x 4 in. (33 x 10.2 x 10.2 cm); smallest bottle: 4 1/2 x 2 x 2 in. (11.4 x 5.1 x 5.1 cm)

Estimate \$10,000-15,000

PROVENANCE

Anthony Meier Fine Arts, San Francisco



180 **PAË WHITE** b. 1963
Second City, 1998-2000
Mobile of paper and thread.
Dimensions variable.

Estimate \$10,000-15,000

PROVENANCE
Galerie Neugerriemschneider, Berlin



Tatiana Trouvé, *Intranquility (N 19)*, 2007, lot 192 (detail)

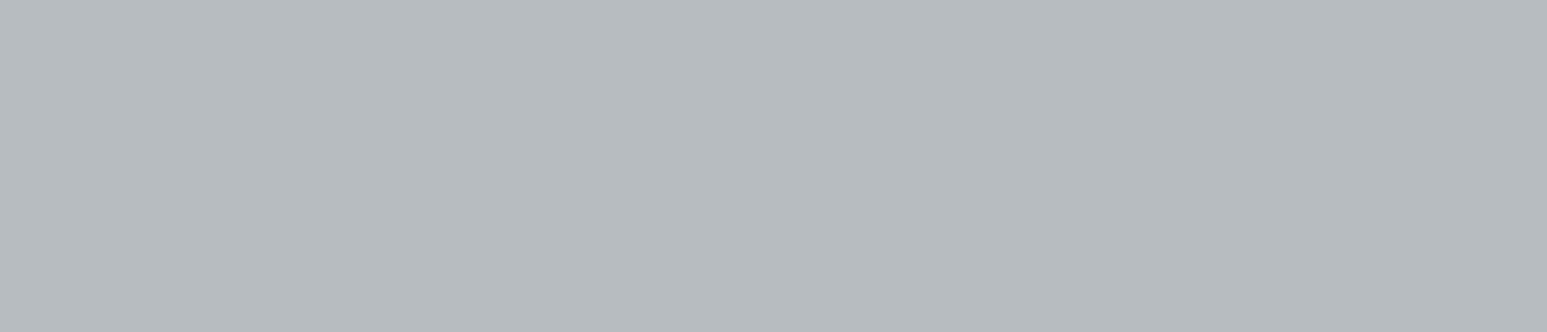


SESSION II 3pm

LOTS 181-371

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

LOTS 181-283



181 **TONY MATELLI** b. 1971

Lost & Sick, 1996
Epoxy resin, plaster and paint.
Overall Dimensions 79 x 100 x 87 in. (200.7 x 254 x 221 cm)
This work is from an edition of two.

Estimate \$30,000-40,000

PROVENANCE
Basilico Fine Arts, New York

EXHIBITED
San Diego, Museum of Contemporary Art San Diego, *Small World: Dioramas in Contemporary Art*, January 23 – April 30, 2000, p. 34 and illustrated on the cover
San Francisco, Yerba Buena Center for the Visual Arts, *To Be Real*, 1997, n.p. (illustrated)

LITERATURE
R. de Guzman, *To Be Real*, San Francisco 1997, n.p. (illustrated)
R. Jones, "A Fresh Hell: Tony Matelli's Morality Tales of Catastrophes," *Siksi Playlist Spring* 1997, pp. 10-11 (illustrated)
T. Kamps, *Small World: Dioramas in Contemporary Art*, San Diego, p. 2

Tony Matelli is an artist with a great knack for pastiche, drawing influences from catastrophic situations and biblical events both large and small scale. Quite literally titled, as much of Matelli's oeuvre is, *Lost and Sick*, 1996 portrays three boy scouts battling fatigue, desperation and despair in a barren and almost apocalyptic landscape. The young pilgrims are depicted as physically ill, vomiting where they stand, lost in their way with little hope for salvation. What had initially commenced as an adventure enforced by goodness and innocence, the boys' journey has deteriorated into a hellish scene of unexpected exile and an unfortunately bleak outcome.





THIS LOT IS SOLD WITH NO RESERVE

182 DONNIE & TRAVIS

Los secretos que laten debajo de nuestra piel, 2006

Textile dye on silk with embroidery thread.

17 x 24 x 3 in. (43.2 x 61 x 7.6 cm)

Estimate \$3,000-5,000 ●

PROVENANCE

John Connelly Presents, New York

THIS LOT IS SOLD WITH NO RESERVE

183 DONNIE & TRAVIS

Culta Venus, 2006

Textile dye on silk with embroidery thread.

34 x 40 x 3 in. (86.4 x 101.6 x 7.6 cm)

Estimate \$5,000-7,000 ●

PROVENANCE

John Connelly Presents, New York



THIS LOT IS SOLD WITH NO RESERVE

184 GABI HAMM b. 1956

Untitled #33, 2000

Oil on cardboard.

9 3/4 x 14 1/2 in. (24.8 x 36.8 cm)

Signed, titled and dated "Hamm 2000, #33/00" on the reverse.

Estimate \$4,000-6,000 ●

PROVENANCE

Arndt & Partner, Berlin

THIS LOT IS SOLD WITH NO RESERVE

185 GABI HAMM b. 1956

Untitled #2, 2007

Oil on canvas.

24 x 18 3/4 in. (61 x 47.6 cm)

Signed, titled and dated "#2/07 Hamm 07" on the overlap.

Estimate \$5,000-7,000 ●

PROVENANCE

Arndt & Partner, Berlin



THIS LOT IS SOLD WITH NO RESERVE

186 ROBERT KLÜMPEN b. 1973*Untitled, 2000*

Acrylic on linen.

65 x 94 1/2 in. (165.1 x 240 cm)

Signed and dated "R. Klümpen, 2000" on the reverse.

Estimate \$4,000-6,000 ●**PROVENANCE**

Martina Detterer Galerie, Frankfurt

EXHIBITEDRheinfelden, Galerie Triebold, *Robert Klümpen, 2000***LITERATURE**G. Kolberg, *Robert Klümpen*, Dusseldorf, 2000, p. 7 (illustrated in color)

THIS LOT IS SOLD WITH NO RESERVE

187 KANISHKA RAJA b. 1970*Ethnographic Infiltrator, 2005*

Oil on canvas, laid on panel.

46 x 63 in. (116.8 x 160 cm)

Signed, titled and dated "Kanishka Raja 200, Ethnographic Infiltrator" on the reverse of the panel.

Estimate \$4,000-6,000 ●**PROVENANCE**

envoy enterprises, New York



THIS LOT IS SOLD WITH NO RESERVE

188 ROBERT KLÜMPEN b. 1973*Untitled, 2003*

Acrylic on linen.

86 1/2 x 118 in. (219.7 x 299.7 cm)

Signed and dated "R. Klümpen 2003" on the reverse.

Estimate \$5,000-7,000 ●**PROVENANCE**

Martina Detterer Galerie, Frankfurt

189



i)



ii)

THIS LOT IS SOLD WITH NO RESERVE

189 **ANDREW MANIA** b. 1974

Two Works: *Untitled (from Gogolin)*, 2005

Each pencil, colored pencil and mixed media on panel, in artist's wood frame.

i) 28 x 24 1/4 in. (71.1 x 61.6 cm); ii) 22 1/2 x 18 1/2 in. (57.2 x 47 cm)

i) Signed and dated "Andrew Mania 05" on the reverse; ii) Signed, inscribed and dated "Andrew Mania, Gogolin Work 05, A. Mania 05" on the reverse.

Estimate \$3,000-5,000 ●

PROVENANCE

Vilma Gold, London

THIS LOT IS SOLD WITH NO RESERVE

190 **ANDREW MANIA** b. 1974

Two Works: i) *Window I*; ii) *Window II*, 2002

Oil on canvas, in artist's wood frame.

Each 25 x 21 1/4 in. (63.5 x 54 cm)

i) Signed and dated "Andrew Mania 2002" on the reverse; ii) Signed, inscribed and dated "A.Mania" on the reverse.

Estimate \$5,000-7,000 ●

PROVENANCE

Vilma Gold, London

190



i)



ii)



191 **BILJANA DJURDJEVIC** b. 1973

Passion, 2005

Oil on canvas.

86 1/2 x 35 1/2 in. (219.7 x 90.2 cm)

Signed and titled "Biljana Dj. Passion" on the stretcher.

Estimate \$8,000-12,000

PROVENANCE

Galerie S65, Aalst, Belgium

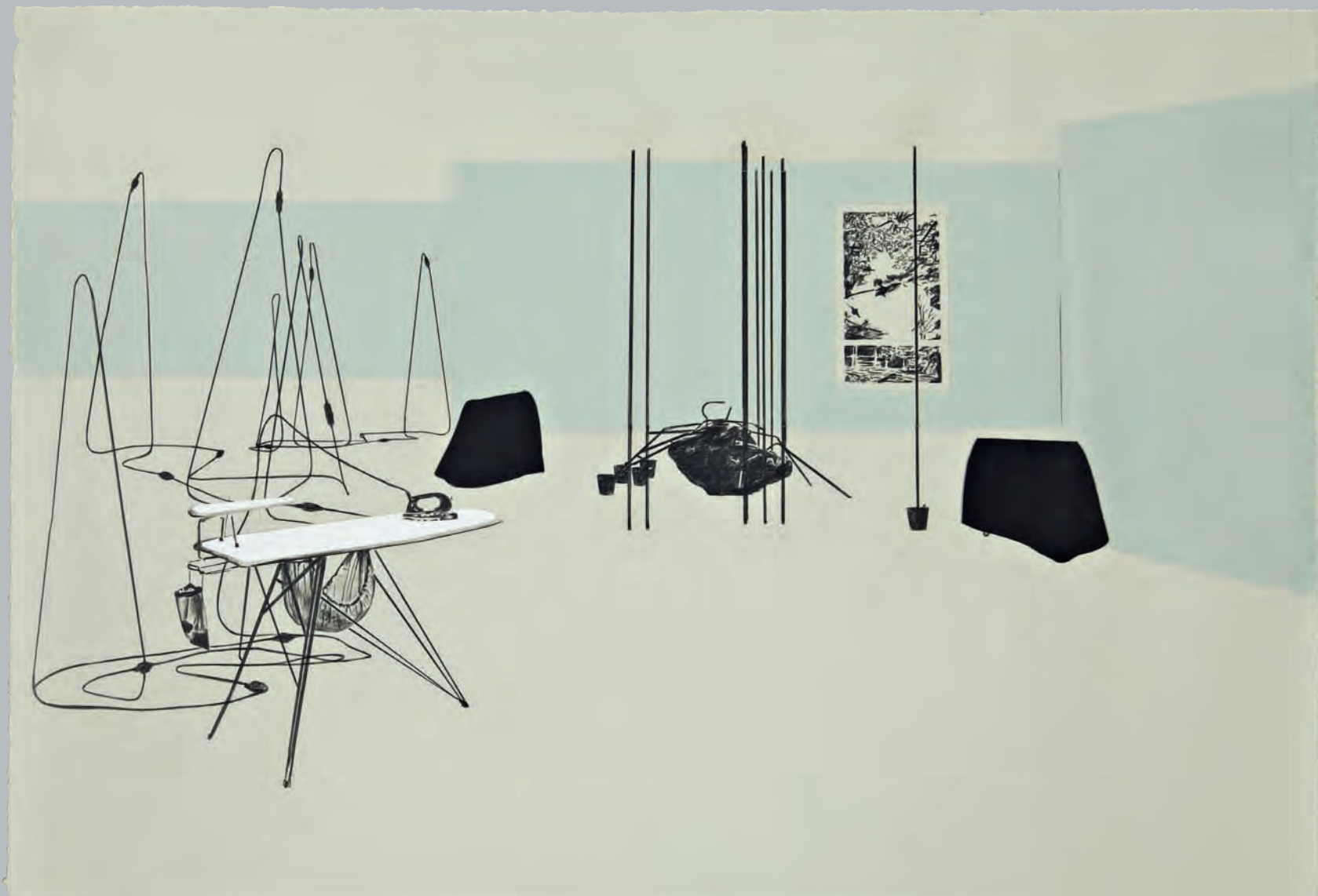
EXHIBITED

Sydney, Biennale of Sydney, *Zones of Contact*, June 8 – August 27, 2006

LITERATURE

B. Andjelkovi and B. Djurdjevi, *Biljana Djurdjevic*, Belgrade, 2006, pp. 8 and 36-37 (illustrated)

The paintings of Biljana Djurdjevic stem from a clear influence of Renaissance and Classical Art, lifting iconic imagery and presenting it with a contemporary twist. *Passion*, 2005 depicts a similar scene associated with the title, identifiably the Virgin Mary with Christ. In Djurdjevic's adaptation, the main figure is an adolescent girl, shown frontally and elongated like in the Baroque style. The young mom, presenting her child, contaminates the iconographic image of Mary with the baby Jesus and gives the recognizable model a modern spin, even adorning the girl in a Mickey Mouse t-shirt. Socially problematic themes, in this case teen pregnancy, taint Djurdjevic's work and bring her Classical training into the Twenty First century and out of the Renaissance.



192 **TATIANA TROUVÉ** b. 1968

Intranquility (N 19), 2007

Pencil on paper, with copper and adhesive tape.

30 1/2 x 45 in. (77.5 x 114.3 cm)

Signed and dated "Tatiana Trouvé 2007" on the reverse.

Estimate \$15,000-20,000

PROVENANCE

Johann König Gallery, Berlin

THIS LOT IS SOLD WITH NO RESERVE

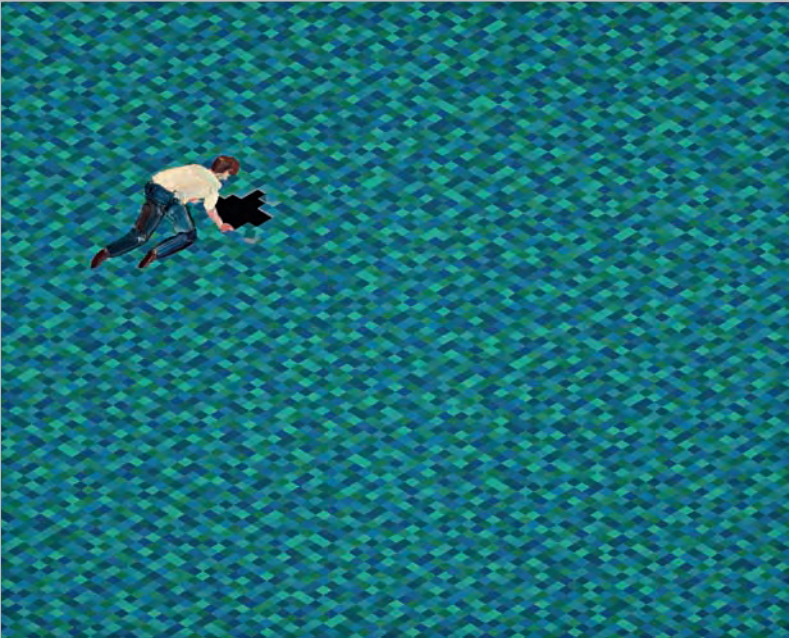
193 **RYAN STEADMAN** b. 1974

Untitled (Green Tiles), 2006
Oil and enamel paint on wood panel.
34 x 42 in. (86.4 x 106.7 cm)
Signed "Ryan Steadman" on the reverse.

Estimate \$4,000-6,000 ●

PROVENANCE
envoy enterprises, New York

193



THIS LOT IS SOLD WITH NO RESERVE

194 **BENJAMIN DEGEN** b. 1976

Shadow Carpentry, 2007
Oil on panel.
45 x 30 in. (114.3 x 76.2 cm)

Estimate \$5,000-7,000 ●

PROVENANCE
Guild & Greyshkul, New York

194



195



195 **UWE HENNEKEN** b. 1974

Sparky, 2004
Oil on canvas, in wood frame.
Canvas: 26 x 18 in. (66 x 45.7 cm); frame: 31 x 23 3/4 in. (78.7 x 60.3 cm)
Signed and dated "Uwe Henneken 2004" on the reverse of the canvas and the frame.

Estimate \$4,000-6,000

PROVENANCE
Meyer Riegger Galerie, Karlsruhe



THIS LOT IS SOLD WITH NO RESERVE

196 **JULIE ROBERTS** b. 1963

Operating Table 1, 1995

Oil and acrylic on canvas.

36 x 36 in. (91.4 x 91.4 cm)

Estimate \$10,000-15,000 ●

PROVENANCE

Kenneth L. Freed Collection, Boston

Sean Kelly Gallery, New York



THIS LOT IS SOLD WITH NO RESERVE

197 JACQUES MOITORET b. 1947
Jean-Michel Basquiat, 2006
Oil on canvas, in artist's frame.
30 x 24 in. (76.2 x 61 cm)
Signed and dated "Moitoret '06" lower left.

Estimate \$3,000-5,000 ●

PROVENANCE
Francis M. Naumann Fine Art, LLC, New York

EXHIBITED
New York, Francis M. Naumann Fine Art, LLC, *Jacques Moitoret: The Most Influential Artists of the Modern Era*, September 13 - October 27, 2006

THIS LOT IS SOLD WITH NO RESERVE

198 CORNELIUS VÖLKER b. 1965
Swimmer, 1996
Oil on canvas.
59 x 86 1/2 in. (149.9 x 219.7 cm)
Signed and dated "Cornelius Völker 1996" on the reverse.

Estimate \$4,000-6,000 ●

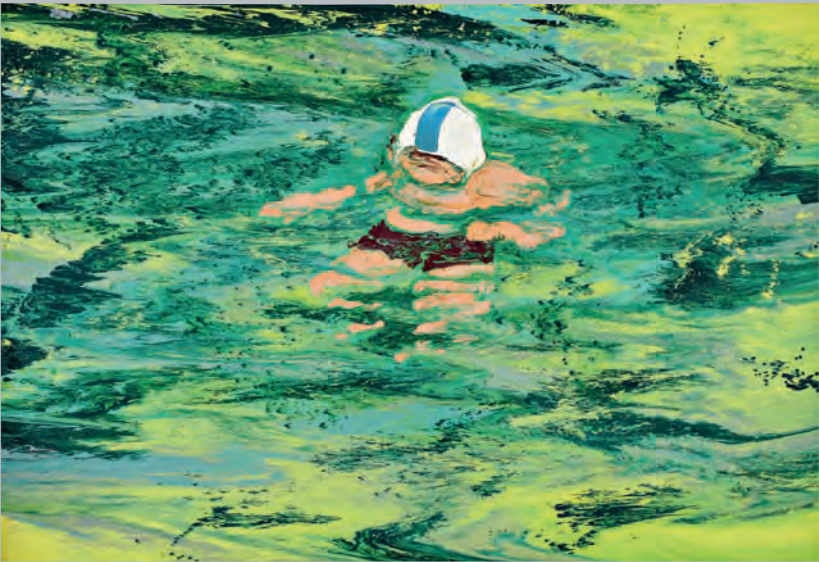
PROVENANCE
Martina Detterer Galerie, Frankfurt

THIS LOT IS SOLD WITH NO RESERVE

199 CORNELIUS VÖLKER b. 1965
Raucher VI, 2001
Oil on canvas.
71 x 114 in. (180.3 x 289.6 cm)
Signed, titled and dated "Cornelius Völker, 2001, Raucher VI" on the reverse.

Estimate \$6,000-8,000 ●

PROVENANCE
Martina Detterer Galerie, Frankfurt





THIS LOT IS SOLD WITH NO RESERVE

200 JANINE IVERSEN

Osmosis, 2006

Oil on canvas.

48 x 60 in. (121.9 x 152.4 cm)

Estimate \$5,000-7,000 ●

PROVENANCE

Marvelli Gallery, New York

THIS LOT IS SOLD WITH NO RESERVE

201 CHRIS CHURCHILL b. 1971

Volcanos and a Jar of Perfume, 2006

Acrylic on canvas.

96 x 96 in. (243.8 x 243.8 cm)

Initialed and dated "CC 06" on the overlap. Also titled "Volcanos and a Jar of Perfume" on the stretcher.

Estimate \$5,000-7,000 ●

PROVENANCE

Franklin Parrasch Gallery, New York



i)



ii)

202 **RICHARD HAWKINS** b. 1961
Cruel Poet 4, 2009
Watercolor and collage on paper.
15 x 19 1/2 in. (38.1 x 49.5 cm)
Signed, numbered and dated “#4, Hawkins, 09” on the reverse.

Estimate \$3,000-5,000

PROVENANCE
Greene Naftali Gallery, New York

THIS LOT IS SOLD WITH NO RESERVE

203 **PADRAIG TIMONEY** b. 1968
Two Works: i) *baaba maal djam leeli, 1991*; ii) *sergio, 1994*,
i) oil on board; ii) oil on canvas.
i) 23 x 10 in. (58.4 x 25.4 cm); ii) 14 1/8 x 12 1/8 in. (35.9 x 30.8 cm)
i) signed and dated “Padraig Timoney 1991” on the reverse; ii) signed and dated “Padraig Timoney 1994” on the reverse. i) This work is intended to be installed with a nail placed through the existing hole in the center.

Estimate \$3,000-5,000 ●

PROVENANCE
Laure Genillard Gallery, London



204 **BRIAN FAHLSTROM** b. 1978

Fate in Bloom, 2007

Oil on canvas.

96 x 78 in. (243.8 x 198.1 cm)

Signed, titled and dated "Brian Fahlstrom 'Fate in Bloom' 2007" on the reverse and on the stretcher.

Estimate \$10,000-15,000

PROVENANCE

Marc Foxx Gallery, Los Angeles



205 **DANIEL HESIDENCE** b. 1975
Two Works: i) *Vredd-00* #17; ii) *Vred-00* #23, 2000
Oil on wood panel.
Each 16 x 16 in. (40.6 x 40.6 cm)

Estimate \$8,000-10,000

PROVENANCE
Feature Inc., New York

206 **DANIEL HESIDENCE** b. 1975
Two Works: i) *Vredd-00* #14; ii) *Vred-00* #8, 2000
Oil on wood panel.
Each 16 x 16 in. (40.6 x 40.6 cm)

Estimate \$8,000-10,000

PROVENANCE
Feature Inc., New York



THIS LOT IS SOLD WITH NO RESERVE

207 **GERALD COLLINGS** b. 1974

Waves, 2005

Oil on canvas.

70 x 60 in. (177.8 x 152.4 cm)

Initialed and dated "GC 05" on the reverse.

Estimate \$5,000-7,000 ●

PROVENANCE

envoy enterprises, New York

THIS LOT IS SOLD WITH NO RESERVE

208 **THOMAS HYLANDER** b. 1970

Bright Eyes, 2006

Acrylic on canvas.

19 3/4 x 23 3/4 in. (50.2 x 60.3 cm)

Signed, titled and dated "'BRIGHT EYES' Thomas Hylander '06" on the reverse.

Estimate \$3,000-5,000 ●

PROVENANCE

Vilma Gold, London



THIS LOT IS SOLD WITH NO RESERVE

209 **JUUL KRAIJER** b. 1970

Untitled, 2006

Bronze.

14 x 9 1/2 x 8 in. (35.6 x 24.1 x 20.3 cm)

Inscribed "Juul Kraijer 2006" and numbered of eight on the interior of the sculpture. This work is from an edition of eight.

Estimate \$5,000-7,000 ●

PROVENANCE

Monica de Cardenas Galleria, Milan

EXHIBITED

Milan, Monica de Cardenas Galleria, *Juul Kraijer*, September 21 – November 10, 2007, n.p.(illustrated)

LITERATURE

Monica de Cardenas Galleria, *Juul Kraijer*, Milan, 2007, n.p. (illustrated)
F. de Vries, *Juul Kraijer*, Rotterdam, 2009, pl. 104 (illustrated)



THIS LOT IS SOLD WITH NO RESERVE

210 **JUUL KRAIJER** b. 1970

Untitled, 2004

Charcoal on paper.

116 1/2 x 49 1/2 in. (295.9 x 125.7 cm)

Signed and dated "Juul Kraijer 2007" on the reverse.

Estimate \$5,000-7,000 ●

PROVENANCE

Monica de Cardenas Galleria, Milan

LITERATURE

F. de Vries, *Juul Kraijer*, Rotterdam, 2009, pl. 93 (illustrated)

Juul Kraijer is an artist who has embraced nature as a dominant theme in her work over the past fifteen years. Kraijer is best known for her intricately detailed drawings of mysterious women fused with the natural world, blending the female form with various plants and animals to create a beautifully fascinating synthesis. Kraijer's *Untitled, 2007* charcoal drawing displays both the complex and calming nuances of nature. A woman shown in a serene state of being is fused with a tree, entangled in an intricate web of roots and bark to concoct an elegant and ambiguous natural creature. This drawing, like so many in Kraijer's rich portfolio of work, branches culture and nature and connects man with a world so often taken for granted.

THIS LOT IS SOLD WITH NO RESERVE

211 SULING WANG b. 1968

Lanyu Loops, 2006

Acrylic and oil on canvas.

96 1/4 x 78 3/4 in. (244.5 x 200 cm)

Signed, titled in Chinese and dated "Suling Wang 2006" on the overlap.

Estimate \$4,000-6,000 ●

PROVENANCE

Victoria Miro Gallery, London

212 PADRAIG TIMONEY b. 1968

Mad Repeater, 1995

Diptych, rabbit skin glue, indian ink on canvas and paper and wood frame.

i) 29 1/2 x 25 1/2 in. (74.9 x 64.8 cm); ii) 26 1/8 x 22 1/8 in. (66.4 x 56.2 cm)

Estimate \$3,000-5,000

PROVENANCE

Laure Genillard Gallery, London

LITERATURE

L. Kelly, ed., *Pádraig Timoney*, Ireland, 1999, p. 30 (illustrated in color)



213



214



THIS LOT IS SOLD WITH NO RESERVE

213 **MANDY GRIMSHAW**

Untitled, 2006
Oil on canvas.
72 x 96 in. (182.9 x 243.8 cm)

Estimate \$3,000-5,000 ●

PROVENANCE
Marvelli Gallery, New York

THIS LOT IS SOLD WITH NO RESERVE

214 **MANDY GRIMSHAW**

Untitled, 2006
Oil on canvas.
102 x 132 in. (259.1 x 335.3 cm)

Estimate \$4,000-6,000 ●

PROVENANCE
Marvelli Gallery, New York

215



THIS LOT IS SOLD WITH NO RESERVE

215 **MARCO BOGGIO SELLA** b. 1972

Untitled (Patterned Nude), 2005

Oil on board.

54 1/2 x 60 in. (138.4 x 152.4 cm)

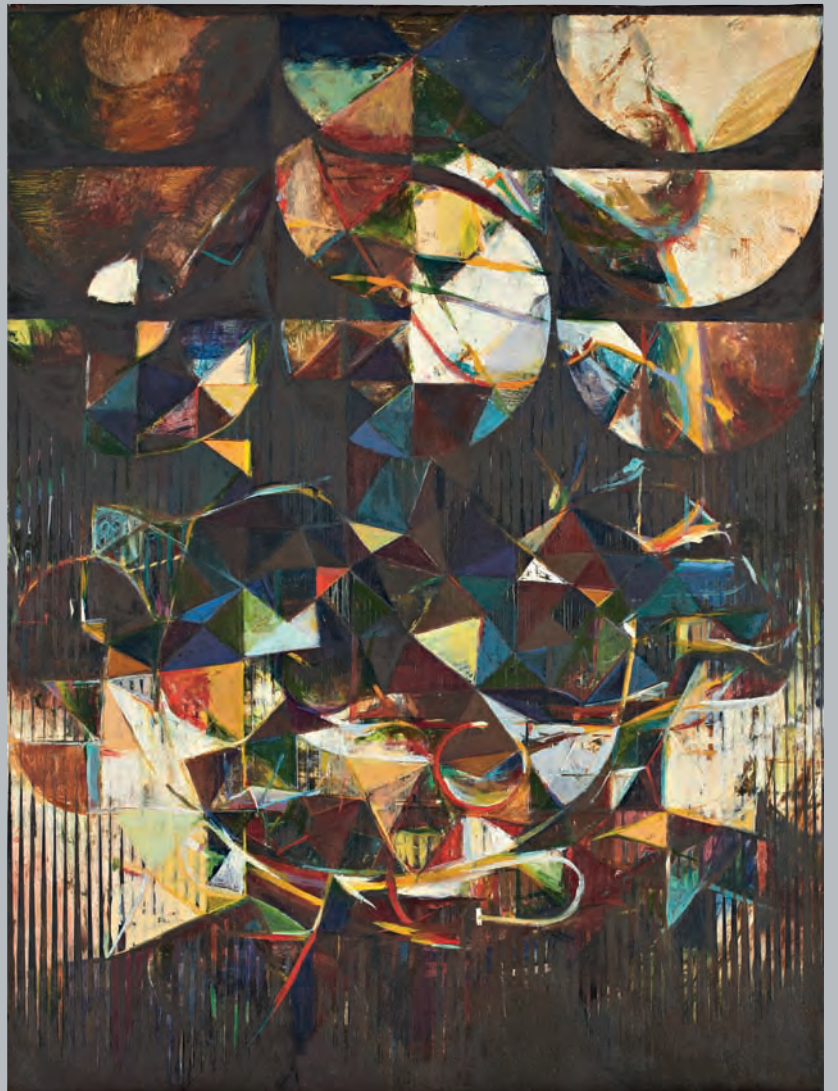
Signed, titled and dated "Untitled, 2005, Marco Boggio Sella" on the reverse.

Estimate \$4,000-6,000 ●

PROVENANCE

John Connolly Presents, New York

216



THIS LOT IS SOLD WITH NO RESERVE

216 **NICHOLAS BYRNE** b. 1979

Untitled (Creole), 2007

Oil in linen, mounted on board.

15 3/4 x 12 in. (40 x 30.5 cm)

Signed and dated "Nicholas Byrne 2007" on the reverse of the panel.

Estimate \$3,000-5,000 ●

PROVENANCE

Vilma Gold, London



i)



ii)

THIS LOT IS SOLD WITH NO RESERVE

217 NILS KARSTEN b. 1970
Two Works: i) *Sky*, 2006; ii) *Holding the Flame*, 2007
i) Graphite, watercolor and collage on paper; ii) Acrylic, collage, graphite and ink on paper.
i) 30 x 22 1/2 in. (76.2 x 57.2 cm); ii) 108 x 80 in. (274.3 x 203.2 cm)
i) Signed, titled and dated "Nils Karsten, 2006, 'Sky'" on the reverse; ii) Signed and dated "Nils Karsten 2007" on the reverse.

Estimate \$4,000-6,000 ●

PROVENANCE
Marvelli Gallery, New York

THIS LOT IS SOLD WITH NO RESERVE

218 JERRY PHILLIPS b. 1958
Two Works: i) *Untitled*, 1998; ii) *Untitled*, 2003
Graphite on paper.
i) 13 1/2 x 16 in. (34.3 x 40.6 cm); ii) 11 1/2 x 9 in. (29.2 x 22.9 cm)
i) Signed and dated "Jerry Phillips 1998" on the reverse; ii) Signed and dated "Jerry Phillips 2003" on the reverse.

Estimate \$3,000-5,000 ●

PROVENANCE
Feature Inc., New York



i)



ii)



THIS LOT IS SOLD WITH NO RESERVE

219 **SOPHIE VON HELLERMANN** b. 1975

Outside Coming In, 2004

Acrylic on canvas.

80 x 85 1/2 in. (203.2 x 217.2 cm)

Signed, titled and dated "Outside Coming In, Sophie von Hellermann, 2004" on the reverse.

Estimate \$6,000-8,000 ●

PROVENANCE

Marc Foxx Gallery, Los Angeles

LITERATURE

E. Mears, A. Renton and S. von Hellermann, *Sophie von Hellermann: Judgement Day*, London, 2006, p. 225 (illustrated)

THIS LOT IS SOLD WITH NO RESERVE

220 **CHARLIE HAMMOND** b. 1979

In the middle of great scenery of stalagmites and stalactites a tar pit containing a human fish has been established, 2006

Oil, acrylic, resin on canvas over plywood, framed.

25 x 21 in. (63.5 x 53.3 cm)

Signed and dated "C. Hammond '06" on the overlap.

Estimate \$3,000-4,000 ●

PROVENANCE

Sorcha Dallas, Glasgow





THIS LOT IS SOLD WITH NO RESERVE

221 BERT DE BEUL b. 1961
Untitled, 2003
Oil on canvas.
37 3/4 x 31 1/2 in. (95.9 x 80 cm)
Signed and dated "Bert de Beul 2003" on the reverse.

Estimate \$4,000-6,000 ●

PROVENANCE
Galerie S65, Aalst, Belgium

THIS LOT IS SOLD WITH NO RESERVE

222 BERT DE BEUL b. 1961
Untitled, 2002
Oil on canvas.
29 1/4 x 24 1/2 in. (74.3 x 62.2 cm)
Signed and dated "Bert de Beul 2002" on the reverse.

Estimate \$3,000-5,000 ●

PROVENANCE
Galerie Sfeir-Semler, Hamburg



223 **CRIS BRODAHL** b. 1963

The Coll-Age (From The Yellow Tree Series), 2007

Oil on canvas, in artist's frame.

50 1/2 x 38 1/4 in. (128.3 x 97.2 cm)

Signed "Cris Brodahl" lower right; also signed "Cris Brodahl" with a thumb print on the reverse twice.

Estimate \$15,000-20,000

PROVENANCE

Marc Foxx Gallery, Los Angeles



THIS LOT IS SOLD WITH NO RESERVE

224 GINA MAGID b. 1969
Dark Night Coming, 2006
Oil and acrylic paint on black satin.
54 x 48 in. (137.2 x 121.9 cm)
Signed, titled and dated "Dark Night Coming, Gina Magid, 2006" on the overlap.

Estimate \$3,000-5,000 ●

PROVENANCE
Feature Inc., New York

THIS LOT IS SOLD WITH NO RESERVE

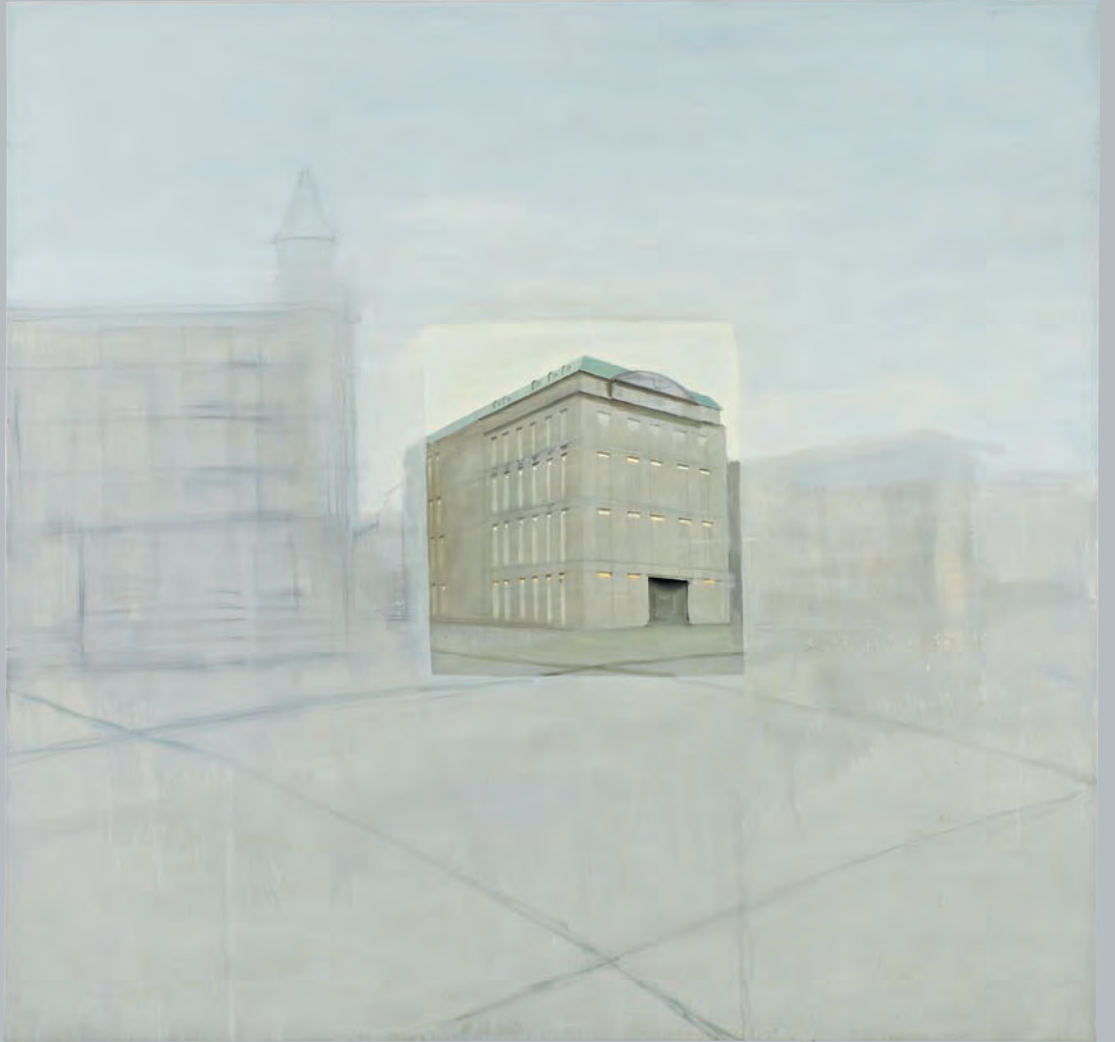
225 GINA MAGID b. 1969
Untitled, 2002
Oil, pastel and charcoal on satin.
60 x 48 in. (152.4 x 121.9 cm)
Signed and dated "Gina 2002" on the overlap.

Estimate \$4,000-6,000 ●

PROVENANCE
Feature Inc., New York

225





THIS LOT IS SOLD WITH NO RESERVE

226 KAILIANG YANG b. 1974

Rathausmarkt, 2007

Oil and acrylic on canvas.

78 1/2 x 81 1/2 in. (199.4 x 207 cm)

Signed, titled and dated "Rathausmarkt, 2007, Kailiang Yang" on the reverse.

Estimate \$6,000-8,000 ●

PROVENANCE

carlier/gebauer, Berlin

THIS LOT IS SOLD WITH NO RESERVE

227 KAILIANG YANG b. 1974

Neumann Reichert Straße 2, 2007

Oil and acrylic on canvas.

39 1/4 x 42 in. (99.7 x 106.7 cm)

Signed, titled and dated "Kailiang Yang, Neumann Reichert Straße 2, 2007" on the reverse.

Estimate \$4,000-6,000 ●

PROVENANCE

carlier/gebauer, Berlin



THIS LOT IS SOLD WITH NO RESERVE

228 HIROKO NAKAO b. 1971
Untitled, 2000
Nylon stockings, cotton, thread, acrylic and graphite on canvas.
59 x 59 in. (149.9 x 149.9 cm)
Signed and dated "Hiroko Nakao 2000" on the stretcher.

Estimate \$5,000-7,000 ●

PROVENANCE
Victoria Miro Gallery, London

THIS LOT IS SOLD WITH NO RESERVE

229 VINCENT GEYSKENS b. 1971
Royal Palms Beach Club, The Protégé, 2006
Oil on canvas.
47 1/2 x 55 in. (120.7 x 139.7 cm)
Signed, titled and dated "V. Geyskens '06, Royal Palms Beach Club, The Protégé" on the reverse.

Estimate \$3,000-5,000 ●

PROVENANCE
envoy enterprises, New York

LITERATURE
V. Geyskens and G. Vermeiren, *Royal Palms Beach Club: Vincent Geyskens*, Belgium 2007, n.p. (illustrated)

229



230 **UWE HENNEKEN** b. 1974

The Bubble, 2003

Oil on canvas.

35 1/2 x 29 1/2 in. (90.2 x 74.9 cm)

Signed, titled and dated "Uwe Henneken, 2003, 'The Bubble'" on the overlap.

Estimate \$3,000-5,000

PROVENANCE

Meyer Riegger Galerie, Karlsruhe

Galerie Giti Nourbaksch, Berlin

230



THIS LOT IS SOLD WITH NO RESERVE

231 **TONY SWAIN** b. 1967

Untitled, 2006

Acrylic and collage on newspaper.

18 3/4 x 26 in. (47.6 x 66 cm)

Signed "Tony Swain '06" on the reverse.

Estimate \$3,000-5,000 ●

PROVENANCE

The Modern Institute, Glasgow

231



THIS LOT IS SOLD WITH NO RESERVE

232 **TONY SWAIN** b. 1967

Blossom Into Heavy Weight, 2004

Acrylic on newspaper.

23 1/2 x 14 1/2 in. (59.7 x 36.8 cm)

Signed and numbered "TM-Swait-00050" on the reverse.

Estimate \$3,000-5,000 ●

PROVENANCE

Kerlin Gallery, Dublin

232





233 **ALEXANDER ROSS** b. 1960

Untitled, 1994
Ink, graphite and watercolor on paper.
15 x 11 in. (38.1 x 27.9 cm)
Signed and dated "Ross 94" on the reverse.

Estimate \$4,000-6,000

PROVENANCE
David Nolan, New York
Feature Inc., New York

EXHIBITED
Saratoga Springs, The Frances Young Tang Teaching Museum and Art Gallery, Skidmore College, *Twice Drawn: Modern and Contemporary in Context*, March 11 - December 30, 2006, p. 121 (illustrated)

LITERATURE
I. Berry and J. Shear, eds., *Twice Drawn: Modern and Contemporary in Context*, New York, 2011, p. 121 (illustrated)

THIS LOT IS SOLD WITH NO RESERVE

234 **DEAN BYINGTON** b. 1958

Cathedral, 2007
Oil on linen.
72 x 55 in. (182.9 x 139.7 cm)
Signed "Dean Byington" on a label affixed to the stretcher.

Estimate \$6,000-8,000 ●

PROVENANCE
Leslie Tonkonow Artworks + Projects, New York

EXHIBITED
New York, Leslie Tonkonow Artworks + Projects, *Dean Byington: Paintings and Works on Paper*, October 25 - December 22, 2007, n.p. (illustrated)

LITERATURE
D. Byington, C. Foster and K. Ottmann, *Dean Byington: Paintings and Works on Paper*, New York, 2007, n.p. (illustrated in color)

The vast and intricate landscapes of artist Dean Byington are unique in the sense that, like a real landscape, the image is one that unfolds slowly to the wandering eye rather than in a single cursory glance. Byington, an enthusiast of ornamentation, leaves no surface untouched, providing the viewer with the freedom to explore and navigate through different spaces. Though technically considered painting, Byington's works are derived from a combination of collage, printing and paint, with imagery invented and appropriated from Nineteenth Century book illustrations. Because of the complex layering of design and imagery, works can often appear monochromatic and difficult to view upon first inspection but become more easily penetrable with a closer look. *Cathedral*, 2007, a green monochromatic piece, is a fine example of this collage technique. One must look closely to extract images from the work as a whole, but once inside, this realm becomes a wonderland to the eye.

234





235 **STEFAN KÜRTE** b. 1963

No Expectations, 2004

Oil on canvas.

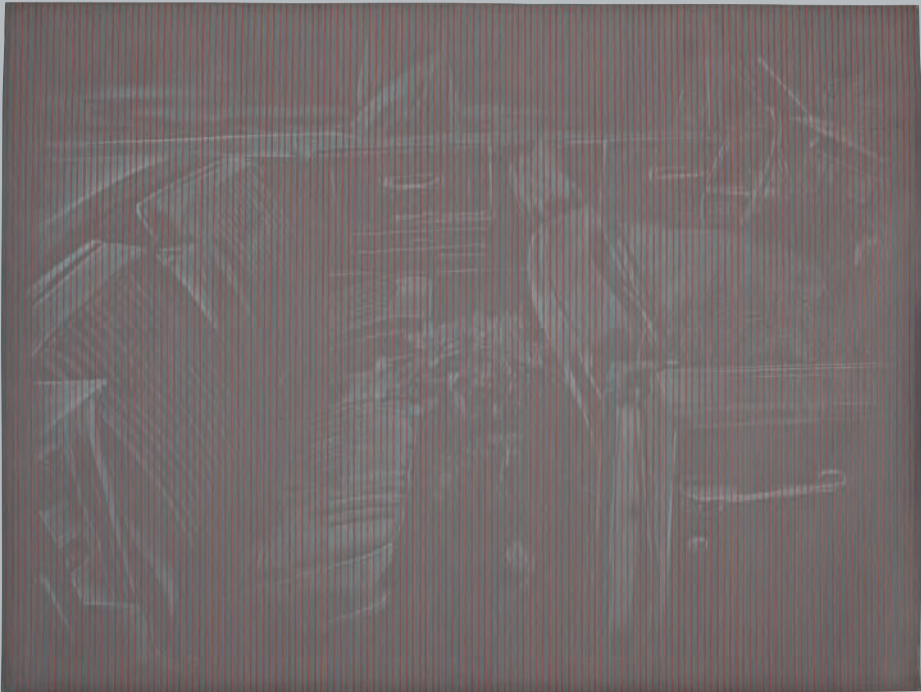
57 x 74 3/4 in. (144.8 x 189.9 cm)

Signed, titled and dated "NO EXPECTATIONS, Stefan Kürten, 2004" on the reverse.

Estimate \$10,000-15,000

PROVENANCE

Alexander and Bonin, New York



THIS LOT IS SOLD WITH NO RESERVE

236 WILLIAM CORDOVA b. 1972
On the lower frequencies I speak 4U, 2006
Graphite and collage on paper.
50 x 107 in. (127 x 271.8 cm)
Titled and inscribed "On the lower frequencies I speak 4U (paraBanks y Means) lower central margin."
Estimate \$4,000-6,000 ●
PROVENANCE
Arndt & Partner, Berlin

THIS LOT IS SOLD WITH NO RESERVE

237 RENÉ SANTOS 1954-1986
Harp Drawing, 1983
Colored pencil on colored paper.
18 x 24 in. (45.7 x 61 cm)
Initialed and dated "RS 83" on the reverse.
Estimate \$4,000-6,000 ●
PROVENANCE
Feature Inc., New York
EXHIBITED
Saratoga Springs, The Frances Young Tang Teaching Museum and Art Gallery, Skidmore College, *Twice Drawn: Modern and Contemporary in Context*, March 11 - December 30, 2006, p. 272 (illustrated)
LITERATURE
I. Berry and J. Shear, eds., *Twice Drawn: Modern and Contemporary in Context*, New York, 2011, p. 272 (illustrated)



THIS LOT IS SOLD WITH NO RESERVE

238 **ANNETTE LEMIEUX** b. 1957

Trying One's Virtues, 1981

Acrylic on paper mounted on canvas.

119 x 59 in. (302.3 x 149.9 cm)

Estimate \$5,000-7,000 ●

PROVENANCE

Estate of Fredrik Roos

Sale: Christie's, New York, *Contemporary Art*, November 8, 1993, Lot 49

Acquired at the above sale by the present owner

EXHIBITED

Malmö, Rooseum, *Art at the End of the Social*, July 29 - October 2, 1988, no. 102 (illustrated)

LITERATURE

T. Collins and R. Milazzo, *Art at the End of the Social*, Malmö, 1988, no. 102 (illustrated)



240



THIS LOT IS SOLD WITH NO RESERVE

239 ERIK SCHMIDT b. 1986*Flüchtiger Blick*, 2006

Oil on canvas.

39 1/2 x 27 1/2 in. (100.3 x 69.9 cm)

Signed, titled and dated "Erik Schmidt 'Flüchtiger Blick' 2006" on the overlap.

Estimate \$5,000-7,000 ●**PROVENANCE**

carlier/gebauer, Berlin

THIS LOT IS SOLD WITH NO RESERVE

240 JOHN MILLER b. 1954*Hoity-Toity and Crude*, 1994

Acrylic on canvas, in artist's wood frame.

28 1/4 x 20 1/4 in. (71.8 x 51.4 cm)

Initialed and numbered "JM249" on the stretcher.

Estimate \$3,000-5,000 ●**PROVENANCE**

Martina Detterer Galerie, Frankfurt



THIS LOT IS SOLD WITH NO RESERVE

241 JOHN MILLER b. 1954
The Dating Game, 1998
Acrylic on canvas.
54 1/8 x 78 in. (137.5 x 198.1 cm)

Estimate \$4,000-6,000 ●

PROVENANCE
Richard Telles Fine Art, Los Angeles

EXHIBITED
Los Angeles, Richard Telles Fine Art, *For The Good Times*, March - April, 1998

THIS LOT IS SOLD WITH NO RESERVE

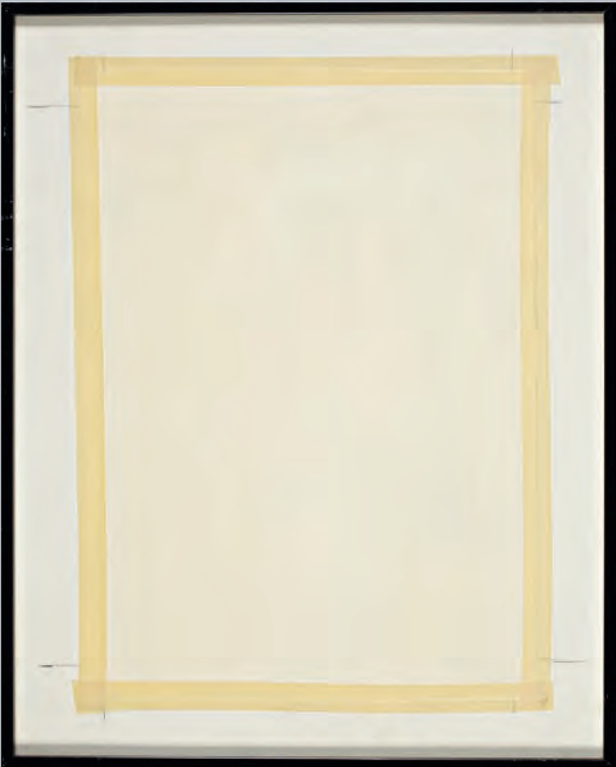
242 KATARINA BURIN b. 1976
The Architects, (Berlin), 2003; *The Architects, (Moscow)*, 2003
Diptych, graphite and watercolor on paper.
Each 27 x 39 in. (68.6 x 99.1 cm)
Each signed and dated "Katarina 2003" on the reverse.

Estimate \$3,000-4,000 ●

PROVENANCE
Grimm/Rosenfeld, New York



243



243 **GEDI SIBONY** b. 1973

Someone Is Trying To Make Noise Somewhere, 2009
Reverse matted photo, framed.

20 1/4 x 16 1/4 x 3/4 in. (51.4 x 41.3 x 1.9 cm)

Signed, inscribed and dated "'1174V' Gedi Sibony 2009" on the reverse of the backing board.

Estimate \$4,000-6,000

PROVENANCE

Greene Naftali Gallery, New York

THIS LOT IS SOLD WITH NO RESERVE

244 **TORBJÖRN VEJVI** b. 1972

Puddle, 2001

Marker on two Masonite panels with wood armature.

83 x 50 x 14 in. (210.8 x 127 x 35.6 cm)

Estimate \$4,000-6,000 ●

PROVENANCE

Richard Telles Fine Art, Los Angeles

Marianne Boesky Gallery, New York

LITERATURE

B. Hainley, "Towards a Funner Laocoon," *ArtForum*, Summer 2000 (discussed)

D. Cooper, "Torbjörn Vejvi," *frieze*, September-October 2000 (discussed)

244



245 **MARTIN BOROWSKI** b. 1970

Graffiti 2, 2005

Oil on canvas.

40 1/2 x 86 in. (102.9 x 218.4 cm)

Signed, titled and dated "Graffiti 2, Borowski 2005" on the overlap.

Estimate \$5,000-7,000

PROVENANCE

Volker Diehl Galerie, Berlin

LITERATURE

M. Gisbourne, *Martin Borowski*, New York, 2004, pp. 46-47 (illustrated)

245



246



THIS LOT IS SOLD WITH NO RESERVE

246 ALEX BROWN b. 1966
Fashion Gent, 1999
Oil on canvas.
60 x 39 in. (152.4 x 99.1 cm)

Estimate \$4,000-6,000 ●

PROVENANCE
Feature Inc., New York

LITERATURE
Feature Inc., *Alex Brown*, Massachusetts, 2003, p. 34 (illustrated in color)

247



THIS LOT IS SOLD WITH NO RESERVE

247 ALEX BROWN b. 1966
Trouble in Tiny Town, 2000
Oil on canvas.
70 x 68 in. (177.8 x 172.7 cm)
Signed, titled and dated "Alex Brown, Trouble in Tiny Town, 2000" on the overlap.

Estimate \$5,000-7,000 ●

PROVENANCE
Feature Inc., New York

THIS LOT IS SOLD WITH NO RESERVE

248 D-L ALVAREZ b. 1965
Follow Through, 2005
Diptych, graphite on paper.
27 3/4 x 25 1/4 in. (70.5 x 64.1 cm)
Signed, titled and dated "D-L Alvarez, 2005, Follow Through" on the reverse.

Estimate \$3,000-4,000 ●

PROVENANCE
Derek Eller Gallery, New York

EXHIBITED
Saratoga Springs, The Frances Young Tang Teaching Museum and Art Gallery, Skidmore College, *Twice Drawn: Modern and Contemporary in Context*, March 11 - December 30, 2006, pp. 14-15 (illustrated)

LITERATURE
I. Berry and J. Shear, eds., *Twice Drawn: Modern and Contemporary in Context*, New York, 2011, pp. 14-15 (illustrated)

248





THIS LOT IS SOLD WITH NO RESERVE

249 ANDRES LUTZ & ANDERS GUGGISBERG b. 1968 and b. 1966

The Story of the Glory of the Past, 2005

Mixed media on canvas.

64 x 95 1/2 in. (162.6 x 242.6 cm)

Signed, titled and dated "A. Lutz, A. Guggisberg, The Story of the Glory of the Past, 2005" on the overlap.

Estimate \$5,000-7,000 ●

PROVENANCE

Anna Helwing Gallery, Los Angeles



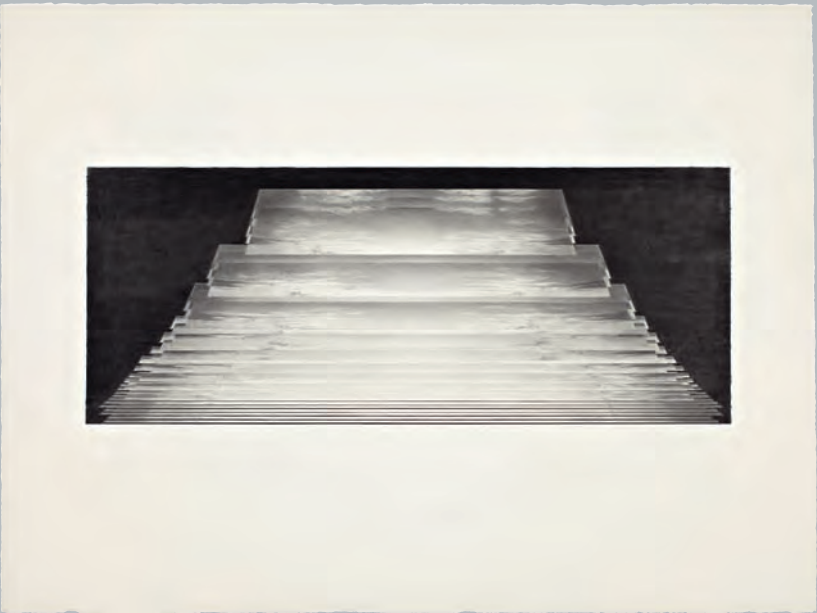
251 **ERNESTO CAIVANO** b. 1972
Nocturnal Transmission, 2004
Ink on paper.
18 1/2 x 90 1/2 in. (47 x 229.9 cm)
Initialed and dated "EC 04" lower right. Also signed, titled and dated "'Nocturnal Transmissions' E. Caivano, 2004, 02/23" on the reverse.

Estimate \$7,000-9,000

PROVENANCE
Grimm/Rosenfeld, Munich

EXHIBITED
Saratoga Springs, The Frances Young Tang Teaching Museum and Art Gallery, Skidmore College, *Twice Drawn: Modern and Contemporary in Context*, March 11 - December 30, 2006, pp. 26-27 and 252-253 (illustrated)

LITERATURE
I. Berry and J. Shear, eds., *Twice Drawn: Modern and Contemporary in Context*, New York, 2011, pp. 26-27 and 252-253 (illustrated)



i)

THIS LOT IS SOLD WITH NO RESERVE

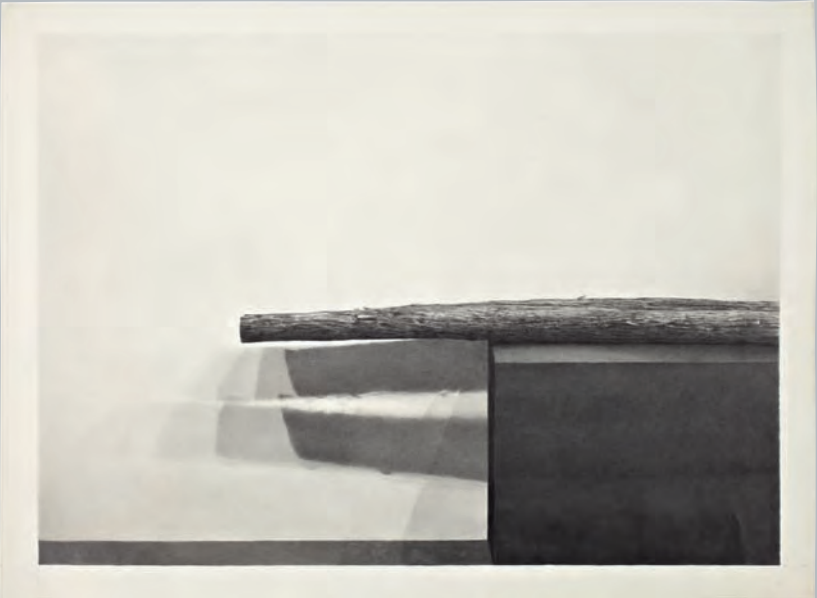
252 **WILL DUTY** b. 1970
Two Works: i) *Untitled (00018)*, 2007; ii) *Untitled (00003)*, 2002
Graphite on paper.
i) 22 1/2 x 30 in. (57.2 x 76.2 cm); ii) 17 x 23 in. (43.2 x 58.4 cm)

Estimate \$3,000-4,000 ●

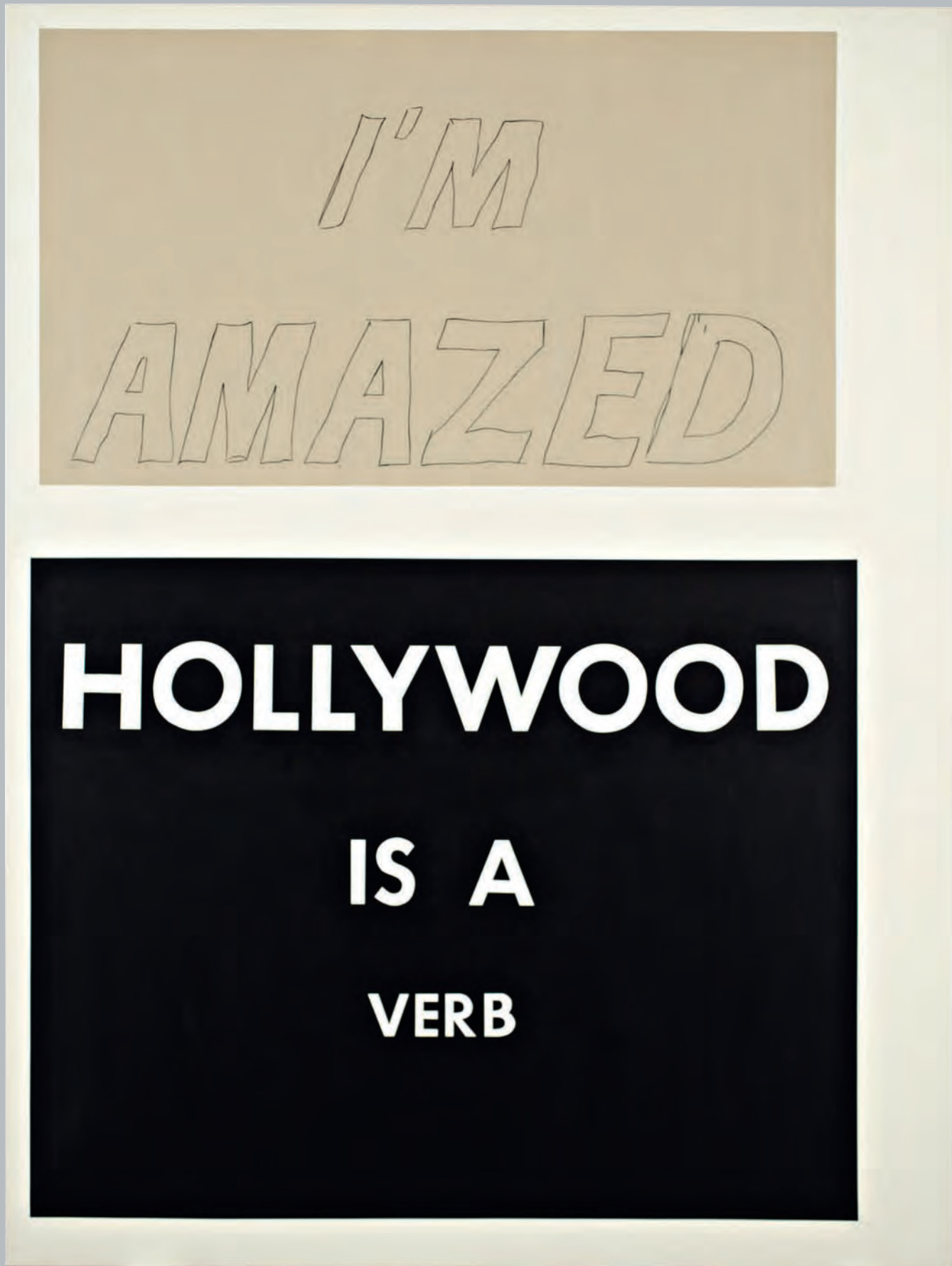
PROVENANCE
Jeff Bailey Gallery, New York

EXHIBITED
Saratoga Springs, The Frances Young Tang Teaching Museum and Art Gallery, Skidmore College, *Twice Drawn: Modern and Contemporary in Context*, March 11 - December 30, 2006

LITERATURE
i) I. Berry and J. Shear, eds., *Twice Drawn: Modern and Contemporary in Context*, New York, 2011, p. 264 (illustrated)
ii) I. Berry and J. Shear, eds., *Twice Drawn: Modern and Contemporary in Context*, New York, 2011



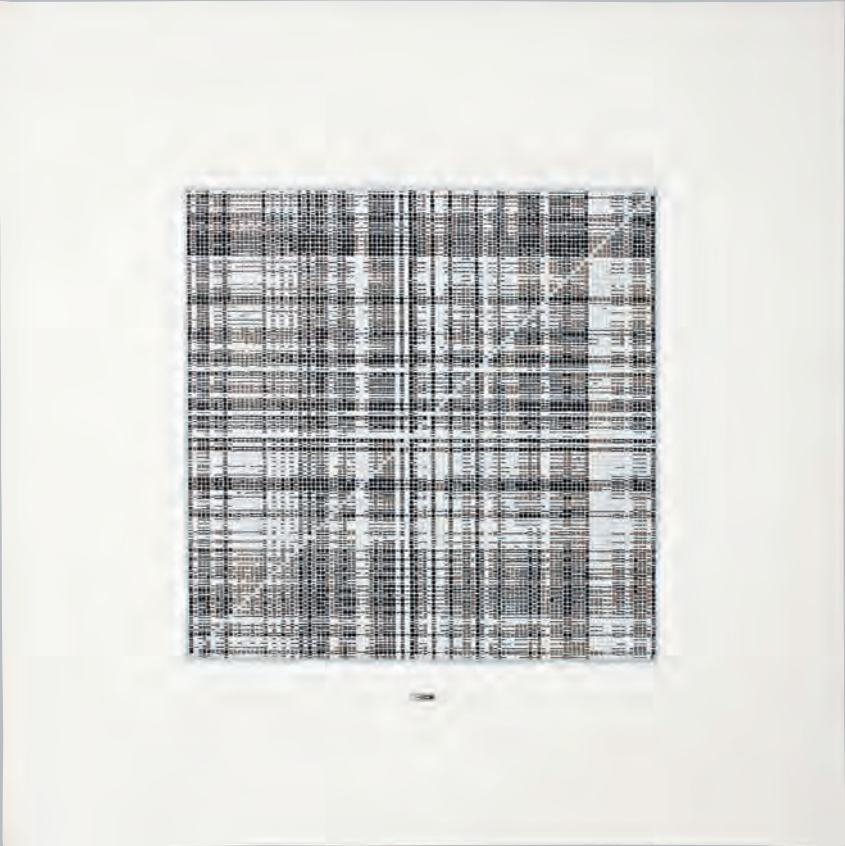
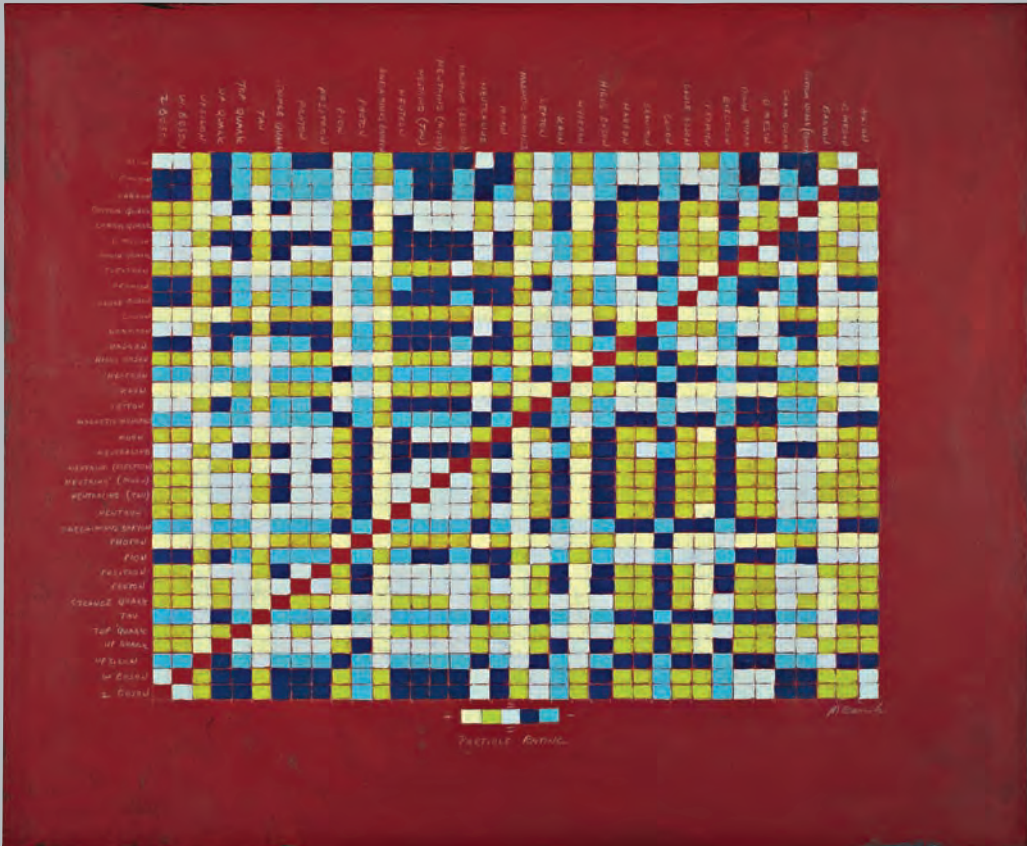
ii)



253 **JONATHAN MONK** b. 1969
I'm amazed Hollywood is a verb, 2005
Acrylic on canvas.
79 x 59 in. (200.7 x 149.9 cm)
Signed and dated "Jonathan Monk 2005" on the overlap.

Estimate \$15,000-20,000

PROVENANCE
Yvon Lambert, New York
Nicolai Wallner Gallery, Denmark



THIS LOT IS SOLD WITH NO RESERVE

- 254

MICHAEL BANICKI b. 1956

Particle Rating, 2006
Acrylic on canvas.
28 x 34 in. (71.1 x 86.4 cm)
Titled "Particle Rating" lower center and signed "M.Banicki" lower right. Also signed "M. Banicki" on the stretcher.

Estimate \$4,000-6,000 ●

PROVENANCE
Feature Inc., New York

THIS LOT IS SOLD WITH NO RESERVE

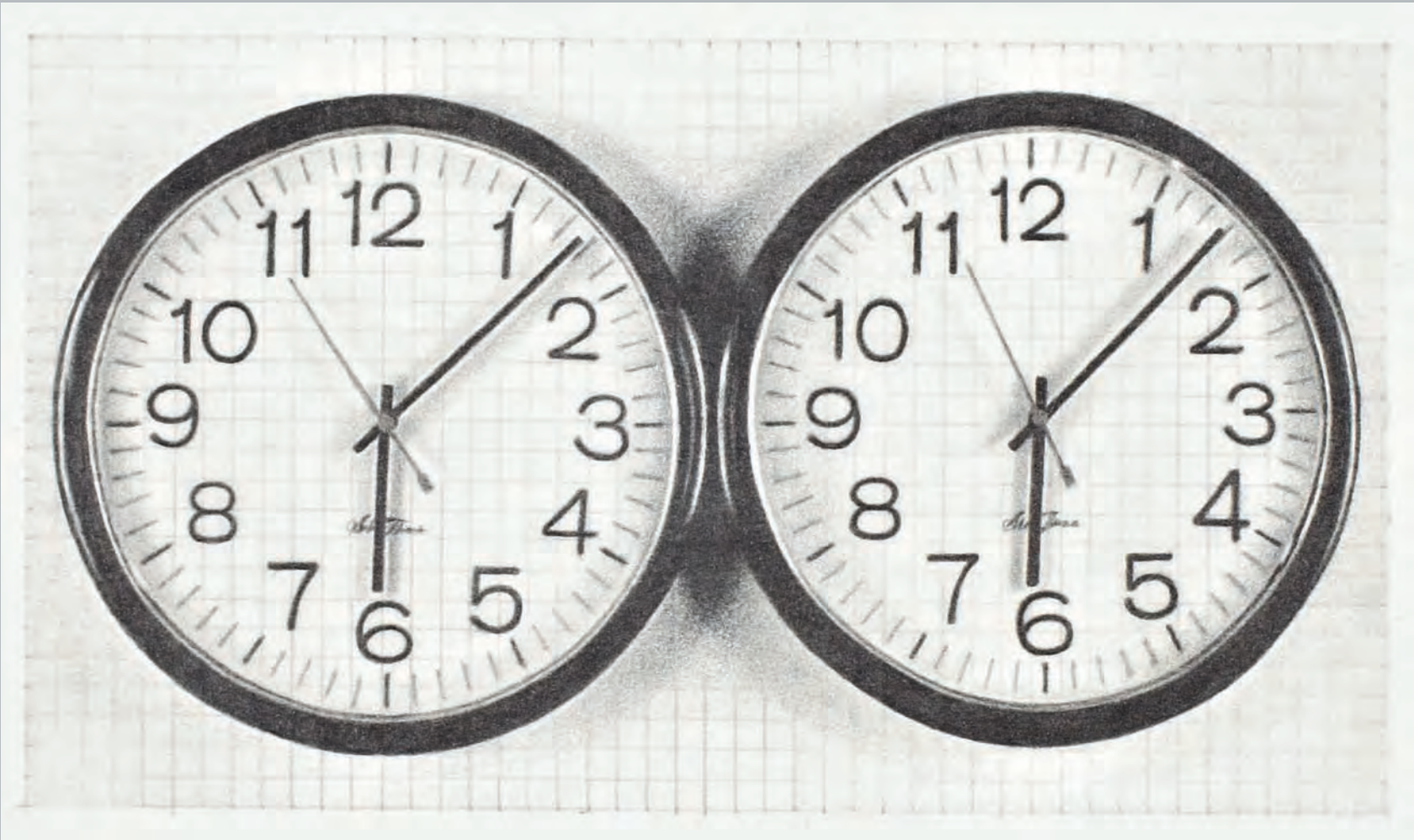
- 255

MICHAEL BANICKI b. 1956

Negro League Baseball Star Rating, 1989-1990
Acrylic and graphite on canvas.
48 x 48 in. (121.9 x 121.9 cm)
Signed and titled "Negro League Baseball Star Rating, Banicki" lower right.

Estimate \$5,000-7,000 ●

PROVENANCE
Feature Inc., New York



(detail)

256 **DAN FISCHER** b. 1977
Felix Gonzalez-Torres, Untitled (Perfect Lovers), 2001
Graphite on paper.
Image: 3 1/4 x 5 3/4 in. (8.3 x 14.6 cm); sheet: 11 1/4 x 15 in. (28.6 x 38.1 cm)
Signed, titled and dated "Felix Gonzalez Torres (Perfect Lovers), Dan Fischer, Nov-Dec 2001" on the reverse.

Estimate \$5,000-7,000

PROVENANCE
Rosa Esman Gallery, New York

EXHIBITED
Saratoga Springs, The Frances Young Tang Teaching Museum and Art Gallery, Skidmore College, *Twice Drawn: Modern and Contemporary in Context*, March 11 - December 30, 2006, pp. 41-42 and 273 (illustrated)

LITERATURE
I. Berry and J. Shear, eds., *Twice Drawn: Modern and Contemporary in Context*, New York, 2011, pp. 41-42 and 273 (illustrated)



THIS LOT IS SOLD WITH NO RESERVE

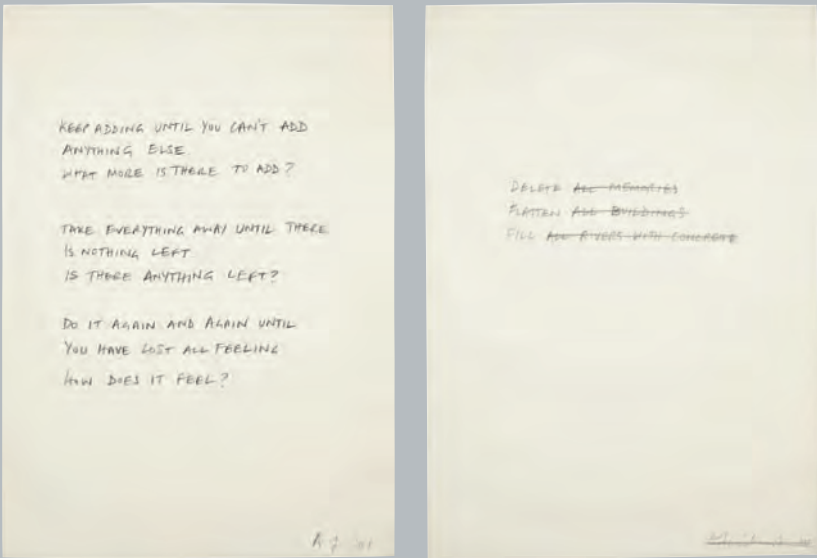
257 ANGUS FAIRHURST 1966-2008
This Does Not Last More Than Five Seconds, 2002
Watercolor and pencil on paper.
28 x 32 1/2 in. (71.1 x 82.6 cm)
Signed and dated "A. Fairhurst 2002" on the reverse.

Estimate \$5,000-7,000 ●

PROVENANCE
Sadie Coles HQ, London

EXHIBITED
Kunsthalle St. Gallen, *Angus Fairhurst: This Does Not Last More Than Ten Seconds*, April 6 – May 20, 2001, pp. 20-21 (illustrated)

LITERATURE
D. Strauss, *Angus Fairhurst: This Does Not Last More Than Ten Seconds*, St. Gallen, 2001, pp. 20-21 (illustrated)



THIS LOT IS SOLD WITH NO RESERVE

258 ANGUS FAIRHURST 1966-2008
Two Works: i) *Keep adding until you can't add*; ii) *Delete all memories*, 2001
Graphite on paper.
Each 11 1/2 x 8 1/4 in. (29.2 x 21 cm)
i) initialed and dated "AF '01" lower right; ii) signed and dated "A. Fairhurst '01" lower right.

Estimate \$4,000-6,000 ●

PROVENANCE
Sadie Coles HQ, London

EXHIBITED
Kunsthalle St. Gallen, *Angus Fairhurst: This Does Not Last More Than Ten Seconds*, April 6 – May 20, 2001, p. 29 (i) and pp. 10-11 (ii) (illustrated)

LITERATURE
D. Strauss, *Angus Fairhurst: This Does Not Last More Than Ten Seconds*, St. Gallen, 2001, p. 29 (i) and pp. 10-11 (ii)(illustrated)



THIS LOT IS SOLD WITH NO RESERVE

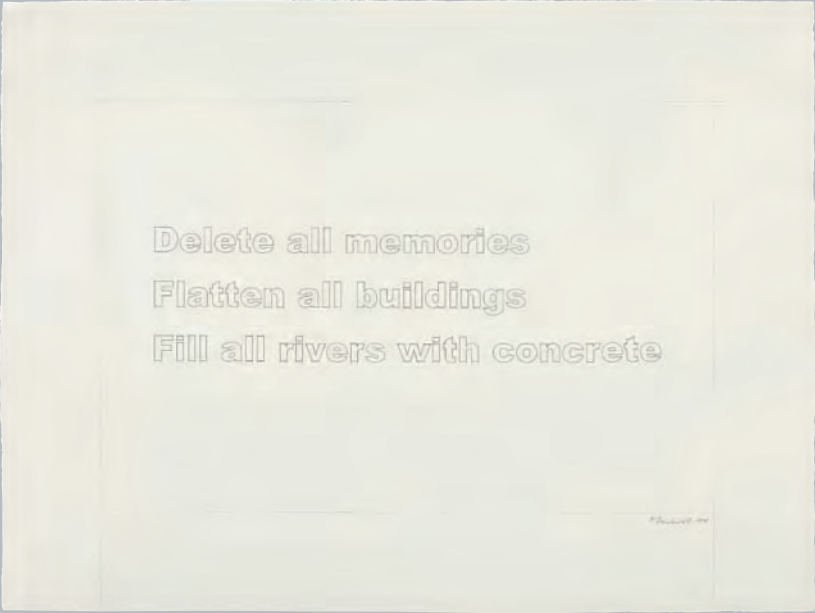
259 ANGUS FAIRHURST 1966-2008
Uninvited (Felix Gonzalez-Torres), 2001
Partially erased invite card.
4 1/8 x 23 1/4 in. (10.5 x 59.1 cm)
Signed, titled and dated "Uninvited (Felix Gonzalez-Torres), A. Fairhurst 2001" on the reverse.

Estimate \$3,000-4,000 ●

PROVENANCE
Sadie Coles HQ, London

EXHIBITED
Kunsthalle St. Gallen, *Angus Fairhurst: This Does Not Last More Than Ten Seconds*, April 6 – May 20, 2001, pp. 62-63 (illustrated)

LITERATURE
D. Strauss, *Angus Fairhurst: This Does Not Last More Than Ten Seconds*, St. Gallen, 2001, pp. 62-63 (illustrated)



THIS LOT IS SOLD WITH NO RESERVE

260 ANGUS FAIRHURST 1966-2008
Proposal: Delete All Memories, 2001
Pencil on paper.
23 1/2 x 31 1/2 in. (59.7 x 80 cm)
Signed and dated "A. Fairhurst 2001" lower right.

Estimate \$5,000-7,000 ●

PROVENANCE
Sadie Coles HQ, London

EXHIBITED
Kunsthalle St. Gallen, *Angus Fairhurst: This Does Not Last More Than Ten Seconds*, April 6 – May 20, 2001, pp. 2-3 (illustrated)
Bristol, Arnolfini, *Angus Fairhurst*, January 31 – March 29, 2009, p. 58 (illustrated)

LITERATURE
D. Strauss, *Angus Fairhurst: This Does Not Last More Than Ten Seconds*, St. Gallen, 2001, pp. 2-3 (illustrated)
S. Craddock and J. Cahill, *Angus Fairhurst*, London, 2009, p. 58 (illustrated)

THIS LOT IS SOLD WITH NO RESERVE

261 ANGUS FAIRHURST 1966-2008
This Does Not Last More Than Five Seconds, 2001
Pencil on paper.
28 x 32 1/2 in. (71.1 x 82.6 cm)
Signed and dated "A. Fairhurst 2001" lower right.

Estimate \$5,000-7,000 ●

PROVENANCE
Sadie Coles HQ, London

EXHIBITED
Kunsthalle St. Gallen, *Angus Fairhurst: This Does Not Last More Than Ten Seconds*, April 6 – May 20, 2001, pp. 16-17 (illustrated)

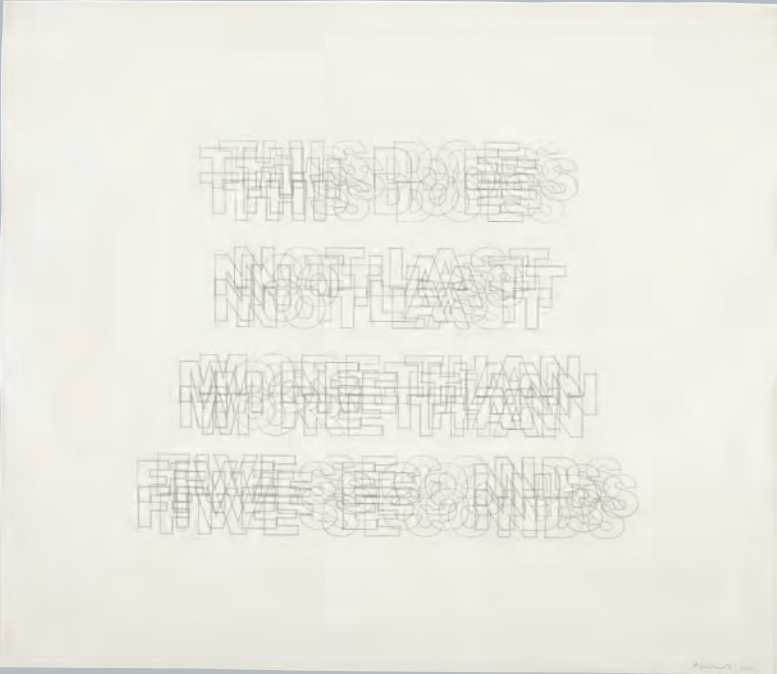
LITERATURE
D. Strauss, *Angus Fairhurst: This Does Not Last More Than Ten Seconds*, St. Gallen, 2001, pp. 16-17 (illustrated)

THIS LOT IS SOLD WITH NO RESERVE

262 ANGUS FAIRHURST 1966-2008
Two Works: i) *An Incredible Force of Nature*, 2000; ii) *Fahwenschwinger - Gridded and Drilled*, 1996
i) ink and collage on paper; ii) gridded and drilled postcard.
i) 8 1/4 x 11 3/4 in. (21 x 29.8 cm); ii) 4 1/8 x 5 3/4 in. (10.5 x 14.6 cm)
i) initialed and dated "AF '00" lower right; also titled "An Incredible Force of Nature" on the reverse.

Estimate \$3,000-4,000 ●

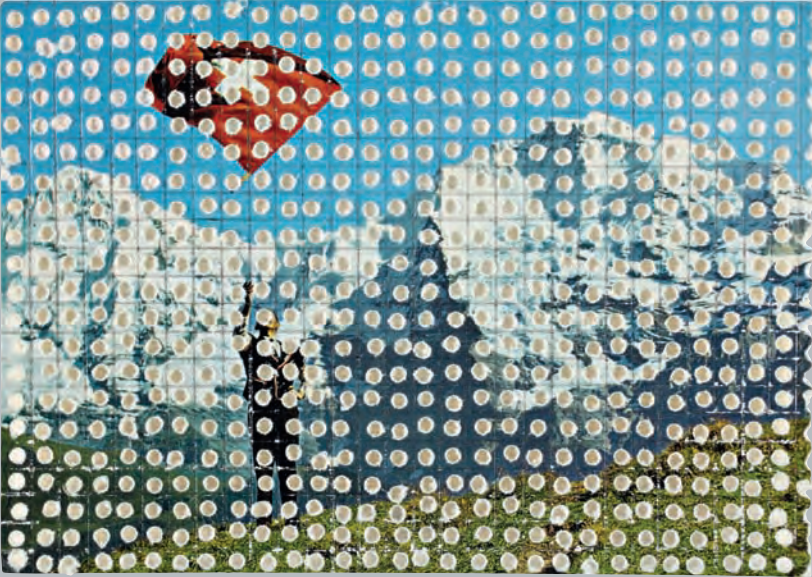
PROVENANCE
Sadie Coles HQ, London



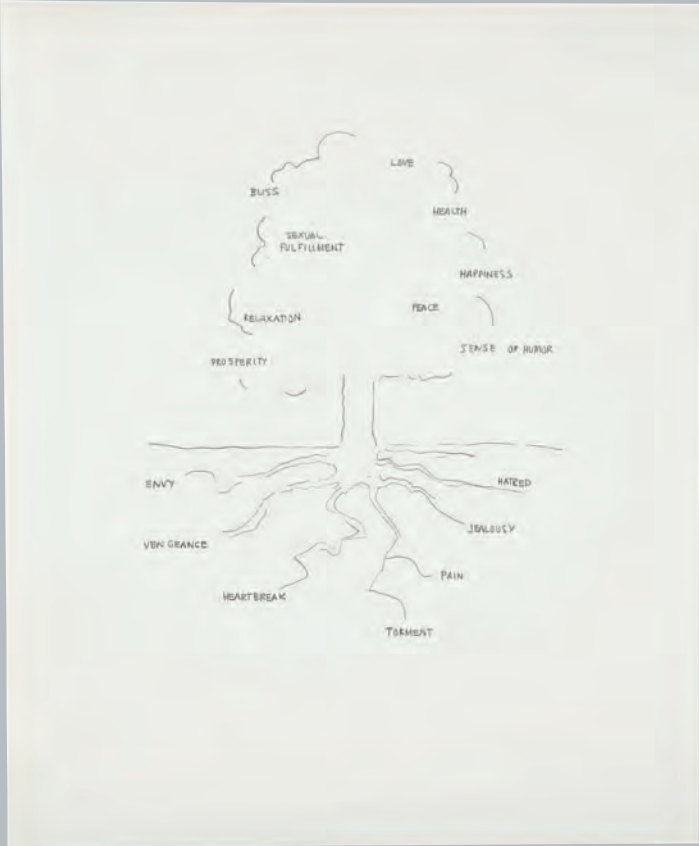
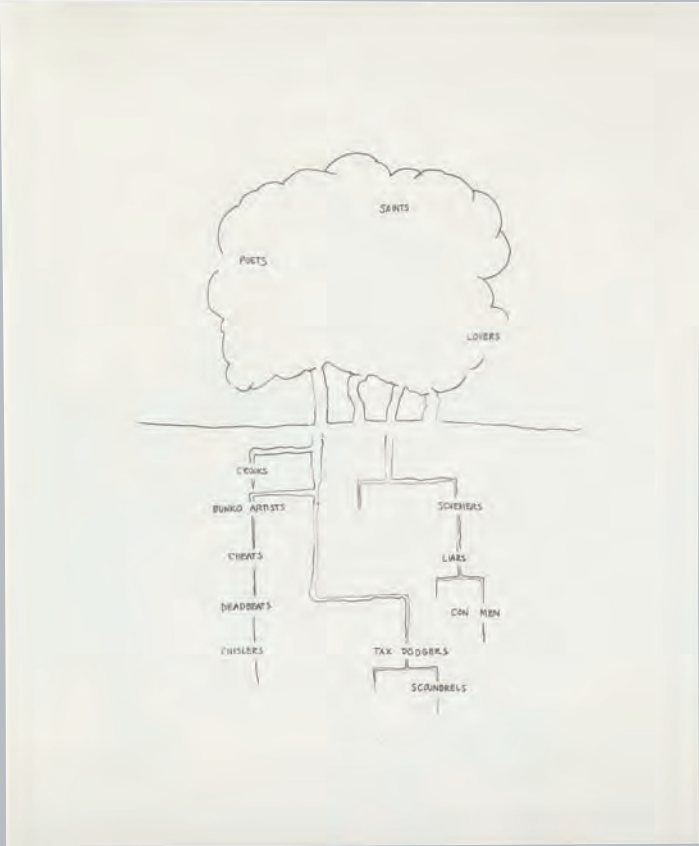
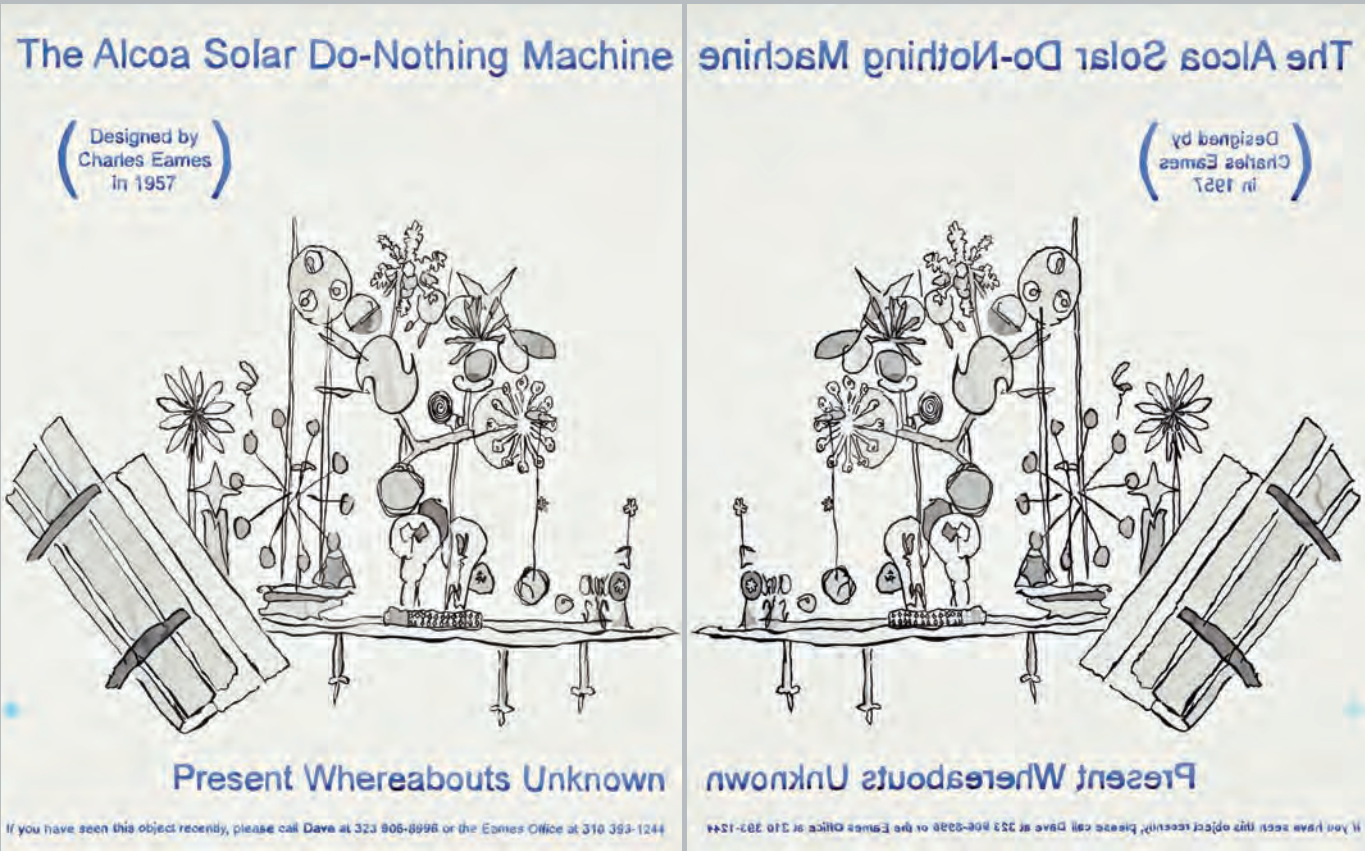
262



i)



ii)



263 DAVE MULLER b. 1964
An Extraordinary Object, 2002
Acrylic on paper (in two parts).
Each 40 x 32 1/8 in. (101.6 x 81.6 cm)
Each signed, titled and dated "An Extraordinary Object, Dave Muller, 2002" on the reverse.

Estimate \$4,000-6,000

PROVENANCE
Murray Guy Gallery, New York

THIS LOT IS SOLD WITH NO RESERVE

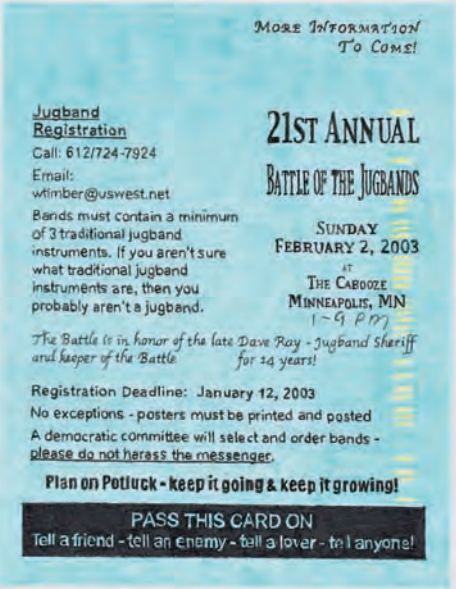
264 DAVID BYRNE b. 1952
Two Works: i) *Blake's Dilemma*, 2002; ii) *Hidden Roots*, 2002
Pencil on paper.
Each 17 x 14 in. (43.2 x 35.6 cm)
i) signed, titled and dated "David Byrne, Blake's Dilemma, 2002" on the reverse; ii) signed, titled and dated "David Byrne, Hidden Roots, 2002" on the reverse.

Estimate \$3,000-4,000 ●

PROVENANCE
Pace/MacGill Gallery, New York



i)



ii)

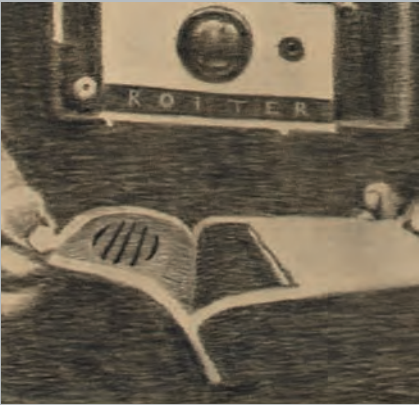
(detail)



i)



ii)



(detail)

THIS LOT IS SOLD WITH NO RESERVE

265 MUNGO THOMSON b. 1969
Two Works: i) *Folk Jam (Jug Band Xmas Party)*, 2004; ii) *Folk Jam (Battle of the Jug Band Flyer)*, 2004
i) pencil on duralene; ii) colored pencil on marker paper.
i) 11 x 14 in. (27.9 x 35.6 cm); ii) 14 x 17 in. (35.6 x 43.2 cm)

Estimate \$4,000-6,000 ●

PROVENANCE
Margo Leavin Gallery, Los Angeles

THIS LOT IS SOLD WITH NO RESERVE

266 ANDREI ROITER b. 1960
Two Works: i) *Text Container*, 1992; ii) *3 Generations*, 1992
i) cement on cardboard; ii) graphite on canvas.
i) 12 x 9 1/2 x 4 in. (30.5 x 24.1 x 10.2 cm); ii) 96 x 72 in. (243.8 x 182.9 cm)
i) signed and dated "1992 Roiter" on the cement element; ii) signed, titled and dated "Roiter, '3 Generations' 1992" on the reverse.

Estimate \$6,000-8,000 ●

PROVENANCE
Elizabeth Koury, New York



THIS LOT IS SOLD WITH NO RESERVE

267

CHRIS HAMMERLEIN

b. 1962

Hail Nike, 2005

Graphite and ink on paper.

38 x 50 in. (96.5 x 127 cm)

Initialed and dated "CH Hail Nike" on the reverse.

Estimate \$3,000-4,000 ●

PROVENANCE

Derek Eller Gallery, New York

EXHIBITED

Saratoga Springs, The Frances Young Tang Teaching Museum and Art Gallery, Skidmore College, *Twice Drawn: Modern and Contemporary in Context*, March 11 - December 30, 2006, p. 57 (illustrated)

LITERATURE

I. Berry and J. Shear, eds., *Twice Drawn: Modern and Contemporary in Context*, New York, 2011, p. 57 (illustrated)



THIS LOT IS SOLD WITH NO RESERVE

268

RICARDO LANZARINI

b. 1963

Desplazamiento, 2006

Ink on paper.

19 1/2 x 25 1/2 in. (49.5 x 64.8 cm)

Signed and dated "Lanzarini 2006" lower right.

Estimate \$3,000-5,000 ●

PROVENANCE

josée bienvenu gallery, New York

THIS LOT IS SOLD WITH NO RESERVE

269 **MICHAEL LANDY** b. 1963

H.2.N.Y. Whir, toot, puff, saw, clank, smoke, smash and vibrate, 2006

Oil on paper.

60 x 48 in. (152.4 x 121.9 cm)

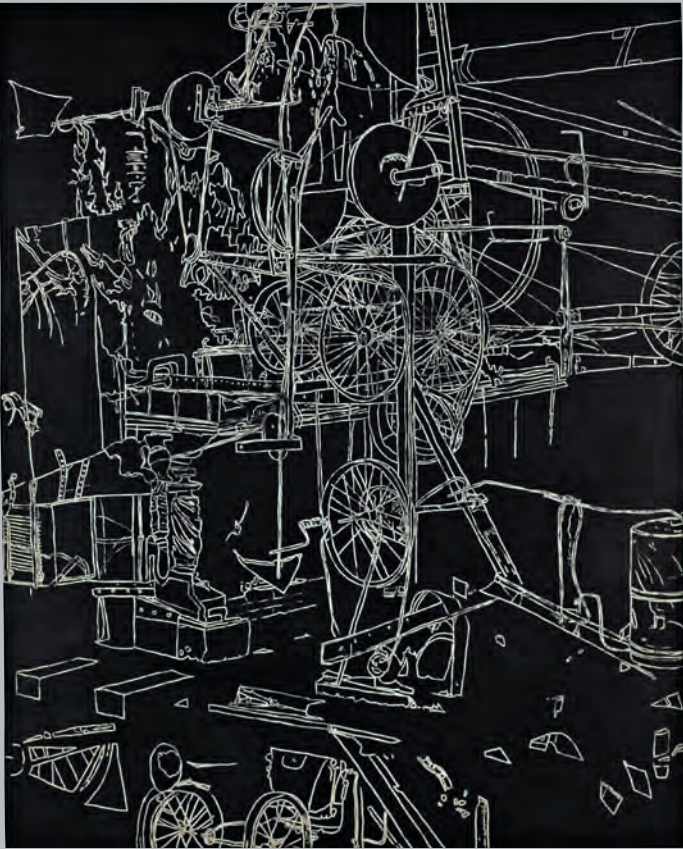
Signed, titled and dated "Michael Landy, 2006, H.2.N.Y. Whir, toot, puff, saw, clank, smoke, smash and vibrate" on the reverse.

Estimate \$5,000-7,000 ●

PROVENANCE

Alexander and Bonin, New York

269



270



i)



ii)

270 **MICHAEL SCHALL**

Two Works; i) *Utility Pit*, 2006; ii) *Desert Bunker*, 2006

Graphite on paper.

i) 16 x 12 in. (40.6 x 30.5 cm); ii) 38 x 50 in. (96.5 x 127 cm)

i) Signed, titled and dated "Schall '06 'Utility Pit'" on the reverse; ii) Signed and dated "Schall '06" on the reverse.

Estimate \$3,000-4,000

PROVENANCE

Pierogi Gallery, New York



THIS LOT IS SOLD WITH NO RESERVE

271 **SUSAN TURCOT** b. 1966
Roadside Monument, 2005
Graphite on paper.
11 3/4 x 17 in. (29.8 x 43.2 cm)

Estimate \$5,000-7,000 ●

PROVENANCE
Arndt & Partner, Berlin

EXHIBITED
Saratoga Springs, The Frances Young Tang Teaching Museum and Art Gallery, Skidmore College, *Twice Drawn: Modern and Contemporary in Context*, March 11 - December 30, 2006, p. 189 (illustrated)

LITERATURE
I. Berry and J. Shear, eds., *Twice Drawn: Modern and Contemporary in Context*, New York, 2011, p. 189 (illustrated)

THIS LOT IS SOLD WITH NO RESERVE

272 **SUSAN TURCOT** b. 1966
Divided Subjects #1, 2003
Graphite on paper.
16 7/8 x 11 3/4 in. (42.9 x 29.8 cm)
Signed and dated "Susan Turcot 03" on the reverse.

Estimate \$5,000-7,000 ●

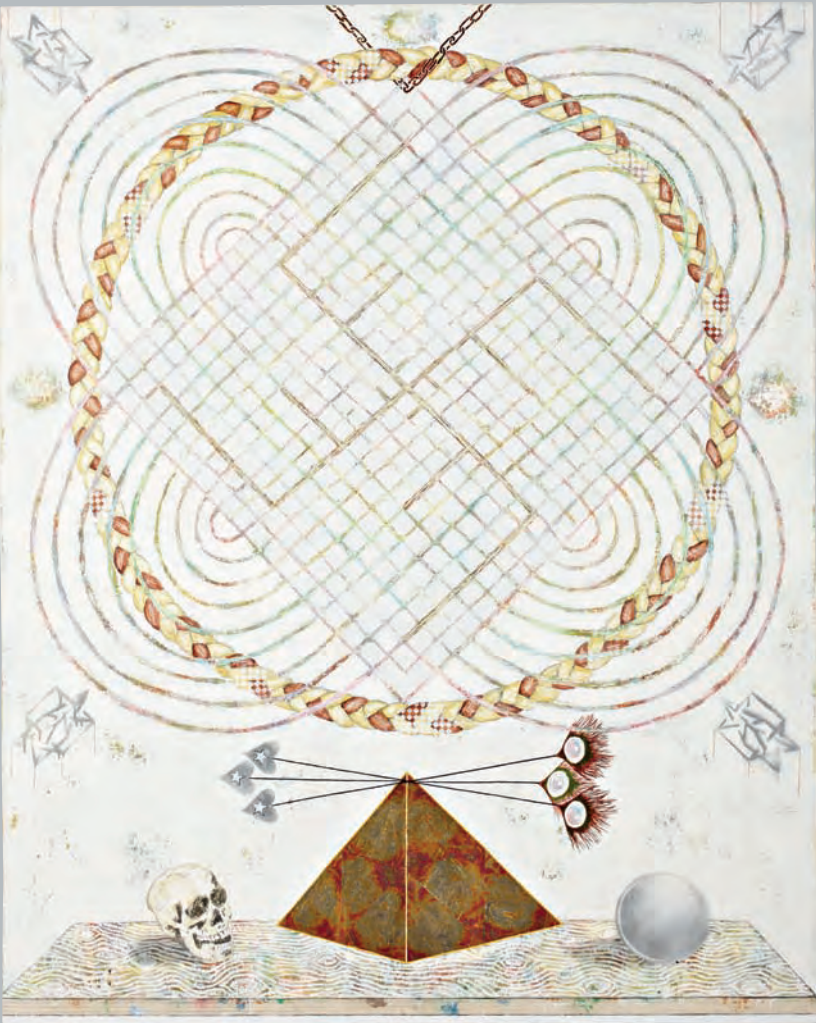
PROVENANCE
Arndt & Partner, Berlin

EXHIBITED
Saratoga Springs, The Frances Young Tang Teaching Museum and Art Gallery, Skidmore College, *Twice Drawn: Modern and Contemporary in Context*, March 11 - December 30, 2006, p. 190 (illustrated)

LITERATURE
N. Bryson, *Complicity and the Daily Draw: Susan Turcot*, Drawings 2003-2005, Nuremberg, 2006, p. 8 (illustrated)
I. Berry and J. Shear, eds., *Twice Drawn: Modern and Contemporary in Context*, New York, 2011, p. 190 (illustrated)

272





THIS LOT IS SOLD WITH NO RESERVE

273 **SAM GORDON** b. 1973

Untitled, 2000

Graphite, watercolor, acrylic, oil and spray paints and gold leaf on canvas.

60 x 48 in. (152.4 x 121.9 cm)

Signed and dated "Sam Gordon 2000" on the overlap.

Estimate \$4,000-6,000 ●

PROVENANCE

Feature Inc., New York

THIS LOT IS SOLD WITH NO RESERVE

274 **MARTIN ASSIG** b. 1959

Widmung, 2006

Encaustic on wood.

81 x 43 3/4 in. (205.7 x 111.1 cm)

Initialed "A" lower left and signed, titled and dated "Martin Assig, Widmung, 2006" on the reverse.

Estimate \$5,000-7,000 ●

PROVENANCE

Volker Diehl Galerie, Berlin





THIS LOT IS SOLD WITH NO RESERVE

275 ALEX POLLARD b. 1977
Cat Monkey, 2006
Oil paint and enamel on bronze.
35 7/8 x 43 1/4 x 4 3/4 in. (91.1 x 109.9 x 12.1 cm)
This work is from an edition of three.

Estimate \$4,000-6,000 ●

PROVENANCE
Luhring Augustine, New York

EXHIBITED
New York, Luhring Augustine, *Counterfature: William Daniels, David Musgrave, Rupert Norfolk, Alex Pollard*, January 12 - February 10, 2007
Glasgow, Sorch Dallas, *Alex Pollard*, 2007, pp. 6 and 33 (illustrated)

LITERATURE
N. Mulholland and A. Pollard, *Alex Pollard*, Glasgow, 2007, pp. 6 and 33 (illustrated)

The artwork of Alex Pollard is very much based on themes of play, which emerge amidst a process of experimentation and trial and error in the artist's studio. Works are often comprised of basic art class tools, mainly functioning to begin work or translate form. But Pollard utilizes these basic instruments to erect anthropomorphic creatures or beasts, taking on a life of their own as they take shape. *Cat Monkey*, 2006, based on 'Beast of Borneo,' a new lemur-like species discovered that year, is a piece exhibiting Pollard's renowned studio improvisation skills. The skulking creature is derived from crudely constructed pieces and curved rulers, all fitting together to form what can only be described as the perfect *Cat Monkey* representation.

THIS LOT IS SOLD WITH NO RESERVE

276 ALEX POLLARD b. 1977
Portrait (from the series Young Men), 2, 2006
Acrylic and jesmonite on conte board.
24 x 24 1/2 in. (61 x 62.2 cm)

Estimate \$3,000-5,000 ●

PROVENANCE
Sorch Dallas, Glasgow

EXHIBITED
Glasgow, Sorch Dallas, *Alex Pollard*, 2007, p. 31 (illustrated)

LITERATURE
N. Mulholland and A. Pollard, *Alex Pollard*, Glasgow, 2007, p. 31 (illustrated)



THIS LOT IS SOLD WITH NO RESERVE

277 **THOMAS BERNSTEIN** b. 1957
Meerbohne, 1992
Steel armature, rubber and Neopreen.
98 1/4 x 40 x 26 1/5 in. (249.6 x 101.6 x 66.5 cm)

Estimate \$6,000-8,000 ●

PROVENANCE
Jablonka Galerie, Cologne

LITERATURE
T. Bernstein, *Thomas Bernstein: Skulptur*, Dusseldorf, 1996, p. 25 (illustrated)



THIS LOT IS SOLD WITH NO RESERVE

278 **CLAUDIA DI GALLO** b. 1959
Lager, 1991-1992
Screenprint on medical bed.
36 x 74 x 28 in. (91.4 x 188 x 71.1 cm)

Estimate \$5,000-7,000 ●

PROVENANCE
Martina Detterer Galerie, Frankfurt

EXHIBITED
Kunstmuseum Luzern, *Urs Fischer Claudia Di Gallo Ugo Rondinone Markus Schwander*, October 2 - November 22, 1992, p. 13 (illustrated)

LITERATURE
M. Schwander, *Urs Fischer Claudia Di Gallo Ugo Rondinone Markus Schwander*, Luzern, 1992, p. 13 (illustrated)

The German title “Lager” stands for storage, camp or a place to sleep. The bed is covered with fragments of dreams and nightmares, indecipherable through the many layers, witnessing a part of a human being’s personal history. The idea to create an image of an optical interference relates to man and the relationship to his/her subconscious when the exchange with the conscious mind does not interconnect. The subconscious transmits information in the form of dreams, the conscious mind reconstructs them (by transcription). The content of the words are understood morphologically but not idiomatically, in other words, the signals do not come through. The conscious and the subconscious are disconnected and disable the person to act. The sanitary bed is used as a metaphor for a pathological situation: the “patient” is confined to bed. – Claudia Di Gallo

(Claudia Di Gallo, Artist’s Statement, Martina Detterer Galerie, Frankfurt 1992)





THIS LOT IS SOLD WITH NO RESERVE

279 TOLAND GRINNELL b. 1969

Mast, 1996-1997

Glass and vinyl.

36 x 29 x 138 in. (91.4 x 73.7 x 350.5 cm)

Estimate \$4,000-6,000 ●

PROVENANCE

Basilico Fine Arts, New York

LITERATURE

J. Avgikos, "The Spectacle of Decline: Toland Grinnell Reminds us of Past Glory," *Siksi Playlist*, Spring 1987, p. 3

Brooklyn-born artist Toland Grinnell is best recognized for his elaborate mixed-media constructions that tend to depict imaginary worlds within worlds. This theme associated with Grinnell's work is even implicit within *Mast*, 1996-97, a piece specifically commissioned by the artist for an exhibition in the Canary Islands. This exhibition, "Islas," at the Centro Atlantico de Arte Moderno featured work from twenty selected artists, who created pieces according to what the curator described as "the island feel." To Grinnell, this island feel brought up ideas of enclosure and isolation, resonated by the feeling of displacement on a small island. *Mast* is an embellished container of glass and plaster, creating a juxtaposition of hard and soft, and contains a rolled sail made of synthetic material. The sail is inherent with island life, but remains enclosed in its casing, symbolizing island as an enclosed place. *Mast*, like much of the work in Grinnell's oeuvre, presents what the artist describes as surface meaning and sub-surface meaning, a secret narrative inside the artwork.



THIS LOT IS SOLD WITH NO RESERVE

280 **TOLAND GRINNELL** b. 1969

Booty: The Parlor, 1995

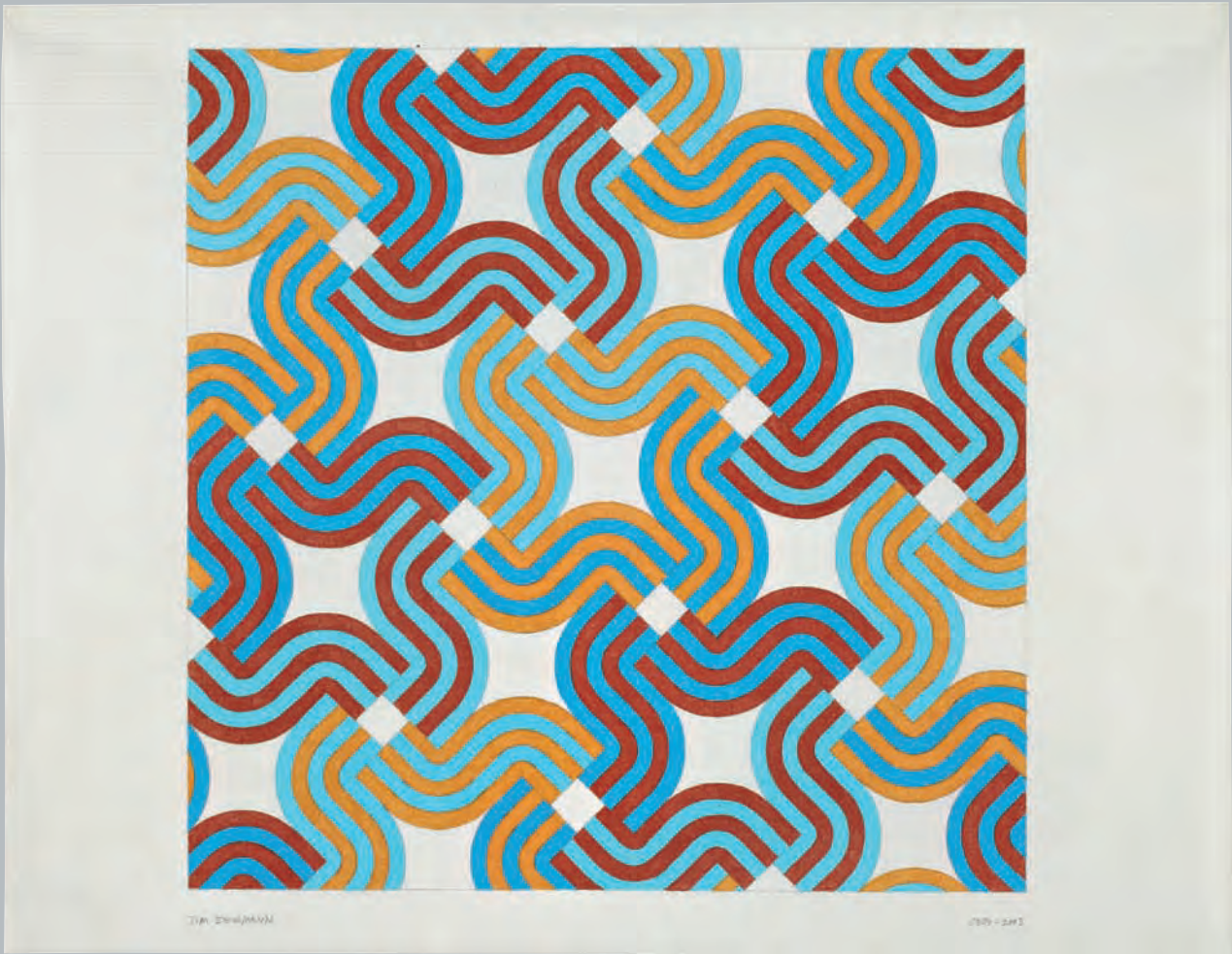
Room installation of vinyl, foam and hair.

Dimensions Variable.

Estimate \$10,000-15,000 ●

PROVENANCE

Basilico Fine Arts, New York



THIS LOT IS SOLD WITH NO RESERVE

281 JIM ISERMANN b. 1955
Untitled, 2003
Colored pencil on paper.
17 x 22 in. (43.2 x 55.9 cm)
Signed, numbered and dated "Jim Isermann, 0803-2003" along the lower margin.

Estimate \$3,000-5,000 ●

PROVENANCE
Richard Telles Fine Art, Los Angeles

THIS LOT IS SOLD WITH NO RESERVE

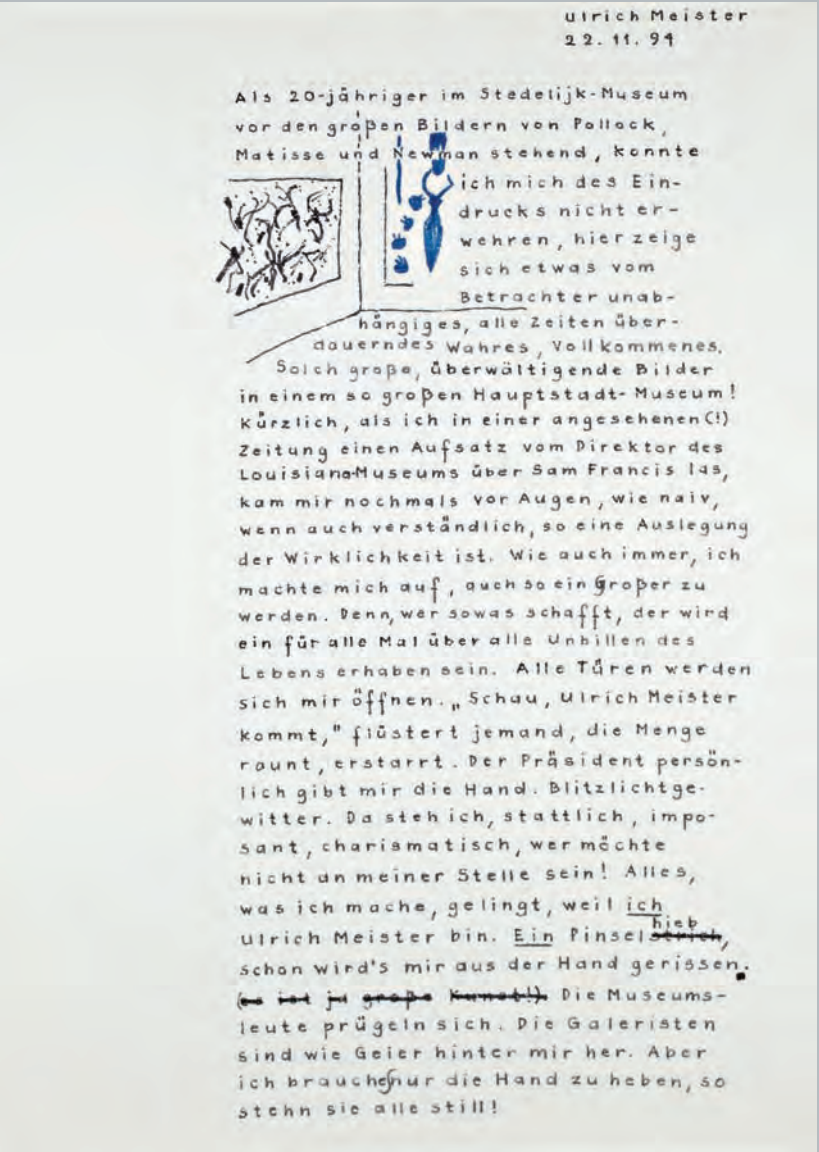
282 ULRICH MEISTER b. 1947
Untitled (Diary), 1994
Ink on polystyrene sheet.
66 3/4 x 49 in. (169.5 x 124.5 cm)
Signed and dated "Ulrich Meister, 22.11.94" upper right.

Estimate \$3,000-4,000 ●

PROVENANCE
Martina Detterer Galerie, Frankfurt

EXHIBITED
Antwerp, Museum van Hedendaagse Kunst Antwerpen, *Ulrich Meister: Dagboek-Diary*,
February 2 – March 4, 1996, p. 21 (illustrated)

LITERATURE
J. Foncé, *Ulrich Meister: Dagboek-Diary*, Antwerp, 1996, p. 21 (illustrated)





283 **MATTHEW BENEDICT** b. 1968
Moon and Tides (The Eternal Subject), 2002
Gouache on wood.
60 x 84 in. (152.4 x 213.4 cm)

Estimate \$10,000-15,000

PROVENANCE
Alexander and Bonin, New York



284 JOEL SHAPIRO b. 1941
Untitled, 1990
 Charcoal and chalk on paper.
 Sheet: 30 1/2 x 23 in. (77.5 x 58.4 cm)
 Signed, inscribed and dated "JS923 Shapiro 1990" on the reverse.

Estimate \$15,000-20,000

PROVENANCE

Paula Cooper Gallery, New York
 Acquired from the above by the present owner, 1990

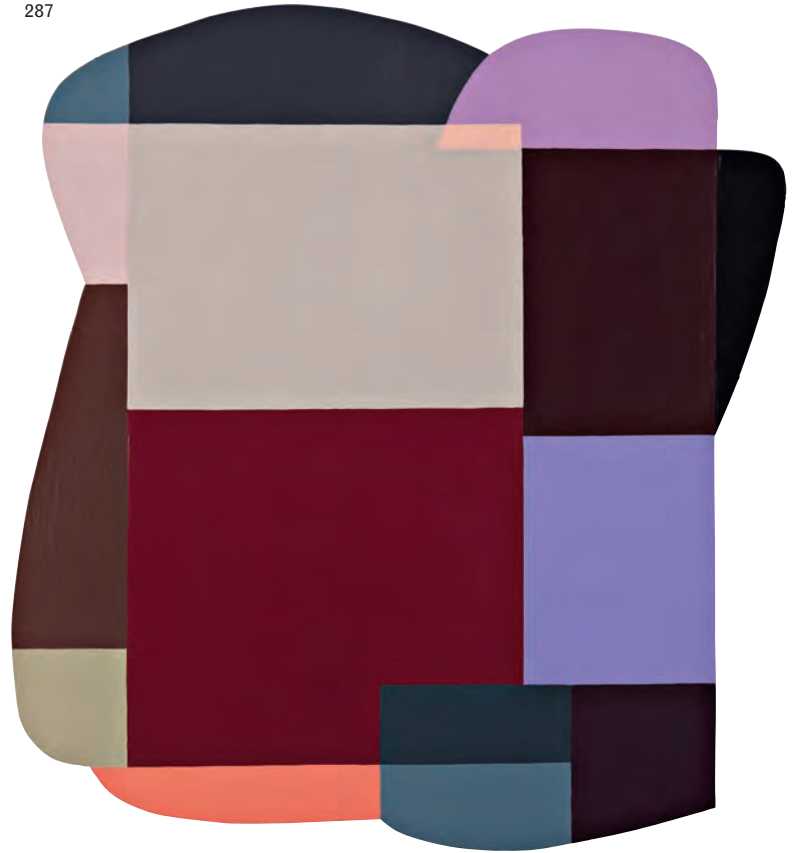


285 MARY HEILMANN b. 1940
Rompecabeza Dos 17 & 18, 2000
 Acrylic and watercolor on board (in two parts).
 Overall dimensions: 17 x 17 in. (43.2 x 43.2 cm)
 Each initialed, titled and dated "rompecabeza Dos 17, 18, MH, 2000" on the reverse.

Estimate \$5,000-7,000

PROVENANCE

ACRIA Benefit, 2001



286 THOMAS SCHEIBITZ b. 1968
BAX, 1998-2000
 Painted MDF.
 40 x 79 x 23 1/4 in. (101.6 x 200.7 x 59.1 cm)

Estimate \$15,000-20,000

PROVENANCE
 Tanya Bonakdar Gallery, New York

287 RUTH ROOT b. 1967
Untitled, 2002-2003
 Enamel on aluminum.
 41 x 47 in. (104.1 x 119.4 cm)
 Signed and dated "Ruth Root 2002-2003" on the reverse.

Estimate \$4,000-6,000

PROVENANCE
 Andrew Kreps Gallery, New York



288 THOMAS SCHEIBITZ b. 1968
Three Works: *Untitled*, 1997, 1998, 2000
Graphite, ink, and marker on paper.
i) 11 1/2 x 8 1/4 in. (29.2 x 21 cm); ii) 8 1/4 x 11 1/2 in. (21 x 29.2 cm); iii) 8 1/4 x 11 1/2 in. (21 x 29.2 cm)
i) Initialed and dated "S. 97" on the reverse; ii) initialed and dated "S. 25.11.98" upper right; iii) initialed and dated "S. 1.11.00" lower right.

Estimate \$3,000-4,000

PROVENANCE
Tanya Bonakdar Gallery, New York

289 DAVE MULLER b. 1964
K. 'A Gift Abroad' (96), 2005
Acrylic on paper.
105 3/4 x 7 1/4 in. (268.6 x 18.4 cm)

Estimate \$5,000-7,000

PROVENANCE
Private collection, Los Angeles

290 **TERRY HAGGERTY** b. 1970

Inside Out, 2006

Acrylic on canvas, laid on board.

48 x 41 1/2 in. (121.9 x 105.4 cm)

Signed, titled and dated "Terry Haggerty 'Inside Out' August 06" on the reverse of the panel.

Estimate \$5,000-7,000

PROVENANCE

Grimm/Rosenfeld, Munich

Private collection, New York

291 **JULIAN STANCZAK** b. 1928

Consolidated Colour, 1968

Acrylic on canvas.

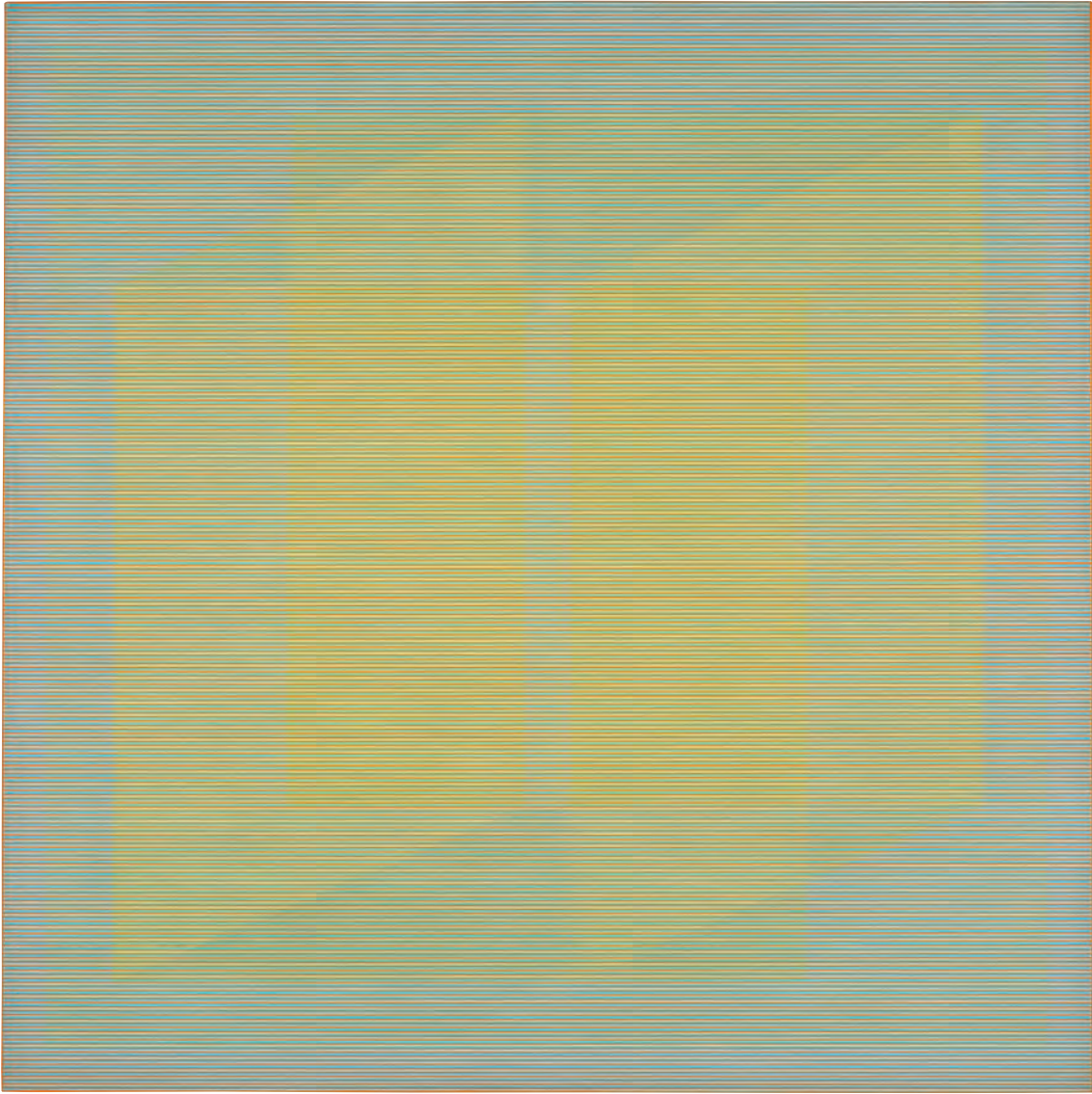
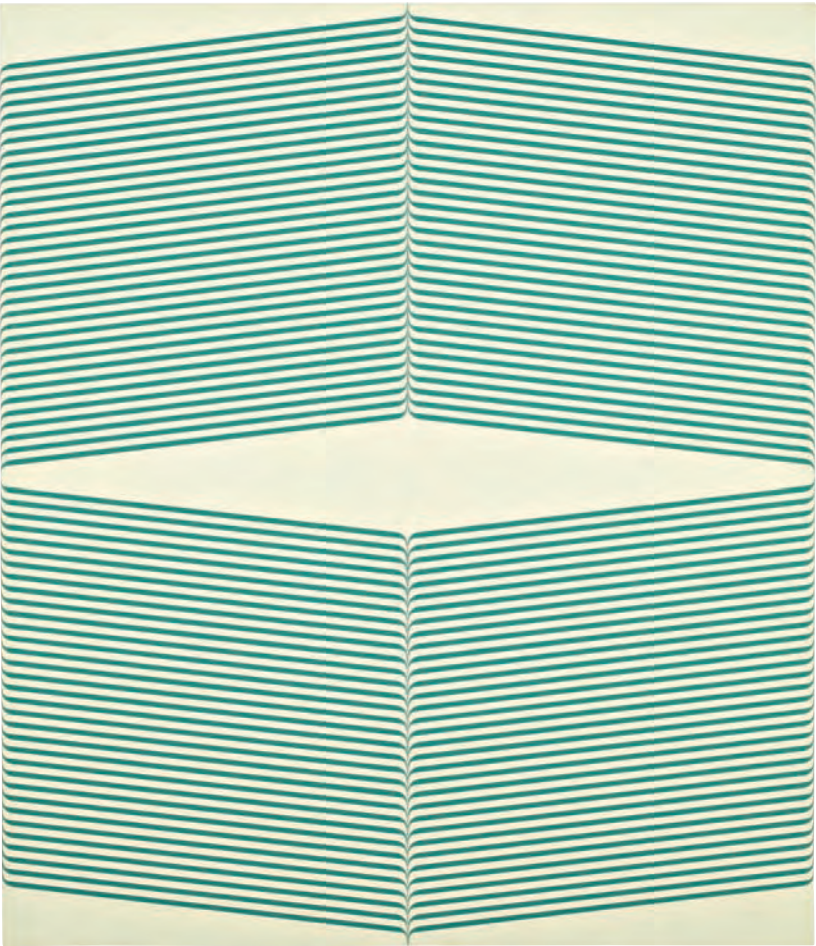
50 1/8 x 50 1/8 in. (127.3 x 127.3 cm)

Signed, titled and dated "Julian Stanczak 'Consolidated Colour' 1968" on the stretcher.

Estimate \$15,000-20,000

PROVENANCE

Private Collection





292 **CHEYNEY THOMPSON** b. 1975
1998 (CT-0322), 2004
Acrylic on linen.
20 x 22 in. (50.8 x 55.9 cm)
Signed, titled, numbered and dated "CT-0322 '1998' Cheyney Thompson 2004" on the overlap.

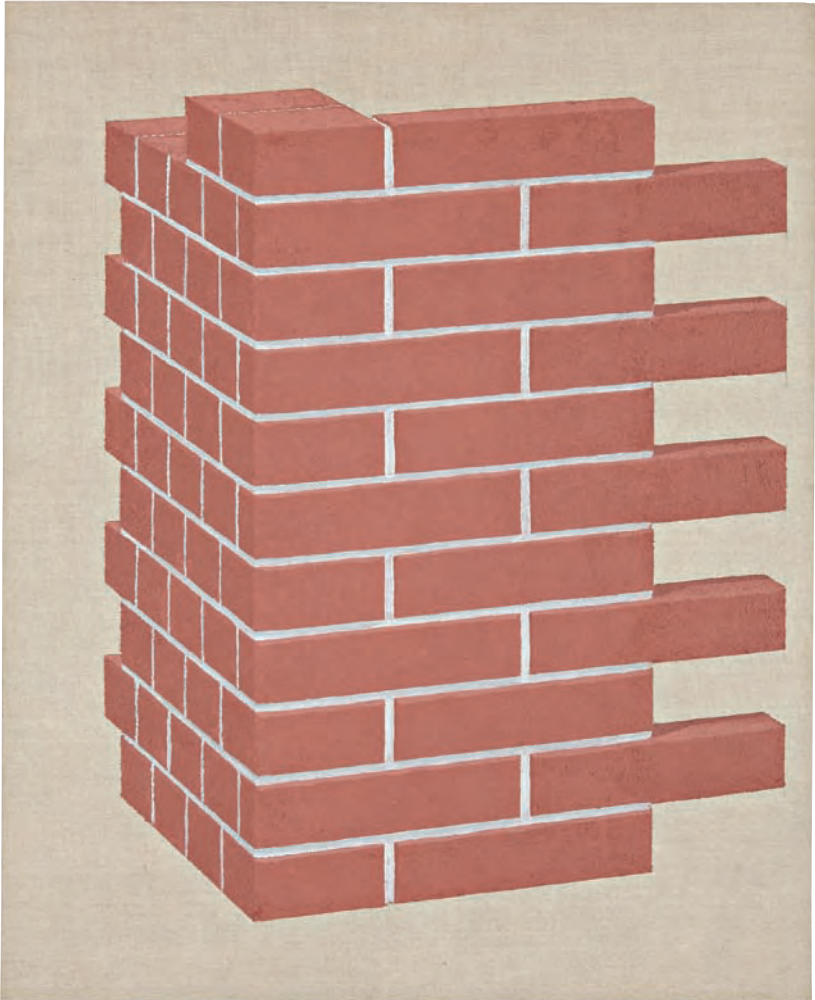
Estimate \$2,500-3,500

PROVENANCE
Andrew Kreps Gallery, New York

293 **CHEYNEY THOMPSON** b. 1975
1998 (CT-0380), 2004
Acrylic on linen.
32 x 26 in. (81.3 x 66 cm)
Signed, titled, numbered and dated "CT-0380 '1998' Cheyney Thompson 2004" on the overlap.

Estimate \$4,000-6,000

PROVENANCE
Andrew Kreps Gallery, New York



294



295



294 **ALLAN D'ARCANGELO** 1930-1998

Alignment, 1973

Acrylic on canvas.

60 x 54 in. (152.4 x 137.2 cm.)

Signed, titled and dated "A. D'Arcangelo, 1973, 'Alignment'" on the reverse.

Estimate \$10,000-15,000

PROVENANCE

Dolly Fiterman Fine Arts, Minneapolis

Sale: New York, Phillips de Pury & Company, *Saturday @ Phillips*, April 8th, 2008, Lot 295

THIS LOT IS SOLD WITH NO RESERVE

295 **ROBERT MOSKOWITZ** b. 1935

Untitled, 1970

Acrylic on canvas.

90 x 75 1/4 in. (228.6 x 191.1 cm.)

Signed, titled and dated "UNTITLED, 1970, Robert Moskowitz" along the overlap.

Estimate \$10,000-15,000 ●

PROVENANCE

Private collection, New Jersey

Private Collection



296 **JASON MIDDLEBROOK** b. 1966

Double Negative 1969-70, 2003

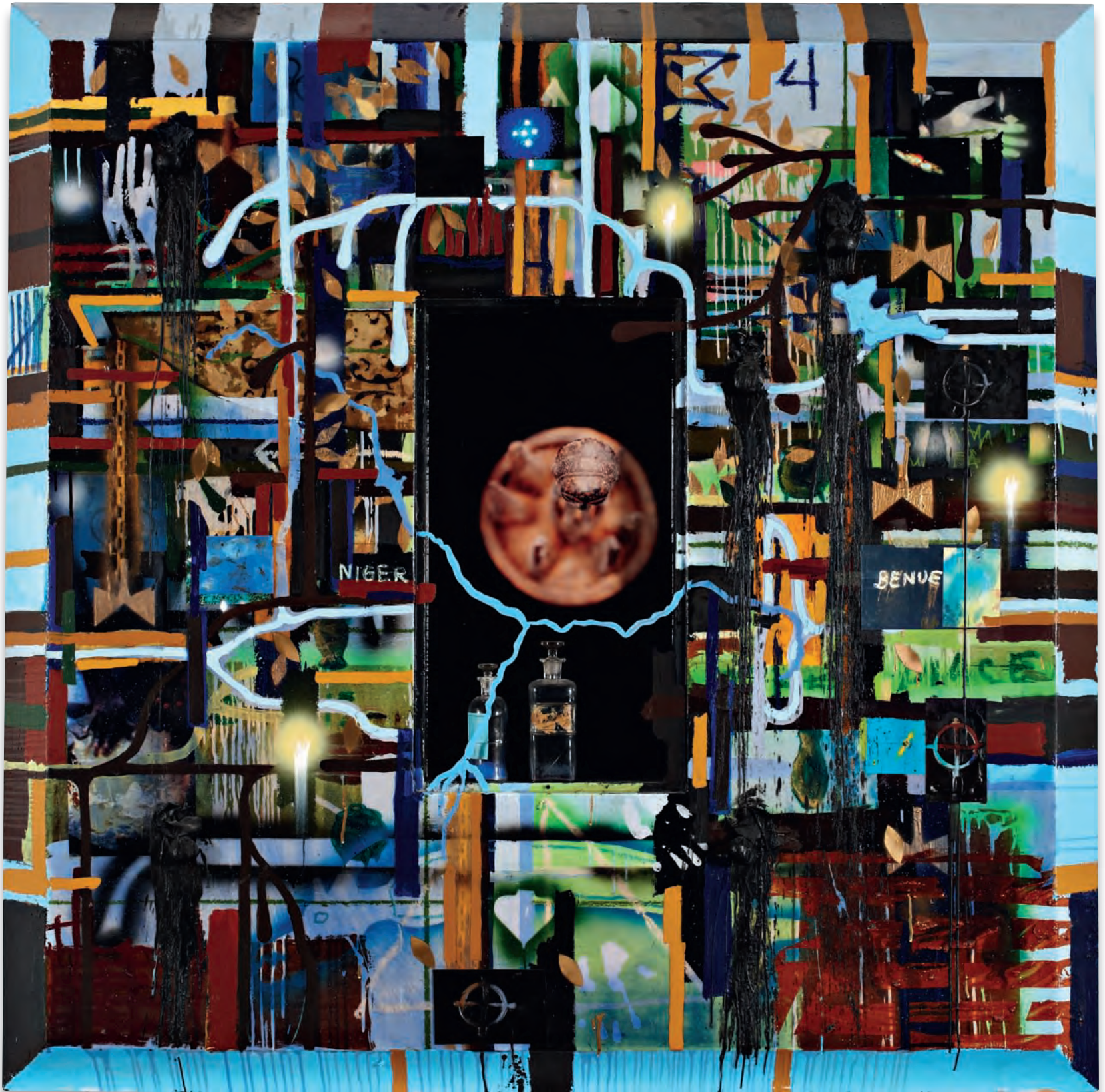
Graphite, watercolor and acrylic on paper (in two parts).

i) 80 x 87 in. (203.2 x 221 cm); ii) 80 x 24 in. (203.2 x 61 cm)

Estimate \$5,000-7,000

PROVENANCE

Sara Meltzer Gallery, New York



297 **RADCLIFFE BAILEY** b. 1968

Untitled, 1999

Mixed media on wood.

80 x 80 x 5 in. (203.2 x 203.2 x 12.7 cm)

Signed, titled and dated "Radcliffe Bailey 'KINDRED' 10/99" on the reverse.

Estimate \$12,000-18,000

PROVENANCE

Jack Shainman Gallery, New York

EXHIBITED

New York, Jack Shainman Gallery, *Radcliffe Bailey: Kindred*, November 20 - December 23, 1999
Alabama, Birmingham Museum of Art, *Radcliffe Bailey: The Magic City*, October 13 - December 31, 2000. This exhibition later traveled to Forum for Contemporary Art, St. Louis, Missouri, March 23 - May 12, 2001 and Blaffer Gallery, University of Houston, Texas, June 9 - September 16, 2001



298 **WILL FOWLER** b. 1969
Untitled, 2007
Acrylic and collage on canvas.
36 x 36 1/2 in. (91.4 x 92.7 cm)
Signed and dated "Fowler, 03/07" on the reverse.

Estimate \$5,000-7,000

PROVENANCE
David Kordansky Gallery, Los Angeles



299 **SUE WILLIAMS** b. 1954

Shoes Take a Backseat (Green, Orange, and Blue), 1998

Oil and acrylic on canvas.

96 1/8 x 104 1/2 in. (244.2 x 265.4 cm)

Signed, titled and dated "Sue Williams, Shoes Take a Backseat (Green Orange + Blue) 98" on the reverse.

Estimate \$35,000-45,000

PROVENANCE

303 Gallery, New York



300 **GEORGE CONDO** b. 1957
Untitled, 1984
Conté crayon and watercolor on paper.
11 1/2 x 8 3/4 in. (29.2 x 22.2 cm)
Signed and dated "Condo, 11.84" along the lower edge.

Estimate \$4,000-6,000

PROVENANCE
Barbara Gladstone Gallery, New York



301 **GEORGE CONDO** b. 1957
Untitled, 1984
Conté crayon and watercolor on paper
11 1/2 x 8 3/4 in. (29.2 x 22.2 cm)
Signed and dated "11.84, Condo" along the lower edge.

Estimate \$3,000-4,000

PROVENANCE
Barbara Gladstone Gallery, New York



302 **GEORGE CONDO** b. 1957
Untitled, 1984
Conté crayon on paper.
12 1/2 x 9 1/2 in. (31.8 x 24.1 cm)
Dated "12.84" lower margin.

Estimate \$3,000-4,000

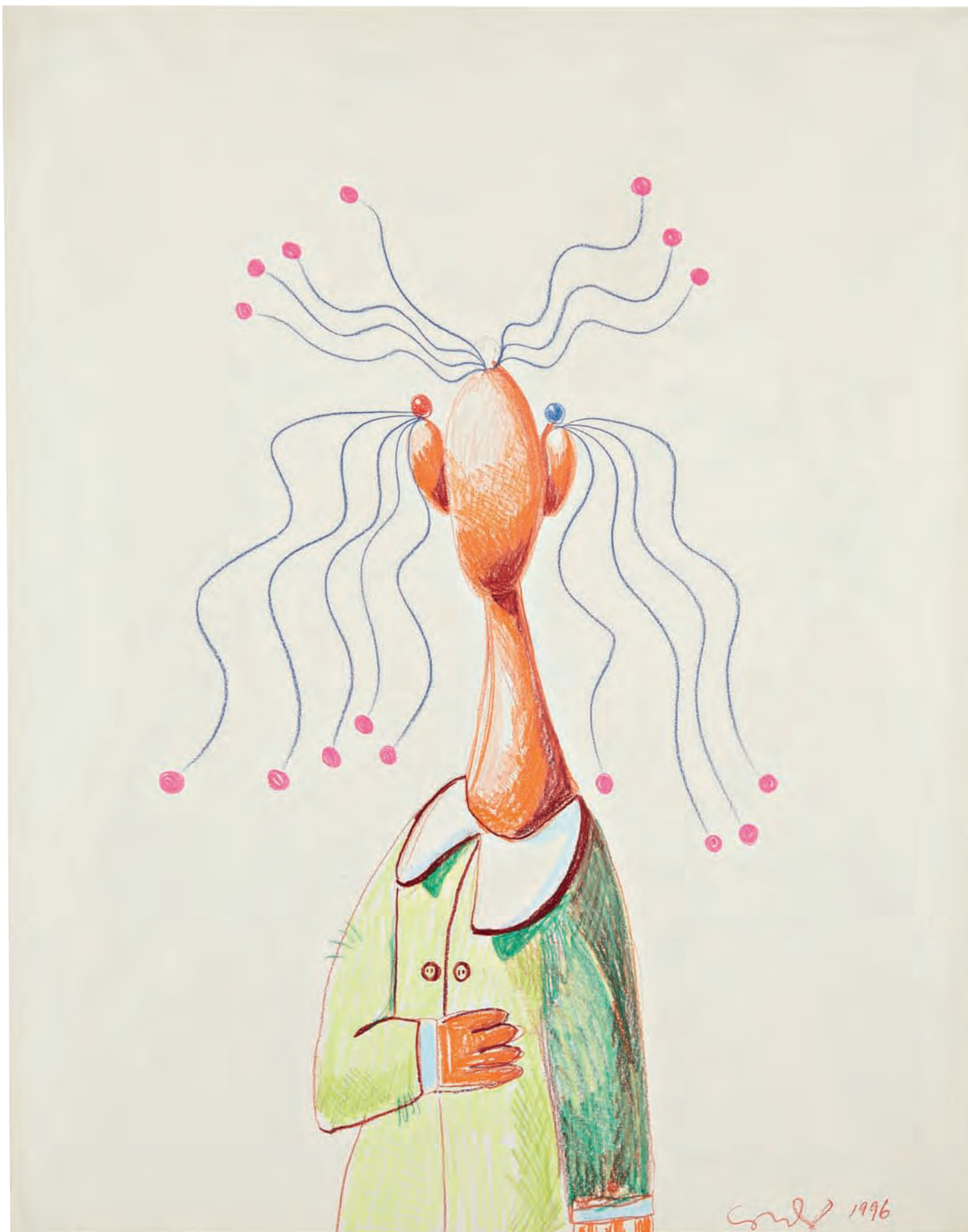
PROVENANCE
Barbara Gladstone Gallery, New York



303 **GEORGE CONDO** b. 1957
Untitled, 1984
Conté crayon on paper.
12 1/2 x 9 1/2 in. (31.8 x 24.1 cm)
Dated "12.13.84" central quadrant.

Estimate \$3,000-4,000

PROVENANCE
Barbara Gladstone Gallery, New York



304 **GEORGE CONDO** b. 1957

Untitled, 1996

Colored pencil on paper.

26 1/4 x 21 1/2 in. (66.7 x 54.6 cm)

Signed and dated "Condo 1996" lower right.

Estimate \$12,000-18,000

PROVENANCE

Acquired directly from the artist



THIS LOT IS SOLD WITH NO RESERVE

305 JON PYLYPCHUK b. 1972
Tree Licker, 2009
Mixed media with wood, fabric, artificial fur, glue, resin, paint and rubber.
Dimensions variable. Figure: 26 3/8 x 6 3/4 x 5 3/4 in. (67 x 17.1 x 14.6 cm)

Estimate \$4,000-6,000 ●

PROVENANCE
Friedrich Petzel Gallery, New York



306 BARRY MCGEE b. 1966
Untitled (one man), 2003
Mixed media on paper, in artist's wood frame.
22 x 15 in. (55.9 x 38.1 cm)

Estimate \$5,000-7,000

PROVENANCE
Roberts & Tilton, Los Angeles

THIS LOT IS SOLD WITH NO RESERVE

307 JON PYLYPCHUK b. 1972
Two Works: i) *Untitled (so fucking what)*; ii) *Untitled (so you left one)*, 2003
i) Mixed media on paper with velvet cloth, hair, wood, glue and ink on paper; ii) Mixed media on paper with fabric, ink, hair, resin, paint and glue.
i) 10 7/8 x 9 in. (27.6 x 22.9 cm); ii) 10 x 8 1/8 in. (25.4 x 20.6 cm)
ii) Initialed and dated "JPL 2003" on the reverse.

Estimate \$2,000-3,000 ●

PROVENANCE
Asprey Jacques Gallery, London

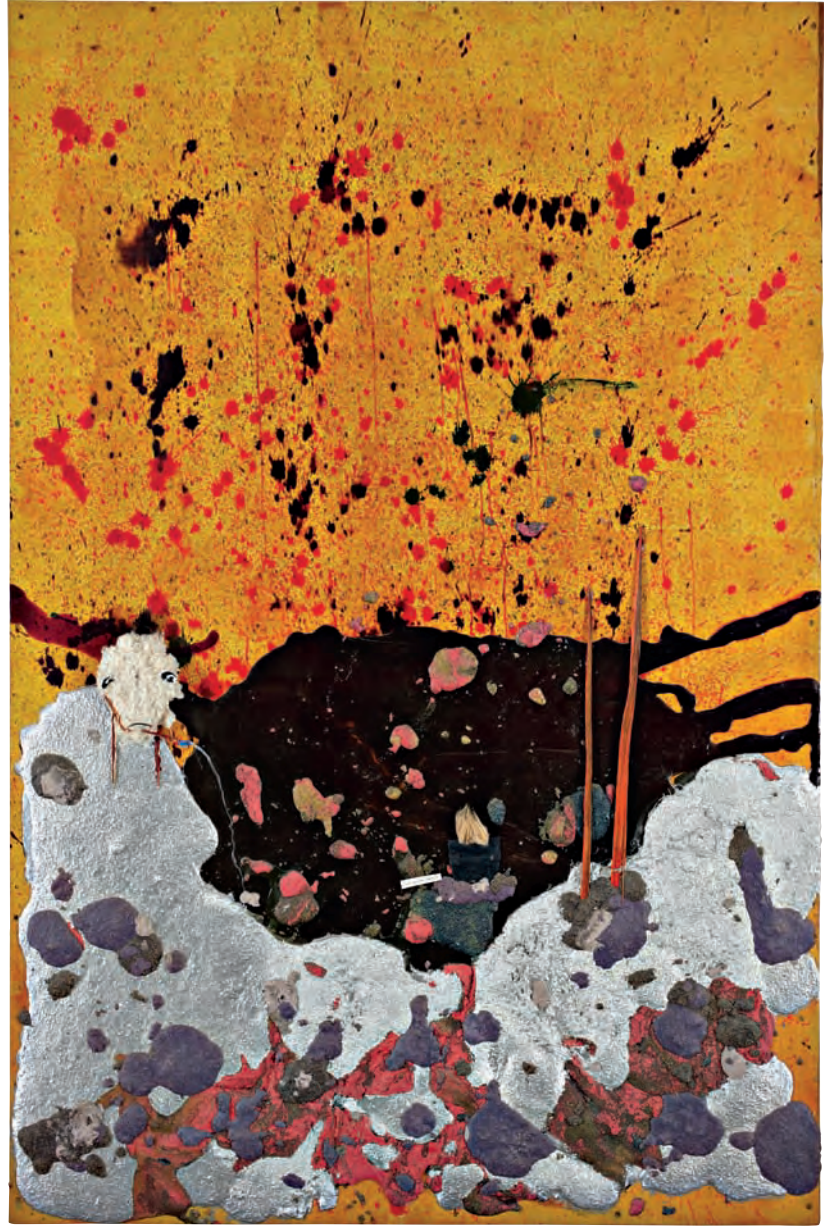


- 308 JON PYLYPCHUK** b. 1972
Untitled (alright send me the heater), 2007
 Mixed media on panel.
 72 x 47 1/2 in. (182.9 x 120.7 cm)
 Signed and dated "Rudy Bust 2007" on the reverse.

Estimate \$8,000-12,000

PROVENANCE

Jack Hanley Gallery, San Francisco



- 309 JON PYLYPCHUK** b. 1972
Untitled (the only time I knew was when I was with you), 2000
 Mixed media on panel.
 46 x 48 in. (116.8 x 121.9 cm)

Estimate \$7,000-9,000

PROVENANCE

Friedrich Petzel Gallery, New York



i)



ii)



iii)

310 **MICHAEL CLINE** b. 1973

Three Works: i) *Towards Nay*, 2004; ii) *The Path*, 2004; iii) *Untitled*, 2003
i) Oil on canvas; ii) oil, varnish and stain on panel; iii) acrylic on canvas.
i) 10 1/4 x 12 in. (26 x 30.5 cm); ii) 13 3/4 x 10 3/4 in. (34.9 x 27.3 cm);
iii) 11 1/4 x 13 in. (28.6 x 33 cm).
Each signed and dated on the reverse.

Estimate \$1,500-2,500

PROVENANCE
Daniel Reich Gallery, New York

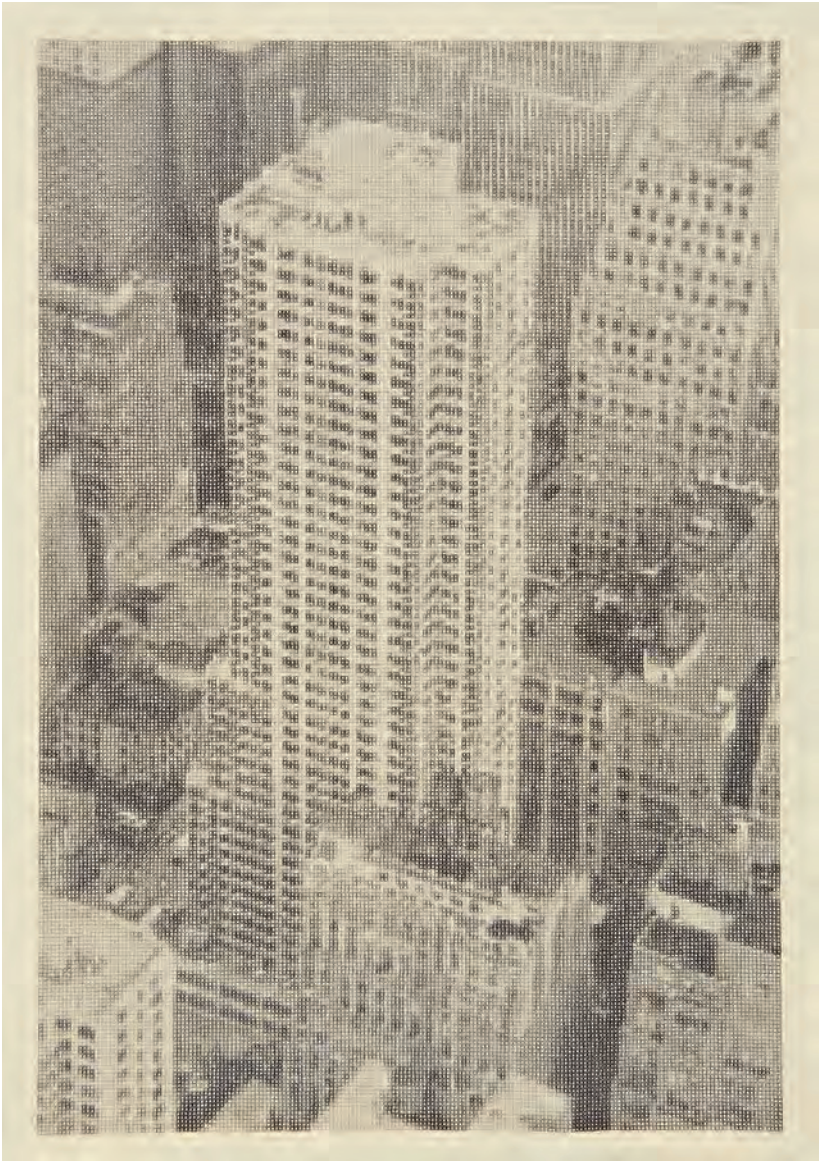
311

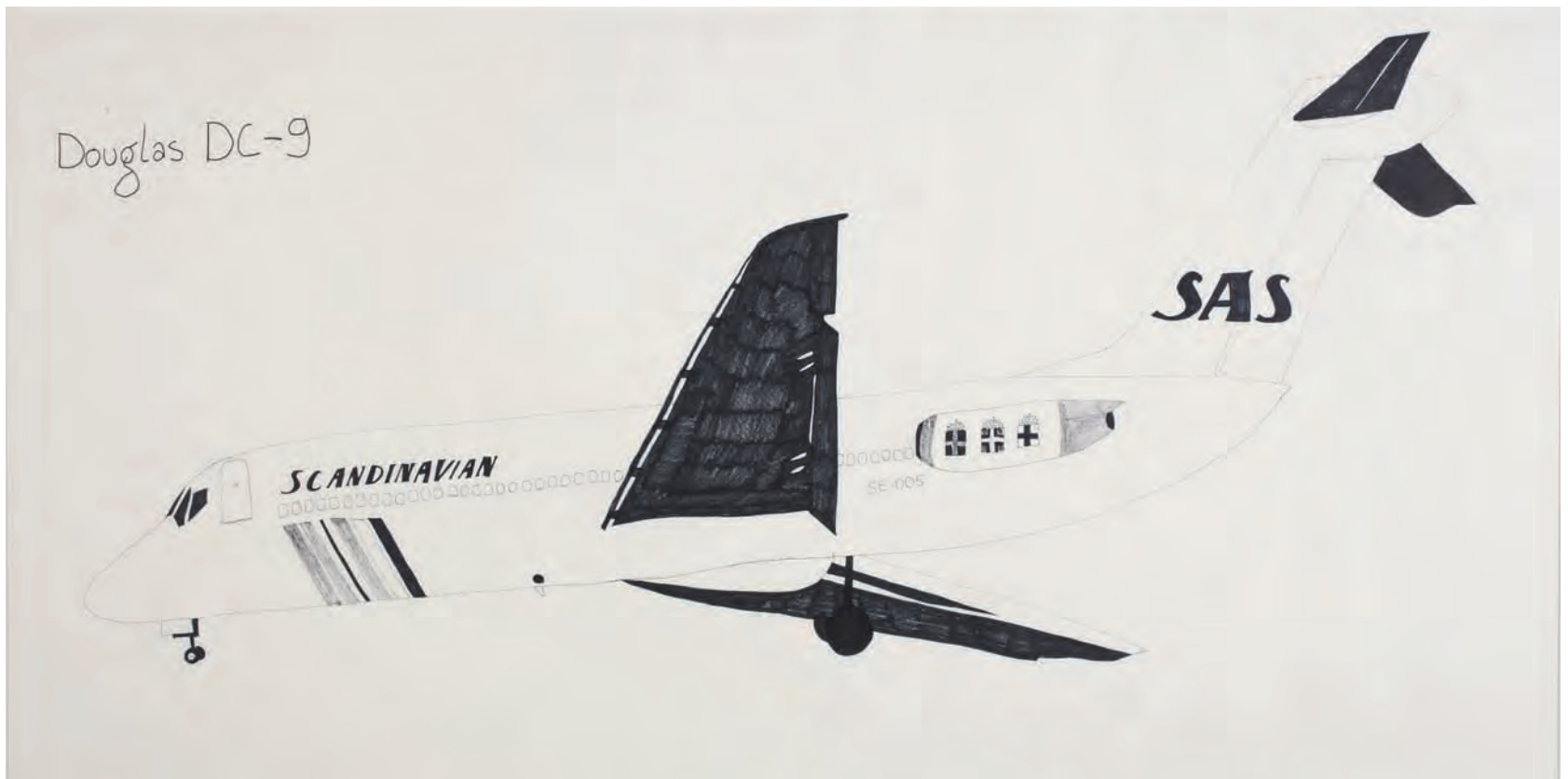
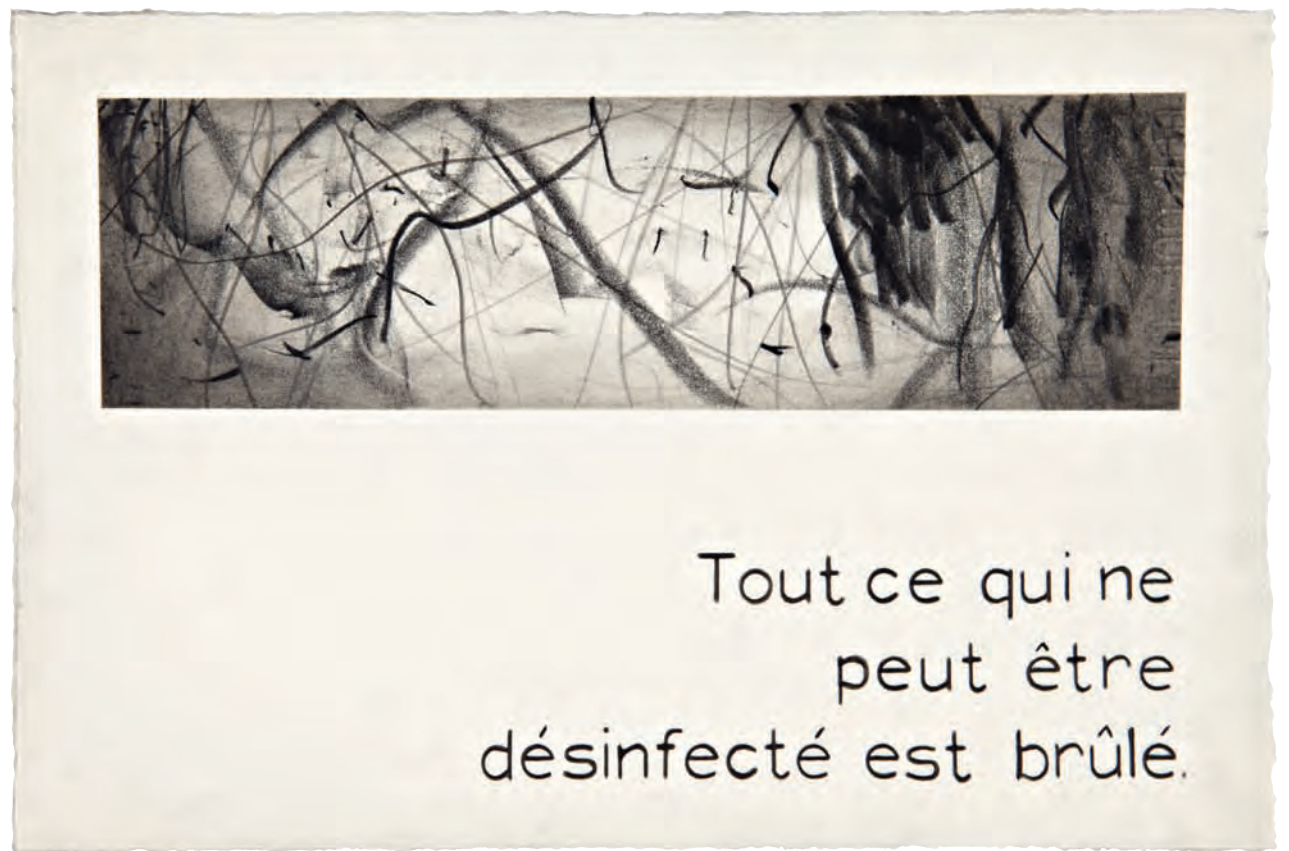
311 **EWAN GIBBS** b. 1973

From the Empire State Building, 2003
Ink on paper.
11 5/8 x 8 1/4 in. (29.5 x 21 cm)
Signed, titled and dated "Ewan Gibbs 'From The Empire State Building' 2003" on the reverse.

Estimate \$4,000-6,000

PROVENANCE
Paul Morris Gallery, New York





312 ALEKSANDRA MIR b. 1967

SAS-Douglas DC-9, 2005

Felt-tip pen on paper.

36 1/2 x 70 3/4 in. (92.7 x 179.7 cm)

Signed, titled and dated "Aleksandra Mir SAS-Douglas DC-9 2005" on the reverse.

Estimate \$6,000-8,000

PROVENANCE

Gavlak Gallery, Palm Beach

Sale: Phillips de Pury & Company, New York, *Contemporary Art: Part II*, May 14, 2010

Acquired at the above sale by the present owner

EXHIBITED

Barcelona, Galeria Joan Prats, *Aeropuerto*, September 29 - November 12, 2005

313 MARCEL VAN EEDEN b. 1965

Untitled, 2003

Graphite and felt-tip pen on paper.

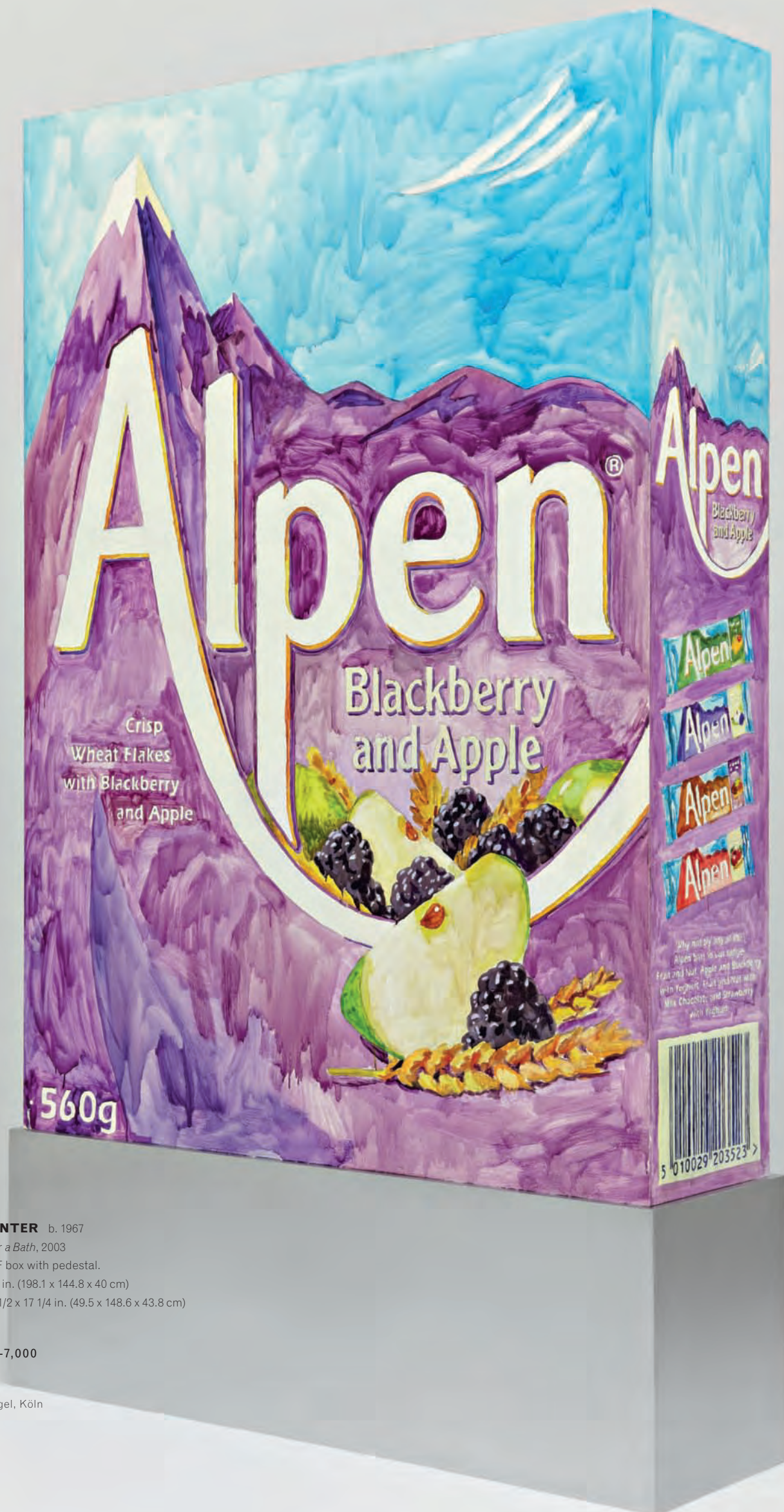
7 1/2 x 11 1/4 in. (19.1 x 28.6 cm)

Signed and dated "M. van Eeden 2003" on the reverse.

Estimate \$4,000-6,000

PROVENANCE

Galerie Zink & Gegner, Munich



314 **MERLIN CARPENTER** b. 1967

Communism Time For a Bath, 2003

Acrylic paint on MDF box with pedestal.

Work: 78 x 57 x 15 3/4 in. (198.1 x 144.8 x 40 cm)

Pedestal: 19 1/2 x 58 1/2 x 17 1/4 in. (49.5 x 148.6 x 43.8 cm)

Estimate \$5,000-7,000

PROVENANCE

Galerie Christian Nagel, Köln



315 **NICK VAN WOERT** b. 1979

The Crepidoma, 2008

Plaster bust, cement, clamps, melamine, steel and paint.

48 x 23 1/2 x 19 in. (121.9 x 59.7 x 48.3 cm)

Estimate \$10,000-15,000

PROVENANCE

Galerie Yvon Lambert, Paris

Nick van Woert's work is profoundly rooted in his interest in architecture, history, nature, and semiotics. Van Woert first studied architecture as an undergrad before he turned his attention to art and earned his MFA at Parsons. However, architecture is a discipline which continues to greatly influence his work. For the artist, the focus is on the evolution of common building materials (from stone to Styrofoam), and using them to develop a language. Basic building materials are imbued with meaning through our daily relationship to them outside of the context of art.



316 **DAVID SHRIGLEY** b. 1968
Wooden Tooth, 2004
Wood.
18 3/4 x 10 7/8 x 7 1/2 in. (47.6 x 27.6 x 19.1 cm)

Estimate \$5,000-7,000

PROVENANCE
Anton Kern Gallery, New York



317 **ANDREAS SLOMINSKI** b. 1959
Monkey Trap, 2004
Wood, metal, paint, plastic and banana.
7 1/4 x 12 1/2 x 10 3/4 in. (18.4 x 31.8 x 27.3 cm)

Estimate \$10,000-15,000

PROVENANCE
Galerie Neu, Berlin



318 **PETER COFFIN** b. 1972
Wolf Cycle, 2006
Fiberglass element, and bicycle.
69 x 71 x 24 in. (175.3 x 180.3 x 61 cm)

Estimate \$5,000-7,000

PROVENANCE
Andrew Kreps Gallery, New York



THIS LOT IS SOLD WITH NO RESERVE

319 **THOMAS EGGERER** b. 1963

Three Works: *Untitled*, 2004

Each collage on paper.

Each 11 3/4 x 9 in. (29.8 x 22.9 cm)

Estimate \$5,000-7,000 ●

PROVENANCE

Friedrich Petzel Gallery, New York



320 **WENDELL GLADSTONE** b. 1972

Indigenous Revolt, 2005

Acrylic on canvas.

60 x 84 in. (152.4 x 213.4 cm)

Signed, titled and dated "INDIGENOUS REVOLT, Wendell Gladstone, 2005" on the reverse.

Estimate \$7,000-9,000

PROVENANCE

Roberts & Tilton, Los Angeles



321 **ALEXANDER ROSS** b. 1960

Untitled, 2008

Flashe, watercolor, colored pencil, graphite and collage on paper.

30 x 33 in. (76.2 x 83.8 cm)

Signed and dated "Ross 2008" on the reverse.

Estimate \$5,000-7,000

PROVENANCE

Marianne Boesky Gallery, New York

322

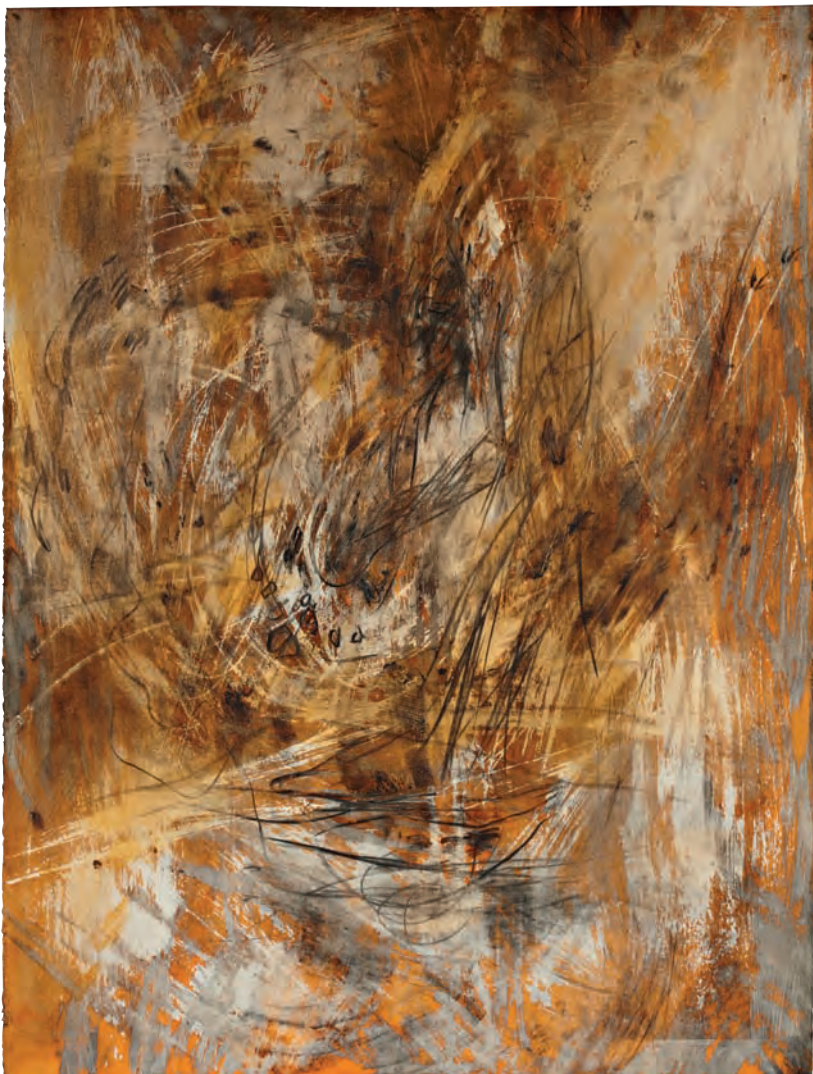


322 JORGE PARDO b. 1963
Untitled Canvas #20, 2006
 Alkyd paint on canvas.
 8 1/4 x 10 1/2 in. (21 x 26.7 cm)
 Signed and dated "Pardo 06" on the reverse.

Estimate \$8,000-12,000

PROVENANCE
 Galerie Neu, Berlin

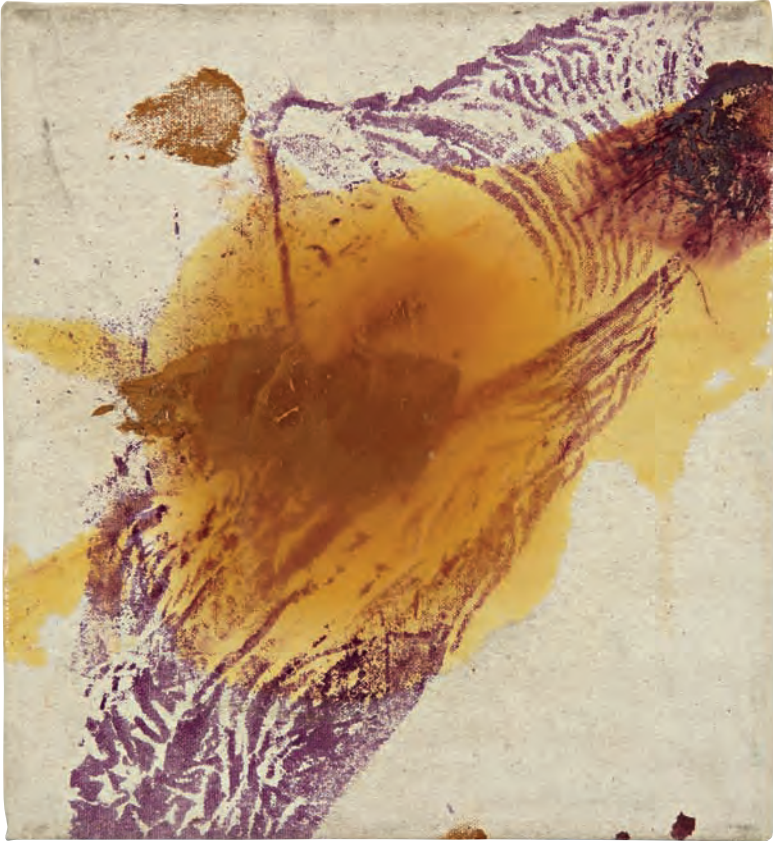
323



323 CHARLINE VON HEYL b. 1960
Untitled, 2004
 Mixed media on paper.
 43 3/4 x 30 1/4 in. (111.1 x 76.8 cm)
 Signed and dated "Charline von Heyl 2004" on the reverse.

Estimate \$6,000-8,000

PROVENANCE
 Friedrich Petzel Gallery, New York



324 JULIAN SCHNABEL b. 1951
Untitled, 1995
Oil and polymer resin on canvas.
12 x 11 in. (30.5 x 27.9 cm)
Signed and dated "J. Schnabel 95" on the overlap.

Estimate \$6,000-8,000

PROVENANCE
Tony Shafrazi Gallery, New York

EXHIBITED
New York, Tony Shafrazi Gallery, *200 Paintings for CRIA*, June 6 - July 15, 1995



325 NEAL TAIT b. 1965
Julie's T-Shirt, 2002
Oil on canvas.
16 x 13 in. (40.6 x 33 cm)
Signed and dated "Neal Tait 2002" on the reverse. Also signed, titled and dated "Neal Tait, 2002, Julie's T-Shirt" on the overlap.

Estimate \$7,000-9,000

PROVENANCE
White Cube, London



326 BENDIX HARMS b. 1967
Taschendieb Antoinette, 2005
Oil on canvas.
86 1/2 x 78 3/4 in. (219.7 x 200 cm)
Signed, titled and dated "Taschendieb Antoinette, Bendix Harms, 2005" on the reverse.

Estimate \$5,000-7,000

PROVENANCE
Anton Kern Gallery, New York



327 **ALEXIS ROCKMAN** b. 1962

La Vie en Rose, 2006

Oil on wood.

80 x 68 in. (203.2 x 172.7 cm)

Signed, titled and dated "Alexis Rockman, LA VIE EN ROSE, 2006" on the reverse.

Estimate \$15,000-20,000

PROVENANCE

Acquired directly from the artist



328 **JULIAN SCHNABEL** b. 1951

Harp, 1984

Aquatint printed on red velvet with black ink.

72 x 48 in. (182.9 x 121.9 cm.)

Signed, inscribed and dated "A1, 84, Julian Schnabel" on the overlap. This work is one of five unique variants.

Estimate \$20,000-30,000

PROVENANCE

Akira Ikeda Gallery, Nagoya;

Private collection, San Francisco



329 **DAVID RATCLIFF** b. 1970

Mercedes Suck/Second Painting (Shapes), 2007

Acrylic airbrush on canvas.

72 x 60 in. (182.9 x 152.4 cm)

Signed, titled, inscribed and dated "David Ratcliff, Mercedes Suck/Second Painting (Shapes), September 2007, Los Angeles" on the overlap.

Estimate \$10,000-15,000

PROVENANCE

Acquired directly from the artist
Team Gallery, New York



330 AMELIE VON WULFFEN b. 1966
Untitled (Fireplace and Cabinet), 2003
 Photo, indian ink and acrylic on paper.
 58 3/4 x 65 1/4 in. (149.2 x 165.7 cm)

Estimate \$4,000-6,000

PROVENANCE

Greene Naftali Gallery, New York

EXHIBITED

Paris, Centre Pompidou, *Amelie von Wulffen*, March 2 - May 2, 2005

331 WAYNE WHITE b. 1957
NASCAR TIT SHIRT, 2002
 Acrylic on offset lithograph in artist's wood frame.
 25 x 44 in. (63.5 x 111.8 cm)
 Initialed "WW" lower right.

Estimate \$3,000-5,000

PROVENANCE

Mark Moore Gallery, Santa Monica
 Clementine Gallery, New York

333



332



332 SLATER BRADLEY b. 1975
Knock, Knock, 2004-2005
 C-print face mounted to Plexiglas.
 32 x 24 in. (81.3 x 61 cm)
 This work is from an edition of three

Estimate \$3,000-4,000

PROVENANCE
 Team Gallery, New York

333 BLUE NOSES b. 1962 & b. 1965
Hot Heads, 2005
 C-print.
 27 1/2 x 39 1/2 in. (69.9 x 100.3 cm)
 Signed, titled, dated "Blue Noses, Hot Heads, 2004" and numbered of 10. This work is from an edition of 10.

Estimate \$5,000-7,000

PROVENANCE
 Galerie Volker Diehl, Berlin



334 **CATHERINE OPIE** b. 1961
Untitled #2 (from Mini-Mall series), 1997
Iris print.
Image: 16 1/8 x 41 1/8 in. (41 x 104.5 cm); sheet: 22 1/4 x 47 in. (56.5 x 119.4 cm)
Signed, titled, dated "Catherine Opie, Untitled #2, 1997" and numbered of five on the reverse. This work is from an edition of five.

Estimate \$4,000-6,000

PROVENANCE
Galerie Philomene Magers, Munich

335 **ELGER ESSER** b. 1967
Port Angeles, from Six American Sunsets, 2008
Epson UltraChrome K3 ink on Arches Infinity Smooth 355 gsm.
Sheet: 43 1/4 x 56 1/2 in. (109.9 x 143.5 cm); frame: 47 x 60 in. (119.4 x 152.4 cm)
Signed "Elger Esser" on a label affixed to the reverse of the backing board. This work is from a limited edition of 10.

Estimate \$10,000-15,000

PROVENANCE
Published by Lapis Press, 2008
Acquired directly from the artist

336 **THOMAS STRUTH** b. 1954
Dean Street, Edinburgh, 1985
Black and white photograph, printed 1987.
17 1/2 x 23 1/2 in. (44.5 x 59.7 cm)
Signed, dated "1985, Thomas Struth" and numbered of 10 on the reverse. This work is from an edition of 10.

Estimate \$5,000-7,000

PROVENANCE
Galerie Max Hetzler, Cologne
Luhring Augustine, New York



337 **ROE ETHRIDGE** b. 1969

10th St. Bridge (Atlanta), 2003

C-print mounted on aluminum in artist's frame.

32 1/2 x 40 1/2 in. (82.6 x 102.9 cm)

This work is from an edition of five.

Estimate \$4,000-6,000

PROVENANCE

Andrew Kreps Gallery, New York

338 **ROE ETHRIDGE** b. 1969

Montauk Village, 2007

C-print.

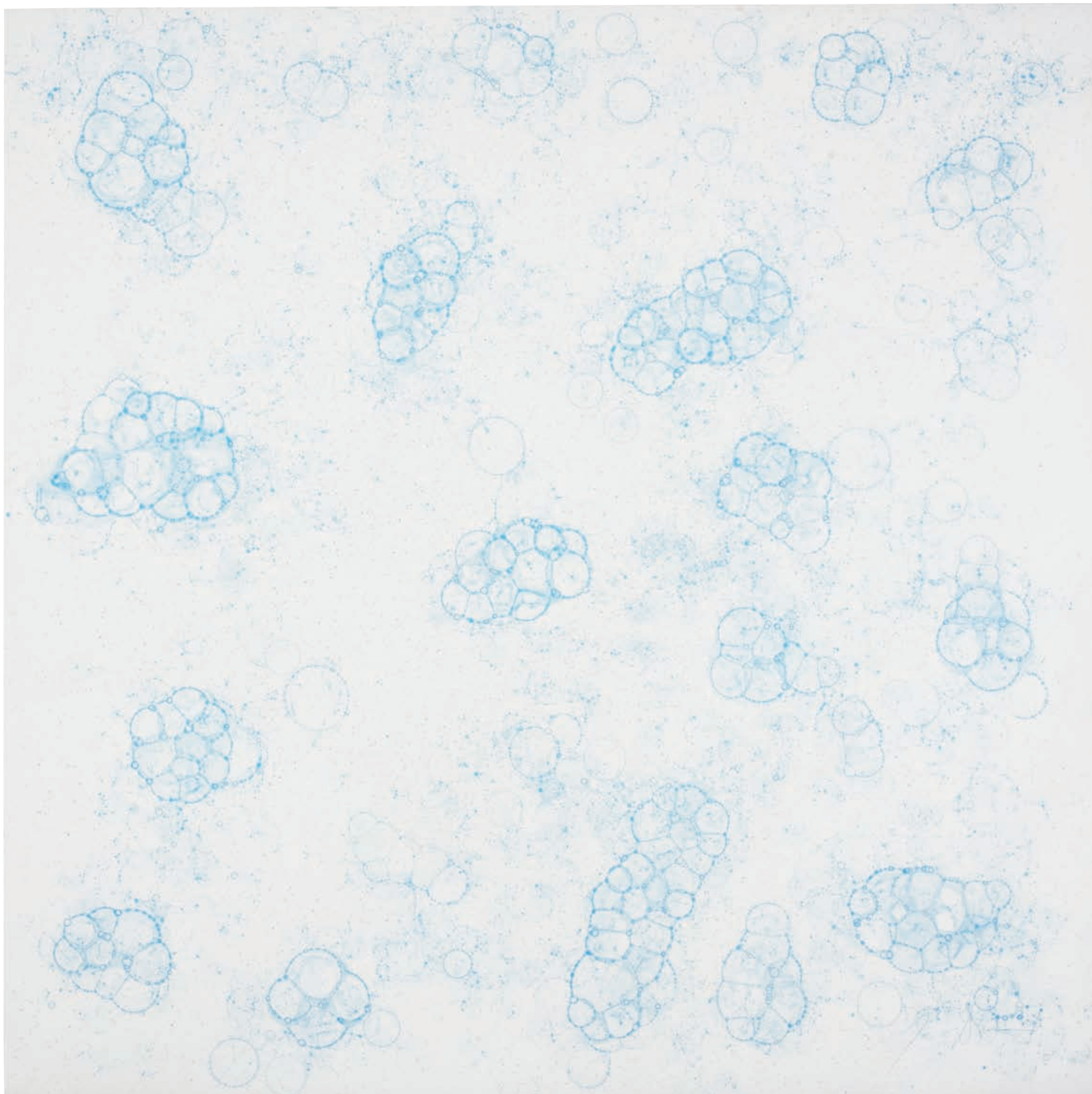
35 x 25 1/2 in. (88.9 x 64.8 cm)

Signed, titled, dated "Montauk Village, 2007, Roe Ethridge" and numbered of five on the reverse of the backing board. This work is from an edition of five.

Estimate \$6,000-8,000

PROVENANCE

Andrew Kreps Gallery, New York



339 TARA DONOVAN b. 1969
Untitled (Bubble Drawing), 2004
Ink on foam board, in Plexiglas vitrine.
48 1/4 x 48 1/2 x 2 3/4 in. (122.6 x 123.2 x 7 cm)
Signed "Tara Donovan" lower right.

Estimate \$20,000-25,000

PROVENANCE
Douglas Christmas, Los Angeles
Private Collection



340 VIK MUNIZ b. 1961

Death and Life, after Gustav Klimt (Pictures of Pigment), 2006

Chromogenic print.

72 x 90 in. (182.9 x 228.6 cm)

Signed and dated "Vik Muniz 2006" on a label affixed to the reverse of the backing board.

This work is from an edition of six.

Estimate \$50,000-70,000

PROVENANCE

Sikkema Jenkins & Co., New York

How many artists spend their entire lives making visual objects and never pick up a book to study how the eye works? They never studied the physics of light to see how light behaves. They never bought a prism, and held it against the sun, or any of these really simple things. I'm a visual artist, not a conceptualist. I make things that deal primarily with the eyes. In that regard, I'm totally old-fashioned.

—Vik Muniz

(Vik Muniz in conversation with Mark Magill for "Bomb Magazine," Issue 72, 2000, p. 33)

In his series *Pictures of Pigment*, Vik Muniz offers some of the most captivating contemporary photographs in the realm of artistic appropriation today. From a distance, the images appear almost as an identical copy of the work in reference; however, upon closer inspection the skill and brilliance of the artist's hand is revealed. *Death and Life, after Gustav Klimt* is an exemplary piece from this series. Muniz meticulously creates his composition by piling up luminous powdered pigments on a flat surface, thereby revealing the compositional power of color. The pigment, in this case, further enhances and strengthens the themes and figures of Klimt's iconic work of art. The tension between life and death and terror and ecstasy is further escalated by Muniz's unique and exquisite layering of brightly colored pigments, not only giving the piece color but a rich texture as well.

Muniz's process of first creating a unique ephemeral work is just one layer of the artist's methodology. Muniz then photographs these fleeting creations after the completion of the composition, forever solidifying their brilliance. *Death and Life, after Gustav Klimt* is a remarkable example of the ultimate end goal of this process. This piece shows the development and progression of the creation which reveals the very essence of Muniz' practice.

341 **VIK MUNIZ** b. 1961

Jackie (Pictures of Diamonds), 2005

C-print.

40 x 30 in. (101.6 x 76.2 cm)

Signed and dated "Vik Muniz 2005" on a label affixed to the reverse of the backing board.

This work is from an edition of 10 plus four artist's proofs.

Estimate \$100,000-150,000

PROVENANCE

Sikkema Jenkins & Co., New York

My first idea for this project was to draw Hollywood stars with diamonds. I wanted to test the degree of interference between the overkill glamour of the stars themselves and that of shiny rocks. I thought it might become intoxicating and conceptually claustrophobic. I drew Bette Davis, Elizabeth Taylor, Marlene Dietrich, and others, all in the sultry, soft, angled front-light illumination of movie glamour, and shot the results with unforgiving hard light, to turn the rocks into prisms. –Vik Muniz

(Vik Muniz quoted in *Reflex: A Vik Muniz Primer*, New York, 2005, p. 97)

Vik Muniz's *Diamond Divas* was initially a series conceived to represent five of Hollywood's most glamorous screen legends: Bette Davis, Elizabeth Taylor, Marlene Dietrich, Princess Grace Kelly and Marilyn Monroe. The series was commissioned by a collector of Muniz's work, who was active in the diamond trade and supplied the artist with a collection of diamonds with which to work. The resulting 2004 body of work achieved such unprecedented success that the Brazilian artist created *Pictures of Diamonds* in 2005, which went on to include Ava Gardner, Sophia Loren, Rita Hayworth, Louise Brooks, Catherine Deneuve, and finally, as seen in the present lot, Jacqueline Kennedy Onassis. He fashions each portrait of the series from more than 3,000 loose diamonds, the optimal precious stone out of which to render such glamorous subjects. The dazzling portrait of Jackie shines with the vitality of the First Lady herself.

The process—drafting a drawing of the subject, masking it with an unorthodox medium, and finally photographing it—has been central to Muniz's work ever since his first series, 1994's *Pictures of Wire*. In that series and the series' the followed, *Pictures of Thread*, *Pictures of Chocolate*, *Pictures of Sugar*, and *Pictures of Pigment*, just to name a few, Muniz utilizes a three-dimensional material to challenge the boundaries of dimensionality by flattening the objects into two-dimensional photographic portraits. The ephemeral nature of these materials is then locked into the portrait and salvaged from its own impending disintegration. Photography, as a medium, suspends its subject in a liminal realm; Muniz's materials are frozen in an image that will never unravel, rot or fade.

He populates his photographs with the visual equivalent of a play on words. At first, each work seems to offer an iconic image, such as da Vinci's *Mona Lisa*, Jacques-Louis David's *Death of Marat*, or Hans Namuth's photograph of Jackson Pollock creating his famed drip painting. But upon close inspection, the image is fashioned from surprising mediums—the lady on the balcony appears in peanut butter, Marat's lifeless body is formed from garbage, and the working Pollock is rendered from Bosco syrup. One experiences this visual splendor both from a distance, as one recognizes the iconic image, but also upon perusal, as one becomes lost in the fluidity and brilliance of the material as it forms the familiar shapes of the subject.

Unlike the perishable material chosen for these earlier series, *Pictures of Diamonds* fashions something ephemeral out of an immortal medium; the beauty of the famed icon is forever sealed in the arrangement of diamonds, an ever lustrous, radiant and indestructible jewel. Within the series, Jackie is the only subject to avert her eyes from the gaze of the viewer. This modesty suggests a certain selflessness; in spite of a life marred with tragedy, she manages to gaze forward into the brilliance of the future. The diamonds emerge from the dark background with a magnificent effect, showcasing the paragon of elegance with the paragon of the elemental world. Just as Jacqueline Kennedy Onassis was flawless in her poise, grace, and inspiring spirit, Jackie proves to be flawless in the suitability of its medium for its subject.





342 **RUSSELL YOUNG** b. 1960
Marilyn Glamour (B + W), 2010
Acrylic and diamond dust on linen.
36 3/4 x 28 1/3 in. (93.3 x 72 cm)
Signed "Russell Young" on the reverse.

Estimate \$18,000-22,000

PROVENANCE

Private collection, London



343 **ALEX GUOFENG CAO** b. 1969
Brigitte Bardot vs. Eve, Creation of Eve, 2009
Color coupler print, Diasac mounted.
108 x 72 in. (274.3 x 182.9 cm)
This work is from an edition of eight.

Estimate \$8,000-12,000

PROVENANCE
Acquired directly from the artist



- 344 CARLA KLEIN** b. 1970
Untitled, 2001
 Oil and enamel on canvas.
 16 x 24 1/2 in. (40.6 x 62.2 cm)
 Signed and dated "Carla Klein 2001" on the reverse.

Estimate \$4,000-6,000

PROVENANCE

Tanya Bonakdar Gallery, New York



THIS LOT IS SOLD WITH NO RESERVE

- 345 JOE ANDOE** b. 1955
Untitled (Rose), 1989
 Oil on canvas.
 40 x 48 in. (101.6 x 121.9 cm.)
 Signed "Joe Andoe" diagonally across the recto.

Estimate \$5,000-7,000 ●

PROVENANCE

Blum Helman Gallery, Inc., New York



346 NANCY DREW

Reasons to be Cheerful Part I, 2004

Acrylic, flocking and glitter on canvas.

102 x 144 in. (259.1 x 365.8 cm.)

Signed and titled "Nancy Drew, Reasons to be Cheerful Part I" on the reverse.

Estimate \$10,000-15,000

PROVENANCE

Roebing Hall, New York

Sale: Phillips de Pury & Company, New York, *Under The Influence*, March 9, 2009, Lot 78

Acquired at the above sale by the present owner

EXHIBITED

New York, Roebing Hall, 2004

New York, Artists Space, *Repeat Performance*, May 20 - July 3, 2004

347 RICHARD HAMBLETON b. 1954

Untitled (Marlboro Country), 1984-1985

Oil, acrylic, metallic paint, ink and collage on canvas.

20 x 24 in. (50.8 x 61 cm)

Signed and dated "R. Hambleton 84-85" on the reverse.

Estimate \$10,000-15,000

PROVENANCE

Acquired directly from the artist



348 **ALASTAIR MACKINVEN** b. 1971

Love Is Homesickness, 2006

Oil on canvas.

70 1/2 x 64 1/8 in. (179.1 x 162.9 cm)

Initialed and dated "A.J.R.M 2006" on the reverse.

Estimate \$5,000-7,000

PROVENANCE

Gallery Hotel, London

349 **ELLEN BERKENBLIT** b. 1958

Loved One, 1996

Oil on canvas.

57 1/4 x 39 1/4 in. (145.4 x 99.7 cm)

Estimate \$5,000-7,000

PROVENANCE

Marianne Boesky Gallery, New York



350 **MARY CORITA (SISTER CORITA) KENT** 1918-1986

"The time is past when good men can remain silent" (Daniel Berrigan), not dated

Watercolor on paper.

13 1/2 x 20 in. (34.3 x 50.8 cm)

Signed "Corita" lower right.

Estimate \$3,000-5,000

PROVENANCE

Private collection, Connecticut

351 **GÜNTER BRUS** b. 1938

Ein Eingang, ein Ausgang, ein Auge - das genügt! (One entrance, one exit, one eye - that's enough!), 1996
Oil pastel on paper.
34 5/8 x 24 5/8 in. (87.9 x 62.5 cm)
Signed, titled and dated "Ein Eingang, ein Ausgang, ein Auge - das genügt!, Günter Brus 96" along the lower margin.

Estimate \$8,000-12,000

PROVENANCE
Klemens Gasser & Tanja Grunert, Inc., New York

EXHIBITED
Lake Worth, Palm Beach Institute of Contemporary Art, *Günter Brus*, March 21, 2002 - June 16, 2002
Hartford, GFOX, *108 Strange Pictures*, February 11 – April 9, 2006

351



352



352 **GÜNTER BRUS** b. 1938

Keine Kunst, nur Triebkraft, aus Geschautem und Erlerntem Triebkräft zu schöpfen. Kein Fallschirm, nur Flucht vor der Kunstluft., (Not art, just instinct draws force from what you have seen and what you have learned. No parachute, just escape from the breath of art.), 1991
Oil pastel on paper.
34 5/8 x 24 5/8 in. (87.9 x 62.5 cm)
Signed, titled and dated "Keine Kunst, nur Triebkraft, aus Geschautem und Erlerntem Triebkräft zu schöpfen. Kein Fallschirm, nur Flucht vor der Kunstluft", Günter Brus 91" along the upper margin.

Estimate \$8,000-12,000

PROVENANCE
Klemens Gasser & Tanja Grunert, Inc., New York

EXHIBITED
Lake Worth, Palm Beach Institute of Contemporary Art, *Günter Brus*, March 21, 2002 - June 16, 2002
Hartford, GFOX, *108 Strange Pictures*, February 11 – April 9, 2006



353 **TAL R** b. 1967
Cauliflower-Banana, 2006
Bronze, with artist's pedestal.
Sculpture: 20 1/2 x 11 x 11 3/4 in. (52.1 x 27.9 x 29.8 cm); pedestal: 43 1/2 x 10 3/4 x 10 3/4 in. (110.5 x 27.3 x 27.3 cm)
This work is from an edition of three.

Estimate \$15,000-20,000

PROVENANCE
Bortolami Gallery, New York

354 **THADDEUS STRODE** b. 1964
Come Out Screaming (American Dreams), 2006
Mixed media on canvas.
83 1/2 x 84 1/2 in. (212.1 x 214.6 cm)
Signed, titled and dated "Come Out Screaming (American Dreams) Thaddeus Strode 2006" on the reverse.

Estimate \$7,000-9,000

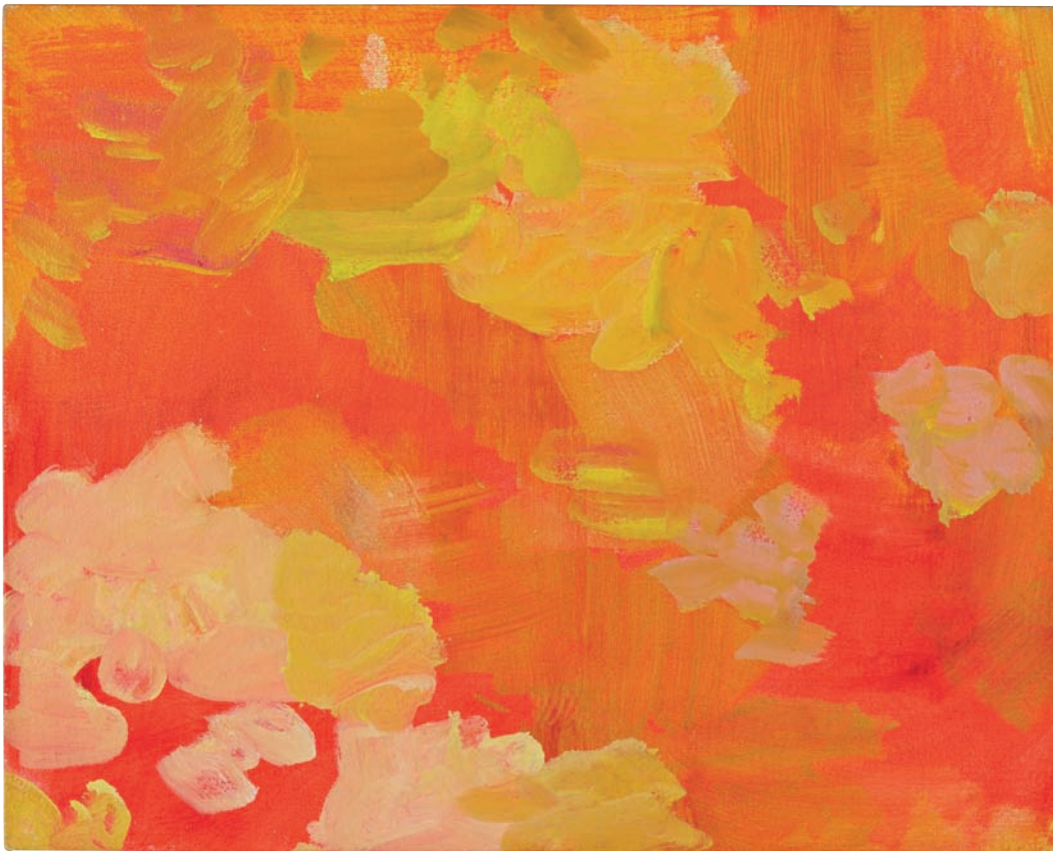
PROVENANCE
Private Collection

EXHIBITED
St. Louis, Mildred Lane Kemper Art Museum, Washington University in St. Louis *Thaddeus Strode: Absolutes and Nothings*, February 8 - April 21, 2008

LITERATURE
S. Eckmann, *Thaddeus Strode: Absolutes and Nothings*, Mildred Lane Kemper Art Museum, Chicago, 2008, p. 16 (illustrated)



356



355



355 TAL R b. 1967
Villa 34, 2003
 Oil on linen, in artist's frame.
 20 3/8 x 20 3/8 in. (51.8 x 51.8 cm)
 Signed and dated "Tal R, 03" on the reverse. Also signed and titled "Tal R, Villa 34" on the reverse of the frame.

Estimate \$12,000-18,000

PROVENANCE
 Contemporary Fine Arts, Berlin
 Sale: Museum of Contemporary Art, Los Angeles, 2006

356 RICHARD HAWKINS b. 1961
Untitled, 2003
 Acrylic on linen.
 16 x 20 in. (40.6 x 50.8 cm)
 Signed and dated "Hawkins 2003" on the stretcher.

Estimate \$5,000-7,000

PROVENANCE
 Richard Telles Fine Art, Los Angeles



357 **T-KID, MIST, JAY1**

Untitled, 2005

Acrylic and enamel spray paint on canvas.

82 1/2 x 144 in. (209.6 x 365.8 cm)

Signed and inscribed "Terrible T-Kid, The Nasty Boyz" on the recto.

Estimate \$7,000-9,000

PROVENANCE

Acquired directly from the artists

358 **MR. EWOKONE** b. 1976

Rush Hour, 2009

Triptych, acrylic spray paint and collage on canvas.

Each 60 x 48 in. (152.4 x 121.9 cm)

Each panel is signed, titled "Ewokeone, 2009" and numbered of three.

Estimate \$8,000-12,000

PROVENANCE

Acquired directly from the artist



359 **GHOST** b. 1964
Untitled, 2011
 Acrylic spray paint and collage on canvas.
 72 1/4 x 72 in. (183.5 x 182.9 cm)

Estimate \$5,000-7,000

PROVENANCE
 Acquired directly from the artist

360 **MR. KAVES (MICHAEL MCLEER)** b. 1969
Untitled, 2008
 Acrylic on canvas.
 50 x 96 in. (127 x 243.8 cm)

Estimate \$4,000-6,000

PROVENANCE
 Hionas Gallery, New York

EXHIBITED
 New York, MTV, *The Real World: Brooklyn*, 2008





361 **GREG HABERNY** b. 1970
Dirty Little Things, 2009
Acrylic, enamel and dirt on Birch panel.
48 x 72 in. (121.9 x 182.9 cm.)
Signed, titled and dated "Greg Haberny, 'Dirty Little Things,' 2009" on the reverse.

Estimate \$5,000-7,000

PROVENANCE
Leo Kesting Gallery, New York

EXHIBITED
New York, Leo Kesting Gallery, *Greg Haberny : Dirty Little Things*, September 10 - September 27, 2009

362 **T-KID (JULIUS CAVERO), GHOST AND COPE2 (FERNANDO CARLO)**
1961, 1960 and 1968
Six works: *NYC Transit Authority Subway Maps with Graffiti and Tag*, 2010-2011
Spray and metallic paint, ink and felt-tip pen on found paper. Each work is unique.
Each 32 1/2 x 22 3/4 in. (82.6 x 57.8 cm)
i) signed and inscribed "'King 13'...FTW, T-Kid"; ii) signed and inscribed "Bronx Express, T-Kid"; iii) signed "Ghost"; iv) signed and inscribed "Ghost, Wanted"; v) signed and inscribed "cope 'True Legend'"; vi) signed and inscribed "cope 'Made in America!'"

Estimate \$5,000-7,000

PROVENANCE
Acquired directly from the artists



i)



ii)



iii)

363 **KEVIN TRINH** b. 1967
M_rgan Dollar, 2011
Oil, palladium and 24 carat gold leaf on panel.
48 x 48 in. (121.9 x 121.9 cm)
Signed and dated "Kevin Trinh 2011" on the reverse.

Estimate \$4,000-6,000

PROVENANCE
Acquired directly from the artist

It is my motivation and desire to explore the ontological possibilities and limits of painting. The space inhabited by the viewers, which has traditionally been the spatial location, context and site specificity of works of art, is shared and exists within my painting as void spaces. The canvas is spatially fragmented creating void spaces within the painting, which interplay with the canvas and surface medium. More importantly these void spaces function as a constituent part of my language of painting. Hence, these void spaces inform the viewers' visual perception about the painting while inducing a tension between the viewers' space and these void spaces. They oscillate between the pictorial illusionism of the painting and space which the viewers occupy. –Kevin Trinh

(Kevin Trinh, Artist's Statement, August 2011)



364 **RUSSELL YOUNG** b. 1960
Godzilla vs. King Kong, 2007
Screenprint on canvas.
26 x 37 1/2 in. (66 x 95.3 cm)
Signed and dated "Russell Young 2007" on the reverse. This work is a unique BAT proof.

Estimate \$7,000-9,000

PROVENANCE
Acquired directly from the artist





365 MAUREEN GALLACE b. 1960

Two Houses, 1997

Watercolor on handmade paper.

7 1/2 x 9 7/8 in. (19.1 x 25.1 cm)

Signed and dated "Maureen Gallace 1997" on the reverse.

Estimate \$3,000-5,000

PROVENANCE

Sale: Christie's, New York, *Post-War and Contemporary Art*, September 13, 2006, Lot 4

Acquired at the above sale by the present owner

366 KIKI SMITH b. 1954

Untitled, 1994

Ink and graphite on paper.

20 1/4 x 25 1/2 in. (51.4 x 64.8 cm)

Signed and dated "Kiki Smith 1994" lower right.

Estimate \$4,000-6,000

PROVENANCE

The Pace Gallery, New York

Shoshana Wayne Gallery, Santa Monica

Private Collection

367



368



367 TIM LOKIEC b. 1977
Ando meio, desligado, 2005
 Mixed media on paper.
 38 x 50 in. (96.5 x 127 cm)
 Signed, titled and dated "Ando meio, desligado, Tim Lokiec, Fall 2005" on the reverse.

Estimate \$4,000-6,000

PROVENANCE
 Galerie Bob van Orsouw, Zurich

368 ANJ SMITH b. 1978
Untitled, 2003
 Oil on linen.
 10 x 12 in. (25.4 x 30.5 cm)
 Signed and dated "Anj Smith 2003" on the overlap.

Estimate \$10,000-15,000

PROVENANCE
 IBID PROJECTS, London

EXHIBITED
 Athens, Vamiali's Gallery, *Sunset in Athens*, February 5, 2005 - March 12, 2005



369 **ARMAN** 1928-2005

Untitled, 1997

Found bronze sculpture with brown patina, and metal blades. This work is unique.

34 x 14 x 12 in. (86.4 x 35.6 x 30.5 cm)

Inscribed, "P. Aichele" and "DIANE" on the base. This work is accompanied by a certificate of authenticity signed by the artist's estate.

Estimate \$20,000-30,000

PROVENANCE

Private collection, New York

370 **CLAUDETTE SCHREUDERS** b. 1973*Show and Tell*, 2002

Wood and enamel paint.

21 1/2 x 7 x 6 1/2 in. (54.6 x 17.8 x 16.5 cm)

Signed and dated "C. Schreuders 2002" on the underside of the figure.

Estimate \$10,000-15,000**PROVENANCE**

Jack Shainman Gallery, New York

371 **ALESSANDRO PESSOLI** b. 1963*h.d-p*, 2005-2006

Oil, enamel and spray paint on aluminum.

40 x 60 in. (101.6 x 152.4 cm)

Signed, titled and dated "h.d-p, Alessandro Pessoli, 2006" on the reverse.

Estimate \$10,000-15,000**PROVENANCE**

Anton Kern Gallery, New York



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In this catalogue, if property has O◊ next to the lot number, the guarantee of minimum price has been fully financed by third parties.

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\$50 to \$1,000	by \$50s
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\$2,000 to \$3,000	by \$200s
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\$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
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PHILLIPS
de PURY & COMPANY



CONTEMPORARY ART

EVENING SALE 12 OCTOBER 2011 7PM

DAY SALE 13 OCTOBER 2011 2PM

Phillips de Pury & Company Howick Place London SW1P 1BB

Enquiries +44 20 7318 4010 **Catalogues** +44 20 7318 4039

PHILLIPSDEPURY.COM

DAMIEN HIRST *Observation (The Crown of Justice)*, 2006 **Estimate** £700,000 – 1,000,000

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.

PHILLIPS
de PURY & COMPANY

RUNAWAY NURSE

CONTEMPORARY ART

PART I SALE 7 NOVEMBER 2011 7PM
PART II SALE 8 NOVEMBER 2011 10AM & 2PM

Phillips de Pury & Company 450 Park Avenue New York 10022
Enquiries +1 212 940 1260 **Catalogues** +44 20 7318 4039
PHILLIPSDEPURY.COM

RICHARD PRINCE *Runaway Nurse*, 2006 Estimate \$6,000,000 – 8,000,000

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. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

(b) Sales tax, use tax and excise and other taxes are payable in accordance with applicable law. All prices, fees, charges and expenses set out in these Conditions of Sale are quoted exclusive of applicable taxes. Phillips de Pury & Company will only accept valid resale certificates from US dealers as proof of exemption from sales tax. All foreign buyers should contact the Client Accounting Department about tax matters.

(c) Unless otherwise agreed, a buyer is required to pay for a purchased lot immediately following the auction regardless of any intention to obtain an export or import license or other permit for such lot. Payments must be made by the invoiced party in US dollars either by cash, check drawn on a US bank or wire transfer, as follows:

(i) Phillips de Pury & Company will accept payment in cash provided that the total amount paid in cash or cash equivalents does not exceed US\$10,000. Buyers paying in cash should do so in person at our Client Accounting Desk at 450 West 15th Street, Third Floor, during regular weekday business hours.



PHILLIPS
de PURY & COMPANY

PHOTOGRAPHS

INCLUDING THE ARC OF PHOTOGRAPHY: A PRIVATE EAST COAST COLLECTION

AUCTION 4 OCTOBER 2011 10AM 2PM & 6PM **NEW YORK**
Viewing 26 September – 3 October

Phillips de Pury & Company 450 Park Avenue New York 10022

Enquiries +1 212 940 1245 | photographs@phillipsdepury.com

Catalogues +1 212 940 1240 | +44 20 7318 4039

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MAN RAY *Untitled (Self-portrait of Man Ray)*, 1933 (detail) **Estimate** \$80,000 – 120,000

Man Ray
1933

(ii) Personal checks and banker's drafts are accepted if drawn on a US bank and the buyer provides to us acceptable government issued identification. Checks and banker's drafts should be made payable to "Phillips de Pury & Company LLC." If payment is sent by mail, please send the check or banker's draft to the attention of the Client Accounting Department at 450 West 15th Street, New York, NY 10011 and make sure that the sale and lot number is written on the check. Checks or banker's drafts drawn by third parties will not be accepted.

(iii) Payment by wire transfer may be sent directly to Phillips de Pury & Company. Bank transfer details:

Citibank
322 West 23rd Street, New York, NY 10011
SWIFT Code: CITIUS33
ABA Routing: 021 000 089
For the account of Phillips de Pury & Company LLC
Account no.: 58347736

Please reference the relevant sale and lot number.

(d) Title in a purchased lot will not pass until Phillips de Pury & Company has received the Purchase Price for that lot in cleared funds. Phillips de Pury & Company is not obliged to release a lot to the buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the buyer's unconditional obligation to pay the Purchase Price.

7 COLLECTION OF PROPERTY

(a) Phillips de Pury & Company will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips de Pury & Company or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing conditions, and no later than five days after the conclusion of the auction, he or she should contact our Shipping Department at +1 212 940 1372 or +1 212 940 1373 to arrange for collection of purchased property.

(b) Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, Phillips de Pury & Company will upon request transfer on a bi-weekly basis purchased lots suitable for hand carry back to our premises at 450 West 15th Street, New York, New York for collection within 30 days following the date of the auction. Purchased lots are at the buyer's risk, including the responsibility for insurance, from the earlier to occur of (i) the date of collection or (ii) five days after the auction. Until risk passes, Phillips de Pury & Company will compensate the buyer for any loss or damage to a purchased lot up to a maximum of the Purchase Price paid, subject to our usual exclusions for loss or damage to property.

(c) As a courtesy to clients, Phillips de Pury & Company will, without charge, wrap purchased lots for hand carry only. We will, at the buyer's expense, either provide packing, handling, insurance and shipping services or coordinate with shipping agents instructed by the buyer in order to facilitate such services for property bought at Phillips de Pury & Company. Any such instruction, whether or not made at our recommendation, is entirely at the buyer's risk and responsibility, and we will not be liable for acts or omissions of third party packers or shippers. Third party shippers should contact us by telephone at +1 212 940 1376 or by fax at +1 212 924 6477 at least 24 hours in advance of collection in order to schedule pickup.

(d) Phillips de Pury & Company will require presentation of government issued identification prior to release of a lot to the buyer or the buyer's authorized representative.

8 FAILURE TO COLLECT PURCHASES

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, each lot will incur a late collection fee of \$50, administrative charges of \$10 per day and insurance charges of .1% of the Purchase Price per month on each uncollected lot.

(b) If a purchased lot is paid for but not collected within six months of the auction, the buyer authorizes Phillips de Pury & Company, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips de Pury & Company's reasonable discretion. The proceeds of such sale will be applied to pay for storage charges and any other outstanding costs and expenses owed by the buyer to Phillips de Pury & Company or our affiliated companies and the remainder will be forfeited unless collected by the buyer within two years of the original auction.

9 REMEDIES FOR NON-PAYMENT

(a) Without prejudice to any rights the seller may have, if the buyer without prior agreement fails to make payment of the Purchase Price for a lot in cleared funds within five days of the auction, Phillips de Pury & Company may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips de Pury & Company's premises or elsewhere at the buyer's sole risk and expense at the same rates as set forth in Paragraph 8 (a) above; (ii) cancel the sale of the lot, retaining any partial payment of the Purchase Price as liquidated damages; (iii) reject future bids from the buyer or render such bids subject to

payment of a deposit; (iv) charge interest at 12% per annum from the date payment became due until the date the Purchase Price is received in cleared funds; (v) subject to notification of the buyer, exercise a lien over any of the buyer's property which is in the possession of Phillips de Pury & Company and instruct our affiliated companies to exercise a lien over any of the buyer's property which is in their possession and, in each case, no earlier than 30 days from the date of such notice, arrange the sale of such property and apply the proceeds to the amount owed to Phillips de Pury & Company or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission and all sale-related expenses; (vi) resell the lot by auction or private sale, with estimates and a reserve set at Phillips de Pury & Company's reasonable discretion, it being understood that in the event such resale is for less than the original hammer price and buyer's premium for that lot, the buyer will remain liable for the shortfall together with all costs incurred in such resale; (vii) commence legal proceedings to recover the hammer price and buyer's premium for that lot, together with interest and the costs of such proceedings; or (viii) release the name and address of the buyer to the seller to enable the seller to commence legal proceedings to recover the amounts due and legal costs.

(b) As security to us for full payment by the buyer of all outstanding amounts due to Phillips de Pury & Company and our affiliated companies, Phillips de Pury & Company retains, and the buyer grants to us, a security interest in each lot purchased at auction by the buyer and in any other property or money of the buyer in, or coming into, our possession or the possession of one of our affiliated companies. We may apply such money or deal with such property as the Uniform Commercial Code or other applicable law permits a secured creditor to do. In the event that we exercise a lien over property in our possession because the buyer is in default to one of our affiliated companies, we will so notify the buyer. Our security interest in any individual lot will terminate upon actual delivery of the lot to the buyer or the buyer's agent.

(c) In the event the buyer is in default of payment to any of our affiliated companies, the buyer also irrevocably authorizes Phillips de Pury & Company to pledge the buyer's property in our possession by actual or constructive delivery to our affiliated company as security for the payment of any outstanding amount due. Phillips de Pury & Company will notify the buyer if the buyer's property has been delivered to an affiliated company by way of pledge.

10 RESCISSION BY PHILLIPS de PURY & COMPANY

Phillips de Pury & Company shall have the right, but not the obligation, to rescind a sale without notice to the buyer if we reasonably believe that there is a material breach of the seller's representations and warranties or the Authorship Warranty or an adverse claim is made by a third party. Upon notice of Phillips de Pury & Company's election to rescind the sale, the buyer will promptly return the lot to Phillips de Pury & Company, and we will then refund the Purchase Price paid to us. As described more fully in Paragraph 13 below, the refund shall constitute the sole remedy and recourse of the buyer against Phillips de Pury & Company and the seller with respect to such rescinded sale..

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENSES AND PERMITS

Before bidding for any property, prospective buyers are advised to make their own inquiries as to whether a license is required to export a lot from the United States or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licenses or permits. Failure to obtain a license or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot.

12 CLIENT INFORMATION

In connection with the management and operation of our business and the marketing and supply of auction related services, or as required by law, we may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g., credit information). If clients provide us with information that is defined by law as "sensitive," they agree that Phillips de Pury & Company and our affiliated companies may use it for the above purposes. Phillips de Pury & Company and our affiliated companies will not use or process sensitive information for any other purpose without the client's express consent. If you would like further information on our policies on personal data or wish to make corrections to your information, please contact us at +1 212 940 1228. If you would prefer not to receive details of future events please call the above number.

13 LIMITATION OF LIABILITY

(a) Subject to subparagraph (e) below, the total liability of Phillips de Pury & Company, our affiliated companies and the seller to the buyer in connection with the sale of a lot shall be limited to the Purchase Price actually paid by the buyer for the lot.

(b) Except as otherwise provided in this Paragraph 13, none of Phillips de Pury & Company, any of our affiliated companies or the seller (i) is liable for any errors or omissions, whether orally or in writing, in information provided to prospective buyers by Phillips de Pury & Company or any of our affiliated companies or (ii) accepts responsibility to any bidder in respect of acts or omissions, whether negligent or otherwise, by Phillips de Pury & Company or any of our affiliated companies in connection with the conduct of the auction or for any other matter relating to the sale of any lot.

PHILLIPS
de PURY & COMPANY

LATIN AMERICA

AUCTION 14 & 15 NOVEMBER 2011 **NEW YORK**

Phillips de Pury & Company 450 Park Avenue New York 10022

Enquiries +1 212 940 1234 | latinamerica@phillipsdepury.com

Catalogues +1 212 940 1240 | +44 20 7318 4039

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JESÚS RAFAEL SOTO *Cubo Virtual Azul y Negro, 1983 (detail)* **Estimate** \$600,000 – 800,000

(c) All warranties other than the Authorship Warranty, express or implied, including any warranty of satisfactory quality and fitness for purpose, are specifically excluded by Phillips de Pury & Company, our affiliated companies and the seller to the fullest extent permitted by law.

(d) Subject to subparagraph (e) below, none of Phillips de Pury & Company, any of our affiliated companies or the seller shall be liable to the buyer for any loss or damage beyond the refund of the Purchase Price referred to in subparagraph (a) above, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the Purchase Price to the fullest extent permitted by law.

(e) No provision in these Conditions of Sale shall be deemed to exclude or limit the liability of Phillips de Pury & Company or any of our affiliated companies to the buyer in respect of any fraud or fraudulent misrepresentation made by any of us or in respect of death or personal injury caused by our negligent acts or omissions.

14 COPYRIGHT

The copyright in all images, illustrations and written materials produced by or for Phillips de Pury & Company relating to a lot, including the contents of this catalogue, is and shall remain at all times the property of Phillips de Pury & Company and such images and materials may not be used by the buyer or any other party without our prior written consent. Phillips de Pury & Company and the seller make no representations or warranties that the buyer of a lot will acquire any copyright or other reproduction rights in it.

15 GENERAL

(a) These Conditions of Sale, as changed or supplemented as provided in Paragraph 1 above, and Authorship Warranty set out the entire agreement between the parties with respect to the transactions contemplated herein and supersede all prior and contemporaneous written, oral or implied understandings, representations and agreements.

(b) Notices to Phillips de Pury & Company shall be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to clients shall be addressed to the last address notified by them in writing to Phillips de Pury & Company.

(c) These Conditions of Sale are not assignable by any buyer without our prior written consent but are binding on the buyer's successors, assigns and representatives.

(d) Should any provision of these Conditions of Sale be held void, invalid or unenforceable for any reason, the remaining provisions shall remain in full force and effect. No failure by any party to exercise, nor any delay in exercising, any right or remedy under these Conditions of Sale shall act as a waiver or release thereof in whole or in part.

16 LAW AND JURISDICTION

(a) The rights and obligations of the parties with respect to these Conditions of Sale and Authorship Warranty, the conduct of the auction and any matters related to any of the foregoing shall be governed by and interpreted in accordance with laws of the State of New York, excluding its conflicts of law rules.

(b) Phillips de Pury & Company, all bidders and all sellers agree to the exclusive jurisdiction of the (i) state courts of the State of New York located in New York City and (ii) the federal courts for the Southern and Eastern Districts of New York to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale and Authorship Warranty relate or apply.

(c) All bidders and sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by New York law or the law of the place of service, at the last address of the bidder or seller known to Phillips de Pury & Company.

AUTHORSHIP WARRANTY

Phillips de Pury & Company warrants the authorship of property in this auction catalogue for a period of five years from date of sale by Phillips de Pury & Company, subject to the exclusions and limitations set forth below.

(a) Phillips de Pury & Company gives this Authorship Warranty only to the original buyer of record (i.e., the registered successful bidder) of any lot. This Authorship Warranty does not extend to (i) subsequent owners of the property, including purchasers or recipients by way of gift from the original buyer, heirs, successors, beneficiaries and assigns; (ii) property created prior to 1870, unless the property is determined to be counterfeit (defined as a forgery made less than 50 years ago with an intent to deceive) and has a value at the date of the claim under this warranty which is materially less than the Purchase Price paid; (iii) property where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iv) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; or (v) property whose description or dating is proved inaccurate by means of scientific methods or tests not generally accepted for use at the time of the publication of the catalogue or which were at such time deemed unreasonably expensive or impractical to use.

(b) In any claim for breach of the Authorship Warranty, Phillips de Pury & Company reserves the right, as a condition to rescinding any sale under this warranty, to require the buyer to provide to us at the buyer's expense the written opinions of two recognized experts approved in advance by Phillips de Pury & Company. We shall not be bound by any expert report produced by the buyer and reserve the right to consult our own experts at our expense. If Phillips de Pury & Company agrees to rescind a sale under the Authorship Warranty, we shall refund to the buyer the reasonable costs charged by the experts commissioned by the buyer and approved in advance by us.

(c) Subject to the exclusions set forth in subparagraph (a) above, the buyer may bring a claim for breach of the Authorship Warranty provided that (i) he or she has notified Phillips de Pury & Company in writing within three months of receiving any information which causes the buyer to question the authorship of the lot, specifying the auction in which the property was included, the lot number in the auction catalogue and the reasons why the authorship of the lot is being questioned and (ii) the buyer returns the lot to Phillips de Pury & Company in the same condition as at the time of its auction and is able to transfer good and marketable title in the lot free from any third party claim arising after the date of the auction.

(d) The buyer understands and agrees that the exclusive remedy for any breach of the Authorship Warranty shall be rescission of the sale and refund of the original Purchase Price paid. This remedy shall constitute the sole remedy and recourse of the buyer against Phillips de Pury & Company, any of our affiliated companies and the seller and is in lieu of any other remedy available as a matter of law. This means that none of Phillips de Pury & Company, any of our affiliated companies or the seller shall be liable for loss or damage beyond the remedy expressly provided in this Authorship Warranty, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the original Purchase Price.



DESIGN

AUCTIONS 27 SEPTEMBER 2011 **LONDON**
21 OCTOBER 2011 **NEW YORK**
13 & 14 DECEMBER 2011 **NEW YORK**

Enquiries Ben Williams +44 (0) 20 7318 4027 | bwilliams@phillipsdeputy.com

Catalogues +44 (0) 20 7318 4039

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SALE INFORMATION

AUCTION

450 PARK AVENUE NEW YORK 10022

23 September 2011, 12pm & 3pm

VIEWING

450 WEST 15 STREET NEW YORK NY 10011

Saturday 17 September, 10am – 6pm

Sunday 18 September, 12pm – 6pm

Monday 19 September – Thursday 22 September, 10am – 6pm

SALE DESIGNATION

In sending in written bids or making enquiries

please refer to this sale as NY000411 or Under the Influence.

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