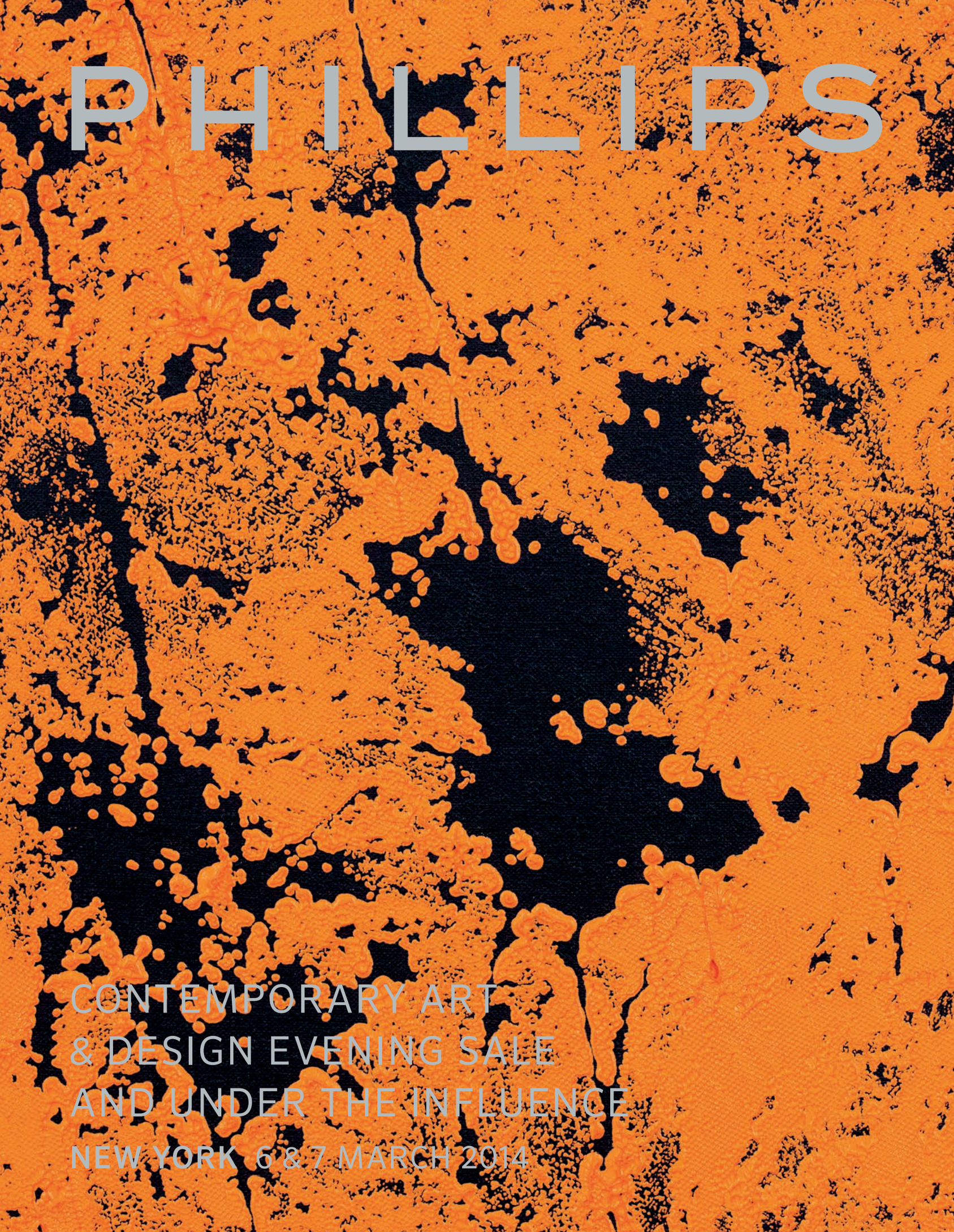

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CONTEMPORARY ART & DESIGN EVENING SALE AND UNDER THE INFLUENCE

NEW YORK 6 & 7 MARCH 2014

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CONTEMPORARY ART & DESIGN EVENING SALE

SALE INFORMATION

NEW YORK EVENING SALE 6 MARCH 2014

AUCTION & VIEWING LOCATION
450 Park Avenue New York 10022

AUCTION
6 March 2014 at 7pm

VIEWING
22 February - 5 March
6 March by appointment
Monday – Saturday 10am – 6pm
Sunday 12pm – 6pm

SALE DESIGNATION
When sending in written bids or making enquiries please refer to this sale as NY010214 or Contemporary Art & Design Evening Sale.

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Front cover Rudolf Stingel, *Untitled*, 1996-97, lot 10 (detail)
Back cover Allen Jones, *Refrigerator*, 2002, lot 11 (detail)
Opposite Rudolf Stingel, *Untitled (Traminer Alter)*, 2009, lot 4 (detail)

1

EDMUND DE WAAL b. 1964
Rescript, 2006
porcelain, celadon and red glazes over impressed designs in the body, painted wood
Tallest vessel: 6¼ in. (15.9 cm) high
Case: 13⅛ x 24⅜ x 7¾ in. (33.3 x 61.9 x 19.7 cm)

Estimate $40,000-60,000

PROVENANCE
Matin, Los Angeles
Acquired from the above by the present owner, 2008

EXHIBITED
Cambridge, Kettle's Yard, *Edmund de Waal at Kettle's Yard*, May 26-July 22, 2007
London, Mall Galleries, *The Discerning Eye*, 2007

LITERATURE
Edmund de Waal at Kettle's Yard, mima and elsewhere, exh. cat., Cambridge, 2007, illustrated p. 70

"What happens if you make something for one particular place, what are you saying about your work, what are you saying about the place, can it be moved, can it be elsewhere?"

EDMUND DE WAAL

2

ROB PRUITT b. 1964
Untitled, 2011
4 tires, hub-cap, black and white M&M's
43 x 52 in. (109.2 x 132.1 cm.)

Estimate $30,000-50,000

PROVENANCE
Acquired directly from the artist
Dallas Contemporary, Dallas

"In the end, art is really just about developing a sensitivity to your environment and making comments about the world you're living in in a beautiful way."

ROB PRUITT

Rob Pruitt, installation, 2010. Photo by Michael Nagle © Michael Nagle

"I'm very interested in the way American culture sort of celebrates and craves a certain period of bad behavior in people and then I started to think about how the life of the artist is a sort of permanent rumspringa, how artists are allowed by society to be the ones who get to act crazy and drunk for everyone else."

Art world agitator Rob Pruitt's *Untitled* of 2011 is a superb example of the artist's ability to elevate and glamorize even the most mundane and regular materials - here tires and M&M's - into a higher synthesis of art and culture. Focusing on textures and patterns, the painted tires and candies form a sort of totem to consumerism and the even the mechanisms which make it all possible. The seeming solidity and weightiness of the tires belies their hollow interiors even as they proffer up candies to the viewer. Equal parts beautified object and cultural commentary, the work was originally conceived as part of a show that celebrated the Amish tradition of "rumspringa." Rumspringa, which is Pennsylvania German for "running around," is the time when Amish youth are permitted and even encouraged to explore and adventure outside of the community and engage in those activities which are traditionally off-limits before either returning and being baptized or leaving and choosing a life outside the community. Pruitt, in his progressively cheeky fashion, enjoys acting out the rumspringa, as he believes all artists are entitled and enabled to do so, on behalf of the rest of the general, law-abiding and restrained public. It is an exercise which lends his art an immediacy and connection, an activity that he has performed throughout his career. Infamous for the groundbreaking and controversial *Red, Black, Green, Red, White and Blue* show where he and his partner, Early, attempted to connect the world of African-American culture to the high minded art community of the day, Pruitt was redeemed by his 1997 show at Gavin Brown where he exhibited a massive fountain filled with Evian bottles and glitter encrusted Evian cartons in a sort of baptismal font. Eventually vindicated by his *Cocaine Buffet* show which consisted of a single 16-foot line of cocaine bisecting a gallery floor which has been overlaid with one giant mirror, Pruitt's artistic activity and visual flair demonstrate a spiritual elegance and an understanding of how to connect seemingly disparate contexts, giving the viewer the opportunity to be engaged in his or her own existence with an eye on the outside world.

(detail of the present lot)

3

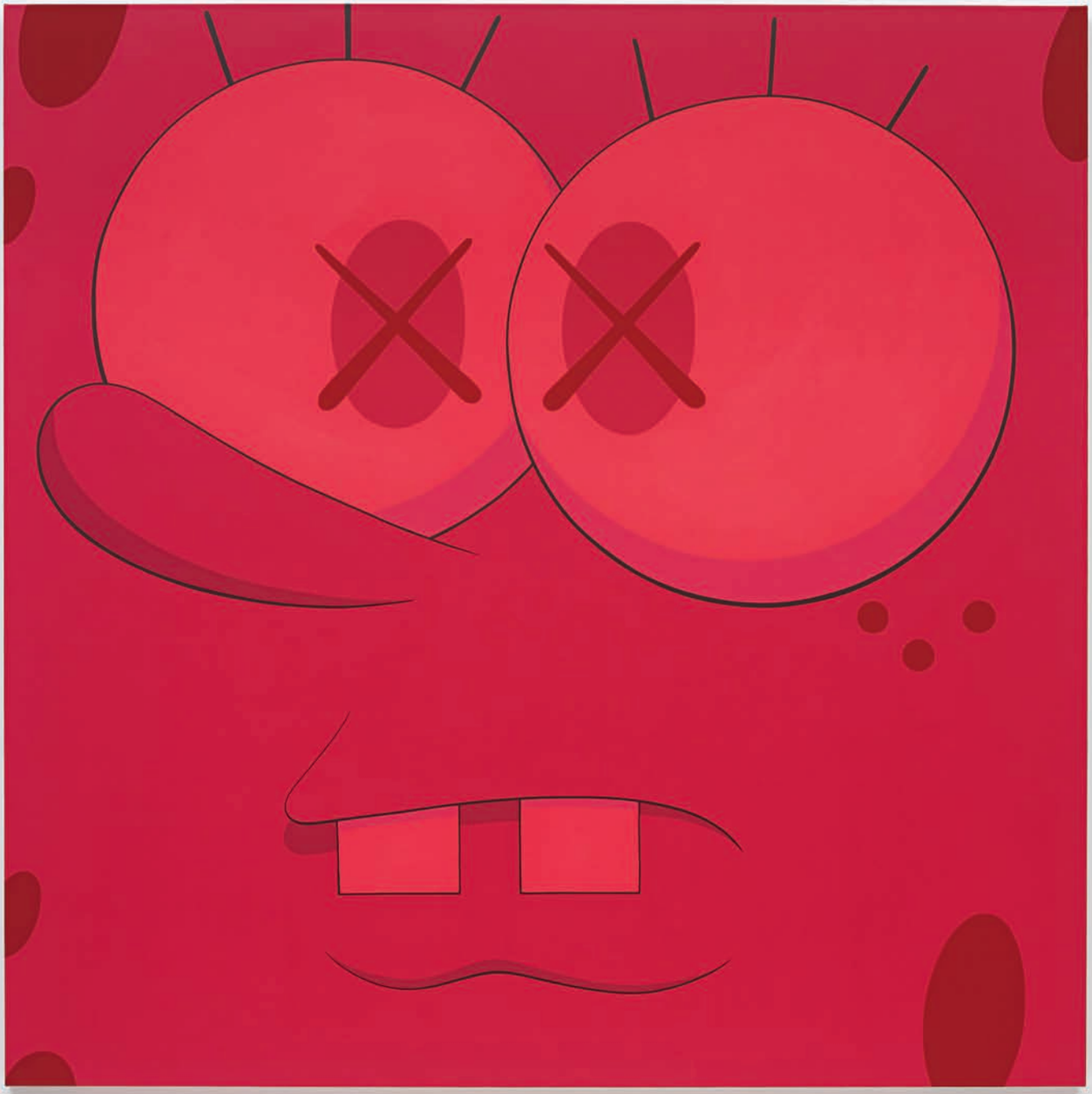
KAWS b. 1974
Untitled, 2009
acrylic on canvas
72 x 72 in. (182.9 x 182.9 cm.)
Signed "KAWS 11 09" on the reverse.

Estimate $180,000-250,000

PROVENANCE
Galerie Emmanuel Perrotin, Paris
Private Collection

KAWS, 2010 Photograph by Danielle Levitt ©Danielle Levitt/AUGUST.
Artwork: Courtesy of the Artist

Brooklyn-based artist KAWS re-appropriates bits of popular culture and transforms them into eye catching iconic paintings. His cartoon-like characters, recognizable to the media savvy public, undergo a sardonic set of alterations. The present lot depicts the popular children's cartoon character, SpongeBob SquarePants. KAWS explains, "I started doing SpongeBob paintings for Pharrell. Then I started doing smaller paintings, which got much more abstract. And SpongeBob was something I wanted to do because graphically I love the shapes." (KAWS in conversation with Toby Maguire, *Interview Magazine*, May 2010) SpongeBob, stripped of his bright yellow hue, is still recognizable to his adoring public, despite being shaded in a matte red tint. Only his bulging eyes with KAWS' signature x's, protruding nose, and two buck teeth are retained. Closely cropped, he has an air of unease, immediately identifiable, yet strangely amiss. Beginning his career in the graffiti technique, KAWS has honed in on the Pop Art tradition. Referencing Warhol, Wesselmann and Oldenburg as his early influencers, he repeats cartoon images infused with his own artistic citations. As he said, "For me, all my work is personal. It is an accumulation of things that create my art. I am who I am, and I've never said to myself that I would become a famous graffiti artist or a famous painter. I just painted on the outside and I'm doing it inside." (KAWS in conversation with Romain Daubriac, "KAWS: XX," *Clark Magazine* #45, November/December 2010) Through the modification of commonplace ads and the reinterpretation of commercially popular cartoon characters, KAWS has created his own world by forging a complicated path between Pop Art, graffiti and abstraction.



4

RUDOLF STINGEL b. 1956
Untitled (Traminer Alter), 2009
oil on linen
16 x 13 in. (40.6 x 33 cm.)
Signed and dated "Stingel 2009" on the reverse.

Estimate $300,000-500,000

PROVENANCE
Paula Cooper Gallery, New York

EXHIBITED
New York, Paula Cooper Gallery, *Rudolf Stingel*, February 20 – March 21, 2009

"I wanted to be against a certain way of thinking about art, to question its ability to inspire awe."

RUDOLF STINGEL

Rudolf Stingel, *Untitled*, 2005-2006, Oil on canvas, 132 x 180 in, Whitney Museum of American Art, New York
Photo by Tom Powel, Courtesy of the artist.

Rudolf Stingel, the Italian-born, New York-based artist, has been captivating his audiences since the 1980s. In the past decade, he has exhibited a variety of multi-media endeavors, including his gold wallpaper paintings, silver-tinted gauze pieces, celotex insulation board works, black and white portraits, and expansive carpet installations. Throughout his career, Stingel has created work that, though strikingly different in aesthetics and medium, has consistently explored the limits of painting and the materiality of art. As Stingel explains: "I'm demonstrating that, using different surfaces, we can produce very diverse environments." (Rudolph Stingel, February 2004 interview in conjunction with *Home Depot exhibition*, Museum fur Moderne Kunst, Frankfurt, 2004)

In 2005, with Stingel's portrait of his gallerist Paula Cooper, he began to explore black and white painted portraits based on photographic sources from Robert Mapplethorpe and Sam Samore. In 2009, Stingel pursued a new development with his black and white paintings by creating grisaille renderings of statues of saints. The saint, a figure of praise and worship has now been processed through the lense of a camera; "Photographs are always catalysts for, and forms of, that desire vested in looking, and thus connect directly with the 'desiring machine' of the unconscious." (C. Iles, "Surface Tension," *Rudolf Stingel*, Museum of Contemporary Art Chicago, New Haven/London: Yale University Press, 2007,p. 24) These medieval, Christian figures are painted with meticulous brushstrokes, capturing the saint's somber and thoughtful pose. In the present lot, Saint Leonard is depicted with a deacon's stole draped heavily around his shoulders, revealing deep pockets of shadows. Saint Leonard's fingertips touch each other lightly in prayer and his head is tilted slightly to the left in thoughtful contemplation.

As a religious icon, Saint Leonard may have typically been illustrated with the attributes of chains or locks to identify him as the patron saint of prisoners; however, Stingel has closely cropped the sculpture and has chosen to make the saint's hands together in prayer as the focal point

Rudolf Stingel, *Untitled*, 2010, Collection of the Artist, Photograph by Barbara Zanon, courtesy the artist ©Getty Images

of the painting. The sculptures, standing solemnly in stone in life-size scale have been compressed by Stingel into small intimate icons rendered on linen, taken out of their religious habitats, as Stingel states: "Things become very scary when you take them out of context and change the scale, but isn't that what art is about? Dislocation?" (L. Yablonsky, "ART; The Carpet That Ate Grand Central," *The New York Times*, June 27, 2004)

The series of saints (the present lot included) debuted at Paula Cooper Gallery in 2009. Stingel's exploration of the sanctity of painting and the environments they inhabit has led him to exhibit the works with expansive breathing space between them. As Stingel explains, "The white cube is our fiction of neutrality. But it is of course Modernism's abstract space that should obliterate all disturbing sounds and isolate each object." (Rudolph Stingel, February 2004 interview in conjunction with *Home Depot exhibition*, Museum fur Moderne Kunst, Frankfurt, 2004) The installation, though in Chelsea, summoned the solace and airs of a medieval church, transforming the gallery into a more powerful space divorced from modernism. Critic Jerry Saltz has observed that "Stingel's installation is a requiem for the white cube," (Jerry Saltz, "After the Orgy, The Art Review," *New York Magazine*, March 15, 2009) The black and white saints have been processed visually through multiples centuries and visions: first sculptor, then photographer and finally through Stingel as painter. Stingel's interest in artwork's surface tactility, particularly mark-making, is evident as a recurrent theme in all of his work. "Stingel's approach to surface is always paradoxical. As much as he critiques painterly surface by submitting it to the photographic image, he is also deepy interested in its seductive, tactile quality." (C. Iles, "Surface Tension," *Rudolf Stingel*, Museum of Contemporary Art Chicago, New Haven/London: Yale University Press, 2007, p. 24)

5

MARK FLOOD b. 1957
Wedding Night, 2012
acrylic on canvas
60 x 40 in. (152.4 x 101.6 cm.)
Signed twice, titled and dated "11-10-12 'Wedding Night' Mark Flood"
along the overlap.

Estimate $30,000-40,000

PROVENANCE
Zach Feuer, New York

"So I saw piece of lace, and I thought that it was kind of like silkscreen, which I had done a lot of. I just tried rolling paint through the lace at first, and I realized it was kind of interesting - lace does weird things with paint."

MARK FLOOD

6

CADY NOLAND b. 1956
Untitled, 1989
metal basket, car parts, beer cans
14⅛ x 23⅝ x 17¾ in. (35.9 x 60 x 45.1 cm.)

Estimate $250,000-350,000

PROVENANCE
Massimo de Carlo, Milan

"From the point at which I was making work out of objects I became interested in how, actually, under which circumstances people treat other people like objects."

CADY NOLAND

Cady Noland's work exposes the myth behind the promise of the American Dream – the suburban legend of universal American prosperity as manifested in big houses, big cars, big lawns, and big people. Fraught with numerous identity and political issues, the Dream has come under fire for its intrinsic limitations by cultural commentators like Noland. Finding source material in the detritus of the once vaunted American highway—litter encompassing chrome-plated hardware, rearview mirrors, oil containers, beer bottles, aluminum cans, cigarette butts, and all other forms of objects flung from speeding cars—Noland uses these disparate objects to form the conceptual core and sculptural foundation of her art. *Car Parts and Equipment*, 1989, is one of Noland's most complex and complete of the *Accumulative Vessel Works*. Part time capsule, part trash heap, this seminal "basket" sculpture is loaded with both anonymous and known objects that are simultaneously blank and iconographic. The result is an assemblage that's wry as well as tragic, embodying the hopes and dreams at the heart of American culture.

Through its contents and sculptural presence, *Car Parts and Equipment* radiates an electric energy that challenges the viewer's understanding of space, concept and even the limitations of art. These are the formal aspects and physical energy that have caused Noland's late-1980s works to assert a central impact on many artists working today, as they refer back to her mining of cultural flotsam, unconventional installation choices and use of silkscreen images and texts from news media. Cady Noland is one of the most celebrated and institutionally respected post-war sculptors, furthering notions of Robert Smithson's aesthetics of decay, Donald Judd's understanding of material and form and Bruce Nauman's channeling of underlying desires and the absurd.

LIGHT
BEER
GUNK
STAINLESS

7

UGO RONDINONE b. 1964
ZWEITERAUGUSTZWEITAUSENDUNDELF (August 20, 2011), 2011
acrylic on canvas, Plexiglas plaque with caption
110 x 84 in. (279.4 x 213.4 cm.)
Signed and dated "Ugo Rondinone 2011" on the reverse.

Estimate $120,000-180,000

PROVENANCE
Gladstone Gallery, New York

"I don't want to exclude, I want to include and be open. 'Passivity' includes things because you are like an empty space open to all kind of possibilities."

UGO RONDINONE

ZWEITERAUGUSTZWEITAUSENDUNDELF (20 August, 2011), 2011, dazzles the viewer with its magnificent star studded celestial tableau. Sprays of white pigment dance across the cosmic sphere in beautiful and rhythmic formations. The size of the work coupled with its ethereal eternality immediately impresses upon the viewer the vastness of the cosmos and the relatively diminutive nature of human existence. As a physical object itself, however, it also serves to highlight the viewer's world and its reality within the experience of this creative reinterpretation of the universe. The work is part of the larger series, *La Vie Silencieuse (The Silent Life)*, and in many ways stands in direct contrast to Rondinone's earlier works, most notably those comprised of neon pigments in concentric circles. While equally absorbing in their visual splendor, the relationship between these sublime works and their psychedelic counterparts may not be easily identifiable. It is, however, their titles which allow us entry into their serial nature; each work is named for the date it was rendered, forcing the two bodies of work to collide in thematic unity.

Despite their stylistic dissimilarities, there are profound underlying thematic convergences in Rondinone's series. Through playful interaction between title and visual realization, Rondinone successfully draws attention to the disparity between content and form, exterior appearance and interior essence. Each canvas's individuality lies in the variations of each starry night on which they were conceived. The series's varied celestial patterns lend each canvas its own individual rhythm and intensity within the nearly spiritual context of eternal continuity. *ZWEITERAUGUSTZWEITAUSENDUNDELF (20 August, 2011),* embraces both an objective environment and an inner mental landscape, suspending and locating the viewer, the painting and the artist in time and space.

8

PROPERTY FROM A PRIVATE COLLECTION

MARC NEWSON b. 1963

Micarta Table, 2006

linen phenolic composite, aluminum

29 x 76 x 35½ in. (73.7 x 193 x 90.2 cm)

This work is number 2 from an edition of 10. Signed, titled and numbered "Micarta table/Marc Newson/2 / 10" on label affixed to the underside of tabletop.

Estimate $70,000-90,000

PROVENANCE

Gagosian Gallery, New York

Acquired from the above by the present owner, 2007

EXHIBITED

Moscow, Red October Chocolate Factory, Gagosian Gallery, *for what you are about to receive*, September 18-October 25, 2008

LITERATURE

Julie V. Iovine, "A Brilliant Breakthrough," *Art + Auction*, April 2007, p. 123

Louise Neri, ed., *Marc Newson*, exh. cat., Gagosian Gallery, New York, 2007, pp. 44-45

Alison Castle, Louise Neri, eds., *Marc Newson Works*, Köln, 2012 pp. 148-49

“...for me, ‘newness’ means taking something out of one context and putting it into another.”

MARC NEWSON

At Sydney College of the Arts, Marc Newson studied sculpture, jewelry, and furniture design. In 1984 he graduated with the outlines of a plan: technical materials, futurism, fluidity—and with inexperience, the burden of every graduate. Later that year he began shaping his now-famous *Lockheed Lounge* from foam, as he would a surfboard ‘blank’. His intention had been to cover the *Lockheed*’s fiberglass-reinforced resin core with a single sheet of aluminum: “I tried laminating it, but the thing fell apart...Eventually, I came up with the idea of beating little pieces of metal into shape with a wooden mallet, and attaching them with rivets.” (Alice Rawsthorn, *Marc Newson*, London, 1999, p. 5)

Lockheed Lounge, a paragon of youthful ambition, engendered all of Newson’s later preoccupations with flow and speed. A hallmark of Newson’s work, smoothness triumphs: neither joint nor junction disrupt the contours of his Alessi tray, for example, or the extruded marble tables shown at Gagosian Gallery in 2007, along with the present model. *Lockheed Lounge*, furrowed with seams, beguiles for the opposite reason: imperfection. Flat-head rivets literally and visually sutured together a patchwork of aluminum. Those coarse seams betrayed Newson’s early limitations, but his fluid silhouettes affirmed a clear ideal.

Newson’s *Micarta* series, first shown at Gagosian Gallery in 2007, is heir to those early “seamless inventions,” to borrow an expression from Louise Neri writing in that exhibition’s catalog. Neither joint nor junction disrupts the contour of the present desk, although Newson assembled it from individual pieces of compressed micarta. Two early tables, *Black Hole* (1988) and *Event Horizon* (1992), likewise boast fluid lines. Newson used common enough materials in those works (carbon fiber and aluminum), but micarta, the eponymous material of the Gagosian series, is a little-known composite of resin-impregnated linen used for knife handles and electrical insulators. Newson says, “... for me, ‘newness’ means taking something out of one context and putting it into another.” With the present lot, micarta moves from utensil to head of the table.

9

NATE LOWMAN b. 1979
Mint, 2005
silkscreen ink, acrylic on canvas, laid on panel
37⅜ x 28 in. (95 x 71 cm.)

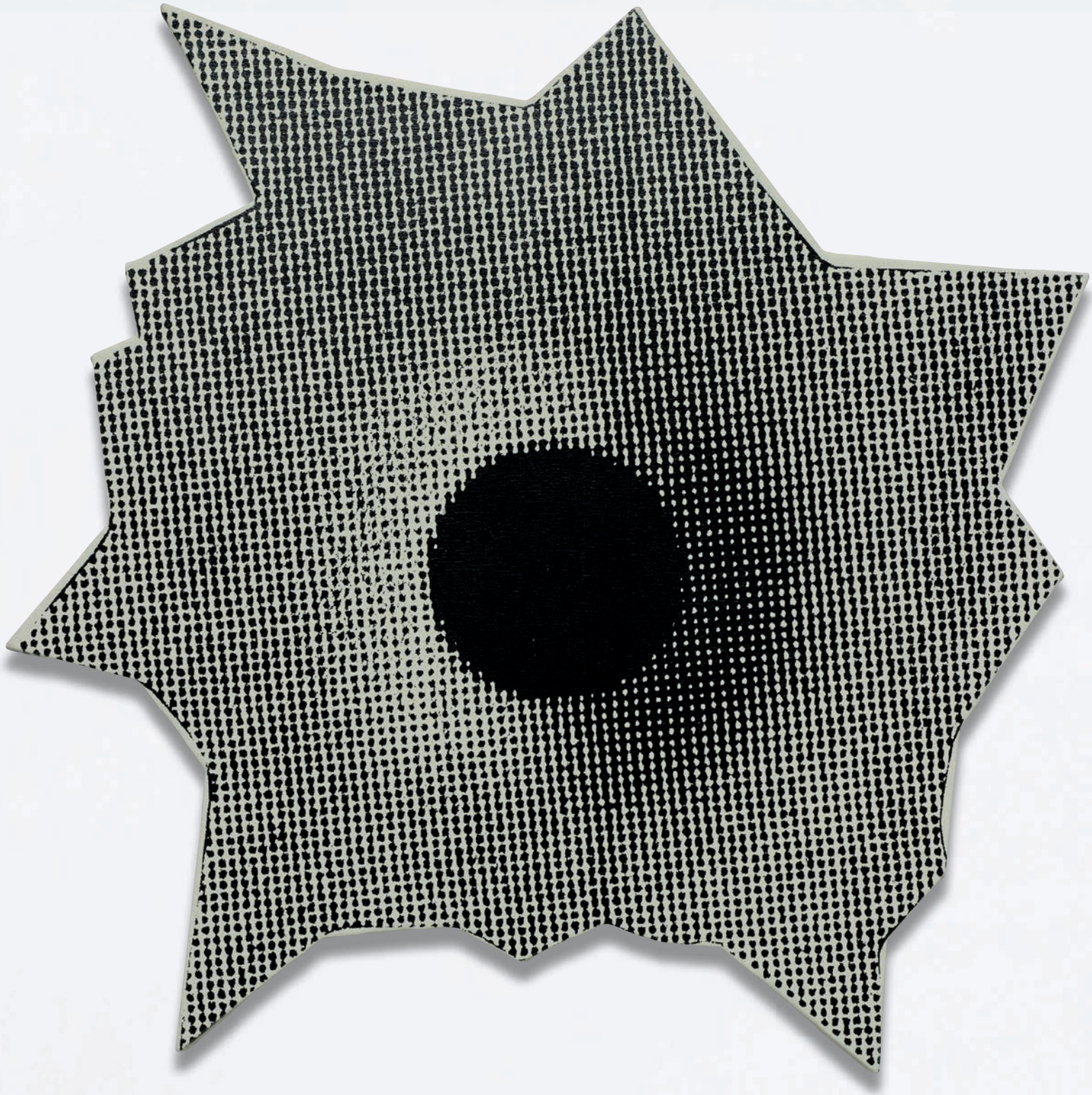
Estimate $200,000-300,000

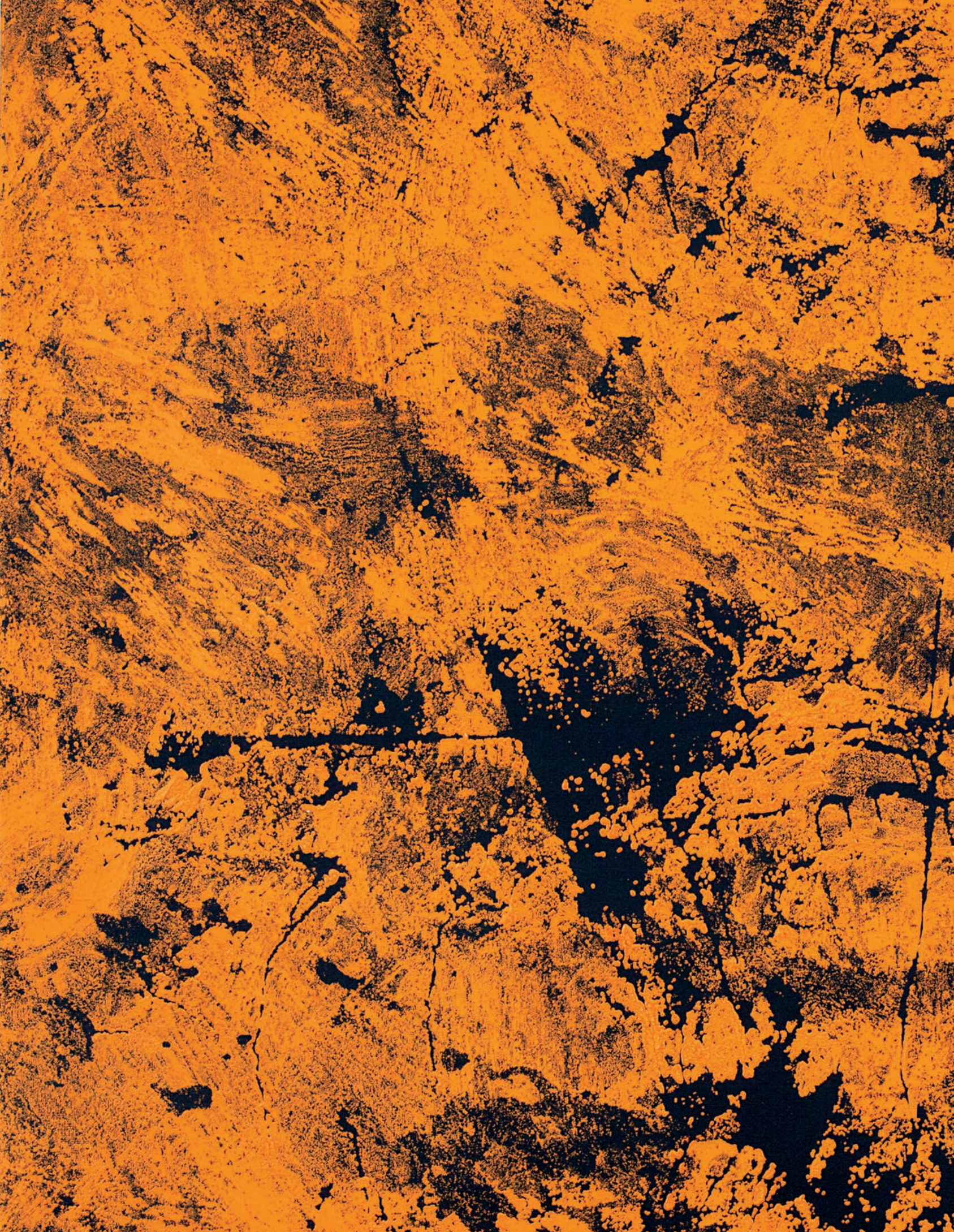
PROVENANCE
Maccarone, New York
Private Collection

"It's something you've probably looked at a hundred times, and then you say, 'Oh, I've got to paint that thing,' because it's something that's relevant to an idea that you've been having about life or love or something."

NATE LOWMAN

A controversial appropriationist reimagining the tradition of Marcel Duchamp and Andy Warhol, young American artist Nate Lowman reinterprets the quotidian symbols that pervade contemporary popular culture. Highlighting the darker, more sinister side of ubiquitous popular imagery such as the familiar 'smiley face' and Warhol's silkscreen renditions of Marilyn Monroe, Lowman delves beyond their surface symbolism, exploring the subversive nature of such mainstream iconography. In his *Bullet Hole* series, Lowman draws his inspiration from the most mundane of objects – the car bumper sticker – reappropriating the image to emphasize the simultaneous indifference toward and delinquency of pervasive violence in American culture. Explicitly referencing the absurdity of such apathy amid the undercurrents of violence infiltrating modern society, Lowman inflates these tromp-l'oeil motifs, recasting the *Bullet Hole* as revised emblem of Americana. Both serious critique of and witty commentary on the themes of violent subcultures, masculinity, and urban aggression, Lowman's *Bullet Holes* remind us of the ironic and menacing psychology behind mass appropriation in contemporary culture.





10

RUDOLF STINGEL b. 1956
Untitled, 1996-97
oil on canvas
98 x 67 in. (248.9 x 170.2 cm.)
Signed and dated on the reverse.

Estimate $500,000-700,000

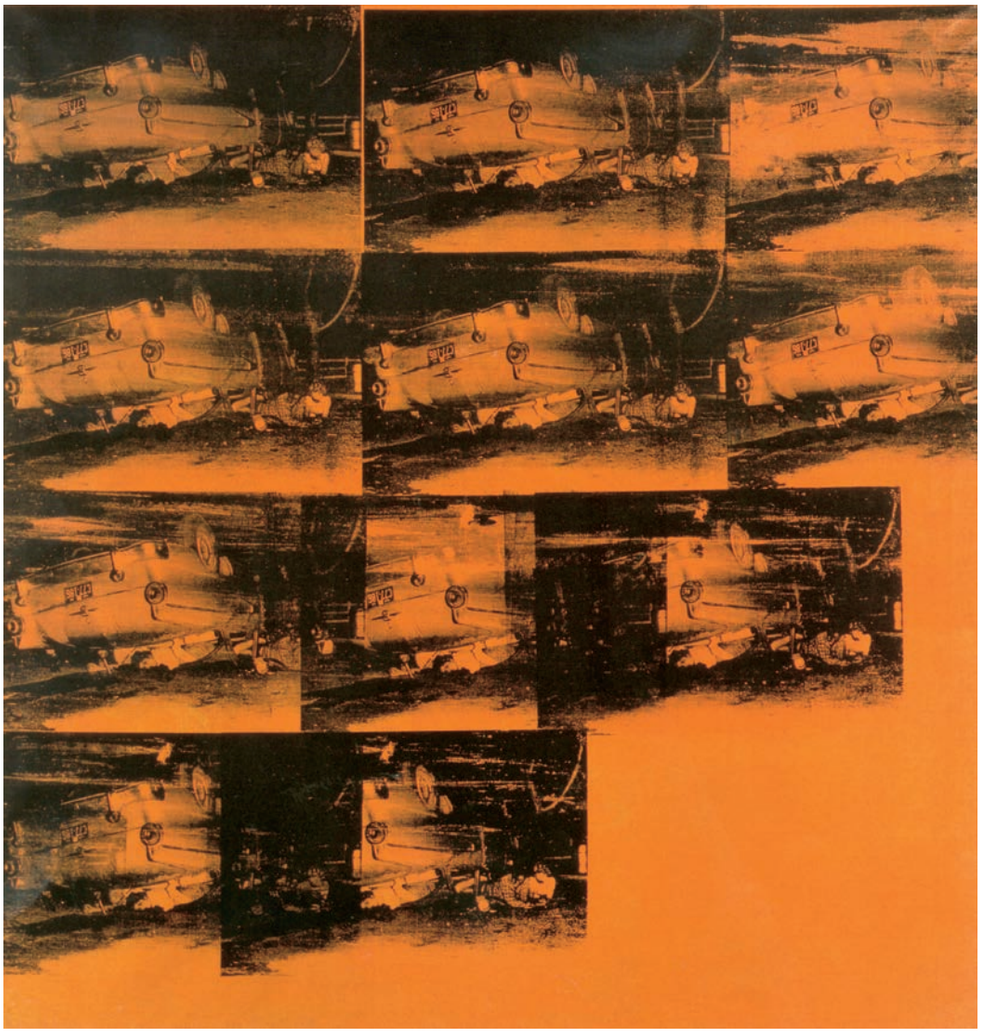
PROVENANCE
Paula Cooper Gallery, New York

EXHIBITED
New York, Paula Cooper Gallery, *Rudolf Stingel*, January 15 – February 22, 1997

LITERATURE
J. Saltz, "Rudolf Stingel: Reviews," *Time Out New York*, February 13-20, 1997, p. 44 (illustrated)
R. Francis, "Rudolf Stingel," *Artforum*, Vol. XXVI, No. 8, April 1997, p. 90 (illustrated)
F. Bonami ed., *Rudolf Stingel*, Museum of Contemporary Art, Chicago, New Haven: Yale University Press, 2007, p. 107 (illustrated)

"I wanted to be against a certain way of painting. Artists have always been accused of being decorative. I just went to the extreme."

RUDOLF STINGEL



Andy Warhol, *Orange Car Crash [5 Deaths 11 Times in Orange]*, 1963, acrylic and silkscreen ink on canvas, 86½ x 82¼ in. (219.7 x 208.9 cm.) Galleria Civica d'Arte Moderna, Turin © 2014 The Andy Warhol Foundation for the Visual Arts, Inc./ Artists Rights Society (ARS), New York

Rudolf Stingel's persistent pursuit of the boundaries of painting is unparalleled by any other contemporary artist's. By exploring an artwork's productive means and its relationship to the space it inhabits, Stingel calls upon the viewer to directly interact with the object and reconsider the definition of the process of painting. To Stingel, a true painting is not simply the result of moving a brush over a piece of canvas, however well, but the result of careful observation. Painting should be used as a means of observing and understanding reality in order to fashion a new one. This elevated notion is both elusive and profoundly simple. Concentrating on formal elements of the artistic process such as color, surface and gesture, his work acknowledges and exposes the challenges faced by modernist painting. "Stingel creates a transitive way to recede from abstraction into the subject and to push the subject into a different kind of time." (F. Bonami, ed., "Painting of Paintings for Paintings," in *Rudolf Stingel*, exh. cat., Chicago, 2007, pp. 13-14)

In the present lot, *Untitled*, of 1996-97, the canvas is composed of undiluted oil paint, creating a visually-heightened surface tension which departs from Stingel's earlier multi-layered transparent works. In works from this series, his process is initiated by applying a dense layer of paint across the entire canvas. He then places gauze that has been sprayed in paint directly on the surface. The gauze is later eliminated from the work, leaving only the imprint of paint behind. In *Untitled*, the canvas has been coated in an eye-catching hazard-sign orange and overlaid with jet black painted gauze; upon removal of the gauze the orange and the black have mingled and the swatches of black paint are ethereal yet explosive in their depths of negativity – a veritable collection of cosmic black-holes manifested in paint.

Stingel has created a highly activated composition that dazzlingly sweeps across the canvas. While the surface appears to have been

Rudolf Stingel, Installation view, Museum of Contemporary Art, Chicago, 2007, Photo by Stefan Altenburger, courtesy the artist.

created by a performative act, akin to Pollock's splashes of paint, it is instead a carefully negotiated process, perhaps more comparable to the screenprinting of Pop Art. Though Stingel's works vary in medium—from Styrofoam to carpet—and in process, they are nevertheless identified as "paintings" because of their unique painterly surfaces. Interestingly, in each, his process seems to be a contradiction of sorts, an addition of negatives. As opposed to layering paint on paint, swathed by de Kooning or squeezed and scratched by Twombly, Stingel very intentionally builds his paintings by adding negativity – whether by stomping out Styrofoam or, as in this case, by adding these shadows of paint applied with gauze. "Each painting is an act of rebellion, but also one of the many parts of an ongoing revolution to free painting from the tyranny of mundane representation or color field annihilation." (F. Bonami, ed., "Painting of Paintings for Paintings," in *Rudolf Stingel*, exh. cat., Chicago, 2007, p. 16)

Gaining exploratory knowledge from each series of works he creates, Stingel is consistently beginning anew, though the memory of past painted experiences remains evident. As Bonami writes, "This is why Stingel's work cannot be analyzed with an autopsy but instead needs to be seen as a series of connections, a chain reaction of possible paintings created to produce a comprehensible body of ideas and feelings...each work contains all the rest of all the other works, their memory, their struggle to remain attached to each other as part of the DNA of the artist." (F. Bonami, ed., "Painting of Paintings for Paintings," in *Rudolf Stingel*, exh. cat., Chicago, 2007, p. 16). Stingel confounds notions of beauty and artistic process, conflating the boundaries of painting, sculpture and architecture in a diverse oeuvre. Prescient and complex, Stingel's *Untitled*, 1996-97 is an important exploration of the practical and theoretical limits of art.

11

PROPERTY FROM A PRIVATE COLLECTION, EUROPE

Ω **ALLEN JONES** b. 1937

Refrigerator, 2002

painted fiberglass, chromium-plated metal, leather, rosewood-veneered wood, refrigerator components

73⅝ x 33⅛ x 15¾ in. (187 x 84 x 40 cm)

This work is from an edition of 6. Produced by The Galerie Mourmans, the Netherlands.

Estimate $250,000-350,000

PROVENANCE

The Galerie Mourmans, Maastricht

LITERATURE

Andrew Lambirth, *Allen Jones Works*, 2005, pp. 37-38

Allen Jones: Women and Men, DVD, Directed by Jake Auerbach, Jake Auerbach Films, 2007

Otto Letze, Marco Livingstone and Sir Norman Rosenthal, *Allen Jones—Off the Wall*, Ostfildern, 2012, p. 191

"I don't know where inspiration comes from, or what form it may take, so I keep my eyelids wide open in case I miss something."

ALLEN JONES

Slot Machine, Reno, Nevada, 1965. Photograph Allen Jones. © Allen Jones.

British artist Allen Jones revisited his notorious fetishist sculptures of 1969 – *Hatstand, Table and Chair* – in 2002 when he created *Refrigerator*, an extension of those earlier female effigies which had caused such concerted outrage when first exhibited in the artist's 1970 solo show at Arthur Tooth & Sons Gallery, London. Those provocative cast fiberglass and leather-clad furniture sculptures still resonate today and reflect upon the current proliferation of salacious material available in myriad formats through popular media. Although heir to those first works, *Refrigerator* is further informed by the unparalleled technological changes of the intervening years. Comprising a hyperrealist woman and a functioning refrigerator, Jones's later sculpture harbors tension in the arrested movement of the figure and through a sly reversal: the refrigerator's consumption of her own body, a conceptual sleight-of-hand worthy of noir prophet William Gibson's cyberpunk dystopias in which the novelist imagines a near-future reordered by technology, social control and connectivity. The severe silhouette of *Refrigerator* resulted from a collaboration between Allen Jones and innovative fashion designers Patrick Whitaker and Keir Malem whose twenty five-year career, known for its fantasy-driven, body-conscious aesthetic, has included stints for Alexander McQueen, Giles Deacon, and Hussein Chalayan, among others.

(detail of the present lot)

◦ 12

ANDY WARHOL 1928-1987
Marilyn Monroe, 1967
portfolio of screenprints on paper, in 10 parts
each 36 x 36 in. (91.4 x 91.4 cm)
Initialed and stamp numbered on the reverse; further numbered on the reverse A124.086, A130.086 - 138.086. Published by Factory Additions, New York. This work is comprised of 7 prints number 62 and 3 prints number 137 from an edition of 250 plus 26 artist proofs. Includes original corrugated portfolio box.

Estimate $1,500,000-2,500,000

PROVENANCE
Galerie Ileana Sonnabend, Paris
Collection of Micheline & Claude Renard
Christie's, London, *Post-War and Contemporary Art Evening Sale*, February 8, 2006, lot 46
Private Collection, New York
Private Collection

LITERATURE
F. Feldman and J. Schellmann, *Andy Warhol Prints: A Catalogue Raisonné 1962-1967*, 4th ed., New York: Distributed Art Publishers Inc. and The Andy Warhol Foundation for the Visual Arts Inc., 2003, cat. no. 11.22-31, pp. 68-69 (illustrated)
A. Warhol, G. Mercurio, D. Morera, *The Andy Warhol Show*, Milan: Skira; London: Thames & Hudson, 2005, pp. 88-89 (illustrated)
C. Heinrich, T Sokolowski, et al., *Andy Warhol - Photography*, exh. cat., New York: Stemmle Publishers, 1999, p. 55 (illustrated)
K. McShine (ed.), *Andy Warhol: A Retrospective*, exh. cat., New York: Museum of Modern Art, 1989, 220 (illustrated)
G. Celant (ed.), *SuperWarhol*, Milan: Skira, 2003, p. 266 (illustrated)

"I concentrated on a series of Marilyn Monroe. She fascinated me as she did the rest of America."

ANDY WARHOL

(detail of the present lot)

"Warhol Holding Marilyn Acetate II" East 47 Street Factory, 1964. Photograph by William John Kennedy. Courtesy of kiwiartsgroup.com, © William John Kennedy

The relationship between an artist and muse is sacred. Its roots tracing back to Greek mythology, the muse has been enshrined in Western culture as the most primal force of creation. Even the most secular of artists have given credence to the concept of the muse as a spirit of inspiration. Andy Warhol's own muse, the singular force behind his next thirty years of artistic production, came in the form of an iconic movie star, a woman both beautiful and tragic—the two staples of Andy Warhol's early work. Though he was nearly silent when it came to his reasons for artistic production, Warhol famously remarked that he need not comment upon his work, for on the surface of his work is where he resides. Following his wish and endeavoring to examine his oeuvre for clues as to his beliefs and aims as an artist, the viewer can find no more definitive answer than Marilyn Monroe. Though Monroe and Warhol never exchanged a single word or glance, their relationship seems natural—fated, even. She embodied the purity of celebrity and beauty that Warhol so admired, and, though he never painted her until after her death, he came to be her most capable and skilled portraitist.

With her sultry stare and charming smile, Marilyn Monroe was the epitome of American glamour in the 1950s and early 60s. Idolized and emulated, her whirlwind life was only trumped by her tragic and premature demise in 1962. Her death represented a certain loss of American innocence and its impact was felt around the world. When Andy Warhol decided to create a series in her honor, he moved away from his gilded stylized drawings of the 1950s and worked instead with his newly found silkscreen techniques that he had previously used for his *Coke Bottle* and *Dollar Bills* series. Warhol's first *Marilyn Monroe* series in 1962 represented a dynamic shift in the artist's style and career, as he moved farther away from his 1950s illustrating roots, towards the bold and visually striking multiples of celebrities that characterized his career in the early 1960s.

Warhol used as his original image of Monroe a publicity still from her 1953 movie, *Niagara*. Taken nine years before the screen idol's death on August 5, 1962, the image is the quintessential portrayal of Monroe during her meteoric rise to fame: lips suggestively parted, eyes sensuously relaxed, hair styled to perfection. The image showcases the star's perfect facial structure and unabashed embrace of her own sexuality and powers of seduction. Warhol's choice of this particular publicity still hit a tragic note when his first *Marilyns* went on display in Castelli Gallery in 1962, shortly after Monroe's very public and tragic death; many spectators wept at the face before them, which bore the innocence of the 27-year old's early career, far before the price of fame and illness took their fatal toll. Warhol ultimately preserved Marilyn Monroe's beauty in an idealized state, one that would give her equal fame after her death. Warhol's youthful *Marilyn* represents an international standard of beauty, and, more importantly, one that continues to grow even as the living subject fades into history.

In matching Monroe's image with his favorite artistic technique, Warhol gave his portraits a visual life far beyond that of his own reach. He was fond of the silkscreening process for the nature of its imprecision; while two identical images could be screened onto two identical canvases with two identical pigments of ink, they would ultimately differ in both subtle and obvious ways — saturation of the ink, positioning of the image, etc. While his Factory produced many prints of the same image, no two were ever alike, and it was this notion of in-definition that give Warhol's silkscreening work a wonderfully fatalistic edge. Chance decides how the multiple images would exhibit their eccentricities; consequently, each screen was a repetition, but one completely individuated.

Andy Warhol, Marilyn Monroe's Lips, 1962, silkscreen ink on synthetic polymer paint and pencil on canvas, two panels, 82 ¾ x 82 3/8 in. (210.2 x 209.2 cm.), 82 ¾ x 80 ¾ in. (210.2 x 205.1 cm.), Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Gift of Joseph H. Hirshhorn, 1972. Photography by Cathy Carver.
© 2014 The Andy Warhol Foundation for the Visual Arts, Inc./Artists Rights Society (ARS), New York

The present portfolio of ten prints, executed in 1967, just five years after the actress's death and his first canvas paintings of her, is a superb manifestation of the art-as-industry mentality espoused by Warhol and his compatriots at the Factory, coupled with the conceit of celebrity as image over substance. The repeated figure rendered each time in different colors, serves to heighten and stress the artifice of fame as well as the lost humanity of the hyper-intense media culture which still pervades America today. Just as every American projected their own hopes, desires, and dreams upon the young starlet, so too did the Factory physically impress upon, her with their screens, various hues and casts, each time recreating her in a new way.

Warhol's multi-decade devotion to Monroe as a subject for his paintings is a testament to his deep appreciation for her in an aesthetic context; perhaps one reason that he chose to reproduce her image is that her beauty is a neverending source of inspiration. Perhaps another is the similarity of Monroe to Warhol in a personal context; both Monroe and Warhol shared enormous talents of an artistic spirit, but what talents they offered often differed from what the public demanded. Monroe's desperate journey to shed her pin-up image closely mirrors that of Warhol's drive to be the ultimate nonconformist. Though, ultimately, Monroe failed and Warhol succeeded, their ambitions to challenge our notions of normalcy unite them in Pop History.

Marilyn Monroe powerfully sums up the extraordinary contribution Warhol made to the lexis and praxis of art. An image of a film star, purloined from a publicity photograph, becomes iconic not just of the vagaries of life and death, but also of the questions of beauty and society's embrace of such dynamic. The aesthetic and the conceptual are thus inextricably linked, revealing Warhol's focus on searching questions of how and why celebrity matters. Moreover, underpinning the visual and intellectual rewards garnered from *Marilyn Monroe*, the extraordinary technical achievement Warhol and his Factory made, perfected in the silkscreen technique, creates an astonishing work that truly broadcasts the essence of an icon.

13

PROPERTY OF STEVEN KORFF AND MARCIA VAN WAGNER

KEN PRICE 1935-2012

Pink Egg, 1964

glazed and painted ceramic, artist's painted wood pedestal

Sculpture: 6 x 5⅜ x 5⅝ in. (15.2 x 13.7 x 14.3 cm)

Pedestal: 59⅝ x 12 x 12 in. (151.4 x 30.5 x 30.5 cm)

Estimate $300,000-400,000

PROVENANCE

Ferus Gallery, Los Angeles

Betty and Monte Factor, Beverly Hills, acquired from the above, 1964

Acquired by the present owner from the above through Frank Lloyd Gallery, Santa Monica, 2004

EXHIBITED

Los Angeles, Ferus Gallery, *An Exhibition of Sculpture by Kenneth Price*, from March 3, 1964

Pasadena Museum of Modern Art, *The Betty and Monte Factor Family Collection*, April 24-June 3, 1973

Los Angeles County Museum of Art, *Art in Los Angeles: Seventeen Artists in the Sixties*, July 21-October 4, 1981, then traveled to San Antonio Museum of Art (November 20-January 31, 1982)

Los Angeles, Olympic Arts Festival, *Art in Clay: 1950's to 1980's in Southern California: Evolution, Revolution, Continuation*, June 1-July 12, 1984, then traveled to Los Angeles Municipal Art Gallery (July 24-August 26, 1984)

Paris, Le Centre Pompidou, *Los Angeles 1955-1985 Birth Of An Art Capital*, March 8-July 17, 2006

New York, Nyehaus and Franklin Parrasch Gallery, *Ken Price: Sculpture and Drawings*, February 25-March 27, 2010

Los Angeles County Museum of Art, *Ken Price Sculpture: A Retrospective*, September 16, 2012-January 6, 2013, then traveled to Texas, Nasher Sculpture Center (February 9-May 12, 2013), New York, The Metropolitan Museum of Art (June 18-September 22, 2013)

LITERATURE

Maurice Tuchman, ed., *Art in Los Angeles: Seventeen Artists in the Sixties*, exh. cat., Los Angeles County Museum of Art, 1981, illustrated p. 50, cat. no. 98, p. 94, cat. no. 98

Betty Warner Sheinbaum, *Art in Clay: 1950's to 1980's in Southern California : Evolution, Revolution, Continuation*, exh. cat., Olympic Arts Festival, Los Angeles, 1984, illustrated p. 51, cat. no. 129

Catherine Grenier, ed., *Los Angeles 1955-1985 Birth Of An Art Capital*, exh. cat., Le Centre Pompidou, Paris, 2006, illustrated p. 135, cat. no. 12

The Cool School: The Story of the Ferus Gallery - How LA Learned To Love Modern Art, DVD, Directed by Morgan Neville, Tremolo Productions, 2008

Kristen McKenna, *The Ferus Gallery - A Place To Begin*, 2009, illustrated p. 279

Ed Hardy: Tattoo The World, 2010, DVD, Directed by Emiko Omori, New Video Group, Inc., 2010

Mary Davis MacNaughton, ed., *Clay's Tectonic Shift, 1956-1968: John Mason, Ken Price, Peter Voulkos*, exh. cat., Ruth Chandler Williams Gallery, Scripps College, Claremont, 2012, illustrated p. 118, cat. no. 37

Stephanie Barron, *Ken Price Sculpture: A Retrospective*, exh. cat., Los Angeles County Museum of Art, 2012, illustrated pp. 137, 221

"I can't see sculpture without color."

KEN PRICE

Installation photo from *Art in Los Angeles: Seventeen Artists in the Sixties* (July 21-October 4, 1981) at the Los Angeles County Museum of Art. Photo © Museum Associates/ LACMA

Pink Egg (1964), among the most iconic works of Ken Price's long career, represents an important early transition for the artist as he embarked on an extended exploration into color, surface and form. His series of *Egg* sculptures, vivid personalities elevated on pedestals, rose up from the artist's subdued *Mounds* of the late 1950s and signaled the arrival of a fearsome new talent, independent and daring. Price's ceramic sculptures are formally characterized by his treatment of color and by the unsettling forms that might more often be described as organic if they were not so alien.

Price's *Eggs* from this period are noted for a shocking characteristic: orifices open onto dark depths revealing amoeba-like forms that threaten to protrude—and sometimes they do. On the topic of viewer's reaction to the *Eggs*, Price recounted: "People would come and tell me that they were repulsed and fascinated...like looking at a bad automobile accident or something, that you can't take your eyes off, you know what I mean? With the eggs, I got that response from a lot of people, that they really didn't like them, but there was something about them that made them keep coming back for another look." (Michele D. De Angelus, interview with Ken Price, 1980, Archives of American Art, Smithsonian Institution, p. 33)

Have we seen these shapes before? The *Eggs* in particular invite critics to draw comparisons with other artists enamored of this universal form. In her catalogue essay for a 1966 LACMA exhibition, Lucy Lippard argues that Price's use of egg shapes was in fact ahistorical, "a logical evolution from the last of the conical or mound-shaped pots he made around 1959." (Lippard, "Kenneth Price," Robert Irwin / Kenneth Price, exh. cat., LACMA, 1966, n.p.) But Constantin Brancusi casts a long shadow over the 20th century—he died in 1957 as Price gave birth to his own postgraduate career. What symmetry to think that the early 20th Century's most otherworldly sculptor passed his torch to an equal in the latter half. Brancusi's icons, raised on elaborate pedestals of carved wood and stone, would seem logical progenitors to Price's later distortions: the former's egg-like *Newborn* (1915) achieved a supreme distillation of the terror and primacy of childbirth; his fractured, oblong *Mademoiselle Pogany* (1912) tilted away into air. But Price famously resisted analysis of his work: "Why give up ambiguity for naming and categorizing." (Mary-Kay Lombino and Constance Glenn, ed. *Ken Price: Small is Beautiful*, exh. cat. University Art Museum, Long Beach, 2002, p. 2) The younger artist may have been impatient with such explicit comparisons to others. Regardless, Price no doubt would have felt kinship with Brancusi's statement: "When one is immersed in beauty, there is no need for explanations."

Price's use of color merits as powerful a response as his forms. He describes awareness of its effect in a 2007 interview with Vija Celmins: "Color has been an integral part of most of the work I've made, but there's not much to say about it. Color is complete in itself. It doesn't need any support from art, representation, language, or anything else. It's hard to control. There's no formula for using color successfully on 3-D forms. Color conveys emotion, but you can't really control that either." (Vija Celmins, "Ken Price with Vija Celmins," *Ken Price*, exh. cat. Matthew Marks Gallery, New York, 2007, p. 7)

Price pushed clay out of bounds; that is to say, he got weird. As fellow Ferus Gallery alumnus Ed Ruscha stated, "Those eggs and dome-shaped ceramics were psycho-erotic. They made you scratch your palms." Despite his outpourings and effusive eruptions—all those inhibitions—Price wasn't looking for cheap thrills. His earnest desire outstripped animal lust and lumps. From an early point in his career, when he began to coat his ceramics in automotive enamel, he revealed a greater ambition. "I'm trying for an organic fusion of color with surface and form...If the viewers can touch the pieces, and feel how smooth they are, it helps create the illusion that they're made out of color like things in nature are." In his search for pure color, in his desire to touch "the things in nature," Price held out for a deeper union.

Over the last fifty years, *Pink Egg* has traveled widely, appearing first in March 1964 at Ferus Gallery, Los Angeles; years later at the Centre Pompidou, Paris; and most recently in the triumphant exhibition, *Ken Price Sculpture: A Retrospective*, which traveled from the Los Angeles County Museum of Art to the Nasher Sculpture Center in Dallas and finally to the Metropolitan Museum of Art, New York.

14

WADE GUYTON b. 1972
Untitled, 2006
ultrachrome inkjet on linen
29 x 18 in. (73.7 x 45.7 cm.)
Signed and dated "Wade Guyton 06" on the reverse.

Estimate $150,000-200,000

PROVENANCE
Petzel Gallery, New York

"I've become interested in when something starts as an accident and then becomes a template for other things, or reproduces itself and generates its own logic until something else intervenes to change it."

WADE GUYTON

New York based Wade Guyton is one of today's most internationally acclaimed contemporary artists. The present lot illustrates his progression from "printer drawings" to printer paintings. As Guyton explains "My printer was sitting there, and it just seemed like a more efficient way to make this mark," and given the dazzling outcome it seems it most certainly was. "Recently I've been using Epson inkjet printers and flatbed scanners as tools to make works that act like drawings, paintings, even sculptures. I spend a lot of time with books and so logically I've ended up using pages from books as material – pages torn from books and fed through an inkjet printer....The resulting images aren't exactly what the machines are designed for – slick digital photographs. There is often a struggle between the printer and my material – and the traces of this are left on the surface – snags, drips, streaks, mis-registrations, blurs." (Wade Guyton from his statement upon receiving the 2004 Visual Arts Grant from The Foundation for Contemporary Arts) By physically struggling with the printer in order to create the images he desires, Guyton has created his own visually vocabulary. His paintings are executed upon primed linen, the linen is folded and fed through an inkjet printer creating dramatic seams. In *Untitled*, 2006, the unprimed linen occupies the top half of the composition while vertical green and red bands of color cover the lower half. Guyton explains his artistic decision stating that "Color (is) an empty descriptive and meaningful only if contrasted with black and white." (Wade Guyton, *Color, Power & Style*, exh. cat. Petzel Gallery, New York, p. 34)

15

MARK GROTJAHN b. 1968
Untitled, 2004
colored pencil on paper
24 x 19 in. (61 x 48.3 cm.)
Signed and dated "Mark Grotjahn 2004" on the reverse.

Estimate $150,000-200,000

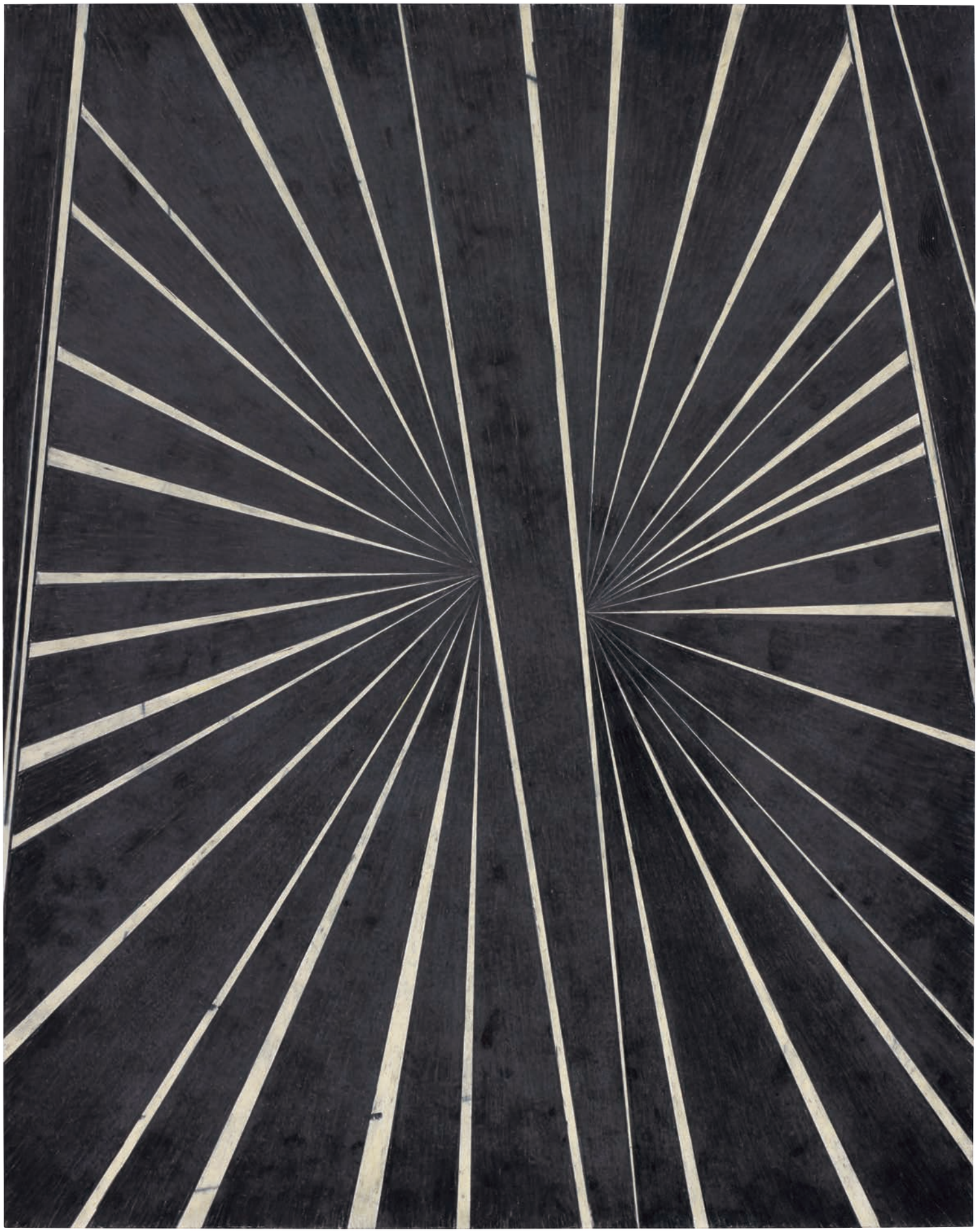
PROVENANCE
Anton Kern Gallery, New York

"'Butterflies' are... a different kind of freedom, a different kind of expressionism. It's personal without being overly personal."

MARK GROTJAHN

"Grotjahn's abstractions are, in relation to traditional pictorial modes, a matter of having your cake and eating it too, of experiencing vertiginous spatial illusions only to be brought back to the level ground of modernist flatness-only then to have the picture plane once again yield to the probing eye..." (R. Storr, "La Push-Pull/Po-Mo-Stop-Go," *Mark Grotjahn*, exh. cat., Gagosian Gallery, London 2009, pp. 4-5).

For over two decades, Mark Grotjahn has explored the structures of geometric formalism and serial repetition to become one of the leading abstract painters working today. His deceptively simple trademark form consists of radiating lines converging on one or more vanishing points, which he identifies as 'butterflies.' Here the form is rendered in a stark black and white duotone palette imbuing the work with a sort of hypnotic quality. The composition is divided equally by a central axis upon which diagonal lines race outwards from two slightly off-kilter vanishing points. The expansive rays create a mesmerizing optical illusion as they appear to both approach and recede with high-speed momentum. These dynamic lines are halted by the longitudinal bands that bisect and ring the edges of the canvas, bringing it back to the level ground of modernist flatness. "The butterfly has become to Mark Grotjahn what the target is to Kenneth Noland, the zip was to Barnett Newman, and the color white is to Robert Ryman, Grotjahn's abstracted geometric figure is suitably elusive. In fact, the more familiar it becomes, the more he refines its ability to surprise and, perhaps paradoxically, takes it further away from actual butterflyness." (M. N. Holte, "Mark Grotjahn: Blum and Poe," *Artforum*, vol. 44, no. 3, November 2005, p. 259)



16

ADAM McEWEN b. 1965
Bomber Harris, 2008
acrylic, chewing gum on canvas
64 x 48 in. (162.5 x 122 cm.)
Signed and dated "A. McEwen 2008" on the reverse; further signed and dated "A. McEwen 2008" on the stretcher.

Estimate $100,000-150,000

PROVENANCE
Art:Concept, Paris

"I chew the gum. Well, I pay people to chew the gum. Students get 50 cents for each piece. Then we take the gum and make it dirty with street shit. I want it to be both elegant and real."

ADAM McEWEN

Playing with preconceived notions of popular and consumer culture, Adam McEwen appropriates, recycles, and re-orients existing commercial objects and images in a manner that's seemingly equal parts saccharine Warhol pop and scathing Kienholz conceptualism. *Bomber Harris* is a superb example of how the artist is able to conflate the two seemingly opposable perspectives into a new unified conceit. Comprised of dirtied wads of chewed gum on a deep black canvas, the "painting" looks as much like a transcription of a sidewalk landscape as anything. However, its title belies a more profound understanding. All of McEwen's chewing gum paintings allude to the Allied bombings of various towns in Germany during World War II. Here the gum assumes a more dastardly connotation, as the bombs wrought such destruction over the land. Through his exploration of world history in his art, McEwen creates a bizarre and even comical mockery of the idea of death in the 21st century, where everything is made to be immediately consumed and destroyed.

17

RICHARD PRINCE b. 1949
My boyfriend married a girl, 1995
silkscreen and acrylic on canvas and graphite
58 x 75 in. (147.3 x 190.5 cm.)

Estimate $250,000-350,000

PROVENANCE
Barbara Gladstone Gallery, New York
Sotheby's, New York, *Contemporary Art Part I*, May 15, 2001, lot 69
Acquired at the above sale by the present owner

"...when you're making a work of art or you're looking at a work of art, it's this thing about lives. People's lives. My life, your life. My friend's life. The lives of people I don't know and the lives of dead people. You know you're looking at something...done with a certain kind of energy that is essentially positive."

RICHARD PRINCE

Combining a sardonic wit with a sharp eye both towards contemporary culture and satire, Richard Prince has established himself as the preeminent pictorial commentator of the 20th and 21st centuries. His appropriation of found imagery, reconstituted and realigned, served to readjust the concept of what could or was art in the late '70s and '80s. By 1995, and the execution of *My boyfriend married a girl*, Prince was already firmly ensconced as the art world's critical enfant terrible. His ability to confound the viewer by distorting both the source material and his own artistic position disallows a strictly superficial reading of the work. Despite the seeming literalness of his oeuvre, his own persona and the space of ambivalence and ambiguity that his paintings occupy espouse a surfeit of different understandings and conceptual angles.

The present work is an intricate example of a series Prince executed during the '90s, blending his jokes with a more expressionistic style of painting and printing. The text in the painting is truncated from a joke which recurs repeatedly and ends, "who's bisexual. Claims he's going to change her. He did three years later she's a lesbian." However instead of posing the text on a monochrome background and by truncating it to only its opening line, Prince has perverted the viewer's expectations. No longer is it an immediately understandable joke, nor an immediately recognizable Prince painting; the work now functions as a twisted inside-art world joke.

MY BOYFRIEND'
MARRIED A GIRL.

18

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

JOHN ARMLEDER b. 1948

Untitled (Curtain), 1988

copper, PVC

78¾ x 48⅞ in. (200 x 124 cm.)

Signed and dated "John Armleder 1988" on the reverse.

Estimate $80,000-120,000

PROVENANCE

Galerie Tanit, Munich

"My concern is not with finding anything new or exploring avenues I haven't suspected before. It's more and possibly only about instantly using, up to some abuse everything I know and that is at hand at that moment."

JOHN ARMLEDER

Swiss-born John Armleder has maintained an influential career spanning over 40 years and has accrued an artistic mastery of a variety of styles. Armleder's ability to weave effortlessly throughout art historical styles, aspects of design, and fragments of popular culture has allowed him to create a new image in each instance, recognizably and evidently his own. The present lot was created shortly after Armleder's series of *Furniture Sculptures* exhibited at John Gibson Gallery in New York in 1987. This series repurposed second-hand furniture and infused them with a new life as components of Armleder's installations. As Armleder explained to *Art in America*, "It recalls the 'living' part of a room. The furniture sculptures refer to what happens to painting. Paintings are hung over a sofa, or between curtains, so it's just natural, in a way." The present lot, *Untitled (Curtain),* 1988, presents a domestic interior element reinterpreted, anchored by two copper slabs and a "curtain" of red, yellow, green and blue streamers; this playful rendition of a common domestic architectural component perfectly illustrates Armleder's challenge to the highly rigid, categorical systems of the art world. "Sometimes, it is possible to see that Mr. Armleder wants to make a point about perception and presence in real life as opposed to art." (R. Smith, "ART: JOHN ARMLEDER, FURNITURE," *The New York Times*, May 29, 1987)

19

OLAFUR ELIASSON
Timezone Lamp, 2008
stainless steel, tripod, glass gas lamp with wick
Globe element 34¾ x 35½ x 35½ in. (88.5 x 90.3 x 90.3 cm.)
Overall 81⅜ x 35½ x 35½ in. (206.8 x 90.3 x 90.3 cm.)

Estimate $80,000-120,000

PROVENANCE
neugerriemschneider, Berlin

"I work a lot with our perception of time, of duration, and of how the felt feeling of being present in a situation also determines how that situation unfolds. A situation or an event – or, for that matter, an artwork – consists as much in what we contribute emotionally and our attention and feeling of presence, as in the exterior conditions."

OLAFUR ELIASSON

20

STERLING RUBY b. 1972
Alabaster SR10-2, 2010
acrylic, in artist's frame
69½ x 69½ in. (176.5 x 176.5 cm.)

Estimate $100,000-150,000

PROVENANCE
Taka Ishii Gallery, Tokyo

"It's interesting to see how beauty is represented and how different takes on beauty can be so dichotomous and different. I like to think about art as being similar to poetry: it can't be proven."

STERLING RUBY

Sterling Ruby's works are visually charged indicators and allegories for the burdens that afflict contemporary existence, serving as a visual expression of his interest in psychology, industry, urban culture and American society. A range of experiences—including time spent working in construction, a brief career as a professional skateboarder and a stint as a teaching assistant for Mike Kelley—all serve to inform his multifaceted output. Indeed, his background is as diverse and unique as his artistic style is today. The artist's oeuvre channels the conflicts prevalent throughout contemporary society but also more specifically focuses on the gap between individual impulse and the restrictions that abound due to mechanisms of social control. His multidimensional practice exploits limitations of form, scale and materials - a process which allows for the manipulation of abject or marginalized subject matter.

Alabaster, 2011, communicates the artist's concern with such contrasts. A patent rejection of the rigidity of minimal art, *Alabaster* is a quintessential example of Ruby's attempt to breach the confines of societal structure. Frequently working in a form that simultaneously refutes and redefines the manifestoes which established the high schools of Abstract Expressionism and Minimalism, Ruby here flagrantly repudiates Minimalism's repressive and rigid line. Ruby's drips of acrylic paint that drenchingly stain the blank canvas reflect a similar blemish on society—a plague of normalized repression, conformity and aggression. With paint applied in an expressionistic fervor, the piece visually articulates Ruby's struggle with the minimalist aim to represent objects with no personification, while simultaneously revealing a tension between decoration and defacement. As the artist himself states, "Everything I do holds a kind of gesture in it. For me, it's this kind of dramatic gesture. A truncated gesture. It's like an expression that was at one point very fervent and then it just gets kind of stopped." (Sterling Ruby, in an interview with Hans-Maarten in *Utopia Parkway*, 10 December 2009.)

21

JACOB KASSAY b. 1984
Untitled, 2009
acrylic, silver deposit, string on canvas
48 x 36 in. (122 x 91.5 cm.)
Signed and dated "Kassay 09" on the reverse.

Estimate $100,000-150,000

PROVENANCE
Galerie Rodolphe Janssen, Brussels
Phillips, London, *Contemporary Art Evening Sale*, June 27, 2011, lot 2
Acquired at the above sale by the present owner

"The whole point is that the thing is being absolutely transformed, also that I was somehow removed in this process, all I had to do was develop a support for the catalyst and then it was then out of my hands but this is not unfamiliar territory for painting ...."

JACOB KASSAY

22

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

SAM MOYER

Fault Line, 2012

india ink on canvas, mounted on panel

83⅞ x 119⅝ in. (213 x 304 cm.)

Estimate $15,000-25,000

PROVENANCE

Rodolphe Janssen Galerie, Brussels

"When there's a horizon line it's a point of entry. I grew up on water and thought a lot about where the body of water meets the sky, and the differentiation of those blues. All of a sudden you have a line and you know exactly where you are on earth."

SAM MOYER

23

LUCIEN SMITH b. 1989
To be titled, 2012
acrylic on canvas
95 x 71¾ in. (241.3 x 182.2 cm.)
Signed "Lucien Smith" on the overlap.

Estimate $60,000-80,000

PROVENANCE
OHWOW Gallery, Los Angeles

"Somewhere between then and now I began to value simplicity within my work. I recognized that randomness breeds this simplicity… intentionally creating the unintentional."

LUCIEN SMITH

"[The *Rain Painting*] plays into this idea of relationships – relationships between people and relationships between objects… The *Rain Paintings* in my head serve as backdrops for situations between people and/or objects, very much like backdrops in a play. They become activated when something is placed in front of them; only then do their scale and size come in to effect." (L. Smith, quoted in A. Simpson, "Rising Artist Lucien Smith is Making it Rain," in *Bullett*, 27 September 2012)

Art wunderkind Lucien Smith's *Rain Paintings* are an incredibly dynamic blend of the sort of spiritual abstraction popularized by the original Ab-Expressionist artists coupled with a quasi-Pop embrace of the everyday through the use of mundane materials elevated through reappropriation and repurpose. Blending a laidback West Coast attitude with Brooklyn grit, Smith has reinvigorated downtown cool with a renewed allegiance to craft and skill. While Smith's work is full of a laconic distance from his subjects, it manifests an earnest engagement with the history of painting. As opposed to standing over his canvas flinging paint from his brush, Smith fills an ordinary fire extinguisher with a specific blend of acrylic and water, blasting the canvas from a distance. Filtered through the industrial tool of the extinguisher, Smith's *Rain Paintings* rely on elements of chance and gravity, deferring to the natural and expressionistic. First conceived while Smith was living and working in a small farmhouse in upstate New York, the *Rain Paintings* avoid urban cynicism and instead speak to a freer more Dionysian construct of the wild beauty and variation found in the natural world. The feeling of seclusion working in his remote rural studio is echoed in the allusion to the isolation one finds when caught in the rain.

24

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

JEROEN VERHOEVEN b. 1976

Cinderella Table, 2007
CNC-cut birch plywood
31½ x 51¾ x 41 in. (80 x 131.4 x 104 cm.)
Manufactured by Id Productions for Demakersvan, the Netherlands. Number 17 from an edition of 20. Serial number C-17-0807. Underside signed and dated 2009 by the artist and with a personal inscription to the owner. This work is accompanied by a certificate of authenticity signed by the artist.

Estimate $100,000-150,000

PROVENANCE

Acquired directly from the artist, 2009

LITERATURE

Gareth Williams, *The Furniture Machine: Furniture Since 1990*, London, 2006, front and back covers, pp. 110-111
Tom Dixon, et al., eds, *&Fork*, New York, 2007, p. 123
Sarah D. Coffin, et al., eds, *Rococo: The Continuing Curve, 1730-2008*, New York, 2008, p. 273
Gareth Williams, *Telling Tales: Fantasy and Fear in Contemporary Design*, exh. cat., The Victoria and Albert Museum, London, 2009, p. 73
Jeroen Verhoeven: Lectori Salutem, exh. cat., Blain Southern, London, 2013, p. 12

(alternate view of the present lot)

Like a comely maid, *Cinderella* steps from under the folds of her rival older sisters. Dutch designer Jeroen Verhoeven's now-celebrated beauty derives from the silhouettes of two eighteenth-century works, what appears to be a *bombé* commode with serpentine sides and a console with shaped apron above cabriole legs. But as in Charles Perrault's 1697 fable, *Cinderella* is cut from a different cloth, birch plywood to be precise. Her stepsisters would have flaunted thin veneers over less noble woods. Here, beauty is more than skin deep. Verhoeven uses humble ply—CNC-cut, bonded, and finished by hand—to exquisite effect, inside and out (the insides are in fact outside). Like its namesake, the table hides no unpleasant traits, no awkward joints, no declensions of spirit.

Cinderella Table appeared in the Cooper-Hewitt's 2008 survey *Rococo: The Continuing Curve, 1730-2008*, a celebration of the period, its revivals, and its ongoing influence. Beyond the direct inspiration of eighteenth-century furniture, the table's energetic curves recall the convolutions of rococo, a style unapologetic in its appeal to surface decoration and exuberance, like the shell motifs and fluid asymmetry of a Meissonier tureen, or the cresting wave handles on Sèvres tableware. But Verhoeven references the innovations of later centuries too, both nineteenth-century bentwood furniture and twentieth-century Modernism's elevation of technology and everyday materials. Verhoeven's use of plywood and computer numerical control technology is heir to the radical 1930s inventions of Alvar Aalto and Gerald Summers (the Cooper-Hewitt included birch plywood chairs by both designers). To borrow from Ellen Lupton, one of the show's curators, Verhoeven is both "abstract and referential", in keeping with contemporary fashion. Beyond that, his table is evidence of the timeless human aspiration for beauty and pleasure, an unbroken spell.

Cinderella Table is in the permanent collections of The Museum of Modern Art, New York, The Brooklyn Museum of Art, and The Victoria and Albert Museum, London.

(detail of the present lot)

25

SERGEJ JENSEN b. 1973
Untitled, 2002
denim, leather on canvas
82⅞ x 62⅞ in. (210.5 x 159.7 cm.)

Estimate $70,000-90,000

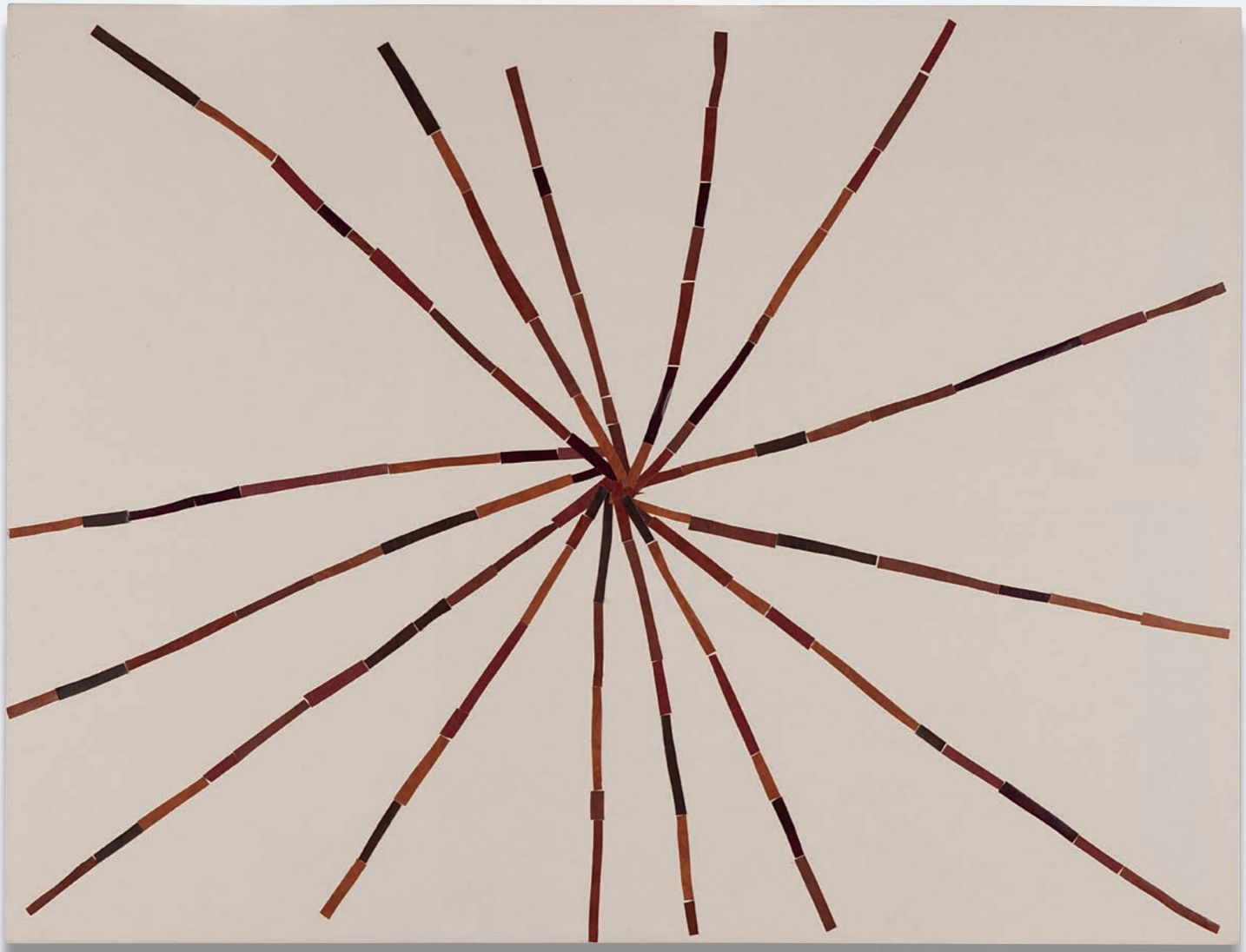
PROVENANCE
Galerie Neu, Berlin

EXHIBITED
Malmö, Konsthall Malmö, *Sergej Jensen*, September 4 – November 2, 2008

"I think, there can be some kind of beauty even in the most damaged or strange way, because it's like some kind of floating."

SERGEJ JENSEN

The Danish-born, Berlin-based artist Sergej Jensen is a contemporary artist who embraces all materials to create subtle and stunning works. He establishes his pieces from any number of different textile sources including linen, burlap, silk, wool and cashmere. The natural textures and blemishes in the textiles are accepted by Jensen, he often highlights them as instinctive elements of the work. Jensen's practice includes a multitude of techniques; he sews cloth together, bleaches, dyes and distresses in order to create, as he explains "painting without paint." In the present lot, brown denim and leather is pieced together upon a natural canvas backdrop, forming lines of varying lengths that radiate outwards from the center of the composition. The different bits of brown material range in tonal quality causing them to emanate outward with a sense of undulating momentum. In the present lot material is applied rather than removed, "Jensen also uses sewing not simply to repair but to make; loose ends of various fabrics and remnants are saved and stitched together into whole cloth again." (P. Eleey, "Regression Tourism," *Sergej Jensen*, Berlin: Distanz, 2011, p. 15) As part of Jensen's artistic practice he approaches each canvas in a distinctly different, unconventional manner. His work, weather appliquéd with minimal bits of material or bleached and ripped never conveys a sense of melancholy. "They draw attention to the choices we make, and how we frame then for ourselves....Absence is acknowledged without being mourned." (P. Eleey, "Regression Tourism," *Sergej Jensen*, Berlin: Distanz, 2011, p. 15)



26

ALLORA & CALZADILLA b. 1974/1971
Intermission (Halloween Iraq 1), 2008
handmade woodblock print on muslin
119¾ x 165⅝ in. (304.2 x 420.7 cm.)
Signed, titled, numbered and dated "Allora/Calzadilla Intermission (Halloween Iraq I) 2008 ED 2/3" on the reverse. This work is number 2 from an edition of 3 plus 1 artist's proof.

Estimate $60,000-80,000

PROVENANCE
Gladstone Gallery, New York

"For us the potential of art is to insert something into a situation to stir things up, cause a catalytic change, or detonate a chain of events."

ALLORA & CALZADILLA

27

NED VENA b. 1982
Untitled, 2010
Rustoleum flat white enamel on linen
96 x 36 in. (243.8 x 91.4 cm.)
Signed and dated "Vena 2010" along the overlap.

Estimate $60,000-80,000

PROVENANCE
Rachel Uffner Gallery, New York

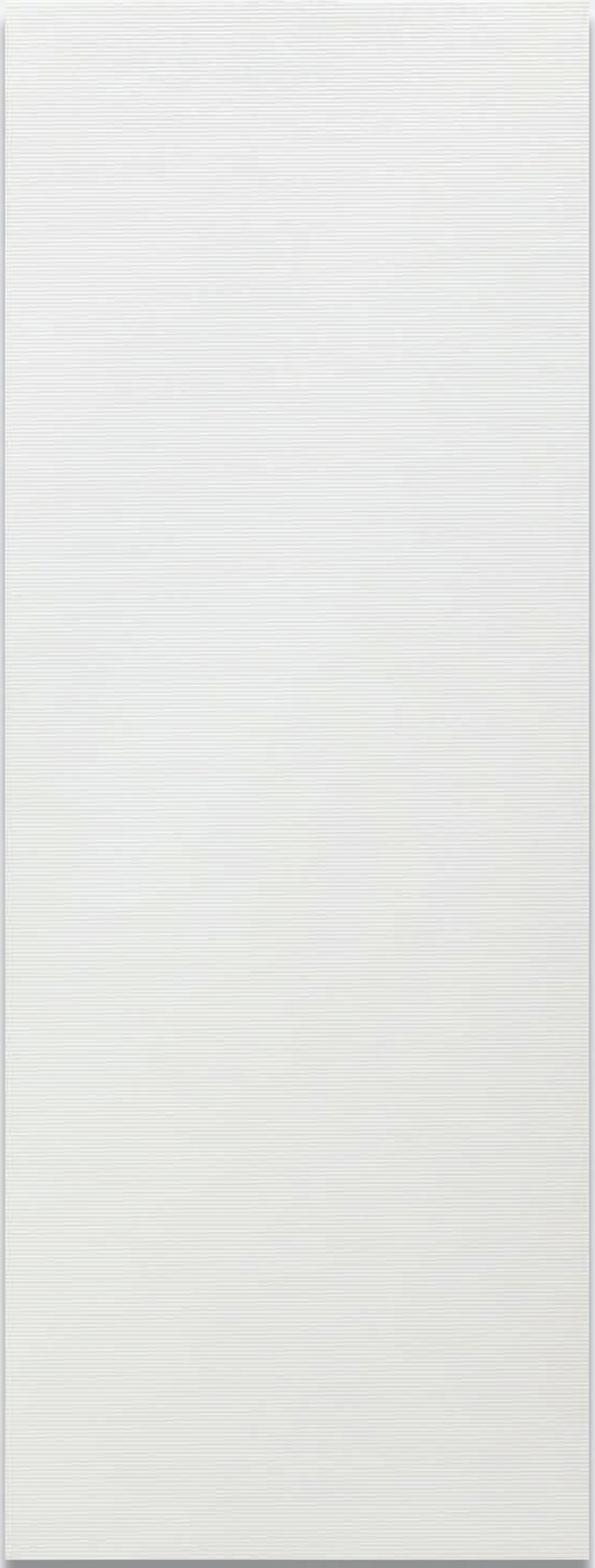
EXHIBITED
New York, Rachel Uffner Gallery, *Summer Whites, Curated by Eddie Martinez and Sam Moyer*, June 24 – July 29, 2011

"I see abstract painting as visual language, like a conversation the artist is having with the canvas, where decisions are evident and execution is important."

NED VENA

Ned Vena's favorite painting is Frank Stella's 1959 *Die Fahne Huch!*, primarily because of its "symmetry, its boldness and also its use of enamel paint," (Vena in conversation with Ellen Mara De Wachter, *PAINTINGS from the ZABLUDOWICZ COLLECTION*, exh. cat., 2013). Indeed, all of these elements are clearly evident in Vena's body of work.

Ned Vena's white paintings made their premiere in both New York and Los Angeles in 2011. Composed of linen coated in Rustoleum, a layer of vinyl is utilized as a stencil and then painted over with flat white enamel. The vinyl is ultimately removed, revealing delicate subtle stripes. As Vena explains, "Vinyl is a material from the commercial signage industry. I was looking at materials in urban spaces, communicating and using language. I worked for a sign maker when I first moved to NYC, so I was aware of the use of vinyl in the production of signs. All these materials end up in the same space, in cities, outside, conveying information." (Vena in conversation with Ellen Mara De Wachter, *PAINTINGS from the ZABLUDOWICZ COLLECTION*, exh. cat., 2013) Vena's "simple stripe pattern" is generated from computer forms of two vinyl stencils. As the artist explains, "I lay down each vinyl file as a large sheet onto the aluminum or whatever surface it may be, and as it is adhering to the surface, I create kinks, bends and tears in the sheet. These kinks replicate an idea of gesture for me. They are strikes or marks across the surface of a pattern, similar to a brushstroke, but arrived at in a pattern that invokes digital files, industrial processes, and ultimately a failure in application." (Vena in conversation with Ellen Mara De Wachter, *PAINTINGS from the ZABLUDOWICZ COLLECTION*, exh. cat., 2013) The present work illustrates the intricacy of this process and the visual outcome of two materials and techniques meeting, interacting and separating, which delivers the residue of sophisticated, almost classical, white ridges or fluting on the image surface.



28

JOE BRADLEY b. 1975
Untitled (Human Form), 2011
silkscreen ink on canvas
96 x 63 in. (243.8 x 160 cm.)
Signed and dated "Joe Bradley 2011" along the overlap.

Estimate $120,000-180,000

PROVENANCE
CANADA, New York

EXHIBITED
New York, CANADA, *Joe Bradley: Human Form*, January 13 - February 21, 2011

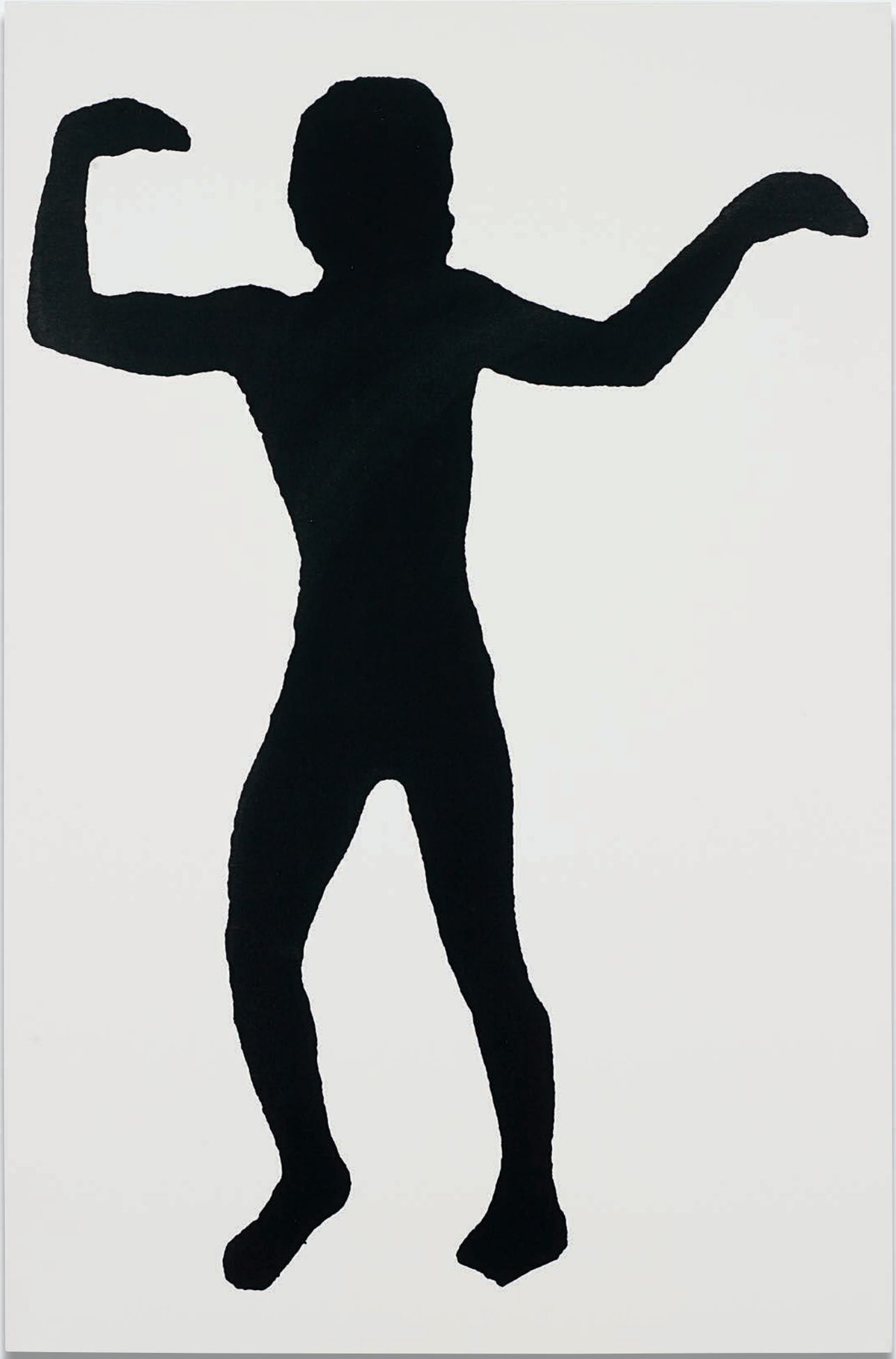
"I don't go into painting with any kind of plan. The ones I am happiest with I have no idea how I arrived at. The best ones are always a real surprise."

JOE BRADLEY

Joe Bradley's artistic style ranges dramatically from his rectangular, monochromatic paintings to his *Schmagoo* cave paintings. Bradley's work consistently captivates and highlights the importance of the act of painting as the first form of human creative expression. "I think that painting, in particular, with its long history, moves in that fashion. It's not a forward, linear, sort of movement. You can be in conversation with those men and women in the caves—it's like yesterday, you know? I think that time moves slower in painting." (Joe Bradley in conversation with Laura Hoptman, *Interview Magazine*, March 29, 2013)

Bradley's series of works entitled *Human Form* premiered at Canada Gallery in 2011 and embodies the invigorating revival of painting as a slower, more fundamental, art form-- one that can be taken back to the basics while still exploring contemporary issues. The artist has said, "You have the 20th century wrapping up and everything is moving at this breakneck speed? And then, painting is still walking. It's just a very human activity that takes time." (Joe Bradley in conversation with Laura Hoptman, *Interview Magazine*, March 29, 2013)

The present lot depicts a silhouetted figure painted in black silkscreen ink against a stark white background. The figures in the series are illustrated in "kind of ridiculous Egyptian-style poses," Bradley himself explained in an interview with *Art in America*. The elemental gravity of the piece emerges from the tension between the male form and the space he inhabits; the schematic human form is seemingly timeless. Indeed, Bradley utilizes the human form to explore the history of the medium of painting itself: "I think that painting relates very neatly to inner travel and the exploration of inner worlds. With painting, I always get the impression that you're sort of entering into a shared space. There's everyone who's painted in the past, and everyone who is painting in the present." (Joe Bradley in conversation with Laura Hoptman, *Interview Magazine*, March 29, 2013)



29

KEITH HARING 1958-1990
Untitled (Figure on a Baby), 1987
polyurethane enamel on aluminum
24 x 17 x 14 in. (61 x 43.2 x 35.6 cm.)
Stamped, signed, numbered and dated "K. Haring 1987 4/10" on the figure. This work is number 4 from an edition of 10.

Estimate $80,000-120,000

PROVENANCE
Deitch Projects, New York

"The public needs art, and it is the responsibility of a 'self-proclaimed artist' to realize the public needs art, and not to make bourgeois art for the few and ignore the masses ...I am interested in making art to be experienced and explored by as many individuals as possible."

KEITH HARING

30

MARTIN KIPPENBERGER 1953-1997
Untitled (Mushrooms), 1996
oil on canvas
29⅛ x 35⅜ in. (74 x 90 cm.)
Initialed and dated "MK 96" lower right.

Estimate $200,000-300,000

PROVENANCE
Gift of the artist
Collection of Mr. & Mrs. Pilz, Austria
Private Collection, Germany

"What I'm working on is for people to be able to say that Kippenberger had this really good mood."

MARTIN KIPPENBERGER

A 1980s art world bad boy, Martin Kippenberger refused to confine himself to a preferred medium, theme or style. Instead, he continually redefined himself and his practice, pushing to the edges to find new, uncharted territory. Kippenberger explained in terms of his painterly process, "In painting you have to be on the lookout: what windfall is still left for you to paint." (The artist in interview with Daniel Baumann, *Martin Kippenberger,* D. Kristoff and J. Morgan, Ed. Tate Publishing: London, 2006, p. 63)

The present lot demonstrates both Kippenberger's stylistically nomadic practice and his quest for "windfall" material. Occupying a striking orange ground, the image is composed of three contrasting elements. Gestural scratches of grey, charcoal and white work in concert with blocked sweeps of color. Crisp white rectangles define then recede from the mid-ground to the back of the painting, lending a sense of dimensionality. Atop of all are two graphic mushrooms, created in an outline of blue, the smaller of which is bedecked with a small filled-in heart. *Untitled (Mushrooms)* references from modernism to Pop, but the clearest referent are the mushrooms themselves. Though he develops the dimensionality of the field, the mushrooms remain two-dimensional, spackled outlines that represent the mushroom in the same way the shape with a pointed bottom and double scalloped top has come to represent the heart. Playing with representation through a cognizant blending of styles, Kippenberger creates tension that most certainly results in what he would consider an "interesting picture."

31

YOUHAN YU
Mao Voting, 1993
acrylic on canvas
46¾ x 65¾ in. (118.7 x 167 cm.)
Signed in Chinese and dated "93" at lower right.

Estimate $30,000-50,000

PROVENANCE
Hanart TZ Gallery, Hong Kong

"Why did I paint Mao? I did so in part as a memorial to my past political life. I borrowed the method of Pop art and elements from Chinese folk art to represent an ordinary Mao in a way of resilience, a little humor, and few critical remarks, all mixed with a little admiration."

YU YOUHAN

32

OS GEMEOS
I Don't Care, 2008
Plexiglas, mirror, wood, spray paint
81½ x 37¼ x 6 in. (207 x 94.6 x 15.2 cm.)

Estimate $100,000-150,000

PROVENANCE
Deitch Projects, New York
Acquired from the above by the present owner

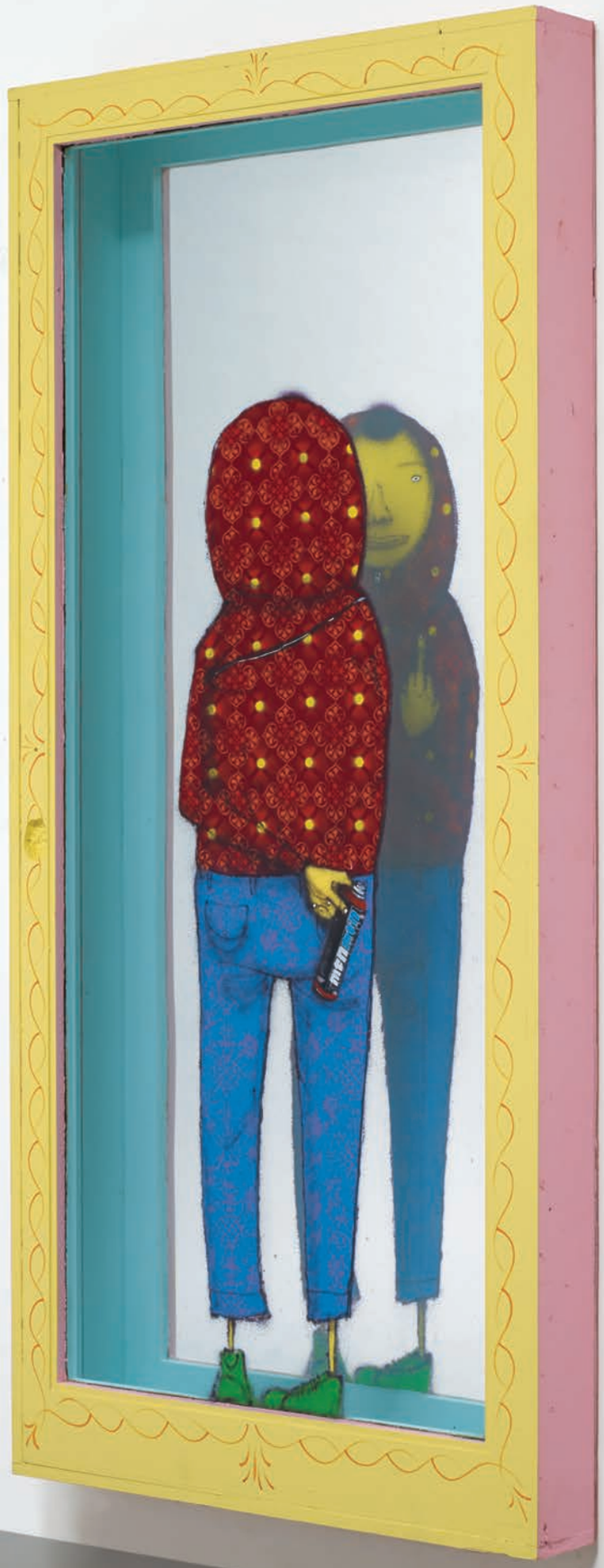
EXHIBITED
New York, Deitch Projects, *Os Gêmeos: Too Far Too Close*, June 28 – August 9, 2008

LITERATURE
Os Gêmeos, exh. cat, The Institute of Contemporary Art/Boston, Berkeley: Gingko Press, 2012, pp. 60, 69 (illustrated)

"We have lots of ideas and things to say, and we're gradually discovering different ways to express them."

OS GÊMEOS

Otavio and Gustavo Pandolfo, better known as Os Gêmeos, ("the twins" in Portuguese), are an influential and compelling duo in the art world. Dynamic and energetic, Os Gêmeos' art is a visual expression of their deep personal connection to each other and encompasses images from their dreams and their urban home in São Paulo. Unlike New York where spray paint, the common medium of urban and street artists, is easily acquired, in Brazil spray paint proved to be costly and lacking in the quality necessary to produce Os Gêmeos' desired colorful and visual effects. "I remember the first time we saw the book Spraycan Art – it was in '87, '88, I think. A guy made a photocopy of the book – the whole book photocopied in black and white – and of Subway Art, too, and he wrote down the colors." (Os Gêmeos interviews with Jeffrey Deitch and Ket, "Os Gêmeos Talk About How They Became Artists," *Art in the Streets*, exh. cat, New York: Rizzoli, Los Angeles: The Museum of Contemporary Art, 2011) In pursuit of an alternative medium, Os Gêmeos instead decided to create their works by utilizing house paint and rollers. Drawing from the vibrant patterns and colors of Brazil, their figures are inspired by a variety of characters: musicians, children, bandits, families, graffiti taggers, typically depicted in unique outfits and dazzling environments. In the present lot, a youth in blue jeans, an intricately pattered red hoodie and green sneakers is standing pigeon-toed with his left hand behind his back clenching a spray paint can, his trigger finger ready to dispense the paint. His right hand in the foreground, he shows the viewer his middle finger. By imposing the figure upon a mirror, Os Gêmeos includes the viewer as an immediate participant in the bright, lively and fantastical fun of the scene.



33

OSCAR MURILLO b. 1986
Untitled (Chicken and Chips), 2011
oilstick, spray paint, enamel, dirt on canvas
65½ x 76 in. (166.4 x 193 cm.)
This work is accompanied by a certificate of authenticity signed by the artist.

Estimate $120,000-180,000

PROVENANCE
Francois Ghebaly Gallery, Los Angeles

"Certain words are often connected to a type of social endeavour that I like to bring into the realm of my own practice."

OSCAR MURILLO

"Paintings happen in the studio where I have my own kind of system, although there can be physical residue of performance in them. I like to cut up the canvas in different sections, work on them individually, fold them and just leave them around for months [...] It's not about leaving traces, it's about letting things mature on their own like aging cheese or letting a stew cook, they get more flavorful. That's kind of how these paintings are made." (The artist quoted in L. Russell, Oscar Murillo in *BOMB*, Winter 2013).

As one of the most energetic young artists to emerge in recent memory, Colombian-born, London based Oscar Murillo creates works that stretch across a variety of media. In many instances we see elements of sculpture, film, performance and painting all simultaneously incorporated into the artist's work. Making allusions to social displacement, his personal cultural history and the artistic process, he works the surface of his paintings heavily, displaying wrought and agitated surfaces. His works throb with energy, giving clear testimony to the vigorous and highly visceral process by which they are conceived and making for emotive and thought-provoking viewing. As Murillo has noted, "A painting is a rectangular device used to record things." For him, his canvases exist as repositories of experiences and as records of his own personal and artistic growth.

The current lot exemplifies this practice, as it is at once gestural—underscoring the performative dimension of his process—and narrative in its incorporation of text as a direct link to his own mixed cultural history. The prominence of *Untitled (Chicken and Chips),* 2011, is emblematic of the artist's penchant for using the canvas as a personal archive and as a means of carrying on a performance into perpetuity. In this case, that dialogue is rooted in food and in his adoptive Anglo-saxon heritage. This achievement is echoed in his inclusion of detritus from his everyday life. Be they actual food parts, dirt or dust, all are parts of the same whole that comprise the artist's evolving identity.

FISH
AND
Chips

UNDER THE INFLUENCE

7 March 2014 at 2pm

Lots 101-316

PHILLIPS

UNDER THE INFLUENCE

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NEW YORK, 7 MARCH 2014 at 2PM

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AUCTION
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VIEWING
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Monday – Saturday 10am – 6pm
Sunday 12pm – 6pm

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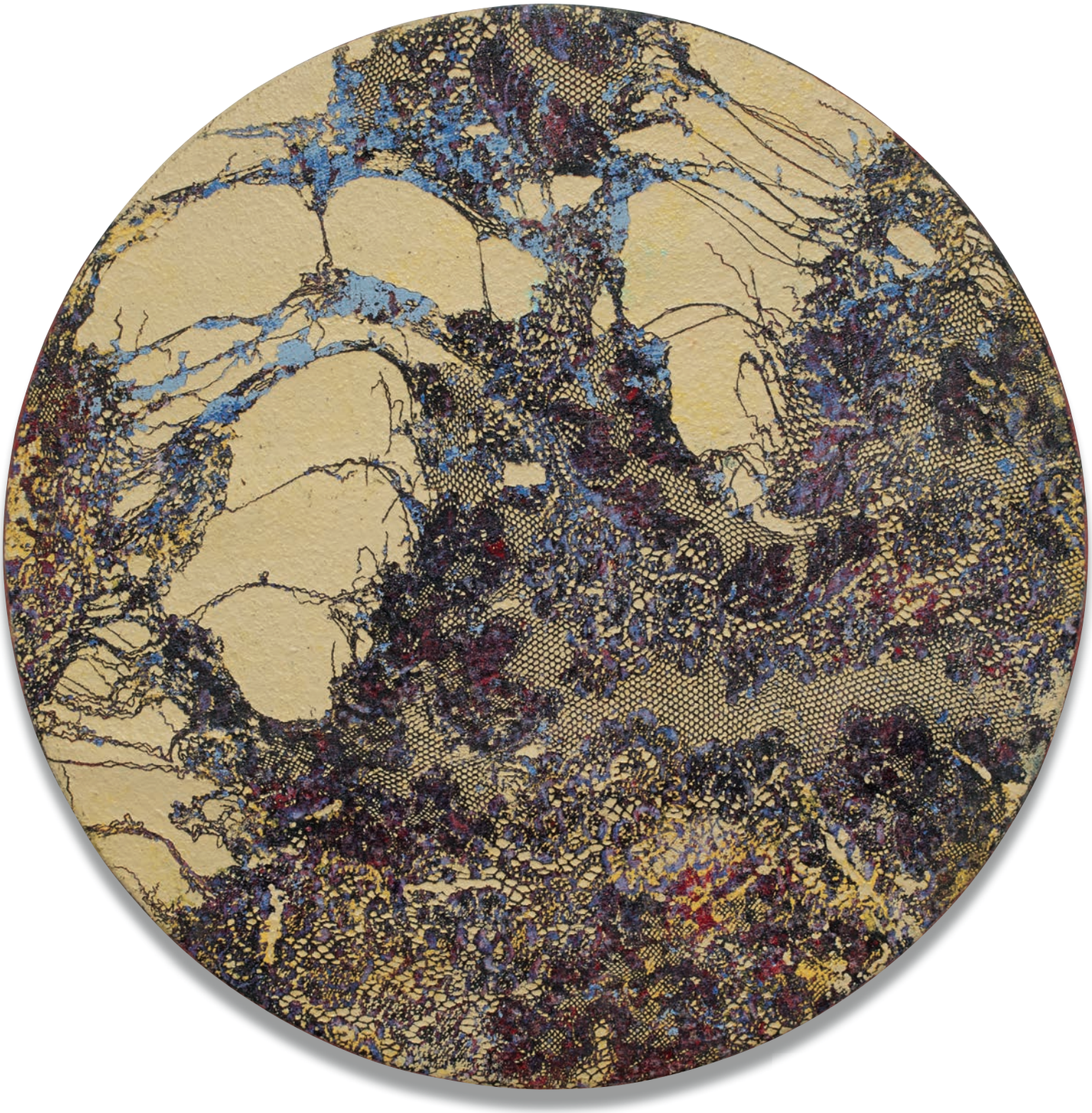
ADMINISTRATOR
Jed Moch +1 212 940 1301
JMoch@phillips.com

Previous Christian Marclay, *Untitled (Square)*, 2008, lot 133 (detail)
Opposite Mark Grotjahn, *Untitled (Butterfly)*, 2003, lot 134 (detail)



101

MARK FLOOD b. 1957
Wave, 2002
acrylic on canvas, laid on wood
diameter 23 in. (58.4 cm.)
Signed, titled and dated "Mark Flood 2002 Wave" on the reverse;
further signed "Mark Flood" twice on the overlap.

Estimate $8,000-12,000

PROVENANCE
Acquired directly from the artist by the present owner

102

ANGEL OTERO b. 1981
Untitled (SK-DJ), 2011
oil paint, oil paint skins collaged on resin coated canvas
31½ x 23⅝ x 2⅜ in. (80 x 60 x 6 cm.)
Signed, titled and dated "SK DJ 2012 Angel Otero" on the reverse.

Estimate $10,000-15,000

PROVENANCE
Kavi Gupta Gallery, Chicago
Private Collection

"Yeah, I call the dried paintings "skins." It came from a reference about oil paint, flesh being the reason oil paint was invented. Each of my paintings has a layer of skin."

ANGEL OTERO, 2013

103

SAM FALLS b. 1984
Untitled (Floor Drawing), 2012
colored pencil on wove paper
41½ x 29 in. (105.4 x 73.7 cm.)
Signed and dated "S. Falls 2012" on the reverse.

Estimate $6,000-8,000

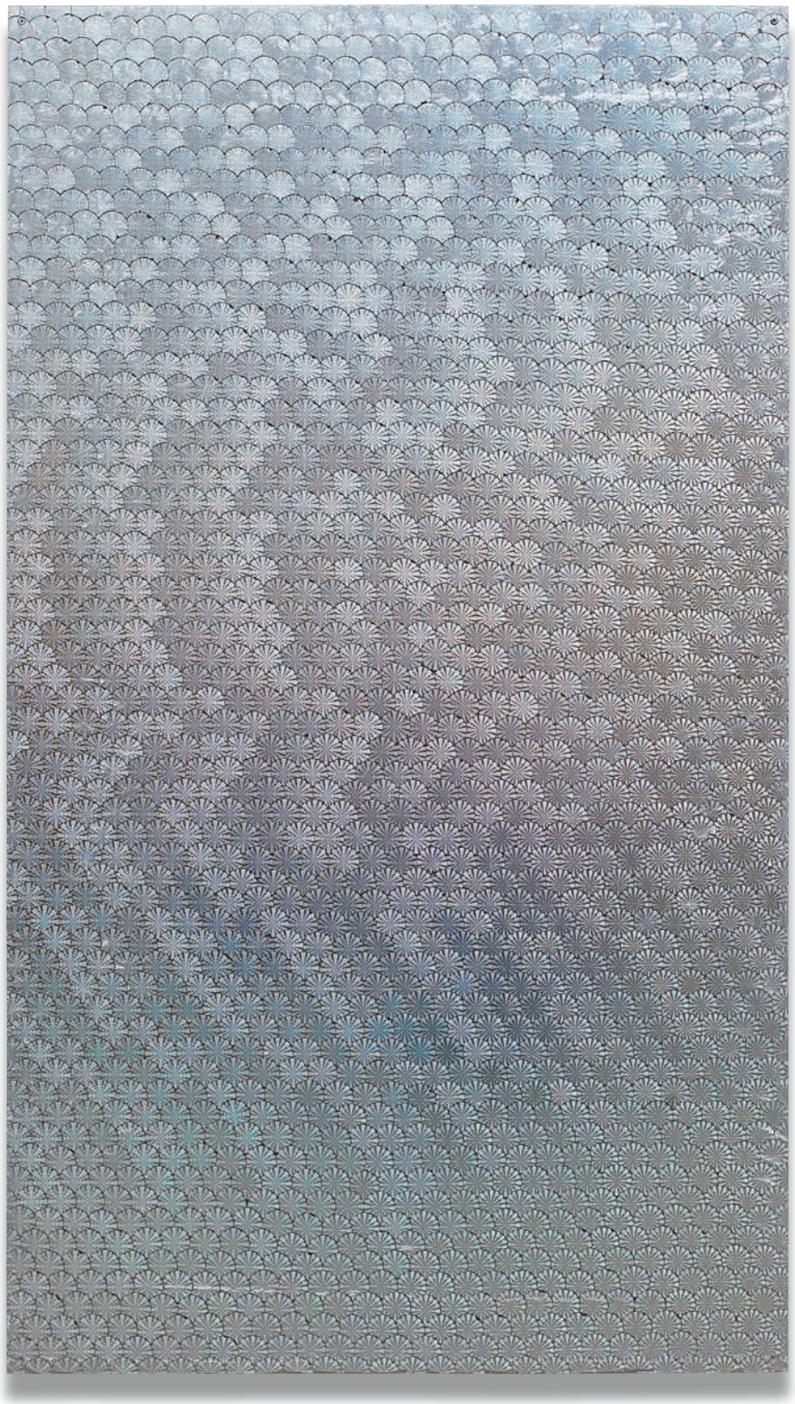
PROVENANCE
Twig Gallery, Brussels
Private Collection

104

SAM FALLS b. 1984
Untitled (Joshua Tree, CA), 2011-12
hand dyed linen, metal grommets
50⅜ x 36¼ in. (128 x 92 cm.)

Estimate $8,000-12,000

PROVENANCE
M+B Gallery, Los Angeles
Private Collection



105

OLIVER LARIC b. 1981
Schengen Visa Hologram, 2012
tamper evident security hologram stickers on PET sheet, lacquer
68⅞ x 39⅜ in. (175 x 100 cm.)

Estimate $15,000-20,000

PROVENANCE
Tanya Leighton Gallery, Berlin
Acquired from the above by the present owner

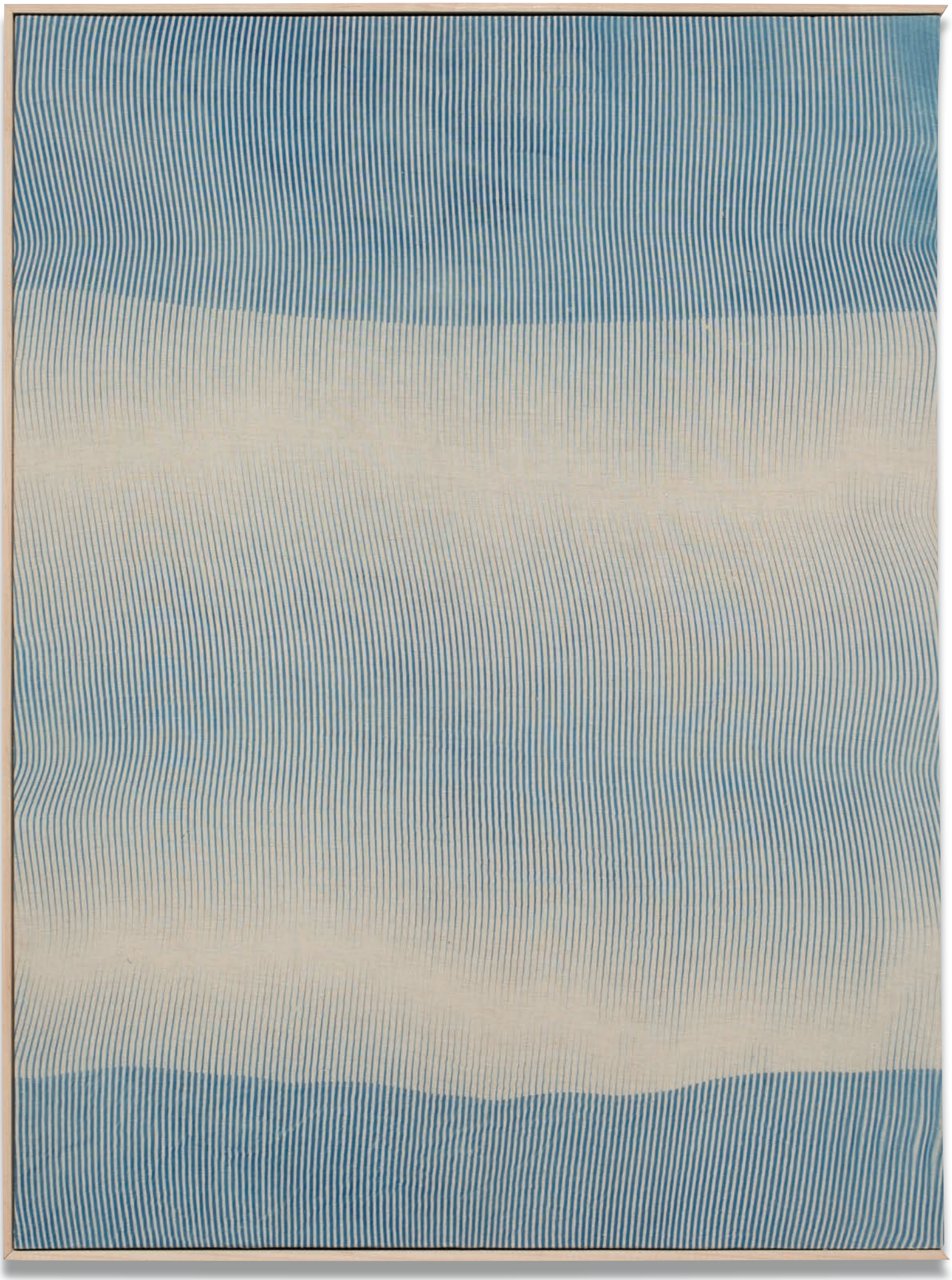
EXHIBITED
Munich, Kunstverein München, *The Imaginary Museum*, July 14 - September 9, 2012

106

HUGH SCOTT-DOUGLAS b. 1988
Untitled 032, 2011
cyanotype on linen
40½ x 30½ in. (102.9 x 77.5 cm.)
Signed, titled and dated "Hugh S H Douglas 2011 HSD 032" along the stretcher.

Estimate $20,000-30,000

PROVENANCE
Jessica Silverman Gallery, San Francisco
Private Collection, New York



107

LUCIEN SMITH b. 1989
TBT, 2013
aluminium trays, moulding paste, enamel on gessoed canvas
28 x 22 x 3 in. (71.1 x 55.9 x 7.6 cm.)
Signed "Lucien Smith" on the reverse.

Estimate $15,000-20,000

PROVENANCE
OHWOW, Los Angeles
Private Collection

108

DAN REES b. 1982
Artex Painting, 2011
oil on canvas
54¾ x 39 in. (139.1 x 99.1 cm.)
Signed and dated "Dan Rees 2011" on the reverse.

Estimate $20,000-30,000

PROVENANCE
Tanya Leighton Gallery, Berlin
Acquired from the above by the present owner

109

PARKER ITO b. 1986
Inkjet painting #11 (8 color ink), 2013
inkjet on silk
64 x 44 x 1½ in. (162.6 x 111.8 x 3.8 cm.)

Estimate $10,000-15,000

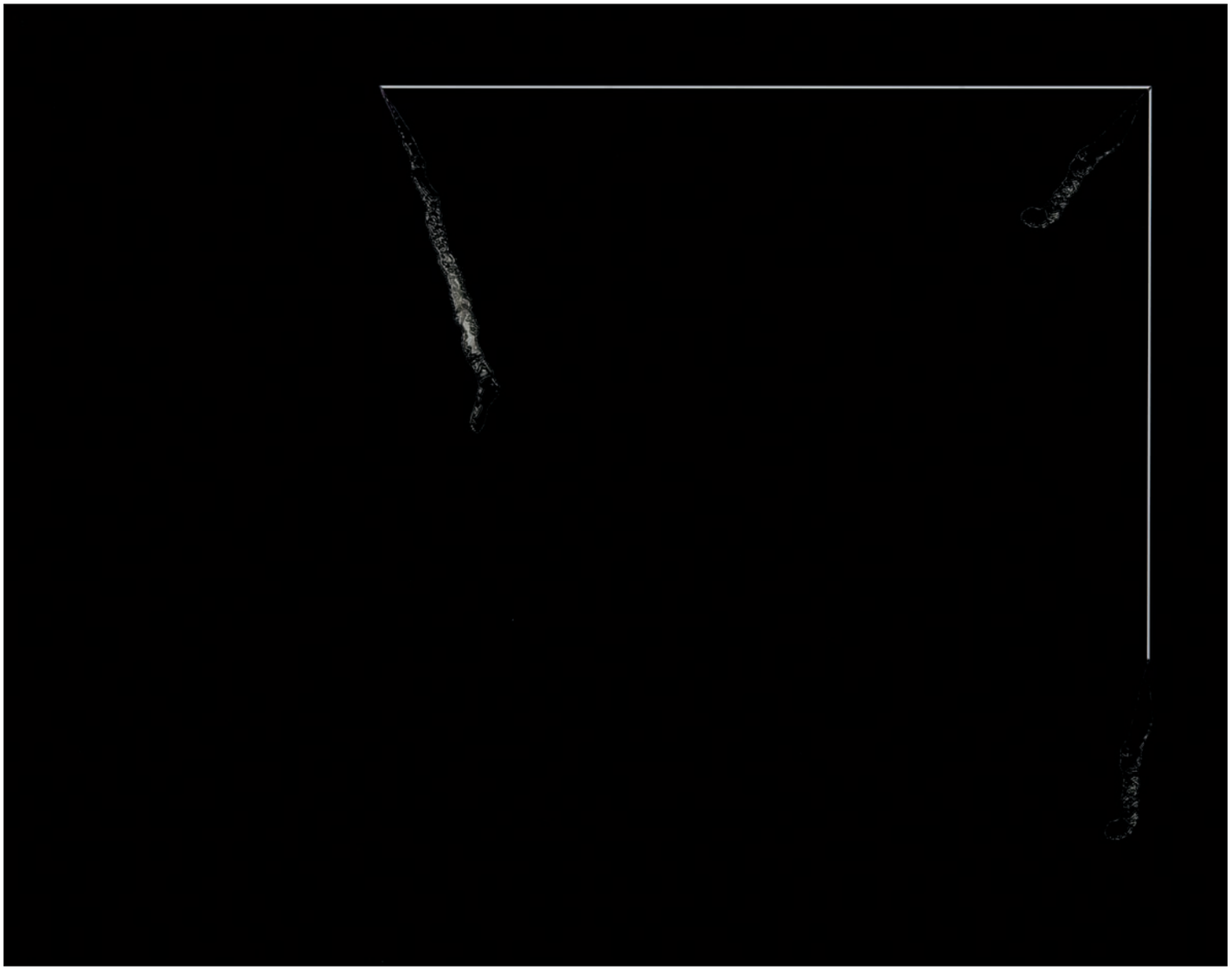
PROVENANCE
PRISM, Los Angeles
Acquired from the above by the present owner

110

NED VENA b. 1982
Untitled, 2011
rubber on linen, laid on wood
30 x 20 in. (76.2 x 50.8 cm.)
Signed and dated "VENA 2011" along the overlap.

Estimate $35,000-45,000

PROVENANCE
Private Collection, New York



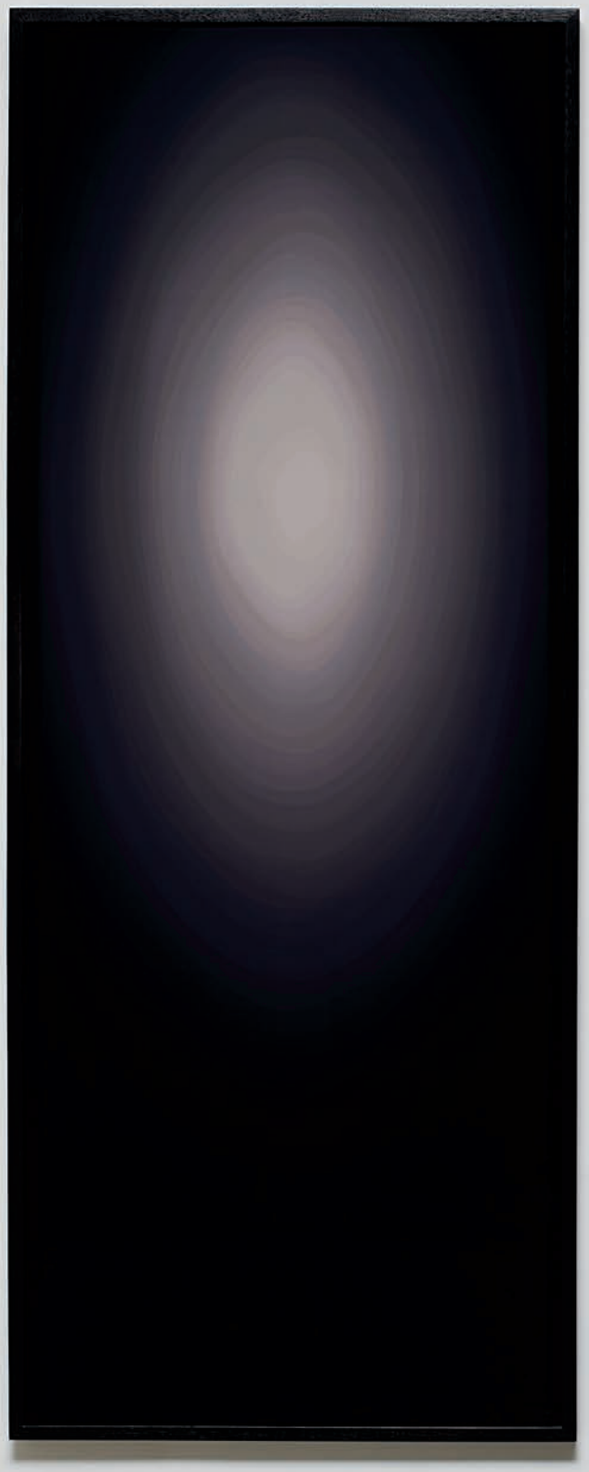
111

STERLING RUBY b. 1972
90 Degree- Cryer, 2004
lambda print, mounted on Sintra and Plexiglas
image 19½ x 24½ in. (49.5 x 62.2 cm.)
frame 21 x 26 in. (53.3 x 66 cm.)
This work is number 3 from an edition of 3 plus 2 artist's proofs. Signed, numbered and dated "Ed. 3/3 2005 Sterling Ruby" on the reverse.

Estimate $8,000-12,000

PROVENANCE
Marc Foxx Gallery, Los Angeles
Acquired from the above by the present owner, 2005

EXHIBITED
Los Angeles, Marc Foxx Gallery, *Group Show*,
February 19 - March 19, 2005



112

ANTHONY PEARSON b. 1969
Untitled (Chisel Arrangement), 2008
uncoated hi-polished bronze sculpture with cobalt patina, base, pedestal, chromogenic print, mounted to acrylic, in artist's frame
overall 79 x 57 x 20 in. (200.7 x 144.8 x 50.8 cm.)
frame 73 x 29 in. (185.4 x 73.7 cm.)
pedestal 36 x 26 x 16 in. (91.4 x 66 x 40.6 cm.)
sculpture 27½ x 21 x 6½ in. (69.9 x 53.3 x 16.5 cm.)
This work is unique.

Estimate $8,000-12,000

PROVENANCE
David Kordansky Gallery, Los Angeles
Acquired from the above by the present owner, 2008

EXHIBITED
Los Angeles, David Kordansky Gallery, *Anthony Pearson,* December 15, 2007 - February 2, 2008

113

WALEAD BESHTY b. 1976
FedEx® Large Box ©2005 FEDEX 139751 REV 10/05 SSCC, Priority Overnight, Los Angeles-New York trk#795506878000, November 27-28, 2007, 2005-14
laminated glass, silicone, metal, FedEx shipping boxes, packing tape, accrued FedEx tracking labels
glass component 3¼ x 12¼ x 17¾ in. (8.3 x 31.1 x 45.1 cm.)
box 3½ x 12½ x 18 in. (8.9 x 31.8 x 45.7 cm.)

Estimate $20,000-30,000

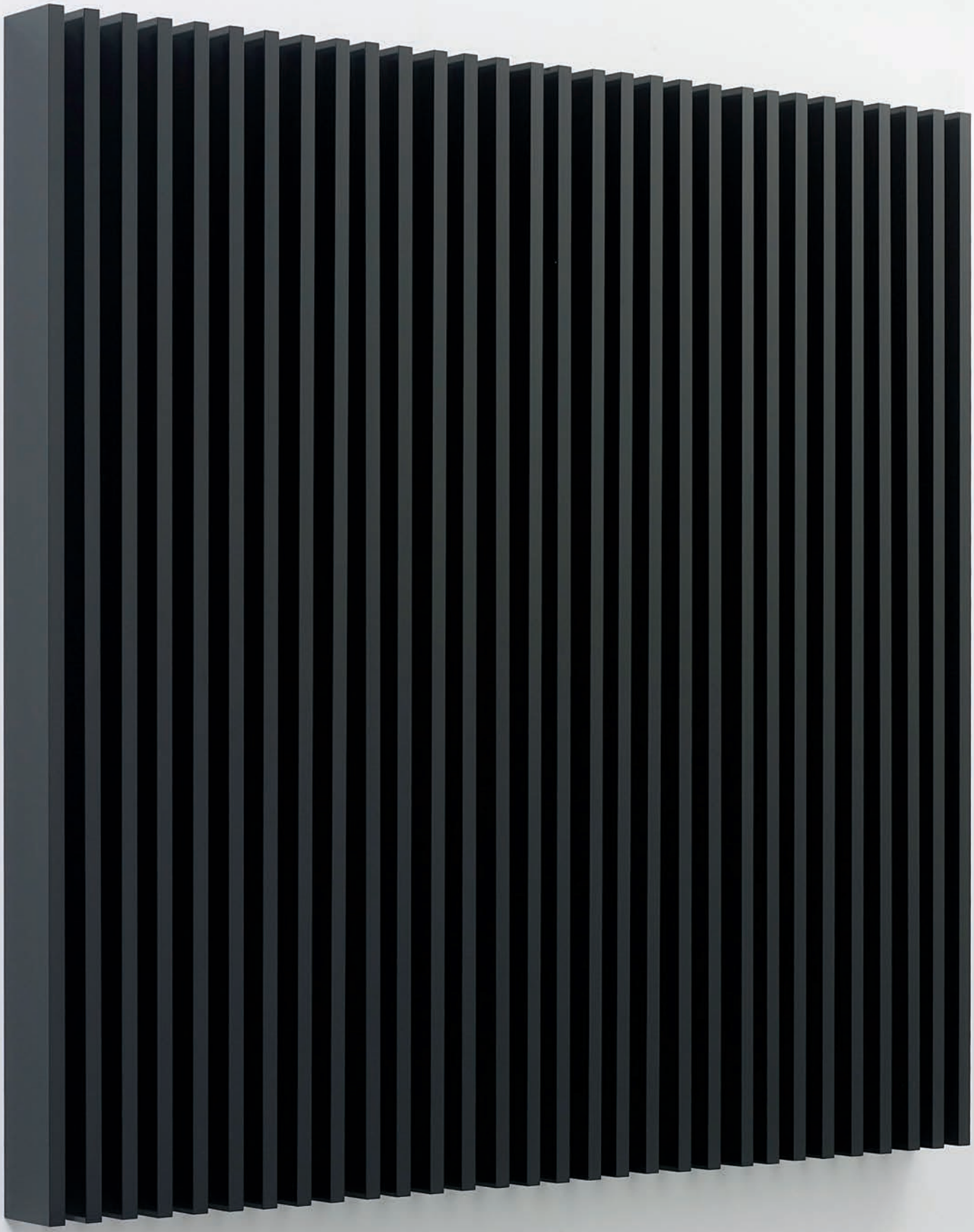
PROVENANCE
WALLSPACE, New York
Phillips, New York, *Contemporary Art, Day Sale,* November 16, 2012, lot 109
Acquired at the above sale by the present owner

114

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION
LIAM GILLICK b. 1964
Rescinded Growth, 2008
30 painted aluminium elements
78¾ x 80⅜ x 5⅞ in. (200 x 204 x 15 cm.)

Estimate $30,000-40,000

PROVENANCE
Galerie Micheline Szwajer, Antwerp



115

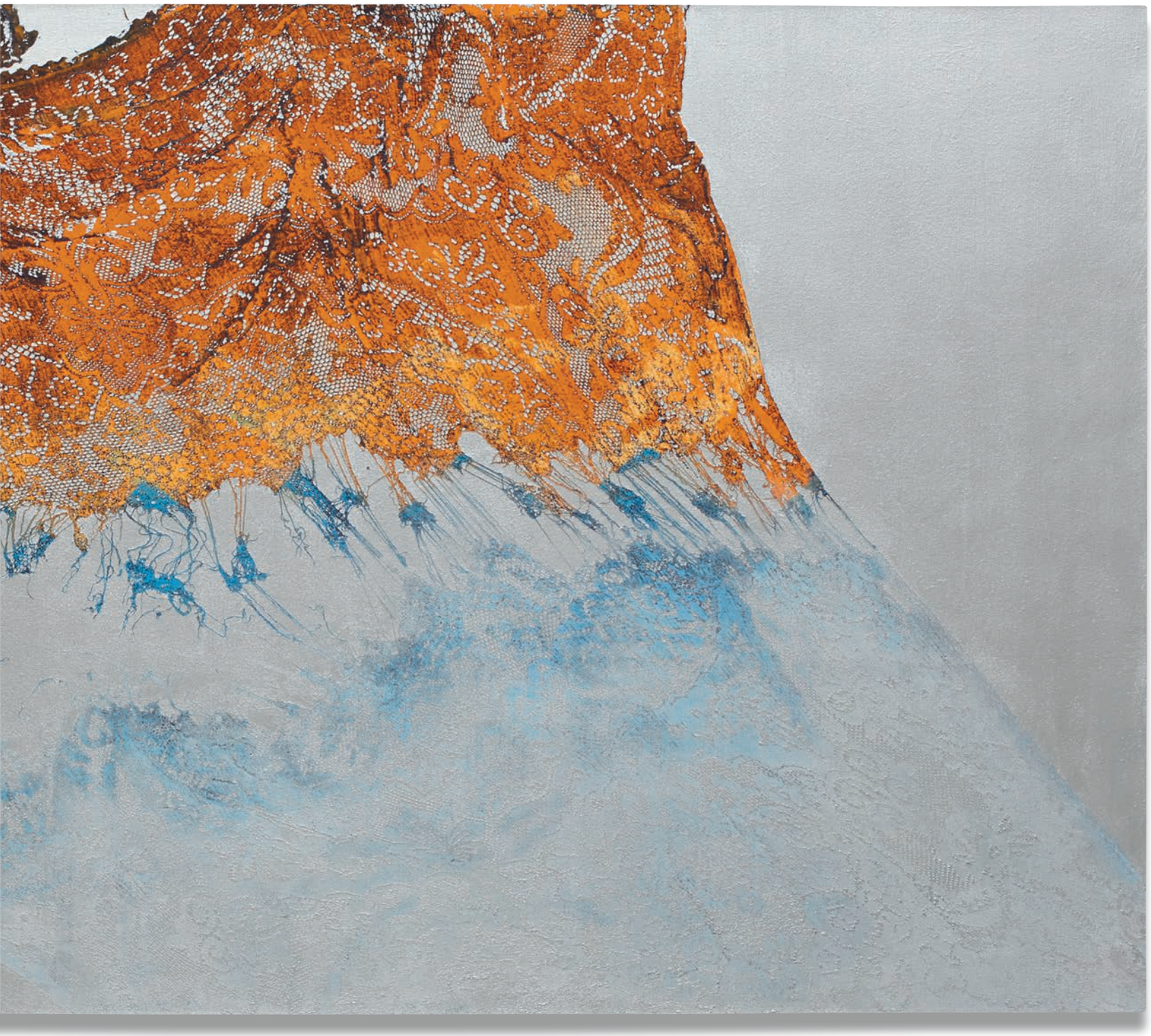
MARK FLOOD b. 1957
Fog Machine, 2002
acrylic on canvas
50 x 100 in. (127 x 254 cm.)
Signed, titled twice and dated "Mark Flood 'Fog Machine' 'Access Denied' July 1, 2002" along the overlap.

Estimate $30,000-40,000

PROVENANCE
Lynn Goode, Houston
Acquired from the above by the present owner

"When I started to tear (the lace), it added other things - the patterned landscape with the wildness and the freedom being torn up. The polarity is quite rich, a circuit of meaning people can find themselves. It was a nice discovery for me."

MARK FLOOD, 2002



116

NIKOLAS GAMBAROFF b. 1979
Untitled, 2010
newsprint, adhesive, acrylic on canvas
20 x 16 in. (50.8 x 40.6 cm.)
Signed and dated "N Gambaroff 2010" on the reverse.

Estimate $5,000-7,000

PROVENANCE
Renwick Gallery, New York
Private Collection

117

GUYTON\WALKER b. 1972/1969
Untitled, 2009
offset on drywall, paint can
overall dimensions variable
drywall 48 x 96 in. (121.9 x 243.8 cm.)
paint can 7½ x 6½ x 6½ in. (19.1 x 16.5 x 16.5 cm.)

Estimate $20,000-30,000

PROVENANCE
Greene Naftali Gallery, New York
Acquired from the above by the present owner

EXHIBITED
New York, Greene Naftali Gallery, *Guyton\Walker*, June 29 - August 7, 2009

118

KAWS b. 1974
Untitled, 1997
acrylic on cardboard
10¼ x 11¼ in. (26 x 28.6 cm.)
Signed and dated "KAWS 97" lower right.

Estimate $15,000-20,000

PROVENANCE
Artificial Gallery, London
Private Collection

"I have been painting my whole life. I truly enjoy painting and I worked hard so I can be in a position to paint. When I am painting, it's a really good time for me. I can zone out on most other things in life and can just be in the studio and focus."

KAWS, 2012

119

JOSH SMITH b. 1976
Three works: (i) Untitled (JSA07618); (ii) Untitled (JSPO7643); Untitled (JSA07620), 2007
oil on canvas
each 23¾ x 17¾ in. (60.3 x 45.1 cm.)
(i) Signed, inscribed and dated "Josh Smith 2007 JSA07618" on the reverse; (ii) inscribed "JSPO7643" on the reverse; (iii) signed and dated "Josh Smith Oct. 6, 2007" center; further inscribed "JSA07620" on the reverse.

Estimate $20,000-30,000

PROVENANCE
Jonathan Viner Gallery, London
Private Collection

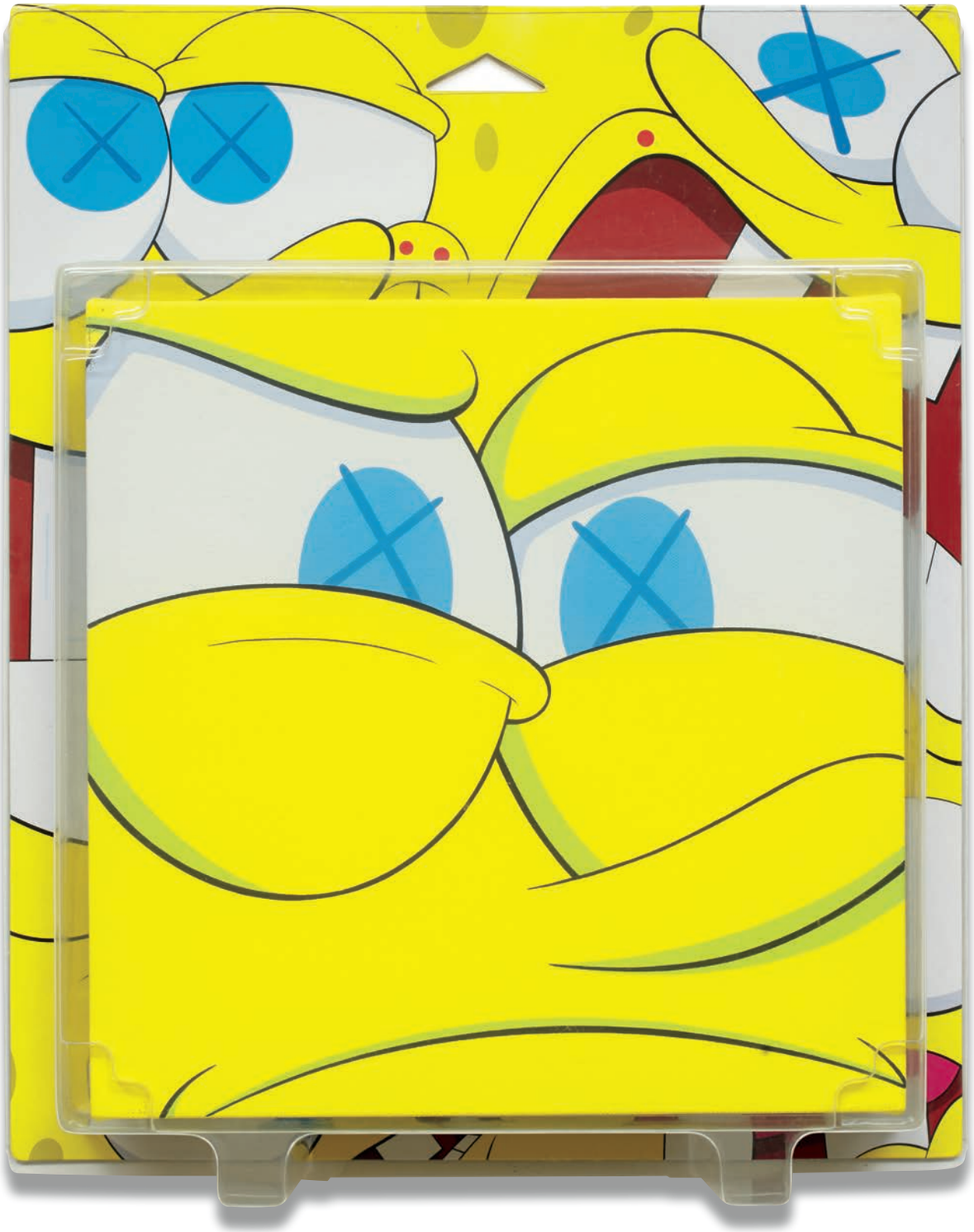
EXHIBITED
London, Jonathan Viner Gallery, *Josh Smith: Josh Smith: Fortescue Avenue*, October 6 - November 18, 2007

120

JOSH SMITH b. 1976
Untitled (JSS08706), 2008
acrylic silkscreen on canvas
20 x 16 in. (50.8 x 40.6 cm.)
Signed and dated "Josh Smith 2008" on the reverse; further annotated "JSS08706" along the overlap.

Estimate $10,000-15,000

PROVENANCE
Luhring Augustine, New York
Private Collection



121

KAWS b. 1974
KAWSBOB (Closed Mouth), 2009
acrylic on canvas, in blister package with printed card
18 x 15 x 3 in. (45.7 x 38.1 x 7.6 cm.)
Signed and dated "KAWS 09" on the reverse.

Estimate $20,000-30,000

PROVENANCE
Honor Fraser, Los Angeles
Private Collection

EXHIBITED
Los Angeles, Honor Fraser, *KAWS THE LONG WAY HOME,* February 21 - April 4, 2009

122

OS GÊMEOS b. 1974
Untitled, 2003
acrylic, wooden box
8 x 5⅜ x 2⅜ in. (20.3 x 13.7 x 6 cm.)

Estimate $20,000-30,000

PROVENANCE
The Luggage Store, San Francisco
New Image Art, Los Angeles
Private Collection

EXHIBITED
San Francisco, The Luggage Store, *PAVIL - OS GÊMEOS*, February – March, 2003, then traveled to Los Angeles, New Image Art (March 7 – April 5, 2003)

LITERATURE
PAVIL – OS GÊMEOS, exh. cat., The Luggage Store and RVCA, San Francisco, 2003, n.p.

123

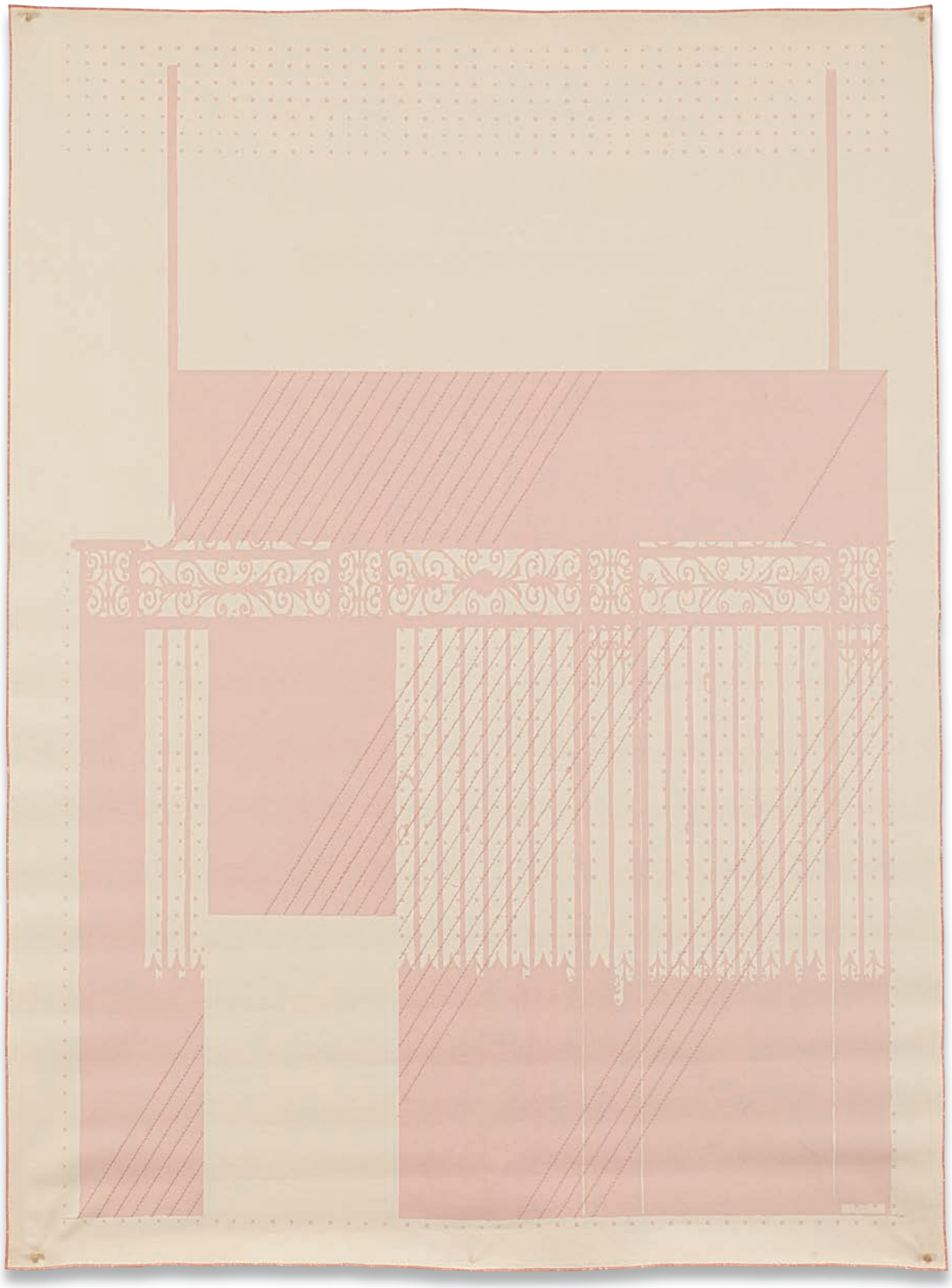
OS GÊMEOS b. 1974
Untitled, 2003
acrylic, silk roses, staple, metal brackets, wooden box
7 x 9 x 4¼ in. (17.8 x 22.9 x 10.8 cm.)
Inscribed in pixação on the reverse.

Estimate $20,000-30,000

PROVENANCE
The Luggage Store, San Francisco
New Image Art, Los Angeles
Private Collection
New York, Phillips de Pury & Company, *Under the Influence*, March 31, 2008, lot 177
Private Collection
New York, Phillips de Pury & Company, *SATURDAY@PHILLIPS*, April 25, 2009, lot 339
Acquired at the above sale by the present owner

EXHIBITED
San Francisco, The Luggage Store, *PAVIL - OS GÊMEOS*, February – March, 2003, then traveled to Los Angeles, New Image Art (March 7 – April 5, 2003)

LITERATURE
PAVIL – OS GÊMEOS, exh. cat., Luggage Store and RVCA, San Francisco, 2003, n.p.



124

MATTHEW BRANNON b. 1971
Asleep at the Wheel, 2004
acrylic, embroidery floss on canvas
90 x 65 in. (228.6 x 165.1 cm.)
Signed and dated "2004 Brannon" on the reverse.

Estimate $6,000-8,000

PROVENANCE
Petzel Gallery, New York
Private Collection

125

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

GEDI SIBONY b. 1973

The seasons cycle winterspring, 2013

spray paint on reinforced canvas drop cloth

125¾ x 95⅛ in. (319.4 x 241.7 cm.)

Signed and dated "Gedi Sibony 2013" on the reverse.

Estimate $10,000-15,000

PROVENANCE

Gladstone Gallery, New York

126

ANSELM REYLE b. 1970
Untitled, 2006
bronze, chrome, enamel, varnish on veneered makassar wood plinth
bronze 11½ x 9 x 7½ in. (29.2 x 22.9 x 19.1 cm.)
plinth 42½ x 10⅝ x 10⅝ in. (108 x 27 x 27 cm.)
This work is accompanied by a certificate of authenticity signed by the artist.

Estimate $15,000-20,000

PROVENANCE
Galleria Massimo De Carlo, Milan
Private Collection

127

ENOC PEREZ b. 1967
Lever House, 2005
watercolor on paper
60 x 41½ in. (152.4 x 105.4 cm.)
Signed, titled and dated "Enoc Perez Lever House November 2005" on the reverse.

Estimate $30,000-40,000

PROVENANCE
Mitchell-Innes & Nash, New York
Private Collection

128

NICHOLAS BYRNE b. 1979
Untitled, 2007
oil on linen, laid on board
19⅝ x 13⅝ in. (49.8 x 34.6 cm.)
Signed and dated "Nicholas Byrne 2007" on the reverse.

Estimate $3,000-5,000

PROVENANCE
Private Collection
Acquired from the above by the present owner

129

SCOTT REEDER b. 1970
Fucked Up Flowers (Pink Still Life), 2009
oil on linen
23 x 27 in. (58.4 x 68.6 cm.)
Signed , titled and dated "'Fucked Up Flowers' Scott Reeder 2009" along the overlap.

Estimate $6,000-8,000

PROVENANCE
Daniel Reich Gallery, New York
Private Collection

EXHIBITED
New York, Daniel Reich Gallery, *Scott Reeder, Painter,* July 9 - August 29, 2009

130

DAVID HAMMONS b. 1943
African American Flag, 1989
printed fabric with painted wood pole
flag 8 x 12 in. (20.3 x 30.5 cm.)
pole 19⅝ in. (49.8 cm)
Signed "Hammons" lower left. This work is from an edition of 100.

Estimate $6,000-8,000

PROVENANCE
Acquired directly from the artist by the present owner

EXHIBITED
New York, Jack Tilton Gallery, *Whose Ice is Colder?*, October 30 - December 1, 1990 (larger example exhibited)
New York, P.S.1 Contemporary Art Center, *Rousing the Rubble*, December 16 - February 10, 1991 (larger example exhibited)

LITERATURE
A. Heiss, *Rousing the Rubble*, exh. cat. P.S.1 Contemporary Art Center, Cambridge: MIT Press, 1991, pp. 72-73 (larger example illustrated)
David Hammons, *The Unauthorized Retrospective*, New York: Triple Candie Inc., 2006, n.p. (larger example illustrated)
C. Tilton, L. Charlwood, eds., *L.A. Objects & David Hammons Body Prints*, New York: Tilton Gallery, 2011, p. 162 (larger example illustrated)

"They call my art what it is. A lot of times I don't know what it is because I'm so close to it. I'm just in the process of trying to complete it. I think someone said all work is political the moment that last brushstroke is put on it. Then it's political, but before that it's alive and its being made."

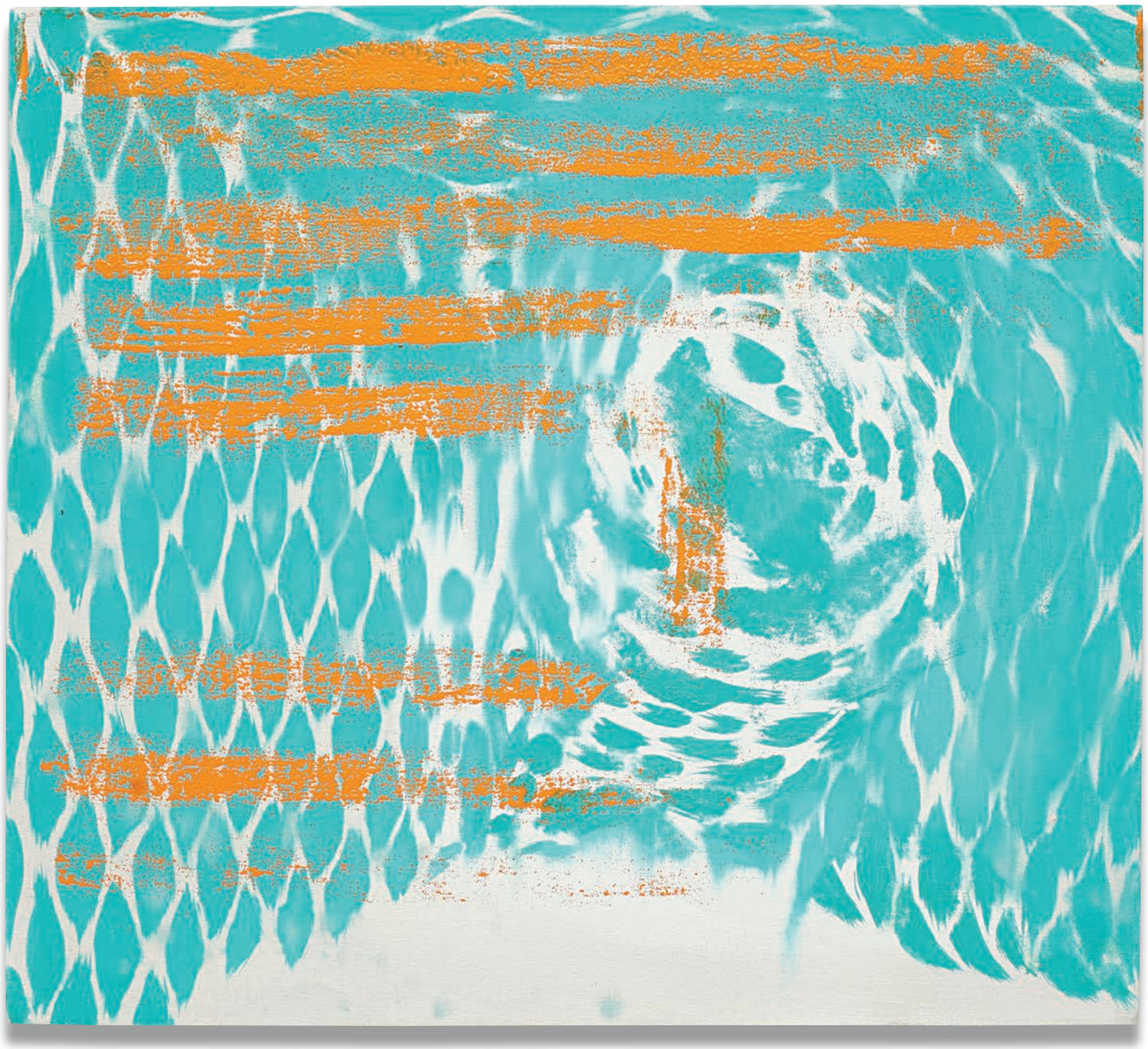
DAVID HAMMONS, 1986

131

AARON YOUNG b. 1972
Skid Mark (black nickel), 2010
plated brass panel, black nickel, burnt rubber, motor oil
19½ x 48 in. (49.5 x 121.9 cm.)

Estimate $12,000-18,000

PROVENANCE
Bortolami Gallery, New York
Private Collection



132

CHARLINE VON HEYL b. 1960
Untitled (L.S.#1), 2007
oil on canvas
18 x 20 in. (45.7 x 50.8 cm.)

Estimate $12,000-18,000

PROVENANCE
1301PE, Los Angeles
Acquired from the above by the present owner

EXHIBITED
Los Angeles, 1301PE, *Charline von Heyl: Small Paintings*, March 17 - May 12, 2007

133

CHRISTIAN MARCLAY b. 1955
Untitled (Square), 2008
cyanotype on Aquarelle Arches Natural White Hot Press Watercolor Paper 300 g/m
22½ x 22½ in. (57.2 x 57.2 cm.)

Estimate $30,000-40,000

PROVENANCE
Paula Cooper Gallery, New York
Acquired from the above by the present owner

134

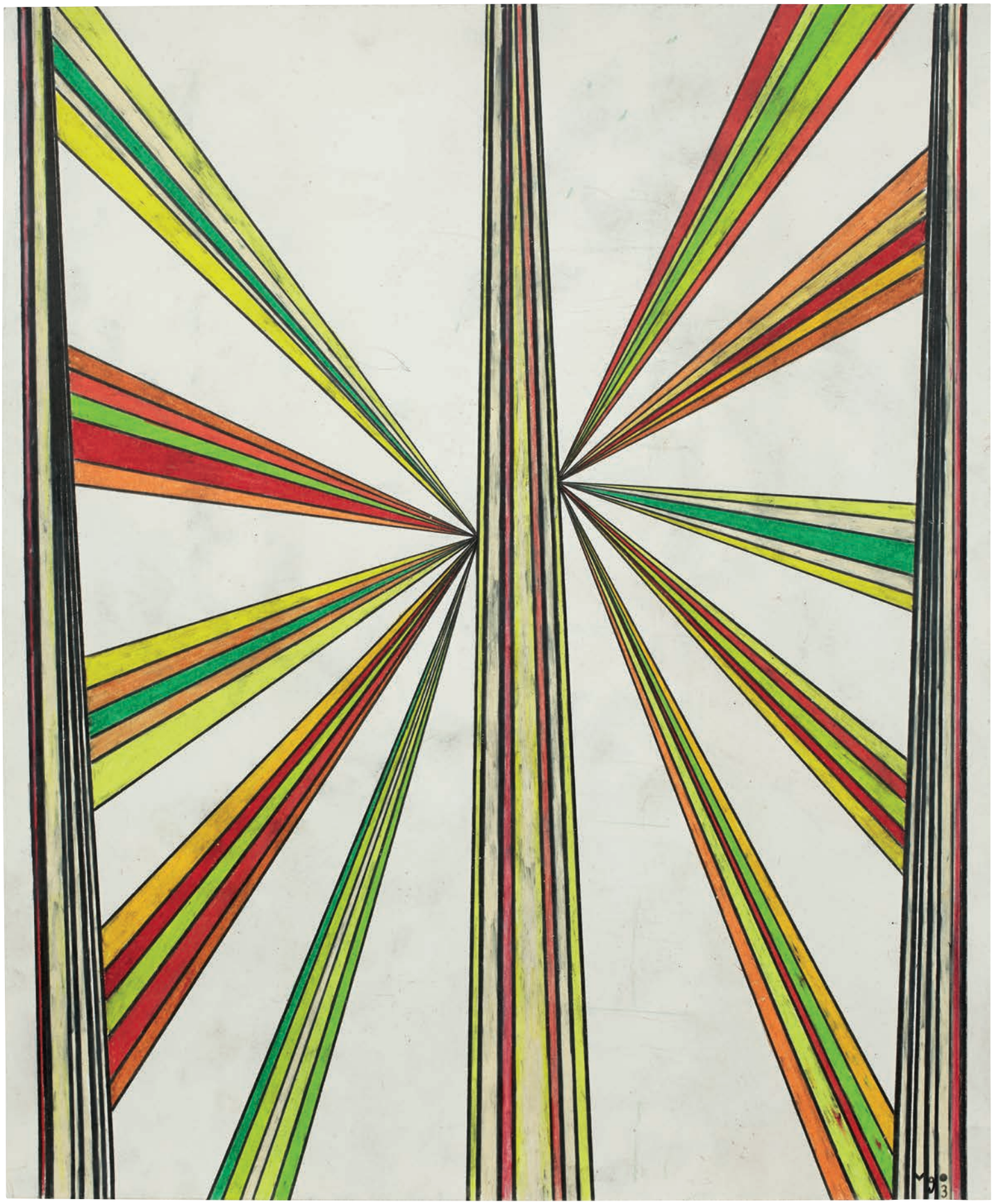
MARK GROTJAHN b. 1968
Untitled (Butterfly), 2003
color pencil on paper
17 x 14 in. (43.2 x 35.6 cm.)
Initialed "MG 03" lower right; further signed and dated "Mark Grotjahn 2003," and dedicated on the reverse.

Estimate $100,000-150,000

PROVENANCE
Hamburg Kennedy Photographs, New York
Private Collection

Mark Grotjahn is one of the most significant artists to emerge from the west coast in the last decade and a half. His iconic, highly graphic practice of painting and drawing owes a clear debit to the high priests of early modernism specifically Kandinsky, Paul Klee and Mondrian. However, Grotjahan infuses this history with a visceral energy that lends his work an almost bawdy energy.

Grotjahn's renowned butterfly drawings—as evinced in the present, perfectly representative lot, *Untitled (Butterfly)*—gently unify geometric abstraction and the natural world. The butterfly motif is based around a central line that runs vertically down the composition; the open wings rendered in primary colors emanate outward with a heavy sense of applied force and rigorous execution. Grotjahn utilizes two-point perspective to create the semblance of depth allowing the butterfly to float off the page. As Grotjahn states, "You can see in my butterfly works that they are very obsessive." (Mark Grotjahn in M. Gnyp, Mark Grotjahn, Zoo Magazine #38) They illustrate an intensive and pre-planned geometric scheme. The rational form and perspective of the drawing is balanced by the playful bright hues of red, green, orange and yellow butterfly wings.



135

YOSHITOMO NARA b. 1959
Untitled (Portrait of a Girl), 2003
pencil, colored pencil, acrylic on paper
image 15¾ x 11¼ in. (40 x 28.6 cm.)
frame 20 x 15½ in. (50.8 x 39.4 cm.)
Signed and dated "y n. 2003" on the reverse.

Estimate $20,000-30,000

PROVENANCE
Tomio Koyama Gallery, Tokyo
Acquired from the above by the present owner, 2003

EXHIBITED
Tokyo, Tomio Koyama Gallery, *Yoshitomo Nara: New Drawings*, November 8 - December 6, 2003

LITERATURE
Y. Nara, *Yoshitomo Nara: The Complete Works*, Vol. II, San Francisco, Chronicle Books, 2011, p. 203, no. D-2003-034 (illustrated)

136

YOSHITOMO NARA b. 1959
Untitled, 1998
colored pencil on paper
11⅝ x 8¼ in. (29.5 x 21 cm.)
Signed in Japanese and dated "'98" along the lower margin.

Estimate $30,000-40,000

PROVENANCE
Matthew Street Gallery, Liverpool
Private Collection
Sotheby's, London, *Contemporary Art Including Arab and Iranian Art*, October 16, 2009, lot 269
Acquired at the above sale by the present owner

LITERATURE
Y. Nara, *Yoshitomo Nara: The Complete Works,* Vol. II, San Francisco: Chronicle Books, 2011, p. 129, no. D-1998-140 (illustrated)

“I work very hard to make sure that my art does not produce a superficial image, that there is much more depth to it.”

YOSHITOMO NARA

137

YAYOI KUSAMA b. 1929
BIRD, 1980
collage, pastel, gouache, ink on paper
26 x 20 in. (66 x 50.8 cm)
Signed and dated "1980 Yayoi Kusama" lower right; further signed, titled in Japanese and dated "1980 Yayoi Kusama" on the reverse of the sheet. This work includes Yayoi Kusama's Art Work Registration Card affixed to the reverse of the frame.

Estimate $20,000-30,000

PROVENANCE
Acquired directly from the artist, circa 1980
Private Collection

138

YAYOI KUSAMA b. 1929
Nets, 1997
acrylic on canvas
16⅛ x 12½ in. (41 x 31.8 cm.)
Signed, titled and dated "Yayoi Kusama 1997 Nets" on the reverse.

Estimate $30,000-40,000

PROVENANCE
Galerie Thelen, Essen
Phillips de Pury & Company, New York, *Contemporary Art, Part II,* November 11, 2005, lot 395
Acquired at the above sale by the present owner

"I gradually feel myself under the spell of the accumulation and repetition in my nets which expand beyond myself, and over the limited space of canvas, covering the floor, desks and everywhere."

YAYOI KUSAMA

139

DAVID SALLE b. 1938
Painting for HCA, 2007
oil on linen, wood shelf, object
44 x 76 x 4 in. (111.8 x 193 x 10.2 cm.)
Signed, titled and dated "PAINTING FOR H.C.A. David Salle 2007" on the reverse.

Estimate $60,000-80,000

PROVENANCE
Galerie Thaddaeus Ropac, Salzburg
Acquired from the above by the present owner

"Painting has a performative aspect to it – someone has to paint it."

- DAVID SALLE, 2011

David Salle remains one of the most prominent painters working today. His style is always enigmatic and idiosyncratic, due in part to his particular use and distortion of found images and cultural references as inspiration for his own unique and evocative visual language.

The present lot, *Painting for HCA*, from 2007, is an apt representation of Salle's hybridizing style. The two female figures sit divergent to each other and also to the small wolf figure projecting out from the canvas. Sullen and withdrawn, the monochromatic figure to the right stands in sharp contrast to the whimsical and distortedly pornographic Manga figure on the left. Together, their juxtaposition and opposition creates a new pictorial dynamic that is emblematic of Salle's art making practice. "It might sound simplistic, but I was really just trying to make what I thought was a new kind of beauty" (David Salle quoted in an interview with Emily Nathan, *Don't Understand me too quickly*, Artnet, 2011).

140

JENNY HOLZER b. 1950
Die Fast and Quiet… (from The Survival Series), 1983-85
cast marble
17¼ x 23 x 15¾ in. (43.8 x 58.4 x 40 cm.)
Inscribed "JH 969 3/10" on the underside.
This work is number 3 from an edition of 10.

Estimate $50,000-70,000

PROVENANCE
Private Collection, Cologne

141

FRANCESCO VEZZOLI b. 1971

Enjoy the New Fragrance (Tamara de Lempicka for Greed), 2009
inkjet, brocade, wool, cotton, metallic embroidery, custom jewelry
70⅞ x 51⅛ in. (180 x 130 cm.)

Estimate $60,000-80,000

PROVENANCE

Gagosian Gallery, Rome
Acquired from the above by the present owner

EXHIBITED

Rome, Gagosian Gallery, *Greed, A New Fragrance by Francesco Vezzoli*, February 6 - March 21, 2009
Murcia, La Conservera, *Cycle 6*, February 3 - June 26, 2011

LITERATURE

N. Cullinhan, C. Perrella, F. Vezzoli, *Francesco Vezzoli: Greed*, Cologne: Walther König, 2011, p. 11 (illustrated)

142

CHRIS OFILI b. 1968
Half Moon (Silver), 2005
nickel silver
15½ x 7 x 9¾ in. (39.4 x 17.8 x 24.8 cm.)
This work is number 5 from an edition of 7.

Estimate $10,000-15,000

PROVENANCE
Contemporary Fine Arts, Berlin
Acquired from the above by the present owner, 2005

EXHIBITED
Berlin, Contemporary Fine Arts, *Chris Ofili: The Blue Rider*, November 19 - December 23, 2005 (another example exhibited)

LITERATURE
L. Antwi, B. Brock, C. Grau, G. Tate, C. Zuschlag, *Chris Ofili: The Blue Rider*, Berlin: Contemporary Fine Art, 2005, p. 29

143

LYNDA BENGLIS b. 1941
Weaver, 1999
aluminum with gold leaf
13 x 13 x 7 in. (33 x 33 x 17.8 cm.)
Stamped "L. Benglis 1999 1/4" on the reverse. This work is number 1 from an edition of 4.

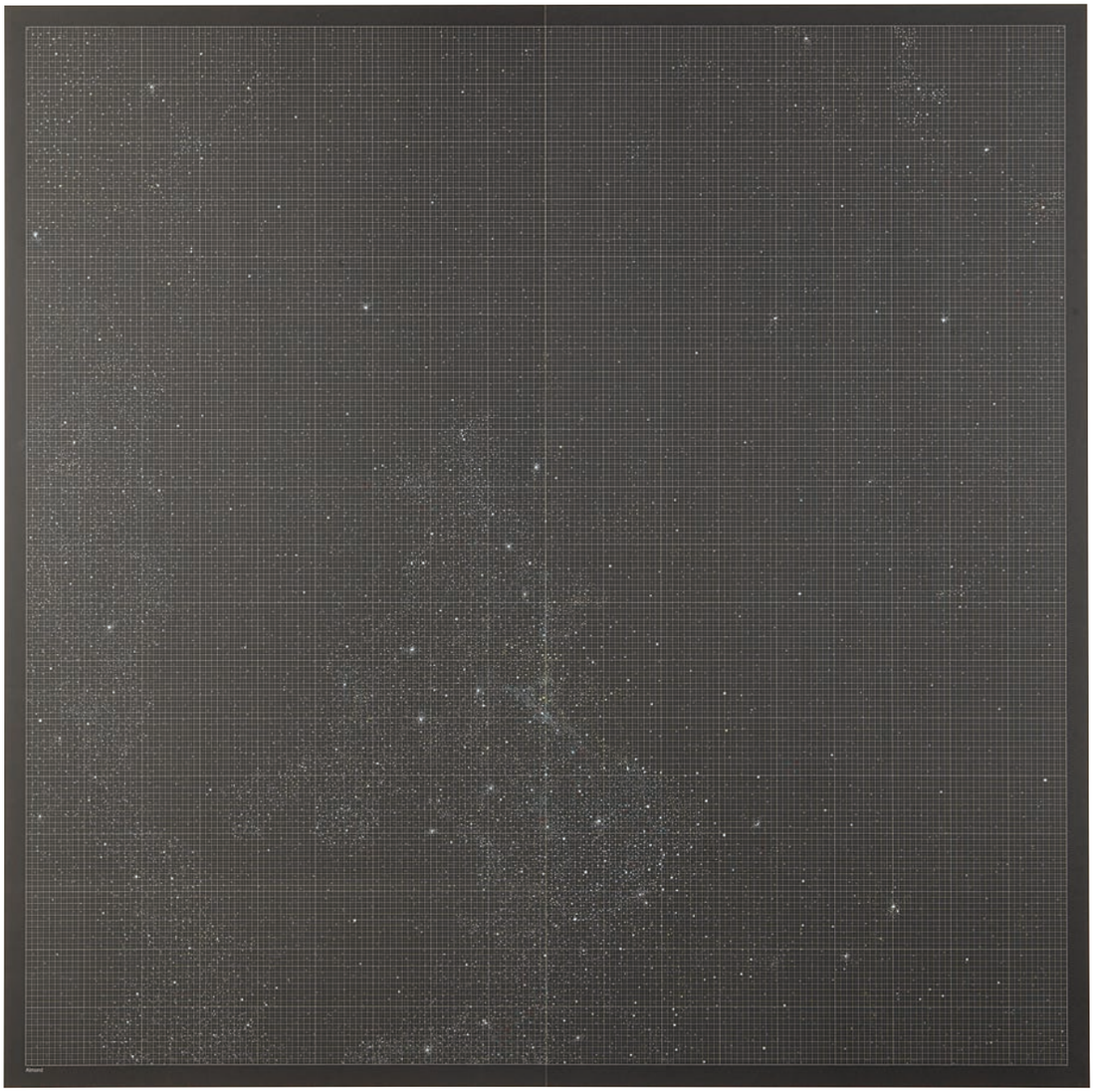
Estimate $30,000-40,000

PROVENANCE
Cheim & Read, New York
Private Collection

EXHIBITED
New York, Cheim & Read, *Lynda Benglis / Wols: Lynda Benglis: New Work Wols (1913 - 1951): Photographs of the 1930s*, October 19 - November 13, 1999

"We all have to find our own handwriting. We have to find our own process, a way of speaking your own voice...Making, doing, questioning and developing ideas and communicating through them are the most important things."

- LYNDA BENGLIS



144

DARREN ALMOND b. 1971
Magnified System Diagram, 2000
acrylic and inkjet on 400 g somerset satin paper
77⅛ x 77⅛ in. (195.9 x 195.9 cm.)
Stamped "Almond" lower left; further signed "Darren Almond" and stamped "Darren Almond 31 Aug 2000" on the reverse.

Estimate $15,000-20,000

PROVENANCE
Matthew Marks Gallery, New York
Private Collection

EXHIBITED
New York, Matthew Marks Gallery, *Transport Medium,* September 16 - October 21, 2000

145

PAUL McCARTHY b. 1945
Santa Sac, Black, Double Head, 2 Butt Plugs, Sac Butt Plug not stick, 2006
urethane, brass pipe
11 x 6½ x 9 in. (27.9 x 16.5 x 22.9 cm.)
Inscribed "Doc Johnson" on the underside.
This work is unique.

Estimate $40,000-60,000

PROVENANCE
Hauser & Wirth, Zurich
Acquired from the above by the present owner, 2006

Paul McCarthy is one of the most idiosyncratic, important, and influential artists working today. Throughout his astonishing career, he has consistently challenged conventional artistic practice, forging a body of work that continues to fascinate and titillate. In a uniquely American manner McCarthy reinterprets fairy tales, childhood stories, and the seedier aspects of old Hollywood films and television to create works that stand as gloriously macabre perversions of their source material. In this fashion, *Santa Sac, Black, Double Head, 2 Butt Plugs, Sac Butt Plug not Stick* from 2006, is an iconic example of McCarthy's sculptural practice. Cast in black urethane, the work depicts Santa standing astride his sac, from which one plug protrudes suggestively and menacingly while the other hems him in from behind. Usually a harbinger of cheer and goodwill, not to mention presents, in McCarthy's realization Santa bears a raunchier gift. McCarthy's defilement of a figure from the childhood world of magic and fairy tales is a deliciously perverted subliminal attack on the sanctity of juvenile memories: a seemingly innocent tale adapted and re-imagined through a darkly adult lens. McCarthy has spoken of his belief that his work is influenced by his own childhood experiences and recollections. This concept of 'repression' and the release of earlier trauma invoke Freudian theories of the unconscious and infantile sexuality. *Santa Sac, Black, Double Head, 2 Butt Plugs, Sac Butt Plug not Stick* is the product of childhood fears and urges that are sublimated here in a fantastical and ghoulish re-incarnation of a fairy-tale character – an interpretation ingeniously imbued with the artist's trademark mordant humor and psychosexual underpinnings.

146

MATTHEW BARNEY b. 1967
Drawing Restraint 9: The Terrestrials, 2005
2 chromogenic prints, in self-lubricating plastic frames
each 33 x 27 x 1½ in. (83.8 x 68.6 x 3.8 cm.)
Signed and dated "Matthew Barney 05" on the reverse of one frame; further stamped with the *Drawing Restraint 9* insignia on the reverse of the same frame. This work is number 2 from an edition of 3 plus 2 artist's proofs.

Estimate $30,000-40,000

PROVENANCE
Regen Projects, Los Angeles
Acquired from the above by the present owner, 2006

EXHIBITED
Kanazawa, 21st Century Museum of Contemporary Art, *Matthew Barney: Drawing Restraint*, July 2 - August 25, 2005; then traveled to Seoul, LEEUM, Samsung Museum of Art (October 13, 2005 - January 8, 2006); San Francisco Museum of Modern Art (June 23 - September 17, 2006) (another example exhibited)

LITERATURE
I. Hasegawa, S. Nakazawa, M. Barney, *Drawing Restraint Vol. II*, Tokyo: Takashi Asai, UPLINK Co., 2005, p. 75 (illustrated)

147

MATTHEW BARNEY b. 1967
Cremaster 5: Her Giant, 1997
chromogenic print, in self-lubricating plastic frame
52¾ x 42⅝ in. (134 x 108.3 cm.)
Signed and dated "Matthew Barney '97" on the reverse of the frame; further stamped with Cremaster logo on the reverse of the frame. This work is number 3 from an edition of 6 plus 2 artist's proofs.

Estimate $50,000-70,000

PROVENANCE
Barbara Gladstone Gallery, New York
The Lambert Art Collection
Phillips de Pury & Company, New York, *Veronica's Revenge: Contemporary Photography from the Lambert Collection*, November 8, 2004, lot 5
Acquired at the above sale by the present owner

EXHIBITED

Washington, D.C., Hirshhorn Museum and Sculpture Garden, *Regarding Beauty: A View of the Late Twentieth Century*, October 7, 1999 - January 17, 2000, then traveled to Munich, Haus der Kunst (February 10 - May 1, 2000) (another example exhibited)

Arken, Museum for Moderne Kunst, *Veronica's Revenge*, June 3 - September 3, 2000, then traveled to Sydney, Museum of Contemporary Art, *Veronica's Revenge* (November 1, 2000 - March 4, 2001)

Cologne, Museum Ludwig, *Matthew Barney: The Cremaster Cycle*, June 1 - September 1, 2002, then traveled to Paris, Musee d'Art Moderne de la Ville de Paris (October 10, 2002 - January 5, 2003), New York, Solomon R. Guggenheim Museum (February 13 - May 11, 2003) (another example exhibited)

LITERATURE

M. Barney and T. Morgan, *Matthew Barney: Cremaster 5*, Barbara Gladstone Gallery and Portikus, New York and Frankfurt Am Main, 1997, n.p. (illustrated)

E. Janus, ed., *Veronica's Revenge: Contemporary Perspectives in Photography*, Scalo, Zurich-Berlin-New York, 1998, p. 160 (illustrated)

N. Benezra, A.C. Danto, O.M. Viso, *Regarding Beauty: A View of the Late Twentieth Century*, exh. cat., Edition Cantz, Washington D.C. and Ostfildernruit, 1998, p. 83, no. 8 (illustrated)

R.D. Hodge, "Onan the Magnificent: The Triumph of the Testicle in Contemporary Art," *Harper's Magazine*, 2000, p. 77 (illustrated)

P. Friese, E. Schmidt, W. Schoppmann, eds., *Ohne Zogern: Die Sammlung Olbricht Tiel 2 (Without Hesitation: The Olbricht Collection Part 2)*, Edition Braus, Heidelberg, 2001, p. 49 (illustrated)

N. Spector, *Matthew Barney: The Cremaster Cycle*, Guggenheim Museum Publications, New York, 2003, p. 407 (illustrated)

148

NEO RAUCH b. 1960
Untitled, 1994
oil on pieced paper
37 x 48 in. (94 x 121.9 cm.)
Signed and dated "Rauch 94" lower right.

Estimate $30,000-40,000

PROVENANCE
Marc Selwyn Fine Art, Los Angeles
Galerie Eigen + Art, Berlin
Acquired from the above by the present owner, 2001

149

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

GERHARD RICHTER b. 1932

Ohne Titel (8.2.92), 1992

oil on photo

3⅞ x 5⅞ in. (10 x 15 cm.)

Signed, titled and dated "Richter 8.2.92 (die Fur Album)" on the reverse.

Estimate $30,000-40,000

PROVENANCE

Leo Koenig Inc., New York

150

CECILY BROWN b. 1969
Untitled, 1996
oil on canvas
20 x 16 in. (50.8 x 40.6 cm.)
Signed and dated "Cecily Brown 96" on the reverse; further signed and dated "Cecily Brown 96" along the stretcher.

Estimate $20,000-30,000

PROVENANCE
Orange Group, New York
Acquired from the above by the present owner, 2002

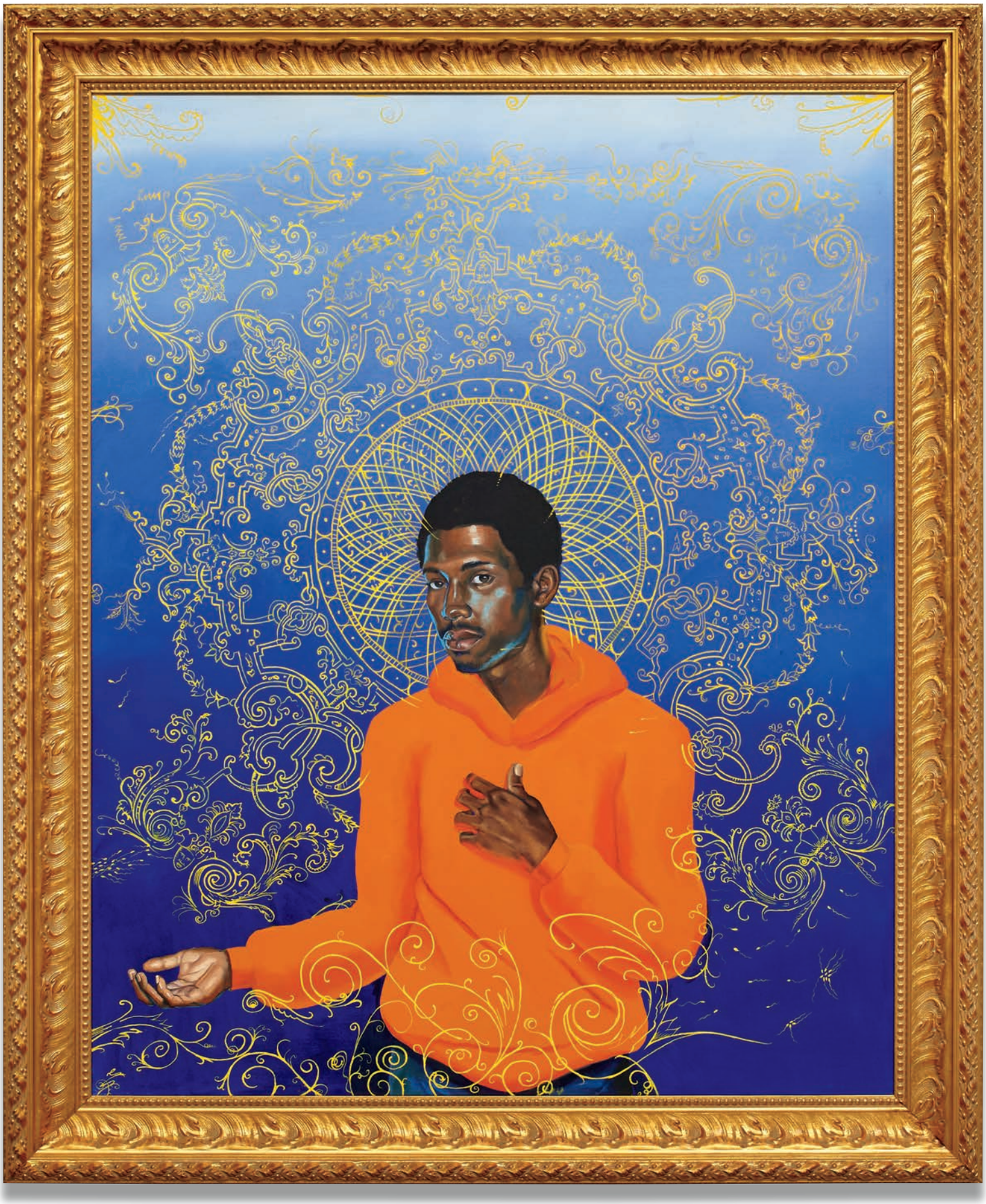
151

KEHINDE WILEY b. 1977
Passing/ Posing (The Reluctant Messiah), 2002
oil on canvas, in artist's gilded frame
overall 70½ x 58½ in. (179.1 x 148.6 cm)
canvas 60 x 48 in. (152.4 x 121.9 cm.)
Signed and dated "Kehinde Wiley 02" on the reverse.

Estimate $40,000-60,000

PROVENANCE
Deitch Projects, New York
Acquired from the above by the present owner, 2003

EXHIBITED
New York, Deitch Projects, *Faux/Real*, May 10 - June 14, 2003



152

LISA YUSKAVAGE b. 1963
Elizabeth on a Pedestal, 2000
oil on cardboard
9 x 7¾ in. (22.9 x 19.7 cm.)
Signed "Lisa Yuskavage" on the reverse.

Estimate $30,000-40,000

PROVENANCE
Marianne Boesky Gallery, New York
Acquired from the above by the present owner, 2011

"I like the notion that what's depicted in a picture should behave the way the picture wants it to behave. I don't want my pictures to be up to any good. I like the idea that they're troublemakers. So if I'm told they're bad for the world, it pleases me. I don't want to make something that's an antidote. I want to pose questions. That's what I do. I suppose I strive to bother people and to be loved for it. That's the dream."
Lisa Yuskavage, 2012

153

LISA YUSKAVAGE b. 1963
Cheating, 2006
oil on linen
13 x 11 in. (33 x 27.9 cm.)
Signed and dated "2006 Yuskavage" along the overlap.

Estimate $40,000-60,000

PROVENANCE
David Zwirner Gallery, New York
Acquired from the above by the present owner, 2007

EXHIBITED
New York, Zwirner & Wirth, *Lisa Yuskavage: New Work*, October 18 - November 18, 2006

LITERATURE
D. Zwirner, *Lisa Yuskavage: New Work*, exh. cat., Zwirner & Wirth, New York, 2006, n.p.

154

JOHN CURRIN b. 1962
Nude with Open Nightie, 2001
ink on paper
9½ x 7 in. (24.1 x 17.8 cm.)
Signed and dated "John Currin 2001" on the reverse.

Estimate $30,000-40,000

PROVENANCE
Andrea Rosen Gallery, New York
Acquired from the above by the present owner, 2003

EXHIBITED
New York, Andrea Rosen Gallery, *John Currin Works on Paper: A Fifteen Year Survey of Women*, June 19 - August 21, 2009

LITERATURE
R. Dergan, K. Vander Weg (ed.s), N. Bryson, D. Eggers, A. Gingeras, *John Currin: New Paintings*, New York: Rizzoli/Gagosian Gallery, p. 290 (illustrated)

155

JOHN CURRIN b. 1962
Woman and Baby, 1993
ink on paper
13½ x 11 in. (34.3 x 27.9 cm.)
Signed and dated "Currin 93" on the reverse.

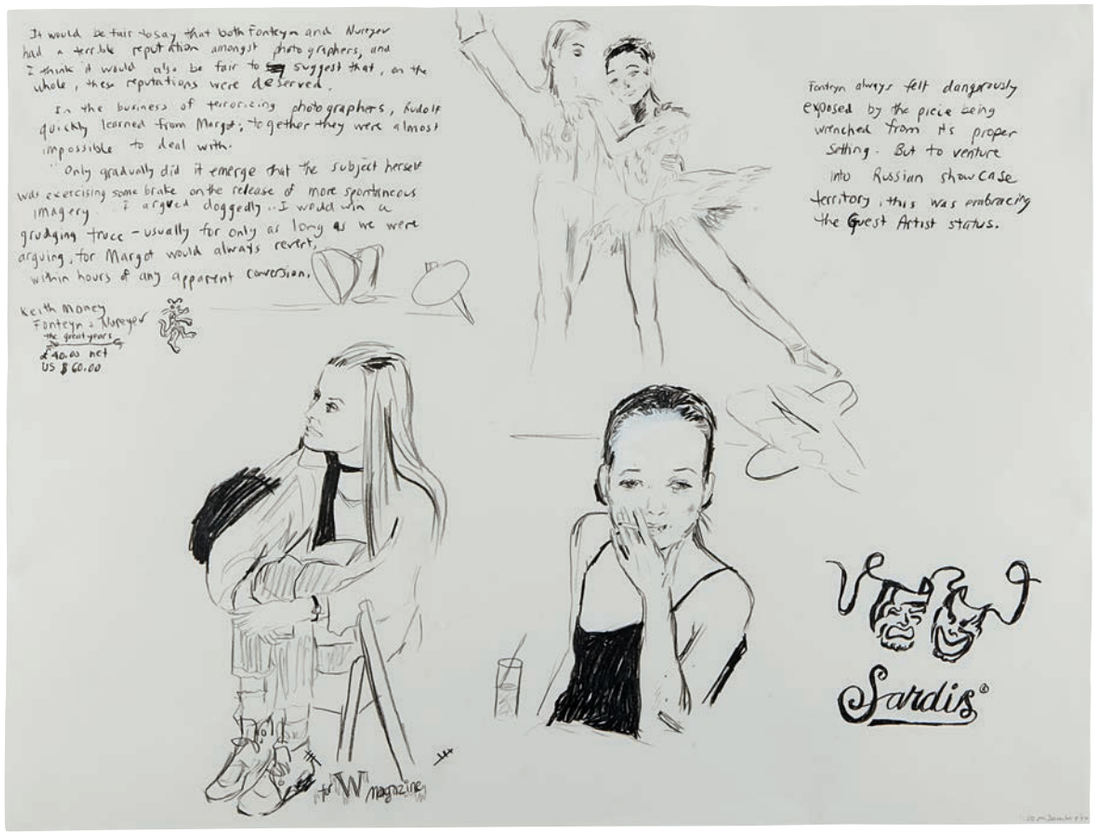
Estimate $30,000-40,000

PROVENANCE
Galerie Ghislaine Hussenot, Paris
Andrea Rosen Gallery, New York
Acquired from the above by the present owner, 2003

"What's your shameful tendency—that's the real engine of your art. In my case, drawing girls constantly . . ."

JOHN CURRIN, 2000

156



156

KAREN KILIMNIK b. 1955
Sardi's the Great Years, 1997
crayon, acrylic on paper
image 26 x 34 in. (66 x 86.4 cm.)
Dated and annotated "12 50 pm December 9 '97".

Estimate $6,000-8,000

PROVENANCE
Gallery Side 2, Tokyo
Karyn Lovegrove Gallery, Los Angeles
Acquired from the above by the present owner, 2005

EXHIBITED
Tokyo, Gallery Side 2, *Karen Kilimnik*, April 23 - June 4, 1999

157

KAREN KILIMNIK b. 1955
Pink Kiss, 1988
crayon, pencil on paper
image 35 x 23 in. (88.9 x 58.4 cm.)
frame 43¼ x 31¼ in. (109.9 x 79.4 cm.)
Dated "340PM Dec 28 88" lower right.

Estimate $6,000-8,000

PROVENANCE
Karyn Lovegrove Gallery, Los Angeles
Acquired from the above by the present owner, 2004

157

158

CHRIS OFILI b. 1968
Untitled (Portrait), 2001
watercolor, pencil on paper
image 9½ x 6 in. (24.1 x 15.2 cm.)
frame 15½ x 12 in. (39.4 x 30.5 cm.)
Signed, inscribed and dated "Chris Ofili 2001 COZ III" on the reverse.

Estimate $10,000-15,000

PROVENANCE
Contemporary Fine Arts, Berlin
Collection of Dennis A. Roach, Los Angeles
Gifted by the above to the present owner

158

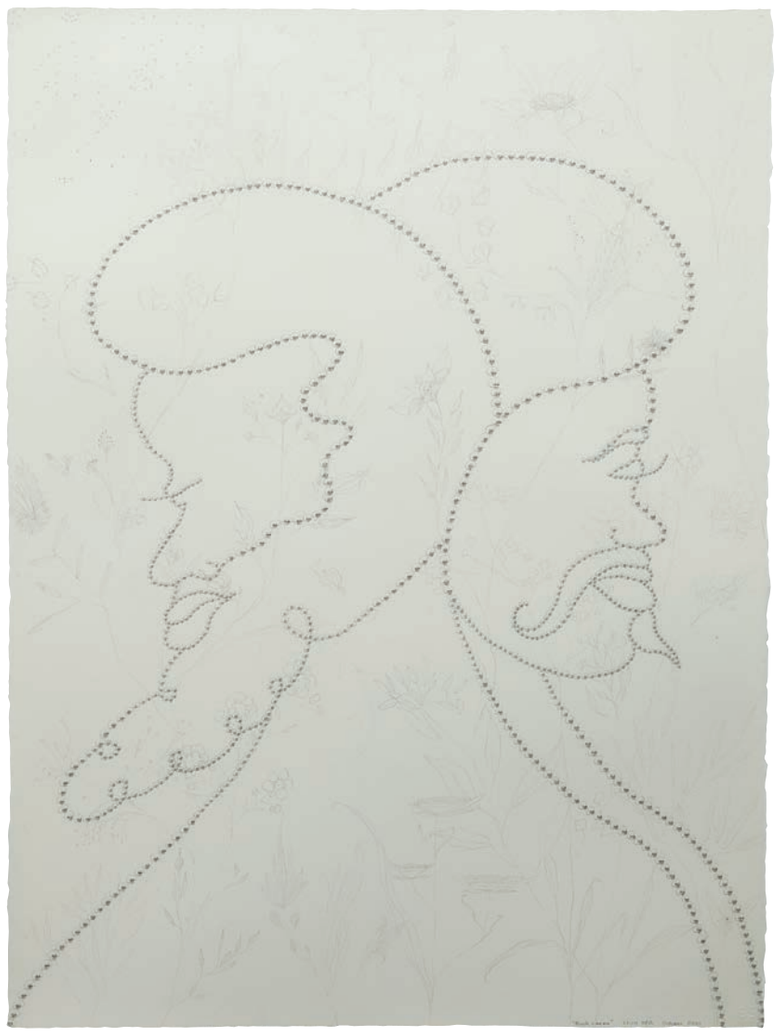
159

CHRIS OFILI b. 1968
Black Cinema, 2001
pencil on paper
image 30 x 22½ in. (76.2 x 57.2 cm.)
frame 34 x 26¼ in. (86.4 x 66.7 cm.)
Signed, titled and dated "'Black cinema' Chris Ofili October 2001" lower right.

Estimate $25,000-35,000

PROVENANCE
Contemporary Fine Arts, Berlin
Acquired from the above by the present owner, 2002

159



160

160

GEORGE CONDO b. 1957
Group of Women, 2007
pencil on paper
24 x 19 in. (61 x 48.3 cm.)
Signed and dated "GC 07" upper left.

Estimate $20,000-30,000

PROVENANCE
Acquired directly from the artist
Phillips de Pury & Company, New York, *Artists for Change Benefit Auction*, September 9, 2008
Acquired at the above sale by the present owner

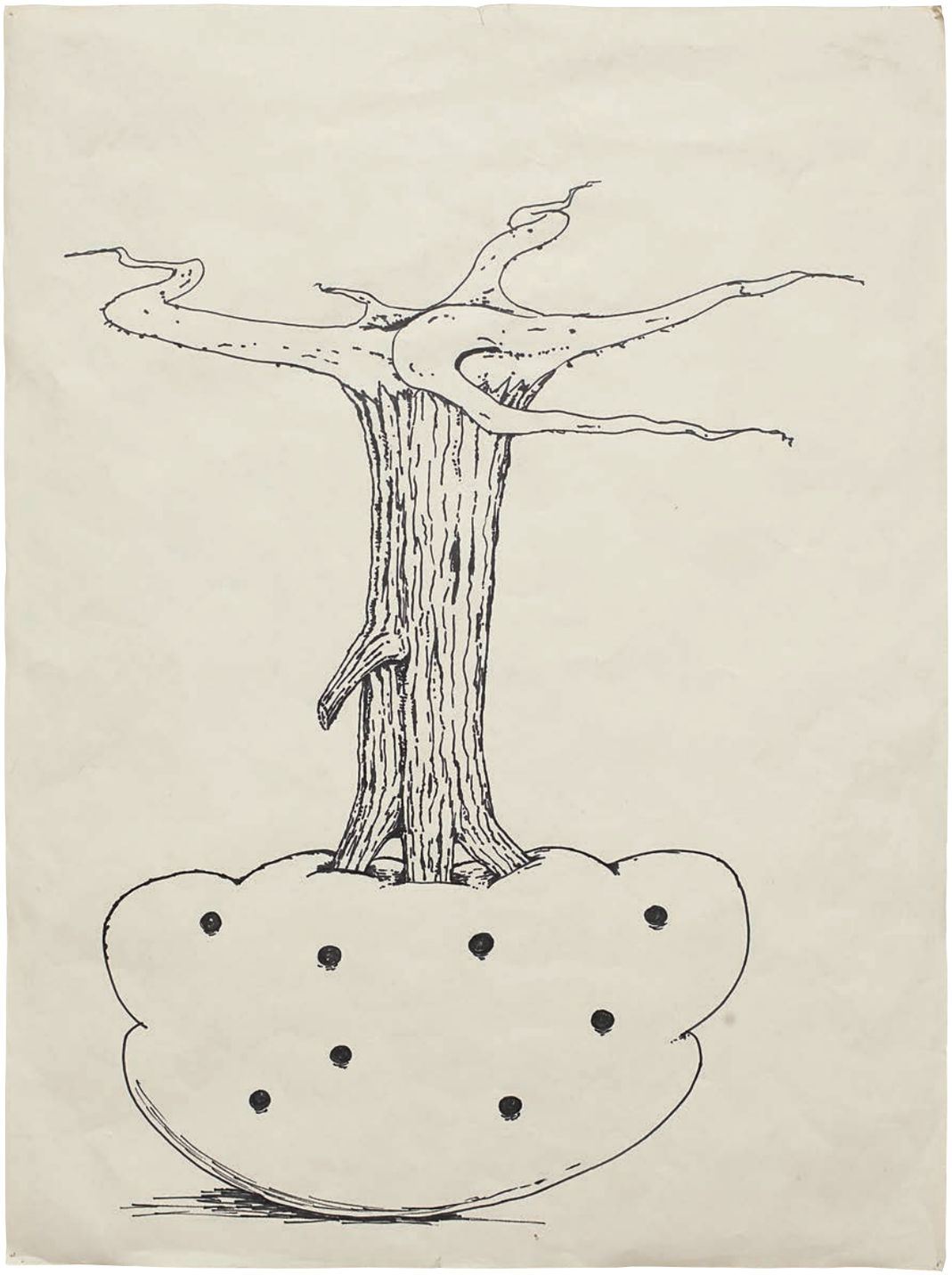
161

161

GEORGE CONDO b. 1957
The Mother, the Daughter, and the Holy Ghost, 1993
colored pencil on paper
7 x 10 in. (17.8 x 25.4 cm.)
Titled "The Mother The Daughter and The Holy Ghost" upper left; further signed and dated "George Condo 93" lower left.

Estimate $8,000-12,000

PROVENANCE
Acquired directly from the artist by the present owner



162

MIKE KELLEY b. 1954
Uprooted fruit tree (from Monkey Island), 1983
acrylic on paper
24 x 18 in. (61 x 45.7 cm)

Estimate $20,000-30,000

PROVENANCE
Rosamund Felsen Gallery, Los Angeles
Private Collection, New York

163

163

ROSSON CROW b. 1982
Dark Passages, 2012
acrylic, oil on canvas
48 x 48 in. (121.9 x 121.9 cm.)
Signed and dated twice "Rosson Crow 2012" on the reverse.

Estimate $15,000-20,000

PROVENANCE
Honor Fraser, Los Angeles
Acquired from the above by the present owner, 2012

164

LAURA OWENS b. 1970
Untitled (Ballet Russe), 2008
graphite, pastel on rag paper
image 8¾ x 5¾ in. (22.2 x 14.6 cm.)
frame 13 x 10 in. (33 x 25.4 cm.)
Signed "L Owen" on the reverse.

Estimate $8,000-12,000

PROVENANCE
ACME, Los Angeles
Acquired from the above by the present owner, 2008

EXHIBITED
Los Angeles, ACME, *Laura Owens: Works on Paper*, February 16 - March 15, 2008

164

165

166

165

ALEX KATZ b. 1927
Coleman Pond, 1961
oil on masonite
12 x 14 in. (30.5 x 35.6 cm.)
Signed and dated "Alex Katz 61" upper right.

Estimate $15,000-20,000

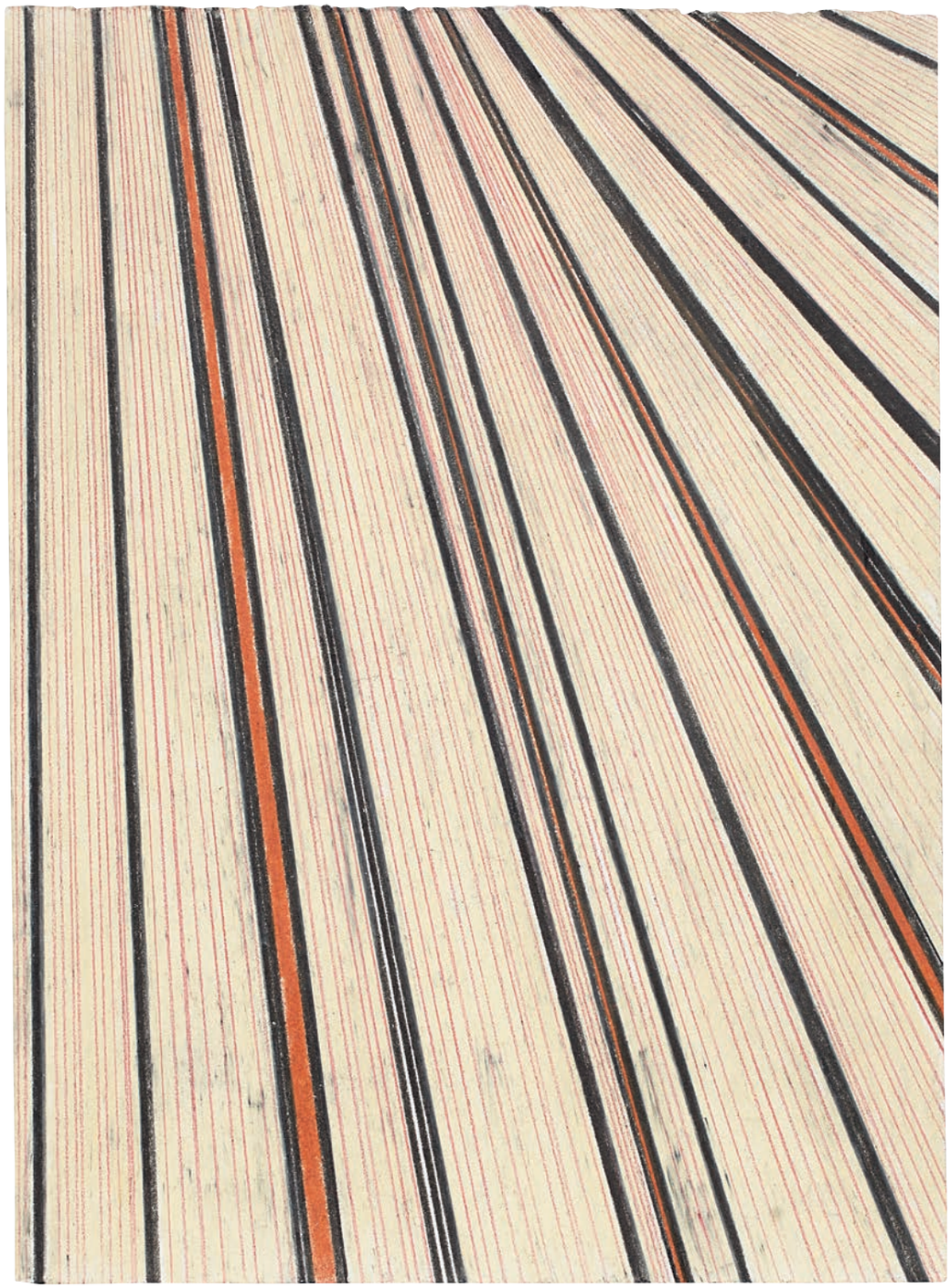
PROVENANCE
Nancy Drysdale Gallery, Washington D.C.
Private Collection

166

DANA SCHUTZ b. 1976
Norbert (Portrait for Susan), 2001
oil on canvas
18½ x 14½ in. (47 x 36.8 cm.)
Signed, inscribed and dated "Portrait for Susan Dana Schutz 2001" on the reverse.

Estimate $10,000-15,000

PROVENANCE
Zach Feuer Gallery, New York
Acquired from the above by the present owner, 2006

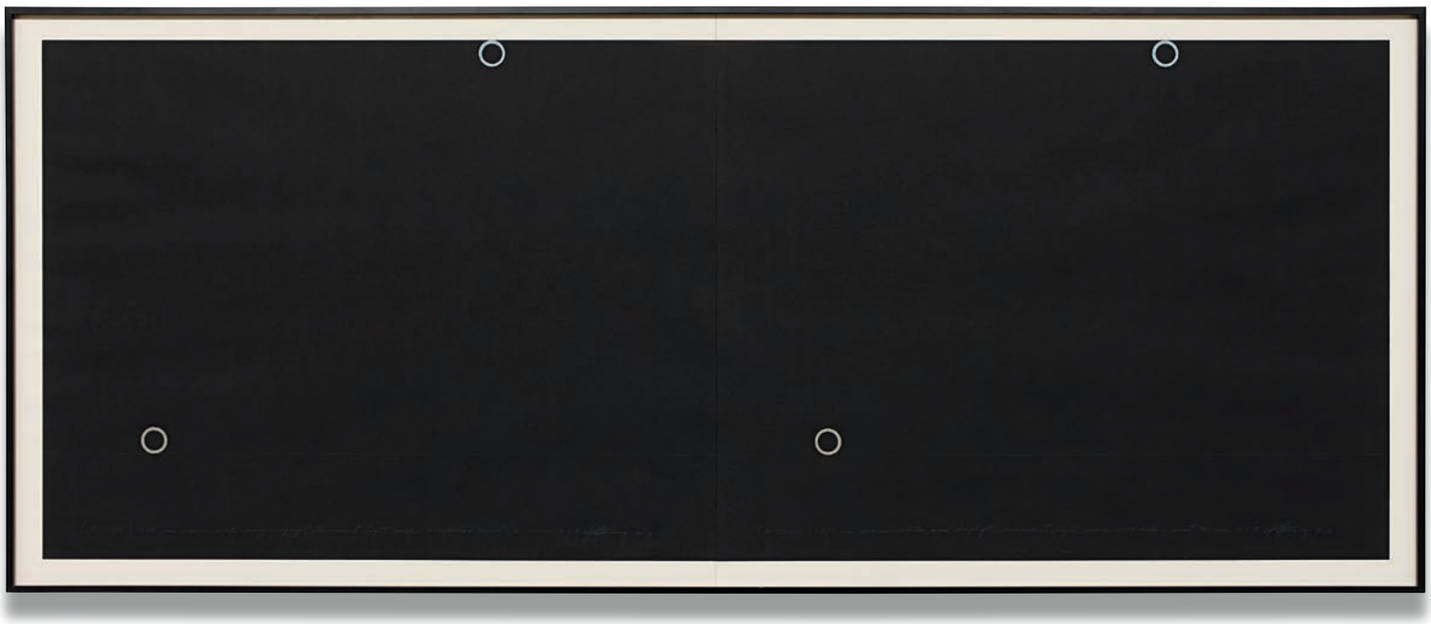


167

MARK GROTJAHN b. 1968
Untitled (MG01-02), 2002
colored pencil on paper
7 x 5 in. (17.8 x 12.7 cm.)
Initialed and titled "MG 01-02" on the reverse.

Estimate $20,000-30,000

PROVENANCE
Kantor Gallery, Los Angeles
Blum & Poe, Los Angeles
Private Collection
Phillips de Pury, New York, *Contemporary Art, Part II*,
November 9, 2010, lot 459
Acquired at the above sale by the present owner



168

DAN FLAVIN 1933-1996
untitled (To Nikki), 1989
white, beige, blue and lead pencil drawing on black rag paper, in 2 parts, framed and mounted together
each 19½ x 25½ in. (49.5 x 64.8 cm.)
overall 19½ x 50¾ in. (49.5 x 129 cm.)
Each signed, inscribed and dated "(To Nikki) 1989 in warm white and daylight fluorescent light each modular unit 31 cm. S.C.F. Dan Flavin 89" lower right.

Estimate $30,000-40,000

PROVENANCE
Galerie Nikki Diana Marquardt, Paris

EXHIBITED
Baden Baden, Statliche Kunsthalle Baden Baden, *Neue Anwendungen fluoreszierenden Lichts mit Diagrammen, Zeichnungen und Drucker von Dan Flavin/New uses for fluorescent light with diagrams, drawings and prints from Dan Flavin*, February 26 - March 16, 1989

LITERATURE
D. Flavin, *Neue Anwendungen fluoreszierenden Lichts mit Diagrammen, Zeichnungen und Drucker von Dan Flavin/New uses for fluorescent light with diagrams, drawings and prints from Dan Flavin*, exh. cat., Staatliche Kunsthalle Baden Baden, Baden Baden, Die Kunsthalle, 1989, pp. 106-107

169

169

THIS LOT IS SOLD WITH NO RESERVE
PROPERTY OF AN AMERICAN CORPORATION

MEL BOCHNER b. 1940
Vinalhaven, 1984
oil and enamel on 3 sheets of sized paper
43½ x 43½ in. (110.5 x 110.5 cm.)
Signed, titled and dated "23 August 1984, Vinalhaven, BOCHNER" along the upper margin.

Estimate $5,000-7,000 •

PROVENANCE
Sonnabend Gallery, New York

170

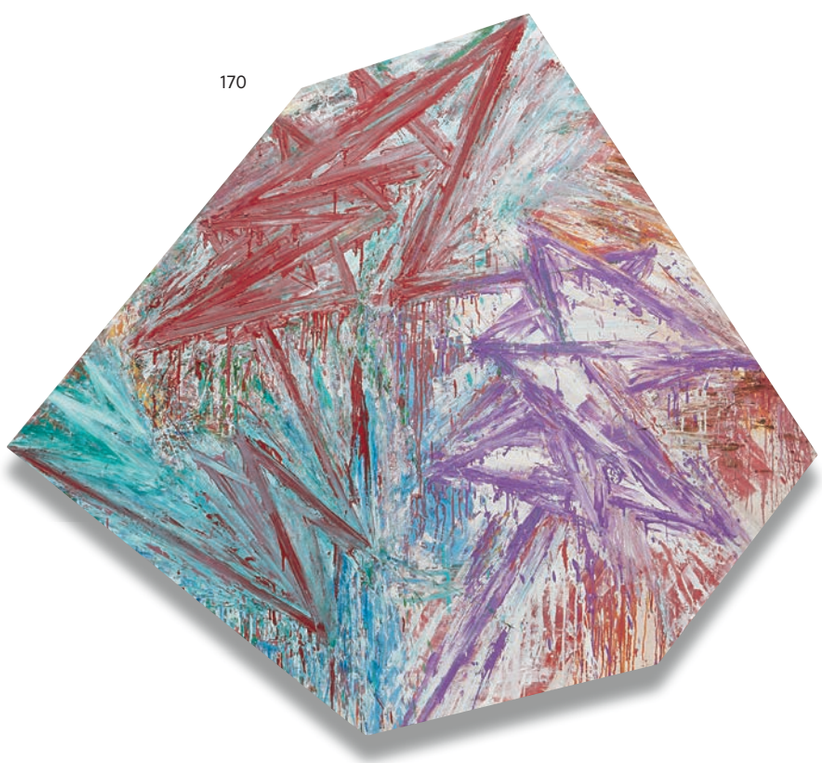
PROPERTY OF AN AMERICAN CORPORATION

MEL BOCHNER b. 1940
Vortex, 1985
oil on sized canvas
76 x 85 in. (193 x 215.9 cm.)
Signed, titled and dated "VORTEX 1985 MEL BOCHNER" on the reverse; further titled "VORTEX" on the stretcher bar.

Estimate $15,000-20,000

PROVENANCE
Sonnabend Gallery, New York

"The invasion of language into the visual field led to a whole series of other, often unacknowledged, questions, such as, who is the assumed speaker? Or who is the assumed audience?" - Mel Bochner, 2006


170

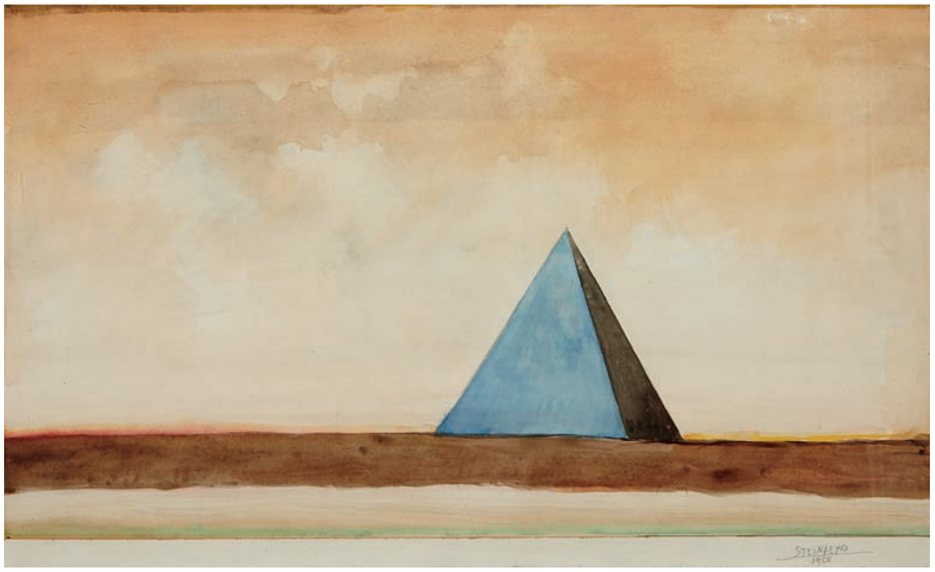
171

DONALD BAECHLER b. 1956
FIX OR FLOAT (VARIATION), 2005
acrylic, fabric on canvas
45 x 30 in. (114.3 x 76.2 cm.)
Signed, titled and numbered "DB 05 FIX OR FLOAT (VARIATION)" on the reverse.

Estimate $20,000-30,000

PROVENANCE
Private Collection

172



172

SAUL STEINBERG 1914-1999
Untitled (Blue Pyramid), 1968
watercolor on paper
13½ x 22 in. (34.3 x 55.9 cm.)
Signed and dated "Steinberg 1968" lower right.

Estimate $8,000-12,000

PROVENANCE
Estate of Sigrid Spaeth, New York
Private Collection

173

PROPERTY FROM AN AMERICAN CORPORATION
SAM GILLIAM b. 1933
Tholos Revisited III, 1982
acrylic on canvas, aluminum assemblage
33 x 42 in. (83.8 x 106.7 cm.)
Signed, titled and dated "Tholos Revisited III 1982
Sam Gilliam" on the reverse.

Estimate $12,000-18,000

PROVENANCE
Middendorf/Lane, Washington D.C.

173

(i)

(ii)

(iii)

174

THIS LOT IS SOLD WITH NO RESERVE

PROPERTY OF AN AMERICAN CORPORATION

ALAN SHIELDS 1944-2005

Three works: (i) *Flock Pool, 1986;* (ii) *Eggs are Ready, 1986;* (iii) *My Sweet Daddy Back, 1986,* 1986

watercolor, stitching on handmade paper

(i) 26 x 26 in. (66 x 66 cm.)

(ii, iii) 25½ x 25½ in. (64.8 x 64.8 cm.)

(i) Signed, titled and dated "Alan Shields 1986 'Flock Pool'" on the reverse. (ii) Signed, titled and dated "Alan Shields 1986 'Eggs are Ready'" on the reverse. (iii) Signed, titled and dated "My Sweet Daddy Back Alan Shields 1986" on the reverse.

Estimate $5,000-7,000 •

PROVENANCE

Private Collection

175

175

ROSS BLECKNER b. 1949
Untitled, 2006
oil on paper on canvas
49½ x 37½ in. (125.7 x 95.3 cm.)

Estimate $10,000-15,000

PROVENANCE
Maruani & Noihomme, Belgium

176

LOUISE FISHMAN b. 1939
Friend and Dear Friend, 2005
oil on canvas
32 x 24 in. (81.3 x 61 cm.)
Signed, titled and dated "Louise Fishman, 2005, Friend and Dear Friend" on the reverse.

Estimate $3,000-5,000

PROVENANCE
Cheim & Reid, New York
Acquired from the above by the present owner

176

177

ED PASCHKE 1939 - 2004
Canasta, 1983
oil on canvas
42 x 54 in. (106.7 x 137.2 cm.)
Signed and dated “Paschke 83” lower right.

Estimate $25,000-35,000

PROVENANCE
Phyllis Kind Gallery, New York
Private Collection

EXHIBITED
Seattle, Seattle Art Museum, *States of War*, April 18 - June 23, 1985

178

JIM DINE b. 1935
Yellow Rushing Toward Me, 2002
oil, acrylic, sand, charcoal on wood panel
60 x 48 in. (152.4 x 121.9 cm.)
Signed, titled and dated "Yellow Rushing Towards Me Jim Dine 2002"
on the reverse.

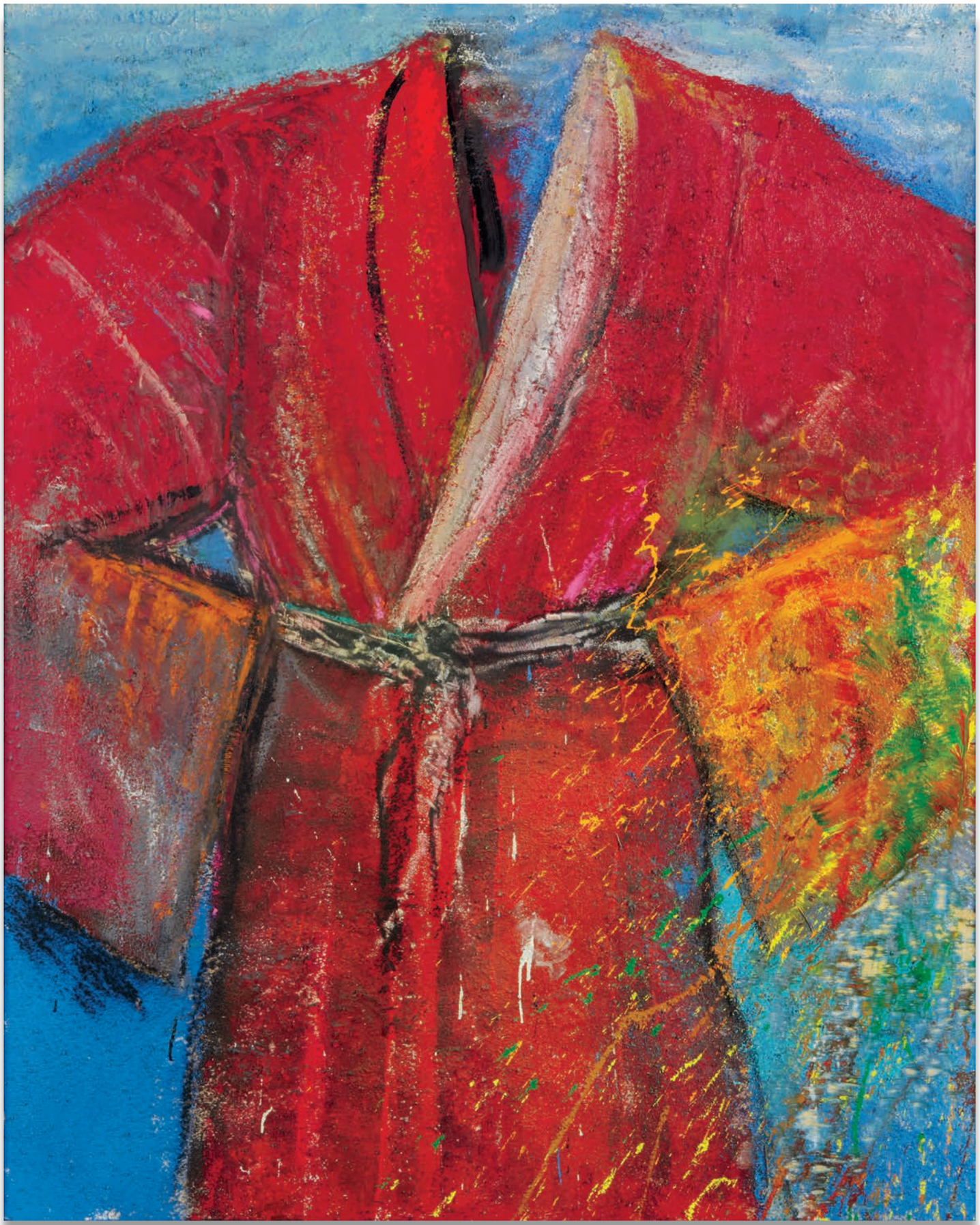
Estimate $70,000-90,000

PROVENANCE
PaceWildenstein, New York
John Berggruen Gallery, San Francisco
Acquired from the above by the present owner

EXHIBITED
San Francisco, John Berggruen Gallery, *Jim Dine: Recent Paintings*,
May 1 - 31, 2003

"One Sunday, in the New York Times Magazine, I saw this ad for bathrobes, and it was a bathrobe with nobody in it. It looked like me. It looked like my physique. So I thought, If I use this, I really can make a miraculous self-portrait."

JIM DINE, 1999



179

JONATHAN MEESE b. 1970
Dr. Milchsport und dein Babygesichtchen, 2007
oil on canvas
82¼ x 110¼ in. (208.9 x 280 cm.)
Signed 4 times, titled twice and dated 4 times on the reverse "Dr. Milchsport und dein Babygesichtchen Meese 07" on the reverse.

Estimate $20,000-30,000

PROVENANCE
Contemporary Fine Arts, Berlin
Acquired from the above by the present owner

"Art decides what to do.
The choice of colors is made
by the colors themselves.
The evolution of art is the
evolution of the future itself."

JONATHAN MEESE

180

JONATHAN MEESE b. 1970
DR. CABARETYR DE TOTAL, 2008
diptych, oil, acrylic, printed paper collage on canvas
overall 102⅜ x 149⅝ x 1⅝ in. (260 x 380 x 4 cm.)
each panel 102⅜ x 74½ in. (260 x 189.2 cm.)
Initialed and dated "JM '08" lower right; further signed twice, dated twice and titled "Meese 08 Dr. Cabaretyr de Total" on the reverse of each panel.

Estimate $30,000–40,000

PROVENANCE
Contemporary Fine Arts, Berlin
Private Collection, New York

181

ANDRÉ BUTZER b. 1973
Untitled (G. Feder), 2007
oil on canvas
31½ x 23½ in. (80 x 59.7 cm.)
Inscribed "Gottfried Feder" upper left; further signed and dated "A. Butzer '07" on the reverse.

Estimate $8,000-12,000

PROVENANCE
Metro Pictures, New York
Acquired from the above by the present owner

182

ANDRÉ BUTZER b. 1973
Untitled, 2008
oil on canvas
55 x 78 in. (139.7 x 198.1 cm.)
Signed "A. Butzer" lower right; further signed and dated "A. Butzer '08" on the reverse.

Estimate $20,000-30,000

PROVENANCE
Metro Pictures, New York
Private Collection, New York

183

183

HERNAN BAS b. 1978
The Start of Something New, 2004
mixed media on board
31 x 24 in. (78.7 x 61 cm.)
Initialed and dated "HB 04" at lower right; further initialed, titled and dated "the start of something new HB 04" on the reverse.

Estimate $15,000-20,000

PROVENANCE
Victoria Miro Gallery, London
Acquired from the above by the present owner, 2004

EXHIBITED
Spain, Centro Galego de Arte Contemporanea de Santiago de Compostela, *Sur Le Dandysme Aujourd'hui,* December 17, 2009 - March 28, 2010

184

184

HERNAN BAS b. 1978
The Snow Melts Up There, 2005
acrylic, pastel, paper collage on Aquarelle Arches paper
30¼ x 22¾ in. (76.8 x 57.8 cm.)
Initialed and dated "HB '05" lower left.

Estimate $10,000-15,000

PROVENANCE
Victoria Miro Gallery, London
Acquired from the above by the present owner, 2005

EXHIBITED
London, Victoria Miro Gallery, *In the Low Light*, March 23 - April 23, 2005

185

SHAHZIA SIKANDER b. 1969
Pathology of Suspension #2, 2005
ink, gouache on prepared paper
77½ x 51½ in. (196.9 x 130.8 cm.)

Estimate $15,000-20,000

PROVENANCE
Sikkema Jenkins & Co., New York
Acquired from the above by the present owner, 2005

EXHIBITED
Sydney, Museum of Contemporary Art, *Shahzia Sikander*, November 27, 2007 - February 17, 2008
Los Angeles, Ben Maltz Gallery; Otis College of Art + Design, *Shahzia Sikander: Dissonance to Detour*, September 24 - December 12, 2005

185

186

NICOLA TYSON b. 1960
Figure Walking, 2004
oil on canvas
58 x 46 in. (147.3 x 116.8 cm.)
Initialed, titled and dated "'Figure Walking' 2004 NHT '04" on the reverse.

Estimate $6,000-8,000

PROVENANCE
Sadie Coles HQ, London
Acquired from the above by the present owner, 2005

EXHIBITED
London, Sadie Coles HQ, *Nicola Tyson*, January 19 - February 19, 2005
Dublin, Douglas Hyde Gallery; University College Dublin, *Nicola Tyson*, June 27 - August 4, 2005

LITERATURE
Nicola Tyson, exh. cat., Douglas Hyde Gallery; University College, Dublin, 2005, n.p. (illustrated)

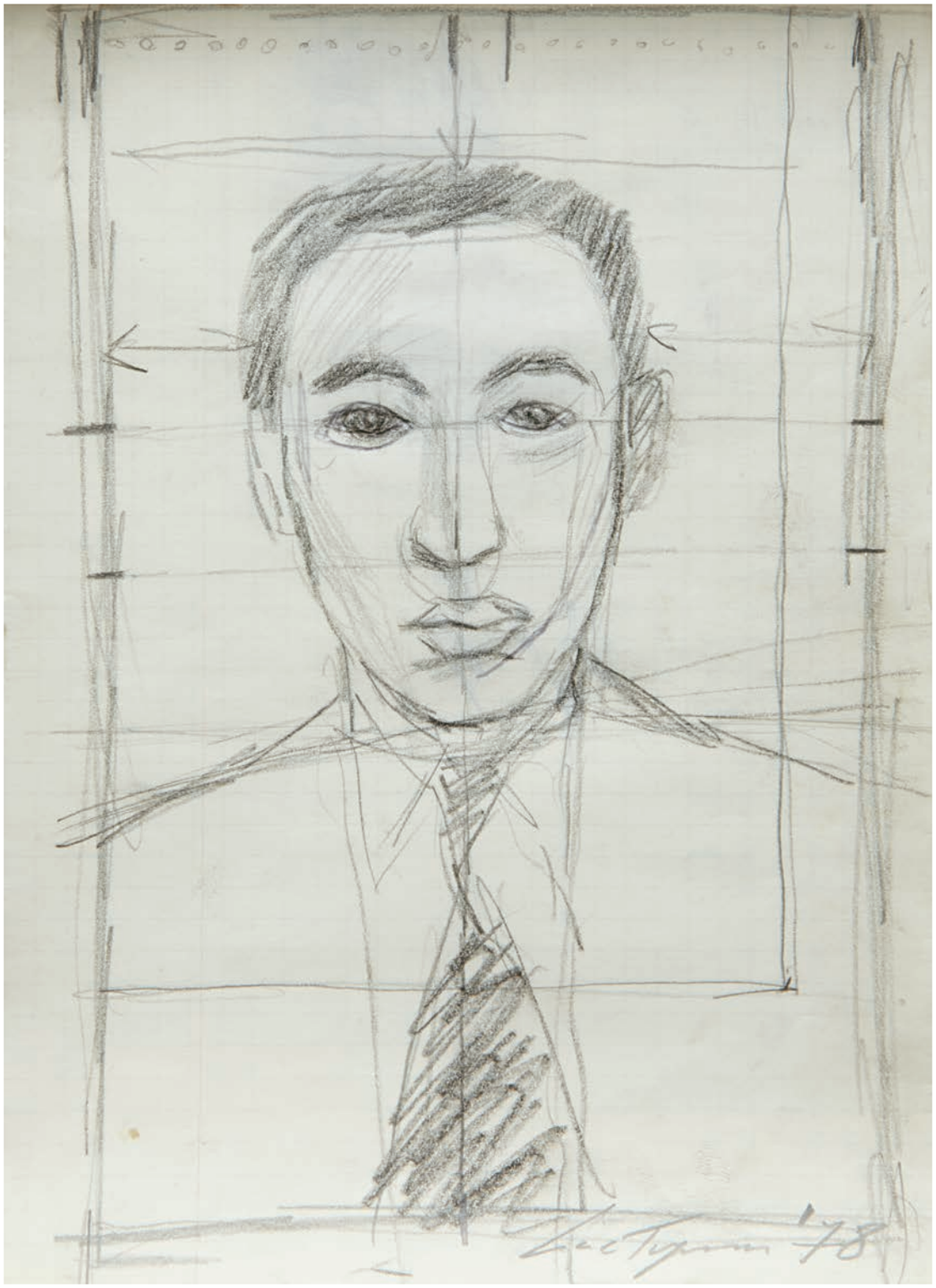
186

187

LUC TUYMANS b. 1958
Untitled, 1986
watercolor on buff paper
8¼ x 4 in. (21 x 10.2 cm.)
Signed and dated "Luc Tuymans '86" lower right;
further stamped "23" upper right.

Estimate $10,000-15,000

PROVENANCE
Zeno X Gallery, Antwerp
Acquired from the above by the present owner, 2001



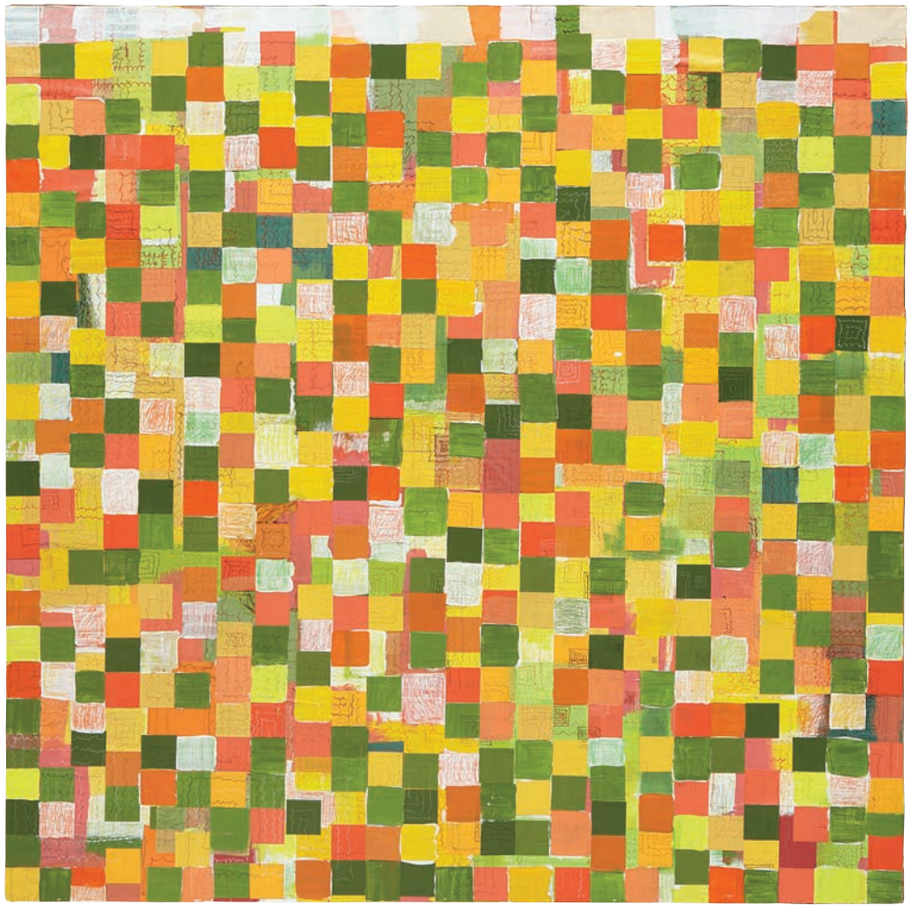
188

LUC TUYMANS b. 1958
Untitled (man with tie), 1978
pencil, bic on paper
8 x 6 in. (20.3 x 15.2 cm.)
Signed and dated "Luc Tuymans '78" lower right.

Estimate $10,000-15,000

PROVENANCE
Zeno X Gallery, Antwerp
Acquired from the above by the present owner, 2001

189



189

TAL R b. 1967
The Top Shop, 2004
paper collage on panel
71 x 71 x 3 in. (180.3 x 180.3 x 7.6 cm.)
Signed, titled and dated "'TAL R 'THE TOP SHOP' 03/04" on the reverse.

Estimate $15,000-20,000

PROVENANCE
Zach Feuer Gallery, New York
Private Collection

190

TAL R b. 1967
Onions, 2005
bronze, on artist's pedestal
sculpture 40½ x 17 x 17 in. (102.9 x 43.2 x 43.2 cm.)
pedestal 31¼ x 19¼ x 19¼ in. (79.4 x 48.9 x 48.9 cm.)

Estimate $7,000-9,000

PROVENANCE
Contemporary Fine Arts, Berlin
Acquired from the above by the present owner

190

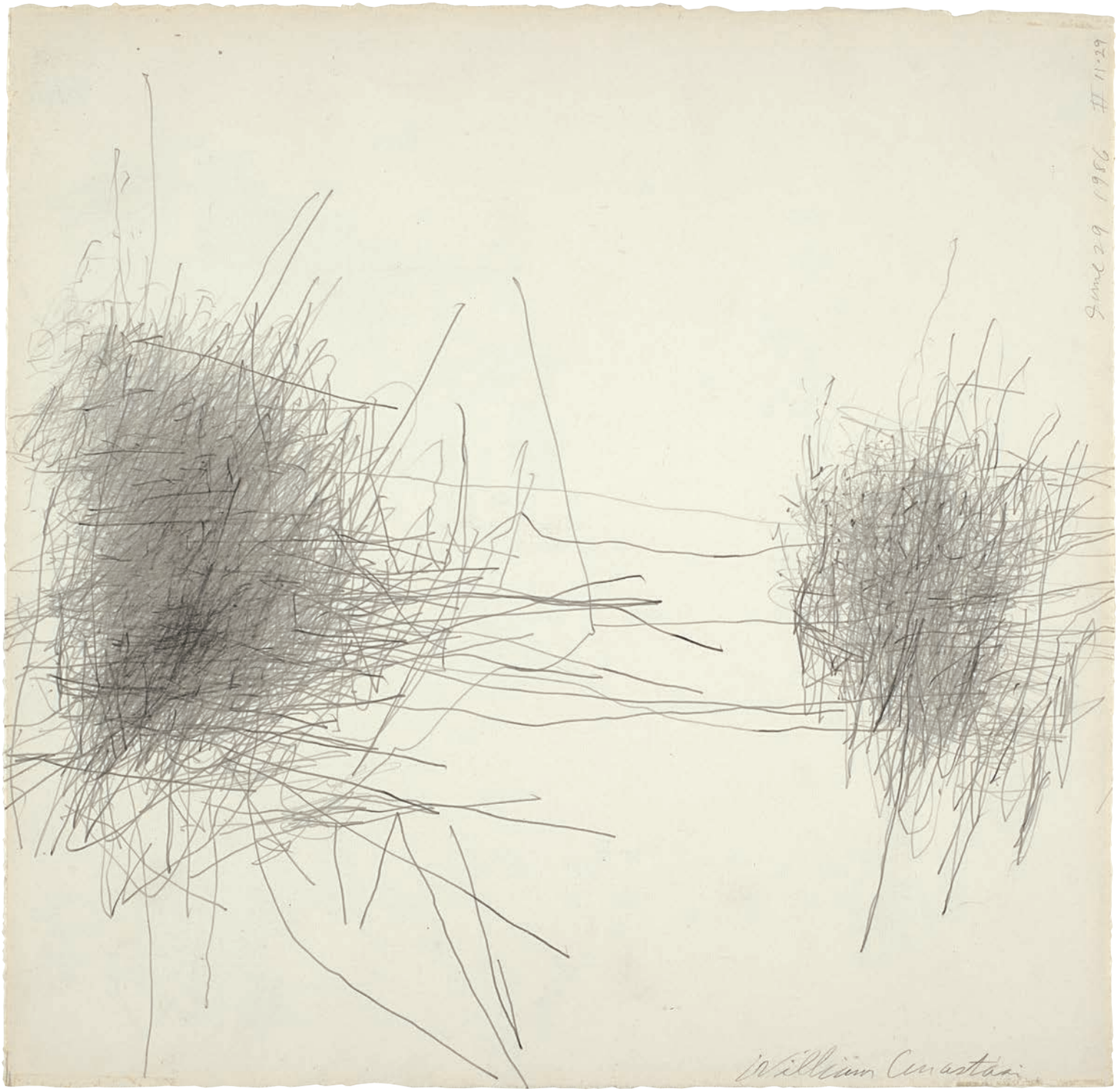
191

TAL R b. 1967
Autograph Habakuk, 2005
oil, paper, chalk on canvas
98½ x 98½ in. (250.2 x 250.2 cm.)
Signed, titled and dated "05 Tal R 'Autograph Habakuk" on the reverse.

Estimate $20,000-30,000

PROVENANCE
Contemporary Fine Arts, Berlin
Acquired from the above by the present owner

"When I work, I don't think like what should I do. I always ask what can I do. What's possible to do. I can never make a painting where I say this is the right thing to do. It always has to be what can I do. What's possible for me to do. And I always go for the point where it becomes less and less possibilities. It's almost like I cannot do anything wrong. I go for this point where painting breaks. It opens up again." - Tal R, 2007

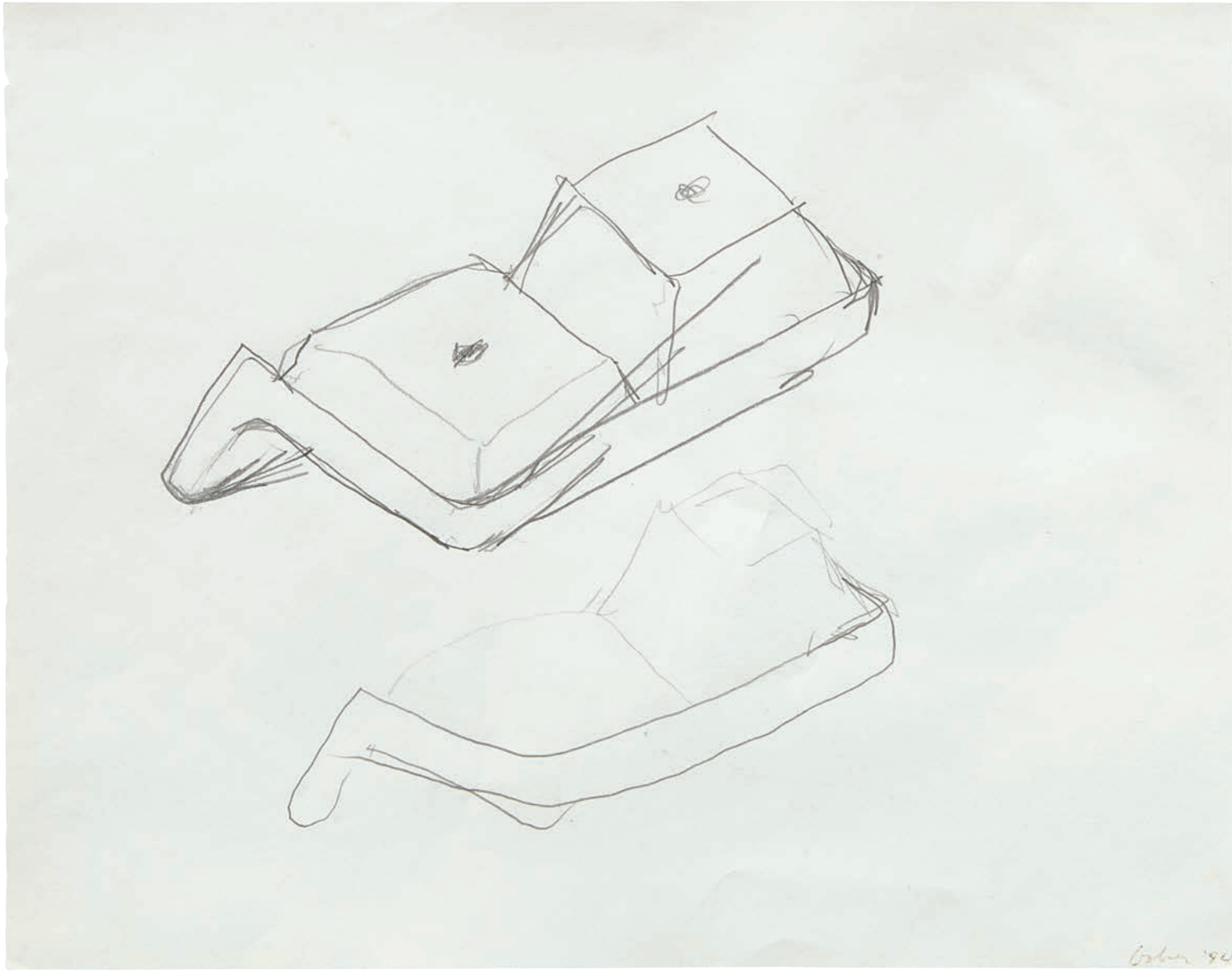


192

WILLIAM ANASTASI b. 1933
Subway Drawing (#11-29), 1986
pencil on paper
11 x 11 in. (27.9 x 27.9 cm.)
Signed "William Anastasi" lower right; further titled and dated "June 29 1986 II 11-29" upper right.

Estimate $10,000-15,000

PROVENANCE
Lorence Monk Gallery, New York
Private Collection



193

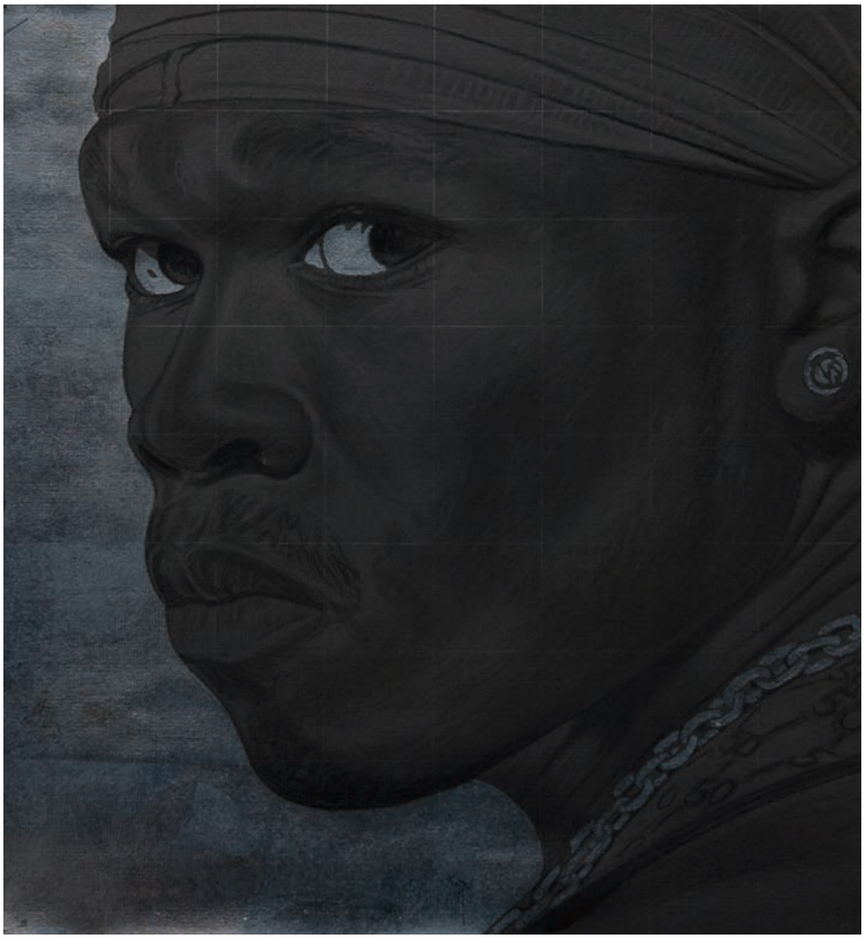
ROBERT GOBER b. 1954
Untitled (Upside-Down Double Sinks), 1984
graphite on paper
8¼ x 10½ in. (21 x 26.7 cm.)
Signed and dated "Gober '84" lower right.

Estimate $30,000-40,000

PROVENANCE
Trans Avant-Garde Gallery, San Fransisco
Matthew Marks Gallery, New York
Acquired from the above by the present owner, 2007

EXHIBITED
New York, Matthew Marks Gallery, *Robert Gober*, February 3 - March 10, 2007

194



194

RICHARD PHILLIPS b. 1962
Curtis Jackson, 2003
charcoal, black silver leaf on paper
15 x 14 in. (38.1 x 35.6 cm.)
Signed and dated "Richard Phillips 03"
on the reverse.

Estimate $6,000-8,000

PROVENANCE
Petzel Gallery, New York
Acquired from the above by the present owner, 2004

EXHIBITED
Dijon, Le Consortium, *Richard Phillips*, July 9 - September 25, 2004

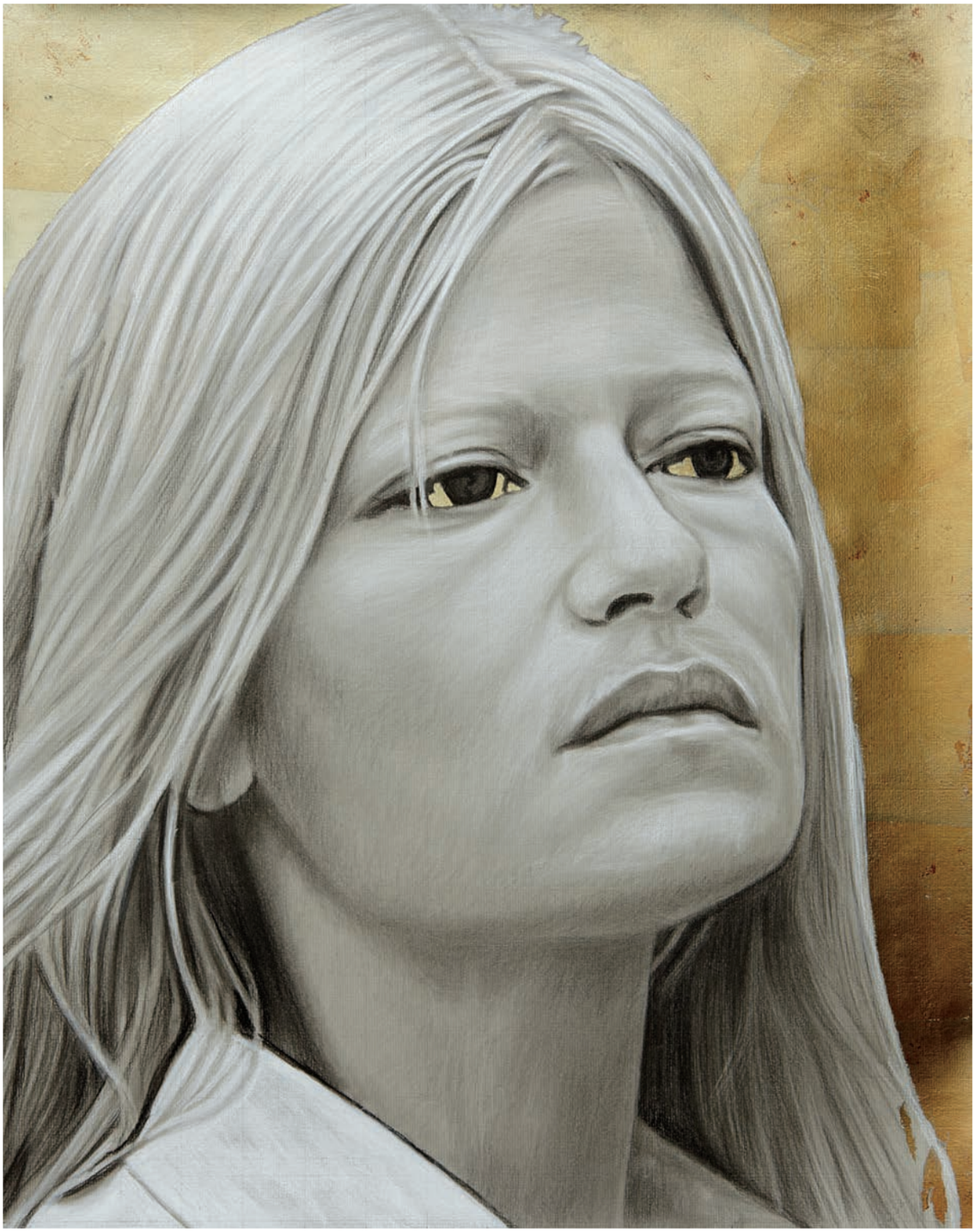
195

RICHARD PHILLIPS b. 1962
Bukkake, 2003
charcoal on paper
23 x 21 in. (58.4 x 53.3 cm.)
Signed and dated "Richard Phillips 05"
on the reverse.

Estimate $8,000-12,000

PROVENANCE
Petzel Gallery, New York
Acquired from the above by the present owner, 2003

195



196

RICHARD PHILLIPS b. 1962
Elizabeth Grubman, 2002
charcoal, chalk, pewter leaf on paper
23¾ x 19 in. (60.3 x 48.3 cm.)

Estimate $8,000-12,000

PROVENANCE
Petzel Gallery, New York
Acquired from the above by the present owner, 2002

EXHIBITED
Dijion, Le Consortium, *Richard Phillips*, July 9 - September 25, 2004

197

197

HUMA BHABHA b. 1962
Untitled, 2007
ink on paper
15¾ x 11¾ in. (40 x 30 cm.)
Signed, titled and dated "Untitled 2007 Huma Bhabha" on the reverse.

Estimate $10,000-15,000

PROVENANCE
Greener Pastures, Toronto
Private Collection

198

PAULINA OLOWSKA b. 1976
Untitled, 2005
adhesive tape, spray paint on cardboard
30⅛ x 29½ in. (76.5 x 74.9 cm.)

Estimate $3,000-4,000

PROVENANCE
Galerie Daniel Buchholz, Cologne
Acquired from the above by the present owner

198

199

HUMA BHABHA b. 1962
Magic Carpet, 2003
plaster, rug, rubber boots, Plexiglas
48 x 36 x 23 in. (121.9 x 91.4 x 58.4 cm.)
Signed, titled and dated "HUMA BHABHA 'MAGIC CARPET' 2003" on the underside.

Estimate $25,000-35,000

PROVENANCE
ATM Gallery, New York
Private Collection

200

200

PAULINA OLOWSKA b. 1976
Pattern Painting - Art Nouveau Fashion - Washout, 2007
acrylic, lacquer on linen
23⅝ x 15¾ in. (60 x 40 cm.)
Signed and dated "Paulina Olowska 2008" on the reverse.

Estimate $4,000-6,000

PROVENANCE
Galerie Daniel Buchholz, Cologne
Acquired from the above by the present owner

201

PAULINA OLOWSKA b. 1976
Untitled, 2005
spray paint, lacquer on paper
64⅞ x 35⅞ in. (164.8 x 91.1 cm.)

Estimate $4,000-6,000

PROVENANCE
Galerie Daniel Buchholz, Cologne
Acquired from the above by the present owner

201

202

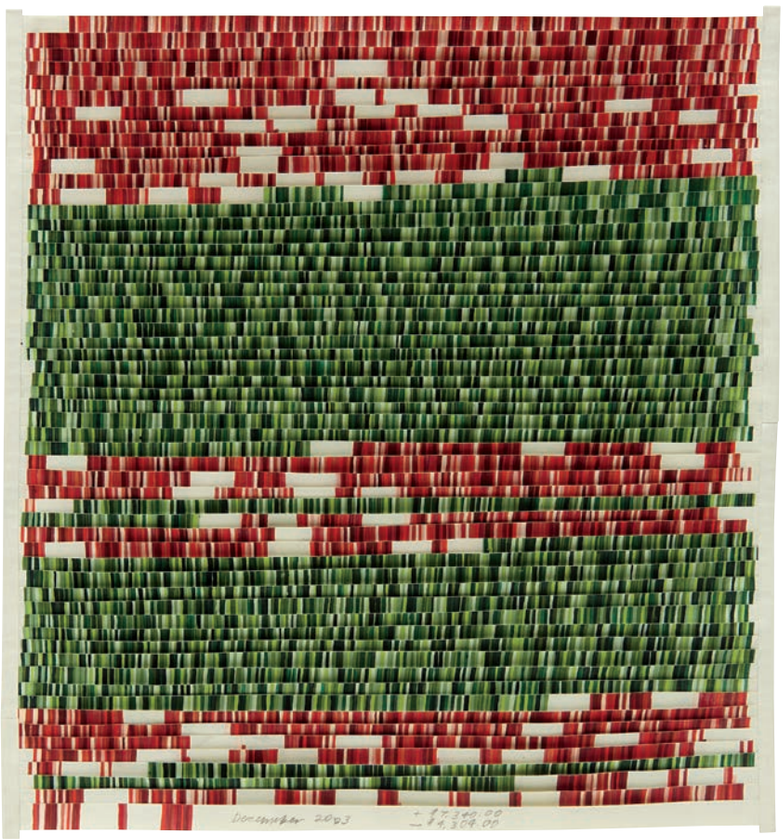
GARTH WEISER b. 1979
Compressor Drawing #10, 2012
acrylic, copper powder on canvas paper
15¾ x 11⅞ in. (40 x 30.2 cm.)
Signed, titled and dated "Garth Weiser 2012 compression drawing #10" on the reverse.

Estimate $8,000-12,000

PROVENANCE
Private Collection

202

203



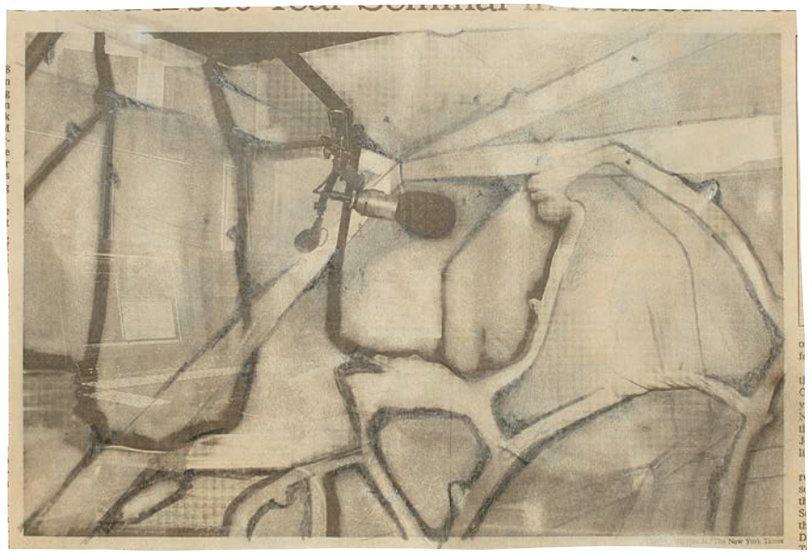
203

COLLECTION OF BETTY LEE AND AARON STERN
DANICA PHELPS b. 1971
December 2003, 2003
watercolor on recycled currency
11¾ x 11 in. (29.8 x 27.9 cm.)
Inscribed and dated "December 2003 +$7,340.00 / -$4,304.00" along the lower margin.

Estimate $6,000-8,000

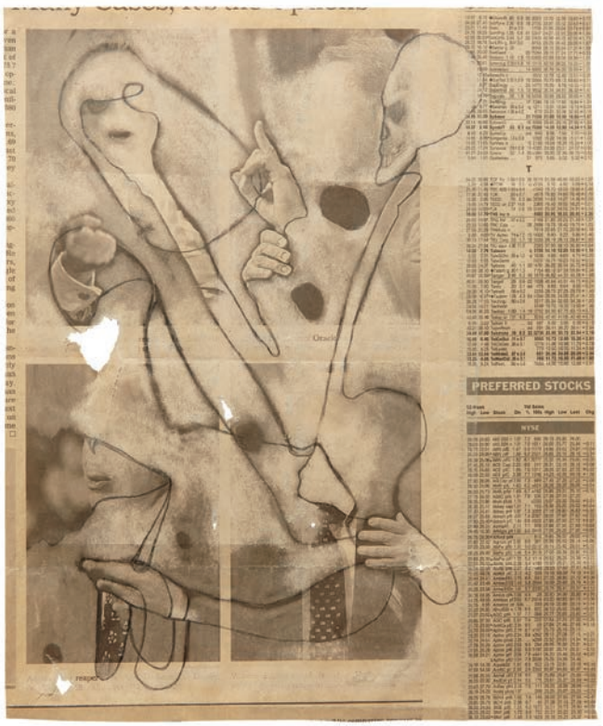
PROVENANCE
Zach Feuer Gallery, New York
Acquired from the above by the present owner

(i)



(ii)

(iv)



(iii)

204

CHRISTIAN HOLSTAD b. 1972

Four works: (i) *Evils, 2004;* (ii) *One Very Long Tone, 2004;*
(iii) *Oracle Leaper, 2005;* (iv) *Poof, 2004,* 2005
pencil on erased newsprint
(i) 4⅝ x 2⅜ in. (11.7 x 6 cm); (ii) 6 x 9 in. (15.2 x 22.9 cm.);
(iii) 11½ x 9½ in. (29.2 x 24.1 cm.); (iv) 6 x 9 in. (15.2 x 22.9 cm)
(i) Signed and dated "C Holstad Apr 04" on the reverse
(ii) Signed, titled, and dated "one very long tone C Holstad Apr 04" on the reverse
(iv) Signed, titled, and dated "'Poof Apr 04 C Holstad" on the reverse.

Estimate $3,000-5,000

PROVENANCE

(i, iii, iv) Daniel Reich Gallery, New York
(ii) David Zwirner Gallery, New York
Acquired from the above by the present owner

205

205

CHRISTIAN HOLSTAD b. 1972
Take Stand, 2005
collage on paper
76 x 78 in. (193 x 198.1 cm.)

Estimate $6,000-8,000

PROVENANCE
Daniel Reich Gallery, New York
Acquired from the above by the present owner

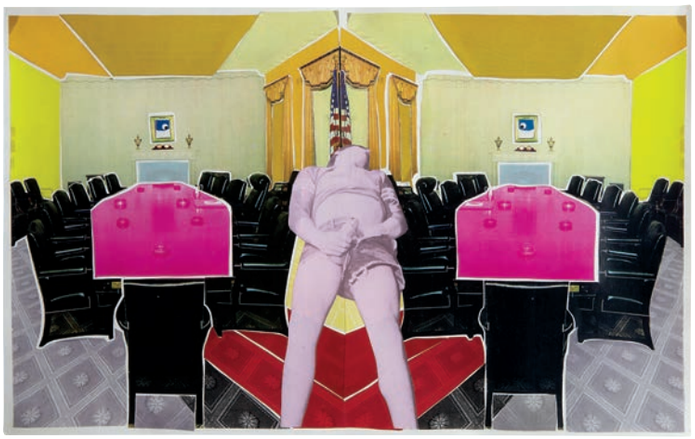
206

CHRISTIAN HOLSTAD b. 1972
Two works: (i) *genius loci reaching gentle heights (a new dawning at the office);* (ii) *genius loci reaching gentle heights (sparkplug viewing improvements in awe),* 2003
collage on paper
(i) image 13¼ x 21½ in. (33.7 x 54.6 cm.)
(ii) image 11½ x 29 in. (29.2 x 73.7 cm.)
(i) Signed, titled and dated "genius loci reaching gentle heights (A New Drawing at the office) Christian Holstad July 2003" on the reverse.
(ii) Signed, titled and dated "'Genius loci reaching gentle heights (Sparkplug viewing improvements in Awe)' Christian Holstad July 2003" on the reverse.

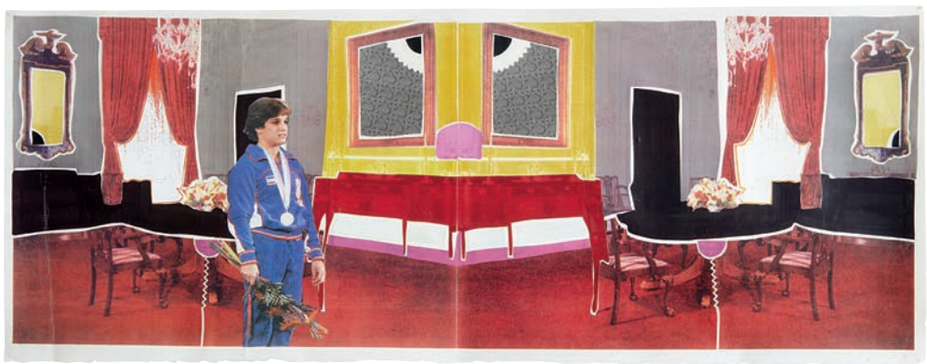
Estimate $8,000-12,000

PROVENANCE
Daniel Reich Gallery, New York
Acquired from the above by the present owner, 2003

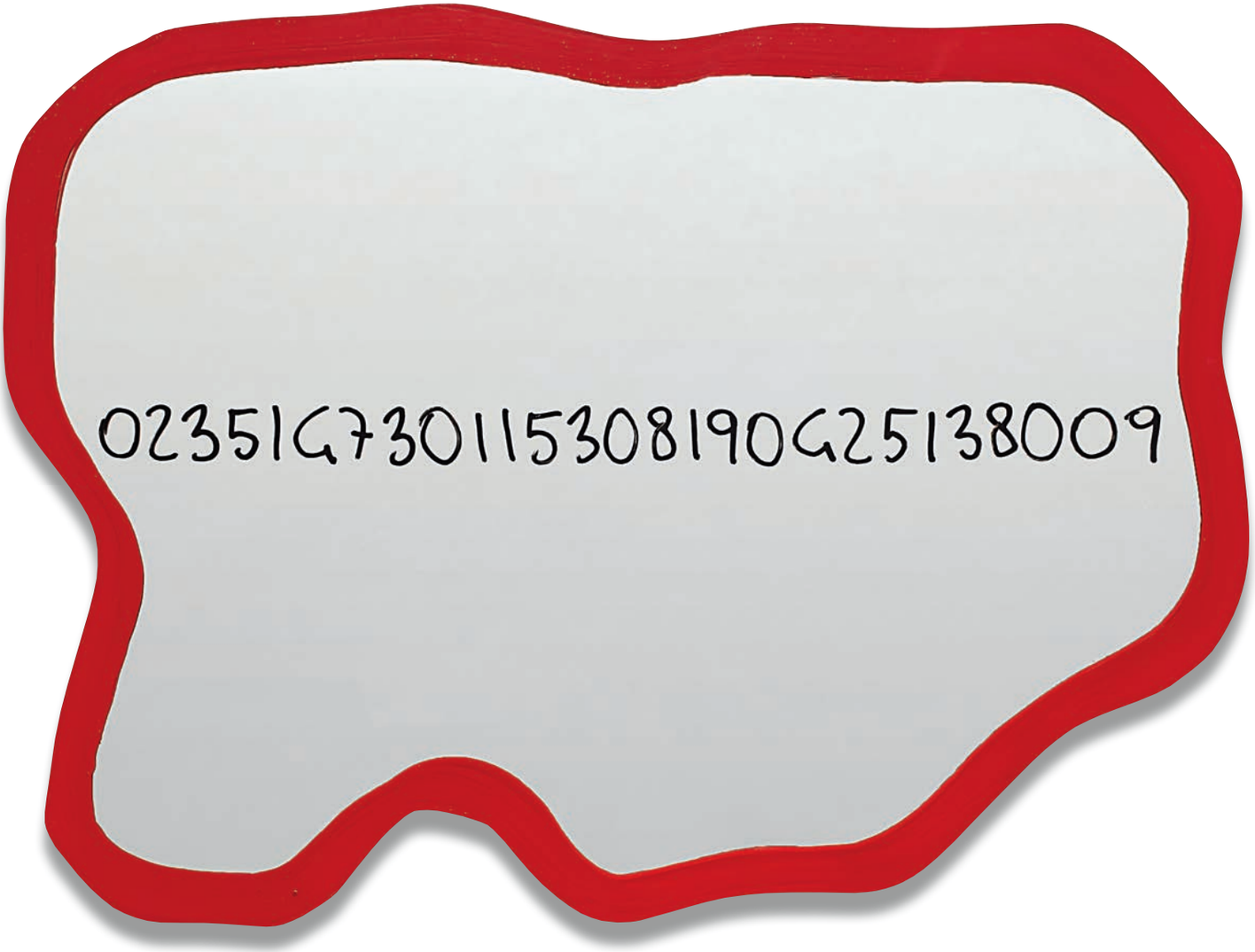
206



(i)



(ii)



207

MICHELANGELO PISTOLETTO b. 1933
Frattali (RED), 1999-2000
acrylic on shaped mirror
21 x 30 in. (53.3 x 76.2 cm.)
Signed, titled and dated "Pistoletto 1999/2000 Frattali" on the reverse. This work is unique and accompanied by a photo certificate of authenticity, signed by the artist and stamped by the Associazione Culturale Arte Nova, Pescara.

Estimate $7,000-9,000

PROVENANCE
Associazione Culturale Arte Nova, Pescara
Acquired from the above by the present owner

208

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

DIANA THATER b. 1962

A Series of Events, 2003

2 video monitors, 2 DVD players, hard drive, synchroniser, 2 Digital BETACAM tapes, 2 DVD's, audio cables.

each monitor 21 x 27 x 20¾ in. (53.3 x 68.6 x 52.7 cm.)

This work is number 3 from an edition of 5.

Estimate $20,000-30,000

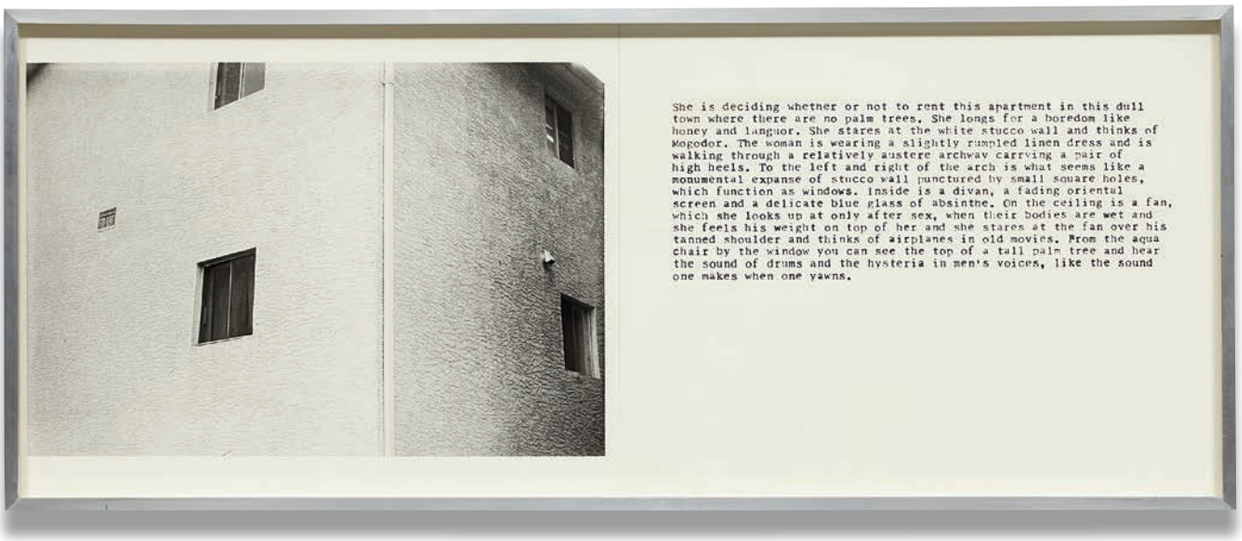
PROVENANCE

Haunch of Venison, London

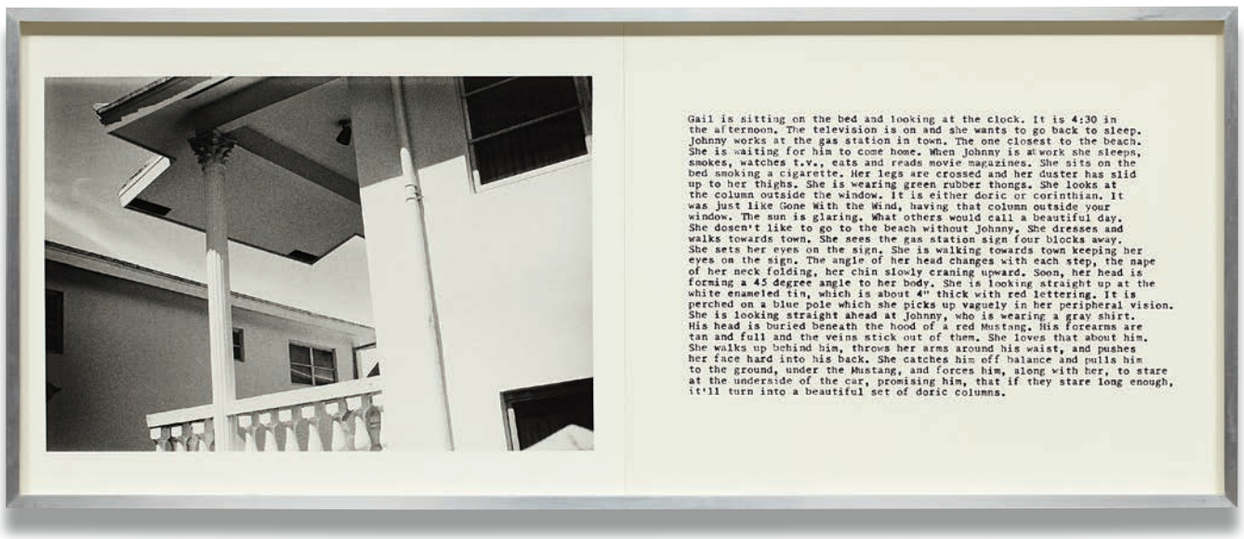
EXHIBITED

London, Haunch of Venison, *Transcendence is expansion and contraction at the same time*, May 15 - June 15, 2003 (another example exhibited)

209



210



209

BARBARA KRUGER b. 1945
Picture/Readings (I), 1978
black and white photograph and text, in artist's frame
16 x 39½ in. (40.6 x 100.3 cm.)
This work is unique.

Estimate $25,000-35,000

PROVENANCE
Mary Boone Gallery, New York
Acquired from the above by the present owner

EXHIBITED
Los Angeles, Museum of Contemporary Art, *Barbara Kruger*, October 17, 1999 - February 13, 2000
New York, Whitney Museum of American Art, *Barbara Kruger*, July 13 - October 22, 2000
New York, Mary Boone Gallery, *Barbara Kruger*, November 1 - December 22, 2007

LITERATURE
A. Goldstein and B. Kruger, *Barbara Kruger: Thinking of You*, Cambridge, The MIT Press, 1999, p. 149 (illustrated)

210

BARBARA KRUGER b. 1945
Picture/Readings (II), 1978
black and white photograph and text, in artist's frame
16 x 39½ in. (40.6 x 100.3 cm.)
This work is unique.

Estimate $25,000-35,000

PROVENANCE
Mary Boone Gallery, New York
Acquired from the above by the present owner

EXHIBITED
Los Angeles, Museum of Contemporary Art, *Barbara Kruger*, October 17, 1999 - February 13, 2000
New York, Whitney Museum of American Art, *Barbara Kruger*, July 13 - October 22, 2000
New York, Mary Boone Gallery, *Barbara Kruger*, November 1 - December 22, 2007

LITERATURE
A. Goldstein and B. Kruger, *Barbara Kruger: Thinking of You*, Cambridge, The MIT Press, 1999, p. 150 (illustrated)

211

HIROSHI SUGIMOTO b. 1948
Colors of Shadow c1028, 2006
pigment print
image 53⅛ x 41¾ in. (134.9 x 106 cm)
frame 65⅜ x 53¾ in. (166.1 x 136.5 cm)
Signed "Sugimoto" on a studio label affixed to the reverse. This work is numbered 2 from and edition of 5.

Estimate $30,000-50,000

PROVENANCE
Private Collection

212

212

ANDY WARHOL 1928-1987
Truman Capote, 1978
gelatin silver print
10 x 8 in. (25.4 x 20.3 cm.)
Stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. and numbered "FL05.00646" on the reverse.

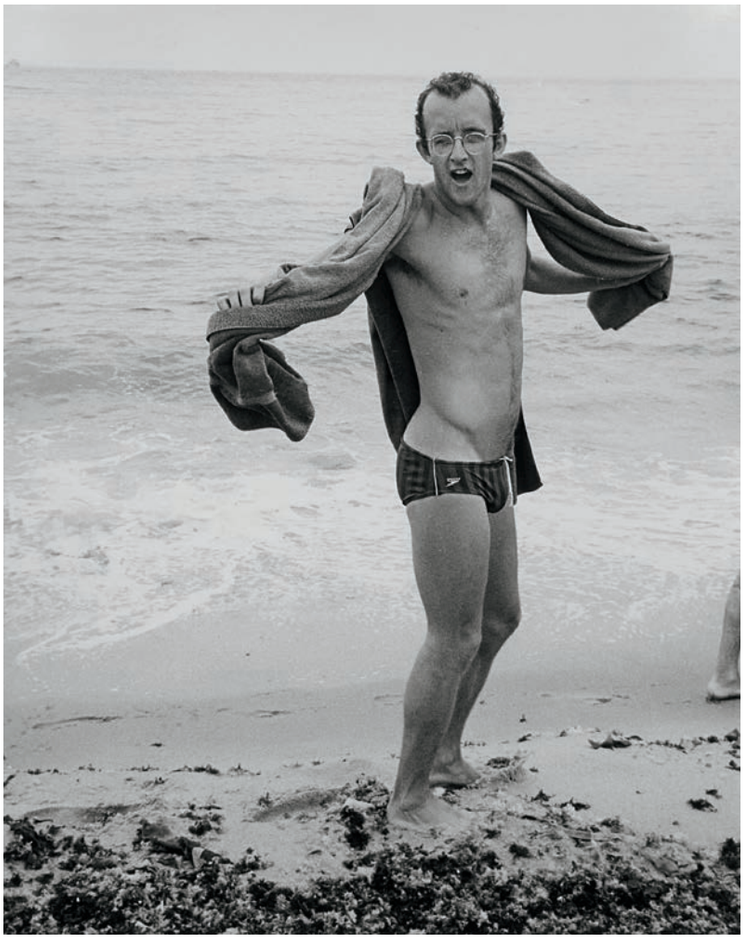
Estimate $5,000-7,000

PROVENANCE
Hauser & Wirth, London
Acquired from the above by the present owner

EXHIBITED
London, Hauser & Wirth, *Warhol's World: Photograph & Television*, January 27 - March 11, 2006, then traveled to New York, Zwirner & Wirth (April 5 - April 29, 2006)
Asker, Galleri Trafo & Pollock Fine Art, *Automat*, November 1 - November 30, 2008

LITERATURE
G. O'Brien, *Warhol's World*, exh. cat., Hauser & Wirth, London, 2006, p. 7 (illustrated)

213



213

ANDY WARHOL 1928-1987
Keith Haring, 1984
gelatin silver print
10 x 8 in. (25.4 x 20.3 cm.)
Stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. and numbered "FL05.00827" on the reverse.

Estimate $5,000-7,000

PROVENANCE
Hauser & Wirth, London
Acquired from the above by the present owner

EXHIBITED
London, Hauser & Wirth, *Warhol's World: Photograph & Television*, January 27 - March 11, 2006, then traveled to New York, Zwirner & Wirth (April 5 - April 29, 2006)
Asker, Galleri Trafo & Pollock Fine Art, *Automat*, November 1 - November 30, 2008

LITERATURE
G. O'Brien, *Warhol's World*, exh. cat., Hauser & Wirth, London, 2006, p. 57 (illustrated)

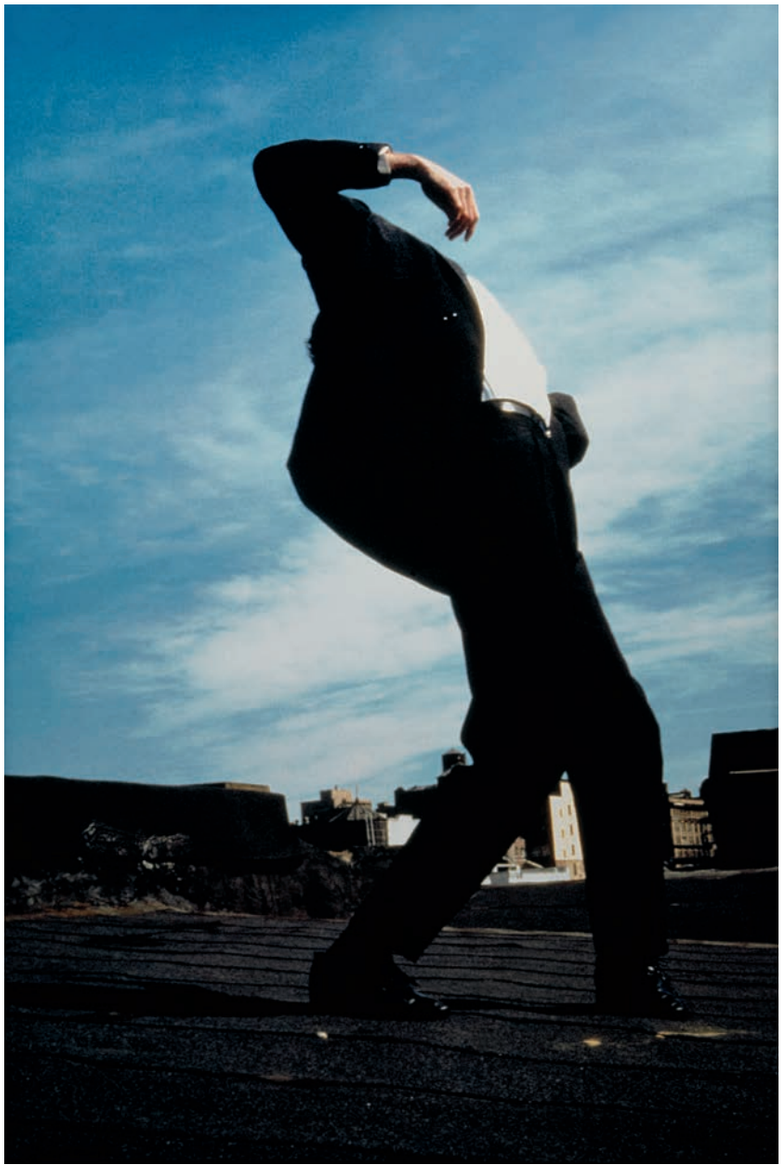
214

ROBERT LONGO b. 1953
Untitled, Men in the cities (Frank), 1989
chromogenic print
48 x 32 in. (121.9 x 81.3 cm.)
Originally completed as a unique work. This work later became the first proof from the subsequent edition of 10.

Estimate $10,000-15,000

PROVENANCE
Acquired directly from the artist by the present owner
Private Collection, New York

214



215

ALEX PRAGER b. 1979
Rita (from the series Week-End), 2009
chromogenic print
36 x 48 in. (91.4 x 121.9 cm,)
Signed, titled, numbered and dated "Weekend 'Rita' Edition 4/5 Alex Prager 2009" on a label accompanying the work. This work is number 4 from an edition of 5.

Estimate $8,000-12,000

PROVENANCE
Yancey Richardson Gallery, New York
Private Collection

EXHIBITED
New York, Yancey Richardson Gallery, *Alex Prager, Weekend-End*, January 14 - February 20, 2010 (another example exhibited)
Los Angeles, M+B Gallery, *Alex Prager, Weekend-End*, January 30 - March 6, 2010 (another example exhibited)
Tokyo, Ringcube Gallery, *Alex Prager, Weekend-End,* April 28 - May 23, 2010 (another example exhibited)
London, Michael Hoppen Contemporary, *Alex Prager, Weekend-End*, June 10 - July 17, 2010 (another example exhibited)

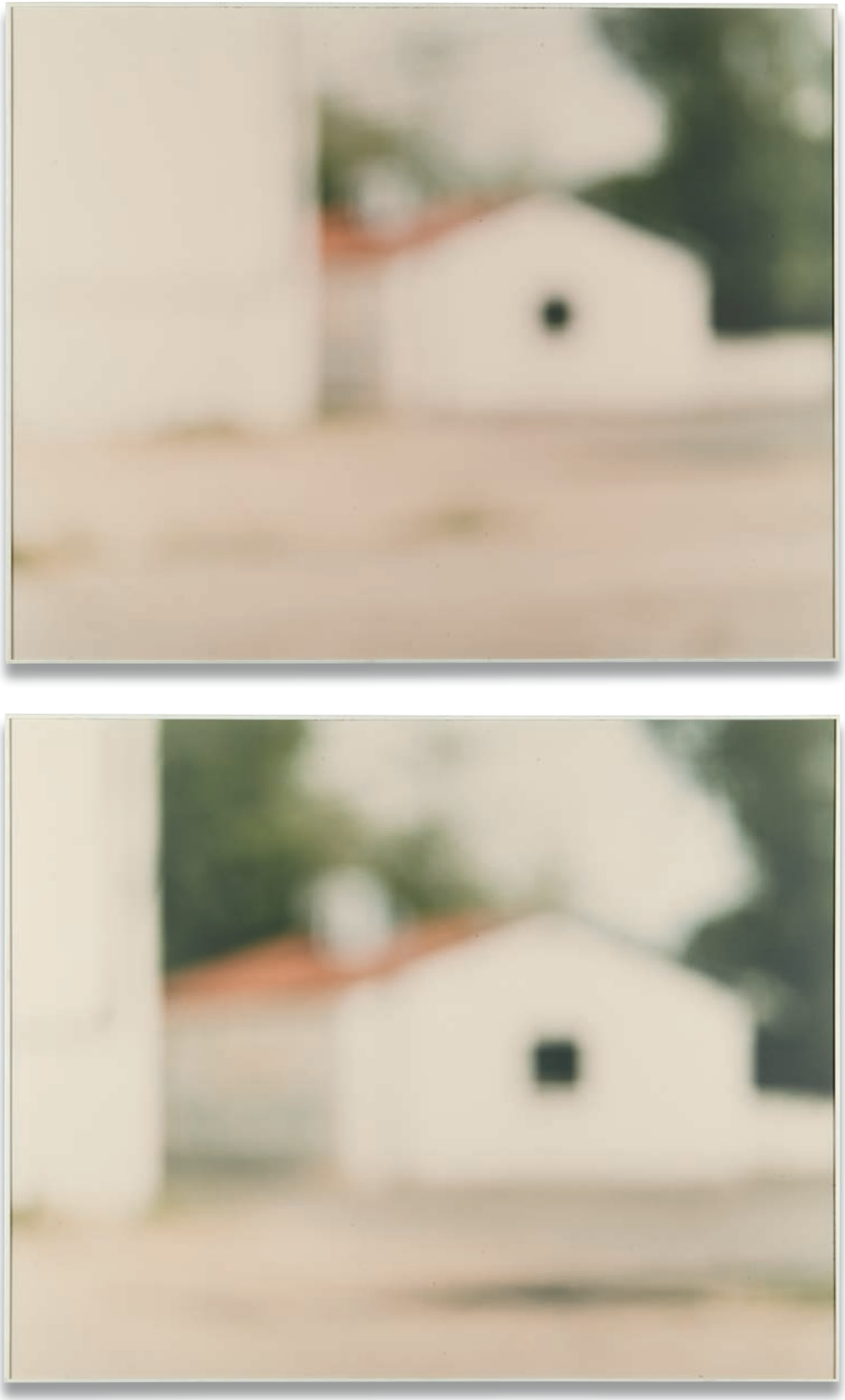
215

216

SIGMAR POLKE b. 1941
Ohne Titel, 1984
gelatin silver print
11¾ x 15¾ in. (30 x 40 cm.)
Signed; further signed and dated on the reverse.
This work is unique.

Estimate $8,000-10,000

PROVENANCE
Aurel Scheibler Gallery, Cologne
Acquired directly from the above by the present owner



217

UTA BARTH b. 1958
Untitled (98.1), 1998
chromogenic prints mounted on Sintra, in artist's aluminum frame
each 41 x 51½ in. (104.1 x 130.8 cm.)
overall 41 x 105½ in. (104.1 x 266.7 cm.)
This work is number 5 from an edition of 5.

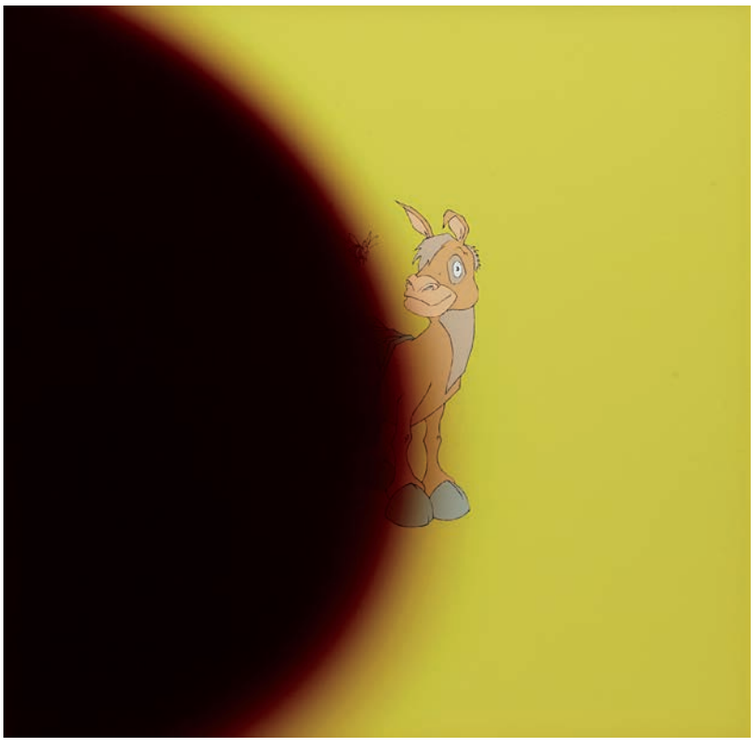
Estimate $20,000-30,000

PROVENANCE
Bonakdar Jancou Gallery, New York
Private Collection, New York

EXHIBITED
Seattle, Henry Art Gallery, *Uta Barth: In Between Places*, November 8, 2000 - January 7, 2001, then traveled to Houston, Contemporary Art Museum (May 21 - July 1, 2001)

LITERATURE
U. Barth, S. Conkelton, R. Ferguson, T. Martin, *Uta Barth: In Between Places*, exh. cat., Henry Art Gallery, Seattle, 2000, pp. 116-177 (illustrated)

218



218

LARRY JOHNSON b. 1959
Untitled (Land Without Bread), 2000
color photographs, in 4 parts
each 41½ x 41½ in. (105.4 x 105.4 cm.)
This work is artist's proof 1 from an edition of 3 plus 2 artist's proofs.

Estimate $20,000-30,000

PROVENANCE
Patrick Painter, Inc., Santa Monica
Acquired from the above by the present owner, 2009

EXHIBITED
Santa Monica, Patrick Painter, Inc., *The Thinking Man's Judy Garland and Other Works*, January 29 - February 26, 2000

219

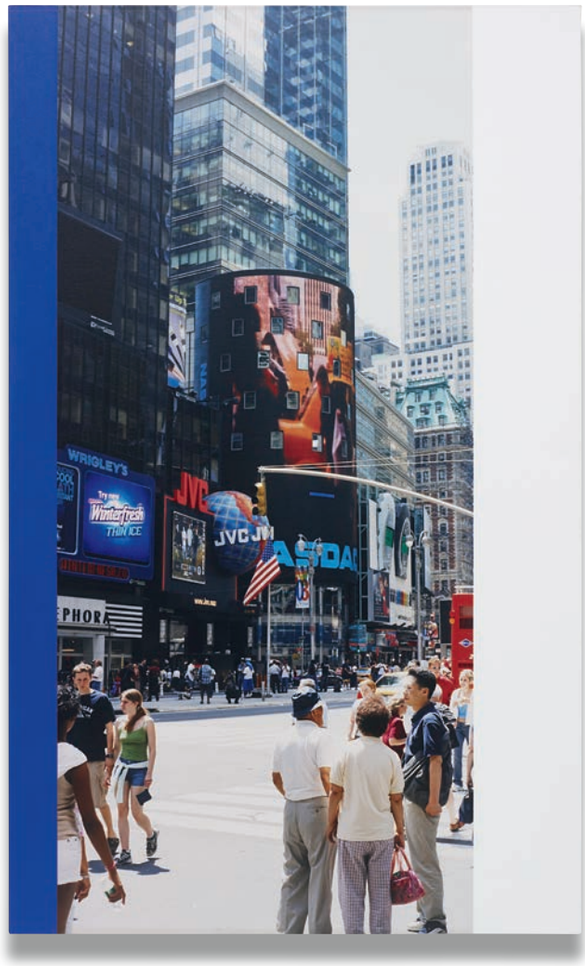
PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

IAN WALLACE b. 1943
Times Square NYC (July 11, 2003) III, 2003
photo laminate, acrylic on canvas
78⅛ x 47⅞ in. (198.4 x 121.9 cm.)
Signed, titled and dated "Ian Wallace 2003 Times Square NYC (July 11, 2003) III" on the reverse.

Estimate $6,000-8,000

PROVENANCE
Tomas March Galeria, Valencia

219



220

PROPERTY FROM AN IMPORTANT
PRIVATE EUROPEAN COLLECTION

JASON RHOADES 1965 - 2006
Big Picture from Perfect World, 2000
2 CDs, 2 floppy disks, flat screen monitor, hard drive, in artist's frame
23¼ x 26 x 4¼ in. (59.2 x 66.1 x 10.8 cm.)
Signed and numbered 'Jason Rhoades 3/6' on each CD. This work is number 3 from and edition of 6.

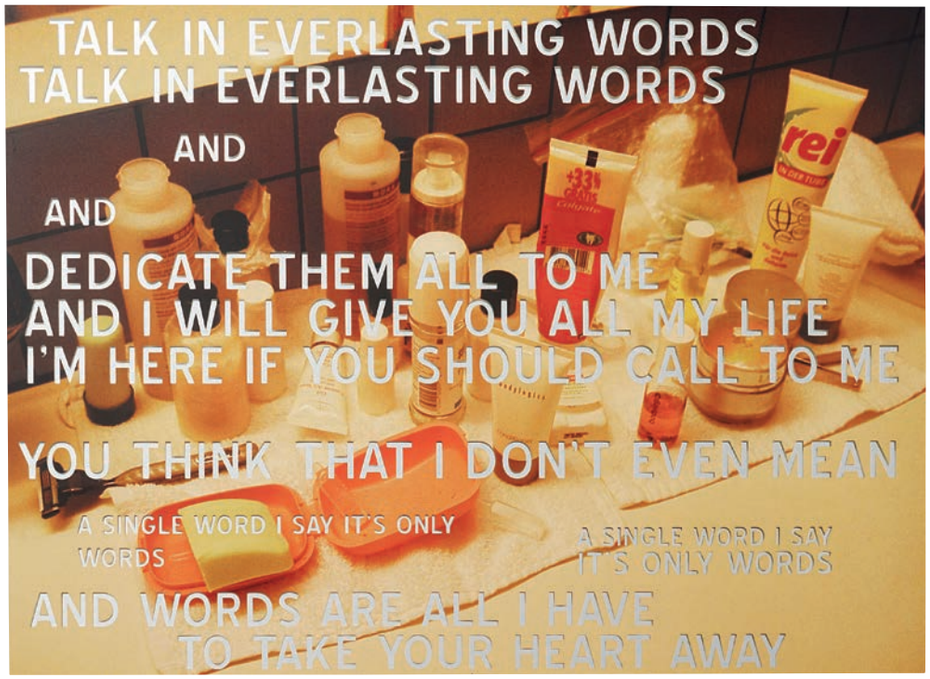
Estimate $10,000-15,000

PROVENANCE
Hauser & Wirth, Zürich

EXHIBITED
Zürich, Hauser & Wirth, *Flatworks from a Perfect World*, June 17 - July 29, 2000

220

221



221

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

CANDICE BREITZ b. 1972

Words (from the Lyric Mirrors Series), 2006
inkjet on mirror
22⅞ x 31½ in. (58 x 80 cm.)
Signed and dated "C Breitz 12/11/06" on a label affixed to the reverse. This work is number 1 from an edition of 6 plus 2 artist's proofs.

Estimate $5,000-7,000

PROVENANCE
Galleria Francesca Kaufmann, Milan

EXHIBITED
Spain, Museo de Arte Comtemporaneo de Castilla y Leon, *Lyric Mirrors*, January 20, 2006 - May 6, 2007 (another example exhibited)

222

ELISA SIGHICELLI b. 1968

Chairs, 2002
chromogenic print on light box, in 2 parts each 46½ x 48 in. (118.1 x 121.9 cm.)
Signed, titled, numbered and dated "'CHAIRS' 2002 Ed. 3/3 Elisa Sighicelli" on the reverse. This work is number 3 from an edition of 3.

Estimate $8,000-12,000

PROVENANCE
Cohan and Leslie Gallery, New York
Private Collection

222

223

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

DIANA THATER b. 1962

Object Lesson (Sicilian Dragon) Written by Mick Bighamian, Senior Master September 2007 (Played by Jennifer Acon and Mick Bighamian)
Diana Thater, 2008
1 video monitor, 1 DVD player, 1 DVD
variable dimensions
This work is unique plus 1 artist's proof. This work is accompanied by a certificate of authenticity signed by the artist.

Estimate $20,000-30,000

PROVENANCE
David Zwirner Gallery, New York

EXHIBITED
New York, David Zwirner Gallery, *Diana Thater, Here is a text about the world...*, January 10 - February 9, 2008

224

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

STAN DOUGLAS b. 1960

Pursuit, Fear, Catastrophe: Ruskin, B.C., 1992
10 chromogenic prints
(i, ii, iii) sheet 19⅞ x 30 in. (50.5 x 76.2 cm.)
frame 29 9/16 x 39⅛ x 1¾ in. (75.1 x 99.4 x 4.4 cm.)
(iv) sheet 20 x 24 in. (50.8 x 61 cm.)
frame 31⅙ x 32 15/16 x 1¾ in. (79.2 x 83.7 x 4.4 cm.)
(v, vi) sheet 20 x 24 in. (50.8 x 61 cm.)
frame 27⅞ x 32 15/16 x 1¾ in. (70.8 x 83.7 x 4.4 cm.)
(vii, viii, ix, x) sheet 24 x 20 in. (61 x 50.8 cm.)
frame 33 7/16 x 27 7/16 x 1¾ in. (84.9 x 69.7 x 4.4 cm.)
Each print signed, titled, numbered and dated, respectively, on the reverse. This work is number 5 from an edition of 5.

Estimate $10,000-15,000

PROVENANCE
David Zwirner Gallery, New York

225

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

DENNIS ADAMS b. 1948

Patricia Hearts A thru Z, 1979
portfolio of 26 two-color serigraphs
Each 20 x 16 in. (50.8 x 40.6 cm.)
This work is signed, numbered and dated "A/P 7/10 D Adams 90" on title page 2. This work is numbered "A/P 7/10" lower left of print "Z"; further signed and dated "D Adams 90" lower right of print "Z". This work is artist's proof 7 from an edition of 30 plus 10 artist's proofs.

Estimate $4,000-6,000

PROVENANCE

Acquired directly from the artist from the present owner

EXHIBITED

New York, International Center of Photography, *Special Collections: The Photographic Order from Pop to Now*, July 31 – October 16, 1992, then traveled to Evanston, Northwestern University; Block Gallery (January 14 – March 5, 1993), Tempe, Arizona State University Art Museum (April 23 – May 22, 1993), Norfolk, Virginia, The Chrysler Museum (June 26 – August 22, 1993), Miami Beach, Bass Museum of Art (October 15 – December 5, 1993), New York, The Museum at Stony Brook (January 9 - March 6, 1994), Vancouver, Vancouver Art Gallery (April 13 – May 30, 1994), San Francisco, Ansel Adams Center (June 21 – August 24, 1994), Lincoln, Sheldon Memorial Art Gallery (September 13 – November 6, 1994) (another example exhibited)
Pully/Lausanne, FAE Musée d'Art Contemporain, *Post Human*, June 1992, then traveled to Torino, Castello di Rivoli, Museo d'Arte Contemporanea (1992), Athens, Deste Foundation for Contemporary Art (1992), Hamburg, Deichtorhallen (1992), Jerusalem, Israel Museum (1992) (another example exhibited)
New York, P.S.1 Contemporary Art Center, *The Promise of Photography; Selections from the DG BANK Collection*, September 12 – October 24, 1999, then traveled to Frankfurt, Schirn Kunsthalle (1999) (another example exhibited)
New York, Museum of Modern Art, *Open Ends/One Thing After Another*, September 28, 2000–March 4, 2001 (another example exhibited)
Long Beach, University Art Museum, *Double Vision: Photographs from the Strauss Collection*, 2001 then traveled to San Diego, Museum of the Photographic Arts (January 3 - March 1, 2002) (another example exhibited)

LITERATURE

P. D'Agostino, L. Thomas, eds., *Still Photography: the Problematic Model*, San Francisco: NPS Press, 1981, pp. 111-115
Dennis Adams: Building Against Image 1979–198, exh. cat., Alternative Museum, New York,1987, n.p.
M. A. Staniszewski, "Dennis Adams: The Architecture of Amnesia", *International Directory of Exhibition Catalogues: Directory Issue,* 1991-1992, pp. 18-19
Special Collections: The Photographic Order from Pop to Now, exh. cat., New York: International Center of Photography, 1992, p. 35 (illustrated)
F. Bex, *Transactions*, Antwerp: Museum van Hedendaagse Kunst , 1994, pp. 20-21
J. Deitch, *Post Human*, exh. cat., Stuttgar/Athens: Cantz/Deste Foundation for Contemporary Art, 1992, pp. 70-71

226

226

THIS LOT IS SOLD WITH NO RESERVE

ALLORA & CALZADILLA b. 1974/1971
Intermission, 2007
woodcut on paper
21¾ x 25¾ in. (55.2 x 65.4 cm.)
Signed, titled, numbered and dated "Allora/ Calzadilla, Intermission 2007 3/20" on the reverse. This work is numbered 3 from an edition of 20.

Estimate $5,000-7,000 •

PROVENANCE
Private Collection, New York

227

GREGORY CREWDSON b. 1962
Untitled (Overturned Bus), 2001-2002
digital chromogenic print
image 48 x 60 in. (121.9 x 152.4 cm)
frame 53 x 65 in. (134.6 x 165.1 cm)
Signed "Gregory Crewdson" on a label affixed to the reverse. This work is numbered 10 from an edition of 10.

Estimate $20,000-30,000

PROVENANCE
Luhring Augustine, New York
Private Collection

227

228

228

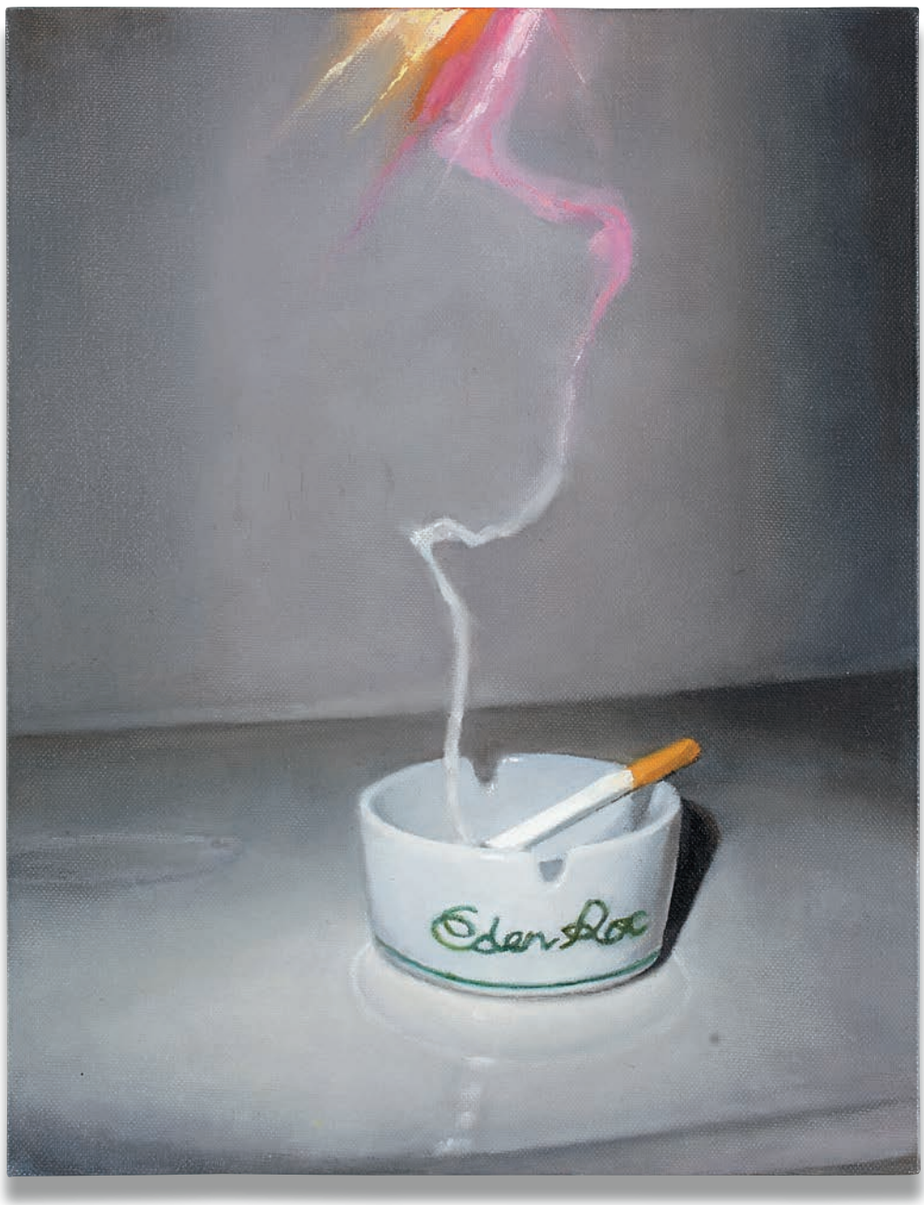
WALID RAAD b. 1967
Dr. Fadl Fakhouri/The Atlas Group, Notebook Volume 38, plate 66, Already Been in a Lake of Fire, 1975–2002
digital color print
13⅞ x 18⅞ in. (35.2 x 47.9 cm.)
Titled "Fakhouri Archive / AlreadyBeeninaLakeofFire / AGTRO935112561.66" upper left; further titled "No. 66" lower right.

Estimate $4,000-6,000

PROVENANCE
Gifted by the artist to the present owner

EXHIBITED
Brussels, Kunsten Festival des Arts, Palais des Beaux Arts, *Mapping Sitting*, May 3 - May 26, 2002

229



229

JEREMY BLAKE b. 1971
Eden Roc, 2002
oil on canvas
14 x 11 in. (35.6 x 27.9 cm.)
Signed and dated "Eden Roc 2002" on the reverse.

Estimate $6,000-8,000

PROVENANCE
Galerie Ghislaine Hussenot, Paris
Acquired from the above by the present owner, 2002

230

230

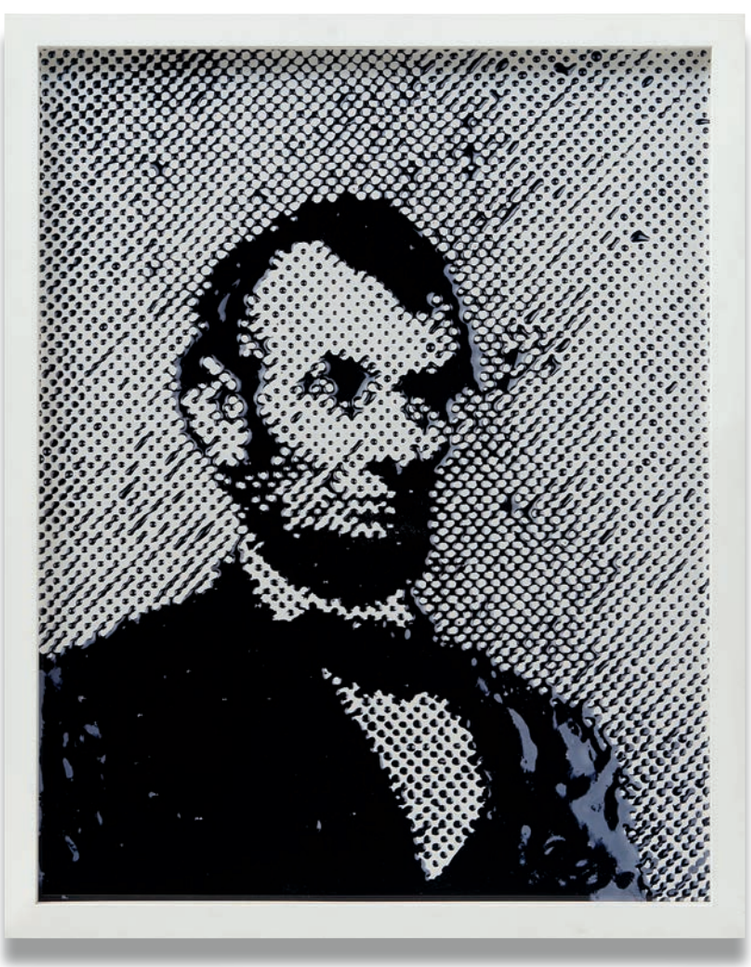
VIK MUNIZ b. 1961
A Sunday on La Grande Jatte, after Georges Seurat (Gordian Puzzles), 2009
chromogenic print
image 40 x 59 in. (101.6 x 149.9 cm.)
frame 43½ x 62½ in. (110.5 x 158.8 cm)
Signed and dated "Vik Muniz 2008" on a label affixed to the reverse.This work is number 4 from an edition of 4 artist's proofs.

Estimate $25,000-35,000

PROVENANCE
Sikkema Jenkins & Co., New York
Private Collection

LITERATURE
V. Muniz and P. Corrêa do Lago, *Vik Muniz: Complete Works, 1987-2009: Catalogue Raisonné*, Rio de Janeiro, 2009, p. 679 (illustrated)

231



231

VIK MUNIZ b. 1961
Lincoln after Brady (from Pictures of Ink), 2000
chromogenic print
image 38 x 30 in. (96.5 x 76.2 cm.)
frame 40¼ x 32¼ in. (102.2 x 81.9 cm.)
Signed, titled, numbered and dated "Lincoln Vik Muniz 2000 5/5" on a label affixed to the reverse. This work is number 5 from an edition of 5 plus 3 artist's proofs.

Estimate $15,000-20,000

PROVENANCE
Brent Sikkema, New York
Private Collection

EXHIBITED
Roslyn Harbor, Nassau County Museum of Art, *Presidential Suite*, November 17, 2002 - February 16, 2003

LITERATURE
V. Muniz and P.Corrêa do Lago, *Vik Muniz: Complete Works, 1987-2009: Catalogue Raisonné*, Rio de Janeiro, 2009, p. 410 (illustrated)

232

VIK MUNIZ b. 1961
Catherine Deneuve (from Pictures of Diamonds), 2004
chromogenic print, mounted on aluminum
image 39 ½ x 31 ½ in. (100.3 x 80 cm)
frame 41 x 33⅛ in. (104.2 x 84.2 cm)
Signed and dated "Vik Muniz 2004" on a label affixed to the reverse.
This work is number 4 from an edition of 10 plus 4 artist's proofs.

Estimate $50,000-70,000

PROVENANCE
Galerie Xippas, Paris
Christie's, New York, *Post - War And Contemporary Art*, May 14, 2008, lot 495
Acquired at the above sale by the present owner

EXHIBITED
Paris, Galerie Xippas, *Vik Muniz: Diamond Divas and Caviar Monsters*, September 11 - October 23, 2004 (another example exhibited)
Montova, Casa del Mantegna, *L'arte come amante. Da una collezione private contemporanea*, September 23 - December 30, 2007 (another example exhibited)

LITERATURE
V. Muniz and P. Corrêa do Lago, *Vik Muniz: Complete Works, 1987-2009: Catalogue Raisonné*, Rio de Janeiro, 2009, p. 524 (illustrated)

233

234

233

FLORIAN MAIER-AICHEN b. 1973
Le Tour de France dans les Pyrénées, 2005
chromogenic print
image 28¼ x 36 in. (71.8 x 91.4 cm.)
frame 39⅜ x 47 in. (100 x 119.4 cm.)
Signed, numbered and dated "Florian Maier-Aichen 2005 5/6" on the backing board to the frame. This work is number 5 from an edition of 6.

Estimate $10,000-15,000

PROVENANCE
Blum & Poe, Los Angeles
303 Gallery, New York
Acquired from the above by the present owner, 2005

EXHIBITED
Brussels, Baronian-Francey, *Florian Maier-Aichen*, April 22 - May 21, 2005 (another example exhibited)

235

234

SHARON LOCKHART b. 1964
Untitled (Man in Chair), 2000
chromogenic print, mounted on aluminum
image 33½ x 24¾ in. (85.1 x 62.9 cm)
frame 34½ x 26 in. (87.6 x 66 cm.)
This work is number 5 from an edition of 6.

Estimate $6,000-8,000

PROVENANCE
Neugerriemschneider, Berlin
Blum & Poe, Los Angeles
Museum of Contemporary Art, Los Angeles, *Benefit Auction*, May 2002, lot 30
Acquired at the above sale by the present owner

235

VIK MUNIZ b. 1961
The Beautiful Earth (from Pictures of Pigment), 2007
chromogenic print
image 58 x 40 in. (147.3 x 101.6 cm)
frame 60 x 43 in. (152.4 x 109.2 cm.)
Signed and dated "Vik Muniz 2007" on label affixed to the reverse. This work is number 4 from an edition of 6 plus 4 artist's proofs.

Estimate $20,000-30,000

PROVENANCE
Sikkema Jenkins & Co., New York
Private Collection

LITERATURE
V. Muniz and P. Corrêa do Lago, *Vik Muniz: Complete Works, 1987-2009: Catalogue Raisonné*, Rio de Janeiro, 2009, p. 608 (illustrated)

236

236

MARILYN MINTER b. 1948
Splish Splash, 2005
chromogenic print, mounted on board
image 40 x 26 in. (101.6 x 66 cm.)
sheet 50 x 36 in. (127 x 91.4 cm.)
Signed, titled, numbered and dated "Splish Splash M Minter 2005 5/5" on the reverse. This work is number 5 from an edition of 5.

Estimate $20,000-30,000

PROVENANCE
Acquired directly from the artist
Private Collection

EXHIBITED
New York, Salon 94, *Marilyn Minter*, November 12, 2006 - January 20, 2007 (another example exhibited)

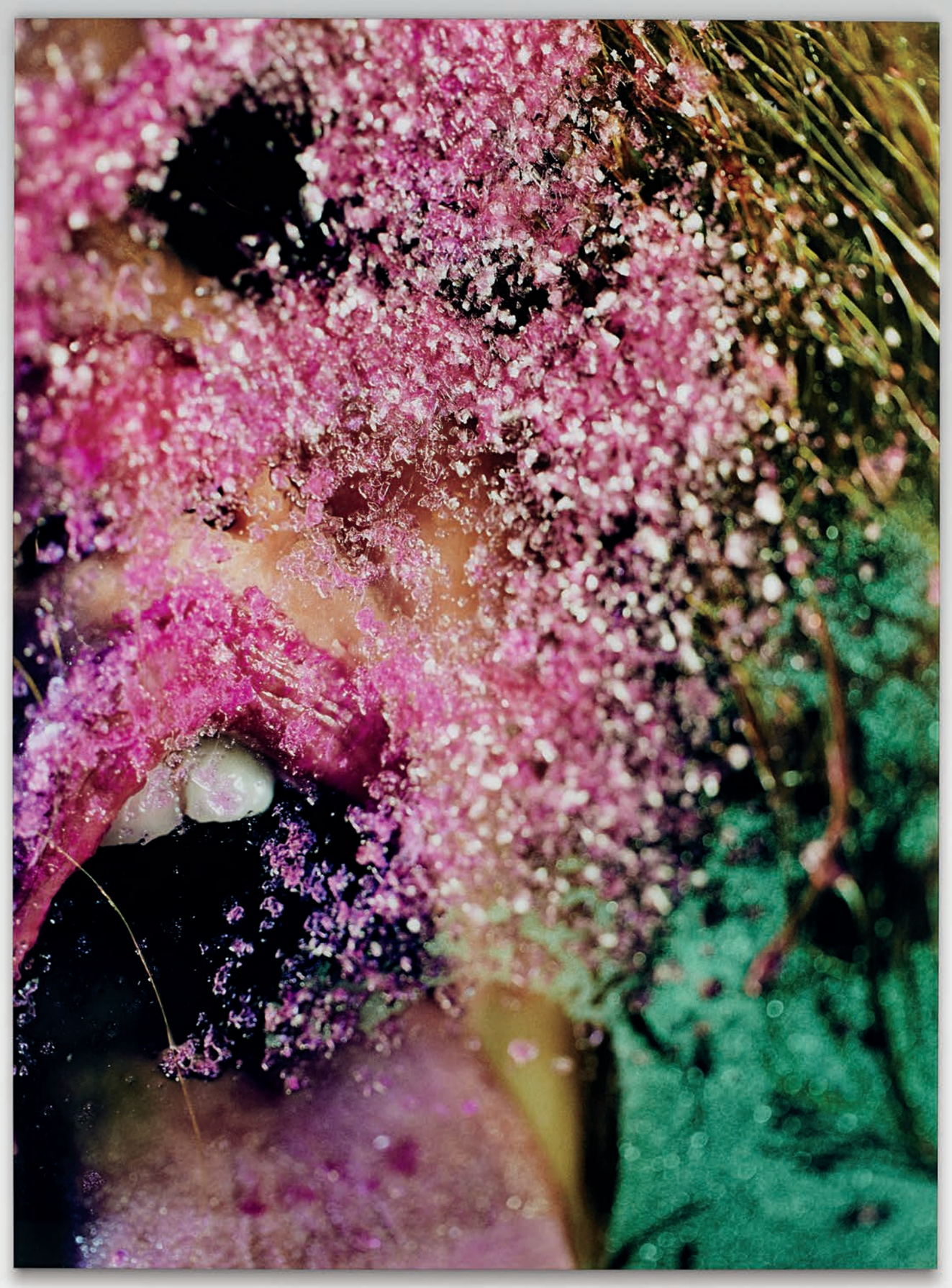
237

MARILYN MINTER b. 1948
Pink Snow, 2009
chromogenic print, mounted on aluminum, face-mounted to Plexiglas
86 x 64 in. (218.4 x 162.6 cm.)
Signed "M. Minter" on a gallery label affixed to the reverse of the backing board. This work is number 1 from an edition of 3 plus 2 artist proofs.

Estimate $20,000-30,000

PROVENANCE
Regen Projects, Los Angeles
Acquired from the above by the present owner

EXHIBITED
Los Angeles, Regen Projects II, *Marilyn Minter*, October 24 - December 5, 2009



238

238

EDWARD BURTYNSKY b. 1955
Nickel Tailings #36, Sudbury, Ontario, 1996
chromogenic print
image 40 x 60 in. (101.6 x 152.4 cm.)
sheet 48 x 68 in. (121.9 x 172.7 cm.)
Signed "Ed Burtynsky" on a label affixed to the reverse of the backing board. This work is number 5 from an edition of 10.

Estimate $12,000-18,000

PROVENANCE
Private Collection
Acquired from the above by the present owner

239

MICHAL ROVNER b. 1957
One Person Game Against Nature #32, 1992-93
chromogenic print, in artist's frame
29⅜ x 29¾ in. (74.6 x 75.6 cm.)
This work is number 2 from and edition of 7.

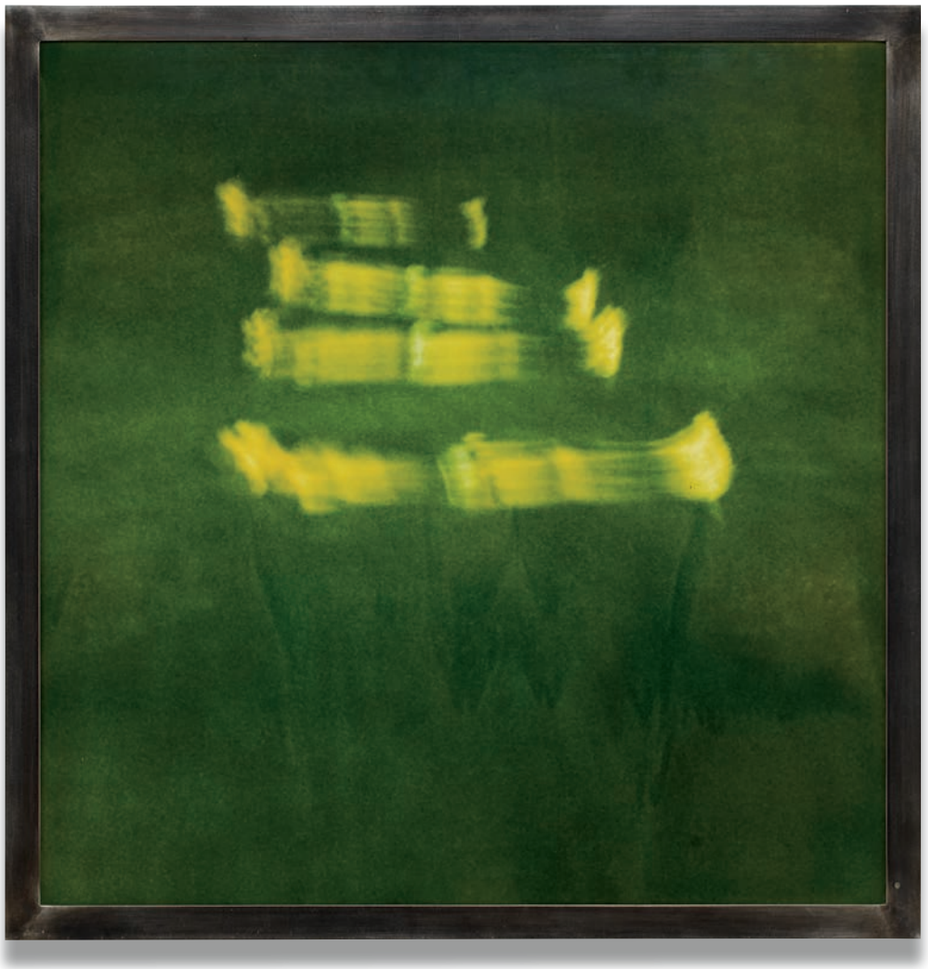
Estimate $8,000-12,000

PROVENANCE
Barbara Mathes Gallery, New York
Acquired from the above by the present owner

EXHIBITED
Jerusalem, The Israel Museum, *Michal Rovner: One-Person Game Against Nature*, June 28 - September 27, 1994 (another example exhibited)

LITERATURE
M. Rovner, *One-Person Game Against Nature*, exh. cat., Jerusalem: Israel Museum, 1994. n.p. (illustrated)

239



240

241

240

SAM SAMORE b. 1963
Allegories of Beauty (Incomplete) (#1),
circa 1990
gelatin silver print
22½ x 50 in. (57.2 x 127 cm.)
Signed, numbered and dated "Sam Samore Edition 1/2 A.B. #1 1990s" on the reverse. This work includes a certificate of authenticity signed by the artist. This work is number 1 from and edition of 2.

Estimate $10,000-15,000

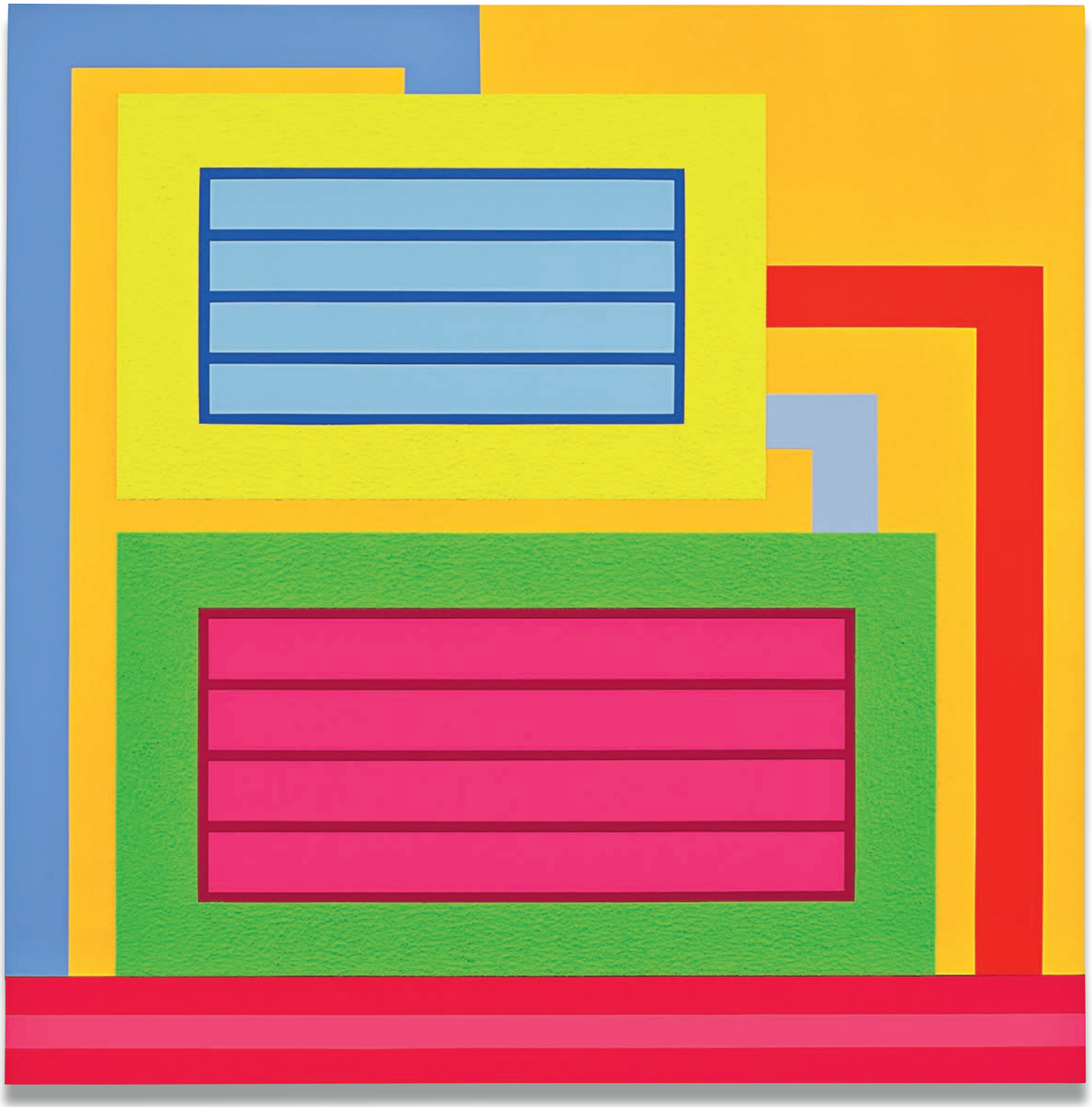
PROVENANCE
Private Collection

241

ADAM FUSS b. 1961
Untitled, 2007
cibachrome photogram
40 x 30 in. (101.6 x 76.2 cm.)
Signed and dated "Adam Fuss 2007" on the reverse. This work is unique.

Estimate $15,000-20,000

PROVENANCE
Acquired directly from the artist by the present owner



242

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

PETER HALLEY b. 1953

Amorphous Compression, 2009-10

acrylic, Roll-A-Tex on canvas

79⅞ x 79⅞ in. (203 x 203 cm.)

Signed and dated "Peter Halley 2009" on the reverse.

Estimate $40,000-60,000

PROVENANCE

Mary Boone Gallery, New York

243

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

PETER HALLEY b. 1953

Lock, 1999

acrylic, Roll-A-Tex on canvas

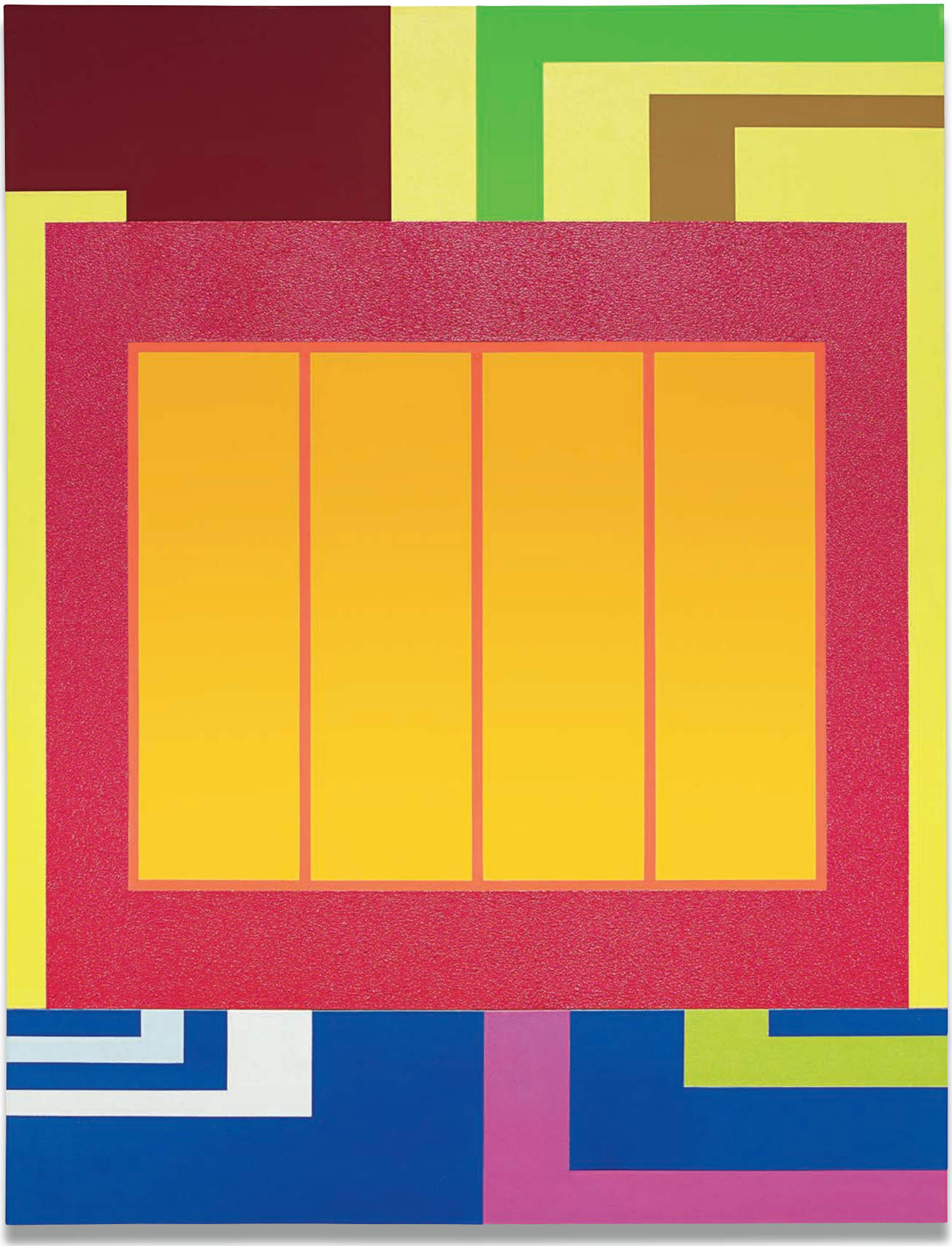
86¼ x 66⅜ in. (219 x 168.5 cm.)

Signed and dated "Peter Halley 99" on the reverse.

Estimate $40,000-60,000

PROVENANCE

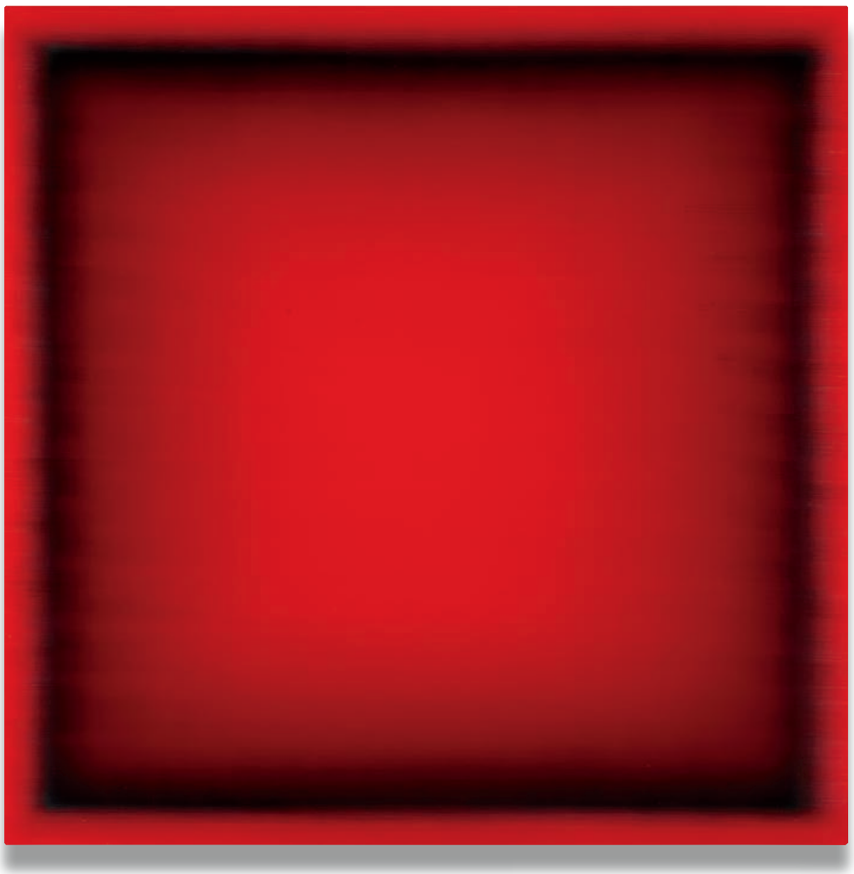
Patrick Debrock Gallery, Belgium



"I've lived through the death of painting and all arguments about paintings. My theory is that paintings are unique because they stimulate the brain both as images and as tactile experiences."

PETER HALLEY, 2013

244



244

ERIC FREEMAN b. 1970
Red Inside Red, 2009
oil on linen
72 x 72 in. (182.9 x 182.9 cm.)
Signed, titled, dedicated and dated "RED INSIDE RED Eric Freeman 2009" on the reverse.

Estimate $8,000-12,000

PROVENANCE
Maruani & Noirhomme, Belgium

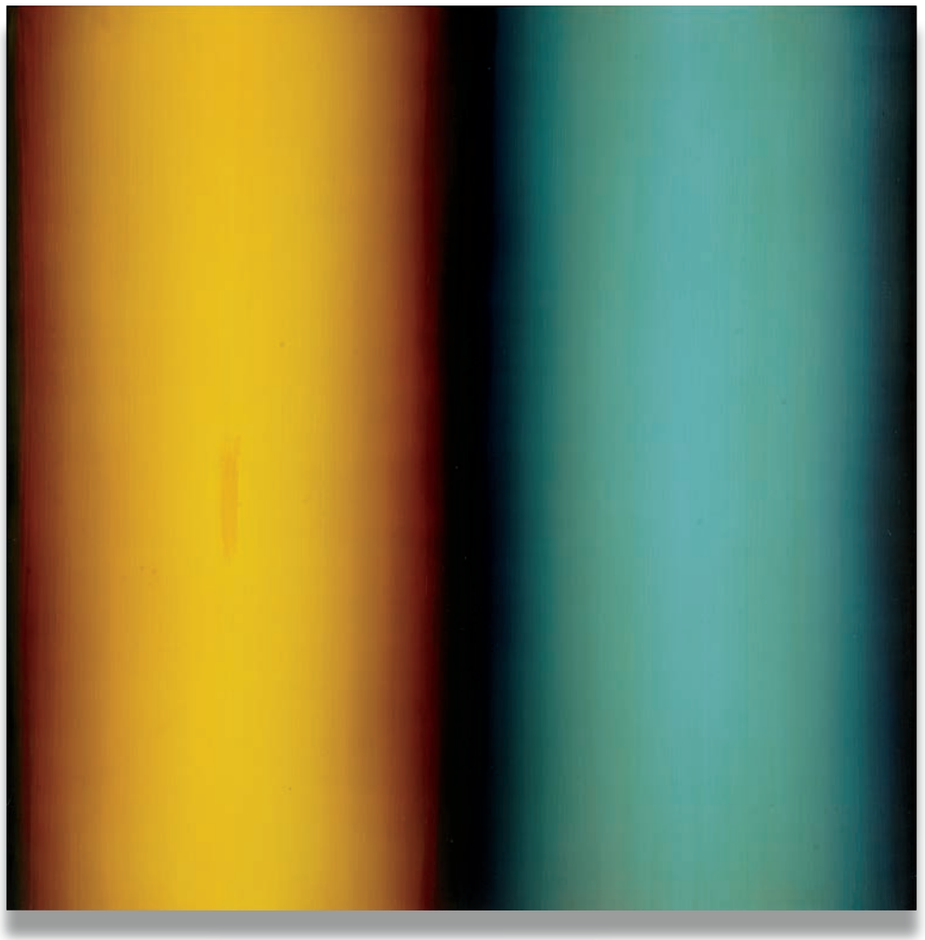
245

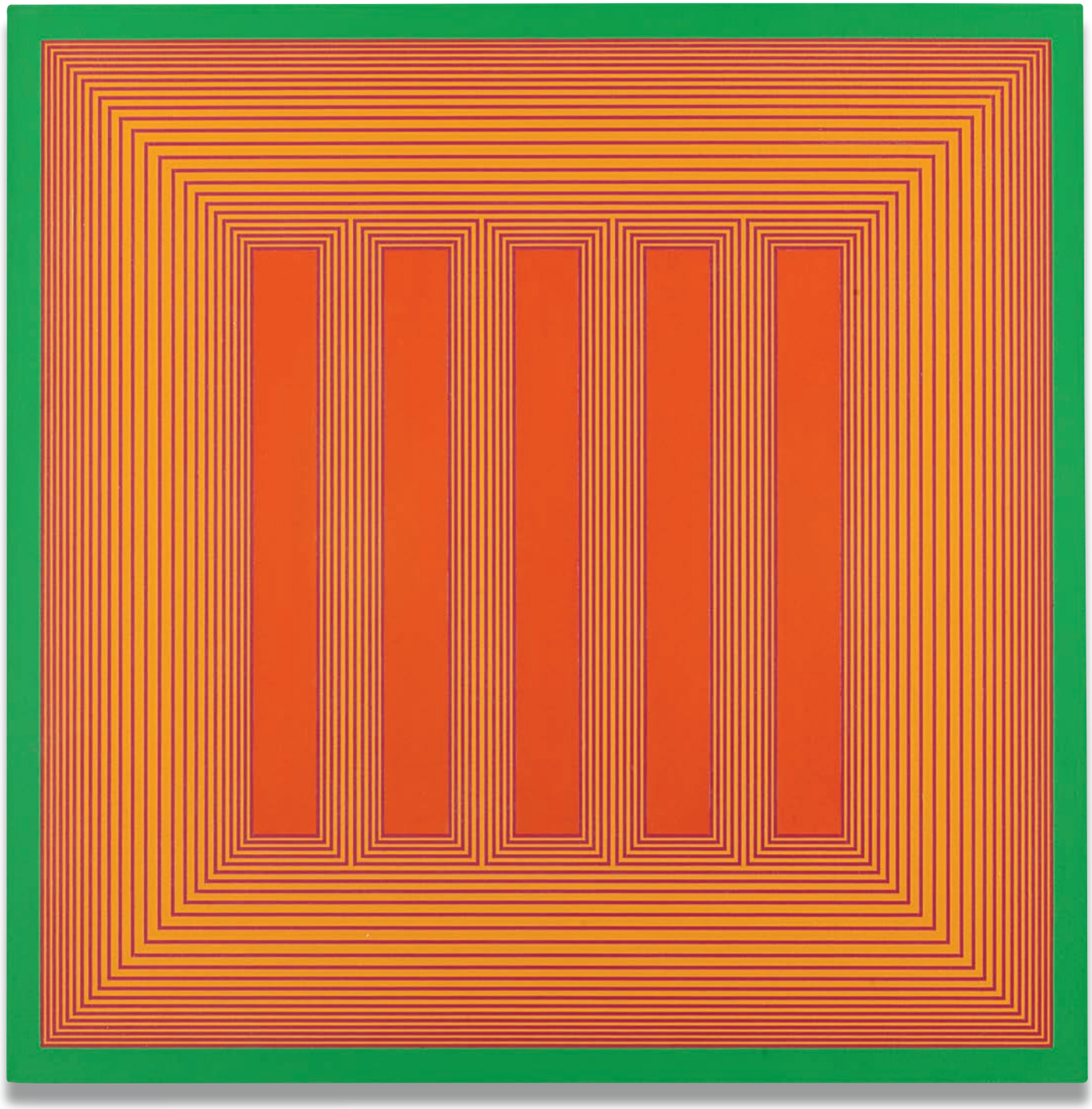
ERIC FREEMAN b. 1970
Blue Inside Yellow, 2006
oil on linen
72 x 72 in. (182.9 x 182.9 cm.)
Signed and dated "Eric Freeman 2004" on the reverse.

Estimate $8,000-12,000

PROVENANCE
Maruani & Noirhomme, Belgium

245





246

PROPERTY FROM AN EAST COAST COLLECTOR

RICHARD ANUSZKIEWICZ b. 1930

Temple of Summer Red With Green, 1984

acrylic on canvas

36 x 36 in. (91.4 x 91.4 cm.)

Signed and dated "©RICHARD ANUSZKIEWICZ 1984" on the reverse.

Estimate $20,000-30,000

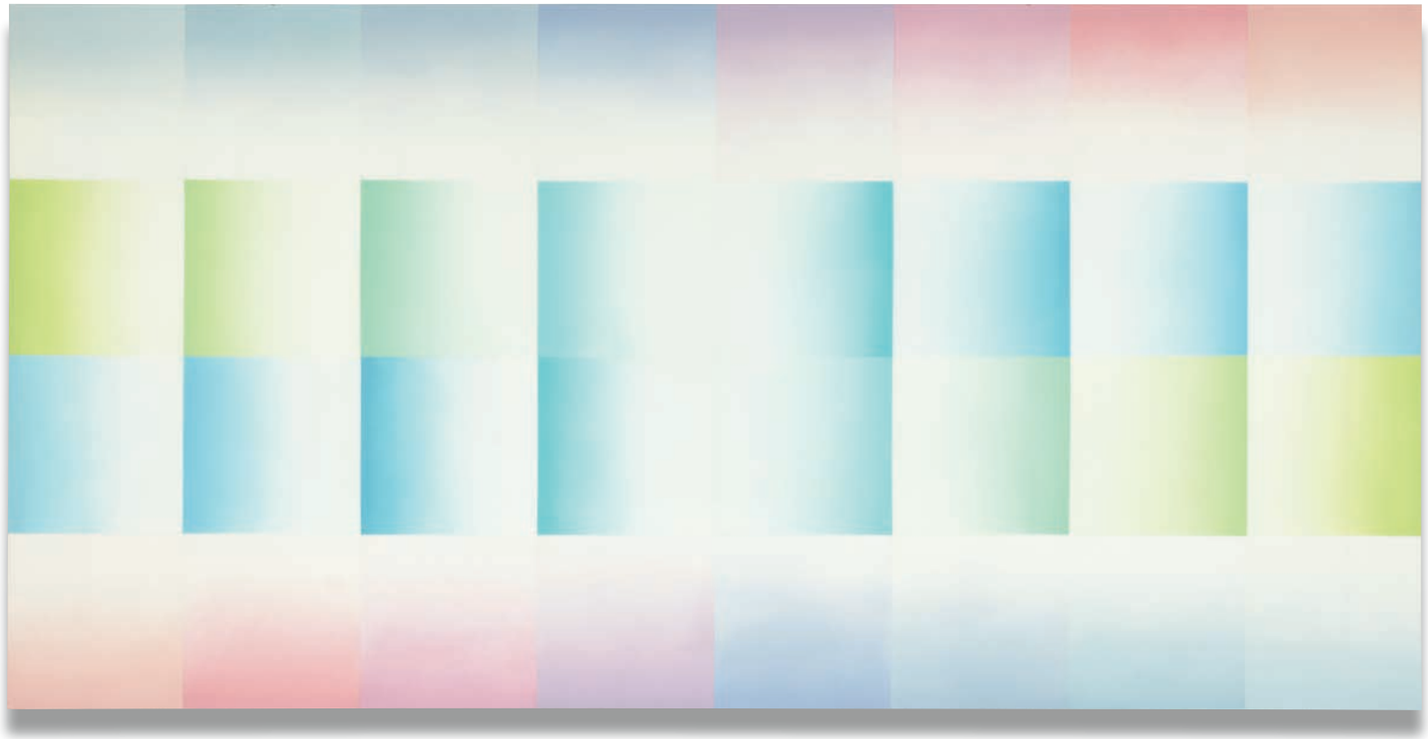
PROVENANCE

Harmon-Meek Gallery, Naples, Florida

Private Collection

LITERATURE

D. Madden, N. Spike, *Anuszkiewicz: Paintings & Sculptures 1945 - 2001: Catalogue Raisonné*, Florence: Centro Di, 2010, cat no. 1984.24, p. 202



247

JUDY CHICAGO b. 1939
Evening Fan (from Fresno Fans Series), 1971
sprayed acrylic lacquer on acrylic sheet
60 x 120 in. (152.4 x 304.8 cm.)

Estimate $10,000-15,000

PROVENANCE
David Richard Gallery, New Mexico
Private Collection

EXHIBITED
Long Beach, Long Beach Museum of Art, *21 Artists: Invisible/Visible*, March 26 - April 23, 1972
New Mexico, David Richard Gallery, *Southern California Painting: 1970s Painting Per Se*, July 1 - July 31, 2011

248

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

JONATHAN MONK b. 1969

Near Death Experienced (after Jack Goldstein after Chris Burden after), 2006

oil on canvas, in Plexiglas frame

101 x 101 x 20½ in. (256.5 x 256.5 x 52.1 cm.)

Estimate $10,000-15,000

PROVENANCE

Casey Kaplan, New York

EXHIBITED

Málaga, Centro de Arte Contemporáneo de Málaga, *Jonathan Monk, COLOURS, SHAPES, WORDS (pink, blue, square, circle, etc.),* September 13 - December 8, 2013

249

249

PROPERTY OF AN AMERICAN CORPORATION

AL HELD 1928-2005

Untitled, 1960

acrylic on paper, laid on board

17¾ x 23⅜ in (45.1 x 59.4 cm.)

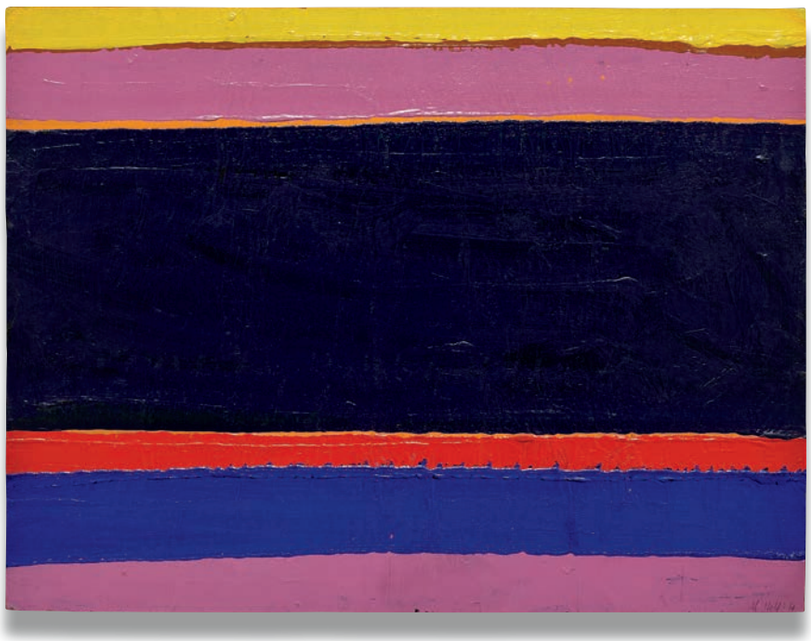
Signed and dated "Al Held 60" lower left.

Estimate $10,000-15,000

PROVENANCE

Robert Miller Gallery, New York

250



250

PROPERTY OF AN AMERICAN CORPORATION

AL HELD 1928-2005

Untitled, 1960

acrylic on paper, laid on board

17¾ x 23⅜ in. (45.1 x 59.4 cm.)

Signed and dated "Al Held 60" on the reverse.

Estimate $10,000-15,000

PROVENANCE

Robert Miller Gallery, New York

251

251

PROPERTY OF AN AMERICAN CORPORATION

AL HELD 1928-2005

#2-60, 1960

acrylic on paper, laid on board

17¾ x 23⅜ in. (45.1 x 59.4 cm.)

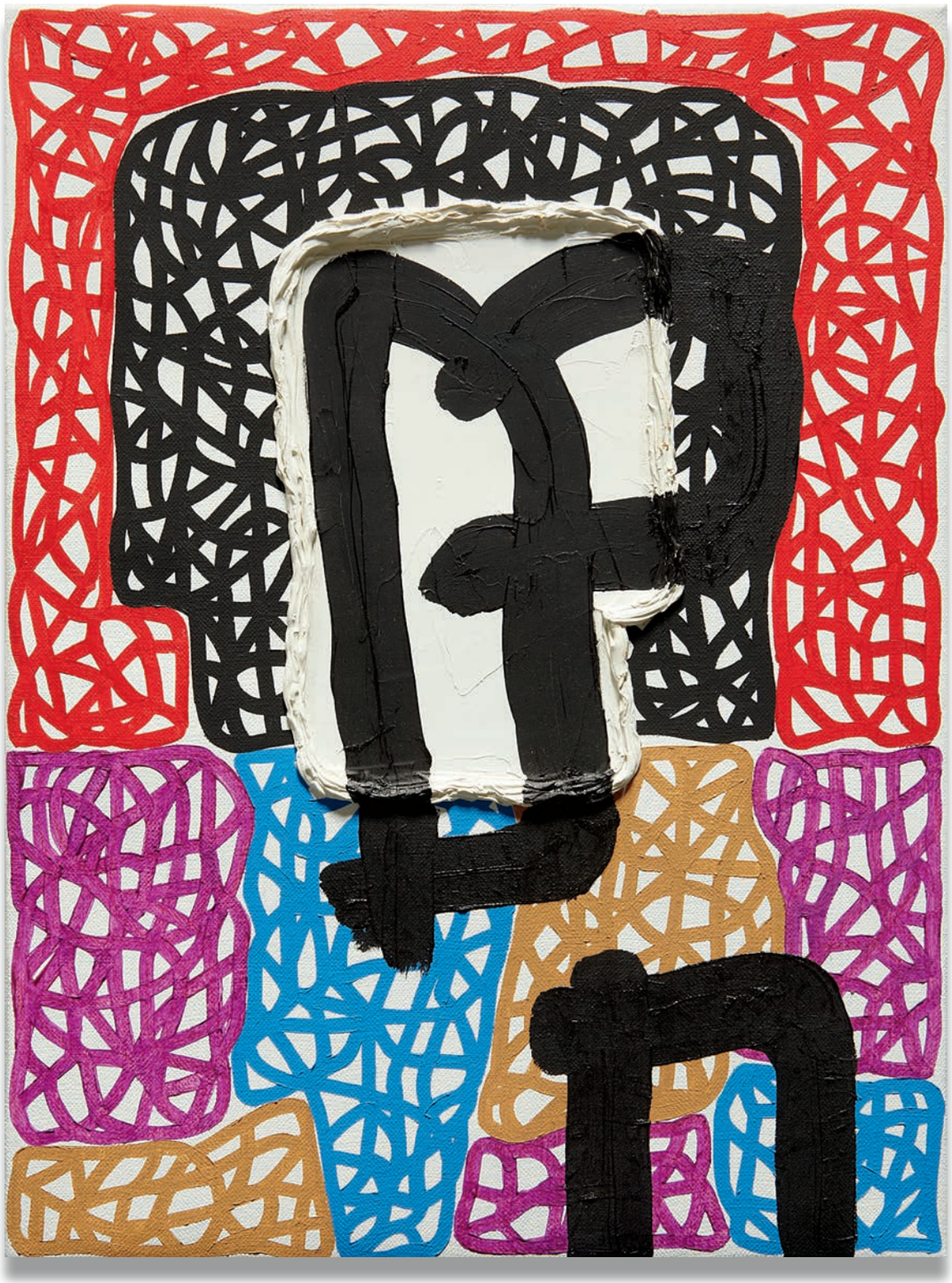
Signed and dated "Al Held 60" lower right.

Estimate $10,000-15,000

PROVENANCE

Poindexter Gallery, New York

"One of the profound powers of the artist is that he can will, or choose, to become anything he wills or chooses." - Al Held, 2009



252

JONATHAN LASKER b. 1948
Reasonable Honor, 2007
oil on linen
16⅛ x 12 in. (41 x 30.5 cm.)
Signed, titled and dated "'Reasonable Honor' - J. Lasker 2007" along the overlap.

Estimate $8,000-12,000

PROVENANCE
Cheim & Read, New York
Private Collection

253

253

INKA ESSENHIGH b. 1969
Global Warming Cloud, 2007
oil on canvas
78 x 60 in. (198.1 x 152.4 cm.)
Signed, titled and dated "Inka Essenhigh 2007 Global Warming Cloud" on the reverse.

Estimate $25,000-35,000

PROVENANCE
Victoria Miro Gallery, London
Acquired from the above by the present owner

EXHIBITED
London, Victoria Miro Gallery, *Inka Essenhigh*, April 3 - May 2, 2008

254

254

KAYE DONACHIE b. 1970
Now is the Time, 2004
oil on canvas
18 x 22½ in. (45.7 x 57.2 cm.)
Signed, titled and dated "Kaye Donachie 'Now Is The Time' 2004" on the reverse.

Estimate $6,000-8,000

PROVENANCE
Interim Art London Ltd., London
Acquired from the above by the present owner, 2004

255

THIS LOT IS SOLD WITH NO RESERVE
PROPERTY OF AN AMERICAN CORPORATION

MARIO SCHIFANO b. 1934
Untitled, 1982
enamel paint on canvas
62 x 54½ in. (157.5 x 138.4 cm.)
Signed and dated "Schifano 1982" on the reverse.

Estimate $5,000-7,000 •

PROVENANCE
Annina Nosei Gallery, New York

255

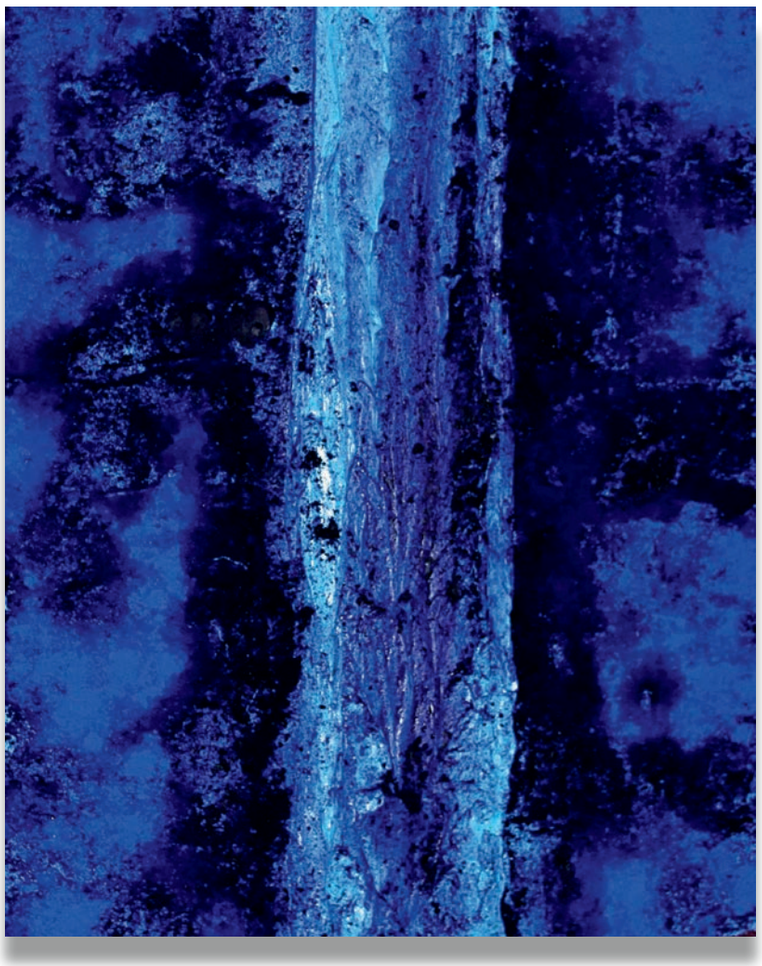
256

MARCELLO LO GIUDICE b. 1955
Blu Eden, 2012
oil, pigment on canvas
19⅝ x 23⅝ in. (50 x 60 cm.)
Signed, titled and dated "Blu|Eden Lo Giudice 2012" on the reverse.

Estimate $12,000-18,000

PROVENANCE
Acquired directly from the artist by the present owner

256



257

257

RAQIB SHAW b. 1974
Untitled, 2005
acrylic, graphite, glitter, rhinestones on paper
16½ x 23 in. (41.9 x 58.4 cm.)
Signed and dated "Raqib Shaw 05" lower right.

Estimate $10,000-15,000

PROVENANCE
Victoria Miro Gallery, London
Acquired from the above by the present owner, 2005

258

258

DANIEL RICHTER b. 1962
Kaufhaus, 2003
pencil, oil, tape on paper
image 11¾ x 15¼ in. (29.8 x 38.7 cm.)
frame 20¼ x 25 in. (51.4 x 63.5 cm.)
Initialed and dated "DR 03" lower right.

Estimate $8,000-12,000

PROVENANCE
Contemporary Fine Arts, Berlin
Acquired from the above by the present owner, 2003

EXHIBITED
Berlin, Neuer Berliner Kunstverein, *Daniel Richter,* May 8 - June 22, 2003

LITERATURE
Daniel Richter, exh. cat., Neuer Berliner Kunstverein, Berlin, 2003, p. 65 (illustrated)

259

259

DANIEL RICHTER b. 1962
Schemen, 2003
pencil, oil, tape on paper
8⅛ x 22 in. (20.6 x 55.9 cm.)
Initialed and dated "DR 03" lower right.

Estimate $5,000-7,000

PROVENANCE
Contemporary Fine Arts, Berlin
Acquired from the above by the present owner, 2003

EXHIBITED
Berlin, Neuer Berliner Kunstverein, *Daniel Richter*, May 8 - June 22, 2003

LITERATURE
Daniel Richter, exh. cat., Neuer Berliner Kunstverein, Berlin, 2003, pp. 78-79 (illustrated)

260

261

260

CLARE ROJAS b. 1976
Untitled (lady with spike thru 4 men), 2005
acrylic, gouache on wood
24 x 36 in. (61 x 91.4 cm.)

Estimate $6,000-8,000

PROVENANCE
Kavi Gupta Gallery, Chicago
Acquired from the above by the present owner, 2005

EXHIBITED
Chicago, Kavi Gupta Gallery, *Clare Rojas, Hah! ha, ha, ha!*, October 21 - December 3, 2005

261

CLARE ROJAS b. 1976
Untitled (3 ladies drinking tea), 2005
acrylic, gouache on wood
13¾ x 14¾ in. (34.9 x 37.5 cm.)

Estimate $5,000-7,000

PROVENANCE
Kavi Gupta Gallery, Chicago
Acquired from the above by the present owner, 2005

EXHIBITED
Chicago, Kavi Gupta Gallery, *Clare Rojas, Hah! ha, ha, ha!*, October 21 - December 3, 2005

262

262

PHILIPPE PERROT b. 1967
L'homme invisible, 2007
oil, antiseptic on canvas
31½ x 39⅜ in. (80 x 100 cm.)
Signed, titled and dated "L'homme invisible P.P 2007" on the reverse.

Estimate $12,000-18,000

PROVENANCE
Art Concept, Paris
Acquired from the above by the present owner

263

NEAL TAIT b. 1965
Three works: (i) *Untitled, 2007;*
(ii) *Acceptance, 2001;* (iii) *The Hat,* 2001
oil on linen
(i) 16 x 20 in. (40.6 x 50.8 cm.); (ii) 16½ x 13 in. (41.9 x 33 cm.); (iii) 16½ x 13 in. (41.9 x 33 cm.)
(i) Signed and dated "Tait 2007" along the overlap.
(ii) Signed, titled and dated "Neal Tait 2001 acceptance" on the reverse. Signed, titled and dated "Neal Tait 2001 Oil/Linen 'Acceptance'" along the upper overlap; further inscribed "Shown in Abbild Graz, Austria, 2001" along the lower overlap.
(iii) Signed, titled, and dated "Neal Tait 2001 the hat" on the reverse; further signed, titled and dated "Neal Tait 2001 Oil/Linen 'The Hat'" along the overlap.

Estimate $10,000-15,000

PROVENANCE
(i) ACME., Los Angeles, Acquired from the above by the present owner, 2007
(ii, iii) White Cube, London, Acquired from the above by the present owner, 2002

EXHIBITED
(i) Los Angeles, ACME, *Tambalamb*, May 26 - June 23, 2007
(ii) Graz, Steirischerbst, Depiction, 2001

263

(i)

(ii)

(iii)

264

LUKAS DUWENHÖGGER b. 1956
Multiple Devotions, 2000
oil on canvas
34 x 39 in. (86.4 x 99.1 cm.)
Signed "Lukas Duwenhögger May/June 2000" on the stretcher.

Estimate $12,000-18,000

PROVENANCE
Emily Tsingou Gallery, London
Acquired from the above by the present owner, 2002

264

265

265

LUKAS DUWENHÖGGER b. 1956
Ostia, 2000
oil on canvas
19¾ x 23¾ in. (50.2 x 60.3 cm.)

Estimate $10,000-15,000

PROVENANCE
Emily Tsingou Gallery, London
Private Collection

266

266

MIKE PERRY
Orgy, 2009
mixed media on lenox paper
38 x 50 in. (96.5 x 127 cm.)
Initialed and dated “MP 2010” lower right.

Estimate $4,000-6,000

PROVENANCE
Private Collection

267

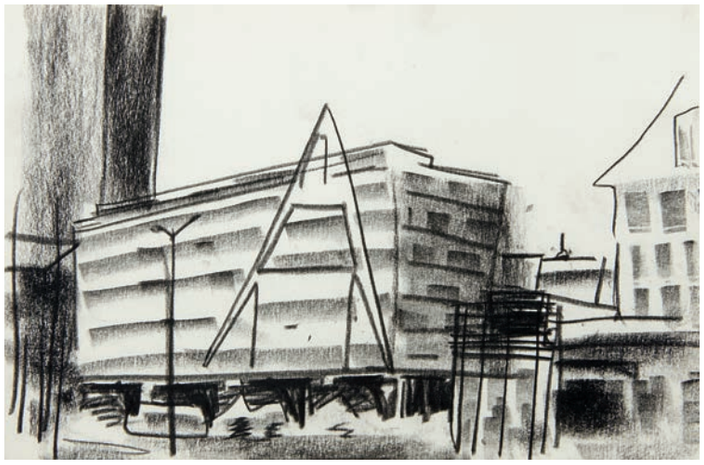
RICHARD WRIGHT b. 1960
Untitled, 2003
mixed media on paper poster
34 x 45½ in. (86.4 x 115.6 cm.)

Estimate $7,000-9,000

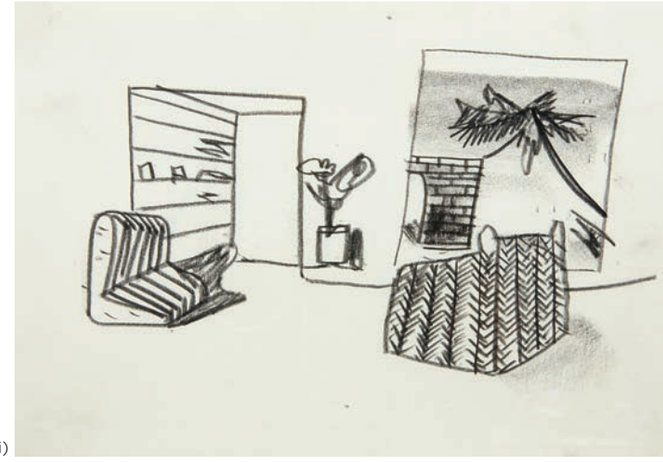
PROVENANCE
The Modern Institute, Glasgow
Acquired from the above by the present owner, 2003

267

268



(i)



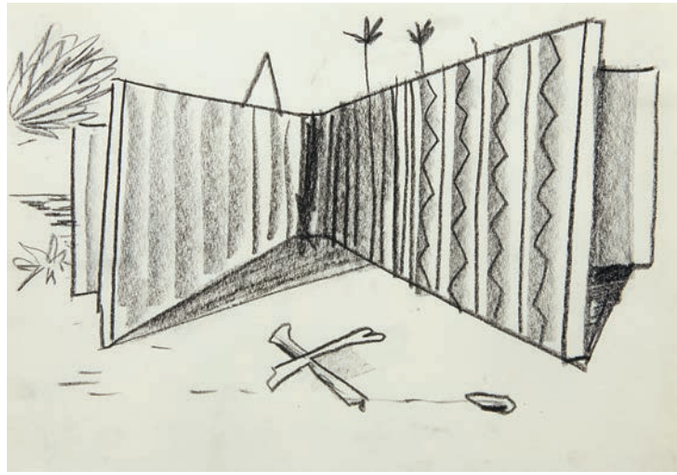
(ii)

268

MATTHIAS WEISCHER b. 1973
Three works: (i) *O.T. (Zeichnung), WV 366;* (ii) *O.T. (Zeichnung), WV 372;* (iii) *O.T. (Zeichnung), WV 379,* 2005
graphite on paper
(i) 8¼ x 11¾ in. (21 x 29.8 cm)
(ii, iii) 7½ x 11¼ in. (19.1 x 28.6 cm.)
each frame 13 x 16½ in. (33 x 41.9 cm)
Each initialed and dated "M.W. 05" on the reverse.

Estimate $6,000-8,000

PROVENANCE
Galerie Eigen + Art, Berlin
Acquired from the above by the present owner, 2005



(iii)

269

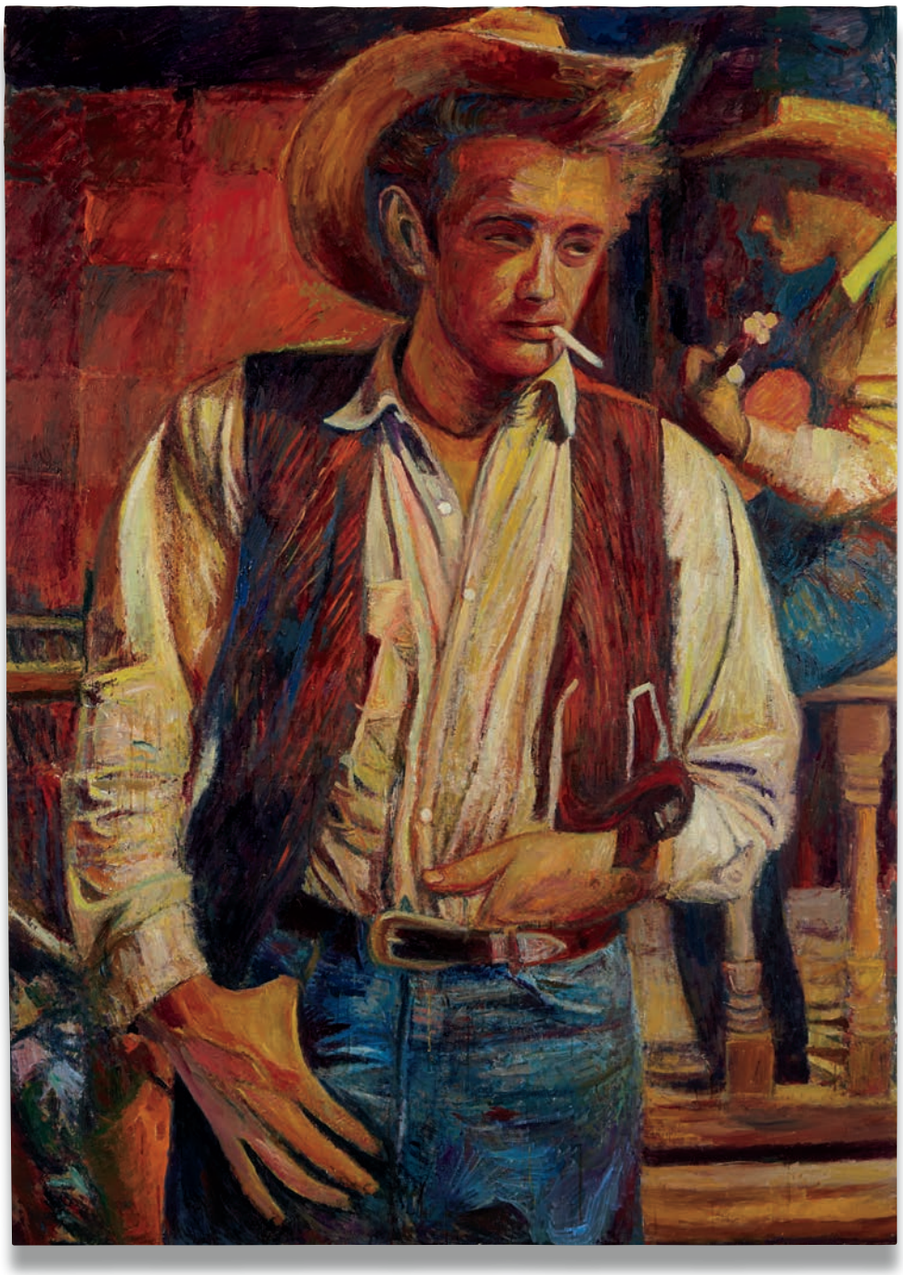
BIRGIT MEGERLE b. 1975
The Entrance, 2006
oil on canvas
59 x 78¾ in. (149.9 x 200 cm.)
Signed and dated "Birgit Megerle 2006" on the reverse.

Estimate $3,000-5,000

PROVENANCE
Daniel Reich Gallery, New York
Acquired from the above by the present owner

269

270



270

KEITH MAYERSON b. 1966
James Dean, Giant, 2006
oil on linen
70 x 50¼ in. (177.8 x 127.6 cm.)
Signed, titled and dated "'James Dean, Giant' Keith Mayerson 2006" on the reverse.

Estimate $10,000-15,000

PROVENANCE
Maruani & Noirhomme, Belgium
Private Collection

271

MATT SAUNDERS b. 1975
Two works: (i) *Matti Pellonpaa #2;* (ii) *Matti Pellonpaa #4,* 2006
oil, silk ink on mylar
each sheet 23 x 19½ in. (58.4 x 49.5 cm.)
each frame 26 x 22 in. (66 x 55.9 cm)

Estimate $5,000-7,000

PROVENANCE
Grimm Rosenfeld, Munich
Acquired from the above by the present owner, 2007

271

(i)

(ii)

272

EBERHARD HAVEKOST b. 1967
Alter 1, 2003
oil on canvas
22 13/16 x 17 5/16 in. (58 x 44 cm.)
Signed, titled and dated "Havekost B03 Alter 1" on the reverse.

Estimate $30,000-40,000

PROVENANCE
Galerie Gebr. Lehmann, Dresden
White Cube, London
Acquired from the above by the present owner, 2003

EXHIBITED
London, White Cube, *dynamic UND*, October 31 - December 6, 2003

273

273

RICHARD WATHEN b. 1971
Effacement, 2006
oil on linen, laid on board
75½ x 67¼ in. (191.8 x 170.8 cm.)
Signed, titled and dated "Richard Wathen Effacement 2006" on the reverse.

Estimate $15,000-20,000

PROVENANCE
Max Wigram Gallery, London
Acquired from the above by the present owner, 2006

274

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

TROY BRAUNTUCH b. 1954
Untitled (Paris Opera), 1986
triptych, Conté crayon on cotton over linen
108⅛ x 107⅝ in. (274.7 x 273.4 cm)
Right panel is titled and dated "Troy Brauntuch '86" on the reverse; each panel is further signed, titled and dated "Troy Brauntuch, Untitled '86 Triptych" on the stretcher bar.

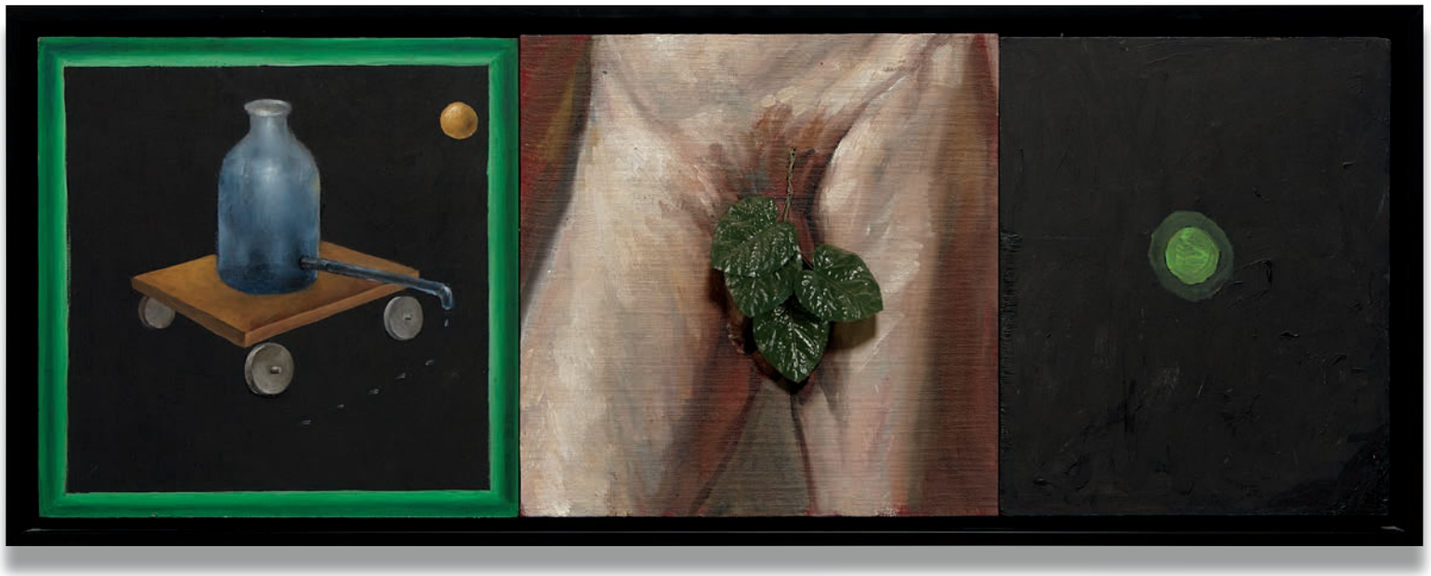
Estimate $10,000-15,000

PROVENANCE
Kent Fine Art, New York
Liliane & Michel Durand-Dessert, Paris
Petzel Gallery, New York

EXHIBITED
Newport Beach, Newport Harbor Art Museum, *CAL ARTS: Skeptical Belief (s)*, January 24 - March 20, 1988
Los Angeles, Asher-Faure Gallery, *Topology*, June 27 - July 25, 1987

274

275



275

KOMAR AND MELAMID b. 1943/1945
Green Spot (from "Diary" series), 1984-85
mixed media
13½ x 38 in. (34.3 x 96.5 cm.)
Signed, titled and dated "Komar & Melamid 1984-85 Green Spot (from Diary series) 1984-85" on the reverse of 2 panels.

Estimate $25,000-35,000

PROVENANCE
Acquired directly from the artists by the present owner

EXHIBITED
Edinburgh, The Fruitmarket Gallery, *Komar & Melamid*, August 10 - September 21, 1985, then traveled to Oxford, Museum of Modern Art (October 6 - December 1, 1985)

LITERATURE
P. Wollen, *Komar & Melamid*, The Fruitmarket Gallery, Edinburgh, exh. cat., 1985, p. 44 (illustrated)

276

276

KAYE DONACHIE b. 1970
What will there be tomorrow, 2005
oil on canvas
25 x 17¼ in. (63.5 x 43.8 cm.)
Signed, titled and dated "Kaye Donachie 'what will there be tomorrow' 2005" on the reverse.

Estimate $5,000-7,000

PROVENANCE
Peres Projects, Los Angeles
Acquired from the above by the present owner, 2005

EXHIBITED
Los Angeles, Peres Projects, *Kaye Donachie*, May 21 - June 25, 2005

277

277

JILL LEVINE

All Worked Up, 2002
oil on Styrofoam, plaster dipped gauze, modeling compound
16 x 19 x 14 in. (40.6 x 48.3 x 35.6 cm.)

Estimate $3,000-5,000

PROVENANCE
Private Collection

EXHIBITED
New York, P.P.O.W., *Jill Levine*, May 29 - June 27, 2003

278

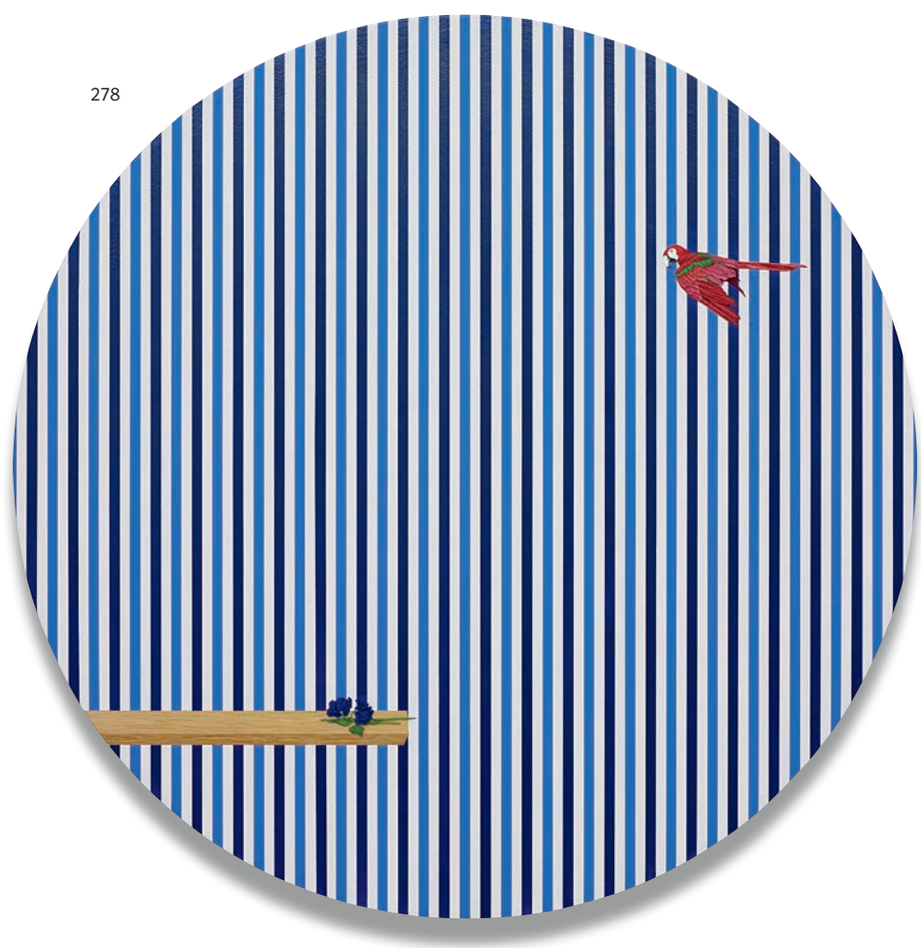
A. A. RUCCI

Aldo Suspected that Theresa's Delicious Melody Would Be a Prelude to Sorrow, 2003
acrylic on canvas, laid on board
diameter 44 in. (111.8 cm.)
Signed, titled and dated "A.A. Rucci Aldo Suspected That Theresa's Delicious Melody Would Be A Prelude To Sorrow, 2005" on the reverse; further signed and dated "A.A. Rucci" along the overlap.

Estimate $3,000-5,000

PROVENANCE
Private Collection

278



279

JIN MEYERSON b. 1972
Raft, 2006
Diptych: oil, acrylic, india ink on canvas
135 x 172 in. (342.9 x 436.9 cm.)
Signed and dated "Jin Meyerson 05-06" on the reverse of the left element.

Estimate $20,000-30,000

PROVENANCE
Zach Feuer (LFL) Gallery, New York
Acquired from the above by the present owner

EXHIBITED
New York, Zach Feuer (LFL) Gallery, *Jin Meyerson: High Cholesterol Moment*, January 26 - February 25, 3006

LITERATURE
M. Henry, "Jin Meyerson: High Cholesterol Moment," *Time Out New York*, issue 541, February 2006

279

280

280

ROGER NEWTON
Commodity Fetish, 1995
gelatin silver photograph printed on wood
14½ x 21¾ in. (36.8 x 55.2 cm.)
Signed, titled, numbered and dated "'Commodity Fetish' A/P Newton '95" on the reverse. This is an artist's proof.

Estimate $3,000-5,000

PROVENANCE
David Zwirner, New York
Private Collection

281

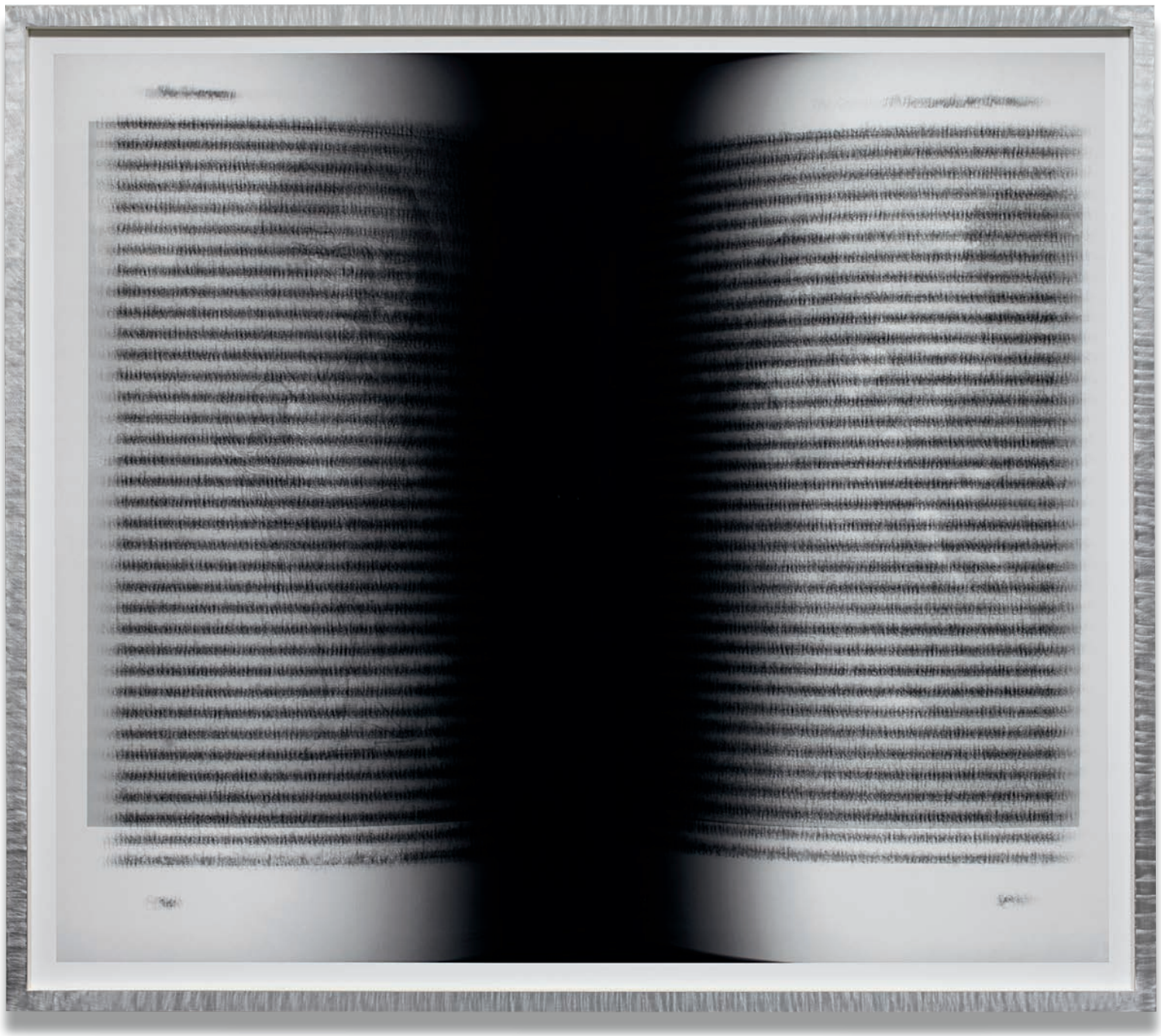
JÖRG IMMENDORF b. 1945
Nichtschwimmer ins Wasser, 2005
oil on canvas
51 x 43½ in. (129.5 x 110.5 cm.)
Titled "NICHTSCWIMMER INS WASSER" at lower edge.

Estimate $20,000-30,000

PROVENANCE
Contemporary Fine Arts, Berlin
Michael Werner, New York
Acquired from the above by the present owner, 2006

EXHIBITED
Berlin, Contemporary Fine Arts, *Jörg Immendorf: High Plains Drifter*, October 7 - November 12, 2005
Santa Monica, Patrick Painter, *Jörg Immendorf*, February 25 - May 13, 2006

LITERATURE
B. Brunnet, N. Hackert, M. Werner, *Jörg Immendorf: High Plains Drifter*, exh. cat., Berlin: Contemporary Fine Arts, p. 10 (illustrated)



282

IDRIS KHAN b. 1978
Sigmund Freud's 'The Uncanny', 2006
Lambda digital chromogenic print, mounted on aluminum
68 x 78 in. (172.7 x 198.1 cm.)
Signed, numbered and dated "2/6 Idris Khan 2006" on the reverse. This work is number 2 from an edition of 6 plus 1 artist's proof.

Estimate $20,000-30,000

PROVENANCE
Victoria Miro Gallery, London
Acquired from the above by the present owner, 2006

EXHIBITED
London, Victoria Miro Gallery, *Idris Khan*, September 2 - September 30, 2006 (another example exhibited)

283

283

KLARA KRISTALOVA b. 1967
Pond, 2007
glazed stoneware
8¼ x 17½ x 18½ in. (21 x 44.5 x 47 cm.)

Estimate $6,000-8,000

PROVENANCE
Gladstone Gallery, New York
Private Collection

284

MICHAELA MEISE b. 1976
Brain 1, 2007
wood, lacquer
39⁵⁄₁₆ x 50⅜ x 33¹⁄₁₆ in. (99.9 x 128 x 84 cm.)
Signed, titled, dated "Brain A 2007 Meise" on the underside.

Estimate $2,000-3,000

PROVENANCE
Greene Naftali Gallery, New York
Acquired from the above by the present owner

EXHIBITED
Bonn, Bonner Kunstverein, *Ruinous abstraction: There are things that you cannot explain*, February 10 - April 22, 2007

284

285

KAY ROSEN b. 1949
Halfull, 2004
colored pencil on paper
16 x 22¼ in. (40.6 x 56.5 cm.)
Signed "Kay Rosen 2004" on the reverse.

Estimate $3,000-5,000

PROVENANCE
Yvon Lambert, New York
Private Collection

285

286

INKA ESSENHIGH b. 1969
Two works: (i) *Girls at a Rock Concert, 2004;*
(ii) *Hitch-Hiker, 2003,* 2004
oil on paper
(i) 18 x 24 in. (45.7 x 61 cm.)
(ii) 24 x 18 in. (61 x 45.7 cm.)
(i) Signed, titled, and dated "Inka Essenhigh 2004 Girls at a Rock Concert" on the reverse;
(ii) Signed, titled, and dated "Inka Essenhigh 2003 Hitchhiker" on the reverse.

Estimate $8,000-12,000

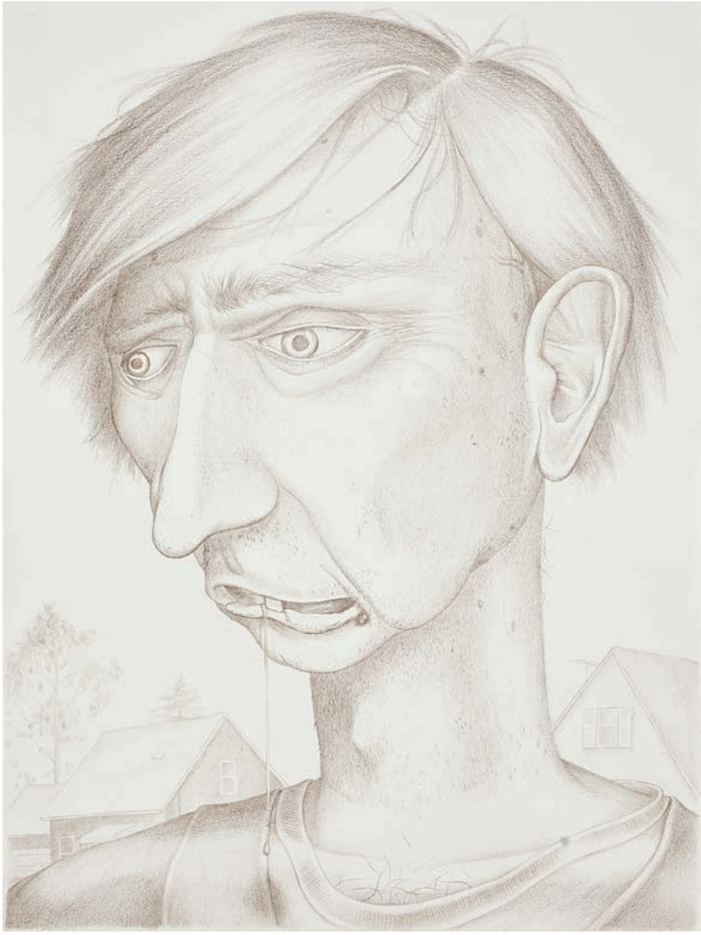
PROVENANCE
Victoria Miro Gallery, London
Acquired from the above by the present owner, 2004

286

(i)

(ii)

287



287

GERALD DAVIS b. 1974
Untitled, 2003
Prismacolor on paper
24 x 18 in. (61 x 45.7 cm.)
Signed and dated "Gerald Davis 2003" on the reverse.

Estimate $4,000-6,000

PROVENANCE
Black Dragon Society, Los Angeles
Acquired from the above by the present owner

288

BRIAN CALVIN b. 1969
Something Under, 2002
acrylic on canvas
20 x 16 in. (50.8 x 40.6 cm.)
Signed, titled and dated "'Something Under' Brain Calvin 2003" on the reverse.

Estimate $5,000-7,000

PROVENANCE
Corvi-Mora, London
Anton Kern Gallery, New York
Orange Group, New York
Acquired from the above by the present owner, 2003

288

289

COLLECTION OF BETTY LEE AND AARON STERN

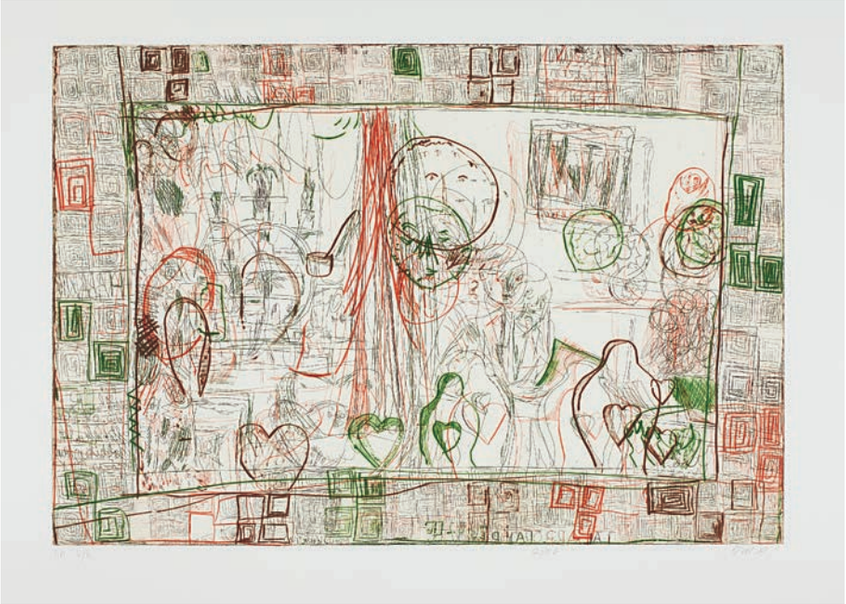
TAL R b. 1967

Two works: (i) *Untitled;* (ii) *Untitled (from Slow Train Fast Arrival),* 2006
etching on paper
each 30¾ x 40 in. (78.1 x 101.6 cm.)
Signed, numbered and dated "EA 6/6 2006 Tal R" along the lower margin. These works are artist proof 6 from an edition of 24 plus 6 artist's proofs.

Estimate $6,000-8,000

PROVENANCE
Zach Feuer Gallery, New York
Acquired from the above by the present owner

289



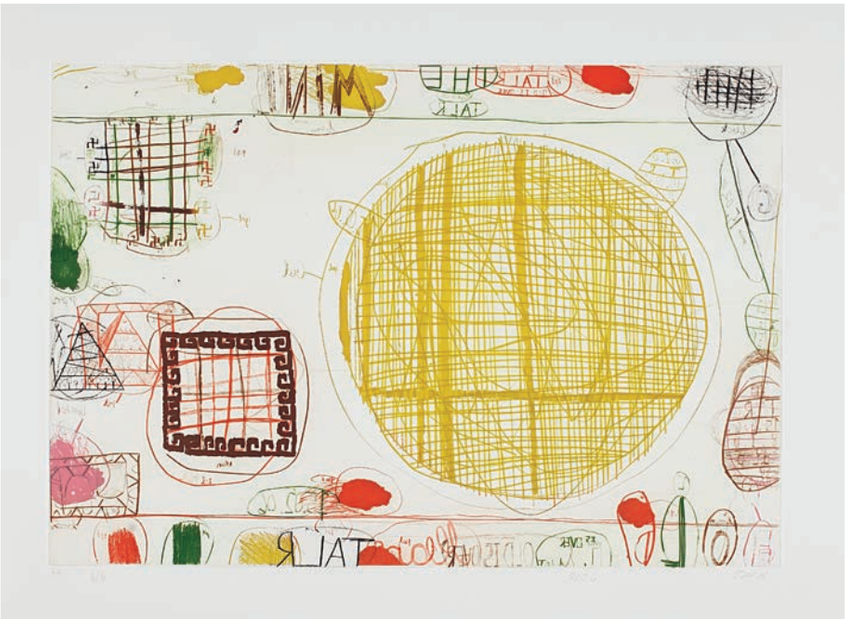
290

MICHAELA MEISE b. 1976

Auge 2, 2005
wood, resin, enamel, found glass on wood panel
12⅜ x 21⅞ x 1¾ in. (31.4 x 55.6 x 4.4 cm.)
Signed, titled and dated "Auge (2) 2005 Miese" on the reverse.

Estimate $1,500-2,500

PROVENANCE
Greene Naftali Gallery, New York
Acquired from the above by the present owner



290

291

291

YUTAKA SONE b. 1965
Double River, 2000
rocks, paint, hot glue, wood maquette
6 x 14¾ x 14¾ in. (15.2 x 37.5 x 37.5 cm.)
Signed, titled and dated "Double River May 2000 Yutaka Sone" on the underside.

Estimate $6,000-8,000

PROVENANCE
David Zwirner Gallery, New York
Acquired from the above by the present owner, 2006

292

292

BRYAN HUNT b. 1947
Cairn #IV, 1998
bronze on granite base, granite plinth
overall 48¾ x 30½ x 37 in. (123.8 x 77.5 x 94 cm.)
plinth 33⅝ x 11 x 11 (85.4 x 27.9 x 27.9 cm.)
Signed and dated "Bryan Hunt 98" on the base of the sculpture. This work is number 2 from an edition of 4.

Estimate $7,000-9,000

PROVENANCE
Private Collection

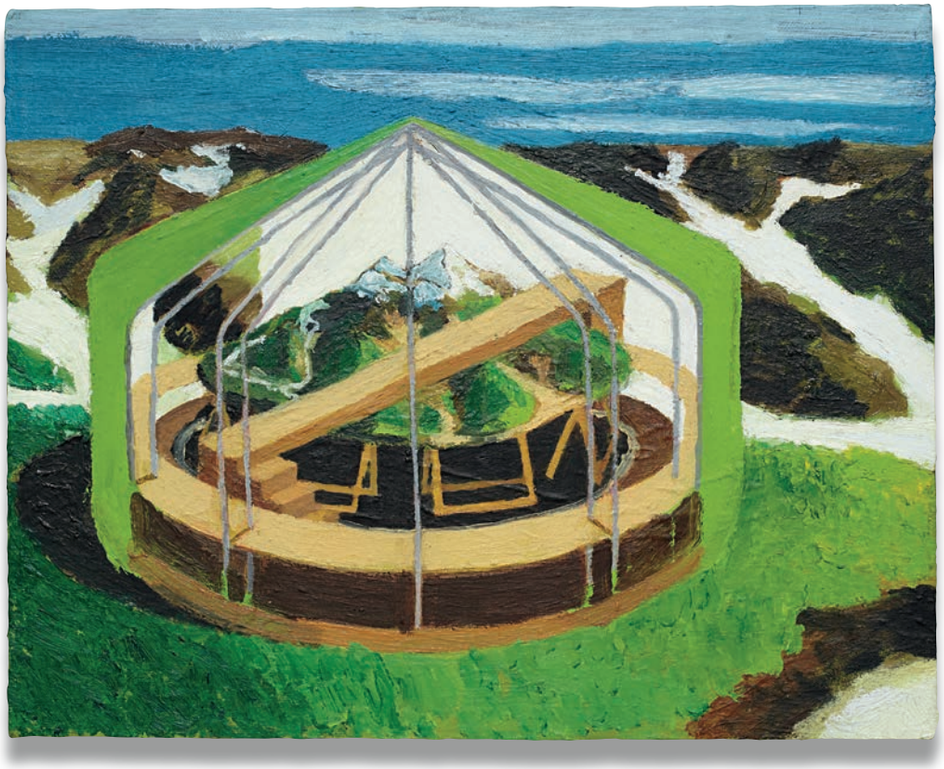
293

YUTAKA SONE b. 1965
Double River Tent, 2002
oil on canvas
11 x 14 in. (27.9 x 35.6 cm.)
Signed, dated and inscribed "Not for sale yet Tutaka Sone 2002" on the reverse.

Estimate $3,000-4,000

PROVENANCE
David Zwirner Gallery, New York
Acquired from the above by the present owner, 2003

293



294

294

DANIEL RICHTER b. 1962
Scharnier, von gestern zu morgen, 2005
oil on canvas
86¾ x 67 in. (220.3 x 170.2 cm.)
Signed, titled and dated "Scharnier von gestern zu morgen D. Richter 2005" on the reverse.

Estimate $60,000-80,000

PROVENANCE
Contemporary Fine Arts, Berlin
Acquired from the above by the present owner, 2005

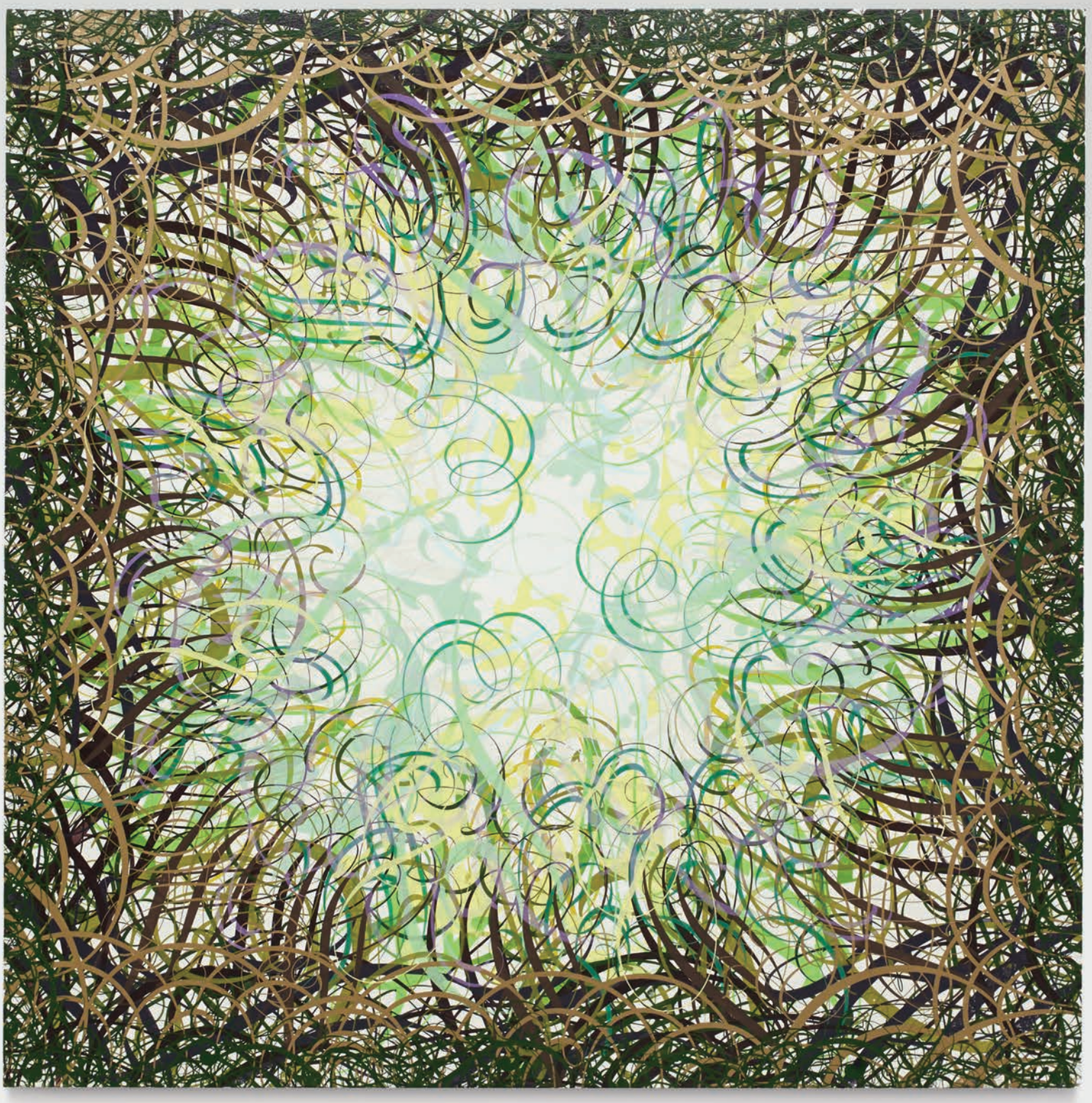
EXHIBITED
Basel, Museum fur Gegenwartskunst, *Daniel Richter*, June 11 - September 24, 2006

295

RYAN McGINNESS b. 1972
Cosmos Sensation Mix, 2006
acrylic on wood panel
diameter 48 in. (121.9 cm.)
Signed, titled and dated "Cosmos Sensation Mix Ryan McGinness 2006"
on the reverse.

Estimate $20,000-30,000

PROVENANCE
Glenn Horowitz Bookseller, East Hampton
Acquired from the above by the present owner, 2006



296

RYAN McGINNESS b. 1972
Untitled, 2006
acrylic on canvas, laid on panel
72 x 72 in. (182.9 x 182.9 cm.)
Signed and dated "Ryan McGinnes 2006" along the overlap. This work is accompanied by a certificate of authenticity signed by the artist.

Estimate $30,000-40,000

PROVENANCE
Galeria Paolo Curti/Annamaria Gambuzzi & Co., Milan
Private Collection

297

297

DAVID RATCLIFF b. 1970
Untitled, 2010
acrylic, spray paint on canvas
72 x 60 in. (182.9 x 152.4 cm)
Signed, inscribed and dated "DAVID RATCLIFF 2010 LOS ANGELES" on the overlap.

Estimate $8,000-12,000

PROVENANCE
Tomio Koyama Gallery, Tokyo
Acquired from the above by the present owner

EXHIBITED
Kyoto, Tomio Koyama Gallery, *David Ratcliff*, March 19 - May 1, 2010

298

RETNA b. 1979
Young Blood, 2012
screen print, enamel on paper
58 x 42 in. (147.3 x 106.7 cm.)
This work is 1 of 3 silkscreen, hand painted multiples. Signed, titled and numbered "HPM 1/3 Young Blood RETNA" along lower edge.

Estimate $8,000-12,000

PROVENANCE
Acquired directly from the artist by the present owner, 2012

298

299

RETNA b. 1979
Study of Lexicon, 2012
acrylic, enamel, crystalline on canvas
72 x 60 in. (182.9 x 152.4 cm.)
Signed and titled "RETNA I Study The Writings" on the reverse.

Estimate $20,000-30,000

PROVENANCE
Acquired directly from the artist by the present owner

300

300

AYA TAKANO b. 1976
If you're looking for that, it went over there, 2004
acrylic on canvas
25¾ x 20⅞ in. (65.4 x 53.3 cm.)
Signed and dated "2004 TAKANO AYA" on the reverse stretcher bar.

Estimate $20,000-30,000

PROVENANCE
Blum & Poe, Los Angeles
Acquired from the above by the present owner, 2005

EXHIBITED
Los Angeles, Blum & Poe, *The Far Reaches of the Universe, My Garden*, April 15 - May 21, 2005

301

301

AMIE DICKE b. 1978
Nicole Farhi, 2003
ink on cut-out, off-set lithograph
16¼ x 11¼ in. (41.3 x 28.6 cm.)
Signed, inscribed and dated "Amie 2003 N.L." on the reverse.

Estimate $5,000-7,000

PROVENANCE
D'Amelio Terras, New York
Private Collection
Christie's, New York, *Post War and Contemporary Art,* January 14, 2008, lot 124
Acquired at the above sale by the present owner

302

PROPERTY OF AN AMERICAN CORPORATION
FUTURA 2000 b. 1955
Bermuda Triangle, 1983
spray paint on sheet metal
30 x 90 x 3 in. (76.2 x 228.6 x 7.6 cm.)
Signed, titled and dated "Futura, BERMUDA TRIANGLE, SEPTEMBER 83'" on the reverse.

Estimate $10,000-15,000

PROVENANCE
Private Collection

302

303

303

PETER TUNNEY b. 1961
Believe, 2010
acrylic, collage on canvas
48 x 72 in. (121.9 x 182.9 cm.)
Signed and dated "November NYC 2010 Peter Tunney" lower right; further signed, inscribed and dated "This is an original painting by Peter Tunney created at the PT Experience at 666 5th ave during the last dazes of the Experiment, Oct. 22, 2010 Guaranteed authentic Peter Tunney" on the reverse.

Estimate $15,000-20,000

PROVENANCE
Peter Tunney Experiment, New York.
Acquired from the above by the present owner, 2010

304

304

JOHN BAUER b. 1971
Untitled, 2008
oil, enamel on linen
34 x 27⅞ in. (86.4 x 70.8 cm.)
Signed, numbered and dated "#0825 John Bauer 2008" along the overlap; further signed "John Bauer" on the stretcher bar.

Estimate $5,000-7,000

PROVENANCE
Private Collection

305

JOHN BAUER b. 1971
Fucked up, 2008
oil, enamel on linen
60 x 48 in. (152.4 x 121.9 cm.)
Signed "John Bauer" lower right; further signed, titled, numbered and dated "#0833 FUCKED UP John Bauer 2008" along the overlap.

Estimate $6,000-8,000

PROVENANCE
Private Collection

305

306

CORDY RYMAN b. 1971
Stars, 2004
acrylic on mixed media
13¾ x 9½ x 5 in. (34.9 x 24.1 x 12.7 cm.)
Signed, titled and dated "2004 Cordy Ryman 'Stars'" on the reverse.

Estimate $5,000-7,000

PROVENANCE
Nicole Klagsbrun Gallery, New York
Acquired from the above by the present owner

306

307

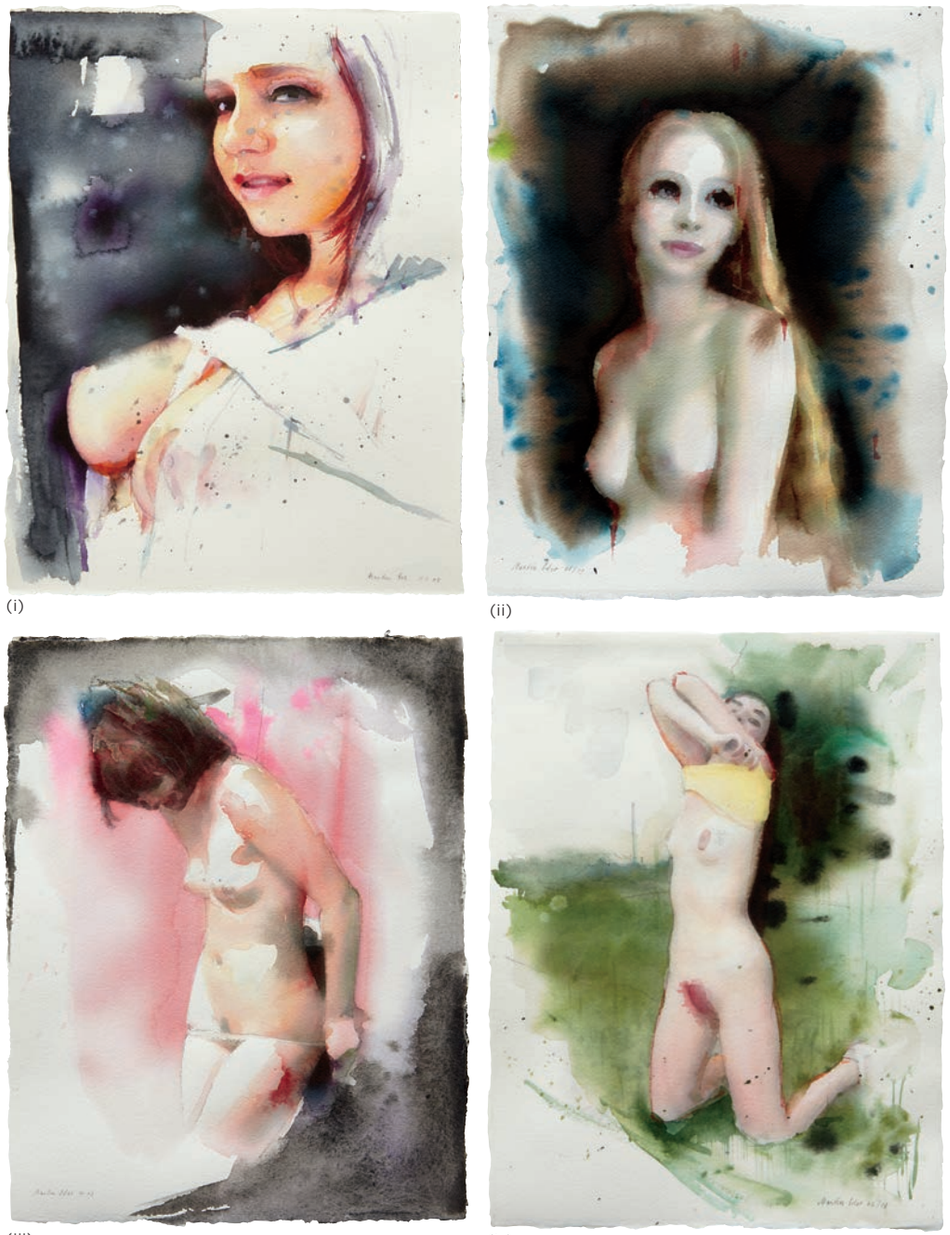
CORDY RYMAN b. 1971
Snake Maze, 2006
acrylic on wood
17 x 17 x 5 in. (43.2 x 43.2 x 12.7 cm.)
Signed, titled and dated "2006 Cordy Ryman 'Snake Maze'" on the reverse.

Estimate $5,000-7,000

PROVENANCE
Nicole Klagsbrun Gallery, New York
Acquired from the above by the present owner

307

308



(i) (ii) (iii) (iv)

308

MARTIN EDER b. 1968

Four Works: (i) *Untitled (489MEGIRL, 11/03);* (ii) *Untitled (432MEGIRL, 06/03);* (iii) *Untitled (411MEGIRL, 04/03);* (iv) *Untitled (436MEGIRL, 06/03),* 2003
watercolor and graphite on handmade paper
(i) image 11¼ x 8¾ in. (28.6 x 22.2 cm)
frame 18½ x 16 in. (47 x 40.6 cm)
(ii-iv) image 11 x 8¾ in. (27.9 x 22.2 cm)
frame 13½ x 11 in. (34.3 x 27.9 cm)
(i) Signed and dated "Martin Eder 11 11 03" lower right.
(ii) Signed and dated "Martin Eder 05/03" lower left; further titled "ME432 girl 06/03" on artist's label on the reverse.
(iii) Signed and dated "Martin Eder 4 03" lower left; further titled "ME411 girl 04/03" on artist's label on the reverse.
(iv) Signed and dated "Martin Eder 06/03" lower right; further titled "436ME girl 0603" on artist's label on the reverse.

Estimate $3,000-4,000

PROVENANCE
Galerie Eigen + Art, Berlin
Acquired from the above by the present owner, 2003

309

309

JEREMY DICKINSON b. 1963

Performance Stack, 2003
oil, acrylic on canvas
16¼ x 20 in. (41.3 x 50.8 cm.)
Signed, titled and dated "PERFORMANCE STACK Jeremy Dickinson 2003" along the overlap.

Estimate $2,000-3,000

PROVENANCE
Sara Meltzer Gallery, New York
Private Collection

EXHIBITED
New York, Sara Meltzer Gallery, *Jeremy Dickinson, 1:76 Scale*, January 22 - February 21, 2004

310

EDDIE MARTINEZ b. 1977
Guardian, 2006
pencil on wove paper
22½ x 29⅞ in. (57 x 76 cm.)
Signed and dated "EDDIE MARTINEZ FEBRUARY 2006" lower left.

Estimate $4,000-6,000

PROVENANCE
ZieherSmith, New York
Private Collection

311

311

YEONDOO JUNG b. 1969
Afternoon Nap from Wonderland, 2004
chromogenic print
image 49 x 39 in. (124.5 x 99.1 cm.)
sheet 57 x 47 in. (144.8 x 119.4 cm.)
Signed "Yeondoo Jung" on a label accompanying the work. This work is artist's proof 1 from an edition of 5 plus 2 artist proofs.

Estimate $2,000-3,000

PROVENANCE
Tina Kim Gallery, New York
Private Collection, New York

312

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

MICHAEL BROWN b. 1982
Six Pack (Version #1), 2007
aluminum, plastic, beer, house paint, wood
8½ x 12¾ x 7⅞ in. (21.6 x 32.4 x 20 cm.)
Initialed, numbered and dated "MB 07 #1" on the underside of one element.

Estimate $5,000-7,000

PROVENANCE
Yvon Lambert, New York

312

313

313

ROB WYNNE b. 1950
Truth, 2005
poured and mirrored glass, in 5 parts
overall 21½ x 20 in. (54.6 x 50.8 cm.)
Signed and dated "Rob Wynne 2005" on the reverse of the "h".

Estimate $5,000-7,000

PROVENANCE
Private Collection

314

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION
KEN LUM b. 1956
Miss Vancouver, 1987
chromogenic print, enamel, Plexiglas, aluminum
39⅞ x 89⅞ in. (101.4 x 228.5 cm.)

Estimate $2,000-3,000

PROVENANCE
Grita Insam Galerie, Vienna

314

315

EVAN PENNY b. 1953
Female Stretch 1, 2007
silicone, pigment, fabric, hair, aluminum
72 x 11¾ x 5⅞ in. (182.9 x 29.8 x 14.9 cm.)
Signed, titled and dated "E. Penny 2007 Female Stretch #1" on the reverse.

Estimate $50,000-70,000

PROVENANCE
Sperone Westwater, New York
Private Collection

316

RUSSELL YOUNG b. 1960
Marilyn Crying, 2013
acrylic, screenprint, diamond dust on canvas
36 x 28 in. (91.4 x 71.1 cm.)
Signed, titled, dated and annotated "Russell Young 2013 Marilyn Crying CX2013 French rose and black" on the reverse.

Estimate $10,000-15,000

PROVENANCE
Acquired directly from the artist by the present owner

GUIDE FOR PROSPECTIVE BUYERS

BUYING AT AUCTION
The following pages are designed to offer you information on how to buy at auction at Phillips. Our staff will be happy to assist you.

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

BUYER'S PREMIUM
Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including $100,000, 20% of the portion of the hammer price above $100,000 up to and including $2,000,000 and 12% of the portion of the hammer price above $2,000,000.

1 PRIOR TO AUCTION

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

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

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

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

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

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

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

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

○ **Guaranteed Property**
The seller of lots with this symbol has been guaranteed a minimum price. The guarantee may be provided by Phillips, by a third party or jointly by us and a third party. When a third party has financed all or part of our financial interest in a lot, it assumes all or part of the risk that the lot will not be sold and will be remunerated accordingly. The third party may bid on the guaranteed lot during the auction. If the third party is the successful bidder, the remuneration may be netted against the final purchase price. If the lot is not sold, the third party may incur a loss.

Δ **Property in Which Phillips Has an Ownership Interest**
Lots with this symbol indicate that Phillips owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

● **No Reserve**
Unless indicated by a •, all lots in this catalogue are offered subject to a reserve. A reserve is the confidential value established between Phillips and the seller and below which a lot may not be sold. The reserve for each lot is generally set at a percentage of the low estimate and will not exceed the low pre-sale estimate.

Ω **Endangered Species**
Lots with this symbol have been identified at the time of cataloguing as containing endangered or other protected species of wildlife which may be subject to restrictions regarding export or import and which may require permits for export as well as import. Please refer to Paragraph 4 of the Guide for Prospective Buyers and Paragraph 11 of the Conditions of Sale.

2 BIDDING IN THE SALE

Bidding at Auction
Bids may be executed during the auction in person by paddle or by telephone or prior to the sale in writing by absentee bid. Proof of identity in the form of government issued identification will be required, as will an original signature. We may also require that you furnish us with a bank reference.

Bidding in Person
To bid in person, you will need to register for and collect a paddle before the auction begins. New clients are encouraged to register at least 48 hours in advance of a sale to allow sufficient time for us to process your information. All lots sold will be invoiced to the name and address to which the paddle has been registered and invoices cannot be transferred to other names and addresses. Please do not misplace your paddle. In the event you lose it, inform a Phillips staff member immediately. At the end of the auction, please return your paddle to the registration desk.

Bidding by Telephone
If you cannot attend the auction, you may bid live on the telephone with one of our multi-lingual staff members. This service must be arranged at least 24 hours in advance of the sale and is available for lots whose low pre-sale estimate is at least $1,000. Telephone bids may be recorded. By bidding on the telephone, you consent to the recording of your conversation. We suggest that you leave a maximum bid, excluding the buyer's premium and any applicable taxes, which we can execute on your behalf in the event we are unable to reach you by telephone.

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

Employee Bidding
Employees of Phillips 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.

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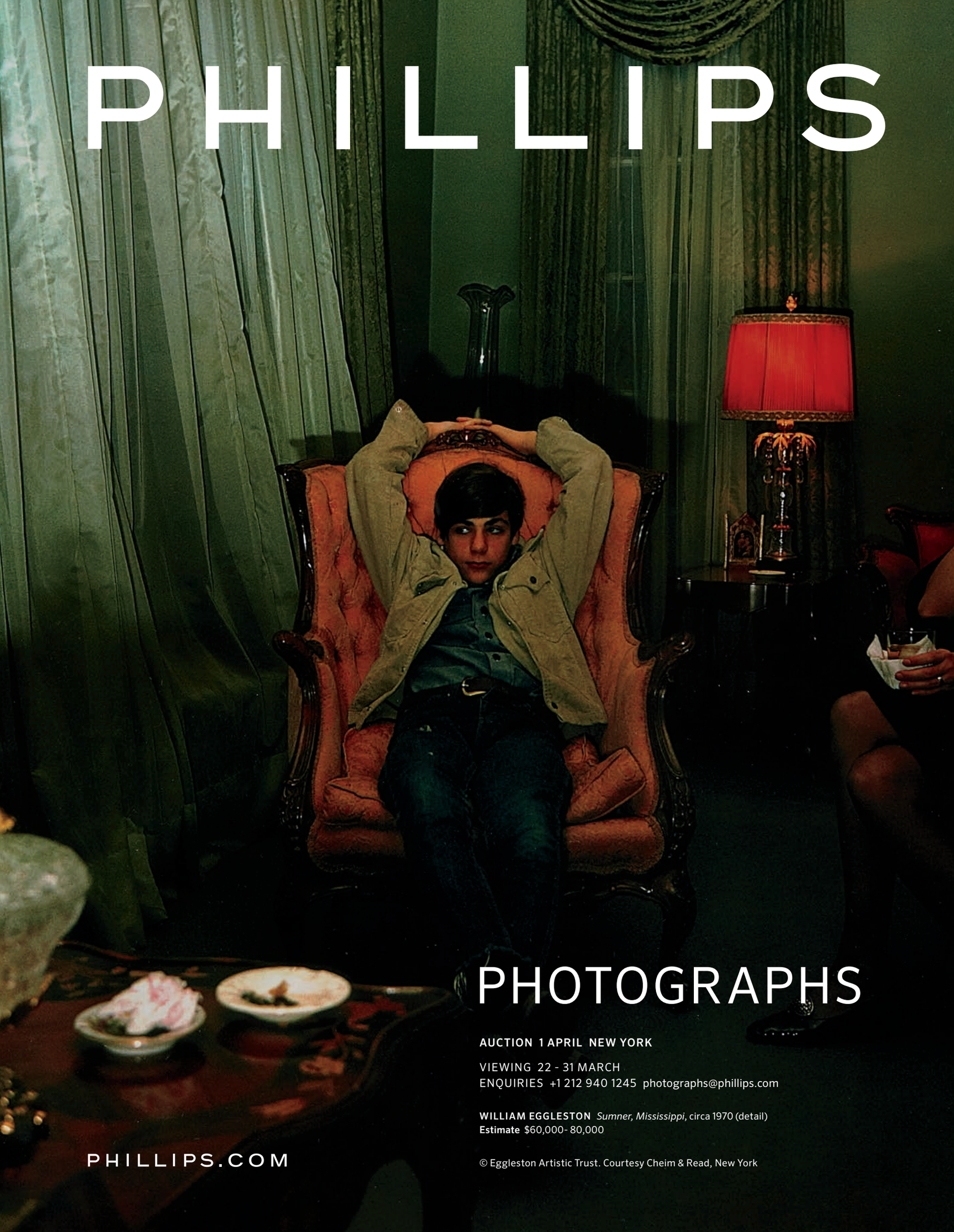

PHOTOGRAPHS

AUCTION 1 APRIL NEW YORK

VIEWING 22 - 31 MARCH
ENQUIRIES +1 212 940 1245 photographs@phillips.com

WILLIAM EGGLESTON *Sumner, Mississippi*, circa 1970 (detail)
Estimate $60,000- 80,000

© Eggleston Artistic Trust. Courtesy Cheim & Read, New York

PHILLIPS.COM

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

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

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

3 THE AUCTION

Conditions of Sale
As noted above, the auction is governed by the Conditions of Sale and Authorship Warranty. All prospective bidders should read them carefully. They may be amended by saleroom addendum or auctioneer's announcement.

Interested Parties Announcement
In situations where a person allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot or a party providing or participating in a guarantee on the lot, Phillips will make an announcement in the saleroom that interested parties may bid on the lot.

Consecutive and Responsive Bidding; No Reserve Lots
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. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

4 AFTER THE AUCTION

Payment
Buyers are required to pay for purchases immediately following the auction unless other arrangements are agreed with Phillips in writing in advance of the sale. Payment 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 will accept American Express, Visa and Mastercard to pay for invoices of $100,000 or less. A processing fee will apply.

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 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 Park Avenue, New York, New York for collection within 30 days following the date of the auction. We will levy removal, interest, storage and handling charges on uncollected lots.

Loss or Damage
Buyers are reminded that Phillips accepts liability for loss or damage to lots for a maximum of seven days following the auction.

Transport and Shipping
As a free service for buyers, Phillips 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. 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. Please note that lots containing potentially regulated plant or animal material are marked as a convenience to our clients, but Phillips does not accept liability for errors or for failing to mark lots containing protected or regulated species.

PHILLIPS

MODERN AND CONTEMPORARY

EDITIONS

CONSIGNMENT DEADLINE 10 MARCH
EVENING & DAY SALES 28 APRIL NEW YORK

VIEWING 19 - 28 APRIL
ENQUIRIES +1 212 940 1220 editions@phillips.com

NIKI DE SAINT PHALLE *La Force*, 1987
from the edition of 10
Estimate $40,000 - 60,000

PHILLIPS.COM

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 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 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 and the seller contract with the buyer.

2 PHILLIPS AS AGENT

Phillips acts as an agent for the seller, unless otherwise indicated in this catalogue or at the time of auction. On occasion, Phillips may own a lot directly, in which case we will act in a principal capacity as a consignor, or a company affiliated with Phillips may own a lot, in which case we will act as agent for that company, or Phillips or an affiliated company 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 in relation to each lot is partially dependent on information provided to us by the seller, and Phillips 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 is available for inspection by prospective buyers prior to the auction. Phillips 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 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. 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 in our absolute discretion. Neither Phillips 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 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.

(b) As a convenience to bidders who cannot attend the auction in person, Phillips 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. 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. Telephone bidding is available for lots whose low pre-sale estimate is at least $1,000. Phillips 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 before the commencement of the auction that the bidder is acting as agent on behalf of an identified third party acceptable to Phillips and that we will only look to the principal for such payment.

(e) By participating in the auction, whether in person, by absentee bid or on the telephone, each prospective buyer represents and warrants that any bids placed by such person, or on such person's behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

(f) Arranging absentee and telephone bids is a free service provided by Phillips 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.

(g) Employees of Phillips 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 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. Phillips shall have no liability whatsoever for any such action taken by the auctioneer. If any dispute arises after the sale, our sale record is conclusive. The auctioneer may accept bids made by a company affiliated with Phillips provided that the bidder does not know the reserve placed on the lot.

(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. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

(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 $100,000, 20% of the portion of the hammer price above $100,000 up to and including $2,000,000 and 12% of the portion of the hammer price above $2,000,000. 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 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 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 Park Avenue during regular weekday business hours.

(ii) Personal checks and banker's drafts are accepted if drawn on a US bank and the buyer provides to us acceptable government issued identification. Checks and banker's drafts should be made payable to "Phillips." If payment is sent by mail, please send the check or banker's draft to the attention of the Client Accounting Department at 450 Park Avenue, New York, NY 10022 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. 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
Account no.: 58347736

Please reference the relevant sale and lot number.

(d) As a courtesy to clients, Phillips will accept American Express, Visa and Mastercard to pay for invoices of $100,000 or less. A processing fee will apply.

(e) Title in a purchased lot will not pass until Phillips has received the Purchase Price for that lot in cleared funds. Phillips 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 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 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, 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) The buyer must arrange for collection of a purchased lot within seven days of the date of the auction. 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 will upon request transfer on a bi-weekly basis purchased lots suitable for hand-carry back to our premises at 450 Park Avenue, 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) seven days after the auction. Until risk passes, Phillips 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 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. 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 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, the buyer will incur a late collection fee of $10 per day for each uncollected lot. Additional charges may apply to oversized lots. We will not release purchased lots to the buyer until all such charges have been paid in full.

(b) If a purchased lot is paid for but not collected within six months of the auction, the buyer authorizes Phillips, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips'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 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 seven days of the auction, Phillips may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips'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 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 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 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; (viii) set off the outstanding amount remaining unpaid by the buyer against any amounts which we or any of our affiliated companies may owe the buyer in any other transactions; (ix) 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 or (x) take such other action as we deem necessary or appropriate.

(b) As security to us for full payment by the buyer of all outstanding amounts due to Phillips and our affiliated companies, Phillips 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 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 will notify the buyer if the buyer's property has been delivered to an affiliated company by way of pledge.

10 RESCISSION BY PHILLIPS

Phillips 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's election to rescind the sale, the buyer will promptly return the lot to Phillips, 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 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. As a courtesy to clients, Phillips has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.

12 CLIENT INFORMATION

In connection with the supply of auction related services and other products and services, or as required by law, Phillips may ask clients to provide personal information about themselves or in certain cases (such as to conduct credit checks, verify identity or prevent fraud) obtain information about clients from third parties. Phillips may also occasionally use personal details provided by clients to send them marketing communications about our products, services or events. By agreeing to these Conditions of Sale and providing Phillips with personal details, clients agree that Phillips and our affiliated companies may use those details for the above purposes. If clients would like further information about our privacy policy or how to correct their data or opt-out from receiving further marketing communications, please contact us at +1 212 940 1228.

13 LIMITATION OF LIABILITY

(a) Subject to subparagraph (e) below, the total liability of Phillips, 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, 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 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 or any of our affiliated companies in connection with the conduct of the auction or for any other matter relating to the sale of any lot.

(c) All warranties other than the Authorship Warranty, express or implied, including any warranty of satisfactory quality and fitness for purpose, are specifically excluded by Phillips, our affiliated companies and the seller to the fullest extent permitted by law.

(d) Subject to subparagraph (e) below, none of Phillips, 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 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 relating to a lot, including the contents of this catalogue, is and shall remain at all times the property of Phillips and such images and materials may not be used by the buyer or any other party without our prior written consent. Phillips 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 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.

(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, 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.

AUTHORSHIP WARRANTY

Phillips warrants the authorship of property in this auction catalogue described in headings in **BOLD** or **CAPITALIZED** type for a period of five years from date of sale by Phillips, subject to the exclusions and limitations set forth below.

(a) Phillips 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 where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iii) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; (iv) 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 or likely in our reasonable opinion to have caused damage or loss in value to the lot or (v) there has been no material loss in value of the lot from its value had it been as described in the heading of the catalogue entry.

(b) In any claim for breach of the Authorship Warranty, Phillips 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. 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 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 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 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. Phillips has discretion to waive any of the foregoing requirements.

(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, any of our affiliated companies and the seller and is in lieu of any other remedy available as a matter of law or equity. This means that none of Phillips, 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.

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SALE INFORMATION

CONTEMPORARY ART &
DESIGN EVENING SALE
6 MARCH 2014 at 7PM

LOCATION
450 Park Avenue New York 10022

AUCTION
6 March 2014 at 7pm
Lots 1-33

VIEWING
22 February -5 March
6 March by appointment
Monday – Saturday 10am – 6pm
Sunday 12pm – 6pm

SALE DESIGNATION
In sending in written bids or making enquiries please refer to this sale as NY010214 or Contemporary Art & Design Evening Sale.

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SALE INFORMATION

UNDER THE INFLUENCE
7 MARCH 2014 at 2PM

LOCATION
450 Park Avenue New York 10022

AUCTION
7 March 2014 at 2pm
Lots 101-316

VIEWING
22 February – 6 March
Monday – Saturday 10am – 6pm
Sunday 12pm – 6pm

SALE DESIGNATION
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Front cover Rudolf Stingel, *Untitled*, 1996-97, lot 10
Back Cover Allen Jones, *Refrigerator*, 2002, lot 11 (detail)
Inside Front Cover Andy Warhol, *Marilyn Monroe*, 1967, lot 12 (detail)
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Page 2 Ugo Rondinone, *ZWEITERAUGUSTZWEITAUSENDUNDELF (August 20, 2011)*, 2011, lot 7 (detail)
Page 3 Sterling Ruby, *Alabaster SR10-2*, 2010, lot 22 (detail)
Page 6 Rudolf Stingel, *Untitled (Traminer Alter)*, 2009, lot 4 (detail)
Page 100-101 Christian Marclay, *Untitled (Square)*, 2008, lot 133 (detail)
Page 269 Ken Price, *Pink Egg*, 1964, lot 13 (detail)
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Inside Back Cover Nate Lowman, *Untitled (Bullet Hole)*, 2009, lot 9 (detail)
Mark Grotjahn, *Untitled*, 2004, lot 15 (detail)

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Sale Title **Sale Number** **Sale Date**

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Address

City State/Country

Zip Code

Phone Mobile

Email Fax

Phone (for Phone Bidding only)

Lot Number In Consecutive Order	Brief Description	US $ Limit* Absentee Bids Only

* Excluding Buyer's Premium and sales or use taxes

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- Lots cannot be collected until payment has cleared and all charges have been paid.
- By signing this Bid Form, you consent to our use of your personal data, including sensitive personal data, in accordance with Phillips's Privacy Policy published on our website at www.phillips.com or available on request by emailing dataprotection@phillips.com. We may send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at dataprotection@phillips.com.
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Sale Title **Number** **Date**

Title First Name Surname

Company (if applicable) Account Number

Address

City State/Country

Post Code

Phone Mobile

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- Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including $100,000, 20% of the portion of the hammer price above $100,000 up to and including $2,000,000 and 12% of the portion of the hammer price above $2,000,000 on each lot sold.
- Absent prior payment arrangements, please provide a bank reference. Payment can be made by cash (up to $10,000), credit card (up to $100,000), money order, wire transfer, bank check or personal check with identification. Please note that credit cards are subject to a surcharge.
- Lots cannot be collected until payment has cleared and all charges have been paid.
- By signing this Bid Form, you consent to our use of your personal data, including sensitive personal data, in accordance with Phillips's Privacy Policy published on our website at www.phillips.com or available on request by emailing dataprotection@phillips.com. We may send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at dataprotection@phillips.com.
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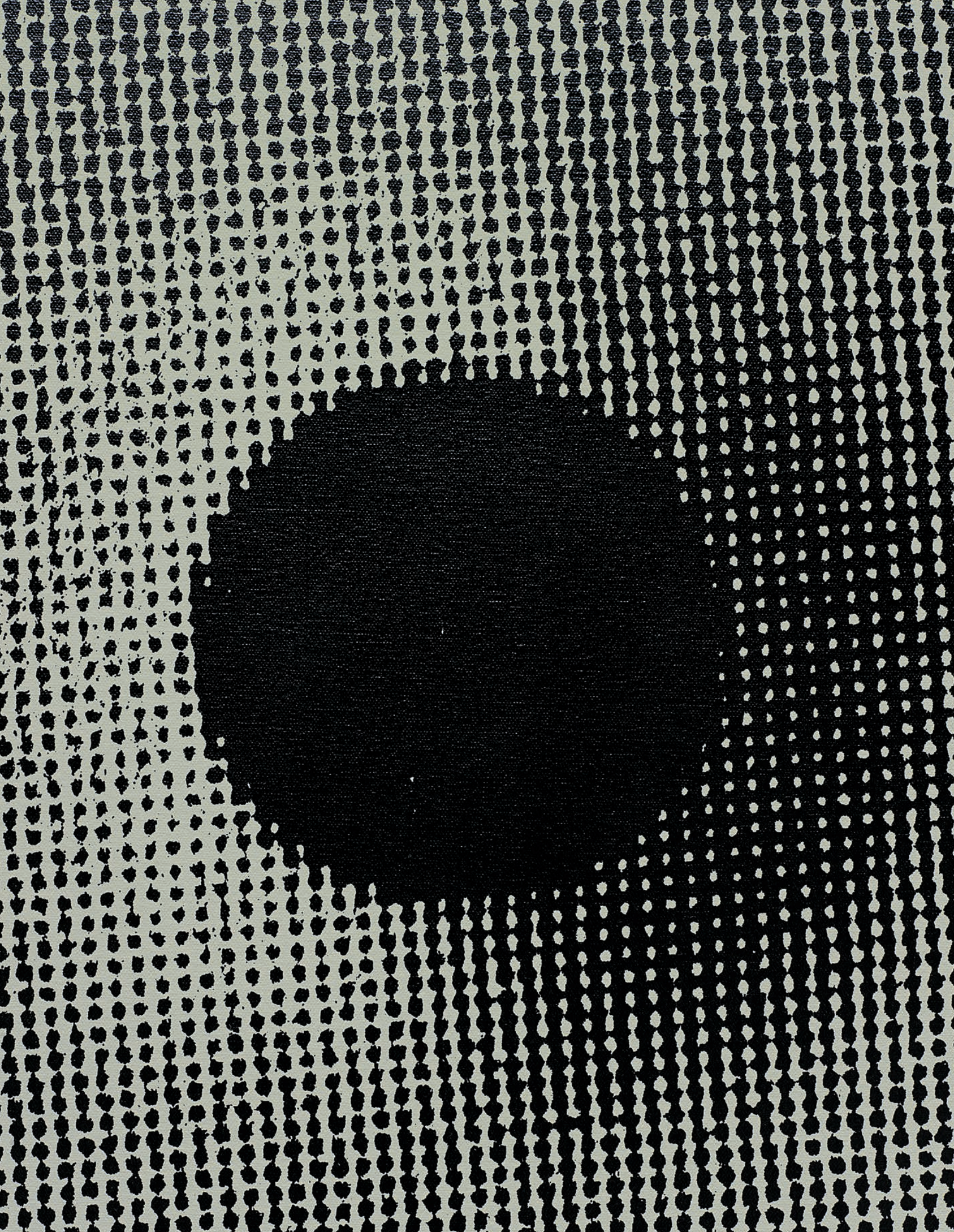

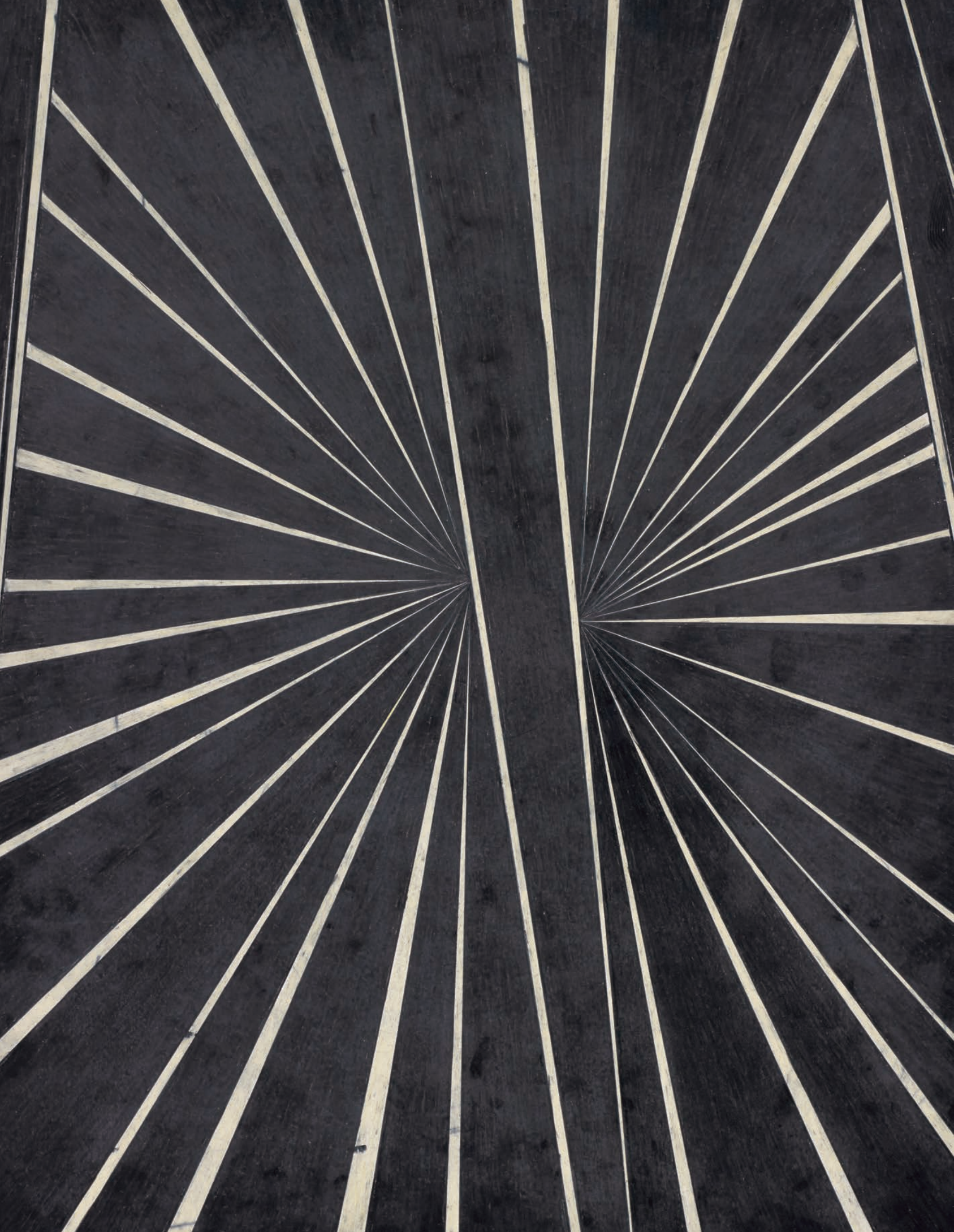

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