



New MON

PHILLIPS

New York, 28 February 2017





20th Century & Contemporary Art.



Jean-Paul Engelen
Worldwide
Co-Head of 20th
Century and
Contemporary Art
jpengelen@
phillips.com



Robert Manley
Worldwide Co-Head of
20th Century &
Contemporary Art,
and Deputy Chairman
+1 212 940 1358
rmanley@phillips.com



Hugues Joffre
Senior Advisor
to the Chairman
and CEO
+44 207 901 7923
hjoffre@phillips.com



Francesco Bonami
Senior Advisor
to the Chairman
and CEO
fbonami@
phillips.com



Arnold Lehman
Senior Advisor to
the Chairman and CEO
+1 212 940 1385
alehman@phillips.com

Deputy Chairmen.



Svetlana Marich
Worldwide Deputy
Chairman
+44 20 7318 4010
smarich@phillips.com



Matt Carey-Williams
Deputy Chairman
+44 20 7318 4089
mcarey-williams@
phillips.com



Finn Schouenborg Dombernowsky
Deputy Chairman,
Europe and Asia
+44 20 7318 4034
fdombernowsky@
phillips.com



Alexander Payne
Deputy Chairman,
Europe, and World-
wide Head of Design
+44 20 7318 4052
apayne@phillips.com



Peter Sumner
Deputy Chairman,
Europe
+44 20 7318 4063
psumner@phillips.com



August Uribe
Deputy Chairman,
Americas
+1 212 940 1208
auribe@phillips.com



Vanessa Hallett
Deputy Chairman,
Americas, and
Worldwide Head of
Photographs
+1 212 940 1243
vhallett@phillips.com



Vivian Pfeiffer
Deputy Chairman,
Americas and
Head of Business
Development,
Americas
+1 212 940 1392
vpfeiffer@
phillips.com



Jonathan Crockett
Deputy Chairman,
Asia, and Head of
20th Century &
Contemporary
Art, Asia
+852 2318 2023
jcrockett@
phillips.com



Sam Hines
Deputy Chairman,
Asia, and
International Head
of Watches
+852 6773 9315
shines@phillips.com

New York.



Scott Nussbaum
Head of Department
+1 212 940 1354
snussbaum@
phillips.com



Zach Miner
Senior Specialist
+1 212 940 1256
zminer@phillips.com



Rachel Adler Rosan
Senior Specialist
+1 212 940 1333
radlerrosan@
phillips.com



Kate Bryan
Head of Evening Sale
+1 212 940 1267
kbryan@phillips.com



Kevie Yang
Specialist
+1 212 940 1254
kyang@phillips.com



John McCord
Head of Day Sale
+1 212 940 1261
mccord@phillips.com



Rebekah Bowling
Head of New Now
+1 212 940 1250
rbowling@
phillips.com



Katherine Lukacher
Associate Specialist
+1 212 940 1215
klukacher@
phillips.com



Sam Mansour
Associate Specialist
+1 212 940 1219
smansour@
phillips.com



Annie Dolan
Cataloguer
+1 212 940 1288
adolan@phillips.com

London.



Nathalie Zaquin-Boulakia
Senior Specialist
+44 20 7901 7931
nzaquin-boulakia@phillips.com



Jonathan Horwich
Senior Specialist
+44 20 7901 7935
jhorwich@phillips.com



Matt Langton
Senior Specialist
+44 20 7318 4074
mlangton@phillips.com



Henry Highley
Head of Evening Sale
+44 20 7318 4061
hhighley@phillips.com



Tamila Kerimova
Head of Day Sale
+44 20 7318 4065
tkerimova@phillips.com



Simon Tovey
Head of New Now Sale
+44 20 7318 4084
stovey@phillips.com



Oksana Katchaluba
Specialist
+44 20 7318 7933
okatchaluba@phillips.com



Alex Dolman
Associate Specialist
+44 20 7318 7911
adolman@phillips.com

Hong Kong.



Sandy Ma
Head of Evening Sale
+852 2318 2025
sma@phillips.com



Charlotte Raybaud
Specialist
+852 2318 2026
craybaud@phillips.com



Henry Allsopp
Worldwide Head of Latin American Art
+44 20 7318 4060
hallsopp@phillips.com



Kaeli Deane
Head of Sale
+1 212 940 1352
kdeane@phillips.com



Valentina García
Specialist, Miami
+1 917 583 4983
vgarcia@phillips.com

Latin America.

International Specialists & Regional Directors.



Deniz Atac
Specialist, Turkey
+9 053 337 41198
dztaac@phillips.com



Laurence Calmels
Regional Director, France
+33 686 408 515
lcalmels@phillips.com



Maria Cifuentes Caruncho
Specialist, France
+33 142 78 67 77
mcifuentes@phillips.com



Carolina Lanfranchi
Specialist, Italy
+39 338 924 1720
clanfranchi@phillips.com



Maura Marvao
Specialist, Portugal
+351 917 564 427
mmarvao@phillips.com



Clarice Pecori Giraldi
Regional Director, Italy
+39 02 86 42 453
cpecorigiraldi@phillips.com



Dr. Alice Trier
Specialist, Germany
+49 173 25 111 69
atrier@phillips.com



Kalista Fenina
Specialist, Moscow
+7 905 741 15 15
kfenina@phillips.com



Silvia Cox
Waltner
Regional Director, Seattle
+1 206 604 6695
scwaltner@phillips.com



Melyora de Koning
Senior Specialist, Denver
+1 917 657 7193
mdckoning@phillips.com



Blake Koh
Regional Director, Los Angeles
+1 323 383 3266
bkoh@phillips.com



Cecilia Laffan
Regional Director, Mexico
+52 1 55 5413 9468
cracyclaffan@phillips.com



Cândida Sodré
Specialist, Brazil
+55 21 9998 17442
csodre@phillips.com



Jane Yoon
International Specialist, Korea
+82 10 7389 7714
jyy@phillips.com



Kyoko Hattori
Regional Director, Japan
+81 90 2245 6678
khattori@phillips.com



Cindy Yen
Specialist, Taiwan
+886 963 135 449
cyen@phillips.com

Client Advisory.

London.



Guy Vesey
Head of Business Development, Europe and Asia
+44 20 7901 7934
gvesey@phillips.com



Dawn Zhu
Client Advisory Manager
+44 20 7318 4017
dzhu@phillips.com



Philae Knight
Client Advisory Director
+1 212 940 1313
pknight@phillips.com



Sara Tayeb-Khalifa
Client Advisory Manager
+1 212 940 1383
stayebkhalifa@phillips.com

New York.



New Now
New York, 28 February 2017

Auction & Viewing Location
450 Park Avenue New York 10022

Auction
Tuesday, 28 February 2017 at 2pm

Viewing
21 – 28 February
Monday – Saturday 10am – 6pm
Sunday 12pm – 6pm

Sale Designation
When sending in written bids or
making enquiries please refer to this
sale as NY010117 or New Now Sale.

Absentee and Telephone Bids
tel +1 212 940 1228
fax +1 212 924 1749
bidsnewyork@phillips.com

**20th Century & Contemporary Art
Department**

Head of Sale
Rebekah Bowling +1 212 940 1250
rbowling@phillips.com

Cataloguer
Annie Dolan +1 212 940 1288
adolan@phillips.com

Administrator
Maiya Aiba +1 212 940 1387
maiba@phillips.com

Phillips' New Now sale captures the zeitgeist of today's contemporary art world. A theme that emerges time and time again across a diverse group of artists is the exploration of how technological innovation shapes identity. Just as artists are grappling with the effects of an increasingly connected world, Phillips is also aware of the rapidly evolving way the digital age is changing how we present and share information.

Phillips strives for a thoughtful balance between printed and digital media. With this goal in mind, we have redesigned our New Now catalogue to put the artwork front and center, with expanded editorial content and supplementary information featured on phillips.com

We're committed to helping you participate in our auctions in the way best suited to you, and this means exploring the power of digital media to connect us to our collectors around the world. We're excited to see where this takes us and look forward to sharing this chapter of our development with you this coming season and beyond.

Go to Phillips.com for more information on our sales and events.

Thank you.

Rebekah Bowling
Head of Sale, New Now

**Discover.
Discern.
Desire.**

I. Petra Cortright b. 1986

Deep URL Submission

digital painting on aluminum
59 x 78½ in. (149.9 x 199.4 cm.)
Executed in 2014.

Estimate

\$15,000-20,000

Provenance

Simcor LLC, Los Angeles
Acquired from the above by the
present owner





2. **Jon Rafman** b. 1981

New Age Demanded, Wavy Marble
archival pigment print mounted on
Dibond
60 x 40 in. (152.4 x 101.6 cm.)
Executed in 2013, this work is unique
and is accompanied by a certificate of
authenticity signed by the artist.

Estimate
\$7,000-10,000

Provenance
Galerie Balice Hertling, Paris
Acquired from the above by the
present owner



3. Katherine Bernhardt b. 1975

4 Socks on Red
signed and dated "Katherine Bernhardt
2014" on the reverse
acrylic and spray paint on canvas
30 x 24 in. (76.2 x 61 cm.)
Executed in 2014.

Estimate
\$7,000-10,000

Provenance
CANADA, New York
Acquired from the above by the
present owner



4. Landon Metz b. 1985

Untitled

each signed with the artist's initials
and dated "L.M. 13" on the overlap
dye on canvas, in 3 parts
each 40 x 32 in. (101.6 x 81.3 cm.)
Executed in 2013.

Estimate

\$10,000-15,000

Provenance

V1 Gallery, Copenhagen
Acquired from the above by the
present owner

Exhibited

Copenhagen, V1 Gallery, *Shake Shack
Guggenheim*, November 30, 2013 -
November 1, 2014



5. Ron Gorchov b. 1930

Sundial
titled and dated "“SUNDAIL” 1982” on
the reverse
oil on canvas on shaped stretcher
30 $\frac{1}{8}$ x 29 $\frac{1}{2}$ x 8 in. (76.5 x 74.9 x 20.3 cm.)
Executed in 1982.

Estimate
\$20,000-30,000

Provenance
Fabian Carlsson Gallery, London
Acquired from the above by the
present owner



6. Neil Raitt b. 1986

Mountain Cabin (Fade)

oil on canvas

94½ x 70¾ in. (240 x 179.7 cm.)

Painted in 2014.

Estimate

\$10,000-15,000

Provenance

Acquired directly from the artist by the
present owner in 2014

Exhibited

Dallas, The Goss-Michael Foundation,
Neil Raitt: Cabinectomy, October 24 -
December 12, 2014



Δ 7. **Hugo McCloud** b. 1980

Untitled

aluminum foil, aluminum coating and
oil on tar mounted on wood
84 x 64 in. (213.4 x 162.6 cm.)
Executed in 2014.

Estimate

\$12,000-18,000

Provenance

Luce Gallery, Turin
Private Collection, Vienna
Acquired from the above by the
present owner



8. Keltie Ferris b. 1977

The Producer

signed, titled and dated "KELTIE FERRIS 2014
The Producer" on the reverse
oil and acrylic on canvas
30 x 30 in. (76.2 x 76.2 cm.)
Painted in 2014.

Estimate

\$12,000-18,000

Provenance

Mitchell-Innes & Nash, New York
Acquired from the above by the
present owner



9. Jacqueline Humphries b. 1960

Untitled

signed and dated "Humphries 2006" on the reverse

oil on linen

36 x 44 in. (91.4 x 111.8 cm.)

Painted in 2006.

Estimate

\$40,000-60,000

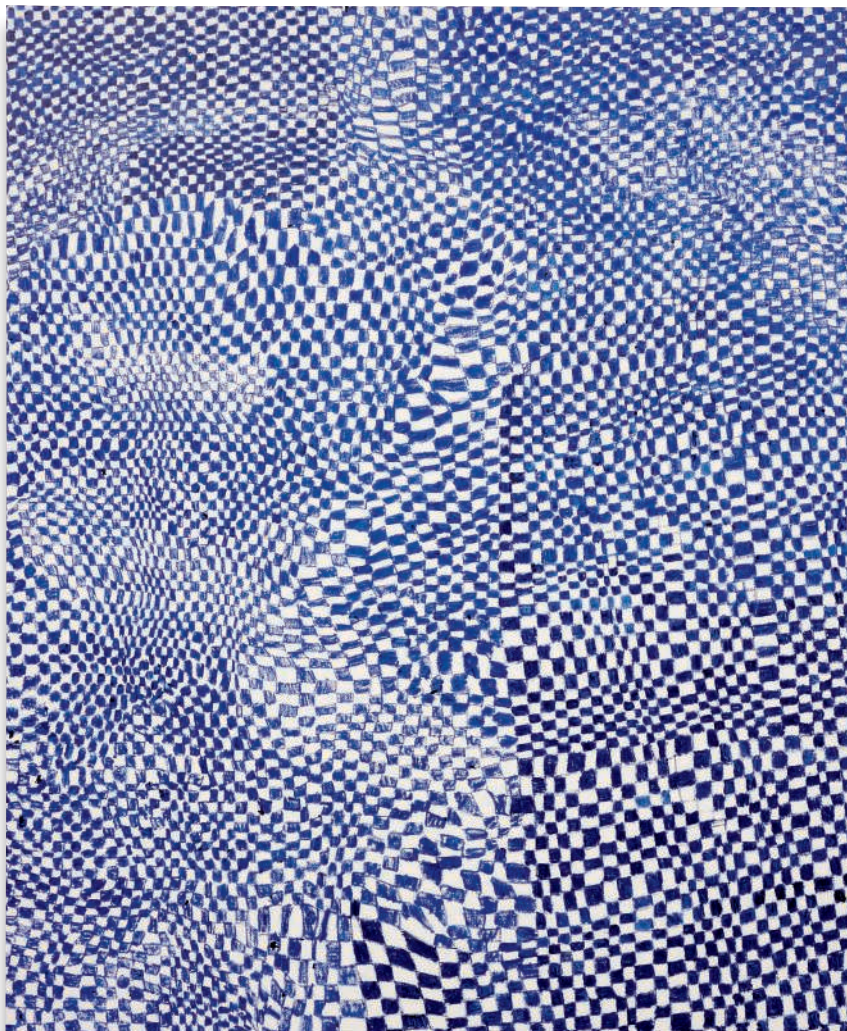
Provenance

Greene Naftali, New York

Acquired from the above by the present owner in 2006

Exhibited

New York, Greene Naftali, *Past Out*, November 9 - December 9, 2006



10. Harmony Korine b. 1973

Clif Note Check

signed, titled and dated "Korine CLIF NOTE

CHeCK 2014" on the reverse

oil on canvas

102 x 84 in. (259.1 x 213.4 cm.)

Painted in 2014.

Estimate

\$60,000-80,000

Provenance

Gagosian Gallery, New York

Acquired from the above by the present owner



II. Blair Thurman b. 1961

Sardine Disaster

signed twice "Blair Thurman Blair
Thurman" on the reverse

acrylic on canvas on wood

87¼ x 66 x 2¼ in. (221.6 x 167.6 x 5.7 cm.)

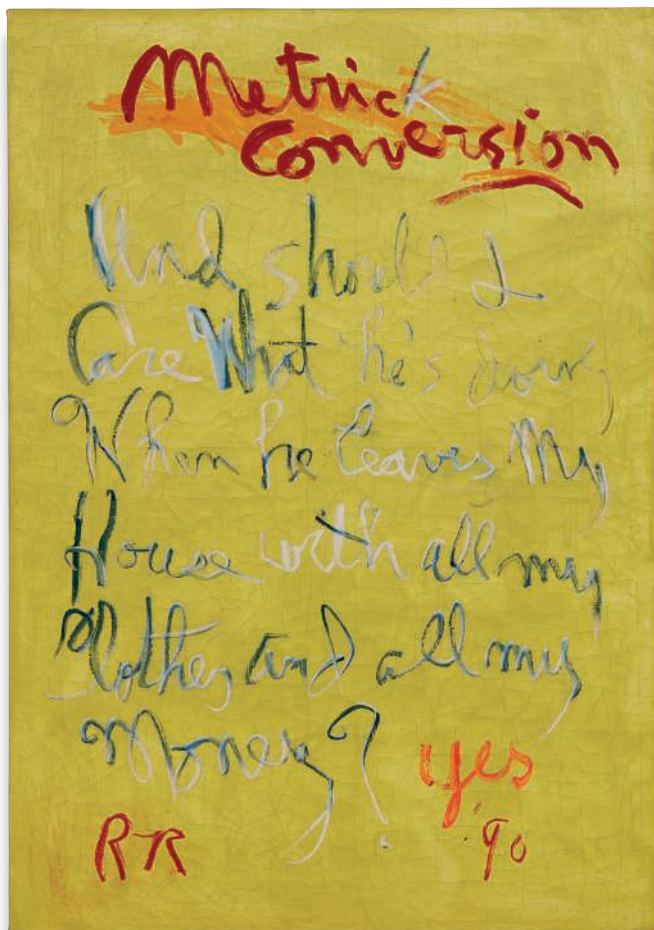
Executed in 2013.

Estimate

\$50,000-70,000

Provenance

Gagosian Gallery, New York
Private Collection



12. Rene Ricard 1946-2014

Metric Conversion

signed with the artist's initials "RR" lower left;
further dated "'90" lower right
oil on canvas
60 x 42 in. (152.4 x 106.7 cm.)
Painted in 1990.

Estimate

\$10,000-15,000

Provenance

Dr. Robert Eli Arkins, New York
Thence by descent to the present owner



13. Francesco Clemente b. 1952

Untitled

oil on canvas

12 x 15 in. (30.5 x 38.1 cm.)

Painted circa 1989, this work is accompanied by a certificate of authenticity signed by the artist.

Estimate

\$18,000-25,000

Provenance

Acquired directly from the artist by the present owner

14. **Tracey Emin** b. 1963

With You I Want To Live

neon on Plexiglas

35¾ x 48 in. (90.8 x 121.9 cm.)

Executed in 2007, this work is number 3 from an edition of 3.

Estimate

\$50,000-70,000

Provenance

Gagosian Gallery, Los Angeles

Angel Art Auction, Los Angeles, November 1, 2007, lot 10

Acquired at the above sale by the present owner

Exhibited

Beverly Hills, Gagosian Gallery, *You Left Me Breathing*, November 2 - December 22, 2007
(another example exhibited)

With you
I want to
Love

A neon sign with red cursive text that reads "With you I want to Love". Below the text is a long, curved blue neon line. The sign is set against a dark background.

15. Tauba Auerbach b. 1981

Slice V

signed, titled and dated "TAUBA AUERBACH 2013 SLICE V" on the stretcher
woven canvas
60 x 45 in. (152.4 x 114.3 cm.)
Executed in 2013.

Estimate

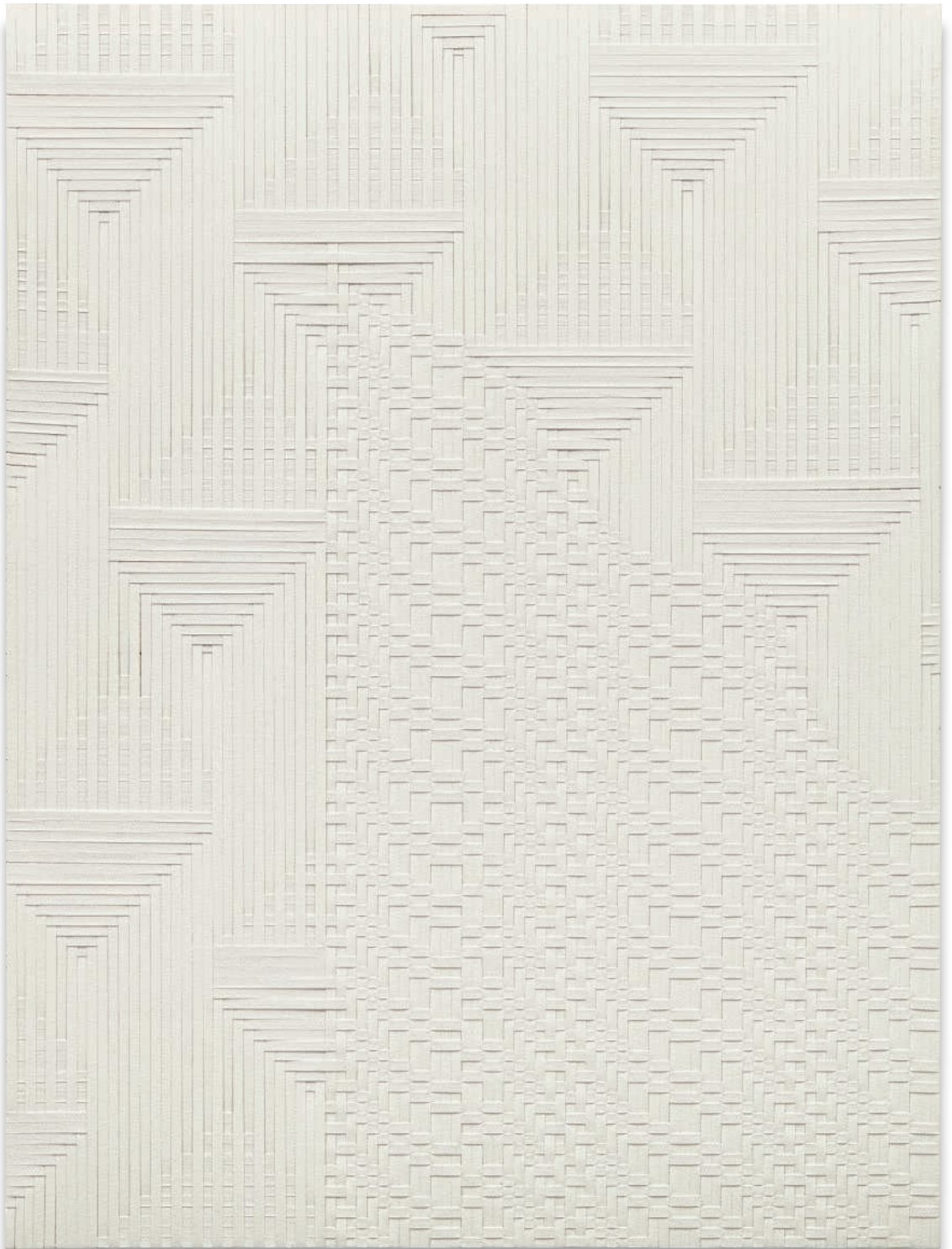
\$300,000-400,000

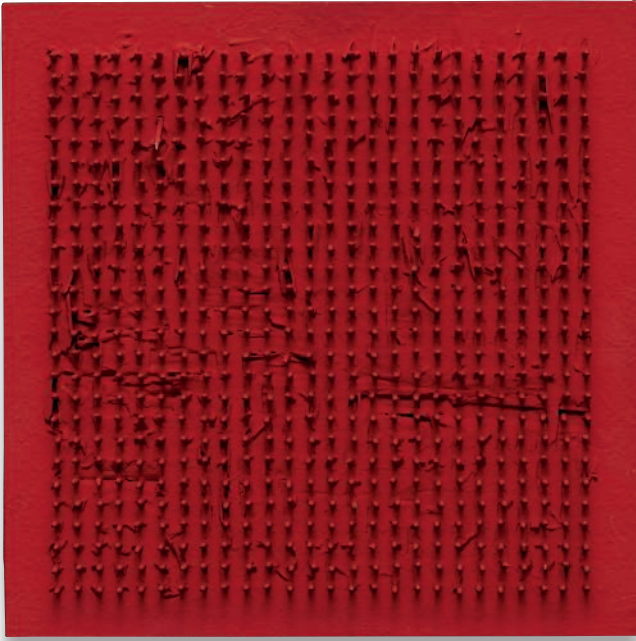
Provenance

The artist, courtesy Paula Cooper Gallery, New York
Whitney Museum New Building Project, Sotheby's, New York, May 15, 2013, lot 401
Acquired at the above sale by the present owner

Beginning in 2012, Tauba Auerbach began her ongoing series of *Weave* paintings, each a beautifully texturized woven canvas. Immediately following the artist's *Fold* series, conceived in 2009, the *Weave* works continue the artist's exploration of what she has coined the "2.5th Dimension", one which exists somewhere between what lies in front of us and the space in which we exist. In the present lot, *Slice V* from 2013, the viewer is presented with not an optical illusion as in the *Fold* paintings, but rather a palpable woven surface that oscillates between projection and recession, juxtaposing light and dark with positive and negative spaces. The resulting canvas is both painting and sculpture, composed of repetitive strips of canvas, a painting's foundation. As Auerbach explained of the series' conception, "The canvas was something that I had taken for granted... I stopped thinking about other dimensions as "out there" and started wondering if they were within everything else in some way. I felt a need to burrow into the structure of the plane, to take it apart and put it back together in a more deliberate, dynamic way." (Tauba Auerbach, quoted in Courtney Fiske, "Tauba Auerbach's Peripheral Visions", *Art in America*, June 21, 2012, online)

An integral body within her oeuvre, the *Weave* works were included in her major solo institutional exhibition, *TaubA Auerbach: Tetrachromat*, which began at Bergen Kunsthall in 2011 and concluded at the Wiels Contemporary Art Centre in Brussels in 2013. *Slice V* is a stunning example from the series, rendered in a multi-planar ivory canvas strips. Each strip alternates on top and beneath the next, as if coexisting in the new dimension that Auerbach has created. By harkening back to the traditional craft of weaving, the artist uniquely bridges the past and the present in her own futuristic space. "Weaving is one of our oldest technologies," she has stated, "but it has an inherent esthetic and structural link to our newest, digital technologies. That continuity excited me." (Tauba Auerbach, quoted in Courtney Fiske, "Tauba Auerbach's Peripheral Visions", *Art in America*, June 21, 2012, online)





16. Bernard Aubertin 1934 - 2015

Tableau Clous (Nail Painting)

signed and dated "Bernard Aubertin 1970" on the reverse
acrylic and nails on panel
11¾ x 11¾ in. (30 x 30 cm.)
Executed in 1970, this work is accompanied by a certificate of authenticity signed by the artist, provided by the Archivio Opere Bernard Aubertin and is registered under archive number TCLR07 - 100079623.

Estimate

\$5,000-7,000

Provenance

Private Collection, Italy
Acquired from the above by the present owner



Δ 17. Robert Morris b. 1931

Location

lead, metal and plastic counters on wood panel
21 x 21 in. (53.3 x 53.3 cm.)
Executed in 1973, this work is number 16 from a series of 17 unique variants. Another variant from this series is in the permanent collection of the Tate Modern, London.

Estimate

\$7,000-10,000 •

Provenance

Margo Leavin Gallery, Los Angeles
Private Collection, New York
Acquired from the above by the present owner

18. Günther Förg 1952-2013

Bronze Relief 11/88
stamped "U.S.A" on the reverse,
further stamp dated "88" on the
turnover edge
bronze
31½ x 19¾ x 2⅜ in.
(80 x 50.2 x 6 cm.)
Executed in 1988.

Estimate
\$35,000-45,000

Provenance
Luhring Augustine & Hodes
Gallery, New York
Private Collection, U.S.A.
Private Collection, Belgium



"It's a question of the choice of the materials... I often used the particular choice of material to get this deep thing - this feeling of depth."

Günther Förg, 1997

19. Jiro Takamatsu 1936 -1998

Shadow No. 1439

signed, titled and dated "JIRO TAKAMATSU

1997 No. 1439" on the reverse

acrylic on canvas

89½ x 71⅝ in. (227.3 x 181.8 cm.)

Painted in 1997.

Estimate

\$150,000-200,000

Provenance

Acquired directly from the artist by the present owner in 1997

Literature

Shadow Painting 1997, exh. cat., Akira Ikeda
Gallery, Tokyo, 1997, n.p. (illustrated)

Jiro Takamatsu's *Shadow No. 1439*, executed just a year before the artist's death in 1998 is a stellar example of the late Japanese artist's signature series of *Shadow* paintings, distinct in its depiction of the artist himself. A key member of the Mona-Ha movement and founder of the minimalist art collective Hi Red Center in post-war Tokyo, Takamatsu was influential in breaking the traditional boundaries between high art and everyday objects, working across the disciplines of painting, sculpture and photography. Conceived in 1964, Takamatsu's *Shadow* series has become the artist's most well-known body of work. In each painting, Takamatsu illustrates his subject's shadow in *trompe l'oeil* fashion on bright white canvas.

In the present lot, the artist is shown seated on a stool in what appears to be a stance of contemplation, resting a hand on his chin. The artist rejects an individualized portrayal of his own body in the application of soft gray acrylic rendered in layers atop the white canvas, yet the stool on which he sits makes him appear as a staged subject. In what is likely the artist's last self-portrait painted before his death, the work remains as one of the last vestiges of both the artist's presence and hand, even more relevant so close to the date of his death.



20. Yayoi Kusama b. 1929

The Galaxy

signed and dated "yayoi Kusama 1991"

on the reverse

acrylic on canvas

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

Painted in 1991.

Estimate

\$160,000-220,000

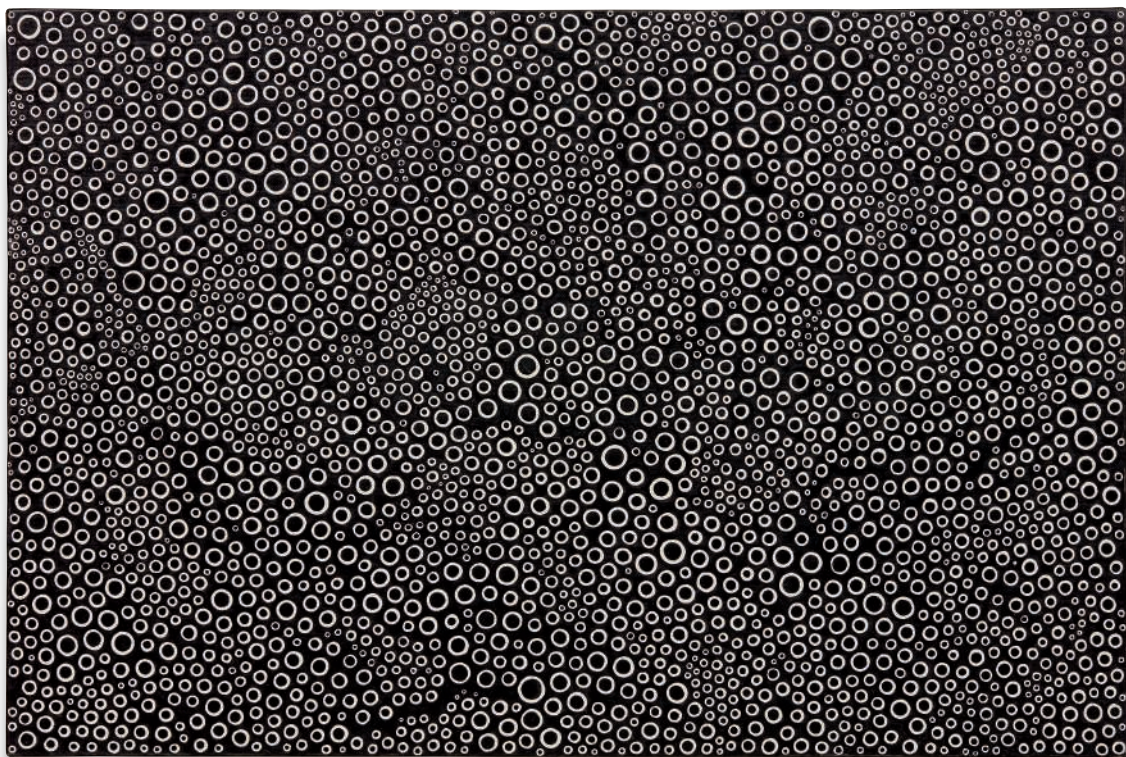
Provenance

Robert Miller Gallery, New York

Acquired from the above by the present owner

"With just one polka dot, nothing can be achieved. In the universe, there is the sun, the moon, the earth, and hundreds of millions of stars. All of us live in the infinitude of the universe."

Yayoi Kusama



Property From An Important Miami Collection

Lots 21 - 48

Diverse in scope and unique in vision, the following selection of works from an Important Miami Collection features artists ranging from America's minimalist pioneers to the YBAs and beyond, working across many different disciplines and styles. Though varied in style and origin, this special collection, built over the last 50 years is linked by each artist's unique use of humor and unexpected materials to challenge the traditional notions of "high art" and probe at complex sociopolitical issues. In utilizing playful imagery to generate social commentary, or found materials to provoke a nostalgic reaction, each of the following artists challenges the idea of what art can and is meant to do by directly connecting with the viewer.

Standout artists within the collection heralded for their exploration of alternative materials include Louise Nevelson, Richard Tuttle and Richard Artschwager, all of whom make use of familiar items to construct uniquely personal objects that question the boundaries between sculpture and painting. The intimate scale of Nevelson's white wood construction, *Floating Cloud Cryptic III* resembles a jewelry box or a drawer, allowing the viewer to fill its crevices with personal memories and interpretations. Similarly engaging, Tuttle's low wall relief sculptures from his *Whiteness* series, each a unique triptych of found elements arranged in asymmetrical balance, confront the viewer at eye level. Further bridging the disciplines of minimalist sculpture and

abstract painting, Richard Artschwager utilizes the rough side of the industrial material Celotex to create a highly texturized acrylic painting. As the artist has described of his *Weave* series, "Sculpture is for the touch, painting is for the eye. I wanted to make a sculpture for the eye and a painting for the touch."

While more traditional in medium, many of the drawings and paintings in the collection similarly challenge art's canonical traditions. The cartoonish designs of San Francisco-born Peter Saul draw heavily from 1940s comics, and, while vibrant and playful in appearance, prompt the viewer to question the hidden meanings behind graphics. Similarly, British artist David Shrigley incorporates deceptively simple imagery of smiling faces and handwritten text that paradoxically recall a personal, often melancholic, inner monologue.

It is this personal narrative that links each of the featured artists in the following selection of uniquely intimate, humorous and original works. With these important collectors' active and continued support throughout the included artists' careers—from their time as students up to their success at international museum exhibitions, biennials and art fairs—it is the distinctive originality found in each of these works that motivated the assemblage of this special collection. Phillips is thrilled to have the chance to offer this property across our New Now, Photography and Editions sales this spring.



21. **Roni Horn** b. 1955

Untitled No. 1

signed, titled, numbered and dated
"Untitled #1 1998 ed. 7/15 Roni Horn"
on the reverse of the right element;
further numbered "#7/15" on the
reverse of the left element
Iris printed photograph on Somerset
paper, in 2 parts
each 22 x 22 in. (55.9 x 55.9 cm.)
Executed in 1998, this work is number
7 from an edition of 15 plus 5 artist's
proofs.

Estimate

\$25,000-35,000

Provenance

Matthew Marks Gallery, New York
Acquired from the above by the
present owner in 1998

Exhibited

London, Hauser & Wirth, *Roni Horn*,
March 5 - April 12, 2008 (another
example exhibited)
New York, Whitney Museum of
American Art, *Roni Horn AKA Roni
Horn*, November 6, 2009 - January
24, 2010, pp. 120-121 (another
example exhibited and illustrated)

Literature

Louise Neri, Lynne Cooke and
Thierry de Duve, ed., *Roni Horn*,
London, 2000, pp. 24-25 (another
example illustrated)



22. Zhang Huan b. 1965

Foam (1) from Foam Series
signed in Pinyin, titled and dated in Chinese,
and numbered "Foam Series" Zhang Huan
1998 7/15" on the reverse
chromogenic print on Fuji archival paper
85½ x 46½ in. (217.2 x 118.1 cm.)
Executed in 1998, this work is number 7 from
an edition of 15.

Estimate

\$8,000-12,000

Provenance

Max Protech Gallery, New York
Acquired from the above by the
present owner



23. Sigmar Polke 1941-2010

Untitled (Self-Portrait at the Shore)
signed twice "Sigmar Polke" on the
reverse
solarized gelatin silver print
7 x 9 $\frac{3}{8}$ in. (17.8 x 23.8 cm.)
Executed in 1973, this work is unique.

Estimate
\$8,000-12,000

Provenance

Jablonka Galerie, Cologne
Jederman Collection, United States
Karen Lennox Gallery, Chicago
Acquired from the above by the
present owner



24. Louise Nevelson 1899-1988

Floating Cloud Cryptic III
painted wood box construction
6 x 15 x 10½ in. (15.2 x 38.1 x 26.7 cm.)
Executed in 1977.

Estimate
\$20,000-30,000

Provenance
Pace Gallery, New York
Medici-Berenson Gallery, Bay Harbor
Islands, Florida
Acquired from the above by the
present owner in 1979



(alternate view)



25. Richard Tuttle b. 1941

Whiteness 7

latex, fabric, styrofoam and wood, in
3 parts

overall 33½ x 47½ x 2½ in. (85.1 x 120.7
x 6.4 cm.)

Executed in 1994-1995.

Estimate

\$20,000-30,000

Provenance

Mary Boone Gallery, New York

Acquired from the above by the present
owner in 1995

26. **Richard Artschwager** 1923-2013

Weave/Weave

acrylic on Celotex and Formica, in artist's frame

38½ x 36¼ x 2¾ in. (97.8 x 92.1 x 7 cm.)

Executed in 1991.

Estimate

\$60,000-80,000

Provenance

Galería Weber, Alexander y Cobo, Madrid

Brooke Alexander Inc., New York

Acquired from the above by the present owner in 2008

***“The drawing is already partly there—it’s in the paper.
And the paper is talking before you do.”***

Richard Artschwager on his Celotex works





27. Lari Pittman b. 1952

*Untitled #29 (A Decorated Chronology of
Insistence & Resignation)*

signed and dated "Lari Pittman 1993"

on the reverse

acrylic, oil, enamel, paper and glitter on panel

26 x 20 in. (66 x 50.8 cm.)

Executed in 1993.

Estimate

\$10,000-15,000

Provenance

Rosamund Felsen Gallery, Los Angeles

Jack Tilton Gallery, Los Angeles

Acquired from the above by the
present owner in 2001



28. Peter Saul b. 1934

Trying to Kiss My Ass, You Must Die
 signed and dated "SAUL '01" lower left
 acrylic and graphite on paper
 49 x 37½ in. (124.5 x 95.3 cm.)
 Executed in 2001.

Estimate
 \$12,000-18,000

Provenance
 Nolan/Eckman Gallery, New York
 Acquired from the above by the
 present owner in 2005



29. Raymond Pettibon b. 1957

Four Works: (i) *The Symbol of Weakness Begins To Turn Into A Symbol of Strength* (ii) *I'm Glad You Walked In, and Not Your Twin* (iii) *This Cross Is Made Of Fat* (iv) *Dr. Kinsey*

(i) - (ii) signed and dated "Raymond Pettibon 87" on the reverse
(iii) - (iv) signed and dated "Raymond Pettibon 86" on the reverse
ink on paper

(i), (iii) - (iv) 14 x 11 in. (35.6 x 27.9 cm.)

(ii) 23½ x 18 in. (59.7 x 45.7 cm.)

(i) - (ii) Executed in 1987.

(iii) - (iv) Executed in 1986.

Estimate

\$25,000-35,000

Provenance

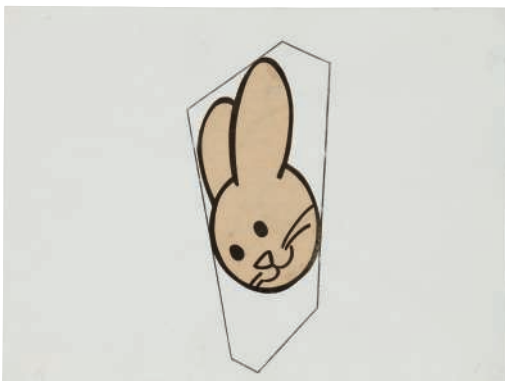
(i) ACE Gallery, Los Angeles

Acquired from the above by the present owner in 2001

(ii) - (iv) Richard/Bennett Gallery, Los Angeles

Acquired from the above by the present owner in 1991





30. **Arturo Herrera** b. 1959

Two Works: (i) *Untitled Collage (bunny head)* (ii) *Untitled Collage (boy with trowel)*

each signed with the artist's initials and dated "AH 92" on the reverse painted paper collage and marker on envelope

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

(ii) 9 x 11 $\frac{3}{8}$ in. (22.9 x 28.9 cm.)

Executed in 1992.

Estimate

\$2,000-3,000

Provenance

Private Collection, Chicago

Acquired from the above by the present owner in 1994



31. **Jon Pylpchkuk** b. 1972

hey, so what's up with the robot
wood, artificial fur, rubber, synthetic resin,
paper, adhesive and wood glue, in 4 parts
installed 26 x 36 x 30 in. (66 x 91.4 x 76.2 cm.)
Executed in 2008.

Estimate

\$2,000-3,000

Provenance

China Art Objects, Los Angeles

Acquired from the above by the present owner in 2008

32. David Shrigley b. 1968

Untitled (Smiling Face)

signed with the artist's initials and
dated "DS 2003" on the reverse
acrylic on canvas
20 x 16 in. (50.8 x 40.6 cm.)
Painted in 2003.

Estimate

\$2,000-3,000

Provenance

Galleri Nicolai Wallner, Copenhagen
Acquired from the above by the
present owner in 2003



33. David Shrigley b. 1968

Untitled (I'll do it)

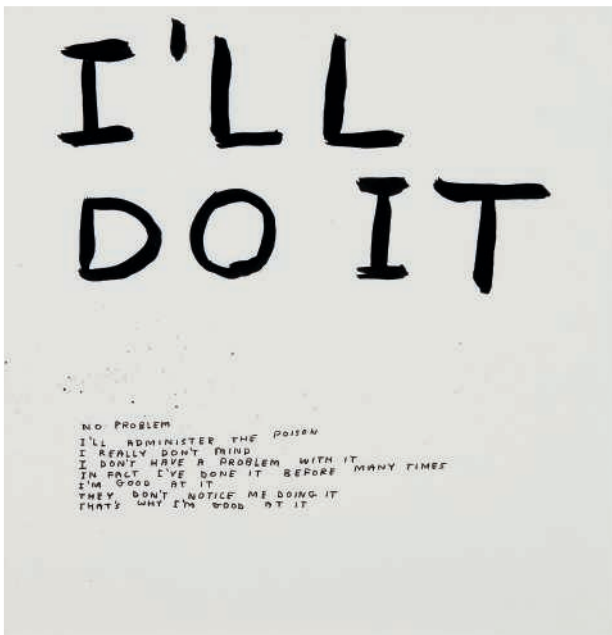
signed with the artist's initials and
dated "DS 2002" on the reverse
ink on paper
10 $\frac{5}{8}$ x 10 $\frac{5}{8}$ in. (27 x 27 cm.)
Executed in 2002.

Estimate

\$2,000-3,000

Provenance

Anton Kern Gallery, New York
Acquired from the above by the
present owner in 2003





34. Chris Johanson b. 1968

Untitled (Row of People)
signed and dated "CHRIS JOHANSON
2002 JAN" on the reverse
acrylic on panel
48 x 54 in. (121.9 x 137.2 cm.)
Painted in 2002.

Estimate
\$3,000-5,000

Provenance
Roberts & Tilton, Los Angeles
Acquired from the above by the
present owner in 2002



35. Barry McGee b. 1966

Untitled (seven men)
acrylic and spray paint on paper, in
artist's frame
13 $\frac{5}{8}$ x 10 $\frac{5}{8}$ in. (34.6 x 27 cm.)
Executed in 2003.

Estimate
\$2,000-3,000

Provenance
Roberts & Tilton, Los Angeles
Acquired from the above by the
present owner in 2003

36. Monique Prieto b. 1962

Very Superstitious
acrylic on canvas
84 x 65½ in. (213.4 x 166.4 cm.)
Painted in 1995.

Estimate
\$5,000-7,000

Provenance
ACME., Los Angeles
Acquired from the above by the
present owner in 1995



37. Roxy Paine b. 1966

Scumak (S2-P2-016)
incised with title "S2-P2-016" on
the underside
low density polyethylene
20 x 24 x 24 in. (50.8 x 61 x 61 cm.)
Executed in 2002.

Estimate
\$3,000-5,000

Provenance
James Cohan Gallery, New York
Acquired from the above by the
present owner in 2002

Exhibited
Waltham, Brandeis University, The
Rose Art Museum, *Roxy Paine/
Second Nature*, April 25 - July 14,
2002





38. Chiho Aoshima b. 1974

Strawberry Fields

signed "Chiho" lower left; further signed and dated "Chiho Aoshima 2003" on a label affixed to the reverse
digital chromogenic print face-mounted on Plexiglas
33½ x 53 in. (85.1 x 134.6 cm.)
Executed in 2003, this work is number 5 from an edition of 6.

Estimate

\$5,000-7,000

Provenance

Blum & Poe, Los Angeles
Acquired from the above by the present owner in 2003



39. Dr. Lakra b. 1972

Untitled (Laura Olivia)

signed "Dr. Lakra" center right
ink on vintage magazine
14 x 10¼ in. (35.6 x 26 cm.)
Executed in 2004.

Estimate

\$6,000-8,000

Provenance

Matthew Marks Gallery, New York
Acquired from the above by the present owner in 2005

Exhibited

New York, Matthew Marks Gallery,
Deliver Us from Evil, July 7 - August 20, 2004



40. Wangechi Mutu b. 1972

I never asked you to listen

ink and contact paper collage on Mylar
39½ x 27½ in. (100.3 x 68.9 cm.)
Executed in 2004.

Estimate

\$30,000-50,000

Provenance

Susanne Vielmetter Los Angeles
Projects

Acquired from the above by the
present owner in 2004



41. Fiona Rae b. 1963

Untitled (yellow, red and brown)
signed, titled and dated "Untitled (yellow,
red + brown) 1993 Fiona Rae" on the overlap
oil on canvas
72 x 78 in. (182.9 x 198.1 cm.)
Painted in 1993.

Estimate
\$10,000-15,000

Provenance
Waddington Galleries, London
Acquired from the above by the present
owner in 1994



42. Jake and Dinos Chapman

b. 1966/1962

Yin & Yin

fiberglass, resin and paint

22 x 27 $\frac{1}{8}$ x 24 in. (55.9 x 68.9 x 61 cm.)

Executed in 1997.

Estimate

\$10,000-15,000

Provenance

Victoria Miro, London

Acquired from the above by the
present owner in 1998



43. Michael Raedecker b. 1963

Pulse

signed, titled and dated "MICHAEL
RAEDECKER 1998 'Pulse'" on the overlap
acrylic, oil and thread on linen
25½ x 23½ in. (64.8 x 59.7 cm.)
Executed in 1998.

Estimate

\$12,000-18,000

Provenance

The approach, London
Acquired from the above by the present
owner in 1998



44. Eberhard Havekost b. 1967

untitled, DD 00
signed, titled and dated "havekost
DD00" on the reverse
oil on canvas
43½ x 59 in. (110.5 x 149.9 cm.)
Painted in 2000.

Estimate
\$20,000-30,000

Provenance
Galerie Gebr. Lehmann, Dresden
Anton Kern Gallery, New York
Acquired from the above by the
present owner in 2001



45. Teresita Fernández b. 1968

Bloodless

cast plaster and cotton string on
metal stand
66 x 27 x 27 in. (167.6 x 68.6 x 68.6 cm.)
Executed in 1995.

Estimate

\$7,000-10,000

Provenance

Acquired directly from the artist by the
present owner in 1995

46. Mark Handforth b. 1969

Pony Barrel

cast polyester, fiberglass and resin,
in 6 parts
smallest 8 x 9 x 9 in.
(20.3 x 22.9 x 22.9 cm.)
largest 10 x 10 x 10 in.
(25.4 x 25.4 x 25.4 cm.)
Executed in 1994.

Estimate

\$6,000-8,000

Provenance

Jason Rubell Gallery, Miami Beach
Acquired from the above by the
present owner in 1994



47. Adam Pendleton b. 1984

LAB Document 03 Star Magazine 02
signed and dated "Adam Pendleton
2006" on the overlap
silkscreen on canvas
63 x 47 in. (160 x 119.4 cm.)
Executed in 2006.

Estimate

\$7,000-10,000

Provenance

Roberts & Tilton, Los Angeles
Acquired from the above by the
present owner in 2006



48. Tim Gardner b. 1973

Can't Touch This
signed, titled and dated "Tim Gardner
2002 CAN'T TOUCH THIS" on the
reverse
watercolor on paper
image 7 $\frac{1}{8}$ x 5 $\frac{7}{8}$ in. (19.4 x 14.9 cm.)
Executed in 2002.

Estimate

\$2,000-3,000

Provenance

303 Gallery, New York
Acquired from the above by the
present owner in 2002





49. Franz West 1947-2012

Two Works: (i-ii) *Privat-Lampe des Künstlers II*

(i) incised with the producer's name, artist's name, date, and number "METAMEMPHIS FRANZ WEST 1989 - 404 -" on the bottom

(ii) incised with the producer's name, artist's name, date, and number "METAMEMPHIS FRANZ WEST 1989 - 410 -" on the bottom

welded iron and electrical fittings
each 79½ x 14⅞ x 12⅞ in. (201 x 38 x 33 cm.)

Executed in 1989, these unique works are from an open edition published by Meta Memphis, Milan, beginning in 1989, and are each accompanied by a certificate of authenticity, issued by Memphis.

Estimate

\$6,000-8,000

Provenance

Meta Memphis, Milan

Private Collection, London

Acquired from the above by the present owner



50. Jannis Kounellis b. 1936

Untitled

signed "Kounellis" lower right
tar paint on paper

22¼ x 30 in. (56.5 x 76.2 cm.)

Executed circa 1998.

Estimate

\$4,000-6,000

Provenance

ACE Gallery, Los Angeles

Acquired from the above by the present owner in 1998



Property From The Estate Of Pentti Kouri

51. John Armleder b. 1948

Untitled (Global 1)

15 convex acrylic mirrors
each diameter 36 in. (91.44 cm.)
overall 180 x 313 in. (457.2 x 795.02 cm.)
Executed in 1998.

Estimate

\$40,000-60,000

Provenance

ACE Gallery, Los Angeles

52. Mike Kelley 1954-2012

Cocks and Balls

felt

93 x 70 in. (236.2 x 177.8 cm.)

Executed in 1988.

Estimate

\$70,000-100,000

Provenance

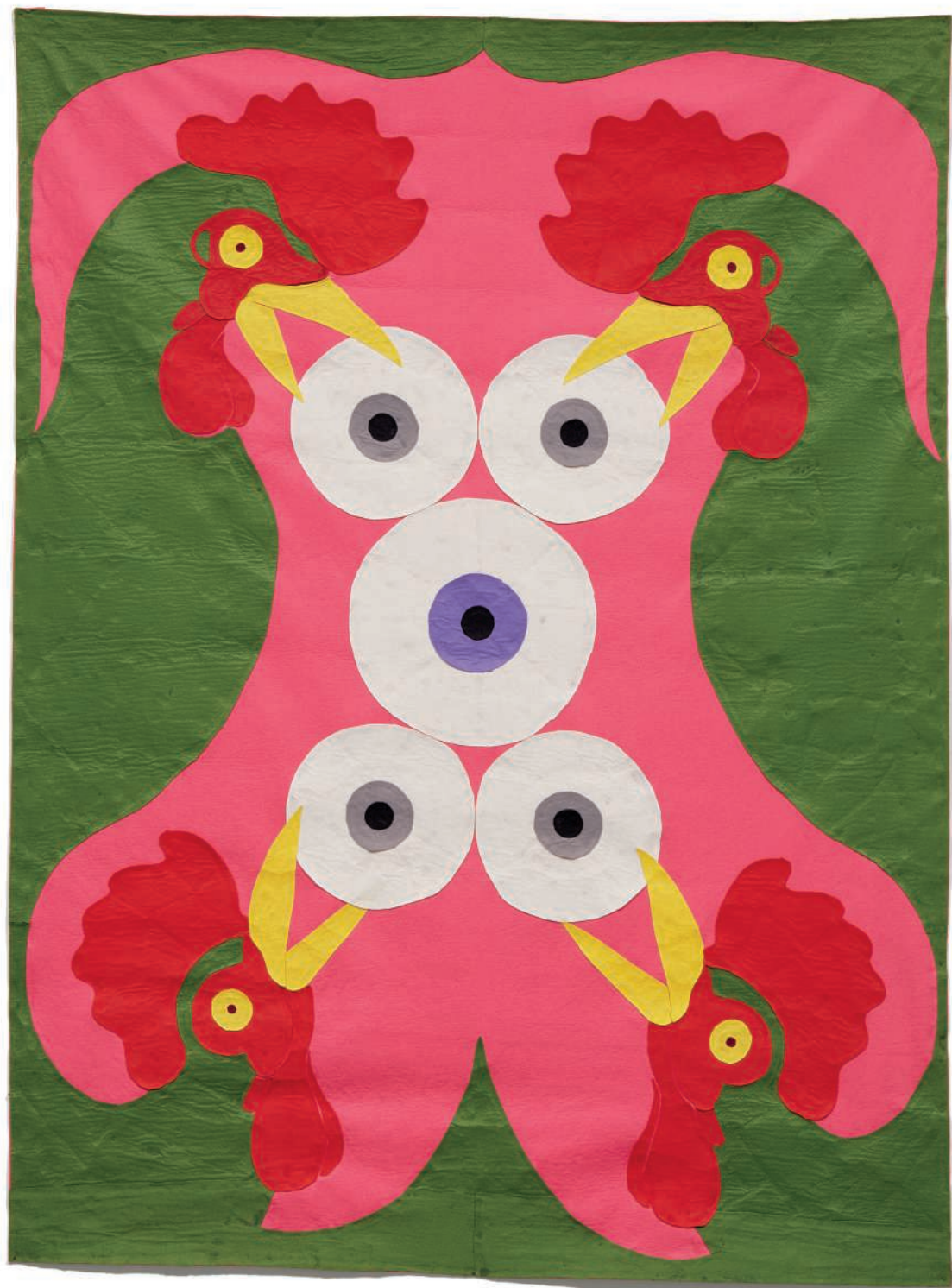
Rafael Jablonka Galerie, Cologne

Christie's, New York, May 19, 1999, lot 3

Private Collection

“The works address issues of gender-specific imagery and the family. Those that do this most obviously are related to craft traditions (the banners...) since handicrafts, like sewing and home decorating, have traditionally been thought of as women’s activities...”

Mike Kelley



53. **Rob Pruitt** b. 1964

Pa

signed and dated "Rob Pruitt 2001" on the stretcher
enamel and glitter on canvas
96 x 72 in. (243.8 x 182.9 cm.)
Executed in 2001.

Estimate

\$100,000-150,000

Provenance

Gavin Brown's Enterprise, New York
Acquired from the above by the present owner

Exhibited

New York, Gavin Brown's Enterprise, *Pandas and Bamboo*, February 24 – March 24, 2001

"When I was 10 years old the Nixon White House received a gift of two pandas (Ling-Ling and Hsing-Hsing) from China. I was enthralled, and being from Washington DC, I asked my father to take me to the zoo as frequently as he could. I loved to take pictures and make drawings, and I felt a deep connection to them. As a child, you don't intellectualize your passions — they wash over you. Fast-forward to being an adult and an artist: I found that the panda was a symbol that not only had deep personal relevance but also addressed larger issues. It's a symbol that teaches us to revere nature, to tread lightly and compassionately."
Rob Pruitt, 2014





54. Julian Opie b. 1958

At Home With Maria 1
signed "Julian Opie" on the reverse
silkscreen on painted wood board
42 x 26 in. (106.7 x 66 cm.)
Executed in 2011.

Estimate
\$20,000-30,000

Provenance
Barbara Krakow Gallery, Boston
Acquired from the above by the present owner



55. Banksy b. 1975

Armoured Car
signed with the artist's stencil signature
"Banksy" on the right turning edge
stencil spray paint and acrylic on canvas
23 $\frac{5}{8}$ x 23 $\frac{5}{8}$ in. (60 x 60 cm.)
Executed in 2002.

Estimate
\$60,000-80,000

Provenance

Private Collection (acquired directly
from the artist in 2002)
Sotheby's, London, February 11, 2010,
lot 285
Acquired at the above sale by the
present owner



56. DAZE b. 1961

The City

signed "Chris "Daze" Ellis" lower right;
further signed and dated "1983 Chris "Daze"
Ellis" on the reverse

oil and spray paint on canvas

54 x 36½ in. (137.2 x 92.7 cm.)

Executed in 1983.

Estimate

\$4,000-6,000

Provenance

The Estate of Martin Wong

Private Collection

Rago Arts and Auction Center,

Lambertville, May 12, 2012, lot 632

Acquired at the above sale by the
present owner



57. Futura b. 1955

Rough Design for Timmy
signed "Futura" lower right; further
signed, titled and dated "Futura. 1985
ROUGH DESIGN FOR TIMMY" on the
reverse
spray enamel on canvas
84 x 108 in. (213.4 x 274.3 cm.)
Executed in 1985.

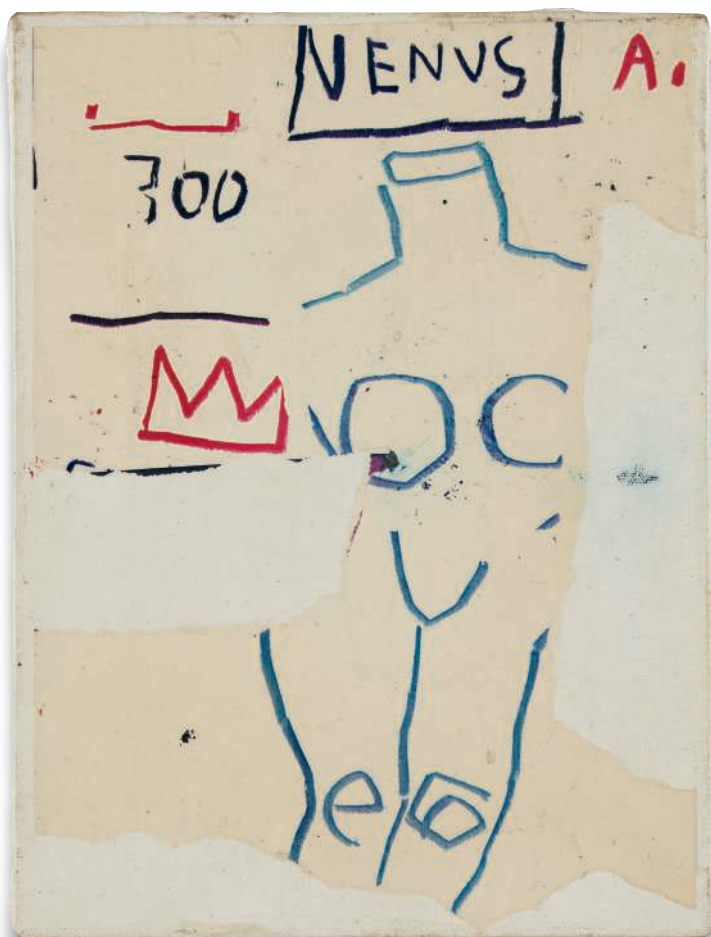
Estimate
\$15,000-20,000

Provenance
Michael Kohn Gallery,
Los Angeles
Acquired from the above by
the present owner in 1985

Property From The Collection Of David Bowes

The following selection of works belong to the personal collection of American artist David Bowes. Now based in Turin, Italy, Bowes was an integral member of Manhattan's 1980s art scene. Befriending artists such as Jean-Michel Basquiat and George Condo, he worked

alongside them and even, in some cases, shared studio space. Each of the unique works in this group, all gifted to Bowes from the artists themselves, represent special relationships forged during a pioneering time in the New York art world.





58. Jean-Michel Basquiat 1960-1988

Venus

Xerox and acrylic on canvas
12 x 9 in. (30.5 x 22.9 cm.)
Executed in 1982.

Estimate

\$40,000-60,000

Provenance

Acquired directly from the artist in 1982

59. Alain Jacquet 1939-2008

Le Dejeuner sur l'herbe

each titled and dated "le dejeuner sur l'herbe 1964" on the reverse; further signed "Alain Jacquet" on the reverse of the left panel
photo screenprint on canvas, in 2 parts
each 69 x 38½ in. (175.3 x 97.8 cm.)
Executed in 1964.

Estimate

\$40,000-60,000

Provenance

Acquired directly from the artist in 1987

For exhibited and literature info, please refer to phillips.com



60. George Condo b. 1957

Untitled
signed, dated and dedicated
"For David Bowes Condo 93.6"
upper right
pastel on paper
31 x 22½ in. (78.7 x 57.2 cm.)
Executed in 1993.

Estimate
\$8,000-12,000

Provenance
Acquired directly from the artist
in 1993

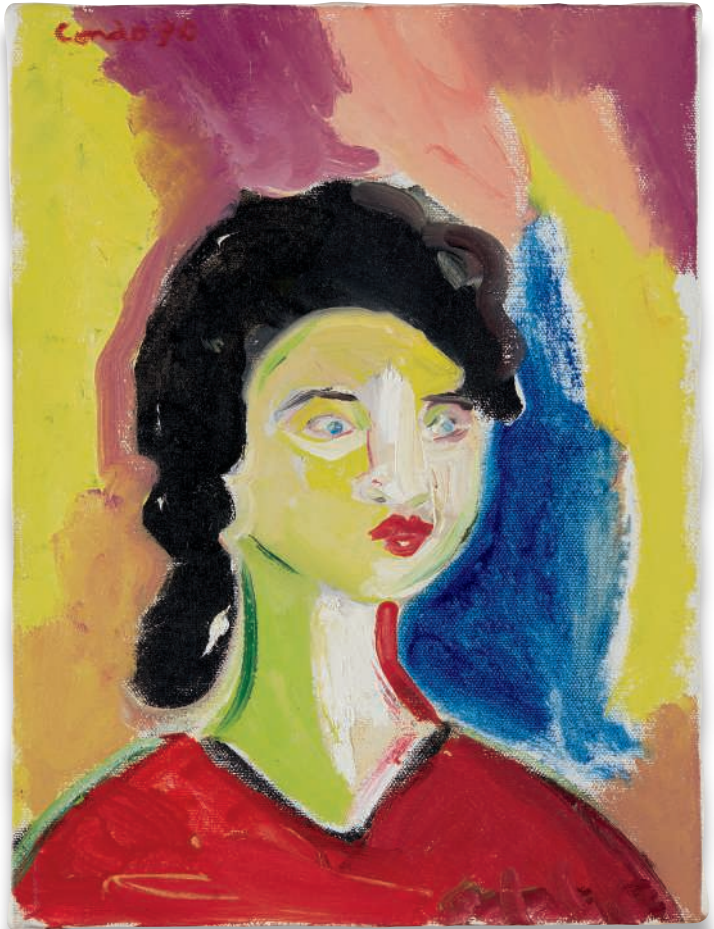


61. George Condo b. 1957

Untitled
India ink on rice paper
15 x 19 in. (38.1 x 48.3 cm.)
Executed in 1983.

Estimate
\$3,000-5,000

Provenance
Acquired directly from the
artist in 1983



62. George Condo b. 1957

Woman

signed and dated "Condo 90" upper left
oil on canvas

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

Painted in 1990.

Estimate

\$10,000-15,000

Provenance

Acquired directly from the artist in 1990



63. Andy Warhol 1928-1987

Two Works from *A la Recherche du Shoe Perdu*: (i) *Shoe bright, shoe light, first shoe I've seen tonight* (ii) *Shoe of the evening, beautiful shoe*

(i) stamped by the Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts, Inc., New York, initialed "T.J.H." and numbered "PM12.0462" on the reverse

(ii) stamped by the Andy Warhol Authentication Board and numbered "A127.0110" on the reverse
offset lithograph and watercolor on paper
each 9¾ x 13¾ in. (24.8 x 34.9 cm.)
Executed circa 1955.

Estimate

\$10,000-15,000

Provenance

Private Collection

Christie's, New York, November 14, 2001, lot 134

Private Collection (acquired at the above sale)

Literature

Frayda Feldman and Jörg Schellmann, *Andy Warhol Prints: A Catalogue Raisonné 1962-1987*, Milan, 2003, no. IV.82A and IV.77A, p. 335 (illustrated)



Shoe of the evening, beautiful shoe.



64. **Scott Campbell** b. 1977

All That Glitters is Not Gold
signed and dated "Scott Campbell 2010" on
the reverse of the first element
cut US currency, in 5 parts
each 2 $\frac{5}{8}$ x 6 $\frac{1}{4}$ x 2 in. (6.7 x 15.9 x 5.1 cm.)
overall 2 $\frac{5}{8}$ x 31 $\frac{1}{2}$ in. x 2 in. (6.7 x 80 x 5.1 cm.)
Executed in 2010, this work is accompanied
by a certificate of authenticity issued by
OHWOW, Miami.

Estimate
\$8,000-12,000

Provenance
OHWOW, Miami
Private Collection

**Sold To Benefit the United Jewish
Council of the East Side**

65. **KAWS** b. 1974

Untitled
signed "KAWS" center right; further
signed and dated "KAWS 2001"
inside front cover
paint and collage on found magazine
12 x 10 in. (30.5 x 25.4 cm.)
Executed in 2001.

Estimate
\$5,000-7,000

Provenance
Private Collection





66. Brad Kahlhamer b. 1956

Two Works: (i) *Javelina Girl* (ii) *American Family Wisconsin USA*
i) signed and dated "BRAD K. 99" lower right; further titled "Javilina Girl at 1,300 Ft." upper left; further titled "Javelina Girl at 1,300 ft." on the reverse
ii) titled "American Family Wisconsin U.S.A." upper right
watercolor and ink on paper
i) 22¼ x 29½ in. (56.5 x 74.9 cm.)
ii) 22 x 30 in. (55.9 x 76.2 cm.)
i) Executed in 1999.
ii) Executed in 2000.

Estimate
\$3,000-5,000

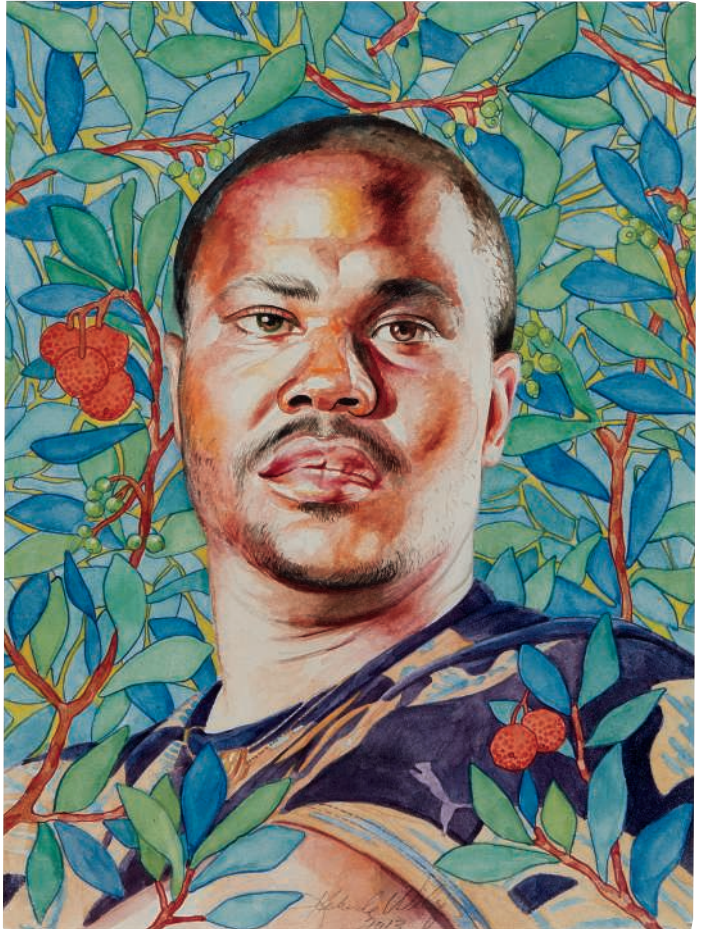
Provenance
Deitch Projects, New York
Acquired from the above by the present owner

67. Kehinde Wiley b. 1977

Portrait of Rahsaan Gandy
signed and dated "Kehinde Wiley 2013" lower center
watercolor and oil wash on aquaboard
12 x 9 in. (30.5 x 22.9 cm.)
Executed in 2013.

Estimate
\$4,000-6,000

Provenance
Roberts & Tilton, Culver City
Acquired from the above by the present owner





68. Kara Walker b. 1969

Untitled

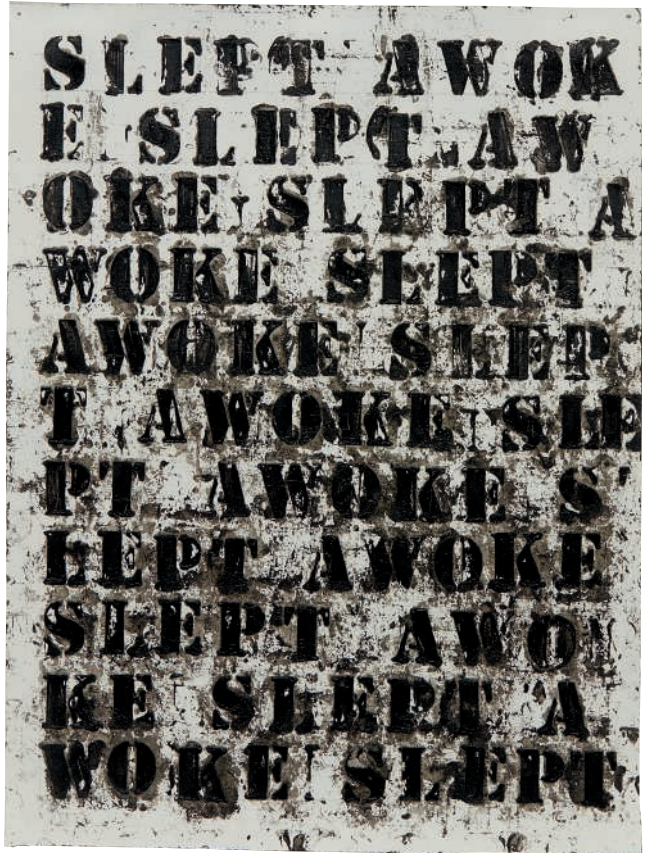
watercolor on paper, in 6 parts
each 5½ x 3½ in. (14 x 8.9 cm.)
Executed in 2003.

Estimate

\$15,000-20,000

Provenance

Brent Sikkema Gallery, New York
Acquired from the above by the present owner



Δ **69. Glenn Ligon** b. 1960

(Miserable) Life #17

signed, titled and dated "Glenn Ligon
2008 (Miserable) Life #17" on the
reverse

oilstick and gesso on paper
12 x 9 in. (30.5 x 22.9 cm.)

Executed in 2008.

Estimate

\$15,000-20,000

Provenance

Regen Projects, Los Angeles

Private Collection, Los Angeles

Acquired from the above by the
present owner



70. Antony Gormley b. 1950

Zones of Attachment
gouache on paper
15 x 11 in. (38.1 x 27.9 cm.)
Executed circa 1995.

Estimate
\$6,000-8,000

Provenance
White Cube, London
Acquired from the above by the
present owner in 1997

71. Antony Gormley b. 1950

Fall
signed, titled and dated "Fall Anthony
Gormley '95" on the reverse
gouache on paper
6 x 8 in. (15.2 x 20.3 cm.)
Executed in 1995.

Estimate
\$4,000-6,000

Provenance
White Cube, London
Acquired from the above by the
present owner in 1996





72. Robert Longo b. 1953

Untitled

signed with the artist's initials and
dated "RL 93" lower right
pencil and graphite on paper
11 x 8 in. (27.9 x 20.3 cm.)
Executed in 1993.

Estimate

\$8,000-12,000

Provenance

Private Collection, New York



73. **Sigmar Polke** 1941-2010

Take Them All

signed "S. Polke" lower right
collage and felt-tip pen on ring
binder paper
8¼ x 5⅞ in. (21 x 14.9 cm.)
Executed circa 1969.

Estimate

\$5,000-7,000

Provenance

Holly Solomon Gallery, New York
Acquired from the above by the
present owner circa 1985



74. Thomas Schütte b. 1954

NACH EMPFINDUNG
 signed "Th. Schütte" lower left;
 dated "27.11.95" lower right
 watercolor and ink on Arches
 handmade paper
 15 x 11 in. (38.1 x 27.9 cm.)
 Executed in 1995.

Estimate
 \$8,000-12,000

Provenance
 Private Collection, Germany
 Acquired from the above by the
 present owner in 1999



75. Amy Sillman b. 1966

Untitled

signed with the artist's initials
and dated "AS 05" lower right
gouache on collaged paper
29½ x 42 in. (74.9 x 106.7 cm.)
Executed in 2005.

Estimate

\$5,000-7,000

Provenance

Susanne Vielmetter
Los Angeles Projects
Acquired from the above by
the present owner in 2005



76. Franz Ackermann b. 1963

Untitled (Pacific No. 24:

Cook's Cottage)

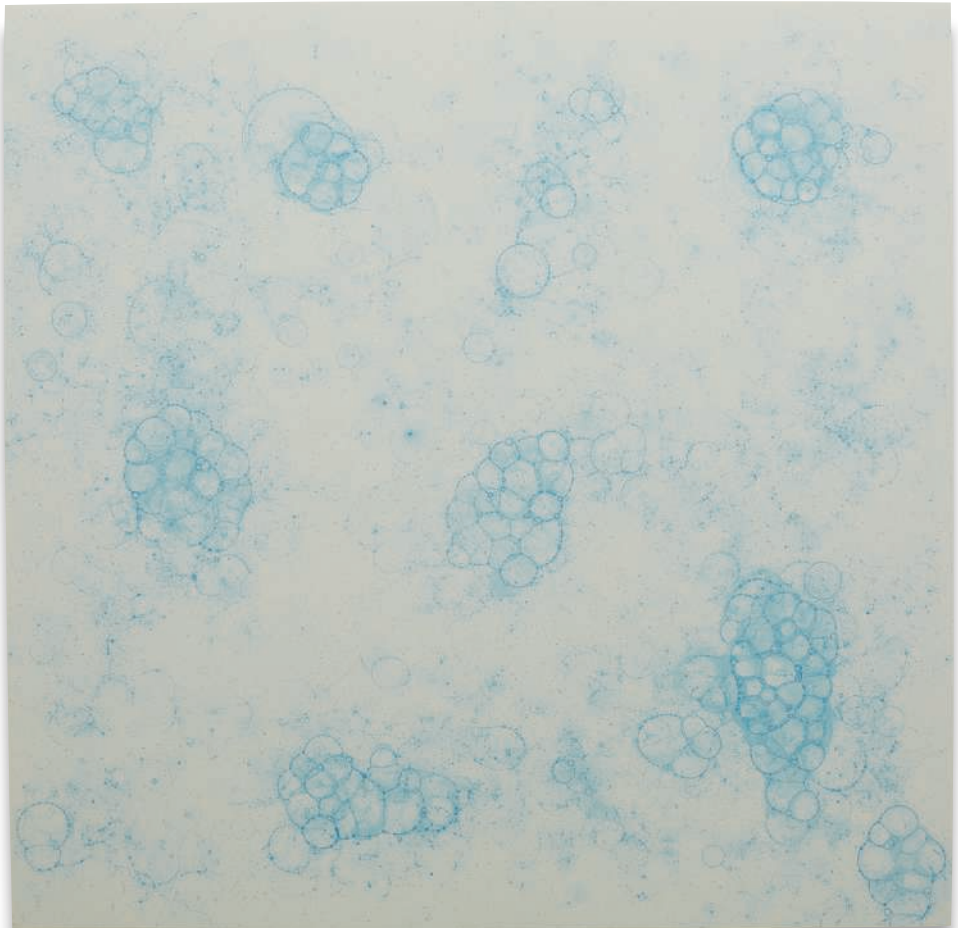
signed, titled and dated "Cooks
Cottage Franz Ackermann 98" on
the reverse; further signed "Franz
Ackermann" on the reverse of the
backing board
watercolor and marker on paper
7½ x 5½ in. (19.1 x 13 cm.)
Executed in 1998.

Estimate

\$3,000-5,000

Provenance

White Cube, London
Acquired from the above by the
present owner in 1998



77. Tara Donovan b. 1969

Untitled (Bubble Drawing)

signed and dated "Tara Donovan
2004" lower right

ink on foam board

46½ x 47½ in. (118.1 x 120.7 cm.)

Executed in 2004.

Estimate

\$10,000-15,000

Provenance

ACE Gallery, Los Angeles

Acquired from the above by the
present owner in 2005



78. Martin Eder b. 1968

Untitled (792MEgirl09/06) from *Memoirs of My Nervous Illness*
signed and dated "Martin Eder 0906"
lower right; stamped with the artist's
signature and title "Memoirs of My
Nervous Illness Martin Eder"; further
titled "792 ME girl 09/06" on the
reverse
watercolor on paper
11½ x 9 in. (29.2 x 22.9 cm.)
Executed in 2006.

Estimate
\$3,000-5,000

Provenance
Galerie EIGEN + ART, Berlin
Acquired from the above by the
present owner in 2006



79. Martin Eder b. 1968

Three Works from *Memoirs of My Nervous Illness*: (i) *Untitled* (ii) *Untitled* (iii) *Untitled (328ME/woman/0802)*
(i) signed and dated "Martin Eder 3/02" lower right
(ii) signed and dated "Martin Eder 2/02" lower right
(iii) signed and dated "Martin Eder 802" lower right; stamped with the artist's signature and title "Memoirs of My Nervous Illness Martin Eder"; further titled "328 ME/woman/0802" on the reverse
watercolor on paper
each 11 x 8½ in. (27.9 x 21.6 cm.)
Executed in 2002.

Estimate
\$10,000-15,000

Provenance
Galerie EIGEN + Art, Berlin
Acquired from the above by the
present owner in 2002



(ii)



(iii)



80. Kiki Smith b. 1954

Cat

signed and dated "Kiki Smith 1996" lower right

ink on rice paper

18 x 24 in. (45.7 x 61 cm.)

Executed in 1996.

Estimate

\$5,000-7,000

Provenance

PaceWildenstein, New York

Acquired from the above by the present owner
in 1998



(i)



(ii)



(iii)



(iv)

81. Christian Holstad b. 1972

Four Works: (i) *Scaredy Cats #10* (ii) *Here Kitty Kitty #20* (iii) *Here Kitty Kitty #10* (iv) *Here Kitty Kitty #3*

collage on handmade paper

(i) 24½ x 14 in. (62.2 x 35.6 cm.)

(ii) 24½ x 19 in. (62.2 x 48.3 cm.)

(iii) 19¼ x 24½ in. (48.9 x 62.2 cm.)

(iv) 25 x 19 in. (63.5 x 48.3 cm.)

(i) - (ii) Executed in 2005.

(iii) - (iv) Executed in 2004.

Estimate

\$6,000-8,000

Provenance

Daniel Reich Gallery, New York
Private Collection



82. Sandro Chia b. 1946

Untitled

signed "S. Chia" lower right; further dated "Oct 92" upper center
pen, oil and graphite on paper
14 x 11 in. (35.6 x 27.9 cm.)
Executed in 1992.

Estimate

\$2,000-3,000

Provenance

James Corcoran Gallery, Los Angeles
Acquired from the above by the
present owner



83. Kurt Kauper b. 1966

Brad

signed and dated "Kurt Kauper
2007" lower right
graphite on paper
27 x 20 in. (68.6 x 50.8 cm.)
Executed in 2007.

Estimate

\$2,000-3,000

Provenance

ACME., Los Angeles
Acquired from the above by the
present owner

84. Hernan Bas b. 1978

Two Works: (i) *Your Private Friend*
(ii) *Brandon, 16, Satanist, UK*
(i) signed with artist's initials and dated "HB 02" lower left
(ii) signed with artist's initials and dated "HB 02" lower right
water-based oil on vellum
each 12 x 9 in. (30.5 x 22.9 cm.)
Executed in 2002.

Estimate

\$4,000-6,000

Provenance

Sandroni Rey Gallery, Los Angeles
Acquired from the above by the
present owner in 2002



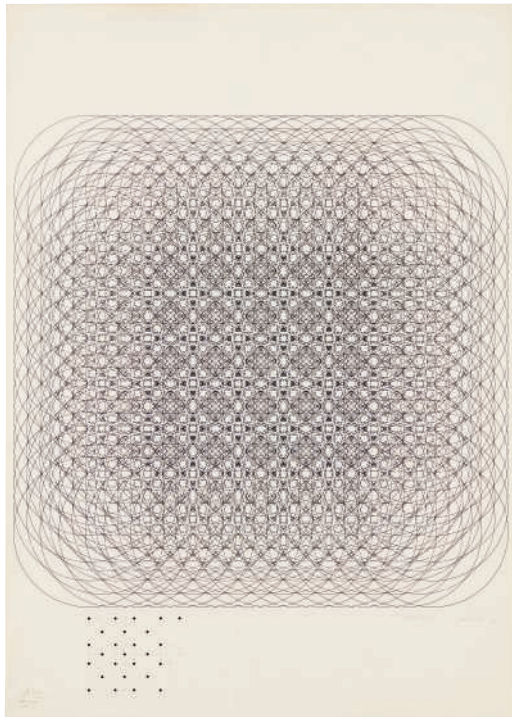


85. **Juan Muñoz** 1953-2001

Portrait of a Turkish Man Drawing
oil stick on paper
30¼ x 22½ in. (76.8 x 57.2 cm.)
Executed in 1995.

Estimate
\$6,000-8,000

Provenance
Marian Goodman Gallery, New York
Acquired from the above by the
present owner in 1996



86. **Moriyuki Kuwabara** b. 1942

Drawing 2
signed and titled in Japanese "M.
Kuwabara Drawing 2" lower right
work on paper
30¼ x 21½ in. (76.8 x 54.6 cm.)
Executed in 1977.

Estimate
\$2,000-3,000

Provenance
Minami Gallery, Tokyo
Private Collection
Acquired from the above by the
present owner

87. Tomoo Gokita b. 1969

Two Works: (i) *Desire Develops an Edge* (ii) *Bye, bye, baby*

(i) signed, titled and dated "'DESIRE DEVELOPS AN EDGE" (Gouache on paper) Tomoo Gokita 2006" on the reverse

(ii) signed, titled and dated "'Bye, Bye, Baby" Tomoo Gokita 2006" on the reverse

gouache on paper
each 16½ x 12½ in. (41 x 32.1 cm.)
Executed in 2006.

Estimate

\$3,000-5,000

Provenance

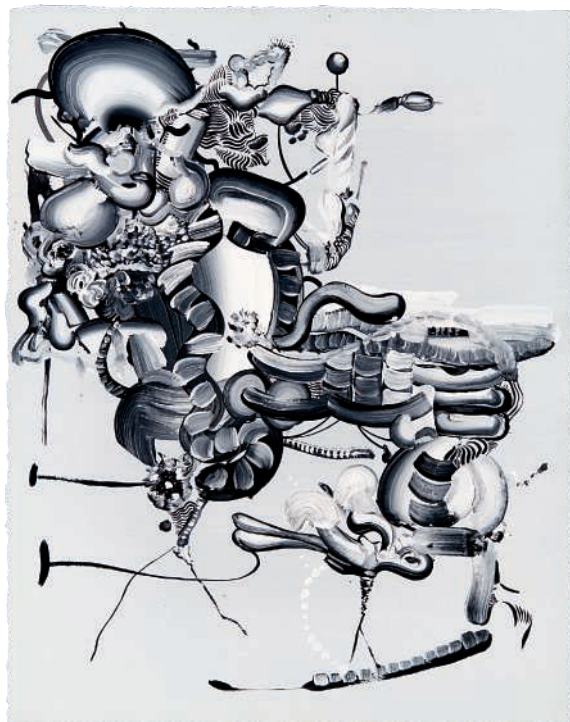
atm gallery, New York
Acquired from the above by the
present owner

Exhibited

(ii) New York, ATM Gallery, *Drunko*,
September 7 - October 14, 2006

Literature

(i) Martin Coomer, *Modern Painters*,
"Introducing: Tomoo Gokita",
December 2006 - January 2007, p. 82
(illustrated)





88. Larry Rivers 1923-2002

Untitled

charcoal, gouache and pencil on paper
20½ x 16½ in. (52.1 x 41.9 cm.)

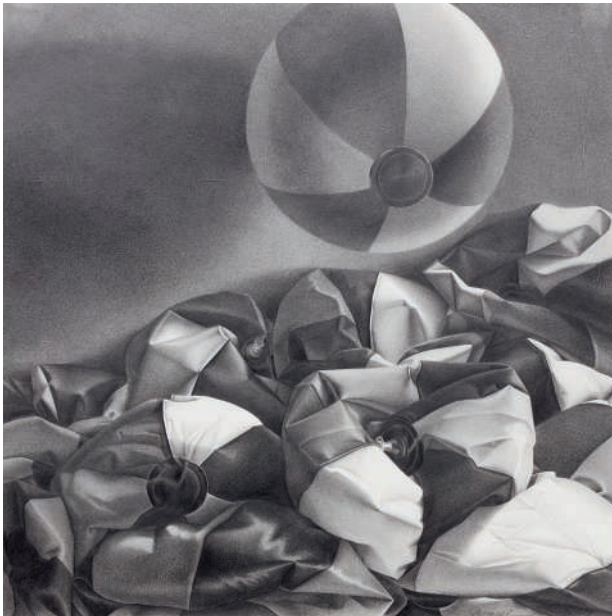
Executed circa 1978.

Estimate

\$2,000-3,000

Provenance

Private Collection, U.K.



89. Lorraine Shemesh b. 1949

Untitled (deflated beach balls, one floating)

signed "Shemesh" lower right
graphite on paper

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

Executed in 1988.

Estimate

\$2,000-3,000

Provenance

Allan Stone Gallery, New York

Private Collection

South Bay Auctions, Inc., Bellport,

June 4, 2016, lot 4

Private Collection

90. Larry Bell b. 1939

VSE 23

signed and dated "L. BELL '82" lower right

vapor drawing with paper collage

coated in oxidized aluminum

15½ x 11½ in. (39.4 x 29.2 cm.)

Executed in 1982.

Estimate

\$2,500-3,500

Provenance

L.A. Louver Gallery, Los Angeles

Acquired from the above by the present owner in 1983



91. Jim Shaw b. 1952

*Untitled (Beaver: George Bush is
Telling Ronald Reagan...)*

signed and dated "Jim Shaw '93" on
the reverse

pencil on paper

17 x 14 in. (43.2 x 35.6 cm.)

Executed in 1993.

Estimate

\$3,000-5,000

Provenance

Linda Cathcart Gallery, Los Angeles

Robert Berman Gallery, Los Angeles

Acquired from the above by the present owner



This Lot is Sold with No Reserve

Δ 92. **Yoshitomo Nara** b. 1959

Five Works: (i) *Untitled* (ii) *Untitled* (Two Little Faces) (iii) *Words* (iv) *Leben Schaum* (Live Foam) (v) *No More*

(i) - (iii) graphite and colored pencil on paper

(iv) graphite and colored pencil on envelope

(v) colored pencil and Conté crayon on post card

(i) 8½ x 7¼ in. (21.6 x 18.4 cm.)

(ii) 11½ x 8¼ in. (29.2 x 21 cm.)

(iii) 11 x 8 in. (27.9 x 20.3 cm.)

(iv) 4 x 20 in. (10.2 x 50.8 cm.)

(v) 4 x 5¾ in. (10.2 x 14.6 cm.)

Executed in 2002.

Estimate

\$10,000-15,000 •

Provenance

Tomio Koyama Gallery, Tokyo
Private Collection

Acquired from the above by the
present owner

Literature

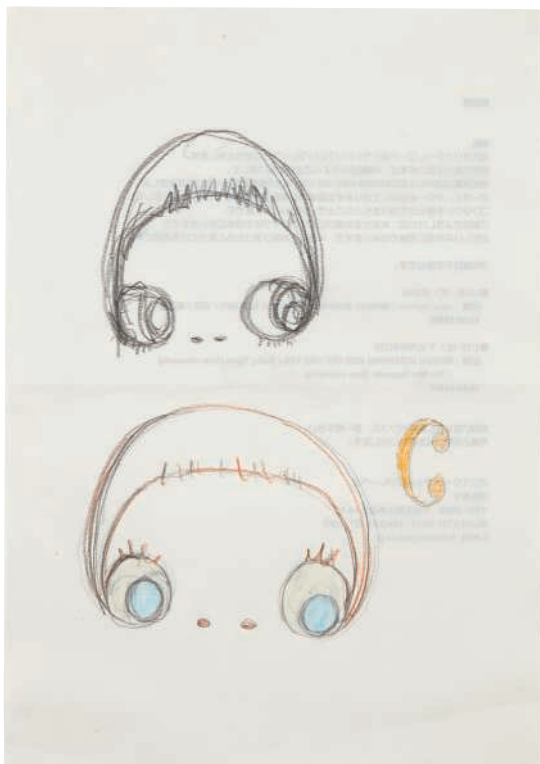
(iii) Noriko Miyamura and Shinko Suzuki, ed., *Yoshitomo Nara: The Complete Works, Works on Paper*, vol. II, San Francisco, 2011, no.

D-2001-158, p. 178 (illustrated)

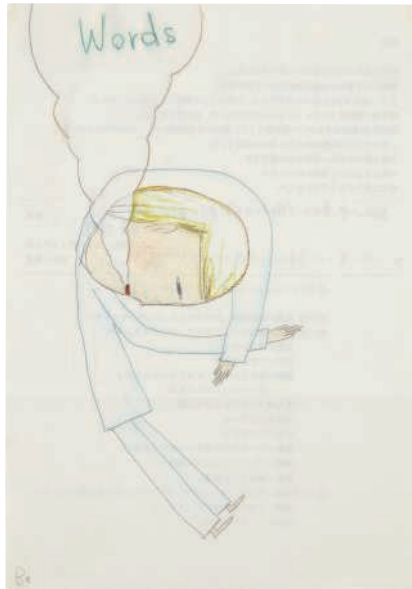
(v) Noriko Miyamura and Shinko Suzuki, ed., *Yoshitomo Nara: The Complete Works, Works on Paper*, vol. II, San Francisco, 2011, cat no. D-2002-107, p. 187 (illustrated)



(i)



(ii)



(iii)



(iv)



(v)

Δ **93. Thomas Struth** b. 1954

Todai-Ji Interior, Nara

signed "Th. Struth" on a label affixed to the reverse of the backing board; further numbered "4/10" on the reverse of the backing board

chromogenic print

72 x 96 in. (182.9 x 243.8 cm.)

Executed in 1999, this work is number 4 from an edition of 10.

Other examples from this edition are held in the permanent collections of the Museum of Fine Arts, Houston and the Modern Art Museum of Fort Worth.

Estimate

\$80,000-120,000

Provenance

Marian Goodman Gallery, New York

Private Collection, New York (acquired from the above in 2000)

Acquired from the above by the present owner

Exhibited

Houston, Museum of Fine Arts, *Contemporary Art and Photography: Spotlight on the Collection of the Museum of Fine Arts, Houston*, September 30, 2001 - February 3, 2002 (another example exhibited)

Houston, Museum of Fine Arts, *Acquisitions of the Last Five Years: Selections of Modern and Contemporary Art*, July 15 - October 15, 2005 (another example exhibited)

Houston, Museum of Fine Arts, *Ruptures and Continuities: Photography Made after 1960 from the MFAH Collection*, February 21 - May 9, 2010 (another example exhibited)

Kunsthaus Zürich; Dusseldorf,

Kunstsammlung Nordrhein-Westfalen; Porto, Museu de Arte Contemporânea Fundação de Serralves, *Thomas Struth: Photographs 1978*

- 2010, June 11, 2011 - February 26, 2012, no. 7481, pp. 90, 204 (another example exhibited and illustrated)





94. **Vik Muniz** b. 1961

The White Rose (from the Monad Series)
signed and dated "Vik Muniz 2003" on a label
affixed to the reverse

Cibachrome print mounted on aluminum
71 x 90 in. (180.3 x 228.6 cm.)

Executed in 2003, this work is number 4 from
an edition of 6 plus 4 artist's proofs.

Estimate

\$12,000-18,000

Provenance

Sperone Westwater Gallery, New York
Acquired from the above by the present owner

Exhibited

Sao Paulo, Galeria Fortes Vilaça, *Trabalhos
Monádicos e "Fotografias"*, August 18 -
September 13, 2003 (another example
exhibited)

Literature

James Elkins, Moacir dos Anjos and Shelley
Rice, *Obra Incompleta: Vik Muniz*, Rio de
Janeiro, 2004, p. 288 (another example
illustrated)

Lesley A. Martin, ed., *Reflex: A Vik Muniz
Primer*, New York, 2005, p. 132 (another
example illustrated)

Pedro Corrêa Do Lago, ed., *Vik Muniz: Obra
Completa 1987 - 2009*, Rio de Janeiro, 2009,
p. 501 (another example illustrated)



95. Roe Ethridge b. 1969

Liberty Square, Liberty NY
signed, titled and dated "Liberty
Square, Liberty NY 2005 Roe
Ethridge" on the reverse
chromogenic print
42½ x 60 in. (108 x 152.4 cm.)
Executed in 2005, this work is number
3 from an edition of 5.

Estimate
\$6,000-8,000

Provenance
Andrew Kreps Gallery, New York
Acquired from the above by the
present owner

96. Dash Snow 1981-2009

Untitled
digital chromogenic print
20¾ x 20¾ in. (51.8 x 51.8 cm.)
Executed in 2003, this work is number 5
from an edition of 5, and is accompanied
by a signed label by the artist.

Estimate
\$5,000-7,000

Provenance
Peres Projects, Los Angeles
Acquired from the above by the present
owner in 2009





97. Eileen Quinlan b. 1972

Cock Rock
chromogenic color print
40 x 30 in. (101.6 x 76.2 cm.)
Executed in 2011, this work is number 1
from an edition of 3 plus 2 artist's proofs.

Estimate
\$4,000-6,000

Provenance
Overduin and Kite, Los Angeles
Acquired from the above by the
present owner

Exhibited
Los Angeles, Overduin and Kite, *Constant Comment*, November 20, 2011 - January 7, 2012 (another example exhibited)
New York, Museum of Modern Art, *New Photography 2013*, September 14, 2013 - January 6, 2014 (another example exhibited)



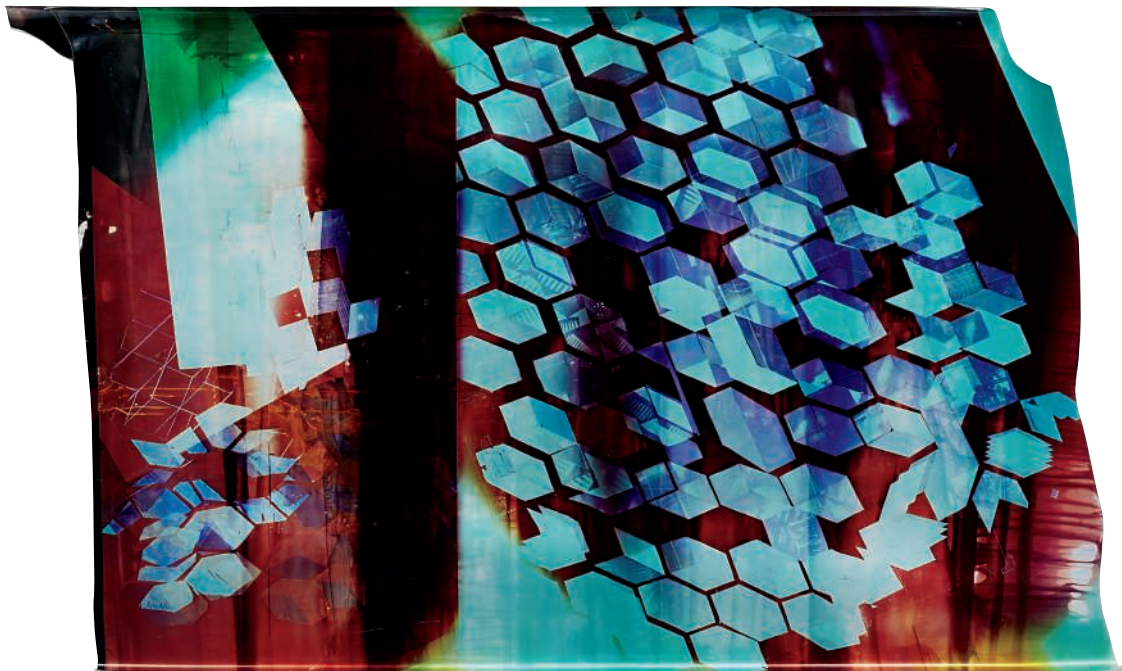
98. Eileen Quinlan b. 1972

After Winter
signed "Eileen Quinlan" on a label affixed
to the reverse of the mount
chromogenic print mounted on Plexiglas
16 x 20 in. (40.6 x 50.8 cm.)
Executed in 2004-2010, this work is
number 1 from an edition of 3 plus 2
artist's proofs.

Estimate
\$2,000-3,000

Provenance
Miguel Abreu Gallery, New York
Overduin and Kite, Los Angeles
Acquired from the above by the present
owner

Exhibited
New York, Miguel Abreu Gallery, *Nature Morte*, March 20 - April 29, 2010 (another example exhibited)
Los Angeles, Hammer Museum, *All of this and nothing*, January 30 - April 24, 2011, no. 33 (another example exhibited and illustrated)

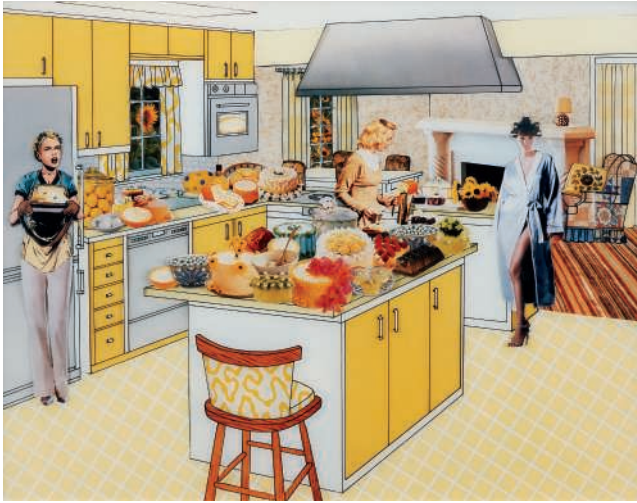


99. Mariah Robertson b. 1975

65
unique chemical treatment on RA-4
paper
50 x 80 in. (127 x 203.2 cm.)
Executed in 2011.

Estimate
\$8,000-12,000

Provenance
American Contemporary Inc., New York
Acquired from the above by the present
owner in 2011



100. Laurie Simmons b. 1949

The Instant Decorator (Yellow Kitchen)
signed "Laurie Simmons" on a label
affixed to the reverse
flex print
30 x 40 in. (76.2 x 101.6 cm.)
Executed in 2003, this work is number
2 from an edition of 5.

Estimate
\$5,000-7,000

Provenance
Sperone Westwater, New York
Private Collection



101. Vanessa Beecroft b. 1969

VB43.035.ali
chromogenic print, flush mounted to
foam board
25 x 35 in. (63.5 x 88.9 cm.)
Executed in 2000, this work is number
5 from an edition of 6.

Estimate
\$5,000-7,000

Provenance
Gagosian Gallery, London
Acquired from the above by the
present owner



Δ **102. Marilyn Minter** b. 1948

Deluge

signed "M. Minter" on a label affixed to the reverse of the mount
chromogenic print face mounted to Plexiglas, mounted on aluminum
86 x 60 in. (218.4 x 152.4 cm.)
Executed in 2011, this work is number 2 from an edition of 3 plus 2 artist's proofs.

Estimate

\$18,000-22,000

Provenance

Salon 94, New York
Private Collection, New York
Acquired from the above by the present owner

The Hudson Valley Center for Contemporary Art



Phillips is delighted to offer the following selection of works benefitting The Hudson Valley Center for Contemporary Art (HVCCA) in Peekskill, NY. Founded by the Straus family in 2004, HVCCA is a 501-C-3 public institution that has contributed significantly to the rejuvenation of the Hudson Valley region as a haven for cutting edge contemporary art.

Livia and Marc Straus have been art collectors since the beginning of their marriage. At that time, Marc was a medical student and Livia was teaching elementary school after just beginning graduate school. With limited means, they acquired their first works of art—a Kenneth Noland *Chevron* and an Ellsworth Kelly *Chatham* painting, the first of this seminal series to be sold. Over the next few decades, their unique collection of established and

cutting edge artists has been the focus of nine museum exhibitions. During a museum tour to five museums between 1998 and 2001, Livia was inspired to open a public space where art could serve as a teaching vehicle and help a struggling community. At that time, Peekskill was a Hudson River waterfront town with high crime rates empty store fronts, and a population where only 35% of the area's children were continuing on to higher level education. It was these factors that prompted Livia to open HVCCA to serve as a place where the imaginative process could stimulate learning skills and a desire for educational advancement.

In May 2014, HVCCA was honored by Arts Westchester for making a seminal contribution to the community by supporting local artists, as well as by

bringing a broader audience to the region. A month later, HVCCA received a Proclamation from Peekskill for playing the central role in the revitalization of this area. As a result, this waterfront town is now thriving, and many more students are succeeding and advancing to college. Today, it has become one of the most important outdoor sculpture sites in New York. Additionally, many new artists have relocated to the area, and the number of studios now exceeds 200.

Central to HVCCA's mission is showcasing important emerging international art. For over 100 artists including Folkert de Jong, Adrian Ghenie and Shinique Smith, HVCCA marks their first inclusion in an institution in the U.S. The center also hosts the Peekskill Project, a citywide arts festival that has featured over 120

emerging national and international artists. The festival has gained major acclaim, serving as a model for other cities in showcasing artists working in experimental and non-commercial disciplines, as well as for its use of abandoned spaces to bring art out of the museum walls and into the community. The success of HVCCA proves that art can enhance local pride and improve a low income community in a number of ways.

The following selection of works marks the 4th triennial auction of art to raise funds for HVCCA. Artists, collectors and galleries have been enormously generous in offering these works, including those by several artists making their auction debut, including Peter Bynum, Anna Leonhardt and Jong Oh.

103. Jong Oh b. 1981

Koko

Plexiglas, string, paint,
weight, fishing wire, chain
98½ x 36 x 39½ in. (250 x 92 x
100 cm.)

Executed in 2016.

Estimate

\$10,000-15,000

Provenance

Donated by the artist





104. Peter Bynum

Infinite Walks through the Same Fields
acrylic, tempered glass, LED flat light
panel, remote dimmer, steel bracket
48 x 72 x 6 in. (121.9 x 182.9 x 15.2 cm.)
Executed in 2015.

Estimate
\$20,000-30,000

Provenance
Donated by the artist

Exhibited
Manitoga, The Russel Wright Museum,
Peter Bynum: Ecstatic Light, May -
November 2016



105. Folkert de Jong b. 1972

Act of Despair - Bowler Hat #2
incised with the artist's signature and
numbered "Folkert de Jong #1" on
the underside
bronze
height 41 in. (104.1 cm.)
base 14¾ in. (37.5 cm.)

Estimate
\$6,000-8,000

Provenance
Donated by the artist and James Cohan
Gallery, New York



106. Xi Zhang b. 1984

Wood Horse
signed, titled and dated "“Wood
Horse” 2016 Xi Zhang" on
the reverse
acrylic on canvas
60 x 72 in. (152.4 x 182.9 cm.)
Painted in 2016.

Estimate
\$5,000-7,000

Provenance
Donated by the artist



107. Antonio Santin b. 1978

salt is the new glitter
signed, titled and dated "SALT IS THE
NEW GLITTER" 2016 Antonin Santin"
on the reverse
oil on canvas
59 x 70 $\frac{7}{8}$ in. (150 x 180 cm.)
Painted in 2016.

Estimate
\$25,000-35,000

Provenance
Donated by the artist



108. Charles McGill b. 1964

Nardi Green Target
signed, titled and dated "Nardi Green
Target, 2016 Charles McGill" on the
reverse
golf bag parts
50 x 50 x 5 in. (127 x 127 x 12.7 cm.)
Executed in 2016.

Estimate
\$10,000-15,000

Provenance

Donated of the artist and Pavel Zoubok
Gallery, New York

Exhibited

Fort Gansevoort, *March Madness*,
Curated by Hank Willis Thomas and
Adam Shopkorn, March 18 - May 1, 2016



109. Yigal Ozeri b. 1958

Lizzie in Snow

signed and dated "Yigal Ozeri 2013"
lower left; further signed, titled and
dated "Yigal Ozeri 2013 Lizz in Snow"
on the reverse
oil on canvas
36 x 54 in. (91.4 x 137.2 cm.)
Painted in 2013.

Estimate
\$25,000-35,000

Provenance
Donated by the artist



110. Erika Harrsch b. 1970

Pink Sky Dream

signed, titled and dated "“Pink Sky
Dream” Erika Harrsch Harrsch 2017”
on the reverse
mixed media, acrylic on linen
40 x 48 in. (101.6 x 121.9 cm.)
Executed in 2017.

Estimate

\$12,000-18,000

Provenance

Donated by the artist



III. Andrew Jensdotter b. 1976

Bob Dylan
oil on canvas
75 x 58¼ in. (190.5 x 148 cm.)
Painted in 2017.

Estimate
\$6,000-8,000

Provenance
Donated by the artist



112. Elizabeth Quisgard b. 1929

Swingshift

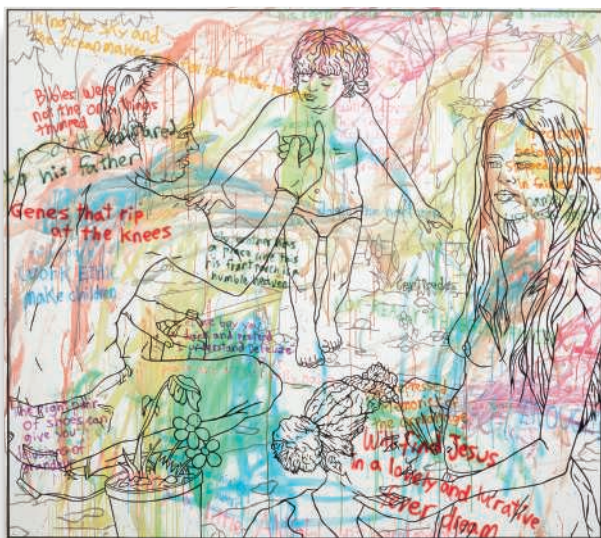
signed and dated "Liz Whitney Quisgard '94" lower left
oil, glass and wood collage on canvas
48 x 72 in. (121.9 x 182.9 cm.)
Executed in 1994.

Estimate

\$8,000-12,000

Provenance

Donated by the artist



113. Willie Wayne Smith b. 1984

Surrogates

signed, titled and dated "'Surrogates" 2014 Willie Wayne Smith" on the reverse
acrylic, oil based crayons and air brushed acrylic on canvas
80 x 90 3/8 in. (203.2 x 229.6 cm.)
Executed in 2014.

Estimate

\$4,000-6,000

Provenance

Donated by The Hudson Valley Center for Contemporary Art

Exhibited

Peekskill, Hudson Valley Center for Contemporary Art, *Word*, February 14 - December 17, 2016



114. Anna Leonhardt b. 1981

Resonance V

signed, titled and dated "Anna
Leonhardt 2016 Resonance V" on
the reverse
oil on canvas
41 x 35 in. (104.1 x 88.9 cm.)
Painted in 2016.

Estimate

\$5,000-7,000

Provenance

Donated by the artist

115. **William Kentridge** b. 1955

Porter Series: Man with Bed on Black
signed, titled, numbered and dated "Porter
with Bed, 1/3, 2000, William Kentridge" on a
label affixed to the reverse
mohair, silk and embroidered tapestry
105½ x 80¾ in. (267 x 205.1 cm.)
Executed in 2000, this work is number 1 from
an edition of 3.

Estimate

\$70,000-100,000

Provenance

Marian Goodman Gallery, Paris
Acquired from the above by the present owner

Exhibited

Philadelphia Museum of Art, *William
Kentridge: Tapestries*, December 12, 2007 -
April 6, 2008, pl. 23, p. 77 (illustrated)

"Mr. Kentridge's 'Porter Series'...
measuring as much as 11 feet high or
wide, they show one or two figures
carrying, or oddly fused with, objects.
Of indefinite race, age and often gender,
the porters have a Michelangelesque
grandeur, even as their black-brown
tonality suggests tar or earth.
Contributing to their imposing stature
are their backgrounds: maps from a
world atlas published in 19th-century
Europe, when its empires were the most
expansive. True to their name, the porters
are moving stuff. They are nomads,
refugees, asylum seekers or maybe even
adventurers. They seem more industrious
than driven, but mostly they are on the
move, set in motion by forces beyond
their control." (Roberta Smith, "Shadowy
Nomads, Writ in Warp and Woof; ART
REVIEW | 'WILLIAM KENTRIDGE:
TAPESTRIES,'" *The New York Times*,
December 31, 2007)





BRAGGART

PRIMA FACIE: BRAGGART (MAQUETTE) BALDESSARI 05

116. John Baldessari b. 1931

Prima Facie: Braggart (Maquette)
signed, titled and dated "PRIMA FACIE:
BRAGGART (MAQUETTE) BALDESSARI 05"
lower middle
archival digital print and pencil on graph paper
11 x 15 in. (27.9 x 38.1 cm.)
Executed in 2005.

Estimate
\$10,000-15,000

Provenance

Margo Leavin Gallery, Los Angeles
Acquired from the above by the present owner

Exhibited

Deurle, Museum Dhondt-Dhaenens, *John Baldessari. The Prima Facie Series*, September 17 - December 3, 2006, n.p. (illustrated)

117. Will Ryman b. 1969

Untitled (Business Man)

epoxy, screws, aluminum mesh, resin,
steel and paint
57½ x 30 x 25 in. (146.1 x 76.2 x 63.5 cm.)
Executed in 2010.

Estimate

\$15,000-20,000

Provenance

Private Collection (acquired directly
from the artist)

Private Collection





118. Rashaad Newsome b. 1979

Count Audemars of Marcy
collage on paper, in artist's frame
39 x 35 x 3¼ in. (99.1 x 88.9 x 9.5 cm.)
Executed in 2012.

Estimate
\$10,000-15,000

Provenance
Marlborough Gallery, New York
Acquired from the above by the present owner



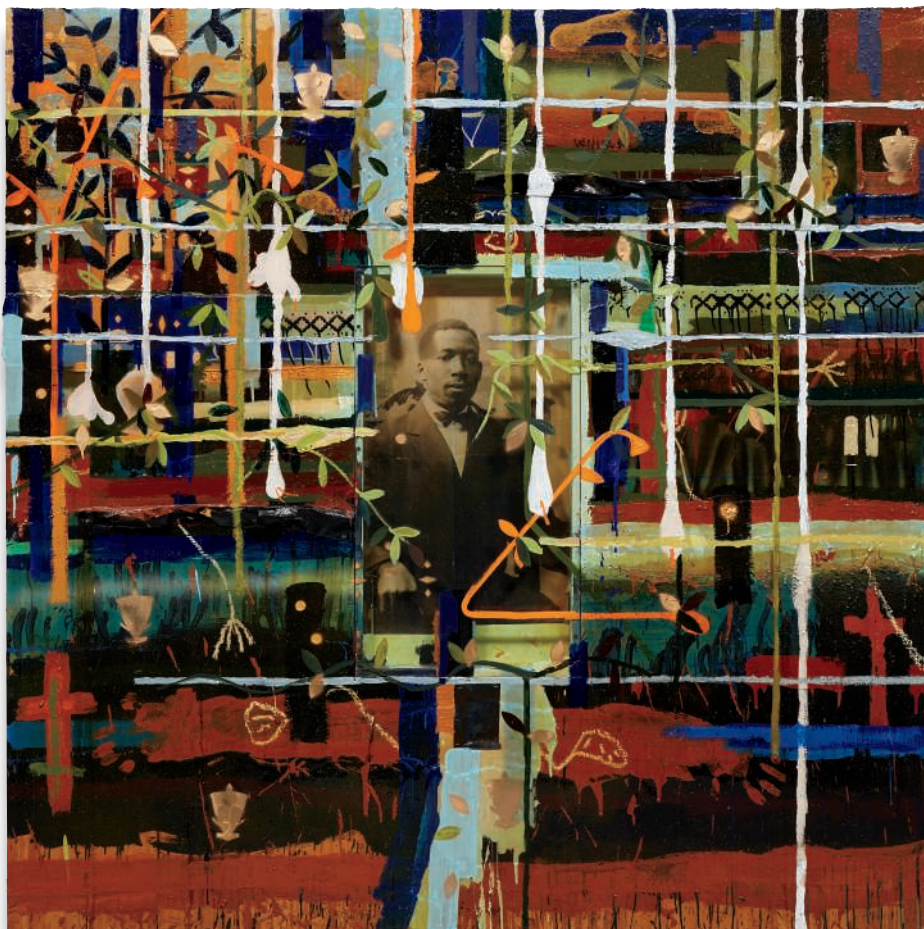
119. Kehinde Wiley b. 1977

Untitled
signed and dated "Kehinde Wiley 04"
lower right
watercolor, ink and metallic paint on
paper, in artist's frame
71 x 55 in. (180.3 x 139.7 cm.)
Executed in 2004.

Estimate
\$18,000-25,000

Provenance

Private Collection, Miami
Christie's, New York, September 21,
2011, lot 222
Acquired at the above sale by the
present owner



120. Radcliffe Bailey b. 1968

Solemn Journey

acrylic, oilstick and resin on wood
 80 x 80 x 3 $\frac{3}{8}$ in. (203.2 x 203.2 x 9.2 cm.)
 Executed in 1998.

Estimate

\$12,000-18,000

Provenance

Fay Gold Gallery, Atlanta

Acquired from the above by the present owner



121. Joe Zucker b. 1941

Help, Let Me Out of Here!

signed, titled and dated "“Help let me out of Here” 1977 Joe Zucker” on the reverse
acrylic, cotton and Rhoplex on canvas
60¼ x 96¼ in. (153 x 244.5 cm.)
Executed in 1977.

Estimate

\$8,000-12,000

Provenance

Holly Solomon Gallery, New York
Private Collection

Exhibited

New York, New Museum, *The 1970s: New American Painting*, June 15, 1979 - February 10, 1981
Buffalo, Albright-Knox Art Gallery, *Surfacing Images: The Paintings of Joe Zucker, 1969-1982*, July 9 - August 29, 1982, no. 20, p. 31 (illustrated)

Literature

Chuck Close, "Artists in Conversation: Joe Zucker by Chuck Close", *BOMB*, no. 100, Summer 2007 (illustrated, online)



122. Kristin McKirdy

Sans Titre

ceramic, in 15 parts
overall 5 $\frac{7}{8}$ x 39 $\frac{3}{8}$ x 19 $\frac{5}{8}$ in.
(14.9 x 100 x 49.8 cm.)
Executed in 2007.

Estimate

\$3,000-5,000

Provenance

Pierre Marie Giraud, Brussels
Acquired from the above by the
present owner in 2012

Exhibited

Brussels, Galerie Pierre Marie Giraud,
Kristin McKirdy, September 20 -
October 20, 2007, cover, pp. 32-33
(illustrated)



123. Hunt Slonem b. 1951

Hornbills

signed, titled and dated "Hunt Slonem
1986 Hornbills" on the reverse
oil on canvas
37 x 37 in. (94 x 94 cm.)
Painted in 1986.

Estimate

\$4,000-6,000

Provenance

Private Collection
Slotin Folk Art, Buford, Georgia,
November 10, 2012, lot 197
Acquired at the above sale by the
present owner



124. Ryan McGinness b. 1972

Untitled

signed and dated "Ryan McGinness
2008" on the reverse

acrylic on panel

24 x 24 in. (61 x 61 cm.)

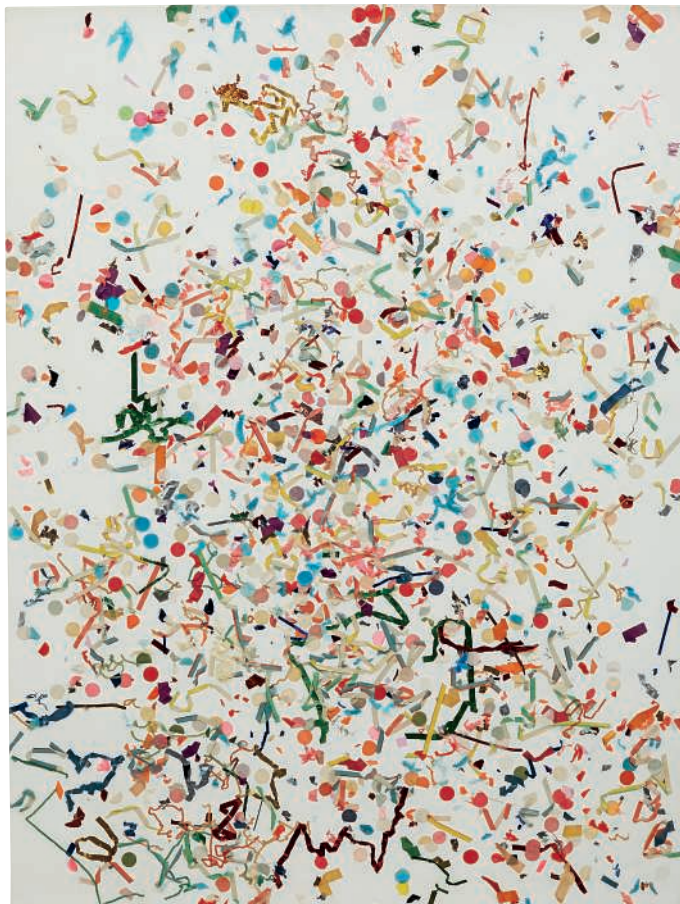
Executed in 2008.

Estimate

\$15,000-20,000

Provenance

Acquired directly from the artist by the
present owner in 2008



125. Dan Colen b. 1979

*The Space Between Dow Jones and
Jim Jones*

titled "THE SPACE BETWEEN DOW
JONES & JIM JONES" on the overlap
paper, confetti and Beva on canvas
47½ x 35¼ in. (120.7 x 89.5 cm.)
Executed in 2010.

Estimate

\$30,000-40,000

Provenance

Gagosian Gallery, New York
Acquired from the above by the
present owner



126. Jason Martin b. 1970

Carrasquiera
signed, dated and inscribed "Jason
Martin 2010 Motorcycle engine grease
painting" on the reverse
pigment on aluminum
81 x 68 x 8 in. (205.7 x 172.7 x 20.3 cm.)
Executed in 2010.

Estimate
\$50,000-70,000

Provenance

Galerie Maurice, Palm Beach
Private Collection (acquired from
the above in January 2013)
Sotheby's, New York, November 12,
2015, lot 572
Private Collection
Acquired at the above sale by the
present owner



127. David Rodriguez Caballero 1970

27.FEBRERO.2013

incised with the artist's initials, titled and dated "DRC 2013 27 FEBRERO 2013" on the reverse

enamel paint on aluminum

26½ x 23 x 9 in. (67.3 x 58.4 x 22.9 cm.)

Executed in 2013.

Estimate

\$12,000-18,000

Provenance

Marlborough Gallery, New York

Acquired from the above by the present owner

128. Joel Morrison b. 1976

Untitled

cast aluminum

40 x 33 x 24 in. (101.6 x 83.8 x 61 cm.)

Executed in 2002.

Estimate

\$20,000-30,000

Provenance

ACE Gallery, New York

Private Collection

Acquired from the above by the
present owner





129. Tal R b. 1967

Villa 34

signed and dated "Tal R 03" on the reverse; further signed and titled "VILLA 34" TAL R" on the stretcher
oil on linen, in artist's frame
20 $\frac{3}{8}$ x 20 $\frac{3}{8}$ in. (51.8 x 51.8 cm.)
Painted in 2003.

Estimate

\$6,000-8,000

Provenance

Contemporary Fine Arts, Berlin
Los Angeles, Museum of Contemporary Art, Benefit Auction, June 5, 2006
Acquired at the above sale by the present owner



130. Anton Henning b. 1964

Pin-Up No. 15 (April in Basel)

titled "April in Basel" on the overlap
oil on canvas
40 x 40 in. (101.6 x 101.6 cm.)
Painted in 2000.

Estimate

\$6,000-8,000

Provenance

Entwistle Gallery, London
Acquired from the above by the present owner



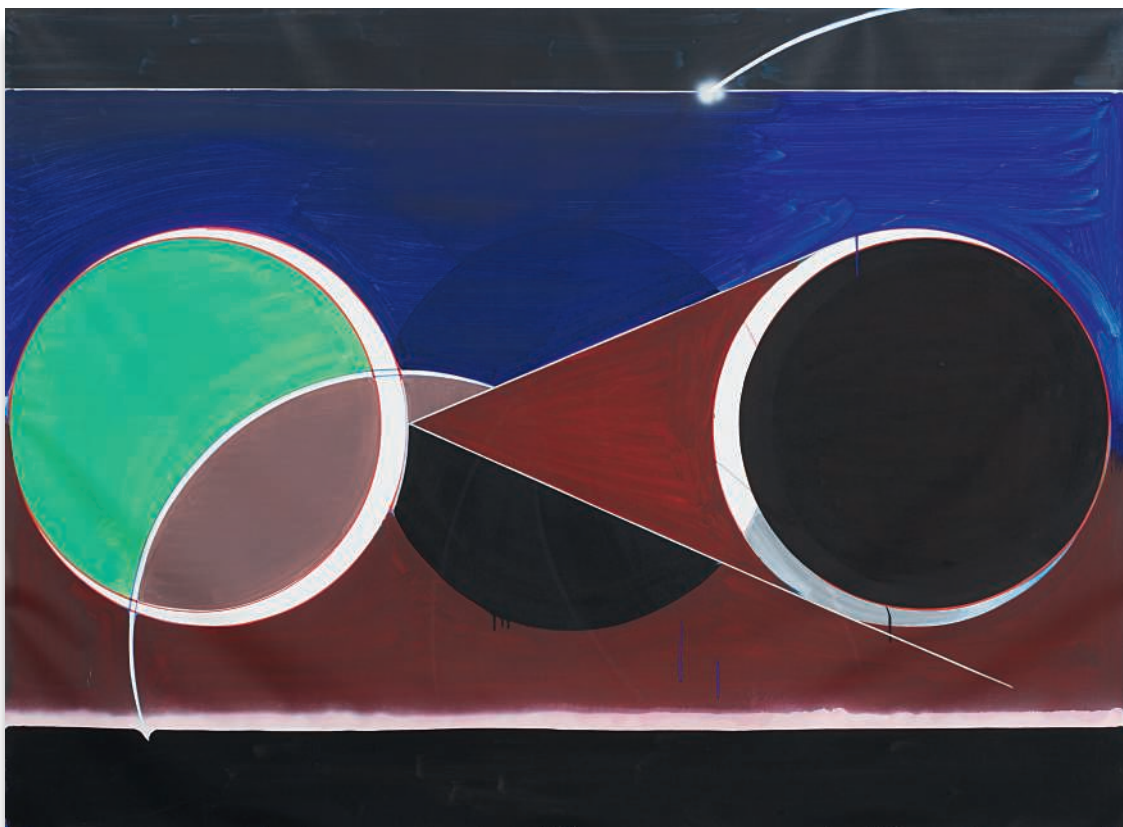
131. Matthias Dornfeld b. 1960

Untitled (Big Magic Woman)
signed, titled and dated "untitled
(big magic woman) M. Dornfeld 2011"
on the reverse; further stamped with
the artist's name "M. Dornfeld" on
the reverse
acrylic and gouache on canvas
78¾ x 59⅞ in. (200 x 150.2 cm.)
Executed in 2011.

Estimate
\$10,000-15,000

Provenance

Harris Lieberman, New York
Acquired from the above by the
present owner



Δ 132. **Thomas Scheibitz** b. 1968

Untitled

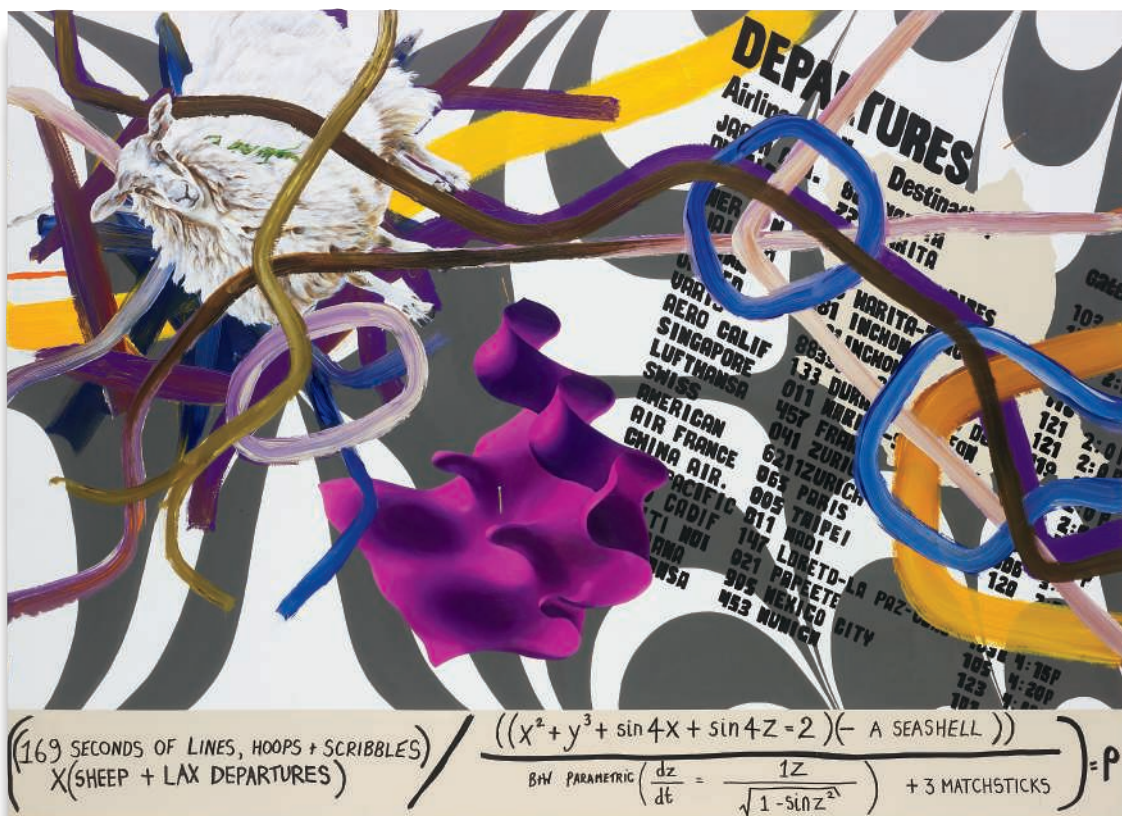
signed and dated "Scheibitz 05" lower right
acrylic, spray paint and marker on canvas,
mounted to board
61½ x 83¾ in. (156.2 x 212.7 cm.)
Executed in 2005.

Estimate

\$15,000-20,000

Provenance

Monika Sprüth Galerie, Cologne
Private Collection, U.K.
Acquired from the above by the
present owner



Δ 133. **Keith Tyson** b. 1969

Operator Painting: Shells and Sheep
oil and mixed media on aluminum
47 $\frac{7}{8}$ x 66 $\frac{1}{8}$ in. (121.6 x 168 cm.)
Executed in 2006.

Estimate
\$15,000-20,000

Provenance
PaceWildenstein, New York
Private Collection
Acquired from the above by the
present owner



134. Paulina Ołowska b. 1976

From Nothing to Something
signed, titled and dated "Paulina Ołowska
2006 "From Nothing to Something"" on
the reverse
acrylic and collage on canvas
98 x 55 in. (248.9 x 139.7 cm.)
Executed in 2006.

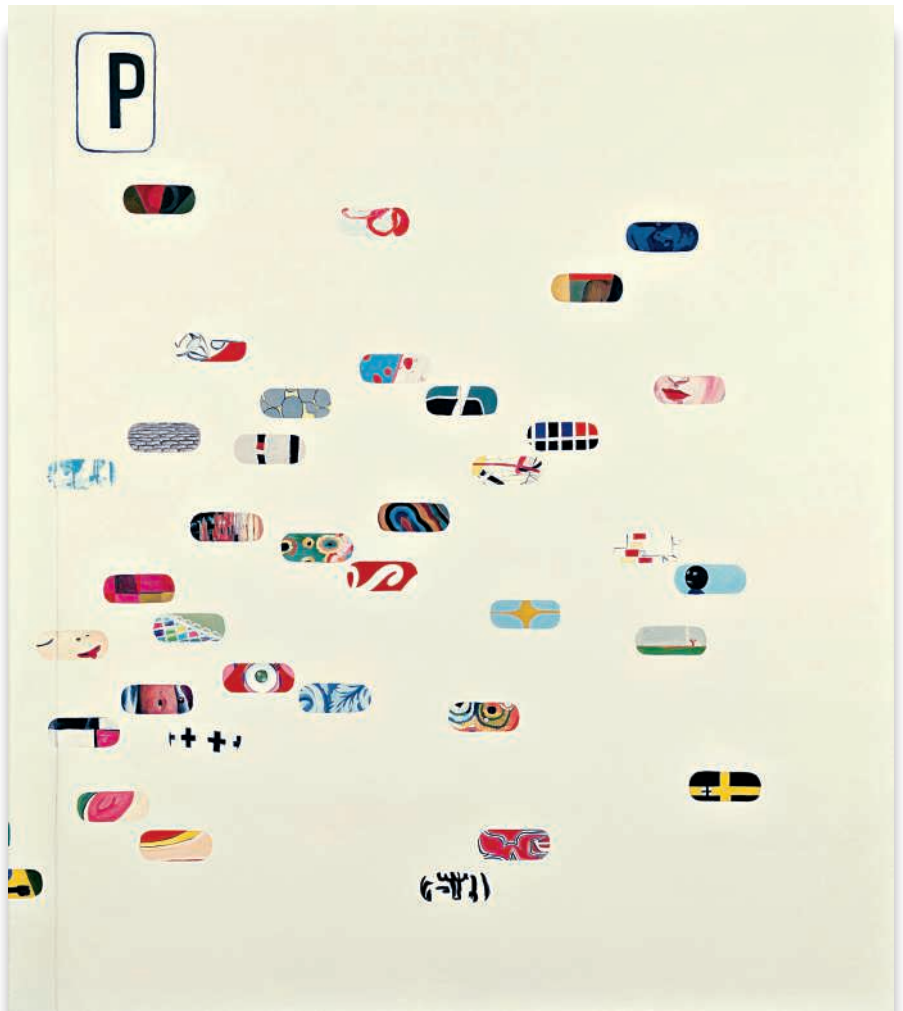
Estimate
\$10,000-15,000

Provenance

Metro Pictures, New York
Private Collection

Exhibited

New York, Metro Pictures, *NOWA SCENA*,
January 6 - February 10, 2007
Museum of Contemporary Art, North
Miami, *Dark Continents*, September 26 -
November 9, 2008



135. Sandra Gamarra b. 1972

Vitamin P

signed with the artist's initials, titled and dated "SG, 2005, Vitamin P" on the reverse
oil on canvas
80¾ x 68⅞ in. (205.1 x 174.9 cm.)
Painted in 2005.

Estimate

\$15,000-20,000

Provenance

Galería Juana de Aizpuru, Madrid
Private Collection, Valencia
Phillips de Pury & Company, London,
February 18, 2011, lot 101
Acquired at the above sale by the
present owner

Literature

Barry Schwabsky, *Vitamin P: New Perspectives in Painting*, London, 2002 (illustrated, cover)



136. Barnaby Furnas b. 1973

Study for Parting of the Red Sea #1
signed, titled and dated "STUDY FOR
PARTING OF THE RED SEA #1 6/9/6
NYC Barnaby Furnas" on the reverse
urethane and dye on deer skin
19¾ x 33½ in. (49.2 x 85.1 cm.)
Executed in 2006.

Estimate
\$10,000-15,000

Provenance

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

Exhibited

New York, Marianne Boesky Gallery,
Barnaby Furnas, September 16 -
October 21, 2006



137. Dan Attoe b. 1975

Waterfall with Boat

signed, titled, inscribed and dated "This is up in Northern Washington near the Canadian Border. There hasn't been anyone in that boat for a while. Waterfall with Boat Dan Attoe 2014 I used to live on a river in Washington. In the winter it swells up to 15 feet above its summer height. Occasionally, huge uprooted trees would float by. One time an empty boat went by with a hat on the seat in it. My neighbor called the police." on the reverse
oil on canvas over MDF
24 x 24 in. (61 x 61 cm.)
Painted in 2014.

Estimate

\$8,000-12,000

Provenance

Peres Projects, Berlin
Acquired from the above by
the present owner



138. Kristin Baker b. 1975

Neon Rythme Luncheon
acrylic on PVC
26 x 42 in. (66 x 106.7 cm.)
Executed in 2010.

Estimate
\$12,000-18,000

Provenance
The Suzanne Geiss Company, New York
Acquired from the above by the present owner



139. Kristin Baker b. 1975

Sun Spangled Candor
acrylic on PVC
20 x 24 in. (50.8 x 61 cm.)
Executed in 2010.

Estimate
\$8,000-12,000

Provenance
The Suzanne Geiss Company, New York
Acquired from the above by the present
owner



140. Daniel Heidkamp b. 1980

Fondation Louis Vuitton
signed with the artist's initial "D" lower right; further signed, titled and dated "Daniel Heidkamp 2015 FONDATION LV" on the reverse
oil on linen
24 x 18 1/4 in. (61 x 46.4 cm.)
Painted in 2015.

Estimate
\$5,000-7,000

Provenance
Half Gallery, New York
Acquired from the above by the present owner in 2015

Exhibited
New York, Half Gallery, *Barbizon Beauty School*, March 11 - April 25, 2015



141. Eddie Martinez b. 1977

Untitled
signed with the artist's initials and dated "EM 08" lower left; further signed and dated "E Martinez 2008" on the reverse
acrylic on canvas
14 x 11 in. (35.6 x 27.9 cm.)
Painted in 2008.

Estimate
\$4,000-6,000

Provenance
Acquired directly from the artist by the present owner in 2008



142. Enoc Pérez b. 1967

SAS Royal Hotel, Copenhagen
signed, titled and dated "Enoc Perez
SAS Royal Hotel, Coopenhagen 2005"
on the reverse
watercolor on paper
60 x 41½ in. (152.4 x 105.4 cm.)
Executed in 2005.

Estimate
\$20,000-30,000

Provenance
Faggionato Fine Arts, London
Paul Thiebaud Gallery, San Francisco
Acquired from the above by the
present owner



143. Jules de Balincourt b. 1972

Tree in Nature

signed, titled and dated "Jules tree in nature 2003" on the reverse
spray paint on wood
15 x 14 in. (38.1 x 35.6 cm.)
Executed in 2003.

Estimate

\$5,000-7,000

Provenance

Feuer/Mesler, New York
Acquired from the above by the
present owner



144. Tomory Dodge b. 1974

S.G.

signed, titled and dated "Tomory Dodge S.G. 2006" on the reverse
oil on canvas
14 x 17 in. (35.6 x 43.2 cm.)
Painted in 2006.

Estimate

\$5,000-7,000

Provenance

ACME., Los Angeles
Acquired from the above by the
present owner

Exhibited

Los Angeles, ACME., *New Paintings*, January 6 - February 3, 2007



145. Maureen Gallace b. 1960

Bare Trees Winter
signed and dated "Maureen Gallace
1997" on the reverse
oil on canvas
16 x 16 in. (40.6 x 40.6 cm.)
Painted in 1997.

Estimate
\$8,000-12,000

Provenance
Nielsen Gallery, Boston
Skinner, Boston, January 23, 2015,
lot 620
Acquired at the above sale by the
present owner



146. Sterling Ruby b. 1972

KATIE BEERS Excavation1
collage, spray paint and pen on paper
22 x 30 in. (55.9 x 76.2 cm.)
Executed in 2005.

Estimate
\$10,000-15,000

Provenance
Private Collection, New York
Acquired from the above by the
present owner in 2006

147. Josh Smith b. 1976

Untitled (5)

signed and dated "Josh Smith 2006"
on the reverse
mixed media on plywood
60 x 48 in. (152.4 x 121.9 cm.)
Executed in 2006.

Estimate

\$7,000-10,000

Provenance

Harris Lieberman, New York
Private Collection



148. David Ostrowski b. 1981

F (dann lieber nein)

signed "David Ostrowski"
on the overlap
oil and lacquer on canvas,
in artist's frame
16 1/8 x 12 1/8 in. (41 x 30.8 cm.)
Executed in 2013.

Estimate

\$5,000-7,000

Provenance

Peres Projects, Berlin
Acquired from the above by
the present owner





Δ **149. Nick Van Woert** b. 1979

Neo Classical

plaster bust, polyurethane
adhesive, wood, insulation foam,
Plexiglas and paint
58 x 18¾ x 11¼ in. (147.3 x 47.6 x
28.6 cm.)
Executed in 2008.

Estimate

\$5,000-7,000

Provenance

Private Collection
Acquired from the above by the
present owner



150. Charles Mayton b. 1974

Untitled (In and Off-White Room)
oil and printed paper collage on cut
hollow-core door
36½ x 34½ x 1¾ in. (91.8 x 87.6 x 3.5 cm.)
Executed in 2011.

Estimate

\$2,000-3,000

Provenance

Front Desk Apparatus, New York
Private Collection

151. Aaron Young b. 1972

Tumbleweed (Crushed Fence)

signed with the artist's initials and dated "AY
2009" on the underside

24 Karat gold plated steel fence

23 x 47 x 32 in. (58.4 x 119.4 x 81.3 cm.)

Executed in 2009.

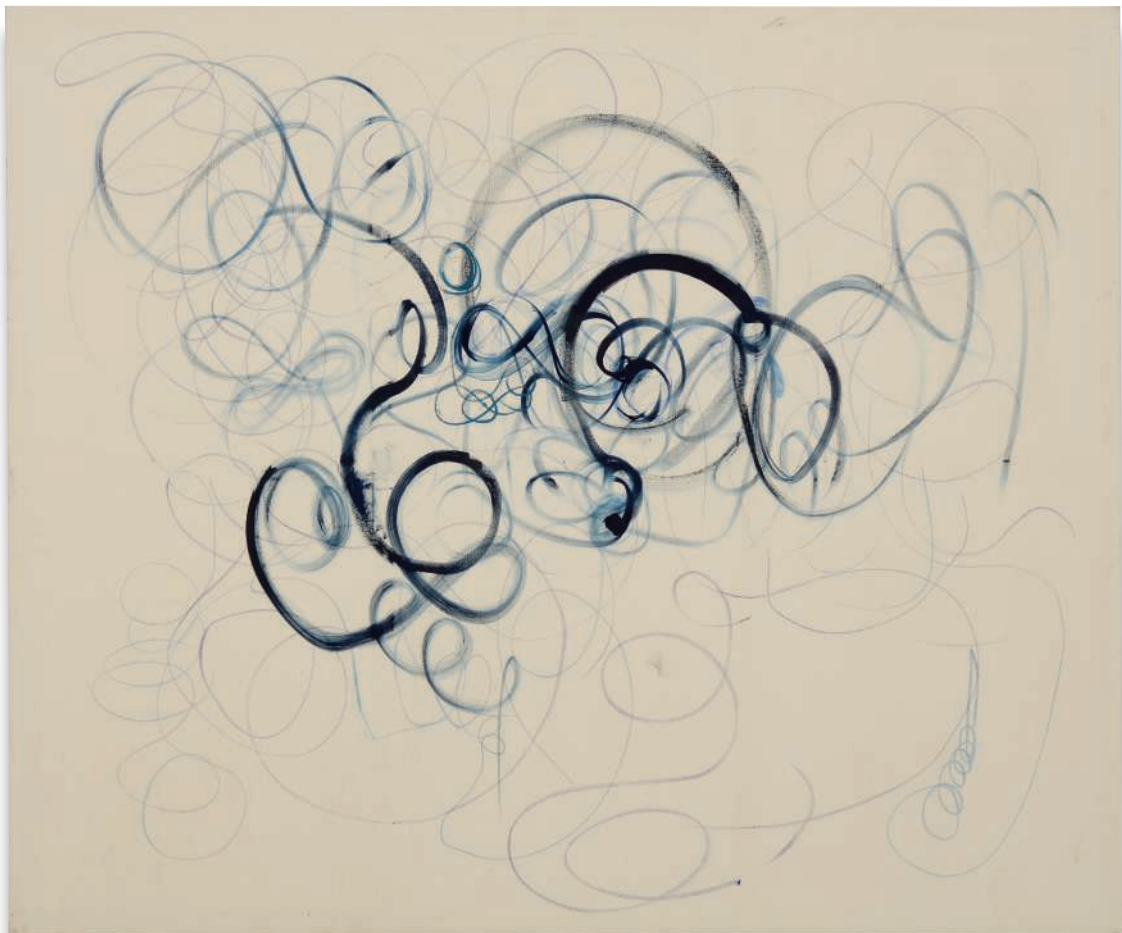
Estimate

\$10,000-15,000

Provenance

Acquired directly from the artist by the
present owner





152. Christian Rosa b. 1982

Untitled

signed and dated "Christian Rosa 2011" on
the overlap

oil stick, oil, pencil and charcoal on canvas

78¾ x 94½ in. (200 x 240 cm.)

Executed in 2011.

Estimate

\$10,000-15,000

Provenance

Acquired directly from the artist by the
present owner in 2014

153. Graham Collins b. 1980

Tinted Blue Painting

spray enamel on canvas, reclaimed wood,
glass and window tint, in artist's frame
87 $\frac{5}{8}$ x 60 in. (222.6 x 152.4 cm.)
Executed in 2013.

Estimate

\$5,000-7,000

Provenance

Halsey McKay Gallery, East Hampton
Acquired from the above by the
present owner



154. Joe Reihsen b. 1979

Public Defender, Downtown

signed and dated "Joe Reihsen 2015"
on the reverse
acrylic on birch panel, in artist's frame
30 $\frac{1}{4}$ x 25 $\frac{1}{4}$ in. (76.8 x 64.1 cm.)
Executed in 2015.

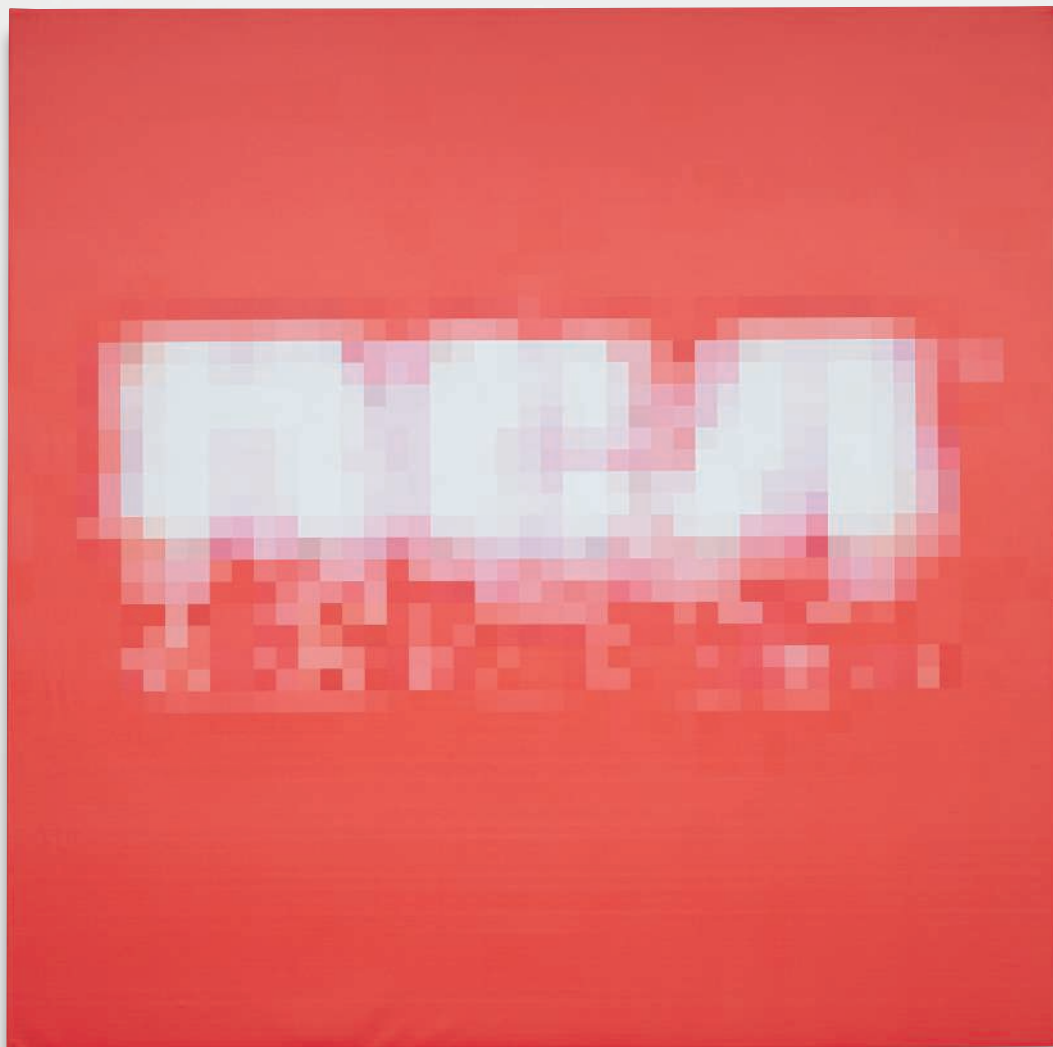
Estimate

\$4,000-6,000

Provenance

Praz-Delavallade, Paris
Acquired from the above by the
present owner





155. Mark Flood b. 1957

RCA 7
signed and dated "Mark Flood 2013" on the
overlap
ink on canvas
116 $\frac{1}{8}$ x 115 $\frac{3}{8}$ in. (295 x 293.1 cm.)
Executed in 2013.

Estimate
\$15,000-20,000

Provenance

Prism, Los Angeles
Acquired from the above by the
present owner



156. The Bruce High Quality Foundation since 2001

Self Portrait 1, Self Portrait 2, Self Portrait 3, Self Portrait 4
 silkscreen, acrylic and enamel on canvas
 40 x 40 in. (101.6 x 101.6 cm.)
 Executed in 2011.

Estimate
 \$15,000-20,000

Provenance
 Vito Schnabel Projects, New York
 Acquired from the above by the
 present owner



157. Ted Gahl b. 1983

Two Works: (i) *Indian Summer*

(ii) *Nude (Exiting Bath)*

(i) signed, titled and dated "Indian Summer" ted gahl '13" on the reverse

(ii) signed, titled and dated "Nude (Exiting Bath)" L.A. ted gahl '12" on the reverse

(i) acrylic and gesso on canvas

(ii) acrylic on canvas

each 14 x 11 in. (35.6 x 27.9 cm.)

(i) Painted in 2013.

(ii) Painted in 2012.

Estimate

\$3,000-5,000

Provenance

Dodge Gallery, New York

Acquired from the above by the present owner

Literature

(ii) #FFFFFF Walls, "Ted Gahl – Connecticut", September 2012 (illustrated, online)



158. Shara Hughes b. 1981

Here and There
signed, titled and dated "Shara
Hughes 2007 'Here And There'"
on the reverse
oil, enamel, acrylic, pen and charcoal
on canvas
32 x 32 in. (81.3 x 81.3 cm.)
Executed in 2007.

Estimate
\$3,000-5,000

Provenance
Rivington Arms, New York
Acquired from the above by the
present owner



159. Yoan Mudry b. 1990

Transitional Monologue
signed, titled and dated "Yoan
Mudry 2014 'TRANSITIONAL
MONOLOGUE'" on the overlap
acrylic and oil on canvas
47¼ x 35¾ x 1½ in. (120 x 90 x 4 cm.)
Painted in 2014.

Estimate
\$5,000-7,000

Provenance
Pace Gallery, London
Acquired from the above by the
present owner

Exhibited
London, Pace Gallery, *Everything falls
faster than an anvil*, May 9 – June 18,
2014, p. 5 (illustrated)





160. Zhu Wei b. 1966

Story of Letting Go, No. 6
signed "Zhu Wei" with a pictorial
seal of the artist on the reverse
ink on star-shaped paper
26 x 28 in. (66 x 71.1 cm.)
Executed in 1995.

Estimate
\$10,000-15,000

Provenance

Plum Blossoms (International) Ltd,
Hong Kong
Acquired from the above by the
present owner in 1995

Literature

Stephen McGuinness, ed., *Zhu Wei
Diary*, Hong Kong, 2000, no. 172, p.
168 (illustrated)

161. Suzanne Caporael b. 1949

611 (*Opelousas, Louisiana*)
signed, titled and dated "(611)
CAPORAE 2010" on the overlap
oil on linen
48 x 36 in. (121.9 x 91.4 cm.)
Painted in 2010.

Estimate
\$2,000-3,000

Provenance
Ameringer | McEnergy | Yohe, New York
Acquired from the above by the
present owner

Exhibited
New York, Ameringer | McEnergy |
Yohe, *The Memory Store*, October 21 -
December 4, 2010



162. Claire Fontaine est. 2004

BOB
beaten mannequin punch bag
60 x 24 x 24 in. (152.4 x 61 x 61 cm.)
Executed in 2009, this work is number
1 from an edition of 3 plus 2
artist's proofs.

Estimate
\$6,000-8,000

Provenance
Reena Spaulings Fine Art, New York
Acquired from the above by the
present owner in December 2009

Exhibited
Art Basel Miami Beach, *Art Perform*,
December 5, 2009
Moscow, Baibakov Art Projects,
Perpetual Battles, May 25 - July 25,
2010 (another example exhibited, titled
as *Defend Yourself (Bully Bob)*, 2010)





This Lot is Sold with No Reserve

163. Claire Fontaine est. 2004

*10 rue Charlot / 5 rue saintonge
(The keys open the Chantal
Crousel gallery)*

alloy and wire

3¼ x 1½ x 1 in. (8.3 x 4.1 x 2.5 cm.)

Executed in 2007, this work is
number 1 from an edition of 1 plus
2 artist's proofs.

Estimate

\$2,000-3,000 •

Provenance

Galerie Chantal Crousel, Paris
Acquired from the above by the
present owner in July 2007

164. Darren Almond b. 1971

Two Clocks

battery-powered ceramic clocks with

glass, in 2 parts

each diameter 20 in. (50.8 cm.)

each depth 3⅞ in. (7.9 cm.)

Executed circa 2000s.

Estimate

\$4,000-6,000

Provenance

White Cube, London

Private Collection, New York

Acquired from the above by the
present owner

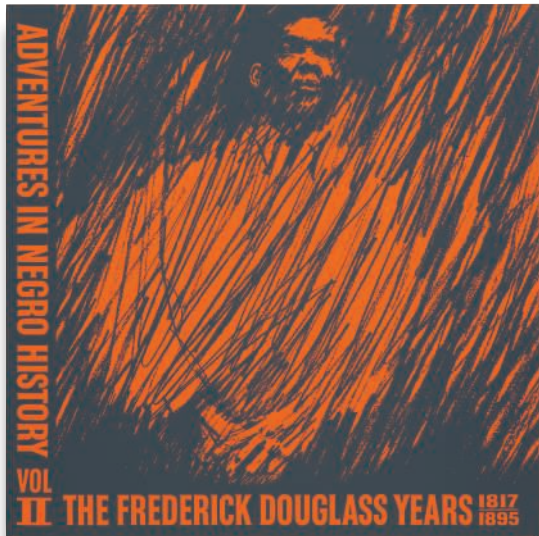


165. Adam Pendleton b. 1984

American Negro History (orange)
signed and dated "Adam Pendleton
2006" on the reverse
silkscreen on canvas
45½ x 45½ in. (115.6 x 115.6 cm.)
Executed in 2006, this work is
number 1 from an edition of 1 plus 1
artist's proof.

Estimate
\$2,000-3,000

Provenance
Yvon Lambert, New York
Acquired from the above by the
present owner



166. Leo Gabin b. 1980

Talkin Like a Parrot
signed, titled and dated "Leo
Gabin 2011 'TALKIN LIKE A
PARROT'" on the reverse
gesso, acrylic, spray paint and
silkscreen on canvas
83¼ x 63¼ in. (211.5 x 160.7 cm.)
Executed in 2011.

Estimate
\$8,000-12,000

Provenance
Acquired directly from the artist
by the present owner





167. Ross Iannatti b. 1988

Hysteresis no. 58
silicone-coated nylon fabric, sodium
azide and residue on wood
47¼ x 35¾ in. (120 x 89.9 cm.)
Executed in 2013.

Estimate
\$3,000-5,000

Provenance
Croy Nielsen, Vienna
Acquired from the above by the
present owner



168. Ryan Estep b. 1980

Sterilized Dirt B12
signed, titled and dated "Estep B12
2014" on the overlap
sterilized dirt on canvas
60 x 48 in. (152.4 x 121.9 cm.)
Executed in 2014.

Estimate
\$3,000-5,000

Provenance
Ellis King, Dublin
Acquired from the above by
the present owner

169. Ethan Cook b. 1983

Untitled

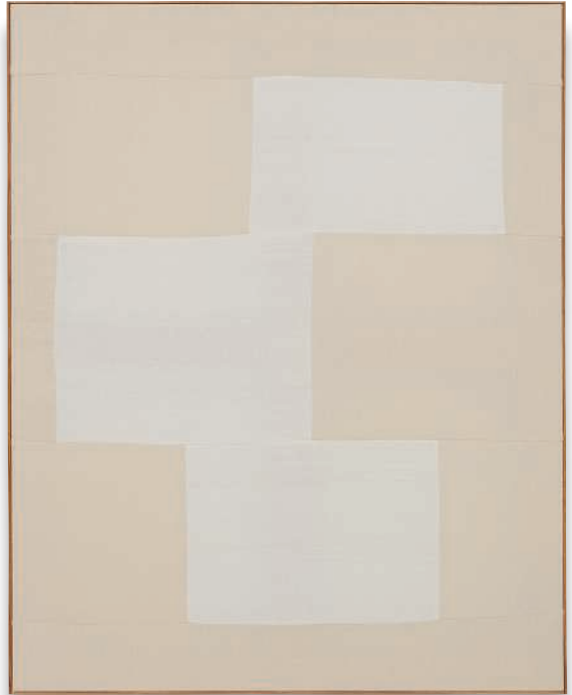
signed and dated "e. cook 2013" on
the overlap
hand woven cotton canvas on canvas,
in artist's frame
50½ x 40½ in. (127.3 x 102.9 cm.)
Executed in 2013.

Estimate

\$7,000-10,000

Provenance

Private Collection (acquired directly
from the artist)
Acquired from the above by the
present owner



170. Nina Beier b. 1975

Fatigues

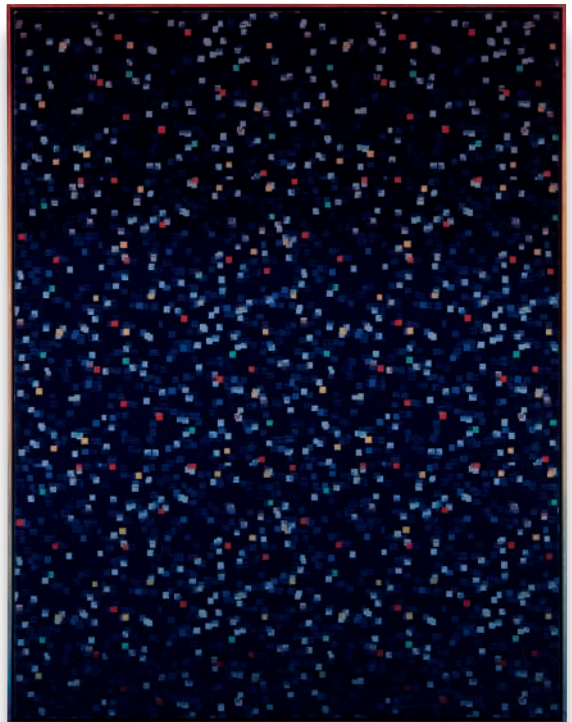
furniture fabric, dye, ink, stain,
pigment and bleach, in artist's frame
52½ x 40½ in. (133.4 x 103.2 cm.)
Executed in 2012.

Estimate

\$6,000-8,000

Provenance

Laura Bartlett Gallery, London
Acquired from the above by the
present owner in 2012





171. Mark Francis b. 1962

Tondo

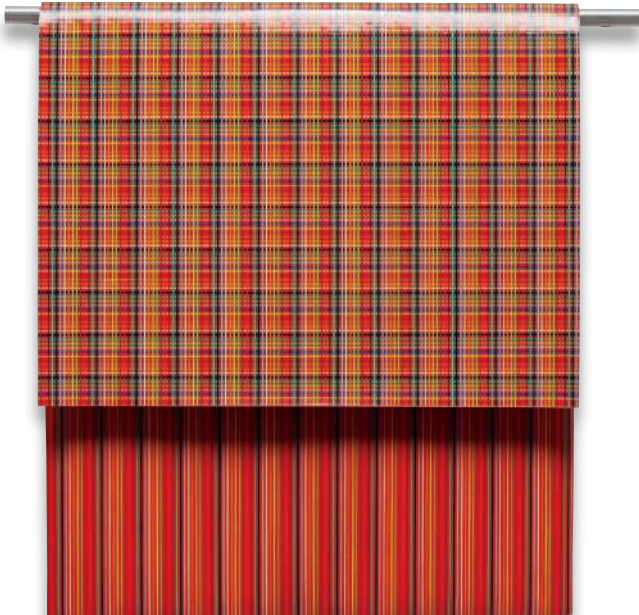
signed and dated "M. Francis 2006"
on the reverse; further signed "Mark
Francis" on the stretcher
oil, acrylic and resin on canvas
65¾ x 44 in. (167 x 111.8 cm.)
Executed in 2006.

Estimate

\$6,000-8,000

Provenance

Galerie Thomas Schulte, Berlin
Acquired from the above by the
present owner



172. Linda Besemer b. 1957

Fold #59

acrylic over aluminum rod
installed 24½ x 25 in. (62.2 x 63.5 cm.)
Executed in 2001.

Estimate

\$3,000-5,000

Provenance

Angles Gallery, Los Angeles
Acquired from the above by the
present owner in 2001

173. Sam Moyer b. 1983

Untitled

signed and dated "Sam Moyer
2012" on the reverse

ink on canvas mounted on
wood panel

60 x 48 in. (152.4 x 121.9 cm.)

Executed in 2012.

Estimate

\$6,000-8,000

Provenance

Acquired directly from the
artist by the present owner



174. Michelle Grabner b. 1962

Untitled

signed and dated "M. Grabner 2005"
on the reverse

Flashe, gesso and graphite on panel
21 x 21 in. (53.3 x 53.3 cm.)

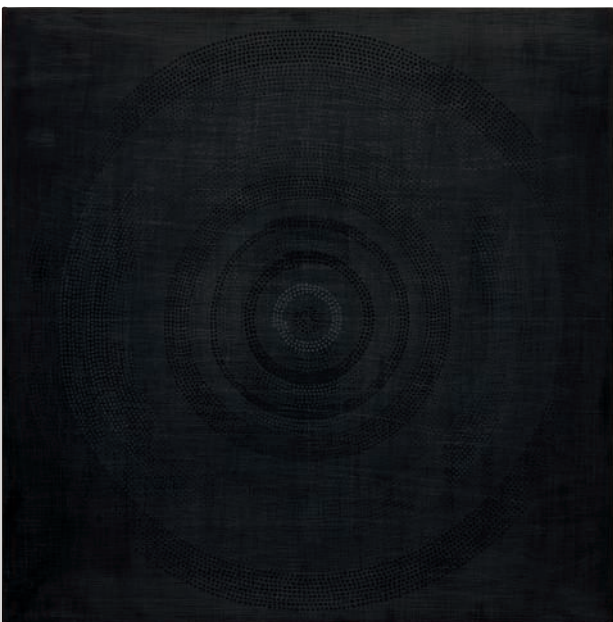
Executed in 2005.

Estimate

\$3,000-5,000

Provenance

Acquired directly from the artist by
the present owner





175. Lucien Smith b. 1989

Cow urine makes for juicy lemons
aluminum trays, molding paste and
enamel on gessoed canvas
24 x 18 x 3 in. (61 x 45.7 x 7.6 cm.)
Executed in 2013.

Estimate
\$4,000-6,000

Provenance
OHWOW, Los Angeles
Acquired from the above by the
present owner



176. Lucien Smith b. 1989

Hulk Hogan Says Stop The Pigs (STP)
signed and titled "HULK HOGAN
SAYS "STOP THE PIGS" "STP" Lucien
Smith" on the overlap
enamel on canvas laid on panel
45 x 57 in. (114.3 x 144.8 cm.)
Executed in 2013.

Estimate
\$7,000-10,000

Provenance
OHWOW, Los Angeles
Acquired from the above by the
present owner

177. Lucien Smith b. 1989

A Simple Twist of Fate 1
acrylic on canvas
36 x 24 in. (91.4 x 61 cm.)
Painted in 2012.

Estimate
\$5,000-7,000

Provenance
OHWOW, Los Angeles
Acquired from the above by the
present owner



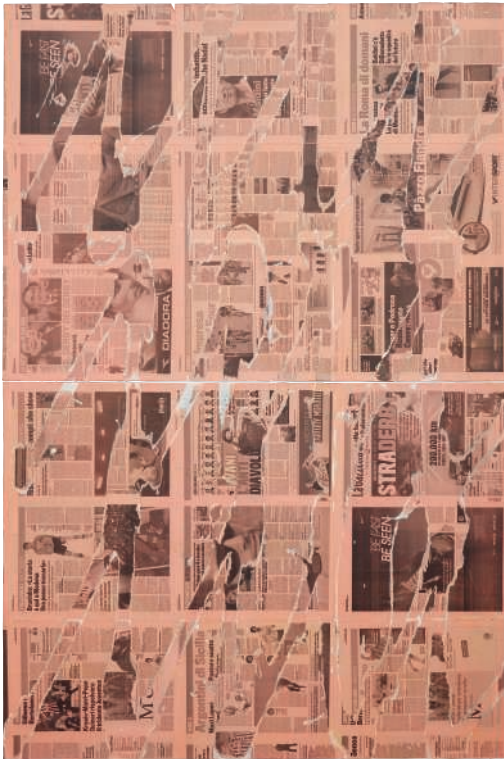
178. Dan Rees b. 1982

Artex Painting
signed and dated "Dan Rees 2011" on
the reverse
oil on canvas, in artist's frame
56¼ x 40⅝ in. (142.9 x 103.2 cm.)
Painted in 2011.

Estimate
\$3,000-5,000

Provenance
Jonathan Viner Gallery, London
Acquired from the above by the
present owner





179. Nikolas Gambaroff b. 1979

Untitled

signed and dated "N. Gambaroff 2011"
on the reverse
newsprint and acrylic on Alupalite panel
72 x 48 in. (182.9 x 121.9 cm.)
Executed in 2011.

Estimate

\$4,000-6,000

Provenance

Balice Hertling, Paris
Private Collection



180. Nikolas Gambaroff b. 1979

Untitled

signed and dated "N. Gambaroff 2010"
on the reverse
newsprint and acrylic on honeycomb
paperboard
84 x 24 in. (213.4 x 61 cm.)
Executed in 2010.

Estimate

\$3,000-5,000

Provenance

Private Collection
Acquired from the above by the
present owner

181. Kyle Thurman b. 1986

Untitled (120 West 28th Street, New York NY 10001)
signed and dated "Kyle Thurman 2013"
on the overlap
flower pigment on canvas
96 x 72 in. (243.8 x 182.9 cm.)
Executed in 2013.

Estimate
\$5,000-7,000

Provenance
Carl Kostyál, London
Acquired from the above by the
present owner



182. Grear Patterson b. 1988

The Benefit of Dual Perspective
signed with the artist's initials,
inscribed and numbered "GP the
benefit of dual perspective 1/3" on the
reverse of the mouth element; signed
with the artist's initials and numbered
"GP 2/3" on the x element; further
signed with the artist's initials and
numbered "GP 3/3" on the o element
tarpaulin on panel, in 3 parts
overall 54 x 54 in. (137.2 x 137.2 cm.)
Executed in 2014.

Estimate
\$5,000-7,000

Provenance
Ellis King, Dublin
Acquired from the above by the
present owner





183. Matteo Callegari b. 1979

Watching Language go by
signed, titled and dated "WATCHING
LANGUAGE GO BY" MATTEO
CALLEGARI 2013 Matteo Callegari" on
the overlap
gesso, pencil and oil on linen
98 x 70 in. (248.9 x 177.8 cm.)
Executed in 2013.

Estimate
\$2,000-3,000

Provenance
Ramiken Crucible, New York
Acquired from the above by the
present owner

Exhibited
New York, Ramiken Crucible, *Matteo
Callegari*, March 24 - April 28, 2013



184. Michael Manning b. 1985

*Love Fool (Sheryl Crow Pandora
Painting)*
signed and dated "Michael Manning
2014" on the overlap
acrylic and digital print on canvas
72 x 48 in. (182.9 x 121.9 cm.)
Executed in 2014.

Estimate
\$2,000-3,000

Provenance
Bill Brady Gallery, Kansas City
Acquired from the above by the
present owner



185. Nick Darmstaedter b. 1988

Garbage Bitch (Pink Panther Plain)
signed with the artist's initials "ND" on
the overlap of the pink element
silkscreen ink, enamel and acrylic on
canvas, in 3 parts
overall 120 x 96 in. (304.8 x 243.8 cm.)
Executed in 2013.

Estimate
\$8,000-12,000

Provenance

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

Exhibited

New York, Zach Feuer Gallery, *This Is
This*, January 17 – February 16, 2013



186. Roman Liška b. 1980

Dazzle painting (WHITE LV)
signed with the artist's initials
and dated "RMN LSK 2015" on
the overlap
foamed rubber on linen
47¼ x 35¾ in. (120 x 90 cm.)
Executed in 2015.

Estimate
\$3,000-5,000

Provenance
DUVE Berlin
Acquired from the above by the
present owner



This Lot is Sold with No Reserve

187. Nick Farhi b. 1987

Hug
signed and dated "Nick Farhi 2015"
on the reverse
acrylic on canvas
60 x 48 in. (152.4 x 121.9 cm.)
Painted in 2015.

Estimate
\$1,000-2,000 •

Provenance
Acquired directly from the artist by
the present owner

188. Matteo Negri b. 1982

Yellow Bridges

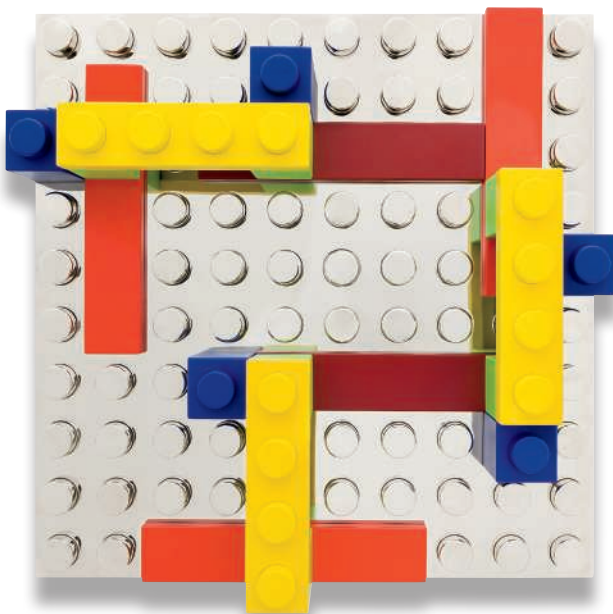
signed "Matteo Negri" on the reverse
chromed and lacquered iron
29½ x 29½ x 6¾ in.
(74.9 x 74.9 x 17.1 cm.)
Executed in 2013.

Estimate

\$6,000-8,000

Provenance

Private Collection, Zurich



189. Roman Minin b. 1981

All for Vita

signed "minin" upper left; further
signed, titled, numbered and dated
"minin 2016 "All for VITA" 3/5" on
the reverse
UV print on foam cardboard with
handmade brass relief
44⅞ x 39⅜ in. (114 x 100 cm.)
Executed in 2016, this work is
number 3 from an edition of 5.

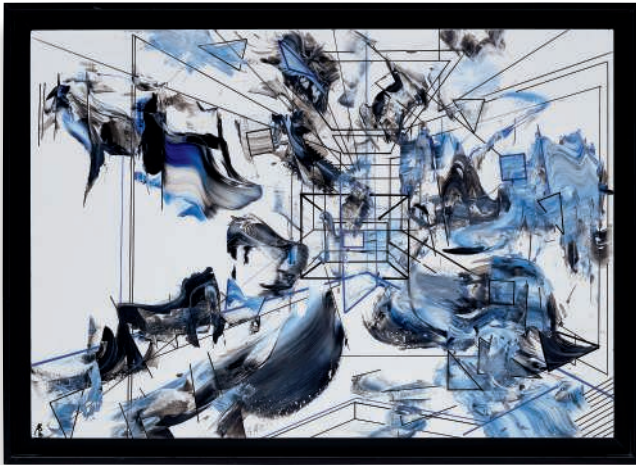
Estimate

\$3,000-5,000

Provenance

NewNow Gallery, Ukraine
Acquired from the above by the
present owner





190. Alexandre Richelieu-Beridze b. 1975

Envol Opus No. 476

signed with the artist's monogram and dated "AB 16" lower right; further signed with the artist's name and monogram, titled and dated "'Envol" Opus No. 476 ARBeridze 2016" on the reverse
acrylic, oil and marker on foam board,
in artist's frame
19¼ x 27½ in. (48.9 x 70 cm.)
Executed in 2016.

Estimate

\$3,000-5,000

Provenance

Acquired directly from the artist by
the present owner



191. Egor Zigura b. 1984

Colossus that awakens

incised with the number "10/15"
on the base
bronze

74 x 11¾ x 12¾ in.

(188 x 29.8 x 32.4 cm.)

Executed in 2016, this work is number
10 from an edition of 15.

Estimate

\$6,000-8,000

Provenance

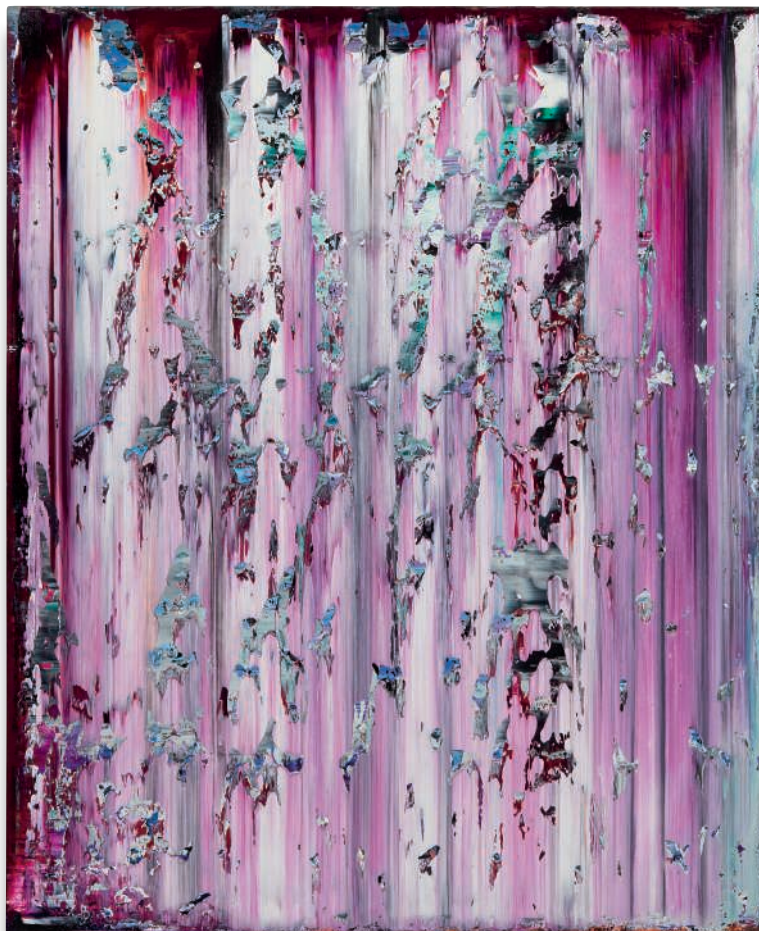
NewNow Gallery, Ukraine
Acquired from the above by the
present owner

Exhibited

Kyiv, Ukraine, GOGOLFEST 2016,
Sculpture Workshop, September 16 -
30, 2016

Literature

Igor Abramovych, *Art-Dealer*, "Egor
Zigura", 2016, p. 8 (illustrated, online)



192. Stanley Casselman b. 1963

IR-44-24

signed, titled and dated "Stanley
Casselman "IR-44-24" 2014" on
the reverse

acrylic on canvas

65 x 53 in. (165.1 x 134.6 cm.)

Painted in 2014.

Estimate

\$15,000-20,000

Provenance

Gazelli Art House, London

Acquired from the above by the
present owner

Ready to go digital?

Sign up.

Phillips is investing in new digital services so you can explore and experience our auctions when and how you want to. Create an online account today and see what's new.

Visit phillips.com/godigital to get started.

Bid anywhere.

Participating in Phillips auctions is easier than ever. Browse upcoming sales, track lots, watch our live auctions and place bids from iOS devices. Android coming soon.

Visit the [iTunes Store](#) to download the app.





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 \$200,000, 20% of the portion of the hammer price above \$200,000 up to and including \$3,000,000 and 12% of the portion of the hammer price above \$3,000,000.

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 designated with the symbol ○ has been guaranteed a minimum price financed solely by Phillips. Where the guarantee is provided by a third party or jointly by us and a third party, the property will be denoted with the symbols ○ ♦. 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 compensation will be a fixed fee, a percentage of the hammer price or the buyer's premium or some combination of the foregoing. 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. Where Phillips has guaranteed a minimum price on every lot in the catalogue, Phillips will not designate each lot with the symbol(s) for the guaranteed property but will state our financial interest at the front of the catalogue.



Andy Warhol

Campbell's Soup I, 1968

The complete set of 10 screenprints in colors, offered in the Evening Editions sale.
Estimate \$300,000-500,000

© 2017 The Andy Warhol Foundation for the Visual Arts, Inc./Artists Rights Society (ARS), New York

Modern & Contemporary Editions
New York, 18 April 2017

Public Viewing 10 - 17 April
at 450 Park Avenue

+1 212 940 1220
editions@phillips.com

△ **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.

Σ **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, by telephone, online 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.

Online Bidding

If you cannot attend the auction in person, you may bid online on our online live bidding platform available on our website at www.phillips.com. The digital saleroom is optimized to run on Google Chrome, Firefox, Opera and Internet Explorer browsers. Clients who wish to run the platform on Safari will need to install Adobe FlashPlayer. Follow the links to 'Auctions' and 'Digital Saleroom' and then pre-register by clicking on 'Register to Bid Live.' The first time you register you will be required to create an account; thereafter you will only need to register for each sale. You must pre-register at least 24 hours before the start of the auction in order to be approved by our bid department. Please note that corporate firewalls may cause difficulties for online bidders.

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.

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.



CARY LEIBOWITZ: MUSEUM SHOW

ON TOUR

The Contemporary Jewish Museum, San Francisco

Jan 26–Jun 25, 2017

The Institute of Contemporary Art, Philadelphia

Feb 2–Mar 25, 2018

The Contemporary Art Museum, Houston

May 11–Aug 26, 2018

thecjm.org

**CONTEMPORARY
JEWISH MUSEUM**

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. Alternatively, we will either provide packing, handling and shipping services or coordinate with shipping agents in order to facilitate such services for property purchased at Phillips. In the event that the property is collected in New York by the buyer or the buyer's designee (including any private carrier) for subsequent transport out of state, Phillips may be required by law to collect New York sales tax, regardless of the lot's ultimate destination. Please refer to Paragraph 17 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, Brazilian rosewood, 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. 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.

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 consignee, 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) Bidders may participate in an auction by bidding online through Phillips's online live bidding platform available on our website at www.phillips.com. To bid online, bidders must register online at least 24 hours before the start of the auction. Online bidding is subject to approval by Phillips's bid department in our sole discretion. As noted in Paragraph 3 above, Phillips encourages online bidders to inspect prior to the auction any lot(s) on which they may bid, and condition reports are available upon request. Bidding in a live auction can progress quickly. To ensure that online bidders are not placed at a disadvantage when bidding against bidders in the room or on the telephone, the procedure for placing bids through Phillips's online bidding platform is a one-step process. By clicking the bid button on the computer screen, a bidder submits a bid. Online bidders acknowledge and agree that bids so submitted are final and may not under any circumstances be amended or retracted. During a live auction, when bids other than online bids are placed, they will be displayed on the online bidder's computer screen as 'floor' bids. 'Floor' bids include bids made by the auctioneer to protect the reserve. In the event that an online bid and a 'floor' or 'phone' bid are identical, the 'floor' bid may take precedence at the auctioneer's discretion. The next bidding increment is shown for the convenience of online bidders in the bid button. The bidding increment available to online bidders may vary from the next bid actually taken by the auctioneer, as the auctioneer may deviate from Phillips's standard increments at any time at his or her discretion, but an online bidder may only place a bid in a whole bidding increment. Phillips's bidding increments are published in the Guide for Prospective Buyers.

(e) When making a bid, whether in person, by absentee bid, on the telephone or online, 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.

(f) By participating in the auction, whether in person, by absentee bid, on the telephone or online, 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.

(g) Arranging absentee, telephone and online 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.

(h) 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. If a currency converter is operated during the sale, it is done so as a courtesy to bidders, but Phillips accepts no responsibility for any errors in currency conversion calculation.

(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 \$200,000, 20% of the portion of the hammer price above \$200,000 up to and including \$3,000,000 and 12% of the portion of the hammer price above \$3,000,000. 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 of 3.5% 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 US or to import it into another country. Prospective buyers are advised that some countries prohibit the import of prop-

erty made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, 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 Data Protection

(a) In connection with the supply of auction and related services, or as required by law, Phillips may ask clients to provide personal data. Phillips may take and retain a copy of government-issued identification such as a passport or driver's license. We will use your personal data (i) to provide auction and related services; (ii) to enforce these Conditions of Sale; (iii) to carry out identity and credit checks; (iv) to implement and improve the management and operations of our business and (v) for other purposes set out in our Privacy Policy published on the Phillips website at www.phillips.com (the 'Privacy Policy') and available on request by emailing dataprotection@phillips.com. By agreeing to these Conditions of Sale, you consent to our use of your personal data, including sensitive personal data, in accordance with the Privacy Policy. The personal data we may collect and process is listed, and sensitive personal data is defined, in our Privacy Policy. Phillips may also, from time to time, send you promotional and marketing materials about us and our services. If you would prefer not to receive such information, please email us at dataprotection@phillips.com. Please also email us at this address to receive information about your personal data or to advise us if the personal data we hold about you is inaccurate or out of date.

(b) In order to provide our services, we may disclose your personal data to third parties, including professional advisors, shippers and credit agencies. We will disclose, share with and transfer your personal data to Phillips's affiliated persons (natural or legal) for administration, sale and auction related purposes. You expressly consent to such transfer of your personal data. We will not sell, rent or otherwise transfer any of your personal data to third parties except as otherwise expressly provided in this Paragraph 12.

(c) Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.

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 auc-

tion 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.

17 Sales Tax

(a) Unless the buyer has delivered a valid certificate evidencing exemption from tax, the buyer shall pay applicable New York, California, Colorado, Florida or Washington sales tax on any lot picked up or delivered anywhere in the states of New York, California, Colorado, Florida or Washington.

(b) If the point of delivery or transfer of possession for any purchased lot to the buyer or the buyer's designee (including any private carrier) occurs in New York, then the sale is subject to New York sales tax at the existing rate of 8.875%.

(c) If the buyer arranges shipping for any purchased lot in New York by: (i) a common carrier (such as the United States Postal Service, United Parcel Service, or FedEx) that does not operate under a private agreement or contract with negotiated terms to be delivered to an out of state destination; or (ii) a freight forwarder registered with the Transportation Security Administration ("TSA") to be delivered outside of the United States, then the sale is not subject to New York sales tax.

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) property where there has been no material loss in value from the value of the lot 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 to the saleroom in which it was purchased 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 set forth in this subparagraph (c) or subparagraph (b) above.

(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.

Executive Management

Chairman & CEO

Edward Dolman

Senior Advisors to the CEO

Hugues Joffre
Francesco Bonami
Arnold Lehman

Senior Directors

Jean-Paul Engelen
Henry Allsopp
Cary Leibowitz
Zach Miner
Scott Nussbaum
Kelly Troester

Senior Consultants

Aurel Bacs
Livia Russo

Directors

Alex Heminway
Nazgol Jahan
Paul Maudsley

Worldwide Deputy Chairman

Svetlana Marich

Deputy Chairman

Robert Manley
Matt Carey-Williams

Deputy Chairmen, Europe & Asia

Finn Schouenborg Dombernowsky
Alexander Payne
Peter Sumner

Deputy Chairman, Americas

August O. Uribe
Vanessa Hallett
Vivian Pfeiffer

Deputy Chairmen, Asia

Jonathan Crockett
Sam Hines

Chief of Staff

Lisa King

Chief Financial Officer

Annette Schwaer

Chief Creative & Marketing Officer

Damien Whitmore

Chief Communications & PR Officer

Michael Sherman

Chief General Counsel

Richard Aydon

Chief Operating Officer, Americas

Sean Cleary

Chief Operating Officer, UK Europe & Asia

Frank Lasry

International Business Director

Myriam Christinaz, Jewellery, Watches & Business Development

International Director, Chairman's Office

Bart van Son

Senior Directors, Human Resources

Jennifer Garvin
Nicola Mason

Strategy Projects Director

Caroline Conegliano

Associate General Counsel

Jonathan Illari

International Specialists & Regional Directors

Chicago

Carol Ehlers
Specialist, Consultant
+1 773 230 9192

Denver

Melyora de Koning
Senior Specialist
+1 917 657 7193

Los Angeles

Blake Koh
Regional Director
+1 323 383 3266

Miami

Valentina Garcia
Specialist
+1 917 583 4983

Seattle

Silvia Coxé Waltner
Regional Director
+1 206 604 6695

Brazil

Cândida Sodré
Regional Director
+55 21 999 817 442

Cologne

Dr. Alice Trier
Specialist
+49 173 25 111 69

Istanbul

Deniz Atac
Specialist, Consultant
+90 533 374 1198

Italy

Clarice Pecori Giraldi
Regional Director
+39 02 86 42 453

Carolina Lanfranchi
Specialist, Consultant
+39 33 8924 1720

Mexico

Cecilia Laffan
Regional Director
+52 155 5413 9468

Portugal

Maura Marvão
Specialist, Consultant
+351 917 564 427

Japan

Kyoki Hattori
Regional Director
+81 90 2245 6678

Korea

Jane Yoon
International Specialist
+82 10 7389 7714

Moscow

Kalista Fenina
Specialist
+7 905 741 15 15

Paris

Laurence Calmels
Regional Director
+33 686 40 85 15

Maria Cifuentes Caruncho
Specialist
+33 142 78 67 77

Taiwan

Cindy Yen
Specialist
+886 963 135 449

Worldwide Offices

Sale Rooms

New York

450 Park Avenue
New York, NY 10022, USA
tel +1 212 940 1200
fax +1 212 940 1378

London

30 Berkeley Square
London W1J 6EX, United Kingdom
tel +44 20 7318 4010
fax +44 20 7318 4011

Geneva

15 quai de l'Île
1204 Geneva, Switzerland
tel +41 22 317 81 81
fax +41 22 317 81 80

Hong Kong

Room 1301-13/F, York House,
The Landmark Building,
15 Queen's Road Central, Hong Kong
tel +852 2318 2000
fax +852 2318 2002

Regional Offices

Milan

Via Monte di Pietà, 1/A
Milan 20121

Moscow

Nikolskaya Str 19-21, 5th floor,
109012 Moscow, Russia
tel +7 495 225 88 22
fax +7 495 225 88 87

Paris

46 rue du Bac
75007 Paris, France
tel +33 1 42 78 67 77
fax +33 1 42 78 23 07

Taipei

1409 F14/Shin Kong
Manhattan Building
8 Xin Yi Road, Section 5
Taipei, 11049
tel +886 2 8758 2310

Tokyo

Shin-Yurakucho Building
12-1, Yurakucho 1-chome
Chiyoda-ku
Tokyo
tel +81 3 6273 4818

Specialists and Departments

20th Century & Contemporary Art

Jean-Paul Engelen,	
Worldwide Co-Head 20th Century & Contemporary Art.....	+1 212 940 1390
Robert Manley	
Worldwide Co-Head of 20th Century & Contemporary Art.....	+1 212 940 1358
Jonathan Crockett	
Head of 20th Century & Contemporary Art, Asia.....	+852 2318 2023
August O. Uribe.....	+1 212 940 1208

New York

Scott Nussbaum,	
Head of 20th Century & Contemporary Art, New York.....	+1 212 940 1354
Kate Bryan, Head of Evening Sale.....	+1 212 940 1267
John McCord, Head of Day Sale.....	+1 212 940 1261
Rebekah Bowling, Head of New Now Sale.....	+1 212 940 1250
Zach Miner.....	+1 212 940 1256
Rachel Adler Rosan.....	+1 212 940 1333
Kevie Yang.....	+1 212 940 1254
Karen Garka-Prince.....	+1 212 940 1204
Amanda Lo Iacono.....	+1 212 940 1260
Katherine Lukacher.....	+1 212 940 1215
Samuel Mansour.....	+1 212 940 1219
Annie Dolan.....	+1 212 940 1288
Paula Campolieto.....	+1 212 940 1255
Carolyn Mayer.....	+1 212 940 1212
Maiya Aiba.....	+1 212 940 1387

London

Henry Highley, Head of Evening Sale.....	+44 20 7318 4061
Tamila Kerimova, Head of Day Sale.....	+44 20 7318 4065
Jonathan Horwich.....	+44 20 7901 7935
Nathalie Zaquin-Boulakia.....	+44 20 7901 7931
Matthew Langton.....	+44 20 7318 4074
Oskana Katchaluba.....	+44 20 7318 7933
Iori Endo.....	+44 20 7318 4039
Simon Tovey.....	+44 20 7318 4084
Alex Dolman.....	+44 20 7901 7911
Ava Carleton-Williams.....	+44 20 7901 7904
Chiara Panarello.....	+44 20 7318 4073
Florencia Moscova.....	+44 20 7318 4082

Hong Kong

Sandy Ma, Head of Sale.....	+852 2318 2025
Charlotte Raybaud.....	+852 2318 2026
Annie Tang.....	+852 2318 2024

Latin American Art

Henry Allsopp, Worldwide Head.....	+44 20 7318 4060
Kaeli Deane, Head of Sale.....	+1 212 940 1352
Valentina Garcia.....	+1 917 583 4983
Carolina Scarborough.....	+1 212 940 1391
Isabel Suarez.....	+1 212 940 1227

Modern and Contemporary Editions

Cary Leibowitz, Worldwide Co-Head.....	+1 212 940 1222
Kelly Troester, Worldwide Co-Head.....	+1 212 940 1221

New York

Jannah Greenblatt.....	+1 212 940 1332
Jason Osborne.....	+1 212 940 1322
Dakota Peschel.....	+1 212 940 1238

London

Robert Kennan, Head of Editions, Europe.....	+44 20 7318 4075
Anne Schneider-Wilson.....	+44 20 7318 4042
Ross Thomas.....	+44 20 7318 4077
Rebecca Tooby-Desmond.....	+44 20 7318 4079

Design

Alexander Payne, Worldwide Head, Design.....	+44 20 7318 4052
New York	
Alex Heminway, New York Director.....	+1 212 940 1268
Meaghan Roddy.....	+1 212 940 1266
Cordelia Lembo, Head of Sale.....	+1 212 940 1265
Kimberly Sørensen.....	+1 212 940 1259
Jillian Pfifferling.....	+1 212 940 1268
Marcus Tremonto.....	+1 212 940 1268

London

Domenico Raimondo.....	+44 20 7318 4016
Adam Clay.....	+44 20 7318 4048
Madalena Horta e Costa, Head of Sale.....	+44 20 7318 4019
Marcus McDonald.....	+44 20 7318 4095
Sofia Sayn-Wittgenstein.....	+44 20 7318 4023
Marta De Roia.....	+44 20 7318 4096
Lisa Stevenson.....	+44 20 7901 7926
Ben Williams.....	+44 7769 94 7177

Photographs

Vanessa Hallett, Worldwide Head, Photographs.....	+1 212 940 1243
New York	
Sarah Krueger, Head of Sale.....	+1 212 940 1225
Caroline Deck.....	+1 212 940 1247
Rachel Peart.....	+1 212 940 1246
Marijana Rayl.....	+1 212 940 1386

Chicago

Carol Ehlers.....	+1 773 230 9192
-------------------	-----------------

London

Genevieve Janvrin, Co-head of Photographs, Europe.....	+44 20 7318 7996
Yuka Yamaji, Co-head of Photographs, Europe.....	+44 20 7318 4098
Alexandra Bibby.....	+44 20 7318 4087
Julia Scott.....	+44 20 7901 7940
Sophie Busby.....	+44 20 7318 4092

Watches

Sam Hines, International Head of Watches.....	+852 2318 2030
Geneva	
Aurel Bacs, Senior Consultant Bacs & Russo.....	+41 22 317 81 85
Livia Russo, Senior Consultant Bacs & Russo.....	+41 22 317 81 86
Justine Séchaud, Bacs & Russo.....	+41 22 317 8188
Alexandre Ghotbi.....	+41 22 317 8181
Dr. Nathalie Monbaron.....	+41 22 317 81 83
Virginie Liatard-Roessli.....	+41 22 317 81 82
Diana Ortega.....	+41 22 317 8187

Hong Kong

Amy Chow.....	+852 2318 2035
Jill Chen.....	+852 2318 2000
Joey Luk.....	+852 2318 2032
Tiffany To.....	+852 2318 2036
Angel Ho.....	+852 2318 2031
Zachary Lu.....	+852 2318 2034

Japan

Genki Sakamoto.....	+81 3 6273 4818
Kaz Fujimoto.....	+81 3 6273 4818

Taiwan

Cindy Yen.....	+886 963 135 449
----------------	------------------

New York

Paul Boutros.....	+1 212 940 1293
Douglas Escribano.....	+1 212 940 1382
Leigh Zagoory.....	+1 212 940 1285

London

Paul David Maudsley.....	+44 20 7901 7916
Kate Lacey.....	+44 20 7901 2907

Specialists and Departments

Jewels

Hong Kong	
Terry Chu, Head of Jewellery, Asia.....	+852 2318 2038
Charlene Lau.....	+852 2318 2038
Anellie Manolas.....	+852 9383 3041
Sammie Leung.....	+852 2318 2040

New York	
Nazgol Jahan.....	+1 212 940 1283

London	
Lane Clements McLean.....	+44 20 7318 4032

Exhibitions

Edwin Pennicott.....	+44 20 7901 2909
----------------------	------------------

Arts Partnerships

London	
Isa Tharin.....	+44 20 7318 4024

New York	
Cecilia Wolfson.....	+1 212 940 1258

Private Sales

Susanna Brockman.....	+44 20 7318 4041
-----------------------	------------------

Proposals

London	
Arianna Webb.....	+44 20 7901 7941

New York	
Lauren Zanedis.....	+1 212 940 1271

Executive Assistant to the Chairman & CEO and Chief of Staff

Lucinda Newman.....	+44 207 318 4099
---------------------	------------------

Executive Assistant to the Chairman & CEO and Senior Advisor to the CEO

Elizabeth Anne Wallace.....	+1 212 940 1303
-----------------------------	-----------------

Operations

Hong Kong	
Juliana Cheung, Chief Operating Officer.....	+852 2318 2020

Client Advisory

London	
Guy Vesey.....	+44 20 7901 7934
Dawn Zhu.....	+44 20 7318 4017

New York	
Philae Knight.....	+1 212 940 1313
Sara Tayeb-Khalifa.....	+1 212 940 1383

Communications and Marketing

Michael Sherman, Chief Communications and Public Relations Officer.....	+1 212 940 1384
Katie Carder, PR Manager, EMEA.....	+44 20 7901 7938
Jaime Israni, PR Specialist.....	+1 212 940 1398
Emma Miller Gelberg, Communications & Marketing Manager.....	+1 212 940 1291
Charlotte Adlard, Marketing Associate.....	+44 207 901 7905
Georgia Trotter, Events Manager.....	+44 20 7318 4085

Creative Services

Andrea Koronkiewicz, Director of Creative Services.....	+1 212 940 1326
Orlann Capazorio, Director of Production.....	+1 212 940 1281

London	
Eve Campbell, Creative Services Manager.....	+44 20 7901 7919
Moirae Gil, Graphic Designer.....	+44 20 7901 7917
Laurie-Ann Ward, Graphic Designer.....	+44 20 7901 7918

New York	
Jeff Velazquez, Production Artist.....	+1 212 940 1211
Christine Knorr, Graphic Designer.....	+1 212 940 1325
James Reeder, Graphic Designer.....	+1 212 940 1296

Sale Information

Auction & Viewing Location

450 Park Avenue New York 10022

Auction

Tuesday, 28 February 2017 at 2pm

Viewing

21 - 28 February

Monday - Saturday 10am - 6pm

Sunday 12pm - 6pm

Sale Designation

When sending in written bids or making enquiries please refer to this sale as NY010117 or New Now Sale.

Absentee and Telephone Bids

tel +1 212 940 1228

fax +1 212 924 1749

bidsnewyork@phillips.com

Front cover Tauba Auerbach, *Slice V*, 2013, lot 15
© Tauba Auerbach. Courtesy Paula Cooper Gallery, New York. Photo: Steven Probert.

Back cover Jiro Takamatsu, *Shadow No. 1439*, 1997, lot 19

20th Century & Contemporary Art Department

Head of Sale

Rebekah Bowling +1 212 940 1250
rbowling@phillips.com

Cataloguer

Annie Dolan +1 212 940 1288
adolan@phillips.com

Administrator

Maiya Aiba +1 212 940 1387
maiba@phillips.com

Property Manager

Mark Stafford +1 212 940 1357
mstafford@phillips.com

Photography

Kent Pell
Jean Bourbon
Ben Anderson

Auctioneers

August Uribe - 0926461
Sarah Krueger - 1460468

Catalogues

catalogues@phillips.com
\$35/€25/£22 at the gallery

Client Accounting

Sylvia Leitao +1 212 940 1231
Buyer Accounts
Michael Carretta +1 212 940 1232
Dawniel Perry +1 212 940 1371
Seller Accounts
Carolina Swan +1 212 940 1253

Client Services

450 Park Avenue +1 212 940 1200

Shipping

Steve Orridge +1 212 940 1370
Oscar Samingoen +1 212 940 1373
Ruth Ballester +1 212 940 1320

PHILLIPS

Please return this form by fax to +1 212 924 1749 or email it to bidsnewyork@phillips.com at least **24 hours before the sale**. Please read carefully the information in the right column and note that it is important that you indicate whether you are applying as an individual or on behalf of a company.

Please select the type of bid you wish to make with this form (please select one):

- ☐ In-person
- ☐ Absentee Bidding
- ☐ Telephone Bidding

Paddle Number

--

Please indicate in what capacity you will be bidding (please select one):

- ☐ As a private individual
- ☐ On behalf of a company

Sale Title		Sale Number	Sale Date
Title	First Name	Surname	
Company (if applicable)		Account Number	
Address			
City		State/Country	
Zip Code			
Phone		Mobile	
Email		Fax	
Phone (for Phone Bidding only)			
Phone number to call at the time of sale (for Phone Bidding only)			
1.		2.	

Please complete the following section for telephone and absentee bids only

[illegible]

* Excluding Buyer's Premium and sales or use taxes

Signature _____ Date _____

450 Park Avenue New York 10022
phillips.com +1 212 940 1200
bidsnewyork@phillips.com

- **Private purchases:** Proof of identity in the form of government-issued identification will be required.
- **Company purchases:** If you are buying under a business entity we require a copy of government-issued identification (such as a resale certificate, corporate bank information or the certificate of incorporation) to verify the status of the company.
- **Conditions of Sale:** All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- If you cannot attend the sale, we can execute bids confidentially on your behalf.
- 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 \$200,000, 20% of the portion of the hammer price above \$200,000 up to and including \$3,000,000 and 12% of the portion of the hammer price above \$3,000,000 on each lot sold.
- "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers.
- For absentee bids, indicate your maximum limit for each lot, excluding the buyer's premium and any applicable sales or use tax. Your bid will be executed at the lowest price taking into account the reserve and other bidders. On no reserve lots, in the absence of other bids, your bid will be executed at approximately 50% of the low pre-sale estimate or at the amount specified, if less than 50% of the low estimate.
- Your bid must be submitted in the currency of the sale and will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.
- If we receive identical bids, the first bid received will take precedence.
- Arranging absentee and telephone bids is a free service provided by us to prospective buyers. While we will exercise reasonable care in undertaking such activity, we cannot accept liability for errors relating to execution of your bids except in cases of willful misconduct. Agreement to bid by telephone must be confirmed by you promptly in writing or by fax. Telephone bid lines may be recorded.
- Please submit your bids to the Bid Department by fax at +1 212 924 1749 or scan and email to bidsnewyork@phillips.com at least 24 hours before the sale. You will receive confirmation by email within one business day. To reach the Bid Department by phone please call +1 212 940 1228.
- 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.
- Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.

Index

- Ackermann, F. 76
 Alain, J. 59
 Almond, D. 164
 Aoshima, C. 38
 Armleder, J. 51
 Artschwager, R. 26
 Attoe, D. 137
 Aubertin, B. 16
- Bailey, R. 120
 Baker, K. 138, 139
 Baldessari, J. 116
 Banksy 55
 Bas, H. 84
 Basquiat, J.-M. 58
 Beecroft, V. 101
 Beier, N. 170
 Bell, L. 90
 Bernhardt, K. 3
 Besemer, L. 172
 Bruce High Quality Foundation 156
 Bynum, P. 104
- Callegari, M. 183
 Campbell, S. 64
 Caporael, S. 161
 Casselman, S. 192
 Chapman, J. & D. 42
 Chia, S. 82
 Clemente, F. 13
 Colen, D. 125
 Collins, G. 153
 Condo, G. 60, 61, 62
 Cook, E. 169
 Cortright, P. 1
- Darmstaedter, N. 185
 DAZE 56
 de Balincourt, J. 143
 De Jong, F. 105
 Dodge, T. 144
 Donovan, T. 77
 Dornfeld, M. 131
 Dr. Lakra 39
- Eder, M. 78, 79
 Emin, T. 14
 Estep, R. 168
 Ethridge, R. 95
- Farhi, N. 187
 Fernández, T. 45
 Ferris, K. 8
 Flood, M. 155
 Fontaine, C. 162, 163
 Förg, G. 18
 Francis, M. 171
 Furnas, B. 136
 Futura 57
- Gahl, T. 157
 Gallace, M. 145
 Gamarra, S. 135
 Gambaroff, N. 179, 180
 Gardner, T. 48
 Gokita, T. 87
 Gorchov, R. 5
 Gormley, A. 70, 71
 Grabner, M. 174
- Handforth, M. 46
 Harrsch, E. 110
 Havekost, E. 44
 Heidkamp, D. 140
 Henning, A. 130
 Herrera, A. 30
 Holstad, C. 81
 Horn, R. 21
 Hughes, S. 158
 Humphries, J. 9
- Iannatti, R. 167
- Jensdotter, A. 111
 Johanson, C. 34
- Kahlhamer, B. 66
 Kauper, K. 83
 KAWS 65
 Kelley, M. 52
 Kentridge, W. 115
 Korine, H. 10
 Kounellis, J. 50
 Kusama, Y. 20
 Kuwabara, M. 86
- Leo Gabin 166
 Leonhardt, A. 114
 Ligon, G. 69
 Liška, R. 186
 Longo, R. 72
- Manning, M. 184
 Martin, J. 126
 Martinez, E. 141
 Mayton, C. 150
 McCloud, H. 7
 McGee, B. 35
 McGill, C. 108
 McGinness, R. 124
 McKirdy, K. 122
 Metz, L. 4
 Minin, R. 189
 Minter, M. 102
 Morris, R. 17
 Morrison, J. 128
 Moyer, S. 173
 Mudry, Y. 159
 Muniz, V. 94
 Muñoz, J. 85
 Mutu, W. 40
- Nara, Y. 92
 Negri, M. 188
 Nevelson, L. 24
 Newsome, R. 118
- Oh, J. 103
 Olowska, P. 134
 Opie, J. 54
 Ostrowski, D. 148
 Ozeri, Y. 109
- Paine, R. 37
 Patterson, G. 182
 Pendleton, A. 47, 165
 Perez, E. 142
 Pettibon, R. 29
 Pittman, L. 27
 Polke, S. 23, 73
 Prieto, M. 36
 Pruitt, R. 53
 Pylypchuk, J. 31
- Quinlan, E. 97, 98
 Quisgard, E. 112
- Rae, F. 41
 Raedecker, M. 43
 Rafman, J. 2
 Raitt, N. 6
 Rees, D. 178
 Reihsen, J. 154
 Ricard, R. 12
 Richelieu-Beridze, A. 190
 Rivers, L. 88
 Robertson, M. 99
 Rodríguez Caballero, D. 127
 Rosa, C. 152
 Ruby, S. 146
 Ryman, W. 117
- Santín, A. 107
 Saul, P. 28
 Scheibitz, T. 132
 Schütte, T. 74
 Shaw, J. 91
 Shemesh, L. 89
 Shrigley, D. 32, 33
 Sillman, A. 75
 Simmons, L. 100
 Slonem, H. 123
 Smith, J. 147
 Smith, K. 80
 Smith, L. 175, 176, 177
 Smith, W. W. 113
 Snow, D. 96
 Struth, T. 93
- Takamatsu, J. 19
 Tal R 129
 Tauba, A. 15
 Thurman, B. 11
 Thurman, K. 181
 Tuttle, R. 25
 Tyson, K. 133
- Van Woert, N. 149
- Walker, K. 68
 Warhol, A. 63
 West, F. 49
 Wiley, K. 67, 119
- Xi, Z. 106
- Young, A. 151
- Zhang, H. 22
 Zhu, W. 160
 Zigura, E. 191
 Zucker, J. 121

