



PART II
CONTEMPORARY ART

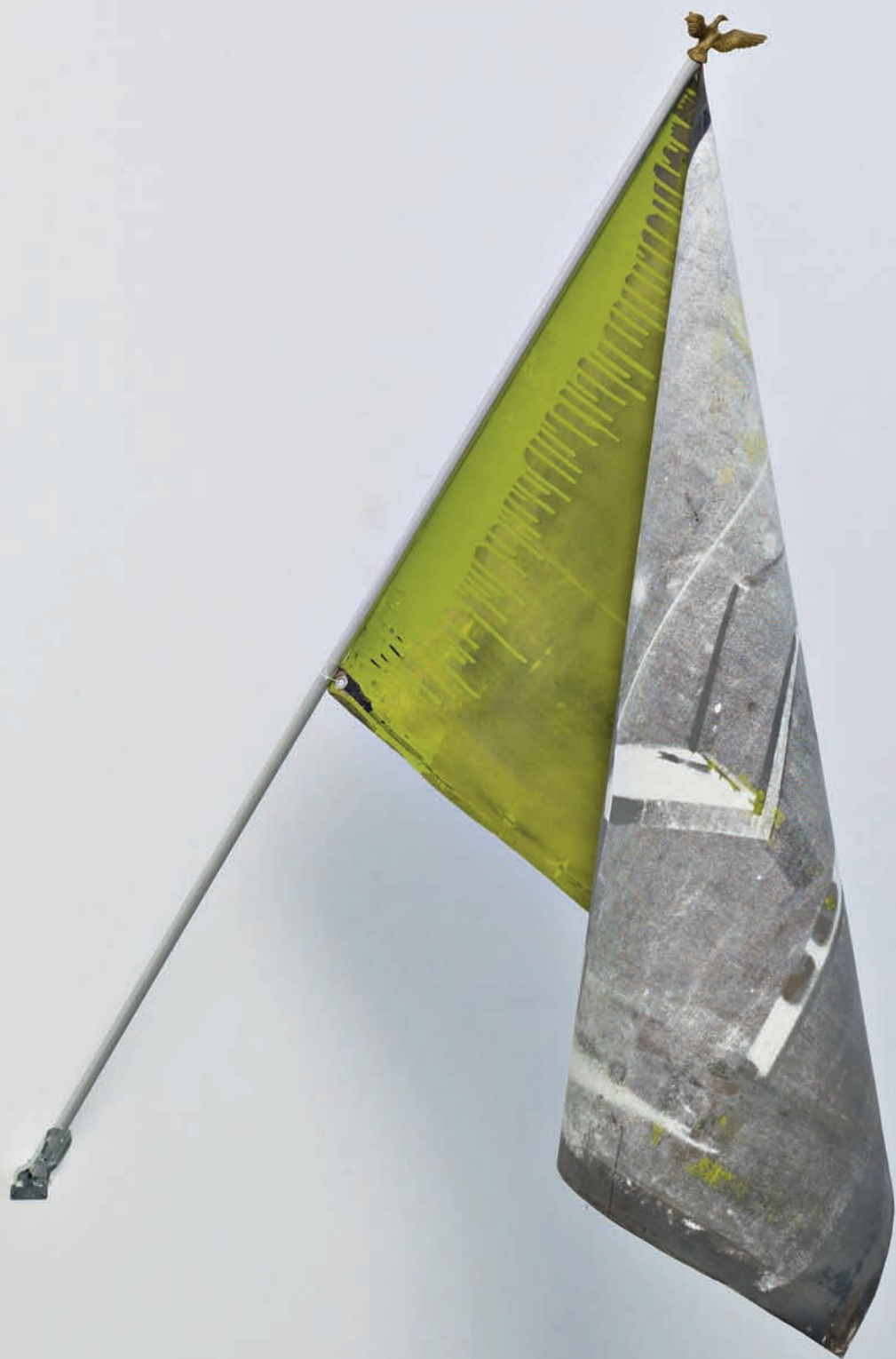
13 MAY 2011

450 PARK AVENUE

NEW YORK

PHILLIPS
de PURY & COMPANY











PART II

CONTEMPORARY ART

13 MAY 2011 10AM & 2PM NEW YORK

AUCTION 450 PARK AVENUE
VIEWING 450 WEST 15TH STREET

SESSION I 10am

LOTS 101-253

Front Cover Roy Lichtenstein, *New Born*, 1988, lot 168
Inside Front Cover Guyton\Walker, *Untitled*, 2006, lot 134
Guyton\Walker, *Untitled*, 2005, lot 254
Shahzia Sikander, *Pathology of Suspension #7*, 2005, lot 219 (detail)
David Smith, *Untitled*, 1962, lot 184 (detail)
Opposite Vik Muniz, *Elizabeth Taylor (Pictures of Diamonds)*, 2004, lot 143 (detail)



101 **ADAM MCEWEN** b. 1965

Bomber Harris, 2008

Acrylic and chewing gum on canvas. 20 x 16 in. (50.8 x 40.6 cm.) Signed and dated
"A. McEwan 2008" on the overlap.

Estimate \$20,000-30,000

PROVENANCE Nicole Klagsbrun, New York



(actual size)

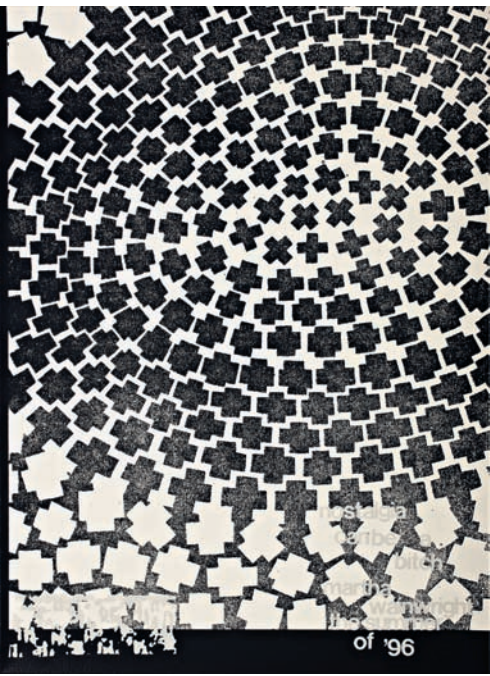
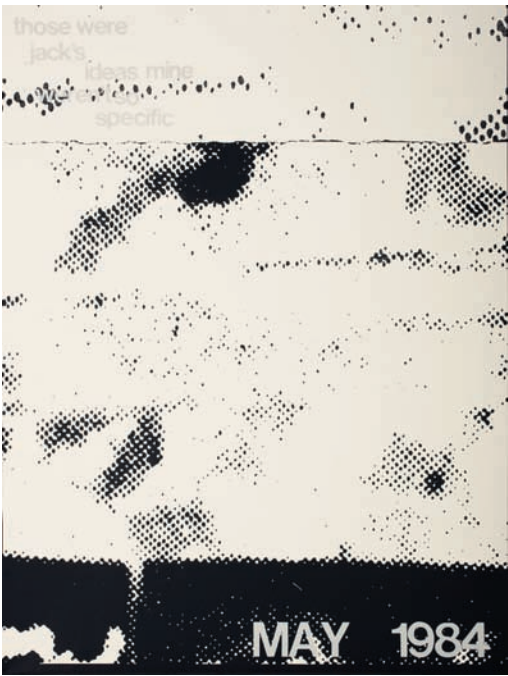
**102 SLATER BRADLEY** b. 1975*Untitled*, 2004

Ink drawing on photograph. Image: 4 x 6 in. (10.2 x 15.2 cm.); Frame: 13 1/2 x 17 1/2 in. (34.3 x 44.5 cm). Signed and dated "Slater Bradley 2004" on the reverse of the backing board.

Estimate \$10,000-15,000**PROVENANCE** Blum & Poe, Los Angeles**103 JIM HODGES** b. 1957*Gold around a corner (a study)*, 2000

Imitation gold leaf on paper. 16 x 22 in. (40.6 x 55.9 cm.) Signed, titled and dated "Jim Hodges, 2000, Gold around a corner (a study)" on the reverse.

Estimate \$8,000-12,000**PROVENANCE** Acquired directly from the artist



104 DAVID RATCLIFF b. 1970
Abstract Painting (Floor), 2005
Acrylic on canvas. 72 x 66 in. (182.9 x 167.6 cm.) Signed, titled, inscribed and dated "David Ratcliff, Abstract Painting (Floor), May 2005 Los Angeles" on the reverse.

Estimate \$12,000-18,000

PROVENANCE Team Gallery, New York; Sale: New York, Phillips de Pury & Company, *Contemporary Art: Under The Influence*, February 27, 2007, Lot 20; Acquired at the above Sale by the present owner.

105 ADAM PENDLETON b. 1984
Two works: i) *History (May 1984 White)*; ii) *History (Nostalgia White)*, 2005
Silkscreen on canvas. Each 30 1/4 x 22 1/4 in. (76.8 x 56.5 cm.) Each signed and dated "Adam Pendleton 2005" on the overlap.

Estimate \$4,000-6,000

PROVENANCE Roberts & Tilton, Los Angeles
EXHIBITED Los Angeles, Roberts & Tilton, *Adam Pendleton: History*, November 19 – December 17, 2005



106 **JOSH SMITH** b. 1976
Two Works: i) *Untitled, SMJ.0005*; ii) *Untitled, SMJ.0003*, 2005
Paint and paper collage on board. Each 60 x 47 7/8 in. (152.4 x 121.6 cm.)

Estimate \$20,000-30,000

PROVENANCE Jonathan Viner Gallery, London

EXHIBITED London, Royal Academy of Arts, *USA TODAY: New American Art from The Saatchi Gallery*, October 6 - November 4, 2006

LITERATURE P. Ellis and N. Rosenthal, *USA TODAY: New American Art from The Saatchi Gallery*, Royal Academy of Arts, London 2006, pp. 346-347 (illustrated); J. Cape, *Abstract America: New Painting and Sculpture*, Saatchi Gallery, London 2008, pp. 87 - 89 (illustrated)



107 **DAVID RATCLIFF** b. 1970
Paper Shredder Party, 2006
Acrylic on canvas. 72 x 95 7/8 in. (182.9 x 243.5 cm.)

Estimate \$10,000-15,000

PROVENANCE Bellwether Gallery, New York



108 **TOM BURR** b. 1963
Bitch, Immediately After Vinyl, 2004
Stained plywood, metal structure and vinyl flower. 70.9 x 31.5 x 65 in. (180.1 x 80 x 165.1 cm.)

Estimate \$15,000-20,000

PROVENANCE Stuart Shave Modern Art, London

EXHIBITED London, The Saatchi Gallery, *Abstract America: New Painting and Sculpture*, May 29, 2009 - January 17, 2010

LITERATURE J. Cape, *Shape of Things to Come*, Saatchi Gallery, London 2009, p. 243

109 **DAN COLEN** b. 1979

Fucking Trouble Maker (Piece, Peace), 2006

Diptych. Ink on paper. Each 12 7/8 x 12 in. (32.7 x 30.5 cm.) Signed "Dan Colen" on the reverse.

Estimate \$12,000-18,000

PROVENANCE Peres Projects, Berlin

EXHIBITED Berlin, Peres Projects, *Dan Colen: No Me*, September 30 - November 4, 2006

110 **ROB PRUITT AND WALTER EARLY** b. 1963 and b. 1962

Beer Cans (Sculpture for Teenage Boys), 1990

Pabst beer cans with decals. 19 x 8 x 5 in. (48.3 x 20.3 x 12.7 cm.) This work is unique.

Estimate \$3,000-5,000

PROVENANCE 303 Gallery, New York; Acquired from the above by the present owner



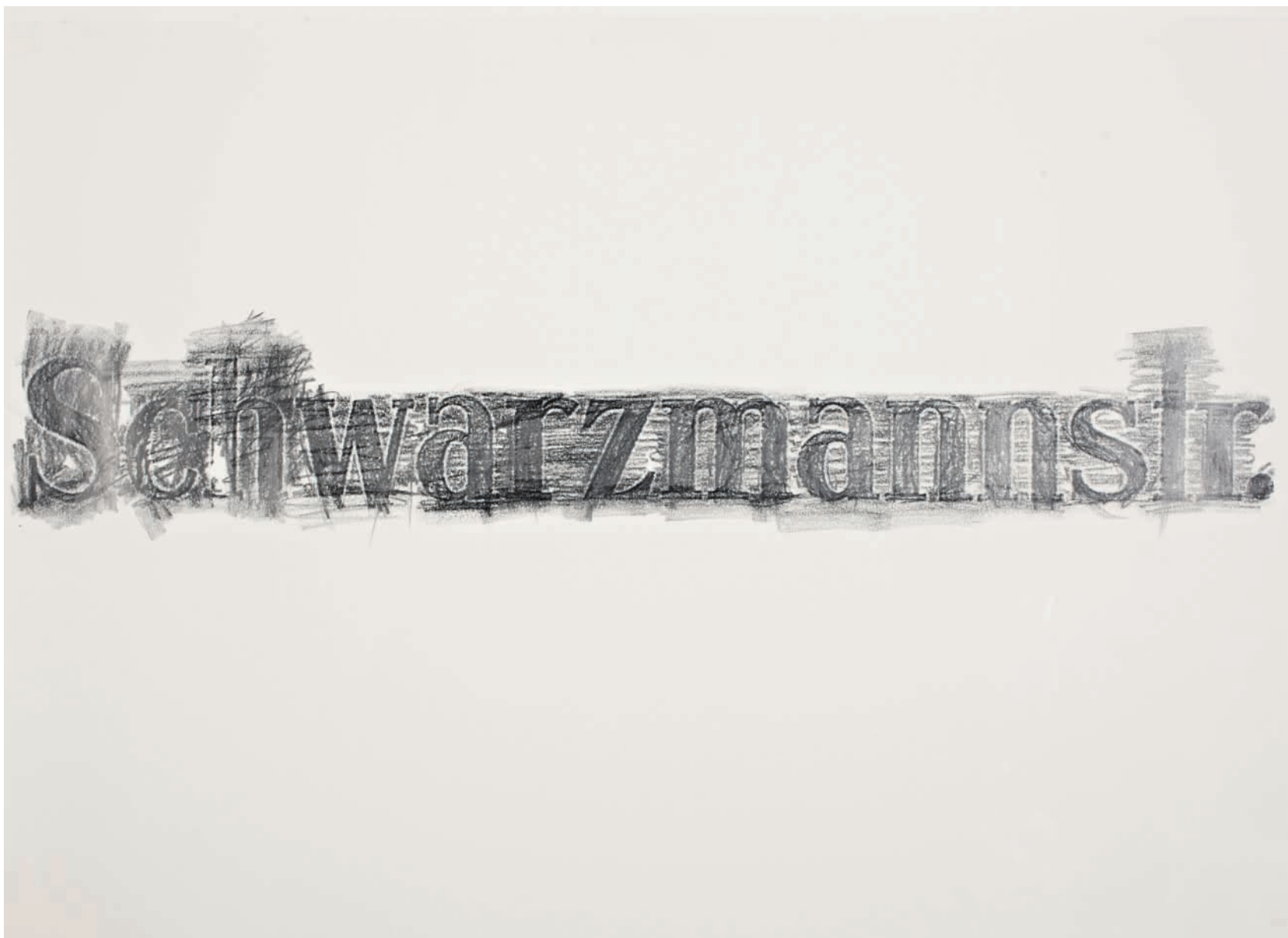
111 **STERLING RUBY** b. 1972

Deep Clean Bleach, 2005

Lambda print reverse mounted on Plexiglas. 44 1/2 x 72 5/8 in. (113 x 184.5 cm). This work is from an edition of three plus two artist's proofs.

Estimate \$15,000-20,000

PROVENANCE Marc Foxx, Los Angeles



112 **GLENN LIGON** b. 1960

Schwarzmannstrasse, 2001

Graphite on paper. 28 5/8 x 40 in. (72.7 x 101.6 cm.) Signed, inscribed and dated "Glenn Ligon, Munich 2001" on the reverse.

Estimate \$20,000-30,000

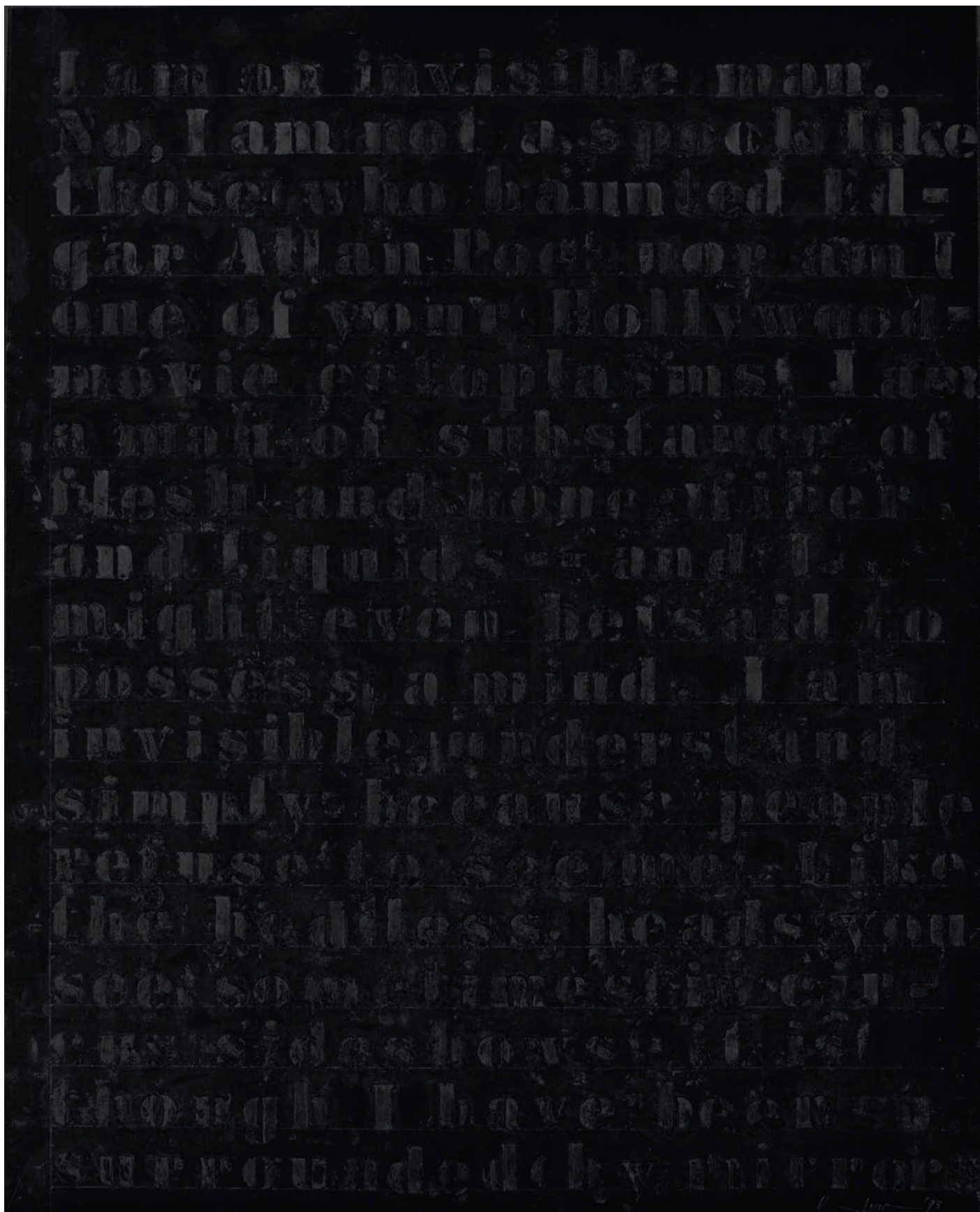
PROVENANCE D'Amelio Terras, New York

EXHIBITED New York, Whitney Museum of American Art, *Glenn Ligon: America*, March 10 - June 5, 2001, this exhibition later traveled to Los Angeles County Museum of Art, October 23, 2011 - January 22, 2012 and Modern Art Museum of Fort Worth, February - May 2012 (similar example exhibited)

LITERATURE J. Brest, ed., *Glenn Ligon: America*, New Haven 2011, p. 43, pl. 97, p. 268 (similar example illustrated)

Ligon made great strides in his [artwork] when serving a residency in Germany in 2001 [his first trip to Europe]. His host foundation unwittingly lodged him on Schwarzmannstrasse (Black Man's Street), a coincidence he captured in a rubbing of the street sign and one that would have reinforced his empathy toward Baldwin's experience as a black man abroad. When the United States launched its offensive that year in Afghanistan, Ligon remembers being perceived more as an American than as a black man, a distinction with which [James] Baldwin, too, had grappled.

(J. Brest, ed., *Glenn Ligon: America*, New Haven, 2011, p. 43)



113 **GLENN LIGON** b. 1960

Prologue Series #15, 1993

Gouache and oil stick on paper, 20 x 16 in. (50.8 x 40.6 cm.) Signed and dated "Glenn Ligon '93" lower right; also signed and titled "Glenn Ligon, Prologue Series #15" on a label adhered to the reverse of the backing board.

Estimate \$30,000-40,000

PROVENANCE Matthew Marks Gallery, New York; Foundation for Contemporary Arts, New York



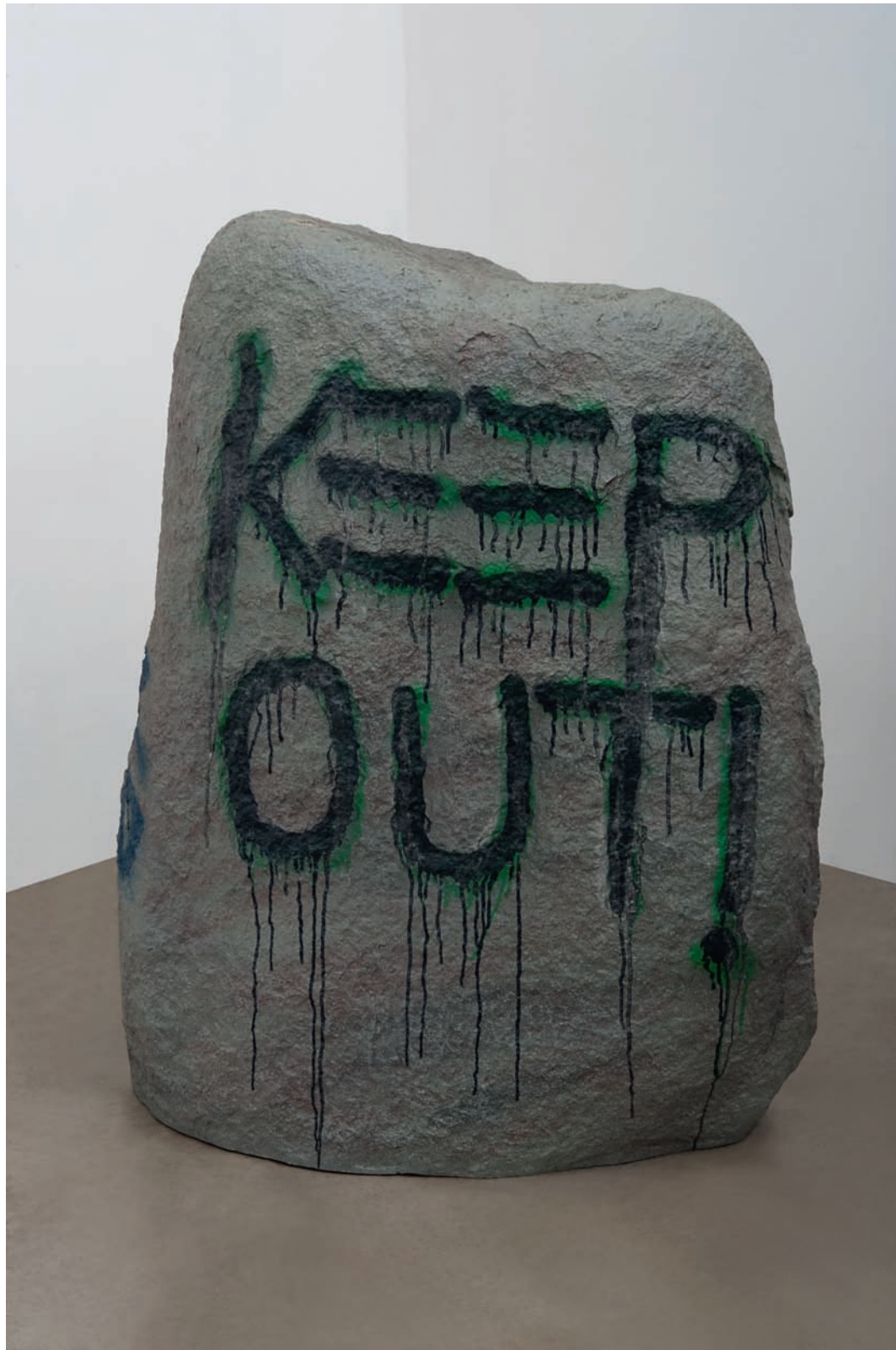
114 AARON YOUNG b. 1972
The Young and the Driftless (and details), 2007
Rubber on safety glass. 84 x 60 in. (213.4 x 152.4 cm.)

Estimate \$20,000-30,000

PROVENANCE Acquired directly from the artist

EXHIBITED London, Saatchi Gallery, *Abstract America: New Painting and Sculpture*,
May 29, 2009 - January 17, 2010

LITERATURE J. Cape, *Abstract America: New Painting and Sculpture*, Saatchi Gallery,
London 2008, pp. 344-45 (illustrated)



(alternate views)

115 **AARON YOUNG** b. 1972

KEEP OUT, 2008

Bronze, paint and spray paint. 38 1/2 x 30 x 29 in. (97.8 x 76.2 x 73.7 cm.)

Estimate \$25,000-35,000

PROVENANCE Bortolami Gallery, New York



116 **ERICK SWENSON** b. 1972

Ne Plus Ultra, 2005

Resin, MDF and acrylic paint. 12 1/4 x 16 x 14 3/4 in. (31.1 x 40.6 x 37.5 cm.) This work is from an edition of five plus two artist's proofs.

Estimate \$10,000-15,000

PROVENANCE James Cohan Gallery, New York

EXHIBITED London, Royal Academy of Arts, *USA TODAY: New American Art from The Saatchi Gallery*, October 6 - November 4, 2006

LITERATURE P. Ellis and N. Rosenthal, *USA TODAY: New American Art from The Saatchi Gallery*, Royal Academy of Arts, London 2006, pp. 360-361 (illustrated)



117 **DAN COLEN** b. 1979

Untitled (Birdshit), 2007

Oil on canvas. 24 x 18 in. (61 x 45.7 cm). Signed and dated "Dan Colen 2007" on the overlap.

Estimate \$35,000-45,000

PROVENANCE Peres Projects, Los Angeles; Victoria Miro Galley, London

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

118 **DAN COLEN** b. 1979

Life Marijuana, 2006

Mixed media installation comprised of one digital print and four unique framed Lambda prints (accompanied by CD with digital file of print). Digital print: 125 7/8 x 98 3/8 in. (319.7 x 249.9 cm.); each Lambda print: 14 7/8 x 14 7/8 in. (37.8 x 37.8 cm.)

Estimate \$100,000-150,000

PROVENANCE Peres Projects, Los Angeles and Berlin

EXHIBITED Berlin, Peres Projects, *Dan Colen: No Me*, September 30 - November 4, 2006

LITERATURE J. Cape, *Shape of Things to Come*, Saatchi Gallery, London 2009, p. 373

In the disjointed art community of the early 2000s, there was one scene of brash, energetic young artists that emerged in downtown New York City and ended up defining the decade. For a while that group—at least from the outside—was spearheaded by photographer Ryan McGinley, whose early reportage photos of Lower East Side friends and dirty, young ne'er-do-wells perfectly captured the vibe and destructive glee of it all. As the decade progressed, other artists from this pocket of close friends surfaced: Dash Snow, Dan Colen, Nate Lowman, Aaron Young, and Agathe Snow, among others. On the outside, they seemed to trade primarily in nihilistic urban imagery, much of which they picked up from the skateboarding and graffiti communities, and critics were quick to peg them (and occasionally write them off) as heterogeneous inheritors of punk, Semina, Basquiat, and a '90s mix of DIY and shock art. But the reality is that each of these artists was developing a style, technique, and an aesthetic direction that was entirely his or her own. Dan Colen has come out of this now legendary scene to become one of the most accomplished and promising multimedia neo-pop artists of his generation.

(Ryan McGinley, "Dan Colen", *Interview Magazine*, online version)

LIFE

MARIJUANA



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119 **PHIL FROST** b. 1973

Return to Bolsar 7 (Alternate title *Vapors Stilling*), 1999

Correction fluid and paper collage on canvas, found wood shelf and metal cans. Canvas: 72 x 60 in. (182.9 x 152.4 cm.); overall: 80 x 72 x 17 in. (203.2 x 182.9 x 43.2 cm.) Signed and dated "Philip Charles Frost circa 1999" on the reverse.

Estimate \$15,000-20,000

PROVENANCE Jack Shainman Gallery, New York

EXHIBITED Philadelphia, Pennsylvania Academy of Fine Art, *Soalmb Seven*, 2002

LITERATURE C. McCormick, *Phil Frost*, Bologna 2007, pl. 72 (illustrated)



120 **NICK CAVE** b. 1959
Soundsuit, 2005
Feathers and mixed media on armature and mannequin. 100 x 31 x 26 in. (254 x 78.7 x 66 cm.)

Estimate \$50,000-70,000

PROVENANCE Jack Shainman Gallery, New York

121 **TERENCE KOH** b. 1977

These Decades that We Never Sleep, Black Drums, 2004

Drum kit, paint, ropes from a ship found after midnight, black wax, plaster, vegetable matter, crushed insect parts, artist's blood and semen. Drummer's stool: 20 x 11 3/4 in. (50.8 x 29.8 cm.); overall dimensions: 39 3/8 x 64 1/8 x 39 3/8 in. (100 x 162.9 x 100 cm.)

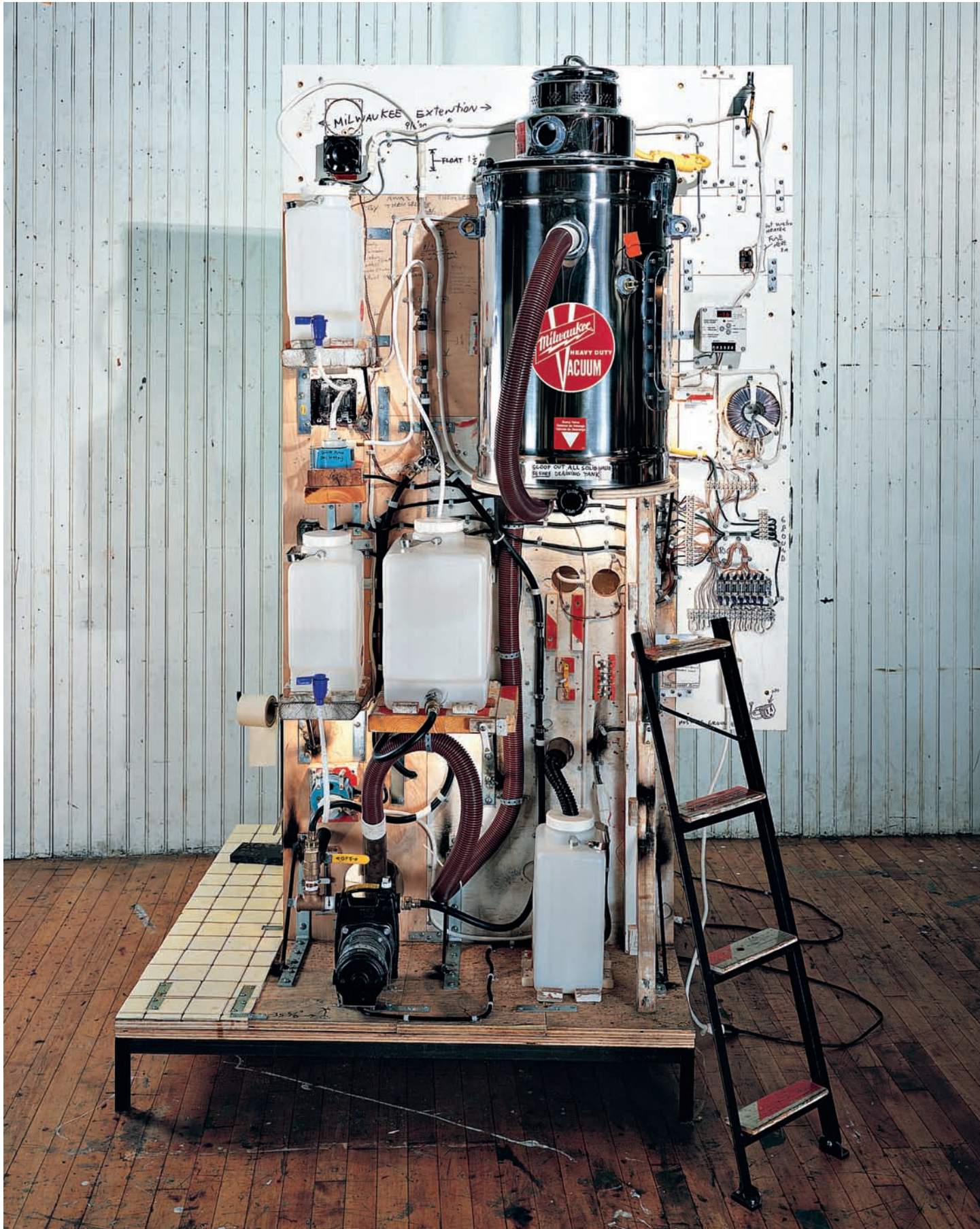
Estimate \$30,000-50,000

PROVENANCE Maureen Paley, London

EXHIBITED London, Royal Academy of Arts, *USA TODAY: New American Art from The Saatchi Gallery*, October 6 - November 4, 2006

LITERATURE P. Ellis and N. Rosenthal, *USA TODAY: New American Art from The Saatchi Gallery*, Royal Academy of Arts, London 2006, pp. 200-201 (illustrated); J. Cape, *Shape of Things to Come*, Saatchi Gallery, London 2009, p. 544-545 (illustrated)





(alternate view)

122 **TOM SACHS** b. 1966

Lil' T's Toilet Town, 2000

Sink, toilet, medicine cabinet with fake shit, piss and tampons, tanks, vac, electricals, pumps and service ladder. 86 3/4 x 56 3/4 x 60 in. (220.3 x 144.1 x 152.4 cm.) This work is accompanied by a certificate of authenticity signed by the artist.

Estimate \$100,000-150,000

PROVENANCE Sperone Westwater, New York; Galeria Cardi, Milan

EXHIBITED New York, Sperone Westwater, *American Bricolage: Tom Sachs*, November 2, 2000 - December 22, 2000





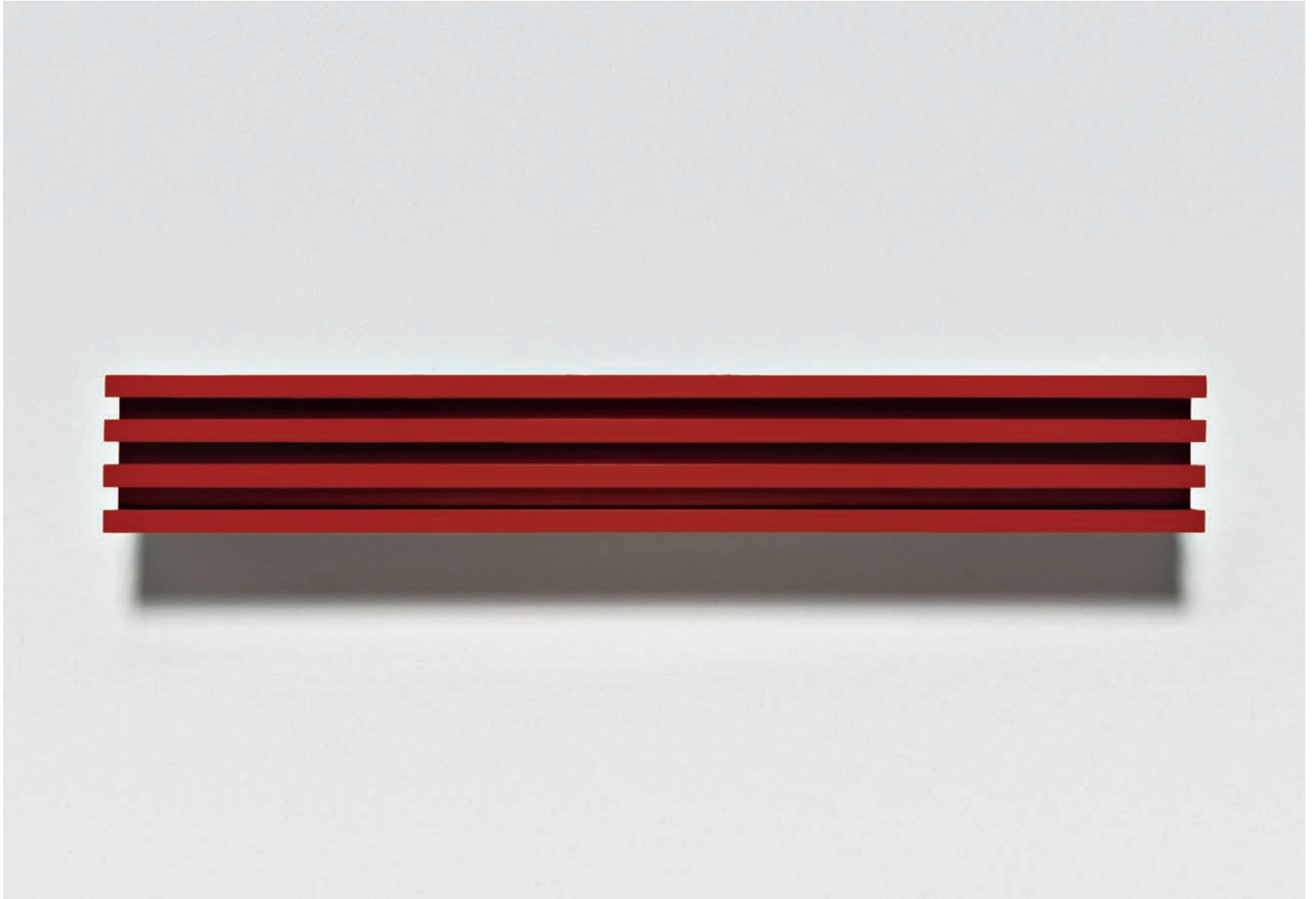
123 **JOHN MCCRACKEN** b. 1934

Mineral, 2004

Polyester resin and fiberglass on plywood. 24 x 12 3/4 x 10 1/4 in. (61 x 32.4 x 26 cm.) Signed, titled and dated "MINERAL, 2004, John McCracken" on the underside.

Estimate \$40,000-60,000

PROVENANCE David Zwirner, New York; Sale: New York, Sotheby's, *Contemporary Art Day Sale*, November 12, 2008, Lot 258; Acquired at the above Sale by the present owner.



124 **DONALD JUDD** 1928-1994

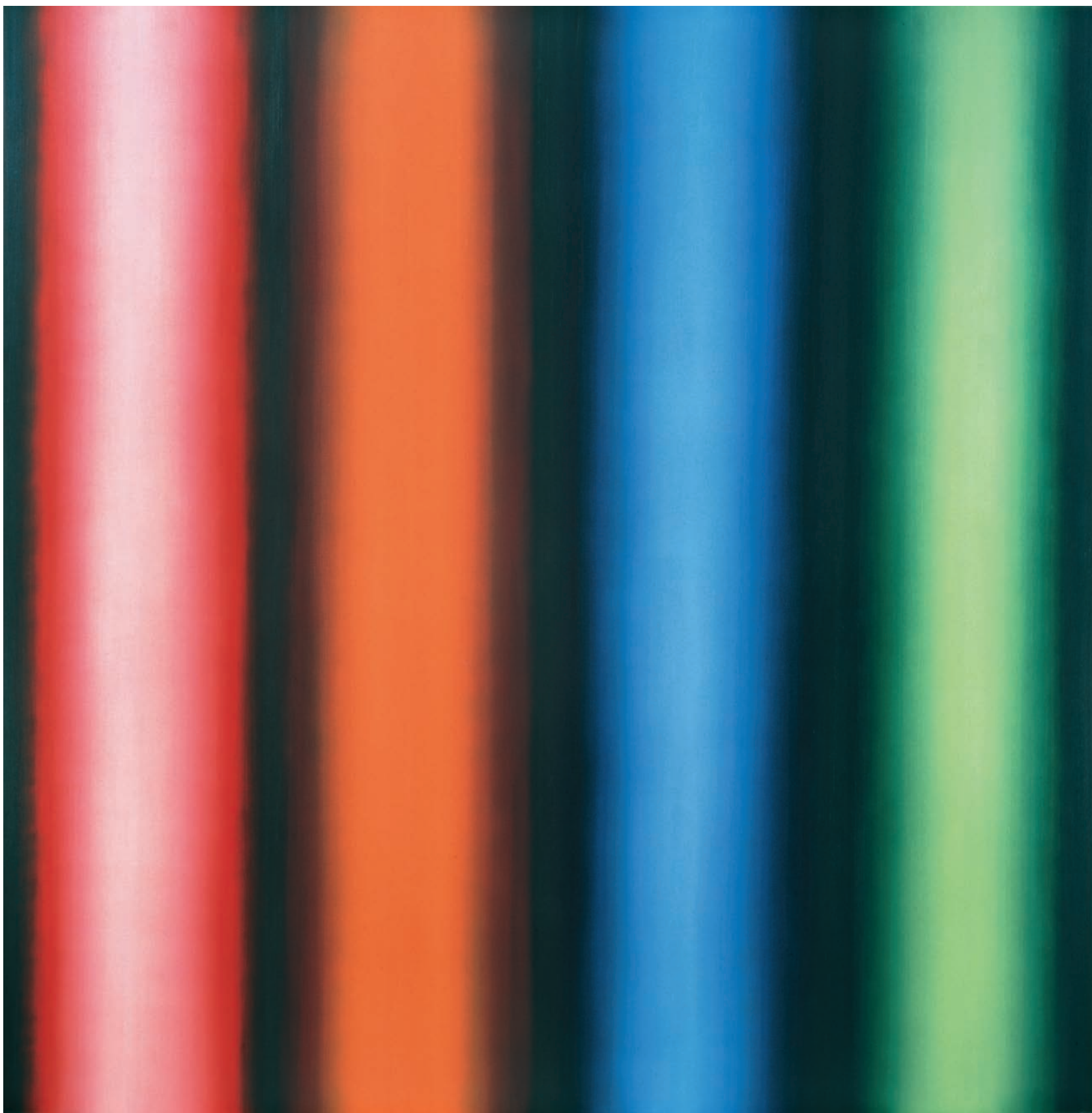
Untitled, 1991

Anodized aluminum. 5 7/8 x 41 1/3 x 5 7/8 in. (14.9 x 105 x 14.9 cm.) Engraved with signature and date "Don Judd 1991" and numbered of 12 on a plaque affixed to the underside. This work is from an edition of 12.

Estimate \$50,000-70,000

PROVENANCE Published by Edition Schellmann, Munich and New York; Sale: New York, Phillips de Pury & Company, *Contemporary Art Part II*, November 14, 2008, Lot 335; Acquired at the above Sale by the present owner

LITERATURE M.J. Jitta and J. Schellmann, eds., *Donald Judd: Prints and Works in Edition*, pp. 136 - 143 (illustrated)



125 **ERIC FREEMAN** b. 1970
Industrial Road, 2004
Oil on linen. 107 7/8 x 105 7/8 in. (274 x 268.9 cm.)

Estimate \$10,000-15,000

PROVENANCE Mary Boone Gallery, New York
LITERATURE J. Cape, *Abstract America: New Painting and Sculpture*, Saatchi Gallery, London
2008, p. 125 (illustrated)



126 **STERLING RUBY** b. 1972

Inscribed Monolith (JJA-Yellow), 2006

Formica on wood. 84 x 48 x 48 in. (213.4 x 121.9 x 121.9 cm.) Initialed and dated "SR 06" on the interior of the monolith.

Estimate \$35,000-45,000

PROVENANCE Marc Foxx Gallery, Los Angeles

Minimalist sculpture was always supposed to represent a discreet object with no personification; as if it had been made by it's self. There were these rules and regulations that one would have to adhere to in order to think of things as minimal objects. The "Interior Designer" show was my segue between these non-personified monoliths and the gesture of cutting them down via someone's surface demarcation.
STERLING RUBY

("Sterling Ruby interviewed by Steven Pulimood," *2 TRAPS/SUPERMAX*, 032c no. 20, Winter 2010/11, pp. 116-122)



127 **BANKS VIOLETTE** b. 1973

Hate Them, 2004

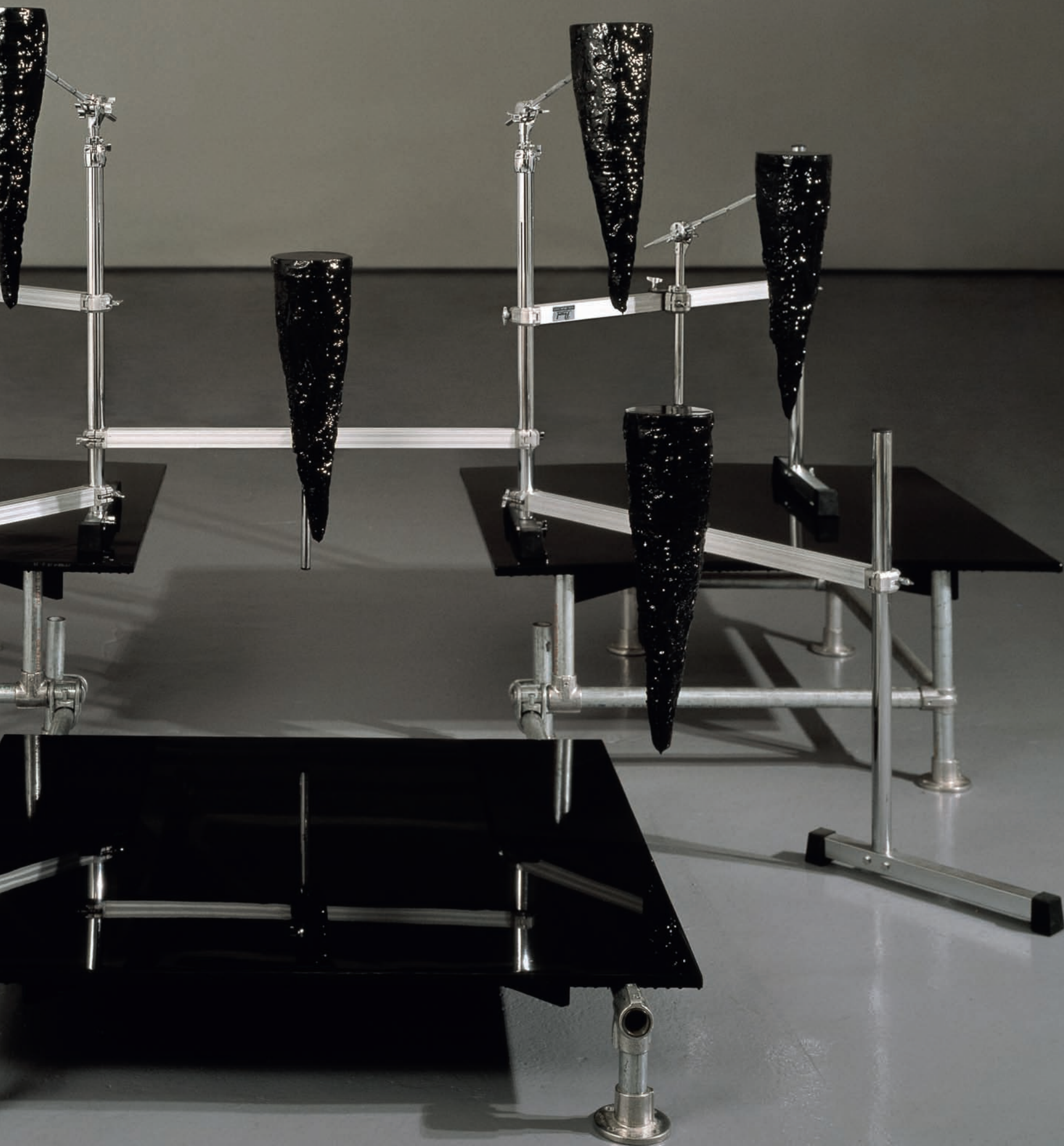
Polystyrene, polyurethane, tinted epoxy resin, wood, steel, scaffolding poles, drum stands and hardware. 60 x 144 1/8 x 96 1/8 in. (152.4 x 366.1 x 244.2 cm.)

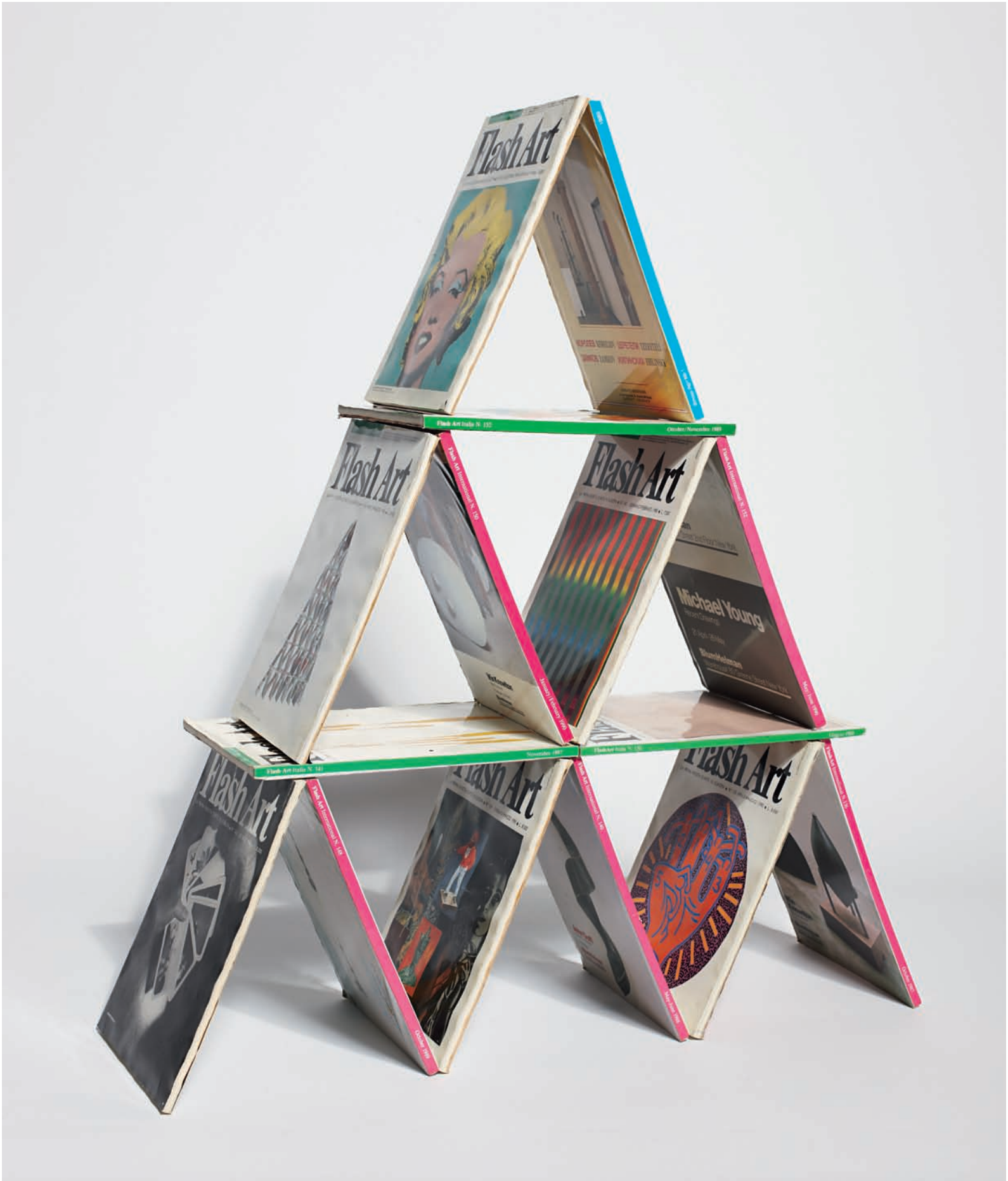
Estimate \$100,000-150,000

PROVENANCE Maureen Paley, London

EXHIBITED London, Royal Academy of Arts, *USA TODAY: New American Art from The Saatchi Gallery*, October 6 - November 4, 2006

LITERATURE P. Ellis and N. Rosenthal, *USA TODAY: New American Art from The Saatchi Gallery*, Royal Academy of Arts, London 2006, pp. 104-105 (illustrated); J. Cape, *Shape of Things to Come*, Saatchi Gallery, London 2009, pp. 566-567





128 **MAURIZIO CATTELAN** b. 1960
Strategie, 1990
Magazines, glue and aluminum. 30 x 28 x 8 in. (76.2 x 71.1 x 20.3 cm.)

Estimate \$30,000-40,000

PROVENANCE Private Collection



129 **WADE GUYTON** b. 1972

Untitled, 2005

Epson UltraChrome inkjet on linen. 39 1/2 x 19 3/4 in. (100.3 x 50.2 cm.)

Estimate \$60,000-80,000

PROVENANCE Air de Paris, Paris; Acquired from the above by the present owner

EXHIBITED Paris, Air de Paris, *NY TWICE: Wade Guyton, Bettina Funke, Mai-Thu Perret, Seth Price, Josh Smith, Kelley Walker*, May 28 - June 25, 2005



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

Maharishi 2, 2008

Glass beads, crystals and acrylic on wood. 96 x 96 x 3 1/4 in. (243.8 x 243.8 x 8.3 cm.)

Estimate \$25,000-35,000

PROVENANCE Deitch Projects, New York

EXHIBITED New York, Deitch Projects, *The Beautiful Struggle*, September 7 - October 19, 2008



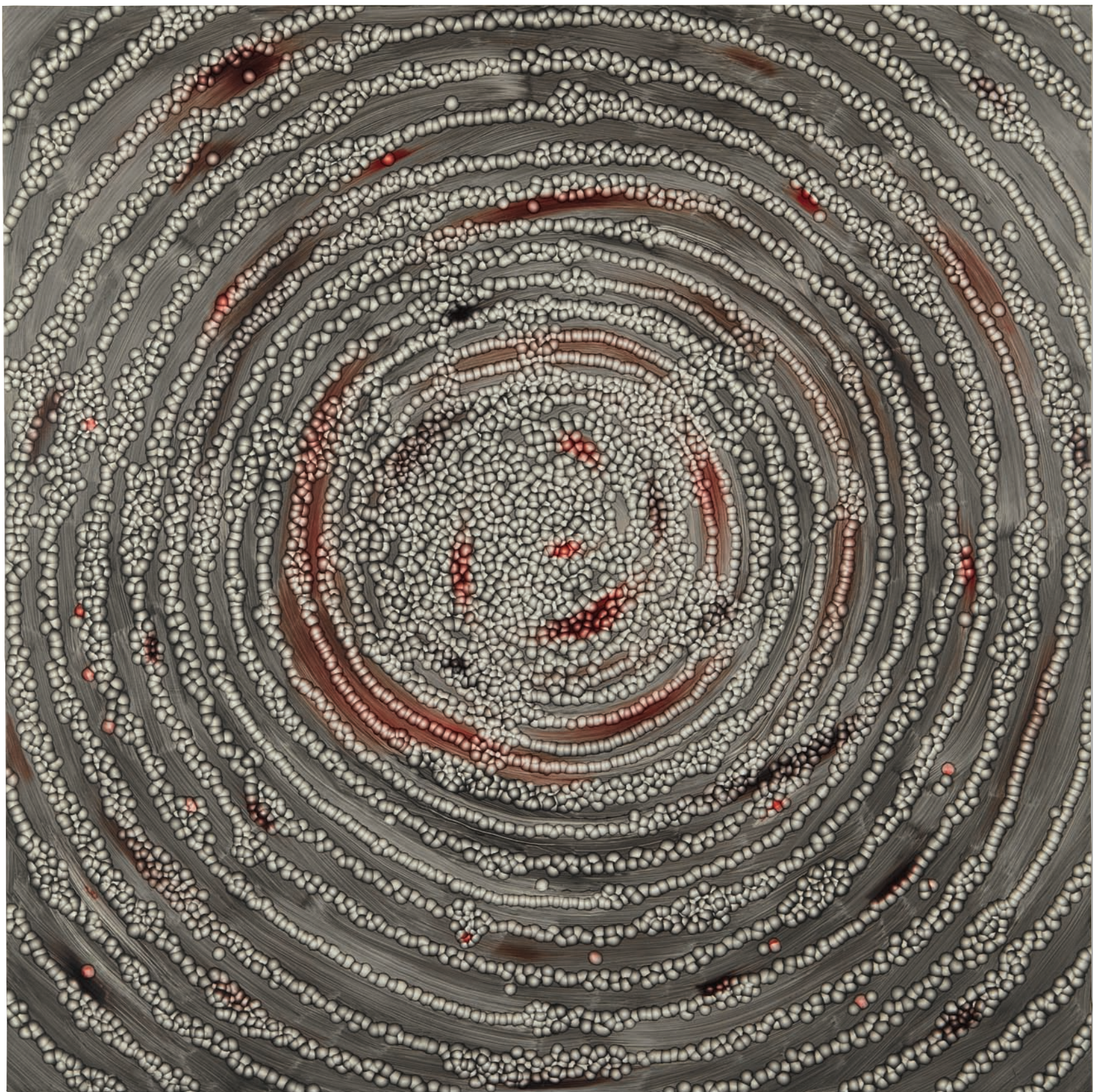
131 **KARIN DAVIE** b. 1965

Choker, 1999

Oil on canvas. 72 x 60 in. (182.9 x 152.4 cm). Signed, titled and dated "Choker, Davie, 1999" on the reverse.

Estimate \$35,000-45,000

PROVENANCE Marianne Boesky Gallery, New York



132 **ROSS BLECKNER** b. 1949

Pathway with Black, 1999

Oil on linen. 60 x 60 in. (152.4 x 152.4 cm.) Signed, titled and dated "Ross Bleckner, 1999, Pathway with Black" on the reverse.

Estimate \$40,000-60,000

PROVENANCE Lehmann Maupin, New York



133 **JACOB KASSAY** b. 1984

Untitled, 2008

Acrylic and silver deposit on canvas. 14 x 10 in. (35.6 x 25.4 cm.) Signed and dated "Kassay 08" on the reverse.

Estimate \$15,000-20,000

PROVENANCE Eleven Rivington, New York; *Armitage Gone! Dance Think Punk! Benefit Auction*, New York, 2008

134 **GUYTON\WALKER** b. 1972 and 1969

Untitled, 2006

Silkscreen, inkjet print on canvas and inkjet prints on paint cans. Canvas: 48 x 36 x 1 1/4 in. (121.9 x 91.4 x 3.2 cm.). Signed and dated "Guyton\Walker 2006" on the reverse. This work is accompanied by a certificate of authenticity.

Estimate \$80,000-120,000

PROVENANCE Greene Naftali Gallery, New York

Take one part Wade Guyton and one part Kelley Walker, add nothing, and get a "third artist" with two last names and twice the power of either one. Guyton\Walker is like a corporate merger between two solo artists, whose qualities and ambitions are neither sacrificed nor confused but rather pooled and integrated to produce one super-double-artist.

(John Kelsey, "Guyton/Walker: Green Naftali", Artforum, May 2005)



Fig. 1 Guyton\Walker: *Empire Strikes Back*, Carpenter Center for the Visual Arts, Harvard University, Cambridge, 2006



135 **MARK BRADFORD** b. 1961
Am i losing you...., 2002
Mixed media on canvas. 72 x 84 in. (182.9 x 213.4 cm.)

Estimate \$250,000-350,000

PROVENANCE Finesilver Gallery, San Antonio

Bradford's myriad practices – in their promiscuity, in their exultation of the fragment, in their obstinate refusal to provide comforting or easy answers to the concerns he addresses – create allegories that are at once formal, political, personal and psychological. His psycho-geographies and interventions insist upon the infinitely mutable qualities of urban space. The issues at stake – class, ethnicity, race, economic participation – are not quantifiable, not concrete, and not givens. Instead they are overlays, points-of-view, tools that weave in and out of one another in ways unexpected and contingent. In that sense, Bradford's indecipherability and his promiscuity with respect to form and content become allegory's breeding ground. At the end of the day, this breeding ground leaves us questioning more than we did at the beginning. It also ignites our desire, making us want still more.

(Steven Nelson, "Mark Bradford's Allegorical Impulse," in *Mark Bradford*, exh. cat., Sikkema, Jenkins & Co., New York, 2006, n.p.).







136 **CRIS BRODAHL** b. 1963
The Jean Genie, 2005
Oil on linen. 48 x 57 7/8 in. (121.9 x 147 cm.)

Estimate \$15,000-20,000

PROVENANCE Marc Foxx Gallery, Los Angeles



137 **GEORGE CONDO** b. 1957

Untitled (Crown), 1985

Oil on canvas. 20 x 16 in. (50.8 x 40.6 cm.) Signed and dated "Condo 1985" on the reverse.

Estimate \$25,000-35,000

PROVENANCE Barbara Gladstone Gallery, New York



138 **GRAYSON PERRY** b. 1960

May My Ashes Blow away on the Winds of Change, 1986

Glazed earthenware. 16 1/2 x 10 x 10 in. (41.9 x 25.4 x 25.4 cm.) Inscribed "May my ashes blow away on the winds of change, I love life I love England" around the shoulder of the vase. Also inscribed "Grayson Perry" on the inside of the ceramic element.

Estimate \$20,000-30,000

PROVENANCE Acquired directly from the artist; Sale: London, Christie's, *Post-War and Contemporary Art Day Sale*, February 9, 2006, Lot 251; Acquired at the above Sale by the present owner



139 **PHILIP TAAFFE** b. 1955

Midnight Blue, 1985

Collage and acrylic on canvas. 76 x 94 in. (193 x 238.8 cm.) Signed, titled and dated "P. Taaffe, 1985, MIDNIGHT BLUE" on the reverse.

Estimate \$80,000-120,000

PROVENANCE Galerie Ascan Crone, Hamburg; Galerie Paul Maenz, Cologne; Private Collection

EXHIBITED Hamburg, Galerie Ascan Crone, *Philip Taaffe*, February 13 - March 22, 1986

LITERATURE *Philip Taaffe*, Galerie Ascan Crone, Hamburg, 1986, p. 24 (illustrated); R. Smith, "Philip Taaffe," *Art in America*, June, 1986, p. 125; K. Honnef, *Kunst der Gegenwart*, Cologne, 1990, p. 192 (illustrated); G. de Vries (Hg.), Paul Maenz, Köln, 1970 - 1980 - 1990; *Eine Avantgarde-Galerie und die Kunst unserer Zeit*, Cologne 1991, p. 226 (illustrated); H. Rosenberg, *Barnett Newman*, New York 1994, p. 145 (illustrated)

140 **UGO RONDINONE** b. 1964

Siebteraugustneunzehnhundertneunundneunzig, 1998

Acrylic on canvas. Diameter: 87 in. (221 cm.)

Estimate \$150,000-200,000

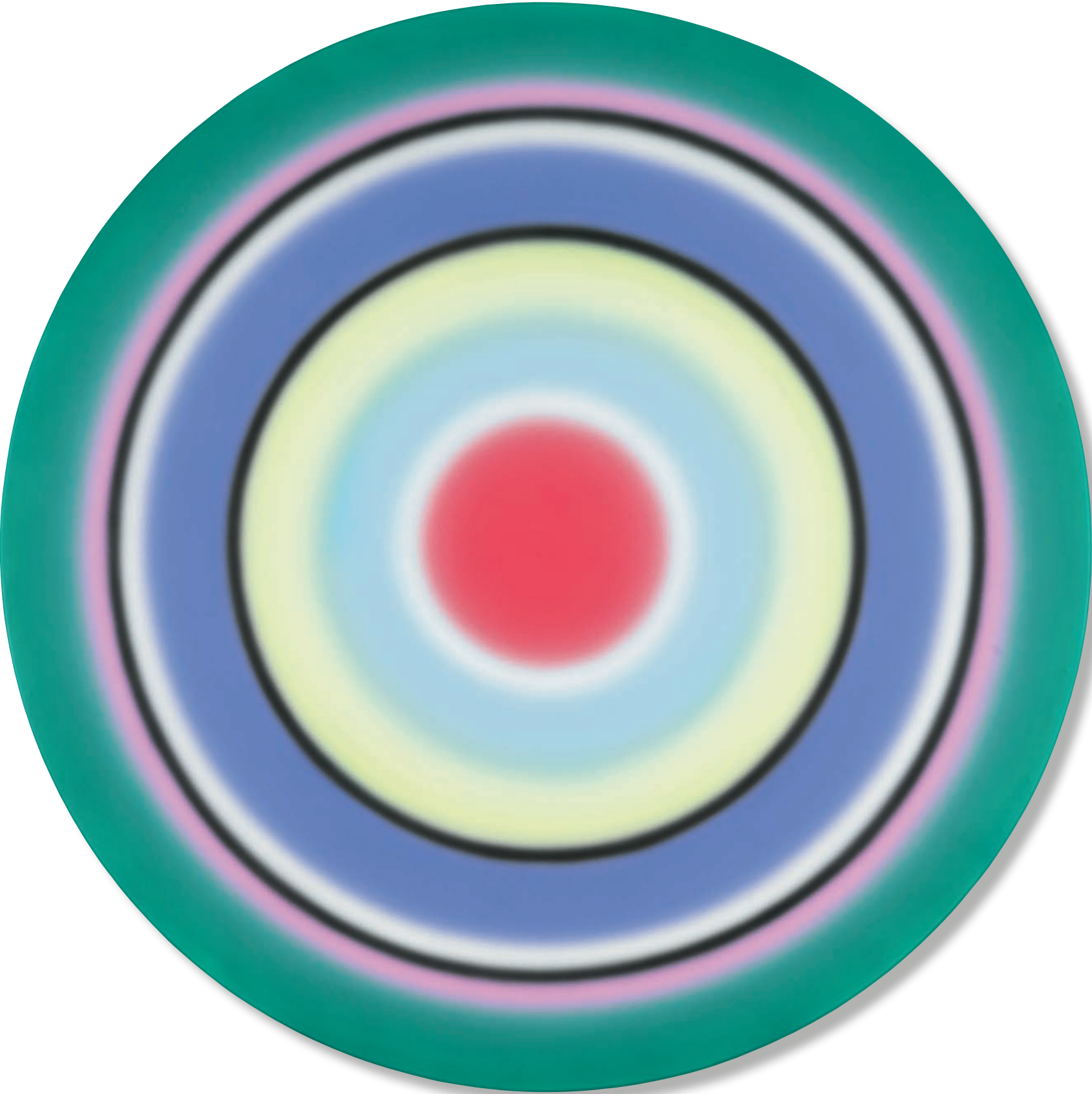
PROVENANCE Galleria Raucchi/Santamaria, Naples

EXHIBITED Modena, Galleria Civica, *Ugo Rondinone: Giorni Felici*, September 15, 2006 - January 7, 2007; Alava, Museo ARTIUM, *Gravity: Coleccion Ernesto Esposito*, February 1 - May 18, 2008; Caserta, Belvedere di San Leucio, *Passaggi*, 15 February - March 2, 2011

LITERATURE M. Farronato, *Ugo Rondinone: Giorni Felici*, Modena 2007; *Gravity: Coleccion Ernesto Esposito*, Museo ARTIUM, Alava 2008, p. 55 (illustrated); *Passaggi*, Caserta 2011, p. 53 (illustrated)

When the title of the present lot is translated from its original German, we find the date of the work's inception: August 7, 1999. Ugo Rondinone's series of round canvases, painted with concentric circles and titled with the date of their production, are all created uniformly: they measure 87 inches in diameter and are produced using only stencils and acrylic spray paint. Each canvas's individuality lies in the combination and sequence of its colored rings. They depend on the unique qualities of the day in which the painting was conceived. The series, in effect, equates to a controlled experiment in which the dependent variable is the artistic product.

In this series of circular canvases, Rondinone engages with the artistic tradition of geometric abstraction. His paintings evoke the targets of Jasper Johns, the brightly hued rings of Kenneth Noland, and the hypnotizing canvases of the Op Artist Bridget Riley. Rondinone not only alludes to these seminal works, but he also modifies the concentric circle motif by rendering it in the medium of spray paint. The spray paint lends his rings blurred edges that seem to simultaneously push against and bleed into each other. This effect imbues Rondinone's canvases with a pulsating, almost hypnotic energy. The series' varied combinations of colors lend each canvas its own individual rhythm and intensity. As such, the present lot is an exquisite example of Rondinone's ability to manipulate a deceptively simple form – the circle – in order to create a mesmerizing and innovative visual effect.



141 **TOM FRIEDMAN** b. 1965

Untitled (pink and blue), 2004

Polystyrene and Styrofoam packing peanuts assembled with glue; artist's wood platform and Plexiglas vitrine (vitrine not illustrated). Overall installed dimensions: 45 x 62 x 45 in. (114.3 x 157.5 x 114.3 cm.) Signed, titled and dated "Tom Friedman, Untitled 2004 (pink and blue)" on the artist's Styrofoam box.

Estimate \$120,000-180,000

PROVENANCE Kevin Bruk Gallery, Miami

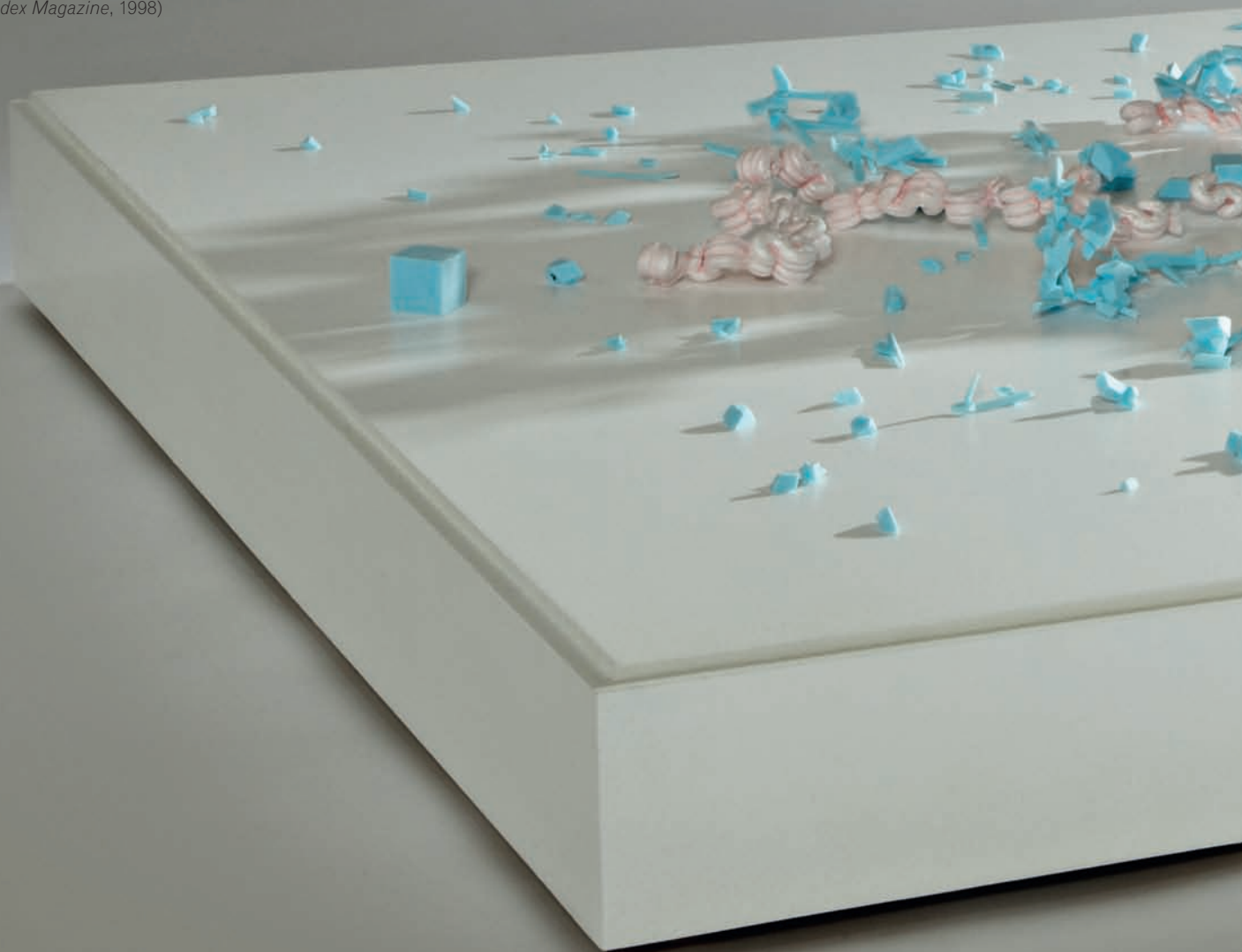
JOHN MILLER: Your work sometimes reminds me of a book I grew up: *Fun With Next To Nothing*. It told you things like how to make an airplane out of popsicle sticks or a wall plaque out of bottle caps.

TOM FRIEDMAN: Well, that's not surprising. I like it to have a sense of being at home.

JOHN MILLER: Why "home?"

TOM FRIEDMAN: I like the connection to everyday materials, things just sitting around the house. For me, home just means "being yourself." You don't have to go outside to know more; you already have everything you need. I don't think of learning as an additive process. Instead, your mind rearranges itself in certain ways. It's interesting to think that all the potential knowledge is already there.

("Tom Friedman with John Miller," *Index Magazine*, 1998)





142 **MATTHIAS WEISCHER** b. 1973

Untitled, 2003

Oil on canvas. 67 x 74 3/4 in. (170.2 x 189.9 cm.) Signed and dated "M. Weischer 2003" on the reverse.

Estimate \$250,000-350,000

PROVENANCE Private collection, New York; Sale: New York, Phillips de Pury & Company, *Contemporary Art Part I*, November 15, 2007, Lot 37

On closer inspection, the spatiality of the interiors Weischer creates by staggering and layering planes seems highly construed. His views or forms are reminiscent of installations. While interior painting increasingly distanced itself from strict representation over the past centuries and painting became freer, in the medium of the installation there has been a striving to blur the difference between art and reality. Weischer's painting takes up this tendency and reverses it. The interior is always recognizable as a classical theme of painting which in the tradition of a specific genre explores the preconditions of its own medium. The irritating experimental mise-en-scene is not just confined to the abstract or material impact of color plans and the artificial construction of space. The lighting too has no illusionist representational function. Light and shade become isolated, clearly separated planes. The light sources are not visible. The immobile materiality of the light makes time stand still in the image. The impression of a momentary insight gives way to the feeling of timelessness.

(S. Pfeiffer, ed., *Matthias Weischer: Simutan*, Ostfildern-Ruit, 2004, n.p.)



143 **VIK MUNIZ** b. 1961

Elizabeth Taylor (Pictures of Diamonds), 2004

Cibachrome. 40 x 30 in. (101.6 x 76.2 cm.) Signed and dated "Vik Muniz 2004" on a label adhered to the reverse of the mount. This work is from an edition of four artist's proofs and is accompanied by a certificate of authenticity signed by the artist. The work is also accompanied by a letter dated June 10, 2008 from the Office of Dame Elizabeth Taylor.

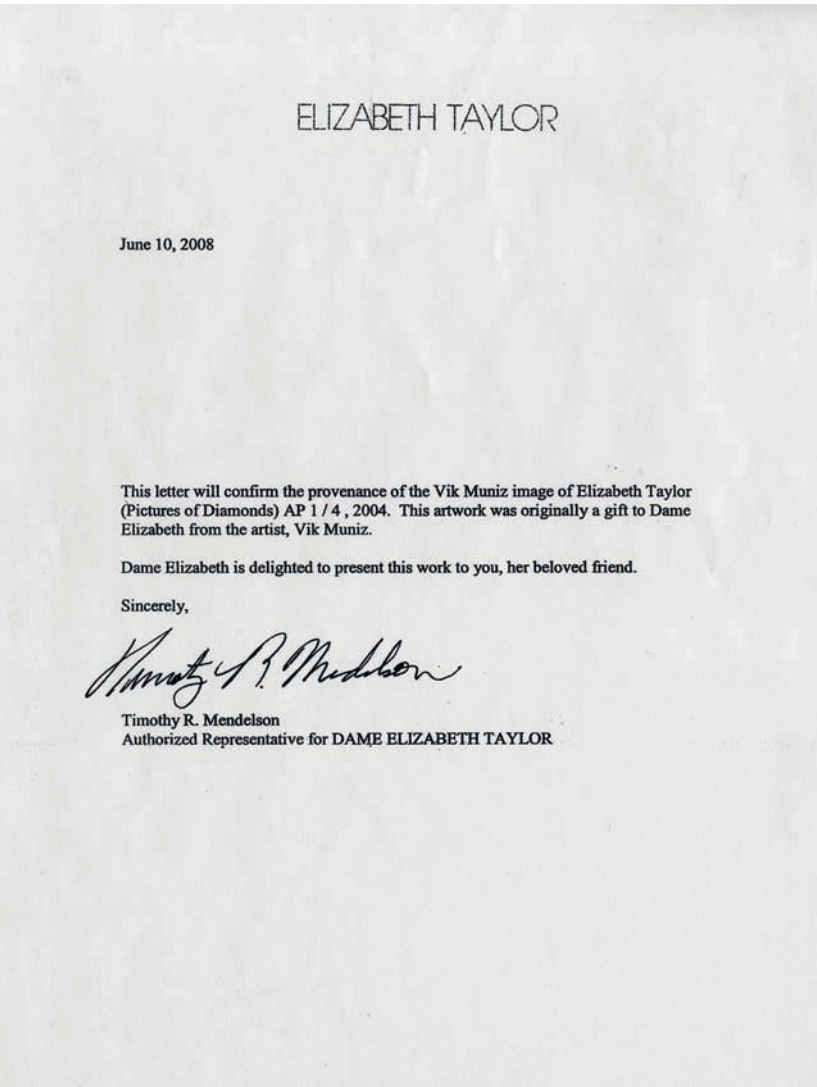
Estimate \$80,000-120,000

PROVENANCE Dame Elizabeth Taylor, Los Angeles (Gift of the artist, 2004); Private Collection (Gifted from Dame Elizabeth Taylor, 2008); Acquired from the above by the present owner, 2008

LITERATURE L. Martin, *Reflex: a Vik Muniz primer*, New York 2005, p. 98 (illustrated)

Phillips de Pury & Company is honored to present a dazzling portrait of the late Hollywood icon Elizabeth Taylor. The portrait is not only a brilliant representation of the star's image, but one whose provenance extends to the subject herself. When the artist Vik Muniz decided to create his Diamond Diva series, he knew Dame Elizabeth Taylor would make the perfect subject to be rendered entirely out of precious stones. Fittingly, he promised her a gift of the first artist proof from the edition. Upon its completion, he presented her with a portrait that shone with nearly the vitality of the star herself.

The story of the work's provenance evolved as Dame Elizabeth Taylor gifted the portrait to a dear friend of hers who believed it to be the actress' most glamorous depiction. With one more change of hands, the portrait found its way to another devoted admirer. Here the star's legendary glamour resides in a final tribute, one definitive enough for the star to give her personal blessing as owner. Now, following the death of its beloved subject, the portrait's provenance continues to find its way towards one of the star's many dedicated devotees.







144 **MARILYN MINTER** b. 1948

Devon, 2001

C-print. 50 x 36 in. (127 x 91.4 cm.) Signed "M. Minter" on a label adhered to the reverse of the backing board. This work is from an edition of five plus two artist's proofs.

Estimate \$20,000-30,000

PROVENANCE Salon 94, New York



144A **MARILYN MINTER** b. 1948

Swell, 2010

C-print. 30 x 40 in. (76.2 x 101.6 cm.) Signed "M. Minter" on a label adhered to the reverse of the backing board. This work is from an edition of five plus two artist's proofs.

Estimate \$20,000-30,000

PROVENANCE Salon 94, New York



145 THOMAS RUFF b. 1958

Nudes fee 19, 2001

Chromogenic print mounted on Plexiglas in artist's wood frame. Frame: 44 1/8 x 55 7/8 in. (112.1 x 141.9 cm.) Signed and dated "Th Ruff 2001" and numbered of five on the reverse of the backing board. This work is from an edition of five plus two artist's proofs.

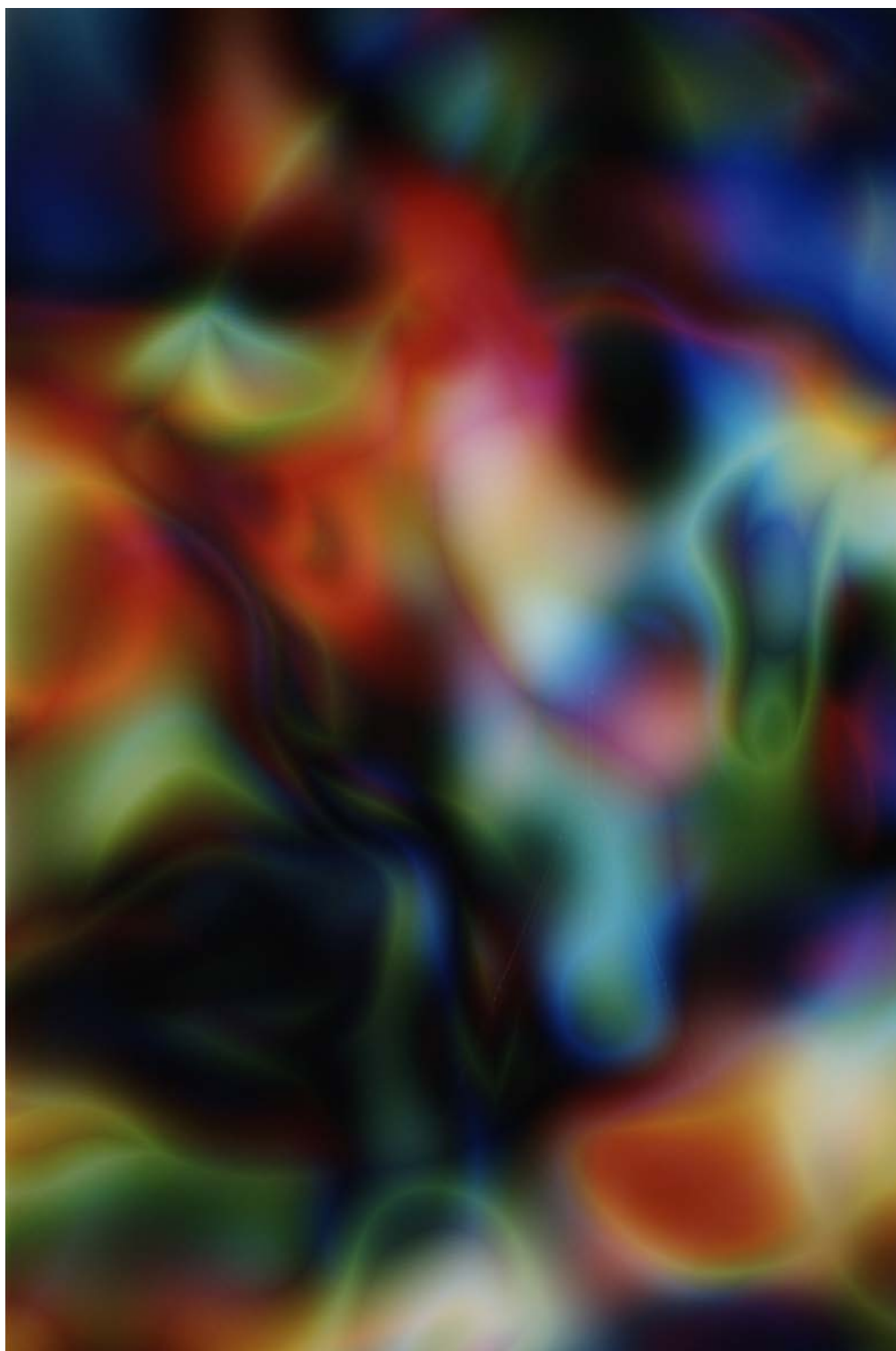
Estimate \$50,000-70,000

PROVENANCE Galerie Wilma Tolksdorf, Frankfurt

LITERATURE M. Winzen (ed.), *Thomas Ruff: 1979 to the Present*, Cologne 2001, p. 240 (illustrated); M. Houellebecq, *Thomas Ruff Nudes*, New York 2003, pp. 50-51 (illustrated)

Around 1998 Thomas Ruff began to work on nude photography and also began experimenting with computer-generated, abstract pictures made of pixels. Through his Internet research into the genre of nude photography, he came cross the field of pornography. Due to the poor resolution (72 dpi) of these pictures on the World Wide Web, their pixel structure resembled the one he had been experimenting with. He decided to apply the same technique to the Internet pictures, processing them so that the pixel structure was only just barely visible. He used fuzziness and other blurring techniques, occasionally modifying the coloring and removing intrusive details. The selection of source pictures was based on such considerations as composition, lighting, coloring, or presentation. In the nudes Thomas Ruff wanted to cover the wide range of sexual fantasies and practices currently on offer on the Internet by professionals and amateurs, under categories like Babes, Blonde, Cheerleader, Gay, Group, Anal, Fetish, Nylon, Bondage, or Hardcore.

(M. Winzen, *Thomas Ruff: 1979 to the Present*, Cologne 2001, p. 236)



146 THOMAS RUFF b. 1958

Substrat 9 III, 2002

Chromogenic print mounted with Diasac face in artist's wood frame. Frame: 104 x 72 1/2 in. (264.2 x 184.2 cm.) Signed, titled, dated "Sub 9 III Thomas Ruff 2002" and numbered of three on the reverse of the backing board. This work is from an edition of three plus two artist's proofs.

Estimate \$80,000-120,000

PROVENANCE Galleria Lia Rumma, Naples; Sale: London, Sotheby's, *Contemporary Art Including Arab & Iranian Art*, October 16, 2009, Lot 222; Acquired at the above Sale by the present owner

While looking for source material for the nudes, Thomas Ruff realized that virtual pictures on the Internet basically no longer depict reality but only represent visual stimuli transmitted by purely electronic means. The flood of pictures on the Net, in which pictures and information are superimposed, make it almost impossible for viewers to distinguish between the 'real' and the 'fake' of visual information. Thomas Ruff wanted to exploit his experience with digital technology to penetrate this realm of visual 'nothingness'. He used comics which he covered with multiple layers and multiplied with each other until he had a picture that was more or less devoid of meaning.

(M. Winzen, *Thomas Ruff: 1979 to the Present*, Cologne 2001, p. 247)



147 **ROE ETHERIDGE** b. 1969
Junction, Atlanta, 2003
C-print. Frame: 26 5/8 x 32 3/4 in. (67.6 x 83.2 cm.) Signed, titled, dated "Junction, Atlanta, 2003, Roe Etheridge" and numbered of five on the reverse of the backing board. This work is from an edition of five plus two artist's proofs.

Estimate \$6,000-8,000

PROVENANCE Andrew Kreps Gallery, New York

148 **AXEL HÜTTE** b. 1951
London, Mudchute III, 2001
Duratrans. Image: 46 x 66 1/2 in. (116.8 x 168.9 cm); frame: 61 3/4 x 81 1/2 in. (156.8 x 207 cm). Signed, titled, dated "London, Mudchute III, 2001, Axel Hütte" and numbered of four on the reverse of the backing board. This work is from an edition of four.

Estimate \$7,000-9,000

PROVENANCE Galerie Wilma Tolksdorf, Frankfurt



149 **CANDIDA HÖFER** b. 1944

Milchhof Nürnberg, 1999

Chromogenic print. 59 1/4 x 59 1/4 in. (150.5 x 150.5 cm.) This work is from an edition of five.

Estimate \$30,000-40,000

PROVENANCE Sonnabend Gallery, New York; The Martin Z. Margulies Collection, Miami; Sale: New York, Sotheby's, *Contemporary Art Day Auction*, November 12, 2009, Lot 315

EXHIBITED Long Beach, California State University, College of the Arts, University Art Museum; West Palm Beach, Norton Museum of Art; Provo, Brigham Young University, Museum of Art, *Candida Höfer: Architecture of Absence*, January 2005 - January 2007

LITERATURE C. Glenn, V. Heckert and M. Lombino, *Candida Höfer: Architecture of Absence*, New York 2005, pp. 59, 104 (illustrated)



150 **RYAN TRECARTIN** b. 1981

Her Puffy Poof, 2006

Mixed media. 69 1/4 x 88 7/8 x 83 1/8 in. (175.9 x 225.7 x 211.1 cm.)

Estimate \$10,000-15,000

PROVENANCE Elizabeth Dee Gallery, New York

EXHIBITED London, Royal Academy of Arts, *USA TODAY: New American Art from The Saatchi Gallery*, October 6 - November 4, 2006

LITERATURE J. Cape, *Shape of Things to Come*, Saatchi Gallery, London 2009, p. 98 (illustrated)



151 CHARLES LEDRAY b. 1960

Charles, 1999

Fabric, thread, metal and plastic on sandpaper. 20 x 15 in. (50.8 x 38.1 cm.) Signed, titled and dated "'Charles,' Charles LeDray July 1st, 1999" and inscribed "Art for Art's Sake / Calendar 2000" on the reverse of the sandpaper.

Estimate \$20,000-30,000

PROVENANCE Gorney Bravin + Lee, New York; Private collection, New York

EXHIBITED Annendale-on-Hudson, Center for Curatorial Studies Museum, Bard College, *Art for Art's Sake / Calendar 2000*, September 26 - December 17, 1999

152 CHARLES LEDRAY b. 1960

Untitled (diptych), 1995

Two textile panels and mixed media. Each panel: 17 x 12 in. (43.2 x 30.5 cm.); framed: 20 1/2 x 29 in. (52.1 x 73.7 cm.)

Estimate \$15,000-20,000

PROVENANCE Lucas Schoormans Gallery, New York; Kenneth L. Freed Collection, Boston; Sale: New York, Rago Auctions, November 18, 2006, Lot 171; Acquired from the above by the present owner



153 **JAKE AND DINOS CHAPMAN** b. 1966 & b. 1962

Exquisite Corpse, 2000

The complete set of 20 etchings. Each 18 1/8 x 14 3/4 in. (46 x 37.5 cm.) Each signed "Jake and Dinos Chapman" and numbered of 30 on the reverse. This work is from an edition of 30.

Estimate \$15,000-20,000

PROVENANCE The Paragon Press, London



154 **DANIEL RICHTER** b. 1962

Untitled, 2005

Oil on canvas. 15 7/8 x 12 in. (40.3 x 30.5 cm). Signed and dated "D. Richter 05" on the reverse.

Estimate \$50,000-70,000

PROVENANCE Acquired directly from the artist by the present owner

155



156



155 **TONY FEHER** b. 1956

Three Guys, 1991

Three glass bottles, transmission fluid, radiator coolant, Windex, and cord. Dimensions variable.

Estimate \$8,000-12,000

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

EXHIBITED New York, The Armory Show, *Sikkema Jenkins & Co.*, 1991

156 **GUNTHER FÖRG** b. 1952

Untitled, 1987

Watercolor on paper (in five parts). Each 12 1/2 x 9 1/2 in. (31.8 x 24.1 cm.) Each signed, dedicated and dated "For Roland, Förg 87" on the reverse.

Estimate \$8,000-12,000

PROVENANCE Acquired directly from the artist



157 **FRED TOMASELLI** b. 1956

Swirly World, 1993

Acrylic, hemp leaves and resin on wood. 16 x 24 in. (40.6 x 61 cm.) Signed, titled and dated "Fred Tomaselli, 1993, 'Swirly World'" on the reverse of the panel.

Estimate \$30,000-40,000

PROVENANCE Michael Kohn Gallery, Los Angeles; Sale: New York, Phillips de Pury & Luxembourg, *Contemporary Art*, May 15, 2001, Lot 144

158 **FRED TOMASELLI** b. 1956

Exploded Version, 1993

Acrylic, resin, aspirin, antacid, acetaminophen, ephedrine and saccharin pills on panel. 47 1/2 x 47 1/2 in. (120.7 x 120.7 cm). Signed, titled and dated "Fred Tomaselli 'Exploded Version' 1993" on the reverse.

Estimate \$150,000-200,000

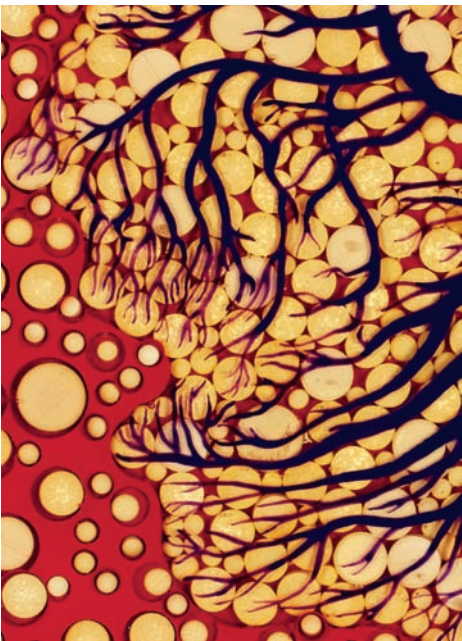
PROVENANCE Christopher Grimes Gallery, Santa Monica; Sale: New York, Phillips de Pury & Company, *Contemporary Art Part II*, November 14, 2008, Lot 131

EXHIBITED Santa Monica, Christopher Grimes Gallery, *Fred Tomaselli*, February 19 - March 19, 1994; Palm Beach, The Palm Beach Institute of Contemporary Art, *Fred Tomaselli: Ten Year Survey*, December 10, 2001 - March 3, 2002; Santa Fe, SITE Santa Fe, March 16 - May 2, 2002; Bloomfield Hills, Michigan, The Cranbrook Art Museum, *Transfigurations: The Body in 20th Century Art*, September 20 - November 30, 2003

LITERATURE A. Tager and D. A. Greene, *Fred Tomaselli*, Santa Monica, 1995, n.p. (illustrated); A. Cappellazzo, ed., *Fred Tomaselli: Ten Year Survey*, Palm Beach, 2001, n.p., (illustrated)

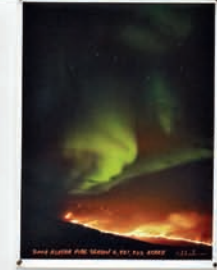
Using the technique of collage, which served the Cubists as the catalyst of painterly abstraction, [Fred Tomaselli] chooses objects and arrangements not for what they represent, even in the case of photographic illustrations, but for what they meant within their original contexts....The elements are not just metaphors. They are concrete examples of the artifice involved in manufacturing serviceable contemporary substitutes for utopia. Meanwhile, the glassy resin surface of Tomaselli's works remind us that even the imperfect transcendence promised by these materials remains inaccessible, locked away among the failed revolutions and irretrievable values from a past we might prefer to disown. Tomaselli's paintings evoke our continuing psychological dependence on modes of transcendence in which we have lost all faith, and even learned to regard as suspect: utopianism, drubs, spirituality, nature and the sublime.

(A. Cappellazzo, *Fred Tomaselli: Ten Year Survey*, Palm Beach Institute of Contemporary Art, Lake Worth, Florida 2001, n.p.)



(detail)







160 **KEHINDE WILEY** b. 1977

Passing/Posing (Lady Innes), 2005

Oil on canvas in artist's wood frame. Frame: 84 x 72 in. (213.4 x 182.9 cm.) Signed, titled, dated "Kehinde Wiley 05, Passing/Posing Lady Innes" on the reverse.

Estimate \$40,000-60,000

PROVENANCE Private Collection



161 **KEHINDE WILEY** b. 1977

Passing on Posing, 2003

Oil on canvas in artist's wood frame. Frame: 70 1/2 x 58 1/4 in. (179.1 x 148 cm.) Signed and dated "Kehinde Wiley 03" on the reverse.

Estimate \$50,000-70,000

PROVENANCE Marella Arte Contemporanea, Milan

EXHIBITED Naples, Museo d'Arte Contemporanea Donna Regina, *People. Volti, corpi e segni Contemporanei* dalla Collezione di Ernesto Esposito, June 29 - August 28, 2006

LITERATURE M. Codognato and E. Cyclesin, *People. Volti, corpi e segni Contemporanei* dalla Collezione di Ernesto Esposito, Naples 2006, p. 132 (illustrated)

162 **JONATHAN MEESE & ALBERT OEHLER** b. 1970 & b. 1954

Storm, 2004

Oil and inkjet print on panel. 81 1/2 x 110 1/2 in. (207 x 280.7 cm.) Signed and dated "J. Meese A. Oehlen 03" lower right.

Estimate \$30,000-40,000

PROVENANCE Contemporary Fine Arts, Berlin

EXHIBITED London, Saatchi Gallery, *The Triumph of Painting*, January 26 - October 30, 2005

LITERATURE J. Cape, *The Triumph of Painting*, Saatchi Gallery, London 2005, p. 189 (illustrated); J. Cape, *Abstract America: New Painting and Sculpture*, Saatchi Gallery, London 2008, p. 189 (illustrated)

In 2001 Albert Oehlen and Jonathan Meese set out to expand their repertoire and commanded a collaborative series entitled *Spezialbilder* (Special Images). These paintings are a dizzying array of German contemporary art, quixotic and fantastical, yet rooted in the traditions of each artist. Oehlen, providing the photographic material, enlarged derivatives of his father's album, combined these with digitally manipulated images, upon which Meese and Oehlen painted. The result, in the present lot *Storm* is a distillation of Oehlen's panache for multi-media and Meese's quick wit and irony. The subjects appear as Pop starlets, in a fantasy-world of unknown adventure and alluring mystery.





J. Mura
A. Rehm 03

163 **RICHARD PHILLIPS** b. 1963

Double, 1996-1997
Oil on linen. 84 x 62 in. (213.4 x 157.5 cm.)

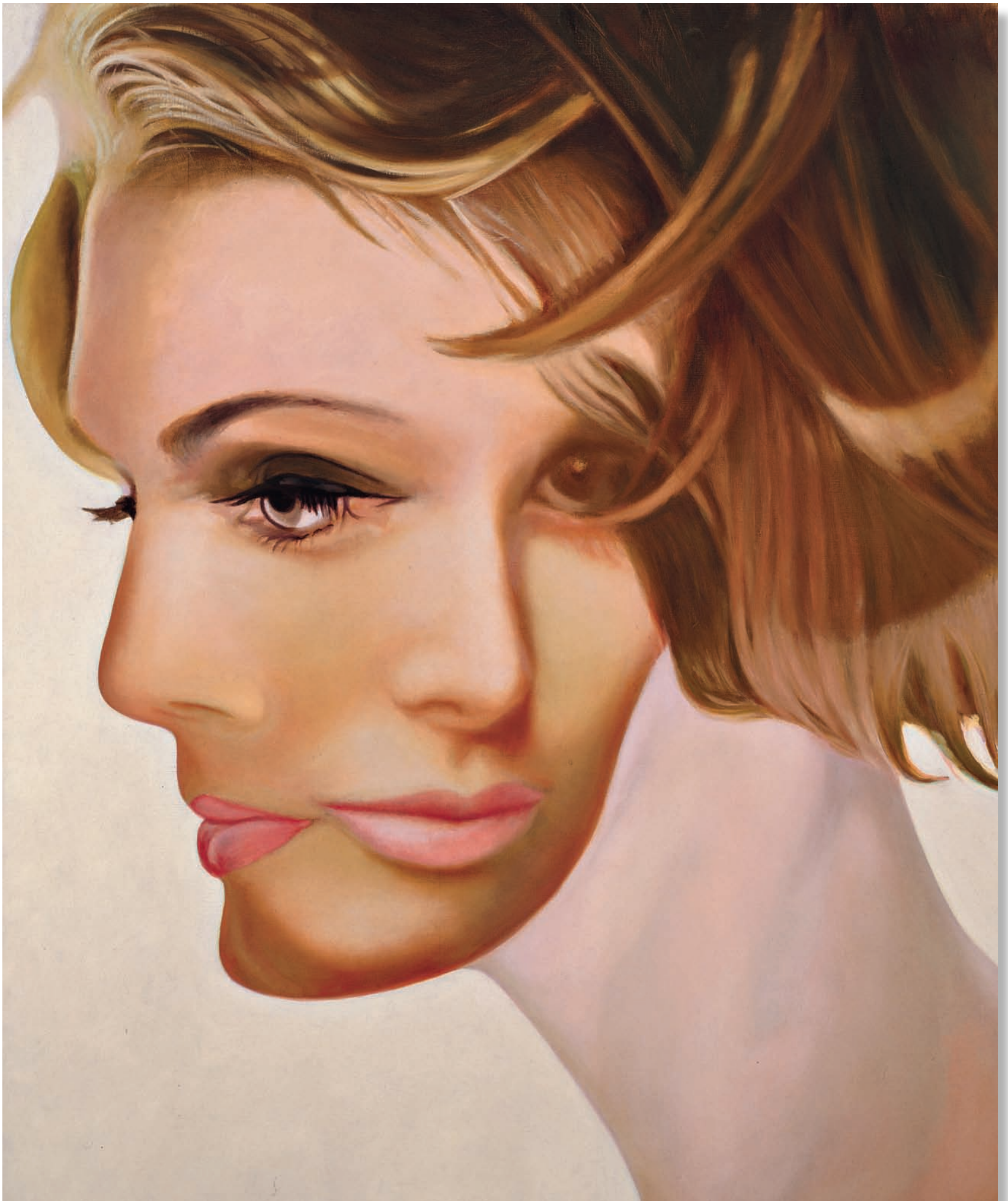
Estimate \$100,000-150,000

PROVENANCE Turner & Runyon Gallery, Dallas; Friedrich Petzel Gallery, New York; Private collection, Switzerland

LITERATURE J. Kutner, "Phillips' Painting Turn Heads," *Dallas Morning News*, 24 February 1997, n.p. (illustrated); A. Heil and W. Schoppmann, eds., *Most Wanted*, Cologne, 2005, p. 131 (illustrated)

Richard Phillips paintings of the mid-nineties are perfectly of their time, a moment in the swirling vortex of art-world names and trends that very often recapitulated the cold fever and glamour of sixties Pop Art. His paintings looked insolently bland yet gorgeous, thematically provocative and trite at the same time. Were Phillips' images, mostly culled from old fashion and pornographic magazines of the sixties and seventies, symptomatic of a regression from politicized content, moreover did they perhaps indulge a certain passive anti-feminism? Or were they sly descendants of the 'Pictures' and commodity-critique art of the late seventies and the eighties- a period that witnessed the seemingly effortless transition from 'resistant', theory-driven art practices to cunningly cynical, theory-driven art practices? Is Phillips a good boy or is he very bad, indeed? His paintings, with their impeccable but impermeable surfaces, are apt emblems of the fortunes of Pop Art as it continues emphatically to inform the overall context of contemporary art.

(D. Rimanelli, "Richard, Your Paintings are Lean, Mean, Ass-Kicking Machines!", *Richard Phillips*, Hamburg, 2002, pp. 93-94).



164 **JOHN WESLEY** b. 1928

3 Sunbathers, 1982

Acrylic on canvas. 41 1/4 x 55 1/8 in. (104.8 x 140 cm.) Signed, titled and dated "3 Sunbathers, John Wesley, 1982" on the reverse.

Estimate \$250,000-350,000

PROVENANCE Private collection, Germany; Zwirner & Wirth, New York; Private Collection, Switzerland; Sale: New York, Sotheby's, *Contemporary Art Day Auction*, November 12, 2009, Lot 244

EXHIBITED New York, Zwirner & Wirth, *John Wesley: A Collection*, May - June 2006

LITERATURE Exh. Cat., Neues Museum Weserburg Bremen, Bestände Onnasch, 1992, p. 82 (illustrated); Exh. Cat., Frankfurt am Main, Portikus, *John Wesley Paintings Gemälde 1963-1992 Gouaches 1961-1992*, 1993, p. 123 (illustrated); T. R. Myers, *John Wesley: A Collection*, Zwirner & Wirth, New York 2006, n.p., (illustrated); G. Celant, et al., *John Wesley*, Milan 2009, fig. 138, pp. XXXVI (illustrated) and no. 421, p. 256 (illustrated)

The reclining nude has been recognized throughout history as the most iconic representation of the female form. As her body spans the canvas, she presents herself and invites her viewers to study her long form, luminous skin, and enigmatic smile. Since her inception in Giorgione's *Sleeping Venus*, we have seen her gazing in a mirror or draped across a chaise lounge, practicing a range of ordinary and routine frivolities. The century long debates that accompany the nude are not primarily motivated by her state of undress, but the awareness that the sitter has of herself and the looming question of whether we are invited guests or unwelcome voyeurs.

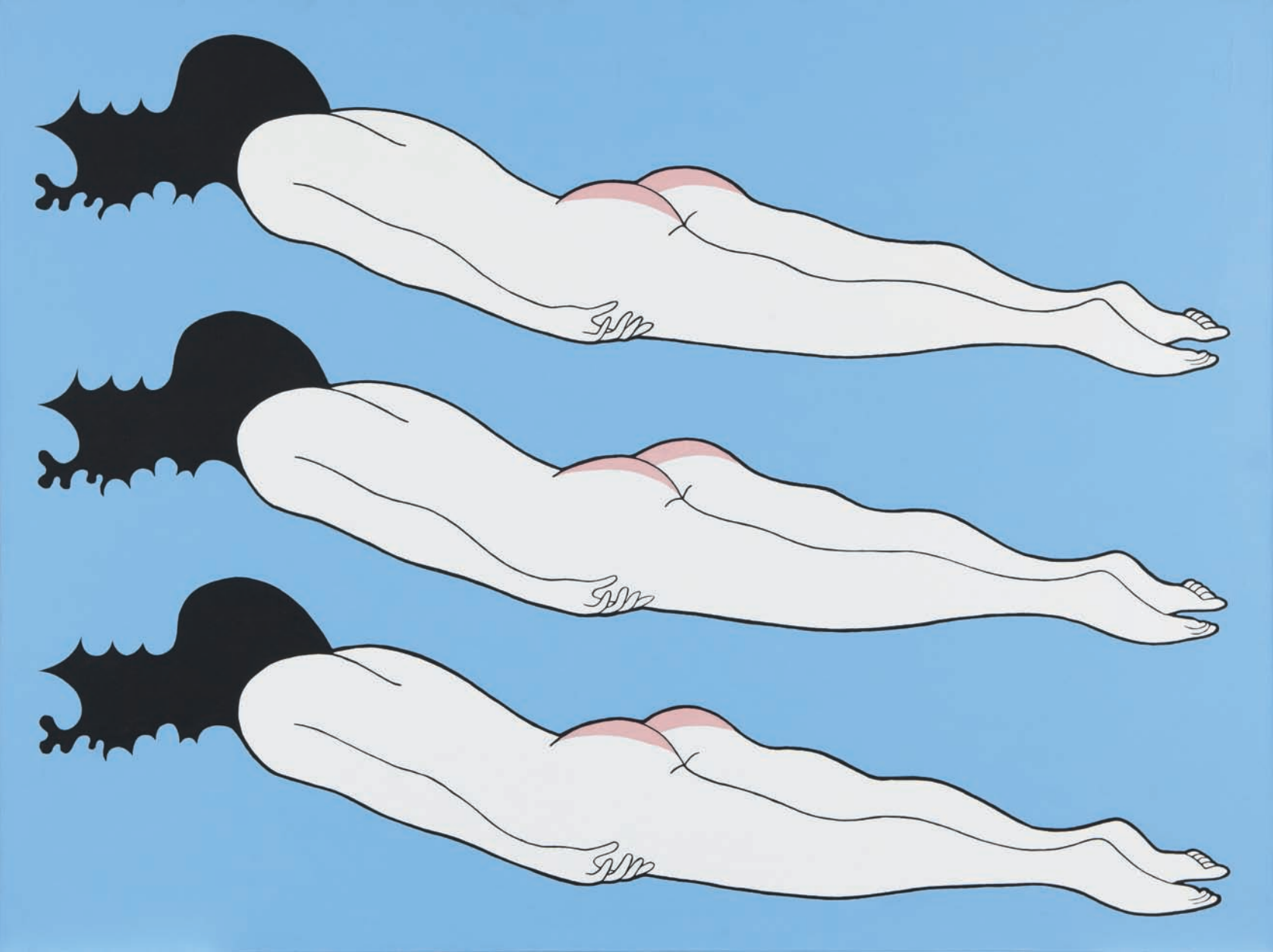
While transcending every major art historical movement, the reclining nude emerged as the main figure of Art Nouveau, with Gustav Klimt as her greatest admirer. His graphic and painterly rendering of her figure was highly innovative and intensely controversial: for the first time, the iconic female nude was rendered in a shifted pose with hints of eroticism in her

every gesture. With her leg extended across the bed and her back slightly arched, she provocatively gazes at her viewers over a bare shoulder. Her splayed posture further intensified the controversy surrounding the sitter's awareness. In *Water Serpent II*, 1904-1907 (fig. 1), she appears in two forms: turned away with gaze obscured, and staring directly at the viewer. In the latter, we are privileged guests to her bare body, while her former position makes us feel as though we were uninvited guests.

In the present lot, *3 Sunbathers*, 1982, John Wesley has echoed this historical phenomenon in an exciting and modern way. Like Klimt's *Water Serpent II*, 1904 - 1907 (fig. 1), we see multiple forms of the subject lying on her stomach in a perfectly parallel composition. This time her face is concealed by a crown of black hair, obscuring her eyes and any recognition she may have of her viewers. Wesley's animated style and sporadic use of color add a sense of irony to the emblematic image of the nude, as she lays face down. The bold outlining of her form further encourages a spirited cartoonish element, and the final touch of her rosy bottom offers a fresh and unfamiliar representation of the reclining nude. Wesley confronts the allegory of the nude with vitality and good humor, rendering her not only un-engaging with her viewer, but also terribly uninterested in anything but her tan.



Fig 1: Gustav Klimt, *Water Serpent II*, 1904-1907





165 **ROBERT RAUSCHENBERG** 1925-2008

Sling-Shots Lit #6, 1985
11-color lithograph and assemblage with a sailcloth, Mylar, a wooden lightbox, a fluorescent light fixture, aluminum, a moveable window shade system, and Plexiglas bars. 84 1/2 x 56 1/4 x 12 1/2 in. (214.6 x 142.9 x 31.8 cm.) Signed, titled, dated "Rauschenberg 85, Sling-Shots #6" and numbered of 25 on a signature tag on the lower left side of the box. This work is accompanied by a certificate of authenticity signed by the artist. This work is from an edition of 25 plus seven artist's proofs.

Estimate \$20,000-30,000

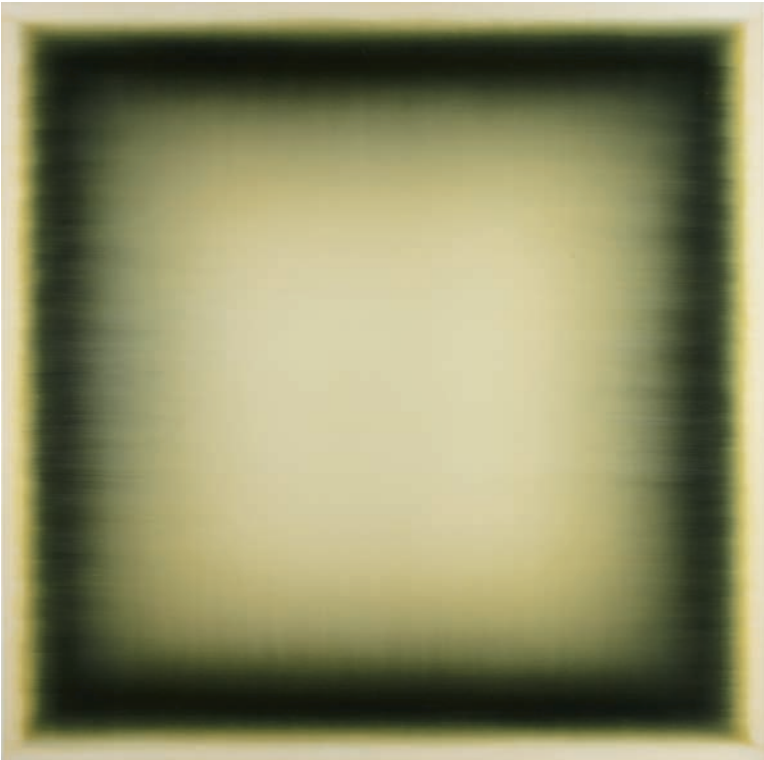
PROVENANCE Published by Gemini G.E.L., Los Angeles
LITERATURE Gemini G.E.L., 41.161

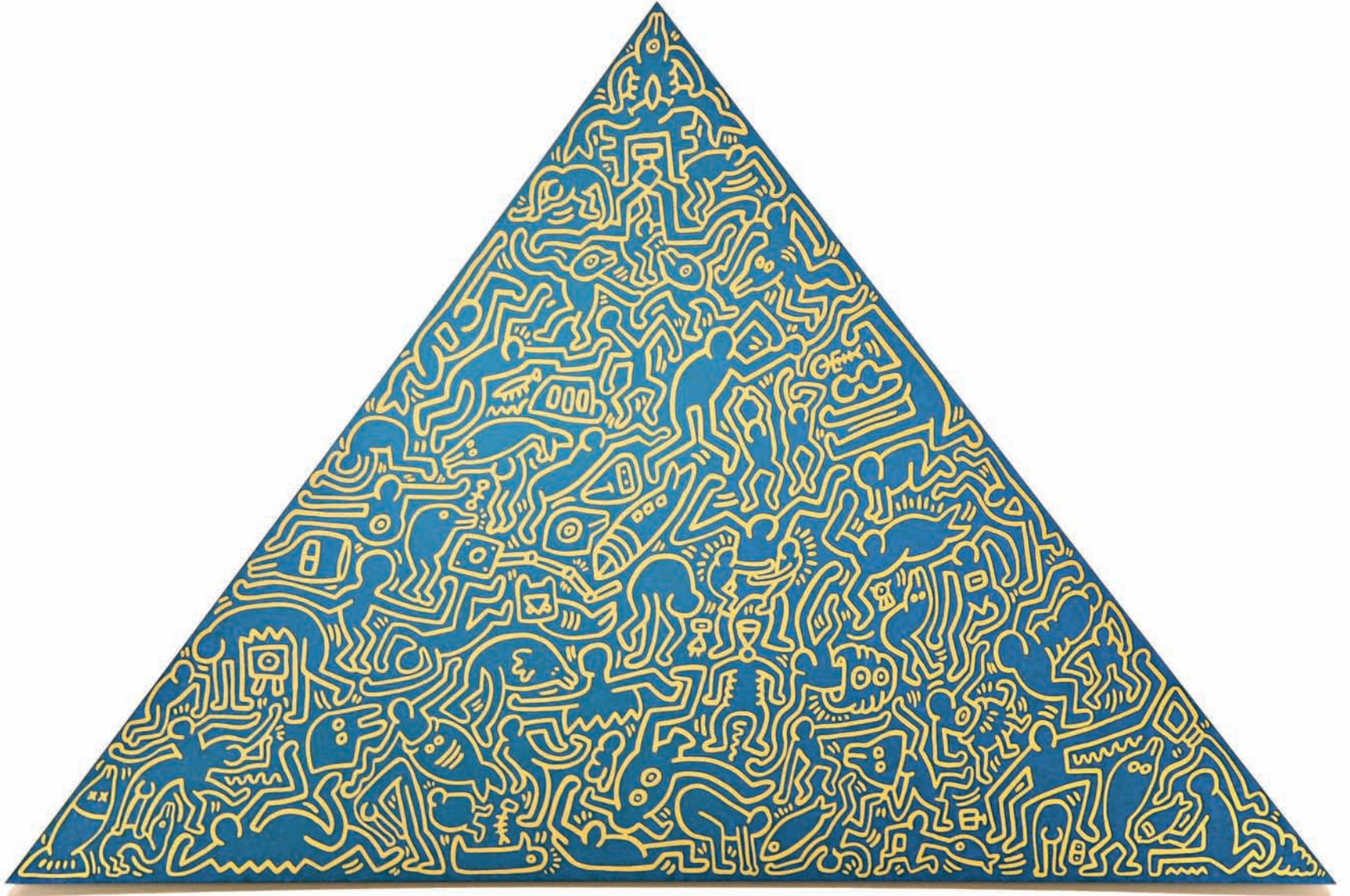
166 **ERIC FREEMAN** b. 1970

D151, B283, 2007
Oil on linen. 96 x 96 in. (243.8 x 243.8 cm). Signed, titled and dated "D151, B283, Eric Freeman, 2007" on the reverse.

Estimate \$15,000-20,000

PROVENANCE Western Project, Culver City; Mary Boone Gallery, New York
EXHIBITED Culver City, Western Project, *ERIC FREEMAN: New Paintings*, March 24 – April 28, 2007





167 **KEITH HARING** 1958-1990

Pyramid, 1989

Silkscreen on anodized aluminum. 40 1/2 x 57 in. (102.9 x 144.8 cm.) Signed, inscribed "K. Haring Edition Shellman Munich, New York " and numbered of 30 on the reverse. This work is from an edition of 30

Estimate \$30,000-40,000

PROVENANCE Editions Schellman, Munich/New York; Private collection, Italy

168 **ROY LICHTENSTEIN** 1923-1997

New Born, 1988

Patinated bronze. 12 1/4 x 16 1/4 x 3 1/2 in. (31.1 x 41.3 x 8.9 cm.) Inscribed "R. Lichtenstein '88" along the base. This work is from an edition of six.

Estimate \$300,000-500,000

PROVENANCE Acquired directly from the artist; Private Collection

EXHIBITED London, Gagosian Gallery, *Roy Lichtenstein Sculpture*, June 6 – August 6, 2005 and New York, Gagosian Gallery, September 16 – October 22, 2005 (another example exhibited)

LITERATURE H. Foster, S. Ratibor, and M. Francis, eds., *Roy Lichtenstein Sculpture*, London and New York, 2005, p. 85 (illustrated)



Constantin Brancusi, *The Newborn*, 1920. Collection Museum of Modern Art, New York
© 2011 Artists Rights Society (ARS), New York / ADAGP, Paris



Master of Pop Roy Lichtenstein, famous above all for transforming art into new-media abstractions, created master distillations of modernist masters, his own very art, and icons culled from everyday popular culture. The present lot, titled and modeled after Constantin Brancusi's bronze modernist gem *Le Nouveau-né* (the Newborn), 1920 (part of the Permanent Collection Museum of Modern Art, New York), is Lichtenstein's recall and response to Brancusi's graceful, deceptively effortless sculpture of abstraction and form. The reprisal is in itself an establishment of Lichtenstein's purest medium: the art of representation in preconceived displays but with new, ironic, twists.

Paintings synonymous with comic strips, brushstrokes, dot-matrix Benday compositions, primary colors and bold black lines, Lichtenstein was very much the Pop artist du jour in post-war America, carving out a wholly independent, yet astutely reflexive, arc from contemporaries Warhol, Johns and Rosenquist. There is no doubt in any viewer's mind when gazing upon his art that it is in fact, a Lichtenstein. And his sculptures go one step further in expressing his principle motif: that recurring interest in the relationship of three dimensional form and two-dimensional space. They are in fact, the purest extension of his paintings and were a constant gravitational pull for him during his lengthy career. His sculptures are a visual paradox of semi-relief, semi trompe l'oeil mode of two-dimensionality. He loved how their mechanical production combined formal aesthetics with mass market reproduction.

New Born goes full circle to Lichtenstein's early interest in the primitive (what is more primal than a newborn?), to his usage of art history as a pop icon, pure form and elegant personal language. The purity of this piece is crucial in placing it within Lichtenstein's oeuvre. Its very lack of color signifies the purity of the work, and any omission of color is the artist's way of expressing the core of the modern art form it shadows. *New Born* doesn't lack color, it simply doesn't need color. The work registers innocence, pure form, and its simplicity incites emotion.

"Lichtenstein's sculptures have focused on a range of themes over several decades, including art-historical styles, Art Deco design, and his own invented forms. With characteristic irony, Lichtenstein has been addressing issues of three-dimensional space via his sculptural versions of his two-dimensional images, translating motifs from one realm into the other, motifs as varied as mirror reflections, steam rising from a coffee cup, light streaming from a lamp, a whiplash brushstroke, and an Expressionist head. By maintaining the flatness, altering the scale, and applying process color and Benday dots, he deliberately undermines his representation of the object and our perception of it, and continues the tradition of such twentieth-century artists as Picasso and Johns in exploring new paths in sculpture" (D. Waldman, *Roy Lichtenstein*, New York, 1993, p. 335).

Lichtenstein's *New Born*, from 1988 is a reprise of one of modern art's most iconic sculptures. Brancusi, the father of modern sculpture, diffused into his object a pristine, other-worldliness where space and volume are only punctuations to his form and elegance. The shape, at its abstracted core, is that of a newborn baby harkening to its womb-like state. Life-size and serene, it reflects the awe in not only humanity at this primal level, but also proves the founding principles of modernism: that rules of representation can now become pure abstractions.

Lichtenstein takes it and revolves the door on modernism to abstract it further still. As with all of his artwork, the underlying tension is between representing volume and space, figures and signs, and reinforcing the role of the two-dimensional image as an object. With this reprise of the *New Born*, Lichtenstein reformats a three-dimensional subject onto two-dimensional planes, as his sculpture has an orientation and flatness: "Most of Lichtenstein's sculptures are based on his translation of two-dimensional pictorial images into three-dimensional forms that frequently look almost as flat as his paintings" (*ibid*, p. 315).



Greene Street Mural, 1983. Magna and silkscreen wallpaper. 18 feet x 95 feet 8 1/2 inches. Temporary installation at Leo Castelli Gallery, New York City. *Greene Street Mural*, 1983 © Estate of Roy Lichtenstein

The semiotic use of voids as volume was critical to Lichtenstein's central motif: "His sculptures are linear and frontal in orientation and reflect Lichtenstein's emphasis on pictorial illusionism and the flat plane. Lichtenstein sees sculpture as a two-dimensional construct: 'The kind of organization which I think it is about has to do with the sense of positions existing at a related distance and direction from the artist. Sculpture might have an exterior form and then it has changes within that form which create contrast...Contrast may be in a cast shadow or in the illusion of a cast shadow, or contrast can be created in any conceivable way. Now, as you turn the sculpture, or move your position, you continually perceive it differently. It's the relationship of contrast to contrast, rather than volume to volume, which makes it work. So, even though I realize it is three-dimensional, it is always a two-dimensional relationship to me — or as two-dimensional as a drawing is" (*ibid*, p. 326).

Early in December 1983 Lichtenstein began work on a mural for Leo Castelli's Greene Street gallery in SoHo. The mural was 18 feet high and 95 feet 8 ½ inches long, taking up the entire wall at the gallery. Lichtenstein included in this mural a verifiable inventory of career highlights (in no particular order): 1960s Pop Images, brushstroke motifs, interiors, still-lives, and, of course, our *New Born*. The mural showcased what was, to be sure, the artist's personal highlights, selected by himself to illustrate as montage his illustrious career as the master of Pop that he was. *The New Born*, not yet executed in his editioned bronze, was foreshadowed in this important installation.

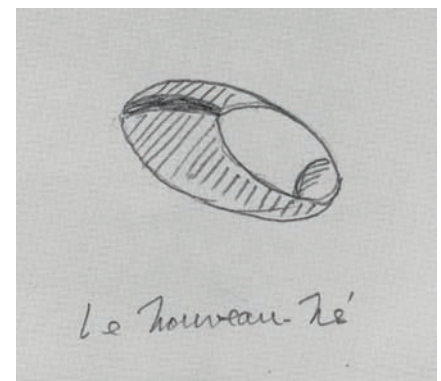
"Inspired by popular culture and the mass media, Lichtenstein and his colleagues featured a new urban society in their art, portraying our nation and its people in terms of their artifacts. But one of the primary characteristics that distinguishes Lichtenstein from his fellow Pop artists is his ability to depict a common object as an abstract form while maintaining its basic features as an object, allowing him to transcend its literalness and subvert its reality. His deadpan mechanical representation of familiar images helps to blur the traditional notions of what is 'real' and what is 'abstract.'

In his use of such artifice, and in our awareness of the fiction involved in his presentation of these images, his art subverts the foundation on which it was created and, paradoxically, derives its strength from this subversion. Comic strips and consumer-product advertising images offered Lichtenstein a way to test his own aesthetic ideas and to question the role of art in the late twentieth century, and he proceeded to incorporate all these queries into his work. Within this framework, he has been able to encompass the ideas of such Modern masters as Cézanne, Matisse, Mondrian, and Picasso and the most fundamental aspects of Futurism, German Expressionism, and Surrealism. In modeling his own work on the work of other artists, Lichtenstein has used the same method he first established with his cartoon/comic-strip paintings: identify the subject, isolate its features, and restate both in terms of his own style" (*ibid*, p. 355).

As with Brancusi's modernist icon, Lichtenstein's *New Born* also identifies with the artist's fundamental issue of representing a figure in abstract means. The illusion of referencing Brancusi, and the actual act of doing so, were one and the same. The mechanical reproduction of Lichtenstein's patinated bronze appealed to him for the sake of mass production and clean lines. The contradiction inherent in the representation of a three-dimensional form within the limits of flattened plane, as his sculptures were oriented in a two-dimensional plane, was a natural implication for Lichtenstein to pursue and calculates why Brancusi was such a perfect fit for him to appropriate. Both *New Borns* are, to be sure, exquisite representations of their time and place within art history. Both artists are classic icons of their own.



© Lord Snowdown/Camerapress/Retna. Artworks © Estate of Roy Lichtenstein



Roy Lichtenstein, *Le Nouveau-Né* Drawing for *New Born*, 1982. Graphite on paper 7 x 4 5/8 inches (17.8 x 11.7 cm). © Estate of Roy Lichtenstein



Constantin Brancusi, *The Newborn*, 1920. Artist's atelier.
© 2011 Artists Rights Society (ARS), New York / ADAGP, Paris



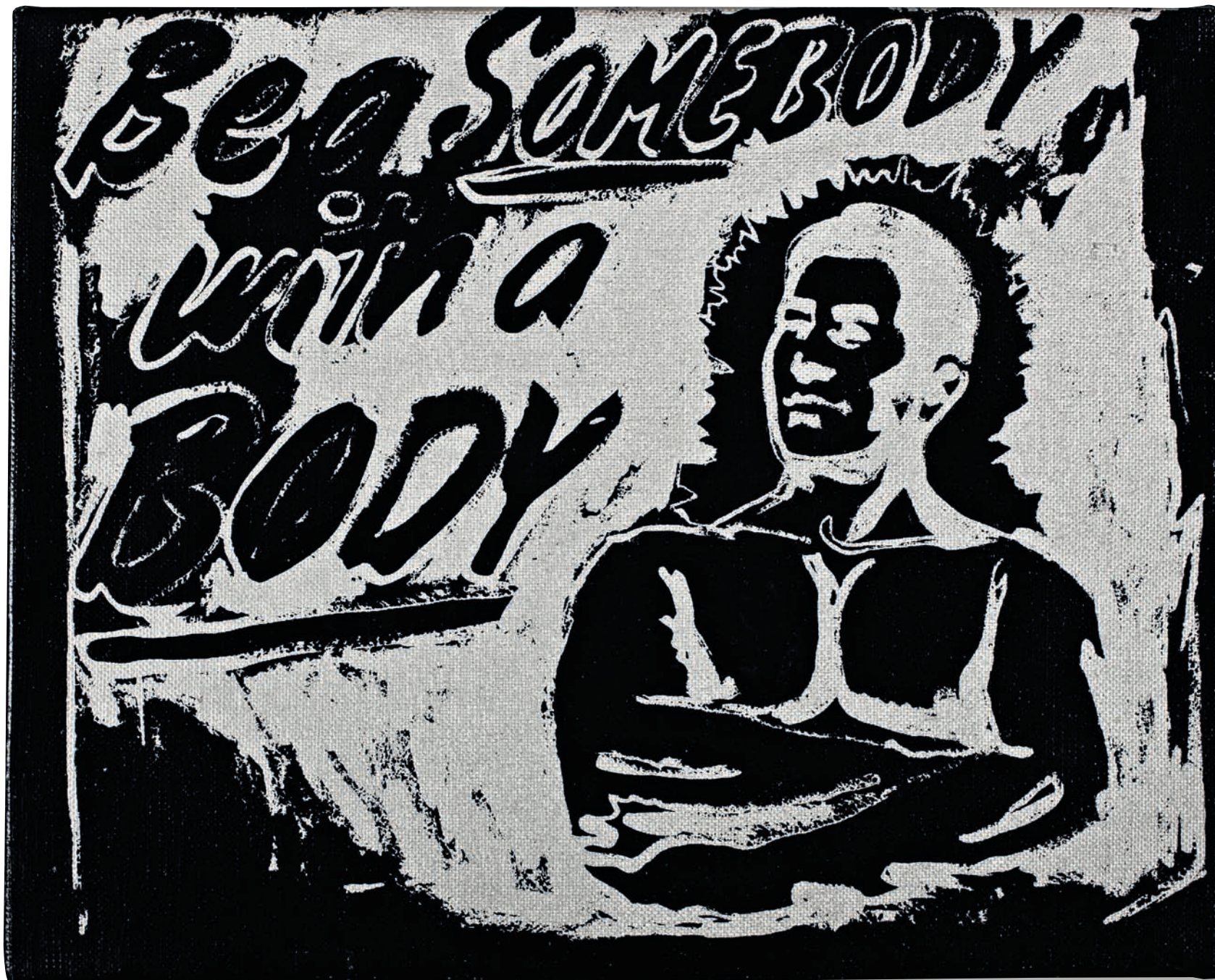
169 **ANDY WARHOL** 1928 - 1987

Hamburger, 1986

Acrylic and silkscreen ink on canvas. 10 x 12 in. (25.4 x 30.5 cm.) Signed, dedicated and dated "To Robert, Love Andy Warhol 86" on the overlap. Stamped by The Andy Warhol Art Authentication Board and numbered A106.111 on the overlap.

Estimate \$70,000-90,000

PROVENANCE Gift of the artist to the present owner



170 **ANDY WARHOL** 1928 - 1987

Be Somebody with a Body, 1985

Acrylic and silkscreen ink on canvas. 8 x 10 in. (20.3 x 25.4 cm.) Signed, dedicated and dated "R.L.M love Andy Warhol 85" on the overlap. Stamped by The Andy Warhol Art Authentication Board and numbered A105.111 on the overlap.

Estimate \$70,000-90,000

PROVENANCE Gift of the artist to the present owner

Andy gave these both to me wrapped in brown paper, under the dinner table at the Odeon. I am sure you know how he was so generous like that.

ROBERT LEE MORRIS



- 171 **ANDY WARHOL** 1928-1987
Untitled (Stamped Shoe with Butterflies), circa 1961
 Offset lithograph with hand-coloring. 14 3/8 x 22 5/8 in. (36.5 x 57.5 cm.) Stamped by The Estate of Andy Warhol and numbered 356.006 on the reverse.

Estimate \$15,000-20,000

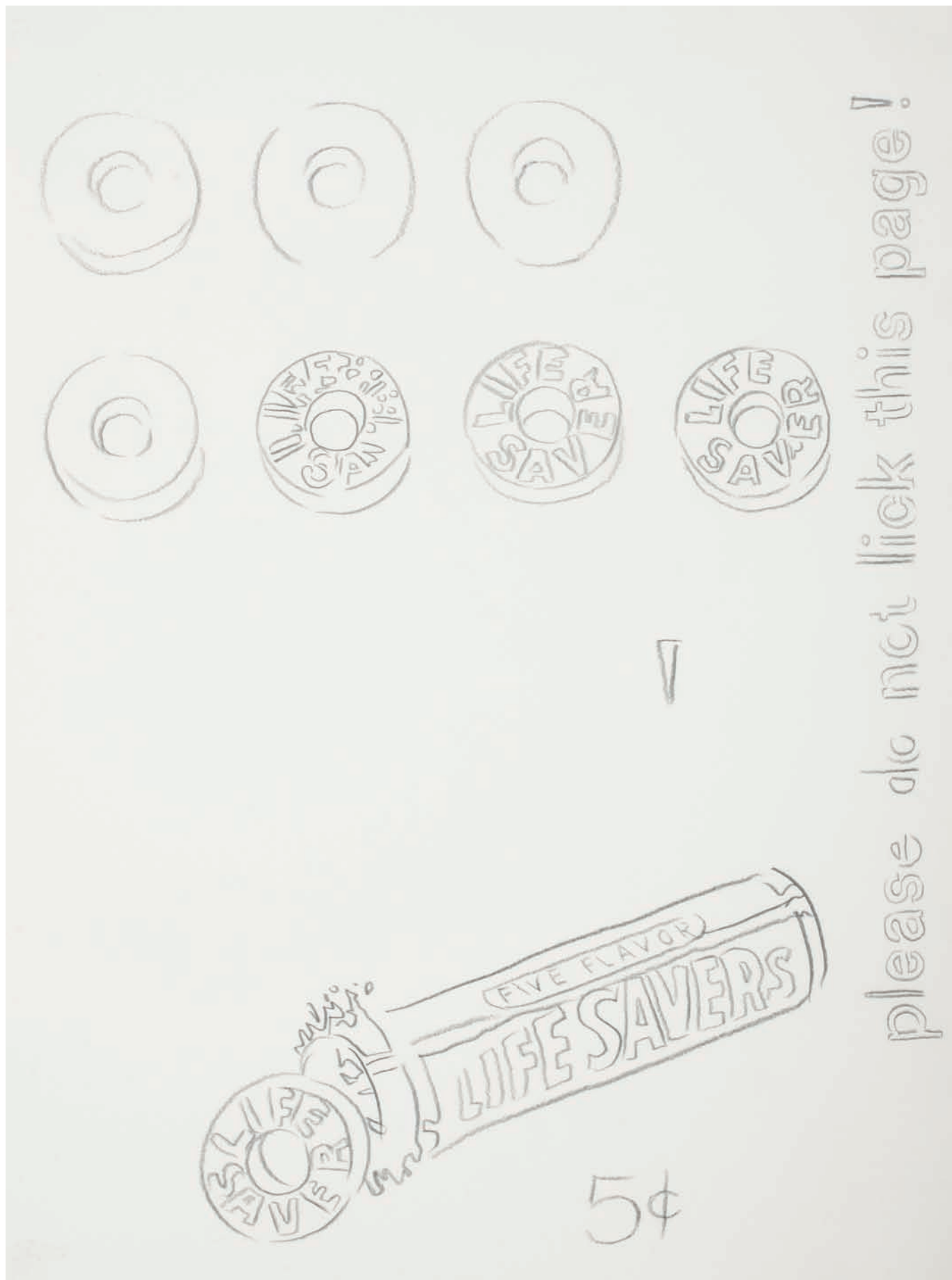
PROVENANCE Susan Sheehan Gallery, New York



- 172 **ANDY WARHOL** 1928-1987
Unidentified Male Figure, circa 1952
 Ink on white bond paper. 11 x 8 1/2 in. (27.9 x 21.6 cm). Stamped by The Andy Warhol Art Authentication Board and numbered 261.073 on the reverse.

Estimate \$15,000-20,000

PROVENANCE Sadie Coles HQ, London



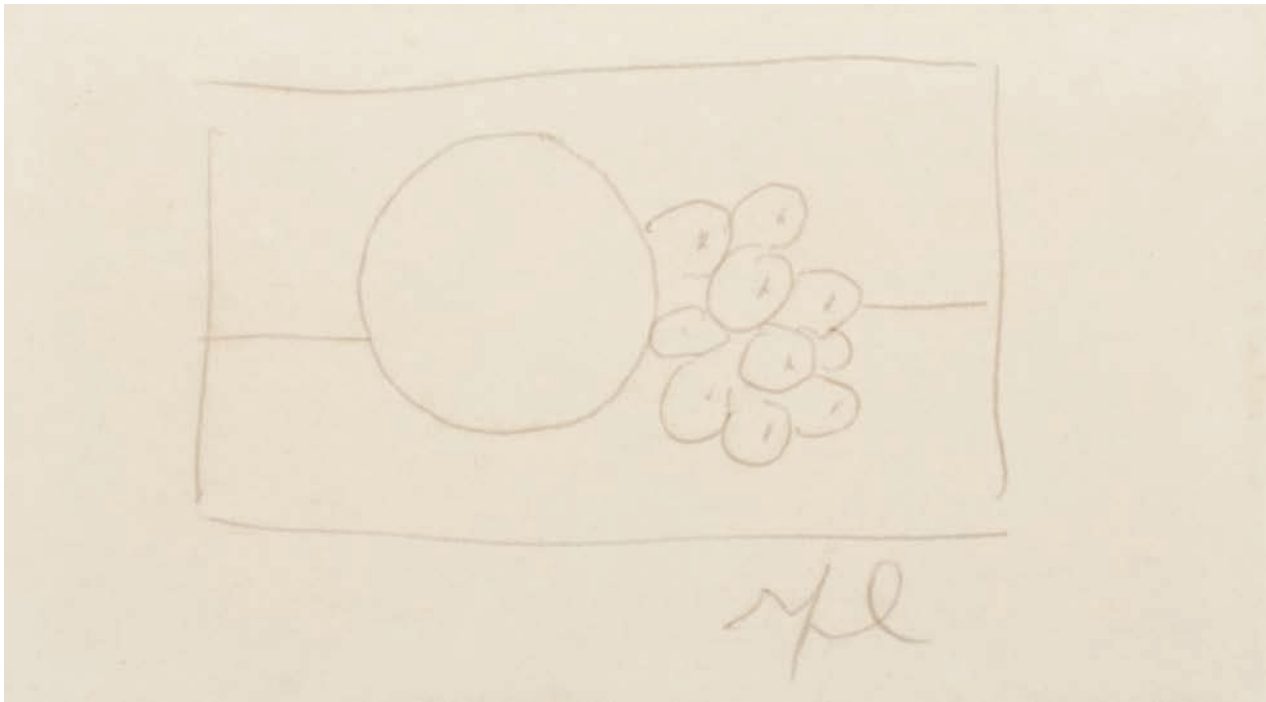
173 **ANDY WARHOL** 1928 - 1987

LIFESAVERS, 1985

Graphite on HMP paper. 31 1/2 x 23 3/4 in. (80 x 60.3 cm.) Stamped by The Andy Warhol Art Authentication Board and numbered 02.011 on the reverse.

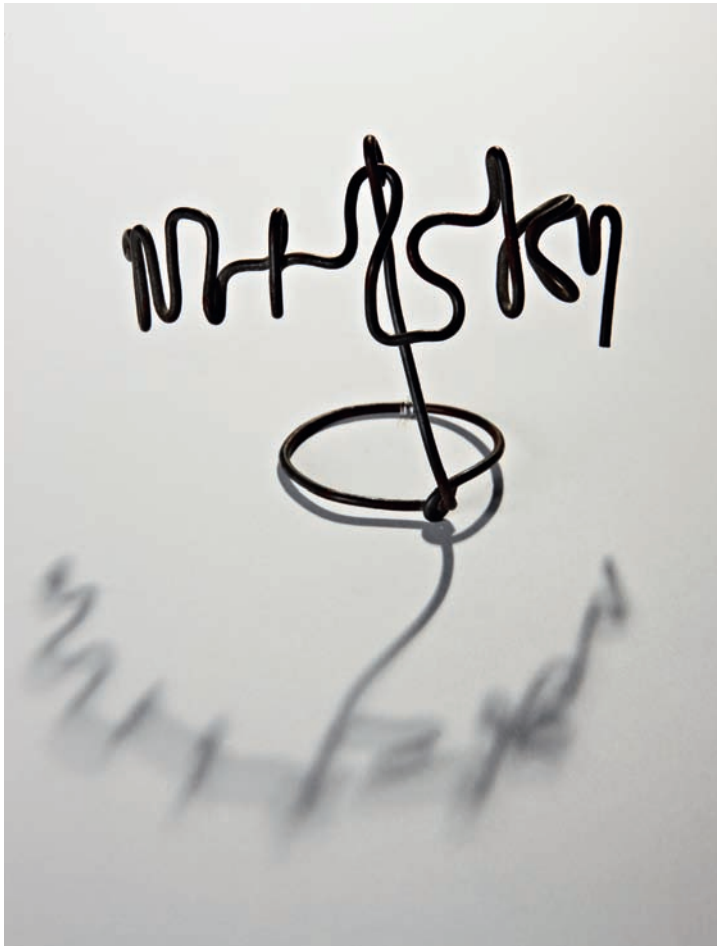
Estimate \$40,000-60,000

PROVENANCE The Estate of the Artist and the Andy Warhol Foundation for the Visual Arts, New York; Sale: New York, Christie's, *Post-War and Contemporary Art*, September 23, 2005, Lot 256; Acquired from the above by the present owner



174 PHILIP GUSTON 1913-1980
Untitled, 1966
Ink on paper. 18 3/4 x 23 in. (47.6 x 58.4 cm.) Signed, dedicated and dated "To Isobel & Donald Grossman, Philip Guston 1966" lower right.
Estimate \$20,000-30,000
PROVENANCE Gift of the artist; Isobel and Donald Grossman, New York; Private collection, New York

175 ROY LICHTENSTEIN 1923-1997
Untitled (Still Life with Fruit), circa 1972
Graphite on paper. 4 x 6 in. (10.2 x 15.2 cm.) Initialed "RL" lower right. This work is accompanied by a certificate of authenticity issued by the Roy Lichtenstein Authentication Committee and registered under the identification number RLF 4948.
Estimate \$15,000-20,000
PROVENANCE Private Collection



176 **ALEXANDER CALDER** 1898 - 1976

Whiskey Bottle Label, 1950

Wire sculpture. 3 x 4 x 3 in. (7.6 x 10.2 x 7.6 cm.) This work is registered in the archives of the Calder Foundation, New York under application number A10973.

Estimate \$20,000-30,000

PROVENANCE Gift of the artist; Renée and Oscar Nitzschké, Paris; Sale: Paris, Hôtel Marcel Dassault, ArtCurial, *Art Contemporain 2*, October 28, 2008, Lot 810; Private collection, Paris

EXHIBITED Paris, Hôtel Dassault, *Calder l'équilibre poétique*, July 1 - September 11, 2005

LITERATURE D. Marchesseau, *Calder Intime*, Musée des Arts Décoratifs, Paris, 1989, p. 55 (illustrated)



177 **YAYOI KUSAMA** b. 1929

Seven Petal Flower, 1953

Pastel, ink and gouache on paper 14 x 11 7/8 in. (35.6 x 30.2 cm.) Signed, titled in Japanese and dated "Yayoi Kusama 1953" on a label adhered to the reverse.

Estimate \$15,000-20,000

PROVENANCE Private collection, New York



178 BERNAR VENET b. 1941

Three Indeterminate Lines, 1998

Charcoal, oilstick and paper collage on paper. 19 3/4 x 25 in. (50.2 x 63.5 cm.) Signed, titled and dated "Three Indeterminate Lines, B. Venet 98" lower right.

Estimate \$10,000-15,000

PROVENANCE Gift of the artist to the previous owner, 1998; By descent to the present owner; Sale: New York, Christie's, *Post War and Contemporary Art Morning Sale*, May 14, 2009, Lot 179

179 JACK TWORKOV 1900-1982

Untitled, circa 1962-1963

Torn paper collage. 15 x 20 in. (38.1 x 50.8 cm.)

Estimate \$7,000-9,000

PROVENANCE Acquired directly from the artist's estate; Mitchell-Innes & Nash, New York; Private collection, New York

EXHIBITED New York, Mitchell-Innes & Nash, *Jack Tworkov: Red, White and Blue*, March 6 - April 13, 2002

LITERATURE H. Cooper, *Jack Tworkov: Red, White and Blue*, New York, 2002, pl. 32 (illustrated)



180 **ROBERT MOTHERWELL** 1915-1991

Africa Suite #1, 1970

Ink and acrylic on paper. 41 x 28 in. (104.1 x 71.1 cm.) Signed and dated "R. Motherwell 1970" lower right. This work is unique.

Estimate \$80,000-120,000

PROVENANCE Marlborough-Gerson Gallery Inc., New York; Bobbie Greenfield Gallery, Santa Monica



181 **ALEXANDER CALDER** 1898 - 1976

Red and Yellow among Blacks, 1974

Gouache on paper. 30 1/2 x 22 1/2 in. (77.5 x 57.2 cm.) Signed and dated "74 Calder" lower right. This work is registered in the archives of the Calder Foundation, New York under application number A06946.

Estimate \$35,000-45,000

PROVENANCE Perls Galleries, New York; Findlay Gallery, New York, 1975; Dyansen Gallery, Carmel, California; Acquired from the above by the owner circa 1986; Sale: New York, Sotheby's, *Contemporary Art*, September 10, 2008, Lot 409; Helly Nahmad Gallery, New York; Acquired from the above by the present owner

LITERATURE M. Bruzeau, *Calder à Saché, Éditions Cercle d'art*, Paris 1975, p. 85, pl. 149 (illustrated)



182 **ROBERT MOTHERWELL** 1915-1991

Edgar Allan Poe Series (Poe #2), 1973

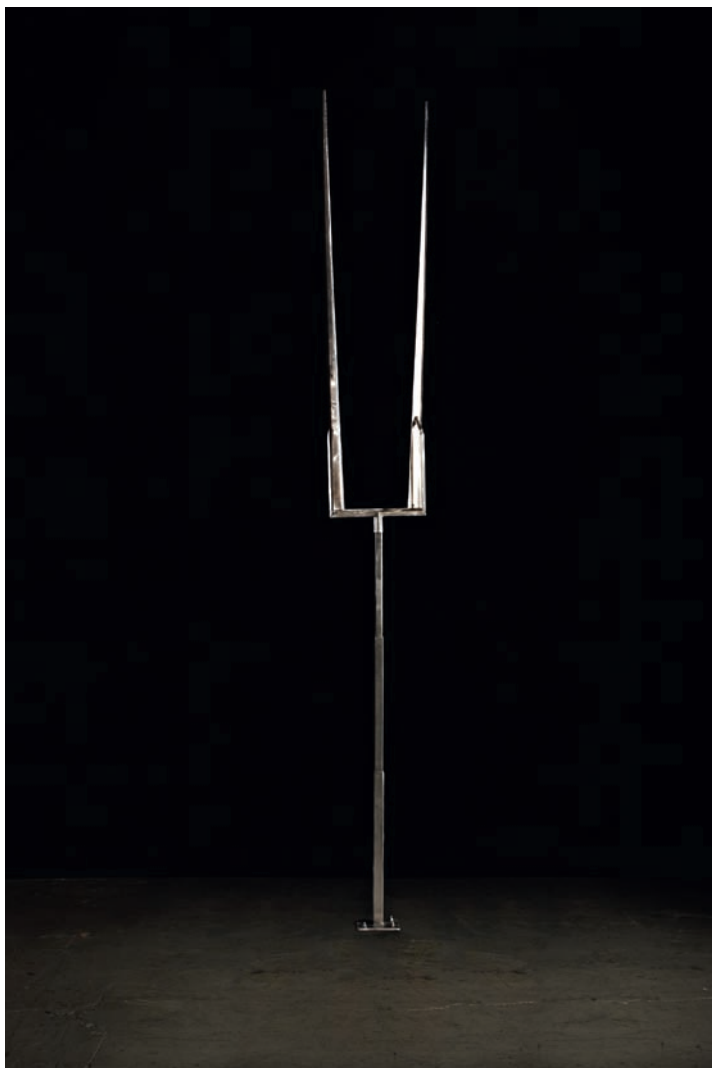
Acrylic and paper collage on Upsom board. 48 x 36 in. (121.9 x 91.4 cm.) Signed and dated "R. Motherwell, 19. Nov., 73" upper left.

Estimate \$80,000-120,000

PROVENANCE The Dedalus Foundation, New York; Galerie Bernd Klüser, Munich; Acquired from the above by the present owner

EXHIBITED Munich, Galerie Bernd Klüser, *Robert Motherwell: A Dialogue with Literature*, April 5 - May 16, 2001

LITERATURE B. Klüser, *Robert Motherwell: A Dialogue with Literature*, Munich 2001, p. 21 (illustrated)



(alternate views)



183 GEORGE RICKEY 1907-2002

Two Lines Up Excentric Gyratory III, 2000

Stainless steel. 130 x 13 1/2 x 4 in. (330.2 x 34.3 x 10.2 cm.) Signed, dated "Rickey 2000" and numbered of two on the middle element. This work is from an edition of two.

Estimate \$100,000-150,000

PROVENANCE The Estate of George Rickey; Marlborough Gallery, New York; Private Collection, Baltimore

EXHIBITED Paris, Jardins du Palais Royal, *Deux Américains à Paris: Sculptures de George Rickey et Kenneth Snelson*, October 23 - December 15, 2006; New York, Marlborough Gallery, *George Rickey: Selected Works from the George Rickey Estate*, March 13 - April 12, 2008; Dallas, Dallas Art Fair, Fashion Industry Gallery, 2009; Derbyshire, Chatsworth House, *Beyond Limits*, September 14 - November 1, 2009

LITERATURE *George Rickey: Selected Works from the George Rickey Estate*, Marlborough Gallery, New York 2008, p. 32, pl. 27, (illustrated); *Beyond Limits: Sotheby's at Chatsworth*, Derbyshire 2009, pp. 64-65 (illustrated)

Whether it is in two dimensions, three dimensions, four dimensions, whether it is in color or non-color, my primary concern, my province is the movement.

GEORGE RICKEY

("From an interview with George Rickey by Paul Cummings," *Smithsonian Archives of American Art*, June 11, 1968)



PROPERTY FROM THE HALSEY MINOR COLLECTION

184 **DAVID SMITH** 1906-1965

Untitled, 1962

Spray enamel on paper. 13 1/8 x 19 1/8 in. (33.3 x 48.6 cm.) Stamped with the artist's estate seal and numbered 73.62.226 on the reverse.

Estimate \$50,000-70,000

PROVENANCE Estate of the artist, New York; Gagosian Gallery, New York



PROPERTY FROM THE HALSEY MINOR COLLECTION

185 **DAVID SMITH** 1906-1965

Untitled, 1962

Spray enamel on paper. 12 3/4 x 19 in. (32.4 x 48.3 cm.) Stamped with the artist's estate seal and numbered 73.62.150 on the reverse.

Estimate \$50,000-70,000

PROVENANCE Estate of the artist, New York; Gagosian Gallery, New York

186 **LOUISE NEVELSON** 1899-1988

Spire, circa 1950s

Painted wood. 65 x 19 x 9 in. (165.1 x 48.3 x 22.9 cm.)

Estimate \$120,000-180,000

PROVENANCE Nathan Berliawsky, New York (Gift of the artist to her brother); Sale: New York, Guernsey Auctioneers, March 2, 1992, Lot 2; Collection of Roger Samet, New York

I go to the sculpture, and my eye tells me what is right for me. When I compose, I don't have anything but the material, myself, and an assistant. I compose right there while the assistant hammers. Sometimes it's the material that takes over; sometimes it's me that takes over. I permit them to play, like a seesaw. I use action and counteraction, like in music, all the time. Action and counteraction. It was always a relationship – my speaking to the wood and the wood speaking back to me.

LOUISE NEVELSON

(Nevelson quoted in *Dawns & Dusks: Conversations with Diana MacKown*, New Hope, PA, 1976, p.120)





187 MARK TOBEY 1890-1976

Still Life, 1933-1934

Oil and tempera on canvas. 22 x 27 in. (55.9 x 68.6 cm.) Signed and dated "Tobey '33" upper right.

Estimate \$30,000-40,000

PROVENANCE Royal S. Marks, New York

EXHIBITED New York, The Gallery of Modern Art, *Dealer's Choice*, December 12 - January 12, 1968; New York, M. Knoedler & Co. Inc., *Mark Tobey*, April 10 - May 1, 1976

LITERATURE P. Cummings and P. Jenkins, *Mark Tobey*, M. Knoedler & Co. Inc., New York 1976, p. 17 (illustrated)



188 HILLA REBAY b. 1890

Crosses, 1944

Oil on canvas. 59 x 80 3/4 in. (149.9 x 205.1 cm.) Signed "Rebay" lower left; also signed, titled and dated "Hilla Rebay, Crosses, 1944" on the reverse and stamped "H.R." on the reverse and on the stretcher.

Estimate \$50,000-70,000

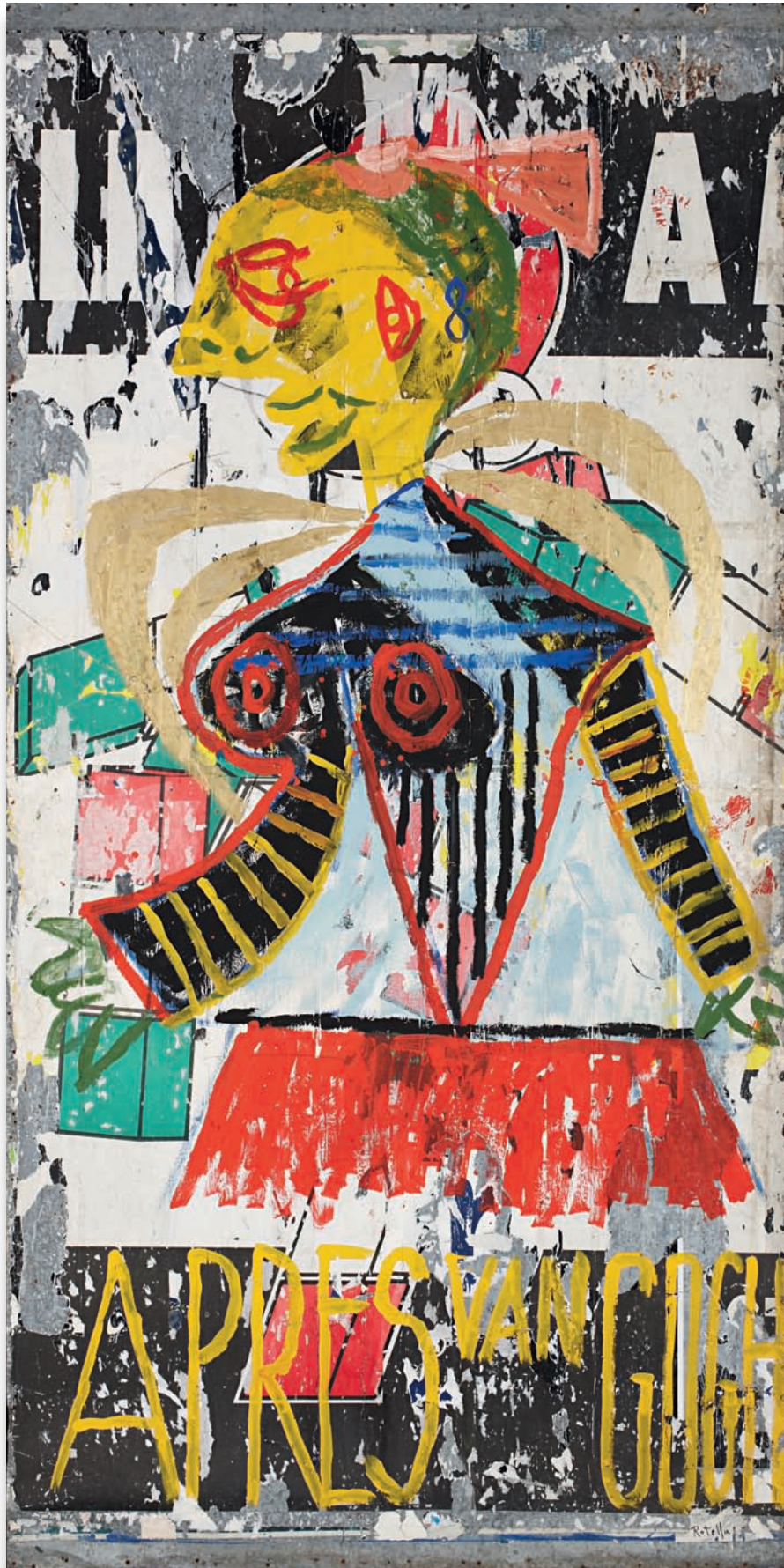
PROVENANCE Hilla Rebay, Green Farms, Connecticut, 1967; Estate of Hilla Rebay, 1967-1971; Private Collection, 1971; Sale, New York, Phillips Fine Art Auctioneers, *Post-War & Contemporary Art*, November 15, 1988, Lot 220; Private collection, Switzerland

EXHIBITED The Solomon R. Guggenheim Museum, Scranton, Pa., 1945 no. 32; The Solomon R. Guggenheim Museum, Zurich, Switzerland 1945, no. 29

LITERATURE *Art Digest*, Vol. 18, July 1, 1944, p. 21 (illustrated); F. Roh, "Bemerkungen zu Compositionen von Hilla Rebay," *Die Kunst und das Schöne Heim*, Vol. 2, Nov. 1960, p.49, fig 6 (illustrated); A. Z. Rudenstine, *Guggenheim Museum Collection: Paintings 1880-1945*, Vol. 11, New York 1996, no. 220 (illustrated)

Hilla Rebay is one of the original art lovers responsible for not only bringing modern art to America in the first half of the last century, but for also being the inspiration and the driving force behind the founding of the Guggenheim Museum. In a letter from the museum's architect Frank Lloyd Wright, he tells her, "This whole building has been built for you and around you whether you know it or not."

(Frank Lloyd Wright to Hilla Rebay, August 9, 1945)



189 **MIMMO ROTELLA** 1918-2006

Apres Van Gogh, 1992-1994

Oil and paper collage on galvanized metal. 118 x 59 1/2 in. (299.7 x 151.1 cm.) Signed "Rotella" lower right; also titled and dated "Apres Van Gogh 92-94" on the reverse.

Estimate \$40,000-50,000

PROVENANCE Martha Jackson Gallery, New York; Acquired from the above by the present owner



190 **KAREL APPEL** 1921-2006

Personage, 1983

Oil on canvas. 76 x 66 in. (193 x 167.6 cm.) Signed "Appel" lower right; also signed, titled and dated "K. Appel 'Personage' 1983" on the stretcher.

Estimate \$120,000-180,000

PROVENANCE Anderson Gallery, Buffalo; Martha Jackson Gallery, New York; Acquired from the above by the present owner

EXHIBITED Buffalo, Anderson Gallery, *Karel Appel: An Historical Overview*, January 14 - February 11, 1995 (prolonged until March 21, 1995)

LITERATURE K. Appel, *Karel Appel: An Historical Overview*, New York 1995, nr. 38



191 **FOLKERT DE JONG** b. 1972

Chop Chair, 2005

Styrofoam, polyurethane and silicone rubber. 48 3/4 x 45 x 41 in. (123.8 x 114.3 x 104.1 cm.)

Estimate \$20,000-30,000

PROVENANCE The Hudson Valley Center for Contemporary Art Benefit, 2005

LITERATURE F. De Jong, *Gott Mit Uns*, Amsterdam 2006. pp. 130-131 (illustrated)



192 **ALLAN D'ARCANGELO** 1930-1998

Landscape, 1968

Acrylic on canvas. 40 x 36 in. (101.6 x 91.4 cm.) Signed, titled, inscribed and dated "A. D'Arcangelo, August 1968, Ithaca, New York 'Landscape'" on the reverse.

Estimate \$40,000-60,000

PROVENANCE Sale: New York, Christie's East, *Modern and Contemporary Paintings, Drawings, Sculpture and Prints*, May 13, 1988, Lot 242; Acquired from the above by the present owner

193 **MIKE BIDLO** b. 1953

This is Not a Pollock, 1985-1987

Acrylic on canvas. 93 3/4 x 156 in. (238.1 x 396.2 cm).

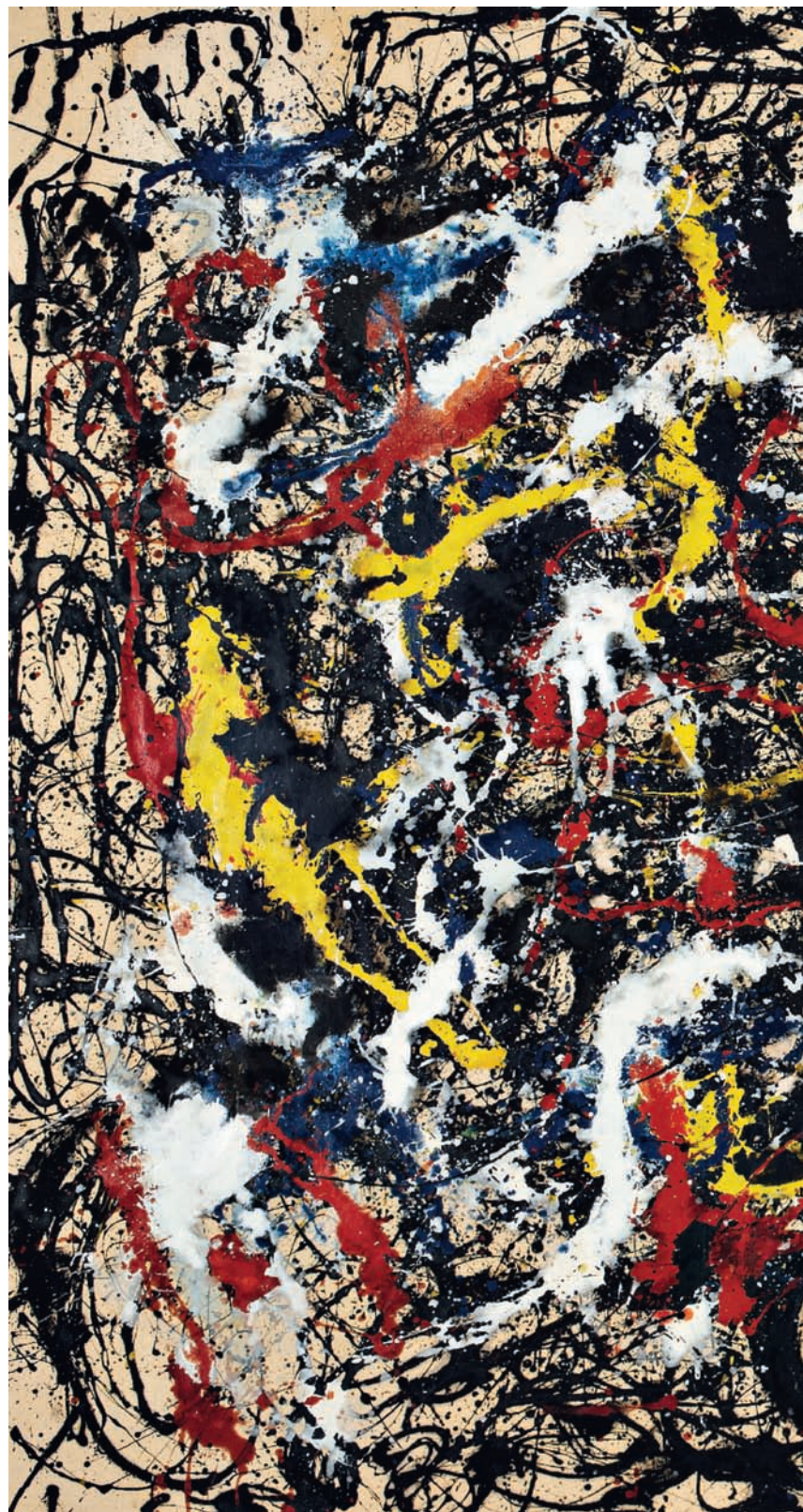
Estimate \$60,000-80,000

PROVENANCE Acquired directly from the artist

ROBERT ROSENBLUM And how did you learn to paint like Pollock?

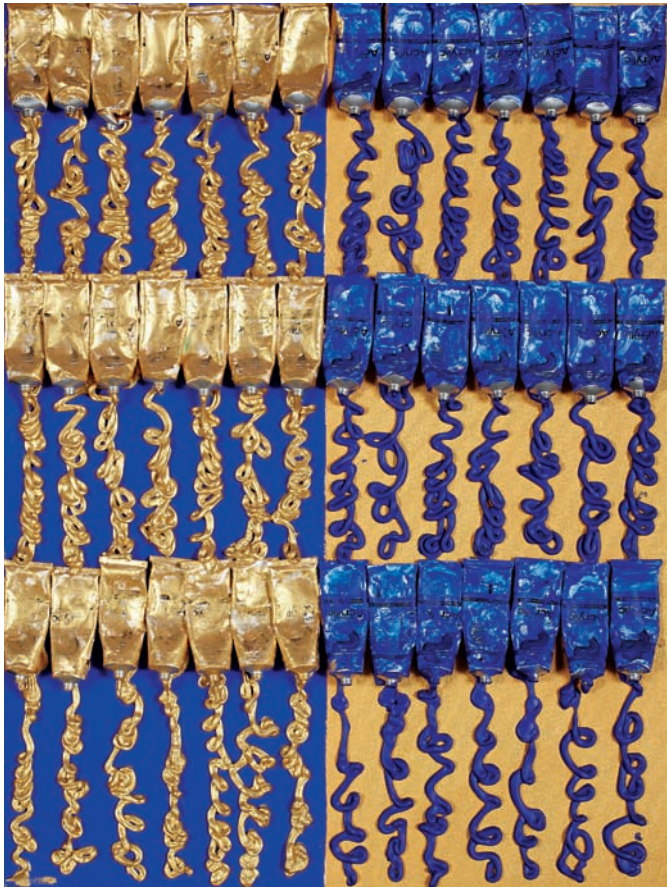
MIKE BIDLO It's not as easy as it seems. I practiced a lot after seeing the Namuth film. I also tracked down as many actual Pollocks as I could find so that I could closely examine how they were made. In trying to replicate his gesture, I discovered his line is a kind of cursive penmanship that could be learned like the Palmer method. After a year of trial and error, I learned to control viscosity, layering, and the different ways paint hits and is absorbed into the surface of the canvas. I think everyone brings their own signature and personality into their work, even if they're making replicas. I've always seen it as wedges of a pie that fit together in a general reaction to the times. My work is perhaps an extreme example of this strain of art which references other art because it directly mirrors the image, scale, and materials of the original. Whatever differences appear in my work are a consequence of my working method and not an attempt at projecting a personal style.

("Conversation between Mike Bidlo and Robert Rosenblum," *ARTFORUM*, April 2003)





194



194 **ARMAN** 1928 - 2005
Untitled, 2002
Acrylic and paint tubes on canvas laid on board. 32 1/4 x 24 1/4 in. (81.9 x 61.6 cm.) This work is recorded in the *Denyse Durand-Ruel Archives* under no. 7549.

Estimate \$20,000-30,000

PROVENANCE Sale: London, Olympia, Sotheby's, *Contemporary Art*, June 24, 2004, Lot 487; Acquired from the above by the present owner

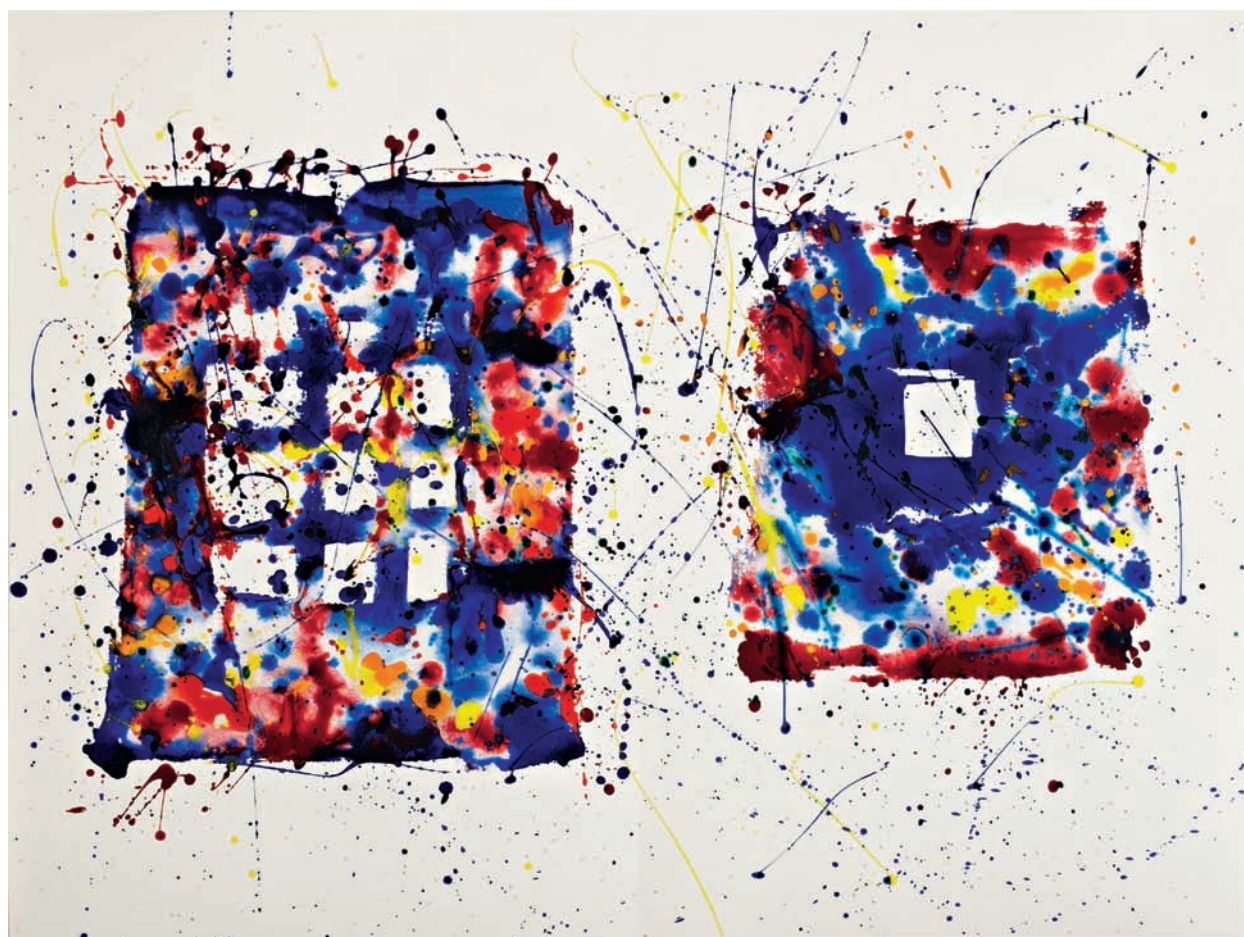
195 **ARMAN** 1928-2005
Untitled, 1997
Acrylic and paint tubes on canvas laid on board. 39 1/2 x 32 in. (100.3 x 81.3 cm.) This work is recorded in the *Denyse Durand-Ruel Archives* under no. 5957.

Estimate \$20,000-30,000

PROVENANCE Galeria Nasoni, Porto, Lisbon; Sale: Paris, Artcurial – Briest - Le Fur - Poulain - F. Tajan, *Art Abstrait et Contemporain*, February 23, 2006, Lot 514; Acquired from the above by the present owner

195





196 PAUL JENKINS b. 1923

Phenomena Run With the Wind, 1979

Acrylic on canvas. 38 x 68 in. (96.5 x 172.7 cm.) Signed "Paul Jenkins" lower center; also signed, titled, inscribed and dated "Paul Jenkins, 'Phenomena Run With the Wind' 1979, St. Croix" on the stretcher.

Estimate \$20,000-30,000

PROVENANCE Gimpel & Weitzenhoffer Gallery, New York

197 SAM FRANCIS 1923 - 1994

Untitled SF77-190, 1977

Acrylic on paper. 22 1/2 x 30 1/2 in. (57.2 x 77.5 cm.) This work is unique. Signed and dated "Sam Francis 1977" on the reverse.

Estimate \$20,000-30,000

PROVENANCE André Emmerich, New York; Bobbie Greenfield Gallery, Santa Monica



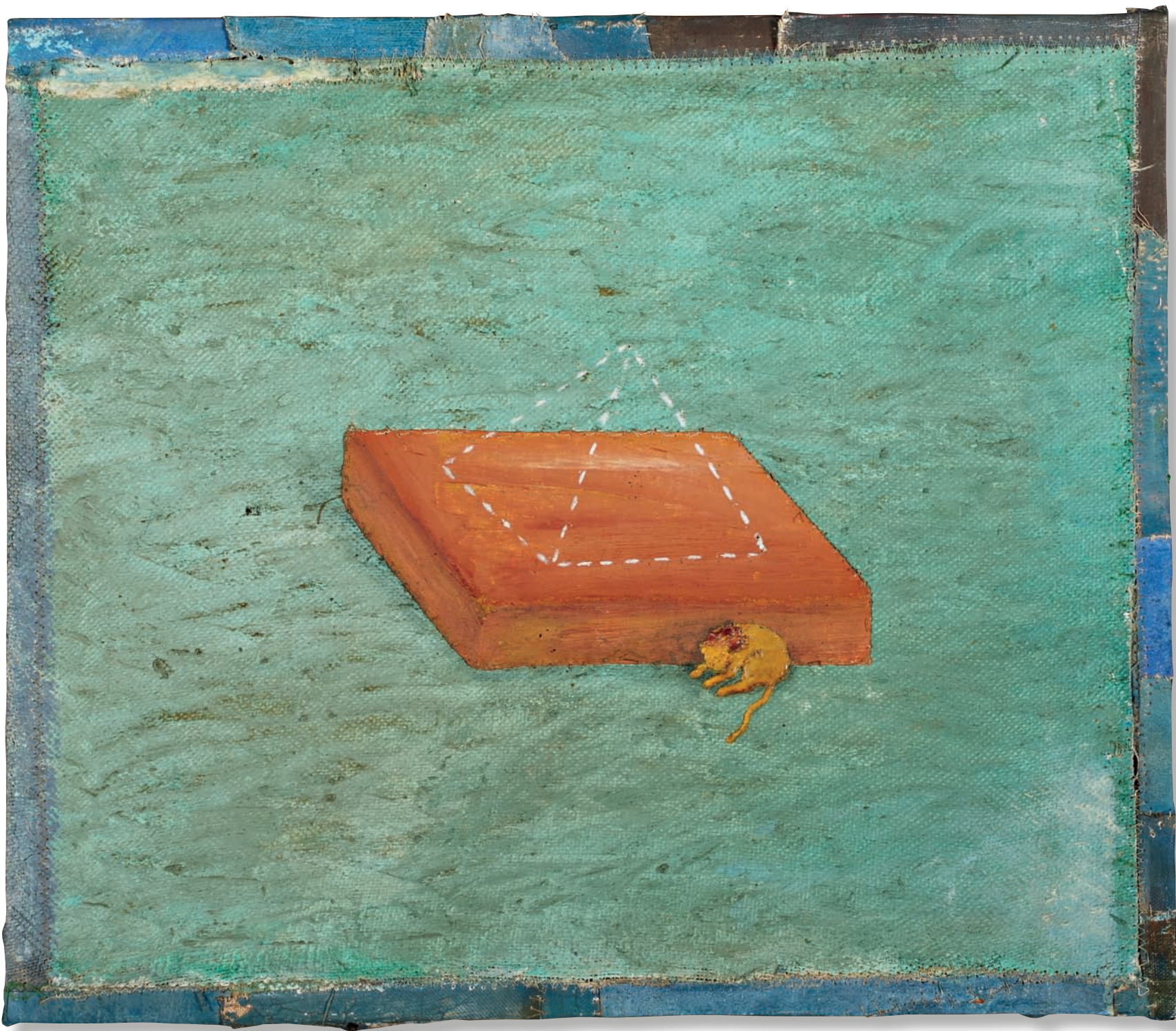
198 **FRANCIS ALÿS** b. 1959

Cantù, 1989

Diptych. Encaustic on stiched canvas. Each 22 1/2 x 22 in. (57.2 x 55.9 cm.) Signed, dedicated and dated "Francis Alÿs, pour Cathy, Mexico, Mars 1989" on the reverse.

Estimate \$25,000-35,000

PROVENANCE Galería OMR, Mexico City; Sale: New York, Phillips de Pury & Company, *Contemporary Art Part II*, November 11, 2005, Lot 293; Private Collection



199 **FRANCIS ALÿS** b. 1959

Paesaggio, 1989

Oil on stitched canvas. 14 1/4 x 16 1/2 in. (36.2 x 41.9 cm.) Signed "Francis" on the stretcher.

Estimate \$35,000-45,000

PROVENANCE Claudio Poleschi Arte Contemporanea, Lucca; Private Collection



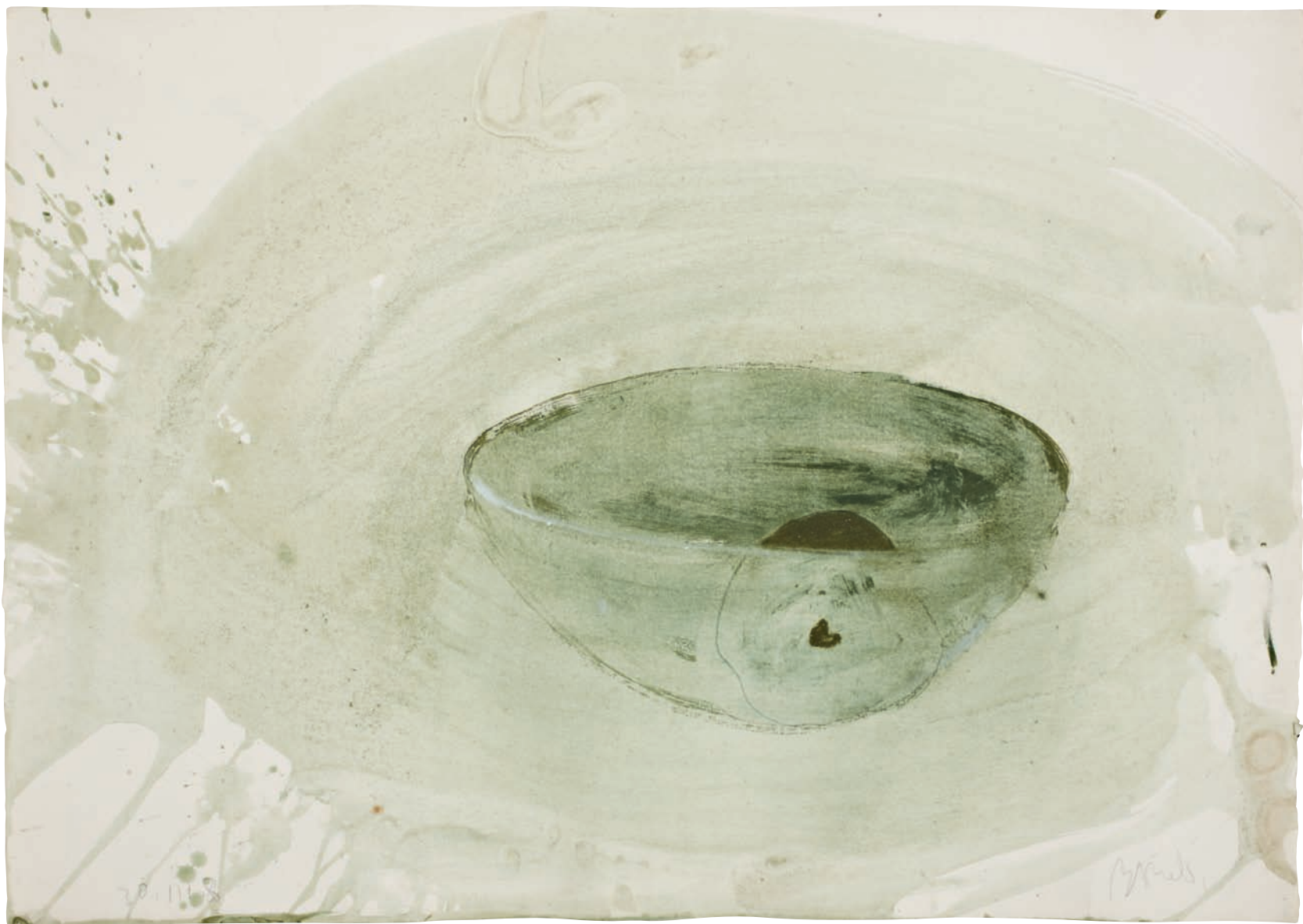
200 **MIQUEL BARCELÓ** b. 1957

La vie du fleuve, 1988

Gouache on paper. 19 3/4 x 28 in. (50.2 x 71.1 cm.) Signed "Barceló" lower right and dated "5.V.88" lower left.

Estimate \$30,000-40,000

PROVENANCE Leo Castelli, New York; Acquired from the above by the present owner



201 **MIQUEL BARCELÓ** b. 1957

Le Pot, 1988

Gouache on paper. 19 3/4 x 28 in. (50.2 x 71.1 cm.) Signed "Barceló" lower right and dated "3.III.88" lower left.

Estimate \$30,000-40,000

PROVENANCE Leo Castelli, New York; Acquired from the above by the present owner



202 **RICHARD TUTTLE** b. 1941
E, 1994
Pencil and collage on paper. Sheet: 30 x 20 in. (76.2 x 50.8 cm.) Signed and dated "Richard Tuttle 1994" central right vertical edge.

Estimate \$20,000-30,000

PROVENANCE Galerie Erhard Klein, Bonn; Private Collection; Galerie Christian Lethert, Cologne
EXHIBITED Bad Münstereifel, Erhard Klein Galerie, *abstrakt: Imi Knoebel, Martin Noël, Jürgen Partenheimer, Sigmar Polke, Richard Tuttle*, March 19 - May 10, 1995

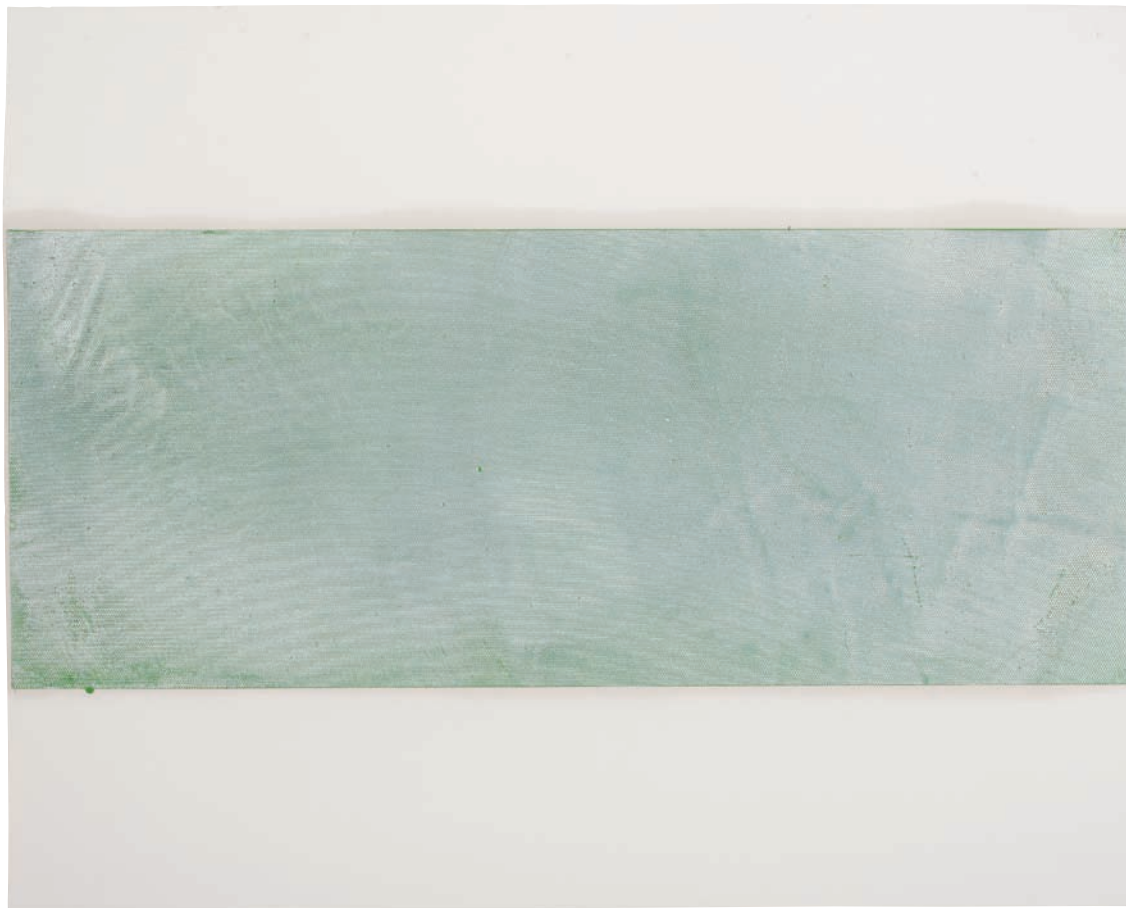


203 **TOM SACHS** b. 1966
What Am I Doing With My Life?, 1995
Duct tape on plywood with metal frame. 24 1/2 x 24 1/2 in. (62.2 x 62.2 cm.) Signed, titled and dated "What Am I Doing With My Life?, 5.26.95, Tom Sachs" on the reverse of the plywood.

Estimate \$6,000-8,000

PROVENANCE Morris Healy Gallery, New York

204



204 RUDOLF STINGEL b. 1956
Untitled (drawing), 1993
 Oil enamel on paper. 16 x 20 in. (40.6 x 50.8 cm.) Signed and dated "Stingel 93" on the reverse.
Estimate \$10,000-15,000
PROVENANCE Acquired directly from the artist by the present owner

205



205 RUDOLF STINGEL b. 1956
STI-014, 1992
 Oil on paper. 30 x 22 1/3 in. (76.2 x 56.7 cm.)
Estimate \$10,000-15,000
PROVENANCE Galleria Massimo De Carlo, Milan; Private Collection

206 **ROBERT RYMAN** b. 1930

Place VI, 1998

Encaustic and graphite on lana rag paper mounted on linen stretcher over aluminum panel.
24 x 24 x 2 1/8 in. (61 x 61 x 5.4 cm.) Signed and dated "Ryman 98" lower center.

Estimate \$120,000-180,000

PROVENANCE Pace Wildenstein, New York; Sale: New York, Sotheby's, *Contemporary Art: Part Two*, May 16, 2002, Lot 183; Edward Tyler Nahem, New York; Private Collection

Robert Ryman's development of the monochromatic canvas, a composition to which he has devoted his entire artistic career, has given him a distinguished place in the contemporary art world. Nearly all of Ryman's canvases, the present lot included, are square in shape, which lends them a deceptive simplicity. Ryman, however, prefers not to be known as a minimalist artist—instead, he calls himself a "realist," believing that white squares allow him to present his materials in their truest form. The viewer derives his experience not from the image but from relief, as light and shadow create patterns on the surface of the work.

This interplay of light and dark is created by Ryman's wide use of materials, which is exemplified in the intricacies of the present lot, *Place VI*. Ryman paints using expressive brush strokes on varied surfaces such as canvas, metal, fiberglass, gatorboard, and paper. Though he alters his use of mediums for each painting, the central geometric form remains constant. Ryman's use of weighty, tactile materials and thick paint application allows him to create pieces with complex textured surfaces. Thus, while Ryman's canvases may initially appear plain, his work displays a nuanced awareness of the interaction of light and surface. Ryman favors simplicity and subtle intricacy over heavy-handedness, a focus which gives him the singular ability to impart a seemingly simple piece with compelling dynamism and varying dimensions.





207 **MARK MANDERS** b. 1968

Bench, 2006

Wood, leather, copper, and photograph collage on plastic. 23 x 55 x 38 in. (58.4 x 139.7 x 96.5 cm.)

Estimate \$20,000-30,000

PROVENANCE Tanya Bonakdar Gallery, New York

LITERATURE R. Van de Sompel, ed., *Mark Manders: Short Sad Thoughts*, Amsterdam 2006, pp. 42-44 (illustrated); S. Berg, S. Ovstebo, P. Van Cauteren, M. Varadanis, *The Absence of Mark Manders*. Ostfildern 2007, p. 212 (illustrated)



208 **STERLING RUBY** b. 1972

Pelvic Mirror Peace, 2007

Bronze sculpture and Formica pedestal. Bronze: 44 x 30 x 32 in. (111.8 x 76.2 x 81.3 cm.); pedestal: 36 x 34 x 83 3/4 in. (91.4 x 86.4 x 212.7 cm.) This work is from an edition of three plus two artist's proofs.

Estimate \$60,000-80,000

PROVENANCE Foxy Production, New York

209 **DAMIEN HIRST** b. 1965

Arrested Development, 2005

Silver. 6 x 7 x 5 in. (15.2 x 17.8 x 12.7 cm.) Signed, titled "Arrested Development, Damien Hirst" and numbered of 25 on the underside. This work is from an edition of 25.

Estimate \$120,000-180,000

PROVENANCE Private collection, New York

ROSE MARY SALUM When one looks at your work, one experiences an encounter with finitude. It seems to me that you explore the uncertainty which is at the core of human experience. Death, life, all of these things a human experiences and cannot avoid.

DAMIEN HIRST I think that's what we all address, from my point of view. As an artist I always have confronted themes I can't avoid and death is a big one, isn't it?"

(Rose Mary Salum, "Damien Hirst: Art is like Holding a Mirror up to Life," in *Literal Magazine*, Summer 2010, p. 14)



210 **RICHARD PRINCE** b. 1949

Untitled (De Kooning Book), 2006

Acrylic, conté crayon, graphite and paper collage. 13 1/2 x 19 1/4 x 1 in. (34.3 x 48.9 x 2.5 cm.)
Signed "Richard Prince" lower right.

Estimate \$100,000-150,000

PROVENANCE Acquired directly from the artist

Richard Prince first showcased his iconic *de Koonings*, artworks devoted to the tribute of the Abstract Expressionist master, at his Guggenheim retrospective in 2007: " 'It was time to pay homage to an artist I really like,' says Prince, 'Some people worship at the altar—I believe in de Kooning.' Prince's offering to his idol involved first creating a montage of body parts cut from catalogues and vintage girly magazines... He then paints over most, if not all, of the original material with dark, sludgy colors before conjuring up crude figures in vague homage to de Kooning's 'Women' series. The idea for these aesthetically challenging paintings came to Prince when he was leafing through a catalogue of de Kooning's work. 'I started to sketch over the paintings,' he explains. 'Sometimes I'd draw a man to his woman. There's a contribution—for me it's all about 50/50'"

(Steven Daly, "Richard Prince's Outside Streak", *Vanity Fair*, December, 2007).



plate study for "woman," 1952

55



211



211 **MICHELANGELO PISTOLETTO** b. 1933

La cucitrice, 1981

Silk screen on stainless steel. 47 1/4 x 39 1/4 in. (120 x 99.7 cm.) Signed, titled, dated "La cucitrice, Michelangelo Pistoletto, 1981" and numbered of 60 on the reverse. This work is from an edition of 60.

Estimate \$18,000-25,000

PROVENANCE Bob and Adele Frankel, New York; Acquired from the above by the present owner

212 **MICHELANGELO PISTOLETTO** b. 1933

Panni (from Drape Suite), 1981

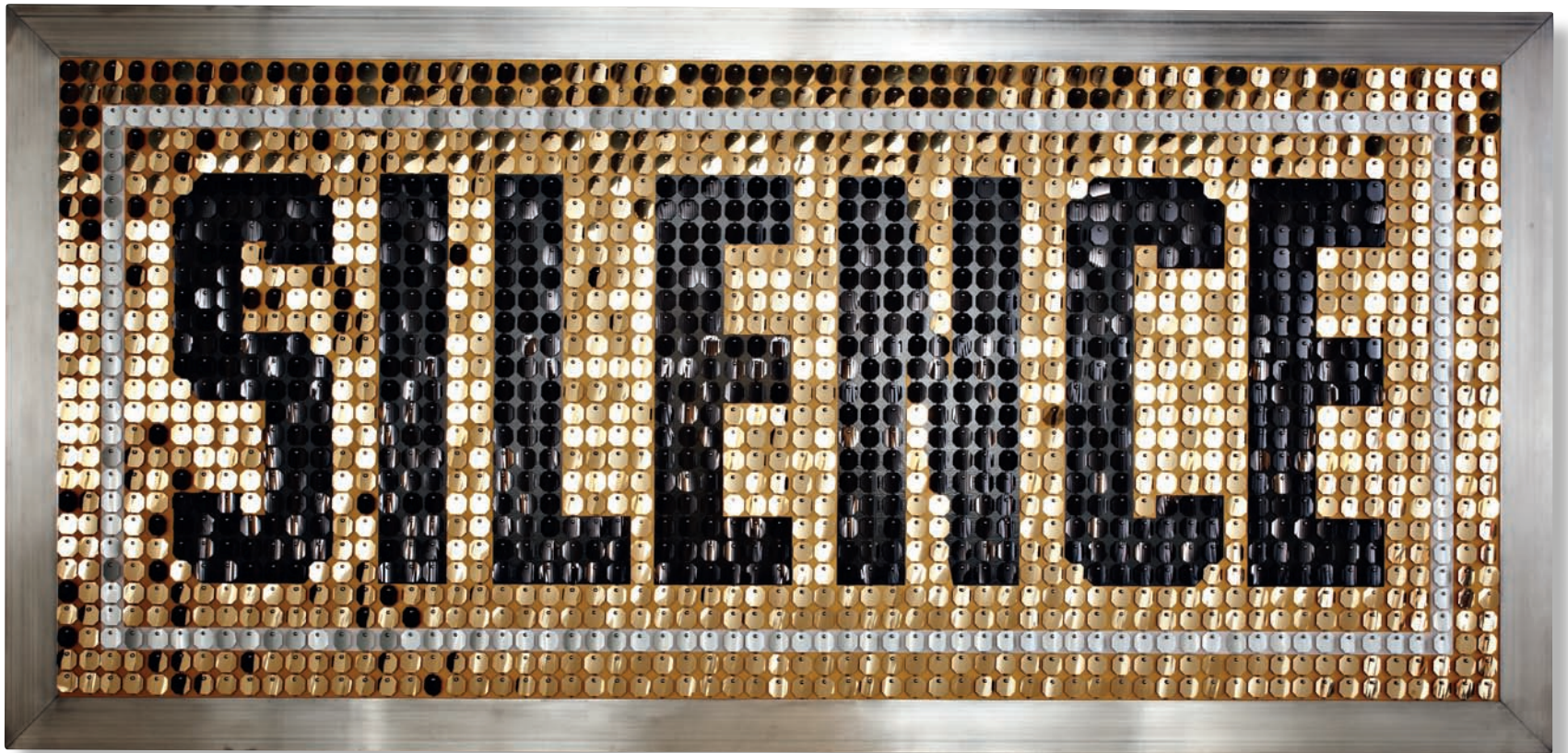
Silk screen on stainless steel. 47 1/4 x 39 1/4 in. (120 x 99.7 cm.) Signed, titled, dated "Panni, Michelangelo Pistoletto, 1981" and numbered of 60 on the reverse. This work is from an edition of 60.

Estimate \$18,000-25,000

PROVENANCE Bob and Adele Frankel, New York; Acquired from the above by the present owner

212





213 **JACK PIERSON** b. 1960

Silence, 2002

Metallic paint and metallic disks on wood in aluminum frame. 55 1/2 x 115 3/8 x 2 3/8 in. (141 x 293.1 x 6 cm.) This work is from an edition of five unique works.

Estimate \$30,000-40,000

PROVENANCE James Cohan Gallery, New York

EXHIBITED New York, James Cohan Gallery, *White Noise*, June - August 2009 (another example exhibited)

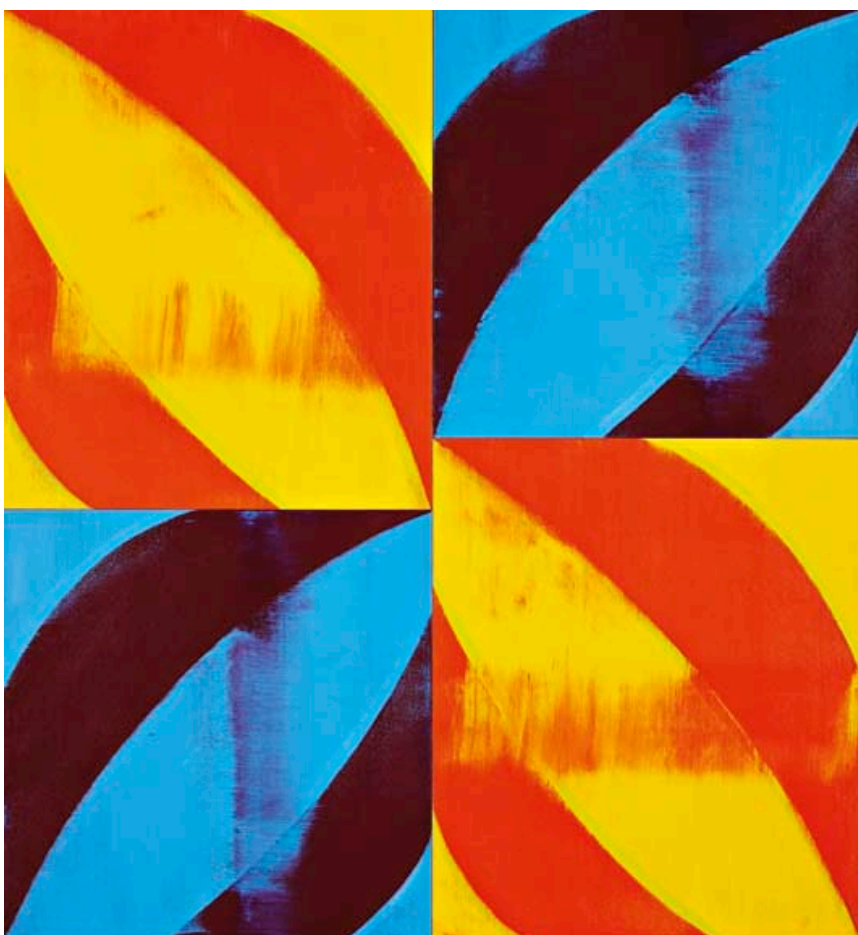


214 **SOL LEWITT** 1928-2007
Parallel Curves, 1999
Gouache on paper. 11 1/4 x 11 in. (28.6 x 27.9 cm.) Signed and dated "S. LeWitt 99" lower right.
Estimate \$8,000-12,000
PROVENANCE Acquired directly from the artist by the present owner



215 **THOMAS NOZKOWSKI** b. 1944
Untitled (X-10), 1991
Oil on paper. 10 1/4 x 16 1/4 in. (26 x 41.3 cm.) Signed, titled and dated "Untitled X-10, 1991 Thomas Nozkowski" on the reverse.
Estimate \$6,000-8,000
PROVENANCE Max Protetch, New York; Private Collection

216



216 **CHARLES ARNOLDI** b. 1946

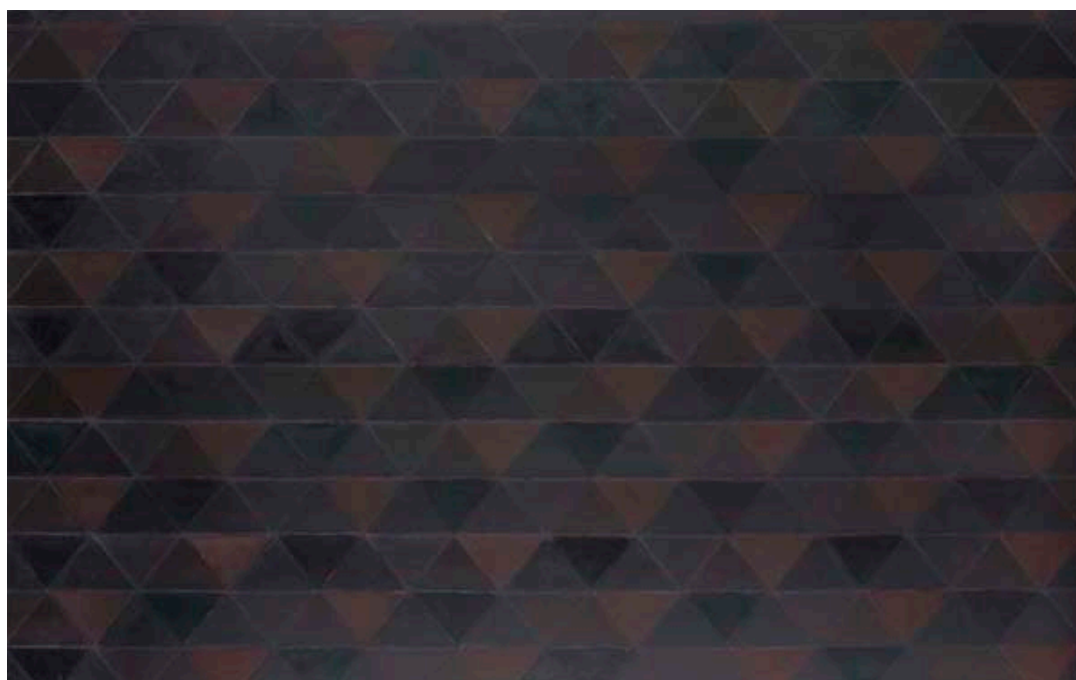
Slim Chance, 2007

Acrylic on canvas laid on panel. 52 3/4 x 48 3/4 in. (134 x 123.8 cm.) Signed and dated "Arnoldi 2007" on the reverse of the panel.

Estimate \$15,000-20,000

PROVENANCE Bobbie Greenfield Gallery, Santa Monica

217



217 **RICHMOND BURTON** b. 1960

Darkened Space, 1989

Oil on linen. 60 x 96 in. (152.4 x 243.8 cm.) Signed, titled and dated "Richmond Burton, Darkened Space, 1989" on the reverse.

Estimate \$8,000-12,000

PROVENANCE Alain Noirhomme Gallery, Brussels



218 **LIN TIANMIAO** b. 1961

Seeing Shadow S12, 2007-2008

C-print on canvas with silk and cotton thread. 35 1/4 x 70 1/4 in. (89.5 x 178.4 cm.) Signed, titled and dated "Seeing Shadow S12, Lin Tianmiao, 2007-2008" lower right.

Estimate \$25,000-35,000

PROVENANCE Kukje Gallery, Seoul

EXHIBITED Miami, Art Basel, *Kukje Gallery*, December 3 - December 6, 2009



219 SHAHZIA SIKANDER b. 1969

Pathology of Suspension #7, 2005

Ink and gouache on paper. 77 1/2 x 51 1/2 in. (196.9 x 130.8 cm.)

Estimate \$60,000-80,000

PROVENANCE Sikkema Jenkins & Co., New York

Born in Lahore, Shahzia Sikander studied south-Asian traditional miniature painting. Inspired by Indo-Persian schools of painting, she creates contemporary culture, mixing highly politicized East and West iconography into fantastical coexistence: "Sikander typically blurs definitions, rewriting language- whether visual, sensual, traditional, modern or philosophical- and,

in reinterpreting it, enriches its semiotic possibilities. Cultural or political clichés gain new meaning when they appear in her hybrid forms... [The] chimeras recur throughout her work begging further inquiry, showing that words used to separate identities can bleed into each other- binary separations as board as predator versus prey, nature versus culture, conservative versus avant-garde... Sikander's work too evades censorship and approaches the territory of the dream... The fluidity of the gesture employed, the lightness of touch and delicate energy contained within these paintings, appears to reach toward automatic writing... Her use of repetition lends a meditative quality, while the combination and recombination of her motifs constantly energizes possibilities in her narratives without a story" (Sean Kissane, *Shahzia Sikander*, Irish Museum of Art, Milan 2007, pp. 27-28).



220 **ZHAN WANG** b. 1962

Gifts from Heaven, 1997

Stainless steel (in two parts). Each 15 1/2 x 9 1/4 x 8 in. (39.4 x 23.5 x 20.3 cm.) Each incised with the artist's signature in Chinese, numbered and dated "1997 1/1" along the edge. Each work is one from an edition of one.

Estimate \$35,000-45,000

PROVENANCE Friedman Benda, New York; Sale: Sotheby's, New York, *Contemporary Art Day Sale*, November 12, 2008, Lot 613; Acquired from the above by the present owner



221 **MICHAEL LIN** b. 1964

Untitled, 2008

Diptych. Acrylic on canvas. Each 59 x 59 1/4 in. (149.9 x 150.5 cm.); overall: 59 x 118 1/2 in. (149.9 x 301 cm.) Signed and dated "Michael Lin 2008" on the overlap.

Estimate \$50,000-70,000

PROVENANCE Nogueras Blanchard, Barcelona



222 **YAYOI KUSAMA** b. 1929

Gold Accumulation 2, 1999

Acrylic on canvas. 46 x 36 in. (116.8 x 91.4 cm.) Signed and dated "Yayoi Kusama, 1999" on the reverse.

Estimate \$50,000-70,000

PROVENANCE Private collection; Sale: New York, Sotheby's, *Contemporary Art*, November 10, 2004, Lot 585



Line to follow colour in stones,
St. Abbs, Scotland, 31 May 1985
© Andy Goldsworthy



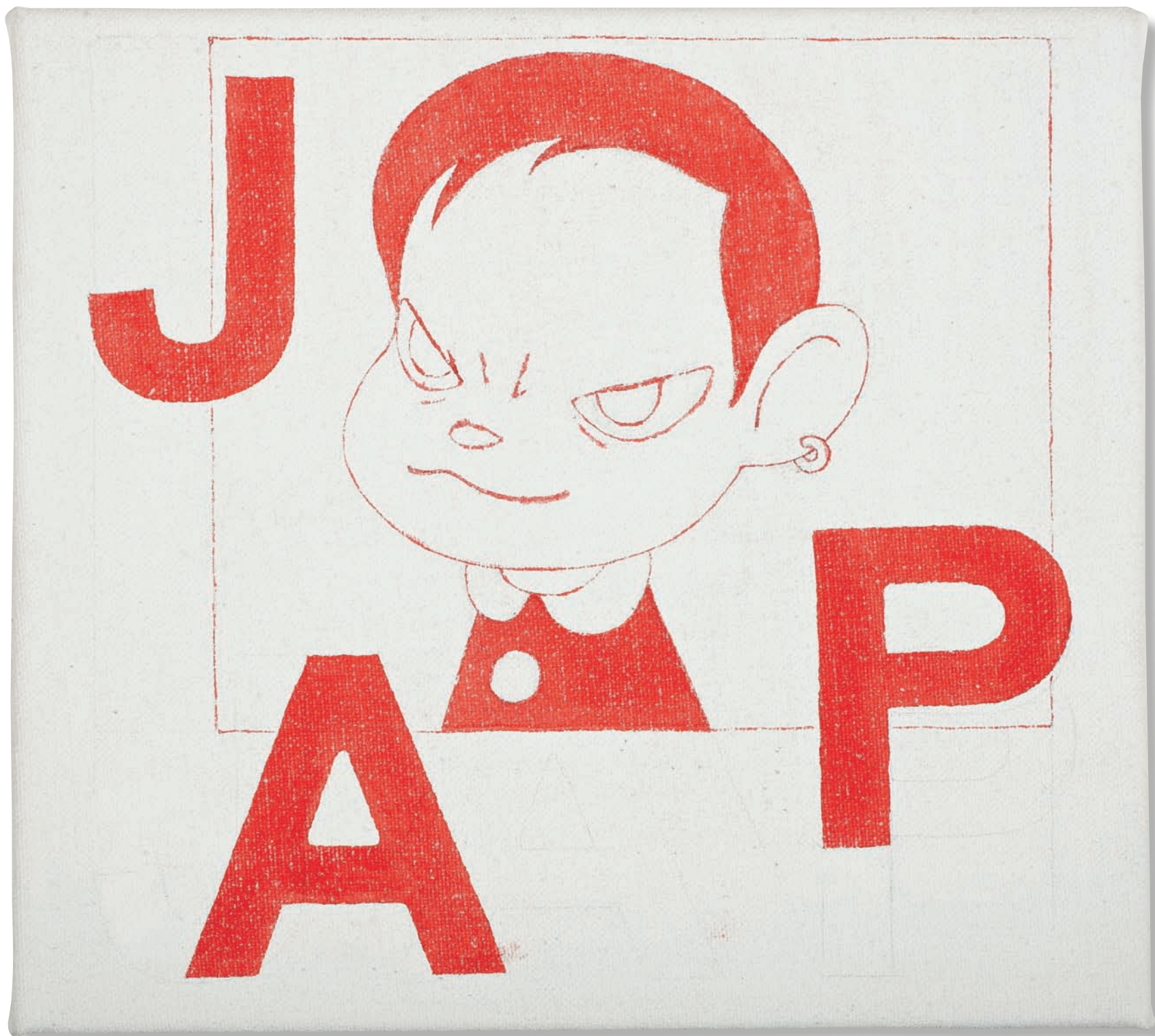
223 ANDY GOLDSWORTHY b. 1956
Line to follow colours in pebbles, St. Abbs, The Borders, May 31, 1985
Stones (in 78 parts). Length: 240 in. (609.6 cm.) This work is unique.

Estimate \$50,000-70,000

PROVENANCE Fabian Carlsson Gallery, London; Private collection, London
LITERATURE A. Goldsworthy, *Andy Goldsworthy: A Collaboration with Nature*, New York, 1990, n.p (illustrated)

Movement, change, light, growth and decay are the lifeblood of nature, the energies that I try to tap through my work. I need the shock of touch, the resistance of place, materials and weather, the earth as my source. I want to get under the surface. When I work with a leaf, rock, stick, it is not just that material in itself, it is an opening into the processes of life within and around it. When I leave it, these processes continue.

(A. Goldsworthy, *Andy Goldsworthy: A Collaboration with Nature*, New York, 1990)



224 **YOSHITOMO NARA** b. 1959

Jap, 1999

Acrylic on canvas. 9 x 10 in. (22.9 x 25.4 cm.) Initialed, titled and dated "Jap, Y.N. '99" on the overlap.

Estimate \$40,000-60,000

PROVENANCE Frahm LTD., London



225 **YOSHITOMO NARA** b. 1959

Untitled, 2003

Acrylic on paper. 28 1/2 x 20 1/8 in. (72.4 x 51.1 cm.) Initialed and dated "Y.N. 2003" on the reverse.

Estimate \$80,000-120,000

PROVENANCE Galerie Zinc, Munich

EXHIBITED Vienna, Atelier Augarten, *Trauer*, April 16 - July 17, 2003

226

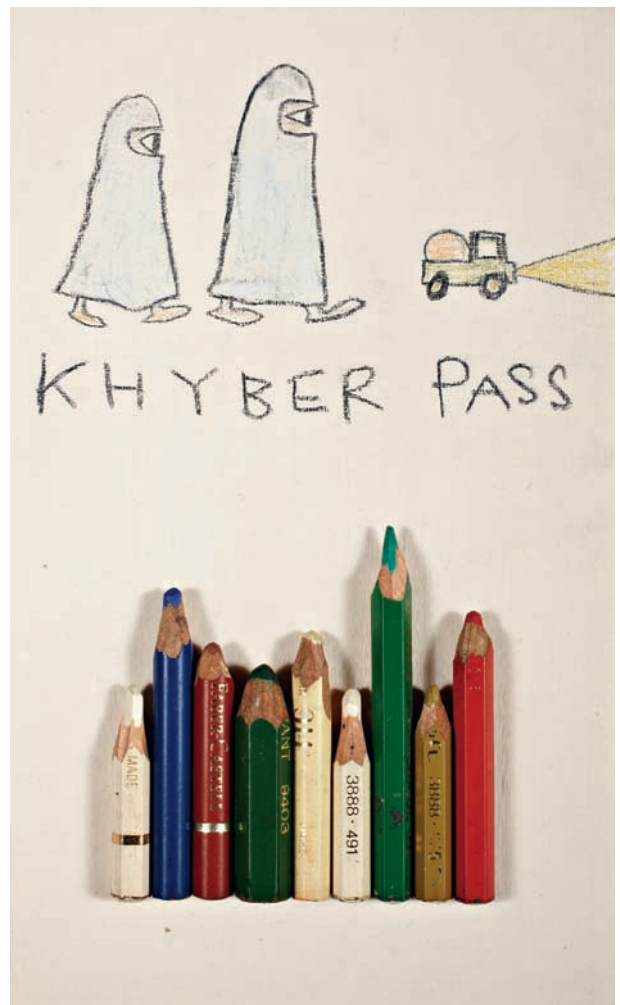


226 YOSHITOMO NARA b. 1959
Untitled, 1997
 Pen and colored pencil on paper. 9 x 6 in. (22.9 x 15.2 cm.) Signed in Japanese and dated "97" lower right.

Estimate \$12,000-18,000

PROVENANCE Rena Bransten Gallery, San Francisco

227



227 YOSHITOMO NARA b. 1959
Khyber Pass, 2002
 Pencil and colored pencils on canvas. 7 3/4 x 4 3/4 in. (19.7 x 12.1 cm.) Initialed and dated "YN 2002" on the reverse.

Estimate \$8,000-12,000

PROVENANCE Stephen Friedman Gallery, London; Private collection, New York



- 228 YOSHITOMO NARA** b. 1959
Flesh and blood - White, 2002-2004
 Photogravure, hand colored. 18 1/2 x 15 in. (47 x 38.1 cm.) Initialed and dated "YN 2002 - 2004" lower right.

Estimate \$15,000-20,000

PROVENANCE Tomio Koyama Gallery, Tokyo

- 229 SHINTARO MIYAKE** b. 1970
Untitled, 2006
 Watercolor, pencil and colored pencil on paper. 31 x 42 3/4 in. (78.7 x 108.6 cm.)

Estimate \$7,000-9,000

PROVENANCE Tomio Koyama Gallery, Tokyo

EXHIBITED Boston, Massachusetts College of Art, Sandra and David Bakalar Gallery, *Shintaro Miyake: The Beaver Project*, February 8 - March 18, 2006



230 **TAM VAN TRAN** b. 1966
Suprematist Empire, 2003
Pigment, silica binder, staples, white out, paper, ink and foil on canvas. 79 1/2 x 67 3/4 in. (201.9 x 172.1 cm). Signed and dated "Tam Van Tran 2003" on the reverse.
Estimate \$7,000-9,000
PROVENANCE Cohan Leslie and Browne, New York



231 **ALISON VAN PELT** b. 1963
Sitting Bull, 2003
Oil on canvas. 108 x 84 in. (274.3 x 213.4 cm.) Signed and dated "Alison Van Pelt 2003" on the reverse.
Estimate \$5,000-7,000
PROVENANCE Acquired directly from the artist; Private Collection

232



233

**232 LISA YUSKAVAGE** b. 1962*Weee, 2004*

Watercolor and pencil on paper. 12 1/2 x 16 in. (31.8 x 40.6 cm.) Signed "Yuskavage" lower right; also signed "Lisa Yuskavage" on the reverse.

Estimate \$30,000-40,000

PROVENANCE greengrassi Gallery, London

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

233 DAVID KORTY b. 1971*Untitled (Metropolitan Front Desk), 2006*

Oil on linen. 58 1/8 x 72 in. (147.6 x 182.9 cm.) Signed and dated "David Korty 2006" on the reverse.

Estimate \$10,000-15,000

PROVENANCE Sadie Coles HQ, London

EXHIBITED London, Sadie Coles HQ, *David Korty*, June 7 - July 29, 2006

234



235



234 **GABRIEL OROZCO** b. 1962

Pathway, 1996

Cibachrome. 16 x 20 in. (40.6 x 50.8 cm.) Signed, titled, dated "Gabriel Orozco, 1996, Pathway" and numbered of five on the reverse. This work is from an edition of five.

Estimate \$10,000-15,000

PROVENANCE Marian Goodman Gallery, New York

235 **GABRIEL OROZCO** b. 1962

Fuente de Sombras, 1996

Cibachrome. 16 x 20 in. (40.6 x 50.8 cm.) Signed, titled, dated "Gabriel Orozco, 1996, Fuente de Sombras" and numbered of five on the reverse. This work is from an edition of five.

Estimate \$5,000-7,000

PROVENANCE Marian Goodman Gallery, New York



236 **EDWARD BURTYNSKY** b. 1955

Shipbreaking #31, Chittagong, Bangladesh, 2001

Chromogenic print. 34 x 26 3/4 in. (86.4 x 67.9 cm.) Signed "Edward Burtynsky" on a label adhered to the reverse of the backing board. This work is from an edition of 10.

Estimate \$15,000-20,000

PROVENANCE Charles Cowles Gallery, Inc., New York

237 **JUSTINE KURLAND** b. 1969

Ghost Ship, 2001

C-print. 30 x 40 in. (76.2 x 101.6 cm.) Signed "J. Kurland" on a label adhered to the reverse of the backing board. This work is from an edition of eight plus two artist's proofs.

Estimate \$3,000-5,000

PROVENANCE Gorney Bravin + Lee, New York



238 DOUGLAS GORDON b. 1966

Self Portrait as Kurt Cobain as Andy Warhol as Myra Hindley as Marilyn Monroe, 1996
Hand-colored photographic print. Image: 2 1/4 x 1 3/4 in. (5.7 x 4.4 cm.); sheet: 30 x 30 in.
(76.2 x 76.2 cm.) Signed, dated "Douglas Gordon 96-97" and numbered of 11 on the reverse.
This work is from an edition of 11.

Estimate \$40,000-60,000

PROVENANCE Lisson Gallery, London

EXHIBITED Los Angeles, The Museum of Contemporary Art, *Douglas Gordon*, September 2001 - January 2002. This exhibition later traveled to New York, Solomon R. Guggenheim Museum, Spring 2003 and Washington D.C., The Hirshhorn Museum and Sculpture Garden, Summer 2003

LITERATURE R. Ferguson, M. Darling and D. Sylvester, *Douglas Gordon*, Los Angeles 2001, pp. 51, 124, 178 and cover (illustrated); *Douglas Gordon: Kidnapping*, Eindhoven 1998, pp. 191-192 (illustrated)



Detail at actual size



239 **SAM TAYLOR-WOOD** b. 1967

Five Revolutionary Seconds VI, 1996

C-print. 10 3/4 x 78 3/4 in. (27.3 x 200 cm.) This work is from an edition of three.

Estimate \$20,000-30,000

PROVENANCE White Cube, London



240 THOMAS RUFF b. 1958

h.t.b 01, 1999

Chromogenic print mounted with Diasac face in artist's wood frame. Frame: 51 x 61 1/4 in. (129.5 x 155.6 cm). Signed, dated "Thomas Ruff, 1999" and numbered of five on the reverse; also signed, titled, dated "Thomas Ruff, 1999, h.t.b 01" and numbered of five on the reverse of the backing board. This work is from an edition of five plus two artist's proofs.

Estimate \$25,000-35,000

PROVENANCE David Zwirner, New York

EXHIBITED New York, The Museum of Modern Art, *Mies in Berlin*, June 21 - September 11, 2001 (another example exhibited)

LITERATURE M. Winzen, ed., *Thomas Ruff: 1979 to the Present*, Cologne, 2000, p. 242, no. LMV07 (illustrated); T. Riley, *Mies in Berlin*, New York, 2001, n.p. (illustrated)

In 1998 for the Kunstmuseen Krefeld, Julian Heynen asked Thomas Ruff to prepare an exhibition of architectural photographs of Ludwig Mies van der Rohe's villas built between 1927 and 1930. The show was to commemorate the re-opening, after renovations, of the architect's two homes (Haus Lange and Haus Esters), now used as exhibition venues for contemporary art. Thomas Ruff began studying the architecture and the well-known photographs of Haus Rugendhat, Haus Lange, Haus Esters, and the Barcelona Pavilion. He worked out an approach of his own and photographed the two building—like the Herzog & deMeuron series—using all the techniques at his disposal. During the exhibition in Krefeld, Terence Riley, who was preparing a retrospective of Mies van der Rohe's architecture up to 1938, for the Museum of Modern Art, New York, asked Thomas Ruff to photograph all of the other still existing buildings from those years for his exhibition. Since some of them could not be photographed by him, he digitally processed existing pictorial sources.

(M. Winzen, *Thomas Ruff: 1979 to the Present*, Cologne 2001, p. 242)



241 **THOMAS STRUTH** b. 1954

Nanjing Xi Lu, Shanghai, 1997

Digital color coupler print mounted on Plexiglas in artist's frame. 55 7/8 x 71 1/4 in. (141.9 x 181 cm.) Signed "Thomas Struth" on a label adhered to the reverse. This work is from an edition of 10.

Estimate \$50,000-70,000

PROVENANCE Galerie Max Hetzler, Berlin; Acquired from the above by the present owner in 1998



242 LOUISE LAWLER b. 1947

Something About Time and Space But I'm Not Sure What It Is (More) Orange Pekoo, 1998
Cibachrome print mounted on aluminum museum box. 18 3/4 x 23 1/2 in. (47.6 x 59.7 cm.)
Signed, dated "Louise A. Lawler, 1998" and numbered of five on the reverse. This work is from an edition of five.

Estimate \$20,000-30,000

PROVENANCE Metro Pictures, New York



243 LOUISE LAWLER b. 1947

not yet titled, 2003-2004
Cibachrome print mounted on aluminum museum box. 23 1/2 x 29 1/2 in. (59.7 x 74.9 cm).
Signed, dated "Louise A. Lawler 2003/2004" and numbered of five on the reverse. This work is from an edition of five.

Estimate \$20,000-30,000

PROVENANCE Metro Pictures, New York

EXHIBITED New York, Metro Pictures, *Louise Lawler: Looking Forward*, October 30 - December 23, 2004



244 **LARRY CLARK** b. 1943

Tulsa Portfolio, 1980

Portfolio of 50 gelatin silver prints in linen slip case. Each 8 x 11 7/8 in. (20.3 x 30.2 cm.) or 11 7/8 x 8 in. (30.2 x 20.3 cm.) Each signed "Larry Clark" and numbered sequentially 1-50 on the reverse. This work is from an edition of 100 plus 15 artist's proofs.

Estimate \$40,000-60,000

PROVENANCE New York: RFG Publishing, Inc., 1980; Robert Freidus, New York; Private collection, California; Sale: New York, Phillips de Pury & Company, *Photographs*, April 01, 2009 Lot 55; Acquired from the above by the present owner

LITERATURE L. Clark, *Tulsa*, New York 1971, pp. 1-56 (illustrated)



245 **VIK MUNIZ** b. 1961
Warhol Selfportrait (Pictures of Pigment), 1999
Cibachrome. 40 x 30 in. (101.6 x 76.2 cm.) Signed, dated "Vik Muniz 1999" and numbered of three on a label adhered to the reverse of the mount. This work is from an edition of three plus three artist's proofs.

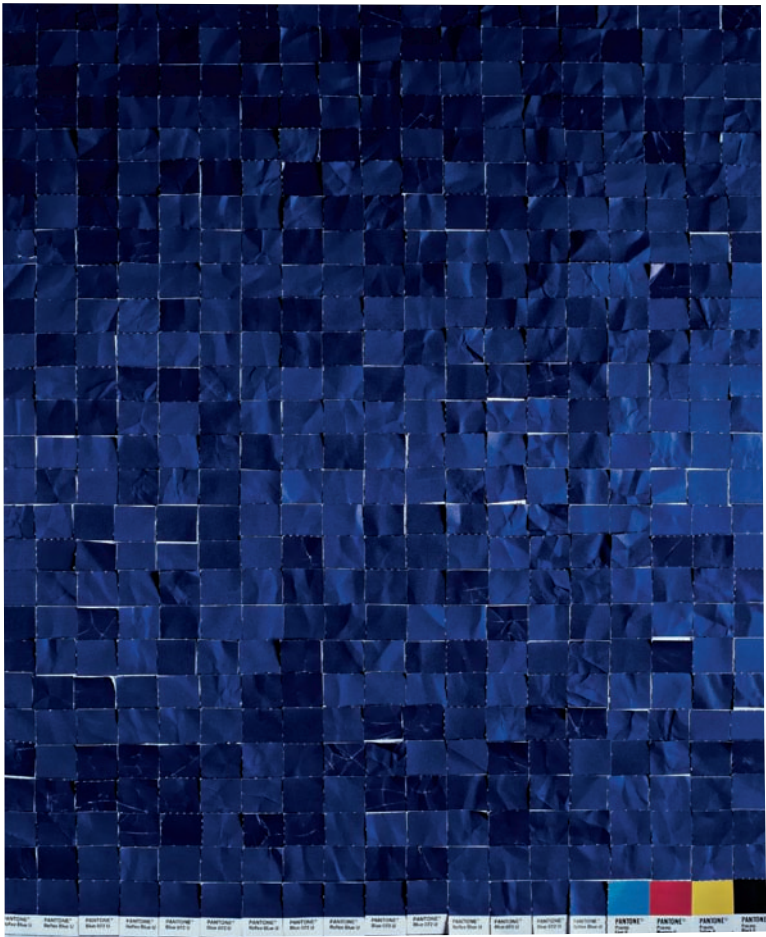
Estimate \$25,000-35,000

PROVENANCE Galerie Xippas, Paris
EXHIBITED Paris, Galerie Xippas, *Vik Muniz: After Warhol*, November 1999 - January 2000, cover, p.15 (larger format exhibited)
LITERATURE J. Elkins, *Vik Muniz, Obra Incompleta: Incomplete Works*, Rio de Janeiro 2004, p. 48 (larger format illustrated)

246 **VIK MUNIZ** b. 1961
After Yves Klein (Pictures of Color), 2001
Cibachrome. 59 1/2 x 48 1/2 in. (151.1 x 123.2 cm.) Signed "Vik Muniz" on a label adhered to the reverse of the mount. This work is from an edition of five artist's proofs.

Estimate \$15,000-20,000

PROVENANCE Galerie Xippas, Paris





247 **VIK MUNIZ** b. 1961

The Poppy Field at Argenteuil, after Claude Monet (Pictures of Pigment), 2005

Cibachrome. 70 1/2 x 94 in. (179.1 x 238.8 cm.) Signed and dated "Vik Muniz 2005" on a label adhered to the reverse of the mount. This work is from an edition of six.

Estimate \$40,000-60,000

PROVENANCE Galerie Xippas, Paris

EXHIBITED Paris, Galerie Xippas, *vik muniz: pictures of pigment*, June 10 - July 29, 2006



248 **VIK MUNIZ** b. 1961

Tackle (Pictures of Chocolate), 2001

Cibachrome. 59 x 48 1/2 in. (149.9 x 123.2 cm.) Signed "Vik Muniz" on a label adhered to the reverse of the mount. This work is from an edition of three artist's proofs.

Estimate \$30,000-40,000

PROVENANCE Galerie Xippas, Paris

249



250



249 **SHARON CORE** b. 1965

Various Cakes, 2004

C-print mounted to aluminum. 25 x 23 in. (63.5 x 58.4 cm.) Signed, dated "Sharon Core, 2004" and numbered of 25 on the reverse of the aluminum panel. This work is from an edition of 25 plus two artist's proofs.

Estimate \$5,000-7,000

PROVENANCE Bellwether Gallery, New York

250 **SHARON CORE** b. 1965

Early American, Lemons, 2007

Chromogenic print in artist's frame. 16 3/8 x 22 3/8 in. (41.6 x 56.8 cm.) Signed "Sharon Core" on a label adhered to the reverse of the backing board. This work is from an edition of seven.

Estimate \$5,000-7,000

PROVENANCE Yancey Richardson Gallery, New York

EXHIBITED New York, Yancey Richardson Gallery, *SHARON CORE: Early American*, October 23 - December 6, 2008

251 **NO LOT**



252 **SANTE D'ORAZIO** b. 1956

Pamela Anderson, Profile #6, Hollywood, 2000

Digital cibachrome print in the artist's frame. 60 x 48 in. (152.4 x 121.9 cm). Signed "Sante D'Orazio" on a label adhered to the reverse. This work is from an edition of five.

Estimate \$20,000-30,000

PROVENANCE Private Collection



253 **DAVID LACHAPELLE** b. 1964

Jesus is my homeboy: Last Supper, 2003

Color coupler print mounted on Diasac. 29 x 39 5/8 in. (73.7 x 100.6 cm.) Signed "David LaChapelle" on a label adhered to the reverse of the mount. This work is from an edition of seven plus four artist's proofs.

Estimate \$30,000-40,000

PROVENANCE Private collection, New York

LITERATURE D. LaChapelle, *David LaChapelle: Heaven to Hell*, New York 2006, pp. 340-341 (illustrated)

SESSION II 2pm

LOTS 254-410



254 GUYTON\WALKER b. 1972 and 1969

Untitled, 2005

Silkscreen, aluminum flagpole with eagle and wall mount. 65 3/4 x 13 3/4 x 52 3/4 in. (167 x 34.9 x 134 cm.) Flag: 50 x 38 in. (127 x 96.5 cm.); installed dimensions: 65 3/4 x 13 3/4 x 52 3/4 in. (167 x 34.9 x 134 cm.) This work is accompanied by a certificate of authenticity.

Estimate \$30,000-50,000

PROVENANCE Greene Naftali Gallery, New York

EXHIBITED New York, Greene Nafatali Gallery, *Guyton\Walker: The failever of judgement Part III*, February 24 - March 26, 2005

Because Guyton\Walker's work is partly founded on the reuse of images from the world of advertisement, their collaboration is a form of symbolic appropriation in itself—that of the phenomenon of joint labor under a single trademark. At one end of the production line, new jars of paint foreshadow a work to come; at the other, pieces of fabric—actually tattered silkscreens, used in the making of the exhibited paintings—hang like standards from atop poles. These banners are not only reminders of the modes of production in use, but also brand insignia—here of a personal "style". They are rallying signs that function by drawing an ensemble of borrowed objects and images around themselves, then affirming a stamp of ownership on the accumulated material.

(V. Pécoil, *Guyton\Walker*, 02 no. 51, Automne 2009, pp.45-49)



255 **IVÁN NAVARRO** b. 1972

Record, 2007

Fluorescent light, mirror, one-way mirror, wooden box, and electric energy. 85 x 39 1/2 x 11 1/2 in. (215.9 x 100.3 x 29.2 cm.) This work is from an edition of four plus one artist's proof.

Estimate \$40,000-60,000

PROVENANCE Galerie Daniel Templon, Paris; Private collection, Switzerland



256 **ERNESTO NETO** b. 1964

Gravity, Love and Seeds, 2008

Plastic net and seeds. 66 7/8 x 15 3/4 x 7 7/8 in. (169.9 x 40 x 20 cm.) This work is unique.

Estimate \$30,000-40,000

PROVENANCE Galerie Bob van Orsouw, Zurich

257



257 JIM LAMBIE b. 1964
Sandhead (Green), 2004
 Hand-cut boxer shorts with gloss paint, tape and can of paint. 11 1/2 x 9 x 5 in. (29.2 x 22.9 x 12.7 cm.)

Estimate \$7,000-9,000

PROVENANCE Konrad Fischer Galerie, Dusseldorf

258



258 ADAM MCEWEN b. 1965
Bad Guru, 2005
 Acrylic on canvas. 27 x 22 in. (68.6 x 55.9 cm.) Signed and dated "A. McEwen 2005" on the reverse.

Estimate \$6,000-8,000

PROVENANCE Nicole Klagsbrun, New York



259 **ALLAN MCCOLLUM** b. 1944

Collection of Six Plaster Surrogates, 1988

Acrylic on plaster. Installed dimensions: 9 1/2 x 40 in. (24.1 x 101.6 cm.) Each signed and dated "Allan McCollum 1988" on the reverse. This work is accompanied by the artist's installation instructions.

Estimate \$15,000-20,000

PROVENANCE Susan Inglett Gallery, New York; Private collection, New York

260 **RICCI ALBENDA** b. 1966

upstart!, 1998-1999

Acrylic on canvas. 32 x 68 1/2 in. (81.3 x 174 cm). Signed and dated "Ricci Albenda 98-99" on the stretcher.

Estimate \$7,000-9,000

PROVENANCE Andrew Kreps Gallery, New York



261 JULIE MEHRETU b. 1970

Untitled, 2001

Ink on mylar. 18 7/8 x 20 in. (47.9 x 50.8 cm.) Signed and dated "Julie Mehretu 2001" on the reverse. This work is accompanied by a certificate of authenticity signed by the artist.

Estimate \$10,000-15,000

PROVENANCE The Project Gallery, New York

262 JULIE MEHRETU b. 1970

Untitled, 2001

Ink on mylar. 18 7/8 x 20 in. (47.9 x 50.8 cm.) This work is accompanied by a certificate of authenticity signed by the artist.

Estimate \$10,000-15,000

PROVENANCE The Project Gallery, New York



263 RYAN MCGINNESS b. 1972

Untitled, 2005

Acrylic silkscreen on paper. 27 1/2 x 23 1/2 in. (69.9 x 59.7 cm.) This work is unique. Signed and dated "Ryan McGinness 2005" lower right.

Estimate \$15,000-20,000

PROVENANCE Acquired directly from the artist; John McWhinnie @ GHB, New York; Private Collection

264 RYAN MCGINNESS b. 1972

Untitled (Pearl White), 2005

Acrylic on wood panel. Diameter: 20 in. (50.8 cm.) Signed and dated "Ryan McGinness 2006" on the reverse.

Estimate \$8,000-12,000

PROVENANCE Deitch Projects, New York; Private Collection



265 **GABRIEL OROZCO** b. 1962

Untitled, 2004

Graphite and gouache on paper. 11 x 8 1/4 in. (27.9 x 21 cm.) Signed and dated "Gabriel Orozco 2004" on the reverse.

Estimate \$12,000-18,000

PROVENANCE Marian Goodman Gallery, New York

266 **WILLIAM ANASTASI** b. 1933

Untitled (Bababad Series), 1996

Mixed media on paper. 10 x 12 3/4 in. (25.4 x 32.4 cm). Signed, inscribed and dated "W. Anastasi, Laporte, 9.8.96, 13:40" on the reverse of the sheet and the mat; also signed and dated "William Anastasi 1996" on the reverse of the backing board.

Estimate \$5,000-7,000

PROVENANCE Sandra Gering Gallery, New York



267 **SUE WILLIAMS** b. 1954

Orange and Blue Sentinel Frocks, 1998

Oil and acrylic on canvas. 208 1/4 x 335 1/4 in. (529 x 851.5 cm.) Signed and dated "Sue Williams 98" on the reverse.

Estimate \$50,000-70,000

PROVENANCE 303 Gallery, New York; Private Collection



268 **MATTHEW BRANNON** b. 1971

HYENA, 2006

Phonograph record and letterpress sleeve; ink on paper. Phonograph record and letterpress sleeve: 12 3/8 x 12 3/8 in. (31.4 x 31.4 cm.); ink on paper: 29 7/8 x 23 in. (75.9 x 58.4 cm.)

Estimate \$6,000-8,000

PROVENANCE Galerie Jan Winkelmann, Berlin



(detail)



269 **MARC HANDELMAN** b. 1975
Plan for Victory, 2005
 Oil on canvas. 89 1/2 x 75 7/8 in. (227.3 x 192.7 cm.)

Estimate \$10,000-15,000

PROVENANCE Acquired directly from the artist; Lombard-Freid Gallery, London
EXHIBITED London, Saatchi Gallery, *The Triumph of Painting*, January 26 - October 30, 2005;
 London, Royal Academy of Arts, *USA TODAY: New American Art from The Saatchi Gallery*,
 October 6 - November 4, 2006
LITERATURE P. Ellis and N. Rosenthal, *USA TODAY: New American Art from The Saatchi
 Gallery*, Royal Academy of Arts, London 2006, p. 168 (illustrated); J. Cape, *Abstract America:
 New Painting and Sculpture*, Saatchi Gallery, London 2008, p. 129 (illustrated)



270 YUKEN TERUYA b. 1973
Four works: i) *Tiffany & Co.*; ii) *Bank of Ryukyus, Tokyo*; iii) *Godiva*; iv) *McDonald's*, 2004
Cut-out paper bags and adhesive. i) 9 3/4 x 8 x 4 1/4 in. (24.8 x 20.3 x 10.8 cm.);
ii) 12 x 7 x 3 3/8 in. (30.5 x 17.8 x 8.6 cm.); iii) 7 1/8 x 3 1/4 x 2 1/4 in. (18.1 x 8.3 x 5.7 cm.);
iv) 11 x 7 x 5 1/8 in. (27.9 x 17.8 x 13 cm.)

Estimate \$6,000-8,000

PROVENANCE Josée Bienvenu Gallery, New York
EXHIBITED New York, P.S.1, Contemporary Art Center, Greater New York, March 13 -
September 26, 2005; Boston, Ars Libri, GDP: *Gross Domestic Product: Work by Jonathan
Seliger and Yuken Teruya*, July - September, 2008

271 YUKEN TERUYA b. 1973
Four works: i) *Smythson of Bond Street*; ii) *Paul Smith*; iii) *Paper bag*; iv) *Japanese McDonald's
Bag*, 2004
Cut-out paper bags and adhesive. i) 6 x 7 1/2 x 2 1/2 in. (15.2 x 19.1 x 6.4 cm.);
ii) 12 1/2 x 7 3/8 x 2 1/2 in. (31.8 x 18.7 x 6.4 cm.); iii) 15 1/4 x 7 5/8 x 5 1/8 in. (38.7 x 19.4 x 13 cm.);
iv) 10 1/2 x 6 x 4 in. (26.7 x 15.2 x 10.2 cm.)

Estimate \$6,000-8,000

PROVENANCE Josée Bienvenu Gallery, New York
EXHIBITED New York, P.S.1, Contemporary Art Center, Greater New York, March 13 -
September 26, 2005; Boston, Ars Libri, GDP: *Gross Domestic Product: Work by Jonathan
Seliger and Yuken Teruya*, July - September, 2008



272 DAVE MULLER b. 1964

The City at 11:16 am (#5, #6, #7, #70, #76, #81, #85, #88), 2004

Acrylic on paper (in eight parts). Each 32 x 40 in. (81.3 x 101.6 cm.); overall: 126 x 118 in. (320 x 299.7 cm.) #5, #6, #7, #76 signed and dated "Dave Muller 04" and numbered on the reverse; #70, #81, #85, and #88 numbered on the reverse.

Estimate \$18,000-22,000

PROVENANCE Blum & Poe, Los Angeles; Sale: New York, Phillips de Pury & Company, *Contemporary Art Part II*, May 16, 2008, Lot 219; Acquired from the above by the present owner

EXHIBITED San Francisco, San Francisco Museum of Modern Art, *New Work: Evan Holloway and Dave Muller*, July 1 - October 24, 2004

LITERATURE D. Muller and San Francisco Museum of Art, eds., *New Work: Evan Holloway and Dave Muller*, San Francisco, 2004 (illustrated)

273 TAM OCHIAI b. 1967

Looking for a miracle, 2004

Acrylic on canvas. 56 x 36 in. (142.2 x 91.4 cm.) Signed, titled and dated "Tam Ochiai, Looking for a miracle, 2004" on the reverse.

Estimate \$8,000-12,000

PROVENANCE ARNDT, Berlin



274 **EVA ROTHSCILD** b. 1972

Light to Light, 2005

Painted wood and jesmonite. Installed dimensions: 73 1/2 x 24 3/4 x 39 in. (186.7 x 62.9 x 99.1 cm.) This work is unique.

Estimate \$15,000-20,000

PROVENANCE Private collection, Paris



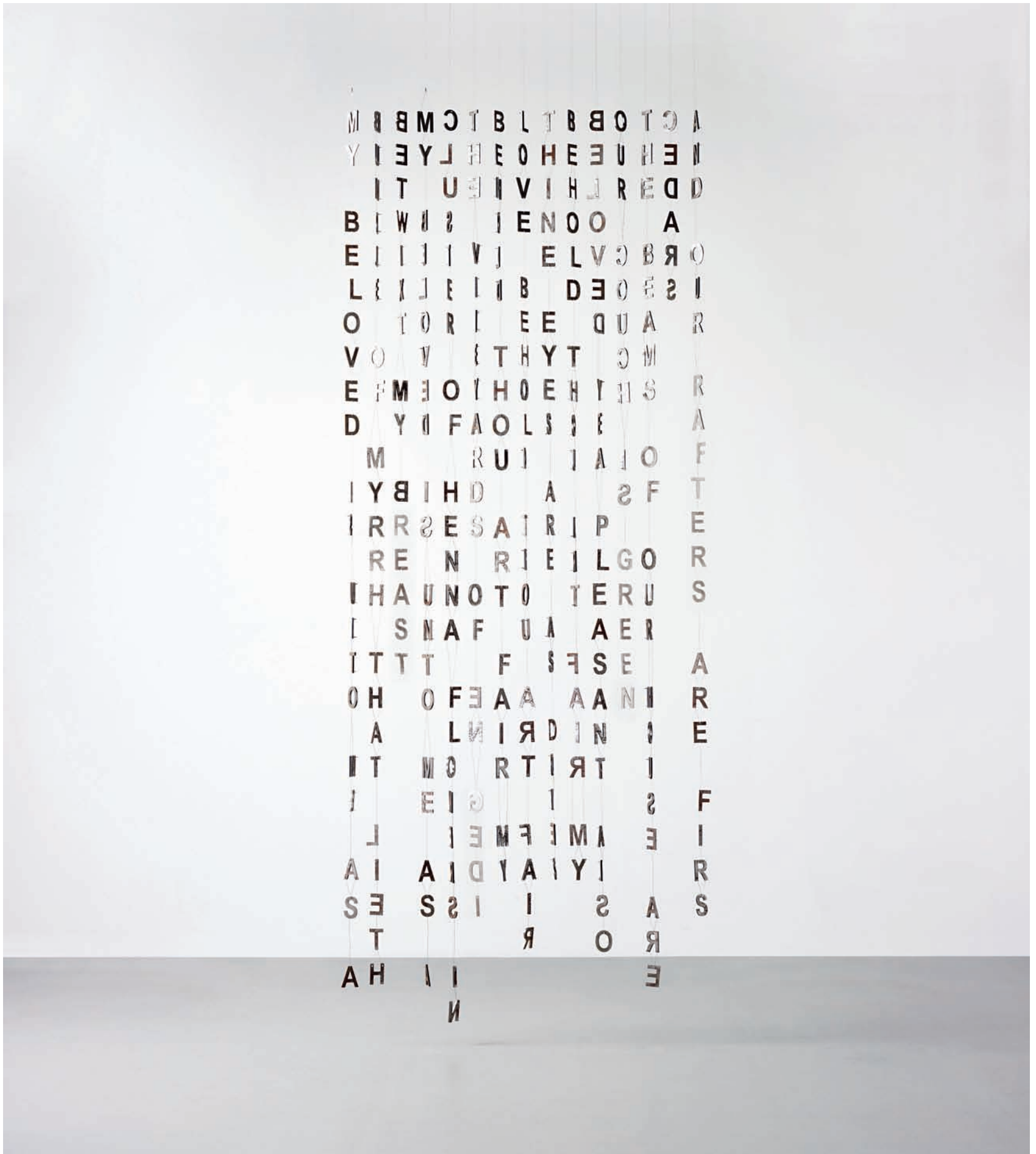
275 **JAUME PLENSA** b. 1955

Untitled (Hands), 2007

Cast bronze and oil wick. 3 3/4 x 8 1/2 x 7 1/2 in. (9.5 x 21.6 x 19.1 cm.) Incised with artist's monogram and numbered of seven on the underside. This work is from an edition of seven.

Estimate \$12,000-18,000

PROVENANCE Acquired directly from the artist



276 **JAUME PLENSA** b. 1955
Song of Solomon 1:13 – 17,
 Stainless steel. Installed dimensions: 224 1/2 x 41 1/2 in. (570.2 x 105.4 cm.)

Estimate \$50,000-70,000

PROVENANCE Acquired directly from the artist
LITERATURE K. Roach ed., *Jaume Plensa: Song of Songs*, London 2005, p. 26 (illustrated)

My beloved is unto me as a bundle of myrrh, that lieth betwixt my breast.
 My beloved is unto me as a cluster of henna-flowers in the vineyards of
 En-gedi. Behold, thou art fair, my love; behold thou art fair; thine eyes are
 as doves. Behold, thou art fair, my beloved, yea, pleasant: also our couch is
 green. The beams of our house are cedars, and our rafters are firs.

Song of Solomon (1:13-17)

277



277 **KEITH EDMIER** b. 1967

My Father, My Son, 2004

Polyurethane, dental acrylic and acrylic paint. 55 1/2 x 10 1/4 x 5 3/4 in. (141 x 26 x 14.6 cm.)

This work is from an edition of three.

Estimate \$15,000-20,000

PROVENANCE Friedrich Petzel Gallery, New York

EXHIBITED New York, Center for Curatorial Studies Bard, *Keith Edmier: 1991-2007*, October 20, 2007 – February 3, 2008 (another edition exhibited); New York, Friedrich Petzel Gallery, *Keith Edmier: New Sculpture*, November 11, 2004 - January 15, 2005 (another edition exhibited)

LITERATURE K. Edmier, *Keith Edmier: 1991-2007*, New York and London, 2007, pp. 151-152 (illustrated), 154-155

278



278 **KARIN DAVIE** b. 1965

Liar VII, 1999

Mirrored glass on paper. 49 x 38 in. (124.5 x 96.5 cm.) Signed and dated "Davie '99" lower right; also titled "Liar VII" on the reverse.

Estimate \$10,000-15,000

PROVENANCE Mary Boone Gallery, New York

279



279 KAZ OSHIRO b. 1967
Wall Cabinet #2 (Sonic Youth), 2003-2004
 Acrylic and Bondo on stretched canvas over wood. 15 1/8 x 45 1/2 x 12 in. (38.4 x 115.6 x 30.5 cm.)
 Signed, inscribed and dated "3 door cabinet #2, Kaz Oshiro, 2004" on the reverse.

Estimate \$15,000-20,000

PROVENANCE Rosamund Felsen Gallery, Santa Monica

280 KAZ OSHIRO b. 1967
Untitled Painting (duct tape) 2, 2008-2009
 Acrylic on stretched canvas. 48 x 34 x 2 1/4 in. (121.9 x 86.4 x 5.7 cm.) Signed and dated "Kaz Oshiro 09" on the reverse.

Estimate \$10,000-15,000

PROVENANCE Rosamund Felsen Gallery, Santa Monica

280





281 **CHRISTIAN HOLSTAD** b. 1972

Members of Leather Beach hold a "meet n greet" to discuss the daily agenda (on a reproduction mission), 2006

Hemp, archival handmade paper, acid neutralized wood veneer, and color Xeroxes on archival museum board. Panel i: 40 x 30 in. (101.6 x 76.2 cm.); panel ii: 40 x 60 in. (101.6 x 152.4 cm.); panel iii: 40 x 30 in. (101.6 x 76.2 cm.)

Estimate \$8,000-12,000

PROVENANCE Daniel Reich Gallery. New York

LITERATURE J. Cape, *Shape of Things to Come*, Saatchi Gallery, London 2009, p. 458



282 **CHRISTIAN HOLSTAD** b. 1972

House Training #5 (Flowers), 2006

Wool, leather, polyester, rubber, chicken wire, wood, linen and tie. 32 x 15 x 17 in. (81.3 x 38.1 x 43.2 cm.)

Estimate \$10,000-15,000

PROVENANCE Daniel Reich Gallery, New York

LITERATURE J. Cape, *Shape of Things to Come*, Saatchi Gallery, London 2009, p. 458

283 **BARNABY FURNAS** b. 1973*Blown to Bits 4, 2000*

Watercolor on paper. 8 1/2 x 11 in. (21.6 x 27.9 cm.) Signed, titled and dated "April 2000, Blown to Bits, Barnaby Furnas" on the reverse.

Estimate \$18,000-25,000

PROVENANCE P.P.O.W. Pilkington-Olsoff Fine Arts, Inc., New York

284 **RON ENGLISH** b. 1959*Slash 'n Friends (Album Cover), 2010*

Oil, synthetic polymer paint and collage on canvas. 52 x 52 in. (132.1 x 132.1 cm.) Signed "English" lower right; also signed "English" on the reverse.

Estimate \$30,000-40,000

PROVENANCE Acquired directly from the artist

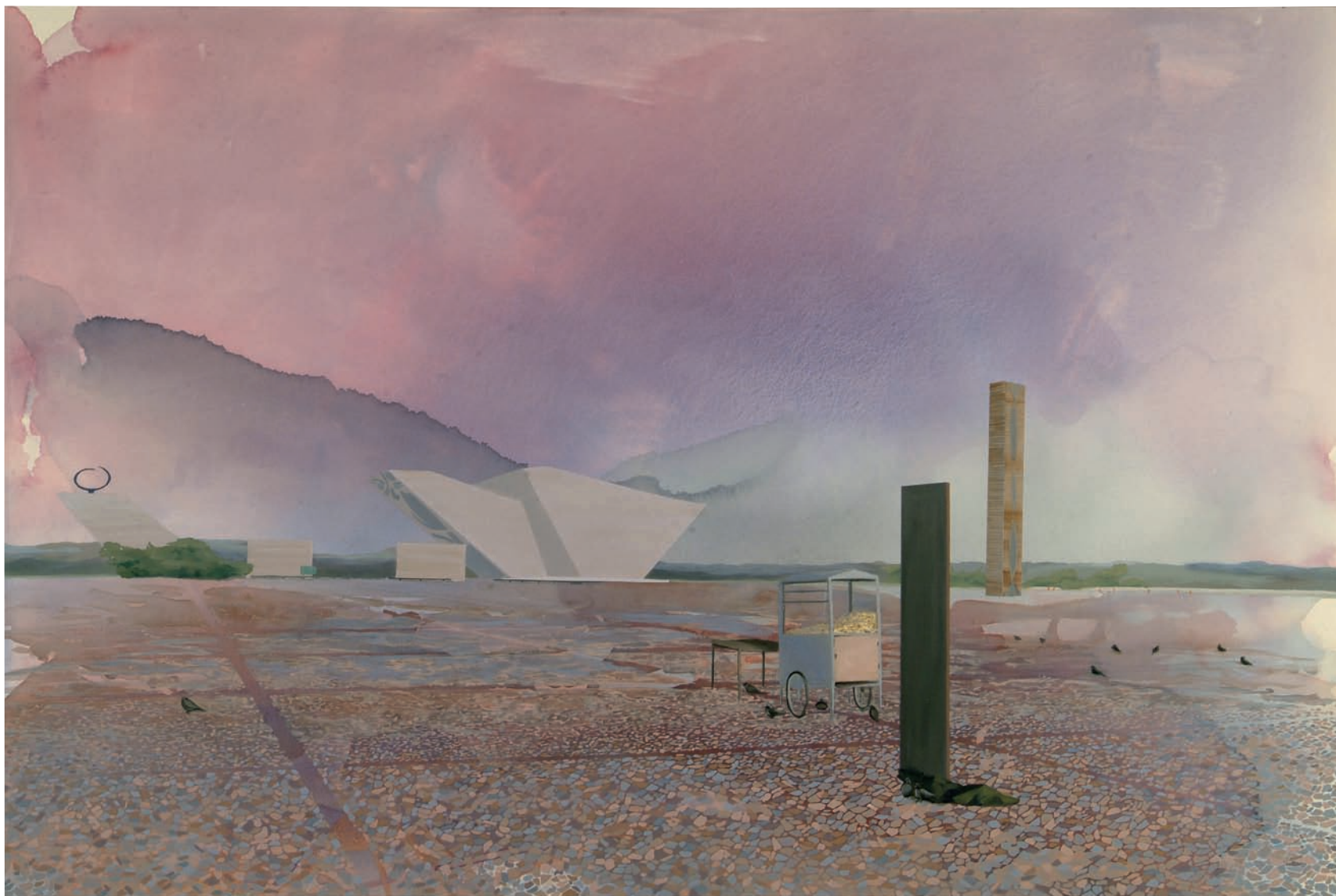
EXHIBITED Costa Mesa, Orange Coast College Frank M. Doyle Arts Pavilion, *Status Factory*, November 12, 2010 - December 17, 2010



285 **SEAN LANDERS** b. 1962
Space-Ape and Tex, 1996
 Oil on linen. 72 x 96 in. (182.9 x 243.8 cm.)

Estimate \$40,000-60,000

PROVENANCE Andrea Rosen Gallery, New York; Sale: New York, Phillips de Pury & Company, *Contemporary Art: Part II*, May 16, 2008, Lot 299



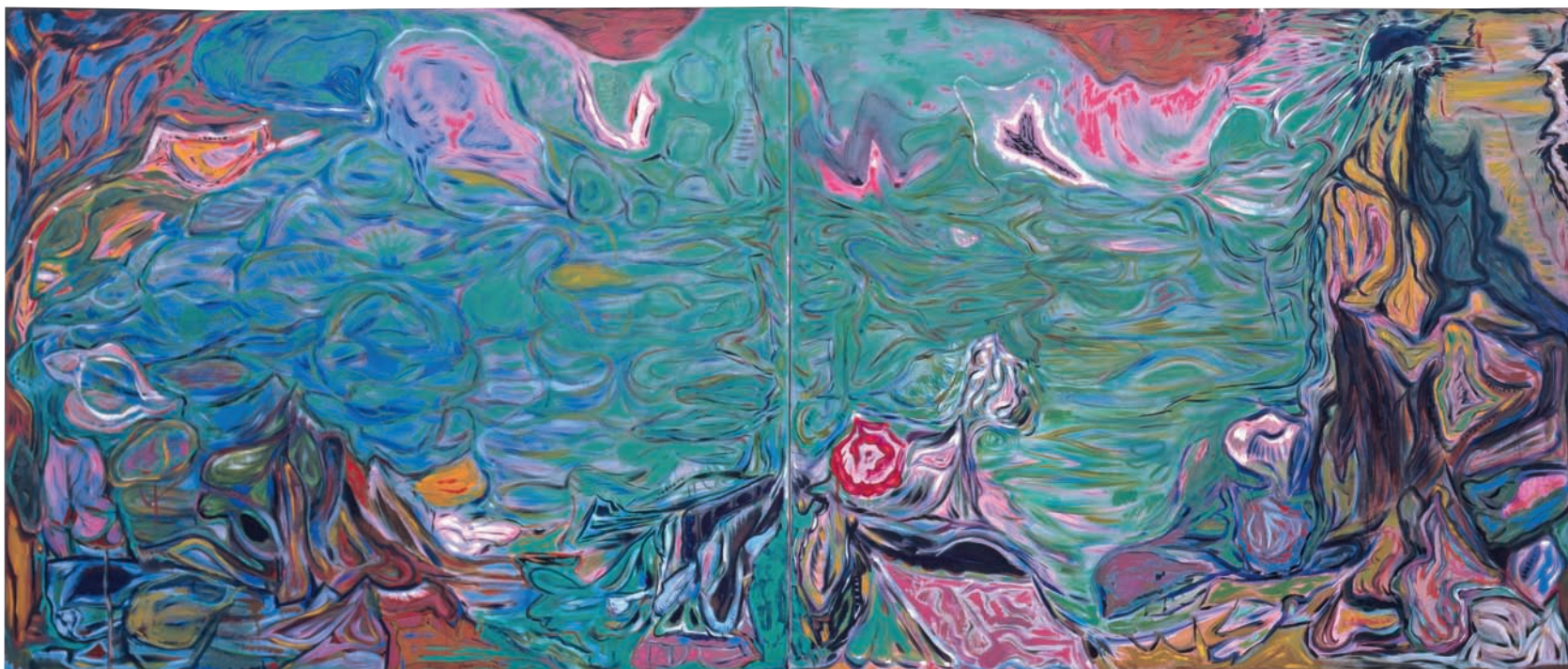
286 **ANGELINA GUALDONI** b. 1975
Praca dos Tres Poderes (Morning), 2005
Acrylic and oil on canvas. 48 x 72 in. (121.9 x 182.9 cm.)

Estimate \$7,000-9,000

PROVENANCE Kavi Gupta Gallery, Chicago



287 **EVA STRUBLE** b. 1981
To The End, 2005
Oil and acrylic on canvas. 71 x 129 in. (180.3 x 327.7 cm.)
Estimate \$8,000-12,000
PROVENANCE Lombard-Freid Projects, New York



288 **BRIAN FAHLSTROM** b. 1978

Procession, 2005

Diptych. Oil on canvas. Overall dimensions: 78 3/4 x 185 in. (200 x 469.9 cm.)

Estimate \$15,000-20,000

PROVENANCE Marc Foxx Gallery, Los Angeles

EXHIBITED London, Royal Academy of Arts, *USA TODAY: New American Art from The Saatchi Gallery*, October 6 - November 4, 2006



289 **HARLAND MILLER** b. 1964
International Lonely Guy - Yes it Hurts to Smile, 2003
Oil on canvas. 87 7/8 x 61 in. (223.2 x 154.9 cm).

Estimate \$20,000-30,000

PROVENANCE White Cube, London; Sale: Phillips de Pury & Company, New York, *Contemporary Art Part II*, November 17, 2006, Lot 138

290 **MICHAEL BAUER** b. 1973
Old Possum Clock, 2004
Oil on canvas. 62 3/4 x 53 1/4 in. (159.4 x 135.3 cm). Signed and dated "M. Bauer 04" on the reverse.

Estimate \$10,000-15,000

PROVENANCE Galerie Hammelehle und Ahrens, Cologne
EXHIBITED Cologne, Galerie Hammelehle und Ahrens, *Michael Bauer: Die Toene meiner Floete*, 2004
LITERATURE K. Elvers-Svamberk, *Michael Bauer: Die Toene meiner Floete*, Cologne 2004, n.p. (illustrated)





291 **FRED TOMASELLI** b. 1956

Land's End I, 1997

Paper collage. Image: 15 3/4 x 19 1/8 in. (40 x 48.6 cm.); frame: 22 1/8 x 25 3/4 in. (56.2 x 65.4 cm.)

Signed and dated "Tomaselli 9-97" lower right.

Estimate \$15,000-20,000

PROVENANCE Pierogi 2000, New York, 1997

EXHIBITED New York, Pierogi 2000, *Chasing Paper*, 1997; Tokyo, Mori Art Museum, *Happiness: A Survival Guide for Art & Life*, October 16, 2003 - January 18, 2004; Lake Worth, Florida, Palm Beach Institute of Contemporary Art, *Fred Tomaselli: Ten-Year Survey*, December 10, 2001 - March 3, 2002. This exhibition later traveled to SITE Santa Fe, New Mexico, March 23 - May 23, 2002



292 **RODNEY MCMILLIAN** b. 1969

Supreme Court, 2000

Poured acrylic on cut canvas. 120 1/8 x 179 7/8 in. (305.1 x 456.9 cm.)

Estimate \$15,000-20,000

PROVENANCE Susanne Vielmetter, Los Angeles

EXHIBITED London, Royal Academy of Arts, *USA TODAY: New American Art from The Saatchi Gallery*, October 6 - November 4, 2006

LITERATURE P. Ellis and N. Rosenthal, *USA TODAY: New American Art from The Saatchi Gallery*, Royal Academy of Arts, London 2006, pp. 246-247 (illustrated)



293 **ADAM CVIJANOVIC** b. 1960

Sassy Sally, 2003

Flashe and latex on Tyvek. 101 7/8 x 194 7/8 in. (258.8 x 495 cm.)

Estimate \$10,000-15,000

PROVENANCE f a projects, London

LITERATURE P. Ellis and N. Rosenthal, *USA TODAY: New American Art from The Saatchi Gallery*, Royal Academy of Arts, London 2006, pp. 104-105 (illustrated)



294 **OLEG TISTOL** b. 1960
Sea, 2010
Oil and acrylic on canvas. 78 3/4 x 55 1/8 in. (200 x 140 cm.) Signed, titled and dated "O.Tistol, Sea, 2010" in Cyrillic along the lower edge.

Estimate \$20,000-25,000

PROVENANCE Black Square Gallery, Miami
EXHIBITED Donetsk, Ukraine, Donetsk Regional Museum of Art, *Mountains, Money, UBK*, September 23 - October 23, 2010; Miami, Black Square Gallery, *Interpretation of Memories*, February 10 – March 11, 2011



295 **JONAS WOOD** b. 1977
Reggie, 2007
Gouache on paper. 40 x 60 in. (101.6 x 152.4 cm.)

Estimate \$8,000-12,000

PROVENANCE Foxy Production, New York

296

296 **VINNY REUNOV** b. 1963*Press Realise*, 2011

Oil on linen. 78 3/4 x 59 in. (200 x 149.9 cm.) Signed, titled and dated "Press Realise, Vinny Reunov, 2011" on the reverse.

Estimate \$15,000-20,000**PROVENANCE** Acquired directly from the artist

297

297 **IGOR GUSEV** b. 1970*Borat – Kazakhstan – Baikonur*, 2010

Oil on canvas. 78 3/4 x 59 in. (200 x 149.9 cm.) Signed "Gusev" lower left; also signed, titled and dated "Borat – Kazakhstan – Baikonur, 2010, Gusev" in Cyrillic on the reverse.

Estimate \$15,000-20,000**PROVENANCE** Dymchuk Gallery, Kiev

EXHIBITED Kiev, Ukraine, Mystetskiy Arsenal, *ART-KYIV Contemporary 2010*, November 9 - November 14, 2010; Kiev, Ukraine, Mystetskiy Arsenal, *Space Odyssey 2011*, April 5 - April 17, 2011



298 **MARCEL DZAMA** b. 1974

Three Girls Working for a Living, 2003

Acrylic and collage on board. 16 x 20 in. (40.6 x 50.8 cm.) Initialed "MD" lower right; also signed and inscribed "Marcel Dzama, 3 women who work for a living" on the reverse.

Estimate \$8,000-12,000

PROVENANCE David Zwirner, New York

299



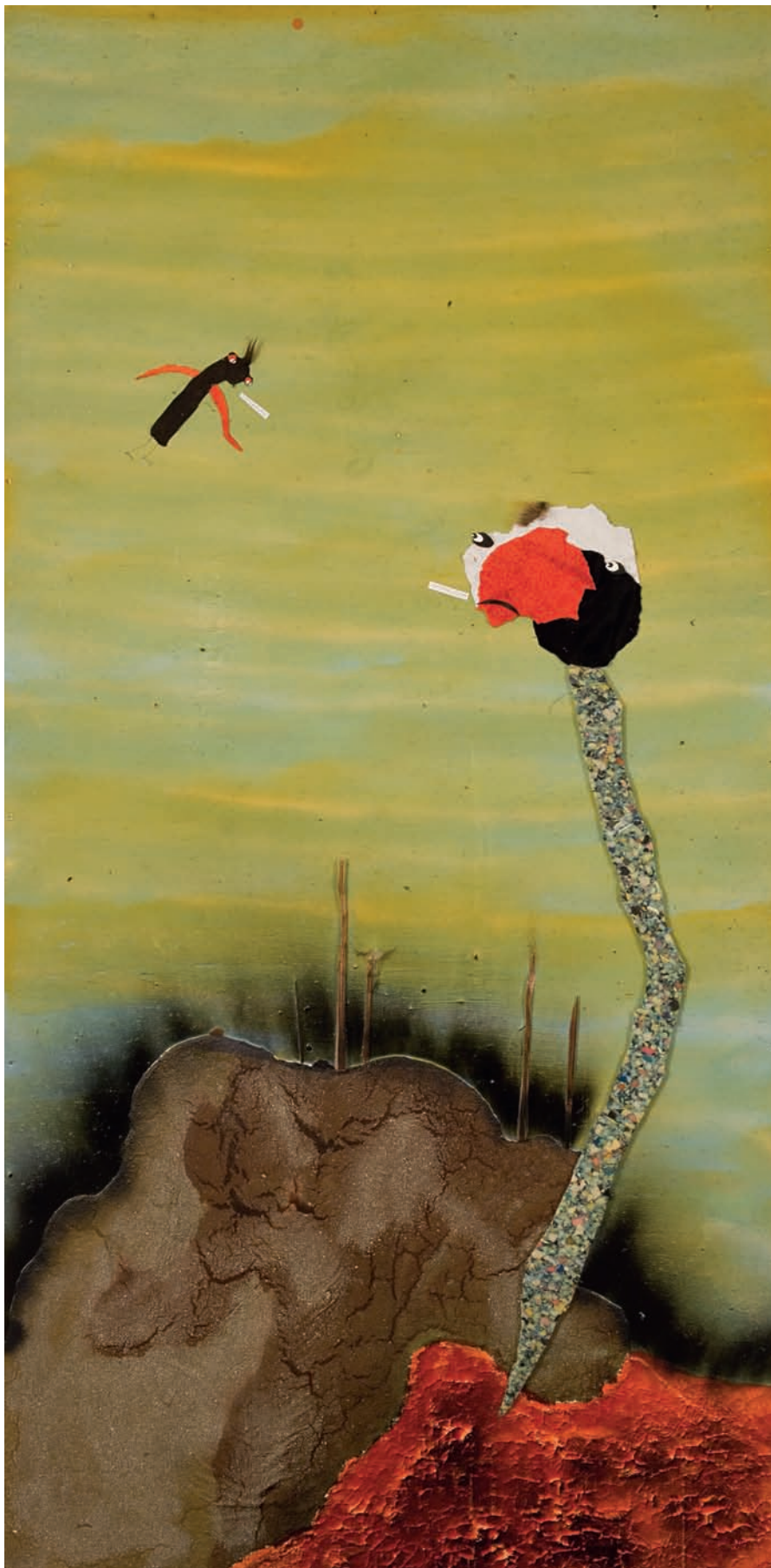
299 **BARRY MCGEE** b. 1966

Untitled, 2003

Acrylic and ink on VCR. 9 1/4 x 14 1/4 x 3 5/8 in. (23.5 x 36.2 x 9.2 cm.)

Estimate \$5,000-7,000

PROVENANCE Roberts & Tilton, Los Angeles



300 **JON PYLYPCHUK** b. 1972

Untitled (I Will Be Gentle With You/If You Are Kind I Will Love You), 2006
Mixed media on panel. 96 x 48 in. (243.8 x 121.9 cm.)

Estimate \$8,000-12,000

PROVENANCE Alison Jacques Gallery, London

EXHIBITED London, Royal Academy of Arts, *USA TODAY: New American Art from The Saatchi Gallery*, October 6 - November 4, 2006

LITERATURE P. Ellis and N. Rosenthal, *USA TODAY: New American Art from The Saatchi Gallery*, Royal Academy of Arts, London 2006, p. 307 (illustrated)



301 **JON PYLYPCHUK** b. 1972

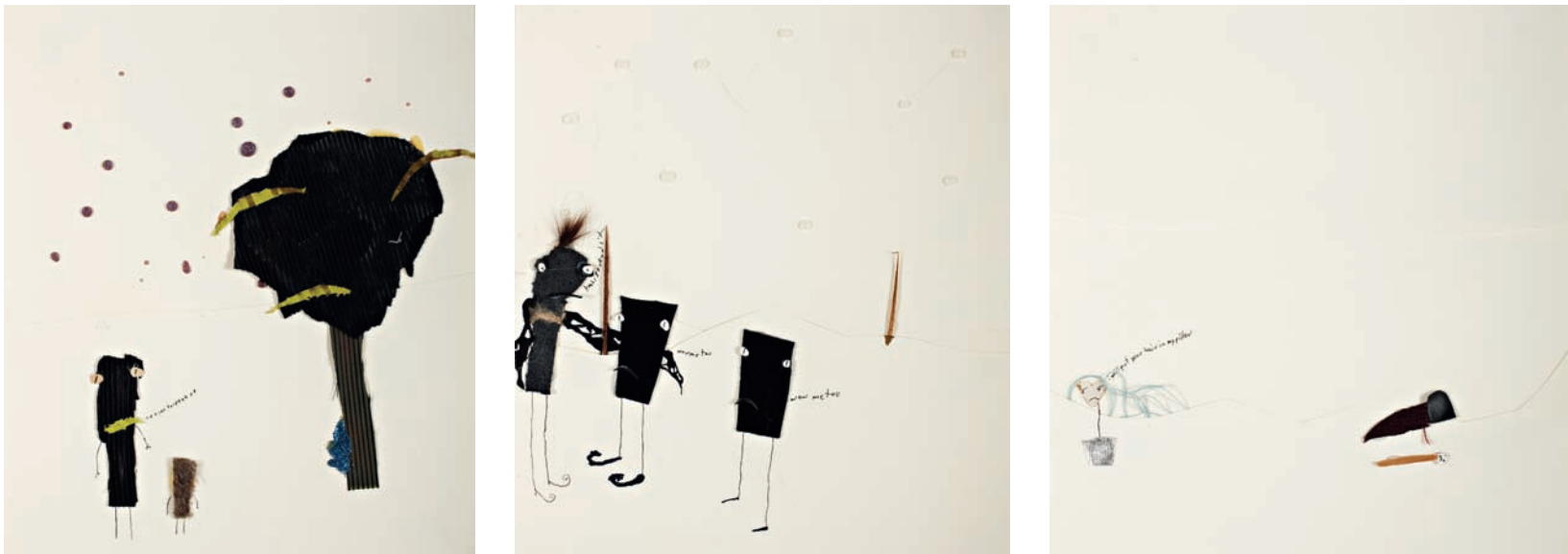
Untitled (Your brother is adopted / And I slept with him / So / So), 2006

Mixed media on panel. 90 x 90 in. (228.6 x 228.6 cm.)

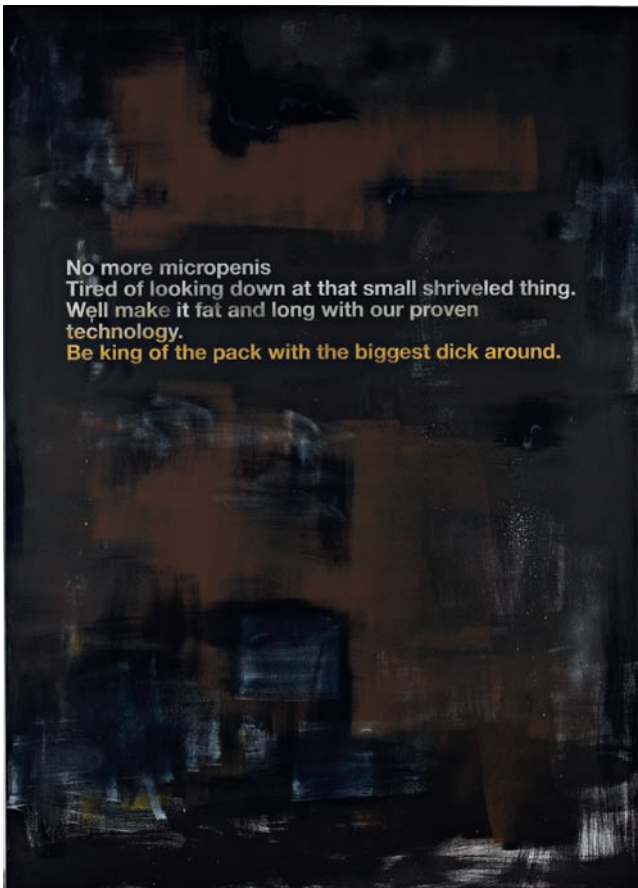
Estimate \$10,000-15,000

PROVENANCE Alison Jacques Gallery, London

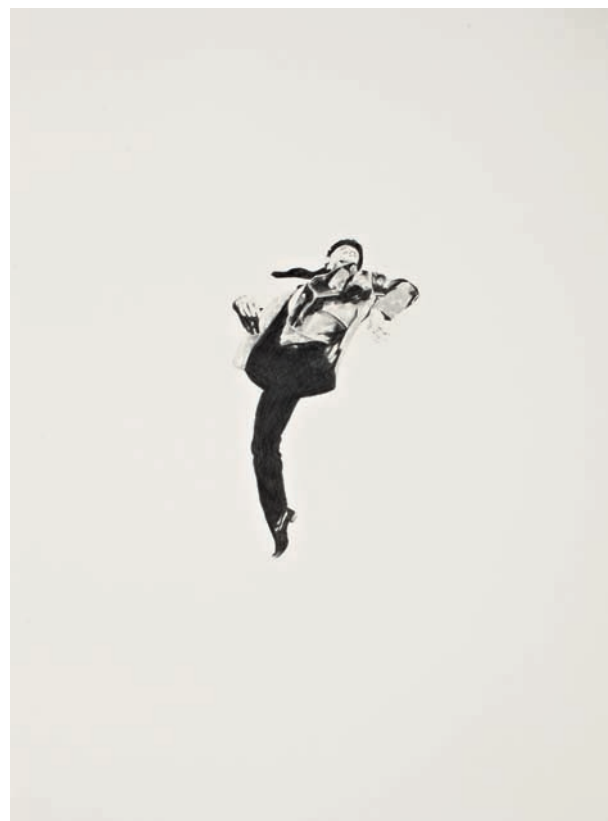
EXHIBITED London, Royal Academy of Arts, *USA TODAY: New American Art from The Saatchi Gallery*, October 6 - November 4, 2006



302 **JON PYLYPCHUK** b. 1972
Three works: i) *Untitled (No eyes to speak of)*; ii) *Untitled (Yeah. Socked it)*; iii) *Untitled (I will put your hair in my pillow)*, 2003
Mixed media on paper. i) frame: 13 3/4 x 11 3/4 in. (34.9 x 29.8 cm.); ii) frame: 12 3/4 x 11 3/4 in. (32.4 x 29.8 cm.); iii) frame: 13 3/4 x 11 3/4 in. (34.9 x 29.8 cm.)
Estimate \$6,000-8,000
PROVENANCE China Art Objects Gallery, Los Angeles



303 **JOHANNES WOHNSEIFER** b. 1967
Spam-Painting No. 36, 2007
Acrylic and lacquer on aluminum. 55 1/8 x 39 3/8 in. (140 x 100 cm.) Signed, titled and dated "J. Wohnseifer, 2007, Spam-Painting No. 36" on the reverse.
Estimate \$4,000-6,000
PROVENANCE Galerie Johann Koenig, Berlin



304 JEFF ELROD b. 1966

Tie Breaker, 2002

Acrylic on canvas. 48 x 48 in. (121.9 x 121.9 cm). Signed, titled, inscribed and dated "NYC, Jeff Elrod, 2002, Tie Breaker" on the overlap.

Estimate \$7,000-9,000

PROVENANCE Gift of the artist to the present owner

305 KARL HAENDEL b. 1976

Two Works: i) *Little Legless Longo #6*; ii) *Little Legless Longo #7*, 2005

Each pencil on paper. 30 1/8 x 22 1/2 in. (76.5 x 57.2 cm.) i) Signed, titled and dated "Little Legless Longo #6, Haendel 2005" on the reverse; ii) Signed, titled and dated "Little Legless Longo #7, Haendel 2005" on the reverse.

Estimate \$4,000-6,000

PROVENANCE Private Collection



306 **JASON FOX** b. 1964

Star Star, 2006

Acrylic and clown nose on canvas. 57 x 50 in. (144.8 x 127 cm.)

Estimate \$7,000-9,000

PROVENANCE Alexandre Pollazzon Ltd., London

EXHIBITED London, Royal Academy of Arts, *USA TODAY: New American Art from The Saatchi Gallery*, October 6 - November 4, 2006

LITERATURE P. Ellis and N. Rosenthal, *USA TODAY: New American Art from The Saatchi Gallery*, Royal Academy of Arts, London 2006, (illustrated)



307 **MATHEW CERLETTY** b. 1980
Untitled "N", 2006
Oil on linen. 70 x 59 in. (177.8 x 149.9 cm.)

Estimate \$8,000-12,000

PROVENANCE Rivington Arms, New York

LITERATURE P. Ellis and N. Rosenthal, *USA TODAY: New American Art from The Saatchi Gallery*, Royal Academy of Arts, London 2006, p. 84 (illustrated)



308 **HERNAN BAS** b. 1978

The burning bush, before the fire, 2007

Mixed media on linen. 14 x 11 in. (35.6 x 27.9 cm). Initialed and dated "HB07" lower right; also initialed, titled and dated "The burning bush, before the fire HB07" on the stretcher.

Estimate \$18,000-25,000

PROVENANCE Roslyn Oxley9 Gallery, Sydney

EXHIBITED Sydney, Roslyn Oxley9 Gallery, *Hernan Bas - Mephistopheles* at 17, March 2 – March 24, 2007



309 **HERNAN BAS** b. 1978

Untitled (S.S. Ladybird), 2005

Water based oil paint, acrylic, gouache and pencil on paper. 11 7/8 x 10 in. (30.2 x 25.4 cm). Initialed and dated "HB'05" lower left; also initialed, inscribed and dated "S.S. Ladybird, HB05" on the reverse.

Estimate \$15,000-20,000

PROVENANCE Marianne Boesky Gallery, New York

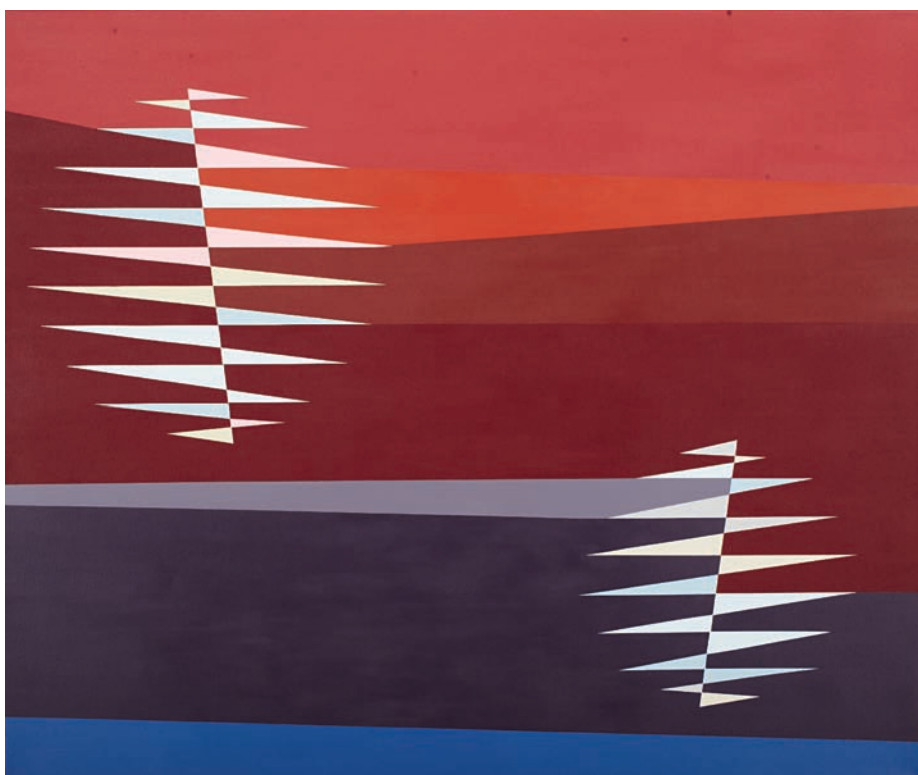
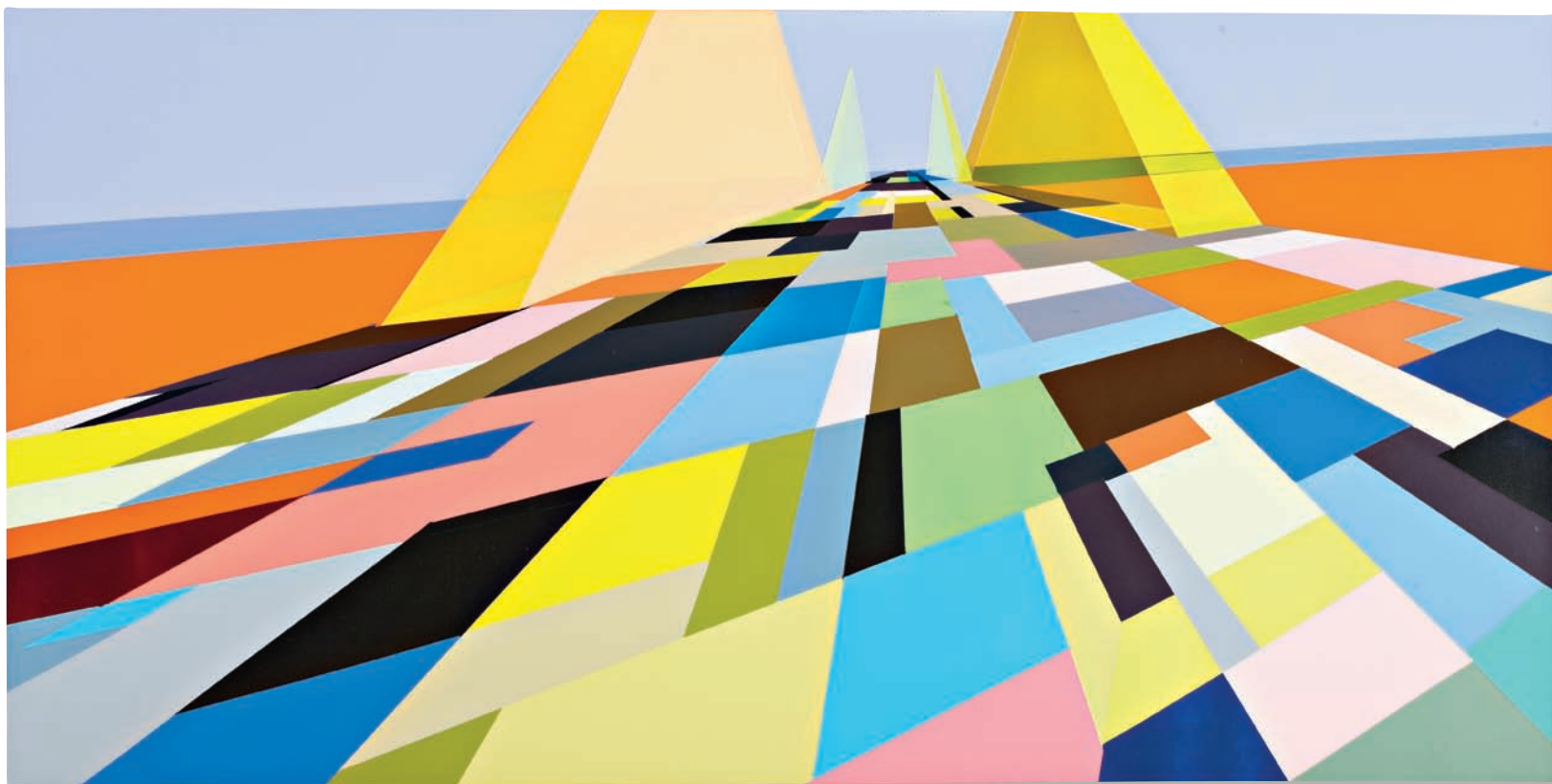


310 **ANATOLIY KRYVOLAP** b. 1946
Steppe, 2009
Oil on canvas. 55 1/8 x 78 3/4 in. (140 x 200 cm.)

Estimate \$30,000-40,000

PROVENANCE Acquired directly from the artist

EXHIBITED Kiev, Ukraine, Ukrainian National Art Museum, *Structures*, March 27 – April 9, 2009



*Color
should not be submissive
It cannot be subjugated
It will not obey
It should not play nice*

*Color is unruly
It is not for the faint of heart
It can be hard and strong
It can be bold
It can be clear and true
It can also lie
It can trick and deceive us all*

*Color does what it wants
It misbehaves*

*But most importantly,
Color can change our minds*

-Odili Donald Odita, 2010

311 TORBEN GIEHLER b. 1973

Untitled, 2001

Acrylic on canvas. 36 x 72 in. (91.4 x 182.9 cm.) Initialed, titled and dated "2.2.2001, TG, Untitled" on the overlap.

Estimate \$10,000-15,000

PROVENANCE Coalition for the Homeless Benefit, 2007

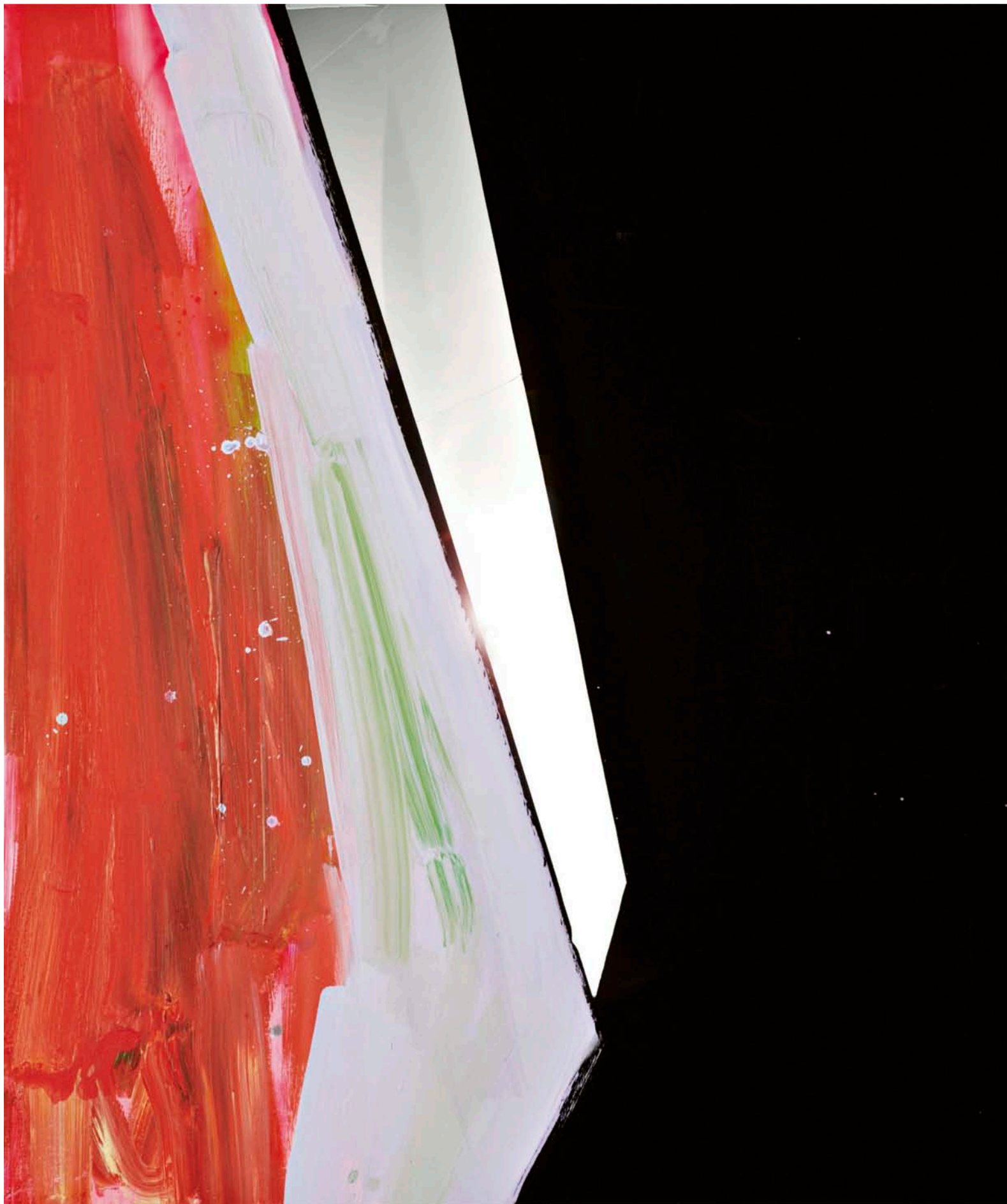
312 ODILI DONALD ODITA b. 1966

Two Worlds, 2002

Acrylic on canvas. 50 x 60 in. (127 x 152.4 cm.) Signed, titled and dated "Odili Donald Odita, 11/2002, Two Worlds" on the overlap.

Estimate \$6,000-8,000

PROVENANCE Jack Shainman Gallery, New York



313 **ANSELM REYLE** b. 1970

Untitled, 2003

Acrylic and mirrored Plexiglas on canvas. 53 1/4 x 45 in. (135.3 x 114.3 cm.) Signed and dated "A. Reyle 2003" on the overlap.

Estimate \$20,000-30,000

PROVENANCE Galerie Giti Nourbakhsh, Berlin

EXHIBITED New York, The Armory Show, *Galerie Giti Nourbakhsh*, March 7 - March 10, 2003



314 **DANA FRANKFORT** b. 1971
Beyond (orange pink rust), 2006
Oil on panel. 48 x 48 in. (121.9 x 121.9 cm.)

Estimate \$6,000-8,000

PROVENANCE Bellwether Gallery, New York

EXHIBITED Los Angeles, Kantor Gallery, *Dana Frankfort*, November 18 - January 16, 2007

LITERATURE J. Cape, *Abstract America: New Painting and Sculpture*, Saatchi Gallery, London 2008, pp. 308-309 (illustrated)



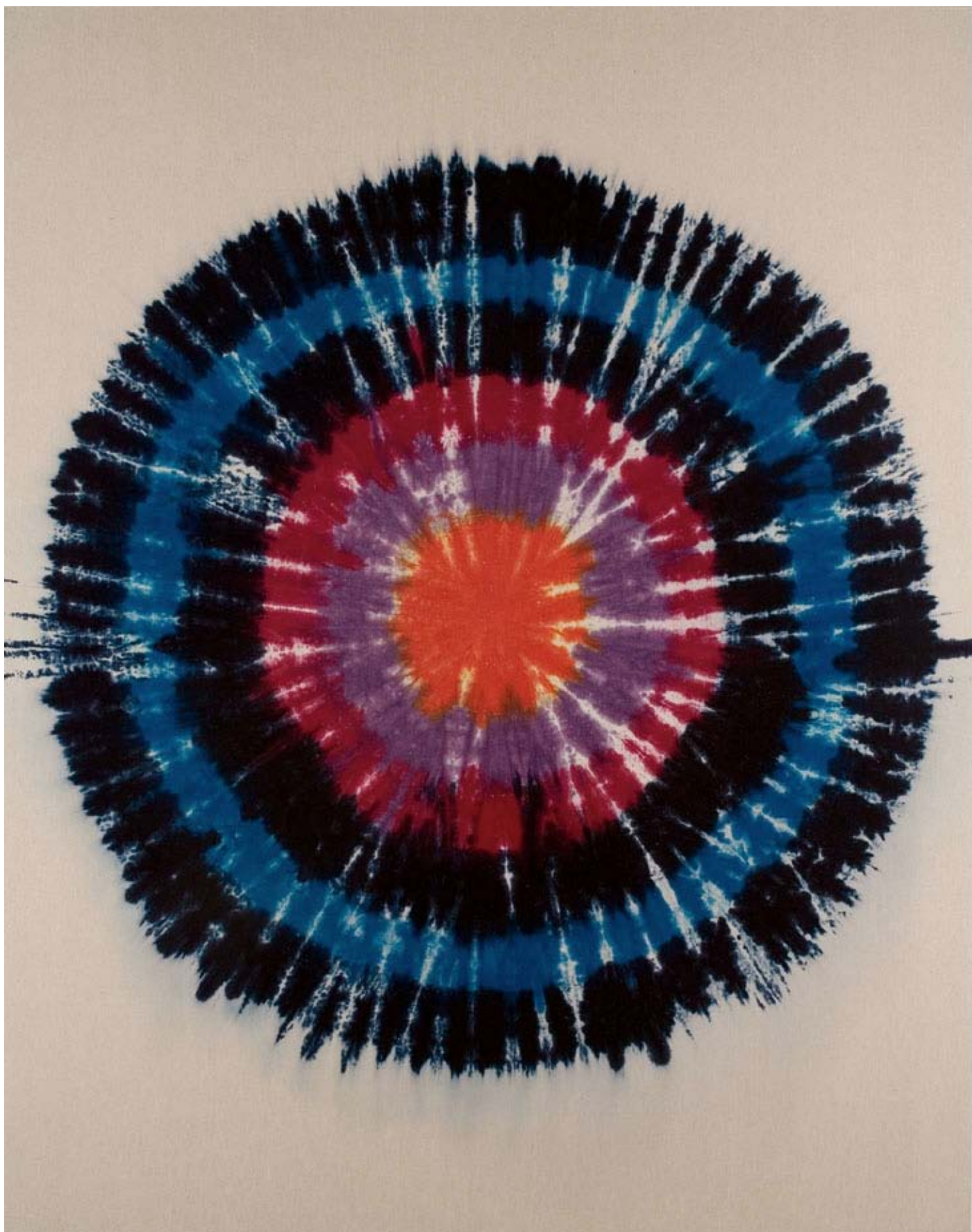
315 **DANA FRANKFORT** b. 1971
Paint Paint Paint, 2006
Oil on panel. 60 x 72 in. (152.4 x 182.9 cm.)

Estimate \$7,000-9,000

PROVENANCE Bellwether Gallery, New York

EXHIBITED Los Angeles, Kantor Gallery, *Dana Frankfort*, November 18 - January 16, 2007

LITERATURE J. Cape, *Abstract America: New Painting and Sculpture*, Saatchi Gallery, London 2008, pp. 306-307 (illustrated)

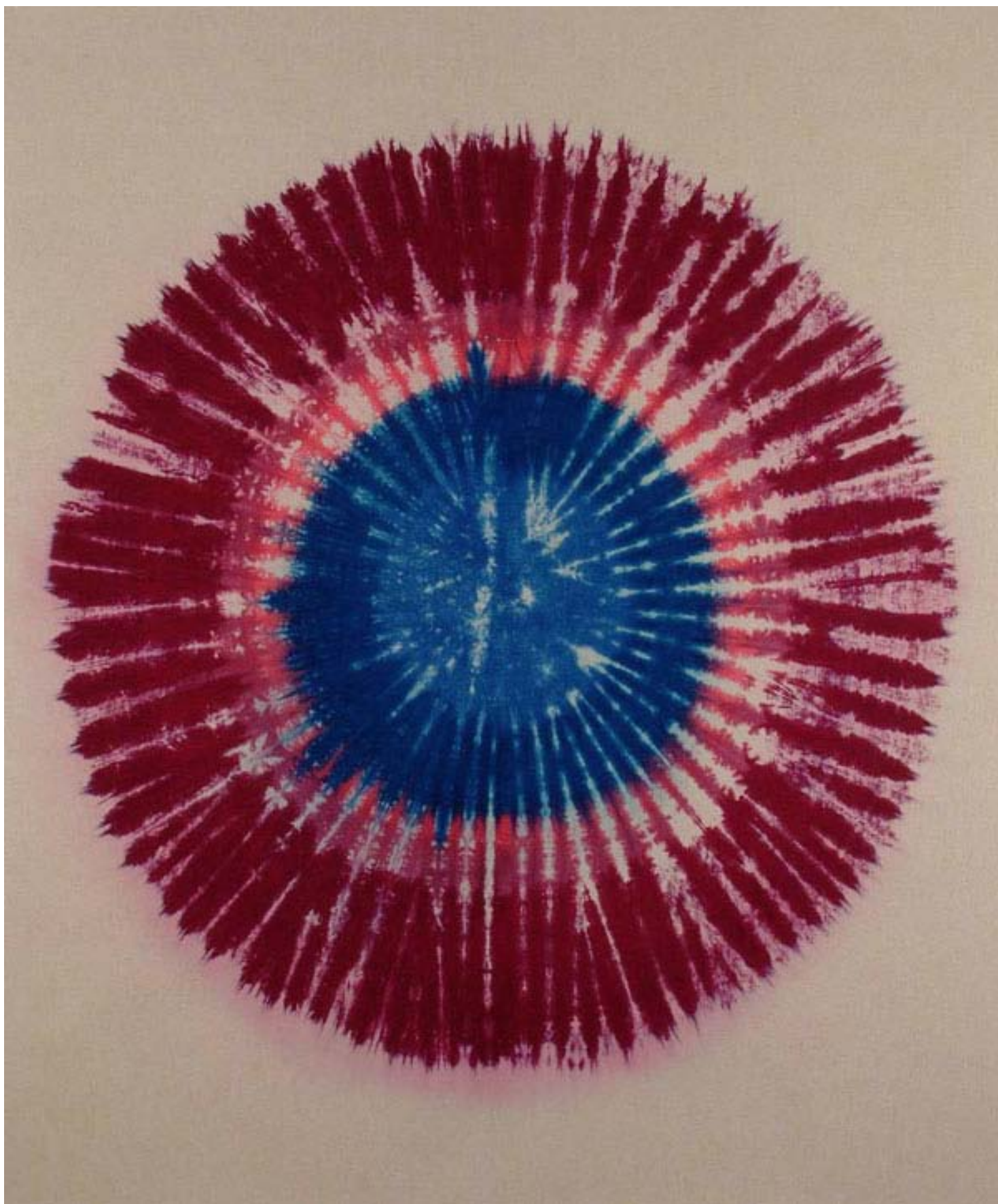


316 **MICHAEL PHELAN** b. 1968
The Best Way Out Is Through (No. 6), 2006
 Dye on linen. 89 3/4 x 70 7/8 in. (228 x 180 cm.)

Estimate \$5,000-7,000

PROVENANCE Daniel Reich Gallery, New York

LITERATURE J. Cape, *Abstract America: New Painting and Sculpture*, Saatchi Gallery, London 2008, p. 35 (illustrated)



317 **MICHAEL PHELAN** b. 1968
The Best Way Out Is Through (No. 1), 2005
Dye on linen. 79 7/8 x 68 1/8 in. (202.9 x 173 cm.)

Estimate \$5,000-7,000

PROVENANCE Daniel Reich Gallery, New York

LITERATURE J. Cape, *Abstract America: New Painting and Sculpture*, Saatchi Gallery, London 2008, p. 40 (illustrated)



318 MARCELLO LO GIUDICE b. 1955

Dalla Primavera di Botticelli, 2008

Hand-painted ceramic butterflies on bed springs in Plexiglas case. 77 1/8 x 33 7/8 x 7 7/8 in. (195.9 x 86 x 20 cm.)

Estimate \$25,000-35,000

PROVENANCE Acquired directly from the artist

EXHIBITED Monte-Carlo, Principality of Monaco, *Jardin de Boulingrins*, March - October 2010



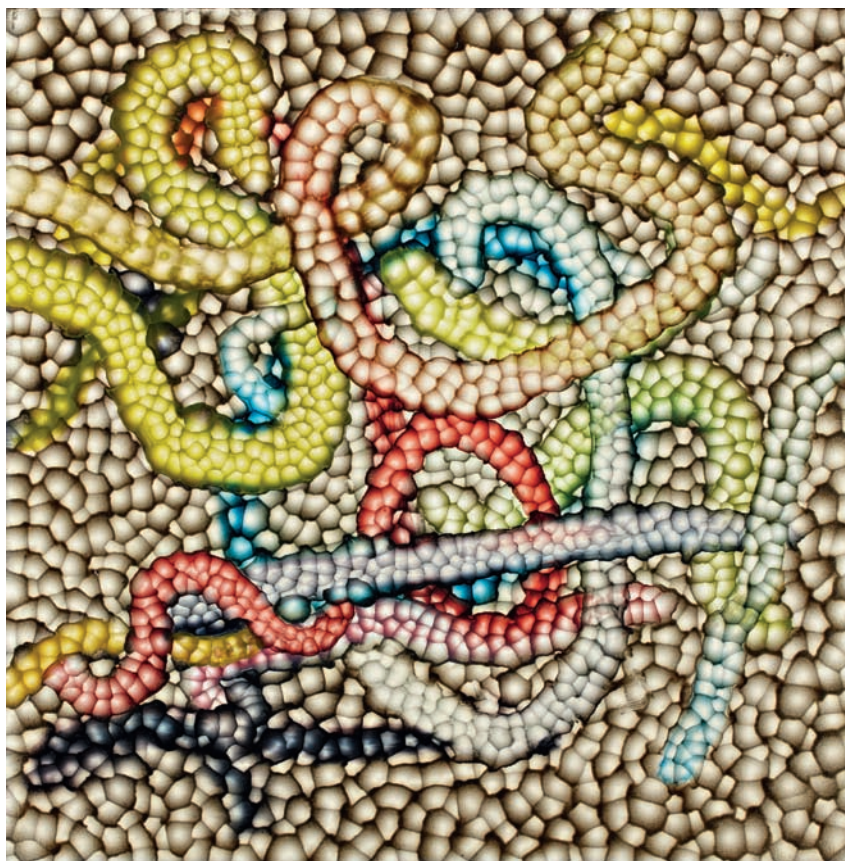
319 JIM SHAW b. 1952

Nose Sculpture Wall Sconce (Asian Nose), 2007

Mixed media, bulb and cord. 35 x 21 x 16 in. (88.9 x 53.3 x 40.6 cm.)

Estimate \$8,000-12,000

PROVENANCE Metro Pictures, New York



320 CAIO FONSECA b. 1959

Fifth Street Painting C02.2, 2002

Mixed media on canvas. 35 x 50 in. (88.9 x 127 cm.) Signed, titled and dated "Fifth Street Painting C02.2, Caio Fonseca, 2002" on the reverse.

Estimate \$15,000-20,000

PROVENANCE Acquired directly from the artist by the present owner

321 ROSS BLECKNER b. 1949

Study: In Replication, 1998

Oil on linen. 18 x 18 in. (45.7 x 45.7 cm.) Signed, titled and dated "Ross Bleckner, 1998, Study for Replication" on the reverse.

Estimate \$8,000-12,000

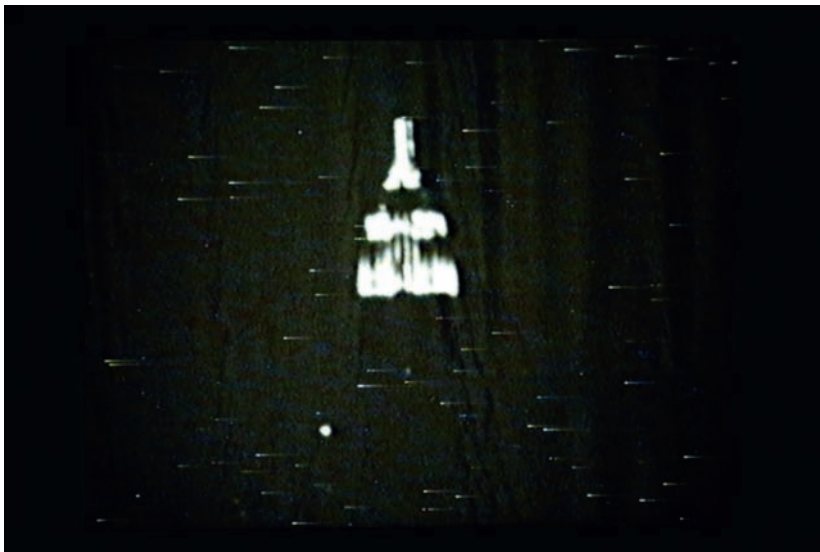
PROVENANCE Mary Boone Gallery, New York



322 **BRYAN HUNT** b. 1947
Plunge, 2002
Cast aluminum with black patina and granite plinth. 14 1/2 x 8 3/4 x 7 1/8 in. (36.8 x 22.2 x 18.1 cm.);
plinth: 4 3/4 x 8 5/8 x 8 5/8 in. (12.1 x 21.9 x 21.9 cm.) Signed, titled, dedicated and dated
"To David- Plunge 2002 Bryan Hunt" on the underside.
Estimate \$6,000-8,000
PROVENANCE Alain Noirhomme Gallery, Brussels



323 **REY GOST** b. 1966
Dream N9, 2010
Inkjet on canvas. 60 x 45 in. (152.4 x 114.3 cm.) Signed, titled and dated "REY GOST, Dream
N9, 2010" on the reverse. This work is unique.
Estimate \$6,000-8,000
PROVENANCE Ilan Engel Gallery, Paris



(video stills)

324 **DOUGLAS GORDON** b. 1966

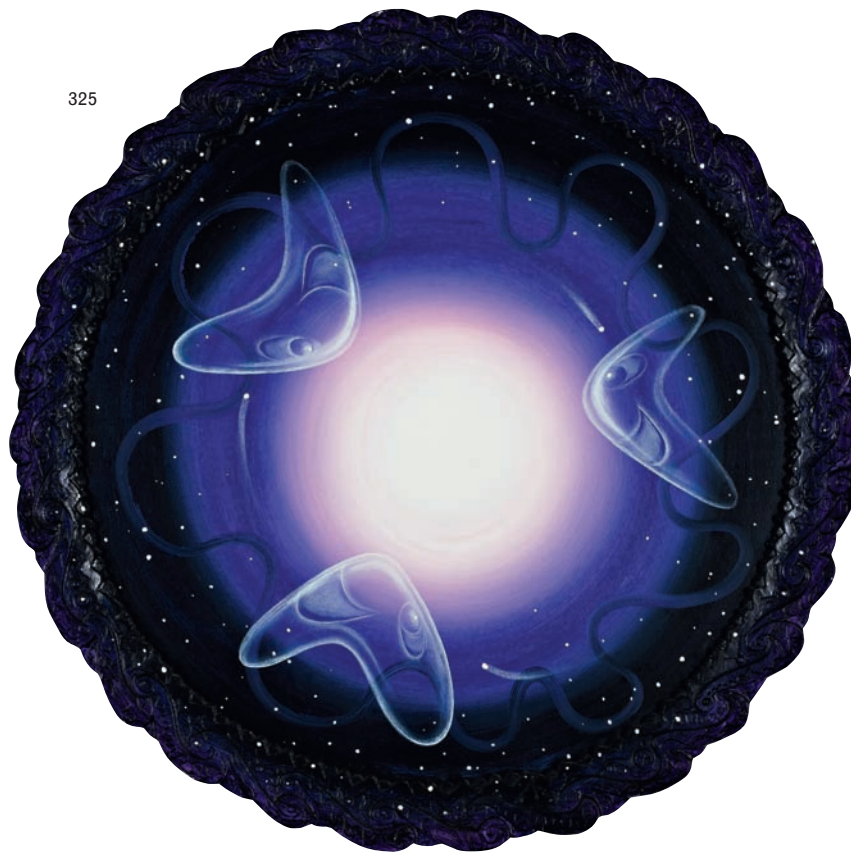
Bootleg (Empire), 1998

Betacam video, in color and without sound. Installation dimensions variable. This work is accompanied by a certificate of authenticity signed by the artist and is from an edition of 11.

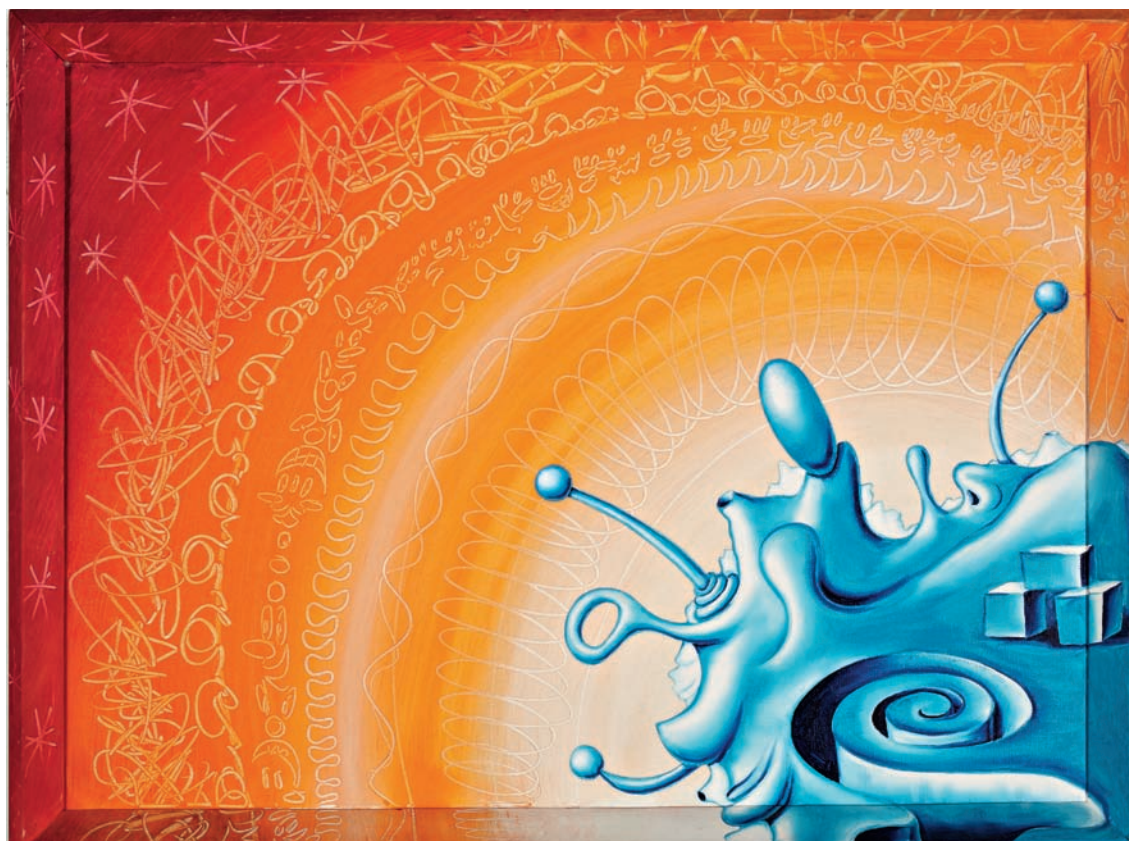
Estimate \$30,000-40,000

PROVENANCE Lisson Gallery, London; Private collection, Italy

325



326



325 **KENNY SCHARF** b. 1958

Star Search, 1999

Oil on canvas in a painted wood artist's frame. Diameter: 37 in. (94 cm.) Signed, titled, dedicated and dated "To Fred, K. Scharf '99 Star Search" on the reverse.

Estimate \$20,000-30,000

PROVENANCE Kantor Gallery, Los Angeles

326 **KENNY SCHARF** b. 1958

Antenza, 1999

Oil on canvas in a painted wood artist's frame. 24 1/4 x 32 1/2 in. (61.6 x 82.6 cm.) Signed, titled and dated "K. Scharf '99 Antenza" on the reverse.

Estimate \$18,000-25,000

PROVENANCE Kantor Gallery, Los Angeles



327 KEITH HARING 1958 - 1990

Untitled, 1981

Sumi-ink on paper. 50 x 38 1/4 in. (127 x 97.2 cm.) Signed, inscribed and dated "June 14, 1981 K. Haring, NYC" on the reverse.

The Keith Haring Studio, LLC will provide the purchaser with a certificate of authenticity.

Estimate \$35,000-45,000

PROVENANCE Tony Shafrazi Gallery, New York; Galerie Paul Maenz, Cologne; Acquired from the above by the present owner

328 KEITH HARING 1958 - 1990

Untitled, 1981

Sumi-ink on paper. 38 1/4 x 50 in. (97.2 x 127 cm.) Signed and dated "K. Haring October 26, 81" on the reverse.

The Keith Haring Studio, LLC will provide the purchaser with a certificate of authenticity.

Estimate \$25,000-35,000

PROVENANCE Tony Shafrazi Gallery, New York; Galerie Paul Maenz, Cologne; Acquired from the above by the present owner



329 **DONALD BAECHLER** b. 1956

Untitled, 1998

Acrylic and fabric collage on canvas. 60 x 60 in. (152.4 x 152.4 cm.)

Estimate \$20,000-30,000

PROVENANCE Acquired directly from the artist by the present owner



330 **DONALD BAECHLER** b. 1956

Pumpkin Face, 2006

Gesso, flashe and paper collage on paper. 26 3/4 x 20 3/4 in. (67.9 x 52.7 cm.) Initialed and dated "DB 06" lower right.

Estimate \$10,000-15,000

PROVENANCE Alain Noirhomme Gallery, Brussels



331 **DONALD BAECHLER** b. 1956

Thistle # 3, 1998

Acrylic and fabric collage on canvas. 60 x 60 in. (152.4 x 152.4 cm.) Initialed, titled and dated "DB 98 Thistle #3" on the reverse.

Estimate \$40,000-60,000

PROVENANCE Private Collection



332 **ANDY COLLINS** b. 1971

Untitled, 2005

Oil and Alkyd on canvas. 41 1/2 x 55 1/2 in. (105.4 x 141 cm.)

Estimate \$4,000-6,000

PROVENANCE Corvi-Mora, London



333 **DANIEL HESIDENCE** b. 1975
Untitled(post FARM Paintings), 2005
 Oil on canvas. 96 1/8 x 72 in. (244.2 x 182.9 cm.)

Estimate \$15,000-20,000

PROVENANCE Feature Inc., New York

EXHIBITED London, Royal Academy of Arts, *USA TODAY: New American Art from The Saatchi Gallery*, October 6 - November 4, 2006

LITERATURE P. Ellis and N. Rosenthal, *USA TODAY: New American Art from The Saatchi Gallery*, Royal Academy of Arts, London 2006, p. 178 (illustrated); J. Cape, *Abstract America: New Painting and Sculpture*, Saatchi Gallery, London 2008, pp. 360-361 (illustrated)

334 **NO LOT**



335 **ROGER ANDERSSON** b. 1966

Quebec Sucks, 2002

Watercolor on paper. 28 x 21 in. (71.1 x 53.3 cm.) Initialed "RA" lower left.

Estimate \$3,000-5,000

PROVENANCE Sara Meltzer Gallery, New York

EXHIBITED San Francisco, Yerba Buena Center for the Arts, *Five Projects - Contemporary Art from Sweden*, January 25 - April 6, 2003

336 **ROGER ANDERSSON** b. 1966

Smoke Rings, 2002

Watercolor on paper. 28 x 21 in. (71.1 x 53.3 cm.) Initialed "RA" lower right.

Estimate \$3,000-5,000

PROVENANCE Sara Meltzer Gallery, New York

EXHIBITED San Francisco, Yerba Buena Center for the Arts, *Five Projects - Contemporary Art from Sweden*, January 25 - April 6, 2003



337



338



337 **DO HO SUH** b. 1962

Karma, 2007

White resin and wood base. 51 3/4 x 5 1/2 x 18 in. (131.4 x 14 x 45.7 cm.) This work is from an edition of six.

Estimate \$20,000-30,000

PROVENANCE artpace, San Antonio

EXHIBITED New York, Lehmann Maupin, *Do Ho Suh: Part One - Cause & Effect*, November 4 -December 22, 2007 (another example exhibited)

338 **XIAOZE XIE** b. 1966

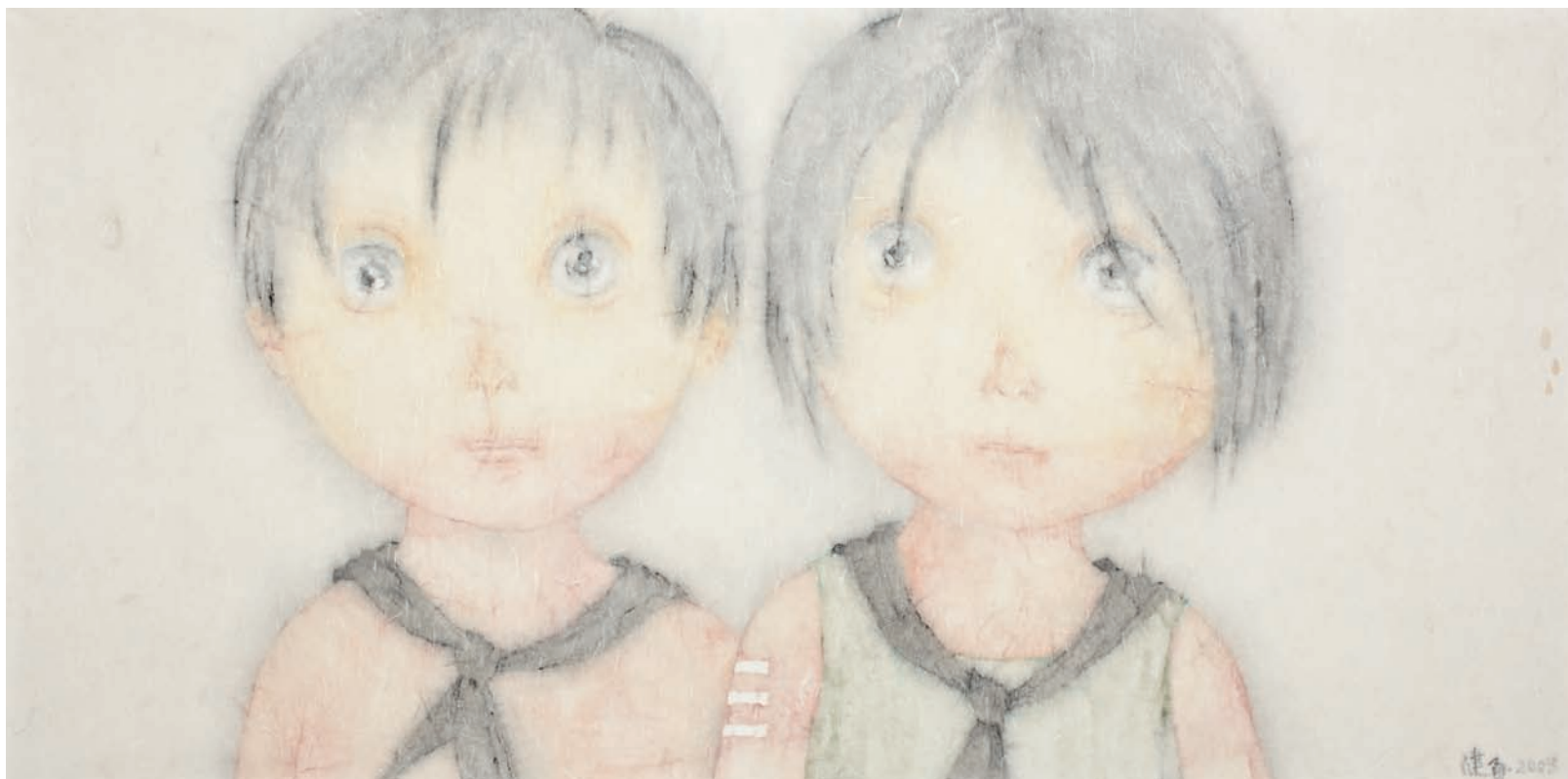
Shanghai #13, 2006

Oil on canvas. 34 x 67 1/2 in. (86.4 x 171.5 cm.) Signed, titled and dated "March - April, 2006, Shanghai #13, Xiaoze Xie" on the reverse.

Estimate \$6,000-8,000

PROVENANCE Private collection, Massachusetts; Sale: New York, Rago Auctions, *Post-War and Contemporary Art*, November 13, 2010, Lot 680; Acquired from the above by the present owner

339



339 ZENG JIANYONG b. 1971

The header No. 122, 2008

Ink and watercolor on handmade paper laid on panel. 28 1/2 x 56 3/4 in. (72.4 x 144.1 cm.)
Signed in Chinese and dated 2008 lower right. This work is accompanied by a certificate of authenticity.

Estimate \$8,000-12,000

PROVENANCE Acquired directly from the artist

340



340 CHEYNEY THOMPSON b. 1975

CT-B1, 2003

Acrylic on organza. 27 x 27 in. (68.6 x 68.6 cm). Signed and dated "Cheyney Thompson 2003" on the overlap.

Estimate \$4,000-6,000

PROVENANCE Sutton Lane, London

EXHIBITED London, Sutton Lane, *Cheyney Thompson '1817'*, October 17 - November 21, 2003



341 **EBERHARD HAVEKOST** b. 1967

Driver 5, 2001

Oil on canvas. 51 x 35 1/2 in. (129.5 x 90.2 cm). Signed, titled and dated "Havekost, 01, Driver 5" on the reverse.

Estimate \$40,000-60,000

PROVENANCE Anton Kern Gallery, New York

342



343



342 **EBERHARD HAVEKOST** b. 1967

Furnier 4 (Veneer 4), 1999

Oil on canvas. 51 x 71 1/2 in. (129.5 x 181.6 cm). Signed, titled and dated "Furnier 4, Havekost, 99" on the reverse.

Estimate \$40,000-60,000

PROVENANCE Anton Kern Gallery, New York

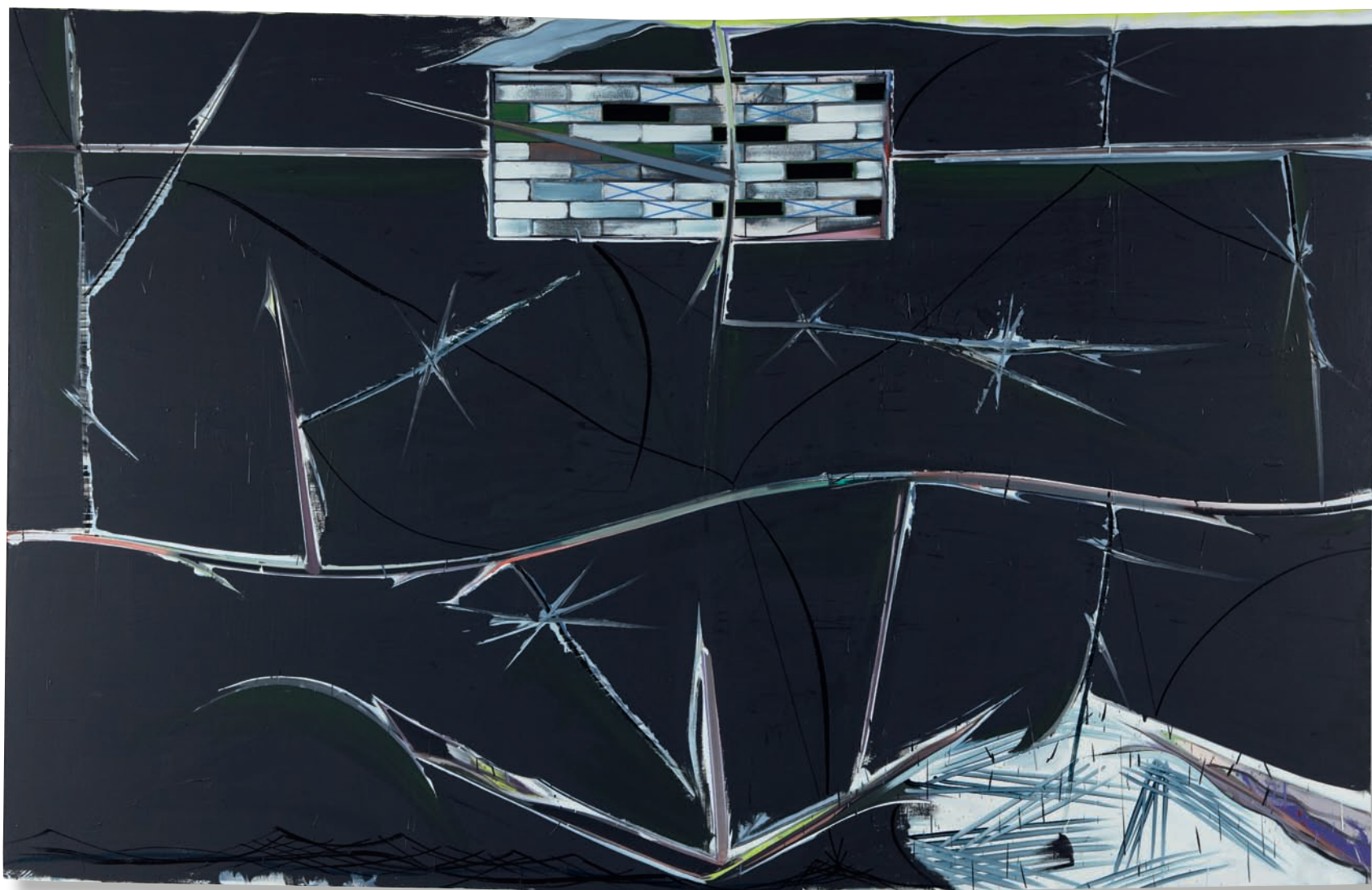
343 **BERND AND HILLA BECHER** (1931-2007) and b. 1934

Passau, Bavaria, Germany, 1988

Gelatin silver print. 23 1/8 x 18 1/4 in. (58.7 x 46.4 cm.) This work is from an edition of five.

Estimate \$8,000-12,000

PROVENANCE Sonnabend Gallery, New York; Barbara Gladstone Gallery, New York



344 **THOMAS SCHEIBITZ** b. 1968

Pergula, 2001

Oil and marker on canvas. 73 x 114 3/8 in. (185.4 x 290.5 cm.) Signed, titled and dated "Pergula, Scheibitz, 01" on the reverse.

Estimate \$40,000-60,000

PROVENANCE Tanya Bonakdar Gallery, New York



345 **NALBI BUGASHEV** b. 1965
Composition 29.09.10, 2010
Oil on canvas. 63 1/4 x 43 1/2 in. (160.7 x 110.5 cm.) Signed and dated in Russian "Nalbi Bugashev 2010" lower right; also signed, titled and dated in Russian "Nalbi Bugashev, Composition 29.09.10" on the reverse.

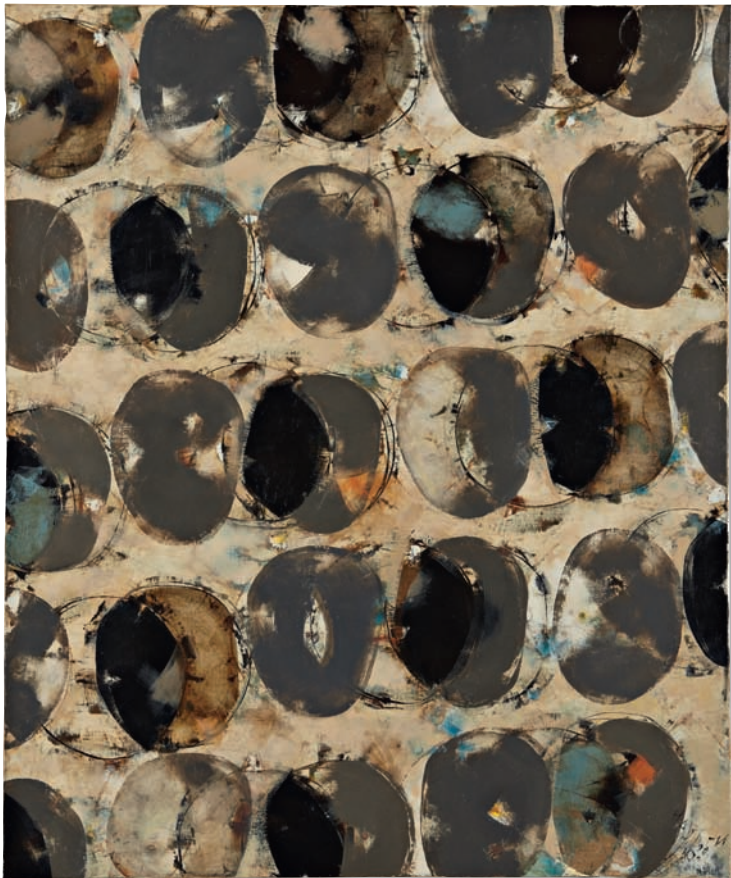
Estimate \$12,000-18,000

PROVENANCE Art + Art, Moscow

346 **NALBI BUGASHEV** b. 1965
Composition 27.10.10, 2010
Oil on canvas. 47 1/2 x 39 1/2 in. (120.7 x 100.3 cm.) Signed and dated in Russian "Nalbi Bugashev 2010" lower right; also signed, titled and dated in Russian "Nalbi Bugashev, Composition 27.10.10, 2010" on the reverse.

Estimate \$10,000-15,000

PROVENANCE Art + Art, Moscow



347



347 **JOSH SMITH** b. 1976

Untitled, 2007

Oil on canvas. 60 x 48 in. (152.4 x 121.9 cm.) Signed, inscribed and dated "Josh Smith, 2007, Oslo" on the overlap and on the reverse.

Estimate \$8,000-12,000

PROVENANCE Luhring Augustine, New York

348



348 **PAULINA OLOWSKA** b. 1976

Correspondence, 2001

Oil on canvas. 19 3/4 x 15 3/4 in. (50.2 x 40 cm.) Signed and titled "Olowaska, Correspondence [sic]" on the reverse.

Estimate \$5,000-7,000

PROVENANCE Marc Jancou Fine Art, New York



349 **ANDREA BOWERS** b. 1965
Study for Crowd Drawings (Club Kids Kissing), 1998
Colored pencil on paper. 22 3/8 x 30 in. (56.8 x 76.2 cm.) Signed, titled and dated "Andrea Bowers, 'Study for Crowd Drawing (Club Kids Kissing)' 1998" on the reverse.
Estimate \$8,000-12,000
PROVENANCE Sara Meltzer Gallery, New York
EXHIBITED Sara Meltzer Gallery, New York, *Moving Equilibrium*, 1999

350 **DELIA BROWN** b. 1969
ITHB: Guerrilla Lounging No. 11, 2002
Graphite pencil and gouache on Canson paper. 15 1/4 x 20 3/8 in. (38.7 x 51.8 cm.) Signed and dated "D.Brown '02" lower right.
Estimate \$5,000-7,000
PROVENANCE D'Amelio Terras, New York



351 **DELIA BROWN** b. 1969
Untitled, 2001
Graphite on paper. 14 x 16 1/2 in. (35.6 x 41.9 cm.) Signed "D. Brown" lower right.
Estimate \$3,000-5,000
PROVENANCE Margo Leavin Gallery, Los Angeles
EXHIBITED Los Angeles, Margo Leavin Gallery, *Delia Brown: No Place Like Home*, November 10 - December 22, 2001

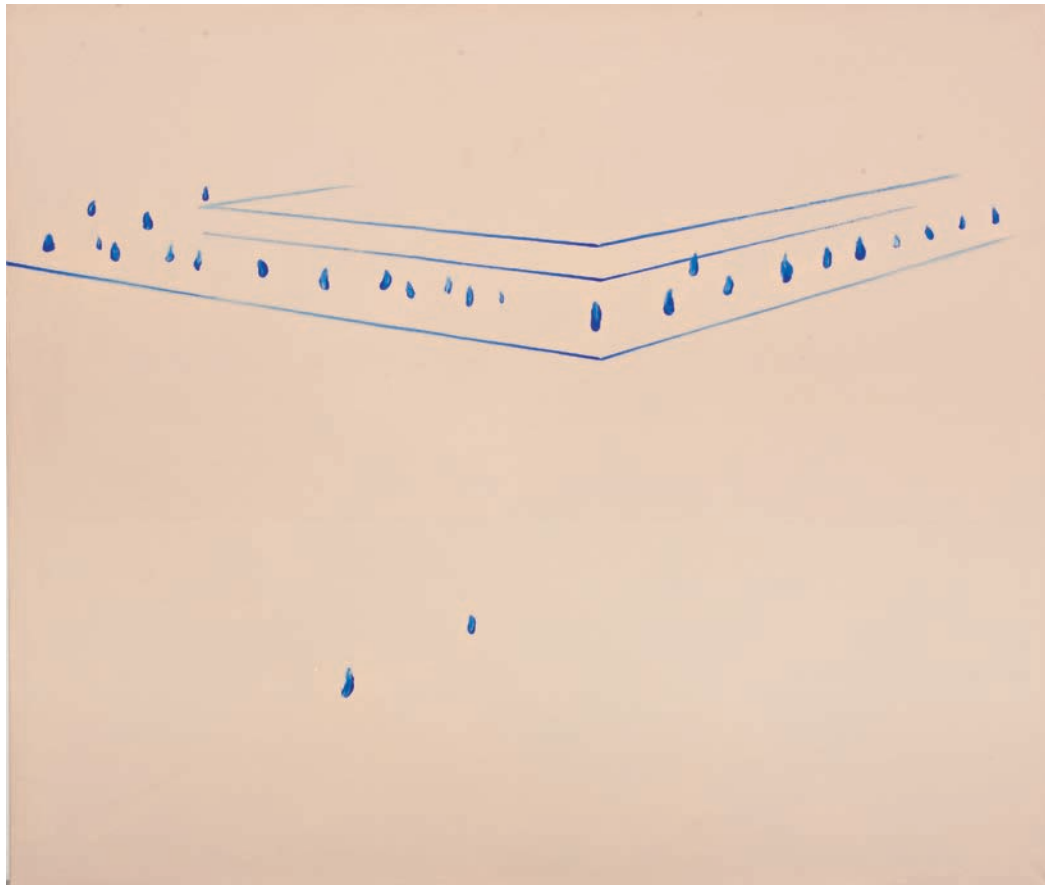


352



(detail)

353



352 **ANDREW GRASSIE** b. 1966

Islington Arts Factory, London, 1995

Tempera on paper. 11 1/8 x 9 3/8 in. (28.3 x 23.8 cm.) Signed, titled and dated "Islington Arts Factory, 1995, Andrew Grassie" along the lower edge.

Estimate \$8,000-12,000

PROVENANCE Mobile Home, London

353 **WILHELM SASNAL** b. 1972

Grave, 2002

Oil on canvas. 43 3/8 x 51 1/8 in. (110.2 x 129.9 cm.) Signed and dated "Wilhelm Sasnal 2002" on the overlap.

Estimate \$8,000-12,000

PROVENANCE Anton Kern Gallery, New York; Private collection, Miami

354



355



354 **PRUDENCIO IRAZABAL** b. 1954

Untitled 1F7, 1999

Acrylic on canvas laid on board (in two parts). Each 74 x 40 in. (188 x 101.6 cm.); overall: 74 x 80 in. (188 x 203.2 cm.) Each signed, titled and dated "Prudencio Irazabal, Untitled 1F7, 1999" on the reverse of the wood panel.

Estimate \$15,000-20,000

PROVENANCE Jack Shainman Gallery, New York

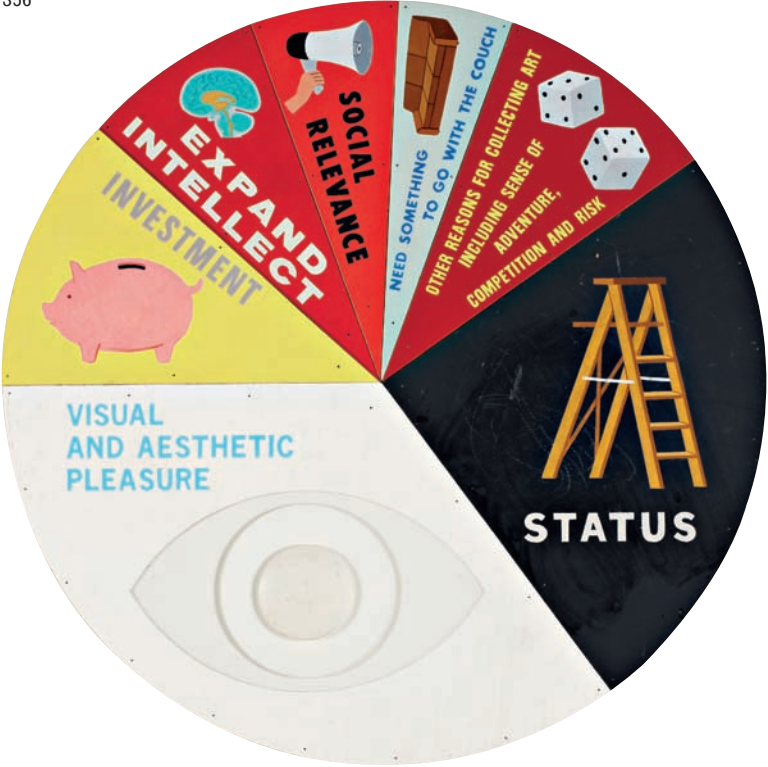
355 **PRUDENCIO IRAZABAL** b. 1954

Untitled 5L5, 1998

Acrylic on canvas laid on wood panel. 20 1/8 x 36 1/8 in. (51.1 x 91.8 cm.) Signed, titled and dated "Untitled 5L5, 1998, Prudencio Irazabal" on the reverse of the wood panel.

Estimate \$5,000-7,000

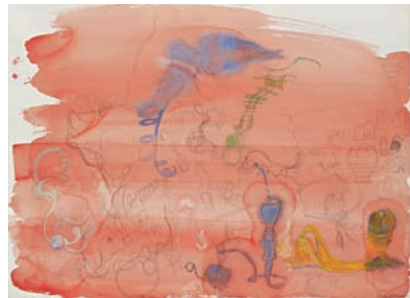
PROVENANCE Jack Shainman Gallery, New York



356 GREG COLSON b. 1956
Two works: i) *Pie Chart: Reasons for Collecting Art*; ii) *Pie Chart Study: Reasons for Collecting Art*, 1999
i) Oil and enamel on wood; ii) oil, enamel, pencil, tape and collage on paper. i) diameter: 44 in. (111.8 cm.); ii) 14 x 11 in. (35.6 x 27.9 cm.) i) Signed, titled and dated "Greg Colson, 'Reasons for Collecting Art', 1999" on the reverse; ii) signed and dated "Greg Colson 1999" lower right; also signed, titled and dated "Greg Colson, 'Pie Chart Study: Reasons for Collections Art' 1999" on reverse of the backing board.
Estimate \$8,000-12,000
PROVENANCE Griffin Contemporary, Santa Monica

In a letter from the artist, Colson explains that he based "Reasons for Collecting Art on Ellsworth Kelly's Tiger, 1953: "Tiger struck me as being like a scientific diagram about color proportion and intensity. So I thought it would be interesting to force these proportions into a pie chart about visual art."

357 JEREMY DICKINSON b. 1963
Racers, 2001
Oil and acrylic on canvas. 10 x 12 in. (25.4 x 30.5 cm.) Signed, titled and dated "Racers, Jeremy Dickinson, 2001" on the overlap.
Estimate \$3,000-5,000
PROVENANCE Sara Meltzer Gallery, New York
EXHIBITED New York, Sara Meltzer Gallery, *Autojumble*, 2002



358 JIM DINE b. 1935

Still Life, 1978

Pencil, watercolor and pastel on paper. 28 x 40 in. (71.1 x 101.6 cm.) Signed and dated "Jim Dine 1978" along the upper edge.

Estimate \$15,000-20,000

PROVENANCE The Pace Gallery, New York

LITERATURE C. Glenn, *Jim Dine Drawings*, New York 1985, pl. 174 (illustrated)

359 DANIEL WIENER b. 1954

Eights works: *Untitled*, not dated

Watercolor and graphite on paper. 17 7/8 x 23 3/4 in. (45.4 x 60.3 cm.) (four works); 22 1/4 x 30 1/4 in. (56.5 x 76.8 cm.) (two works); 14 1/8 x 19 7/8 in. (35.9 x 50.5 cm.) (one work); 19 3/4 x 55 3/4 in. (50.2 x 141.6 cm.) (one work). Each signed "Daniel Wiener" lower right.

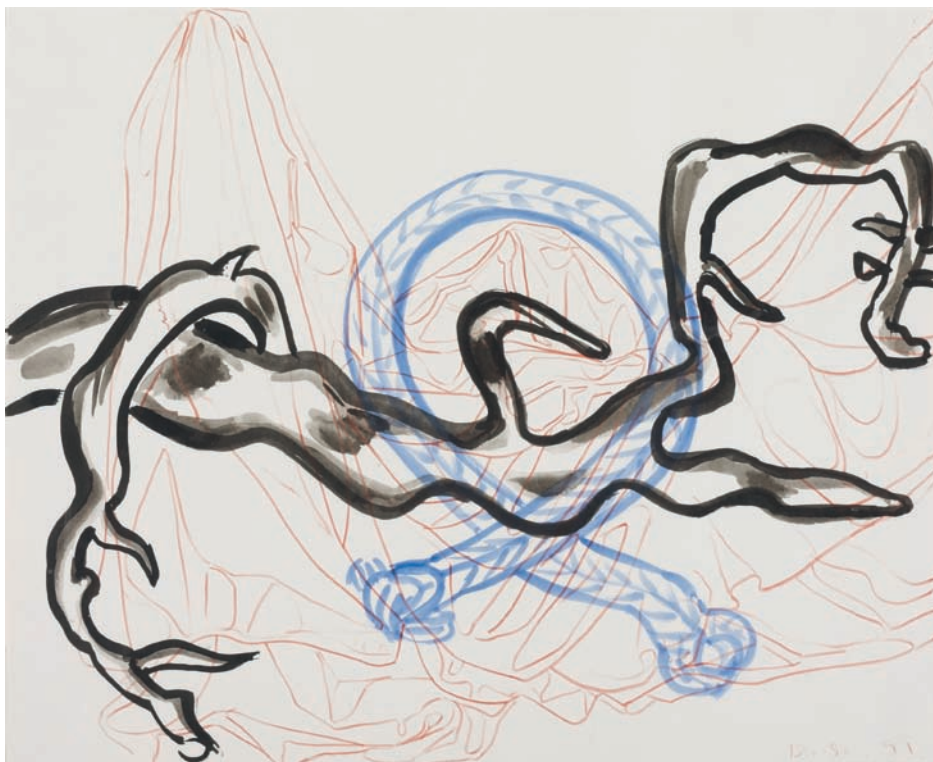
Estimate \$6,000-8,000

PROVENANCE Alain Noirhomme Gallery, Brussels

360



361



360 **DENNIS OPPENHEIM** b. 1938

Theme for a Major Hit, 1974, 2008

Motor driven Marionette (wood, cloth, felt and cast resin). Marionette: 30 x 8 x 5 in. (76.2 x 20.6 x 12.7 cm.)

Estimate \$12,000-18,000

PROVENANCE Coalition for the Homeless Benefit, 2008

361 **DAVID SALLE** b. 1952

Untitled, 1991

Watercolor and colored pencil on paper. 14 7/8 x 18 1/2 in. (37.8 x 47 cm.) Initialed and dated "D.S. 91" lower right.

Estimate \$3,000-5,000

PROVENANCE Alain Noirhomme Gallery, Brussels



362 **JACK PIERSON** b. 1960

Like Paris in the Rain on 2nd Ave., 2004

Wool tapestry. 83 x 65 in. (210.8 x 165.1 cm.) Artist's rug woven by the workshop of Jeronimo Ruiz Hernandez in Teotitlan Del Valle, Oaxaca, Mexico. The markings on the right border read: 002.JP.2004.MX and in the hand border read: Z.G.C. (the initials of the weaver). This work is from an edition of six plus two artist's proofs plus one archive work. This work is accompanied by a certificate of authenticity.

Estimate \$20,000-30,000

PROVENANCE Carpe Diem Weavings, Oaxaca, Mexico; Galerie Yvonamor Palix, Paris
EXHIBITED Oaxaca, Museo de Arte Contemporaneo de Oaxaca, *Tramas y Ensamblajes* (*Weavings and Assemblages*), October 2001



Fig. 1 Jack Pierson, *Like Paris in the Rain on Second Avenue*, 1993. Plastic, iron, steel, chrome and paint, 66 7/8 x 58 x 3 in. (169.9 cm x 147.3 cm x 7.6 cm.) Courtesy Cheim & Read, New York



363 **HAIM STEINBACH** b. 1944

bel canto, 1987

Plastic laminated wood shelf, velvet women's shoes, and ceramic plates on display holders.
18 1/2 x 72 x 14 in. (47 x 182.9 x 35.6 cm.)

Estimate \$30,000-40,000

PROVENANCE Galleria Lia Rumma, Naples

EXHIBITED Torino, Castello di Rivoli - Museo d'Arte Contemporanea, *Haim Steinbach*,
October 27 - December 31, 1995

LITERATURE I. Gianelli and G. Verzotti, *Haim Steinbach*, Milano 1995, pp. 114-115 (illustrated)



364 **EMILY SUNDBLAD** b. 1977
Algus Greenspon Gallery. May 2011. Emily Sundblad "Que Barbaro". 212-255-7872. Opening Hours: Tues-Sat 10-6. algusgreenspon.com, 2011
Oil on canvas. 80 x 47 in. (203.2 x 119.4 cm.)

Estimate \$10,000-15,000

PROVENANCE Algus Greenspon Gallery, New York

Emily Sundblad is well known in the art world as an artist, performer, curator and cofounder of Reena Spaulings Fine Art. She is a central figure in a widely respected group of artists whose seditious and conceptually rigorous work is among the most important being made today.

The artist has said of her 2010 show—"If you leave me I will destroy you"—at Mexico City's House of Gaga Gallery: "In conversations with my dealer colleagues, a mental and physical experience of being simultaneously created and destroyed by our jobs is a recurrent theme. Collaboration involves a tricky politics of togetherness where business loses its distinction from love, and where co-dependency breeds dreams of betrayal."

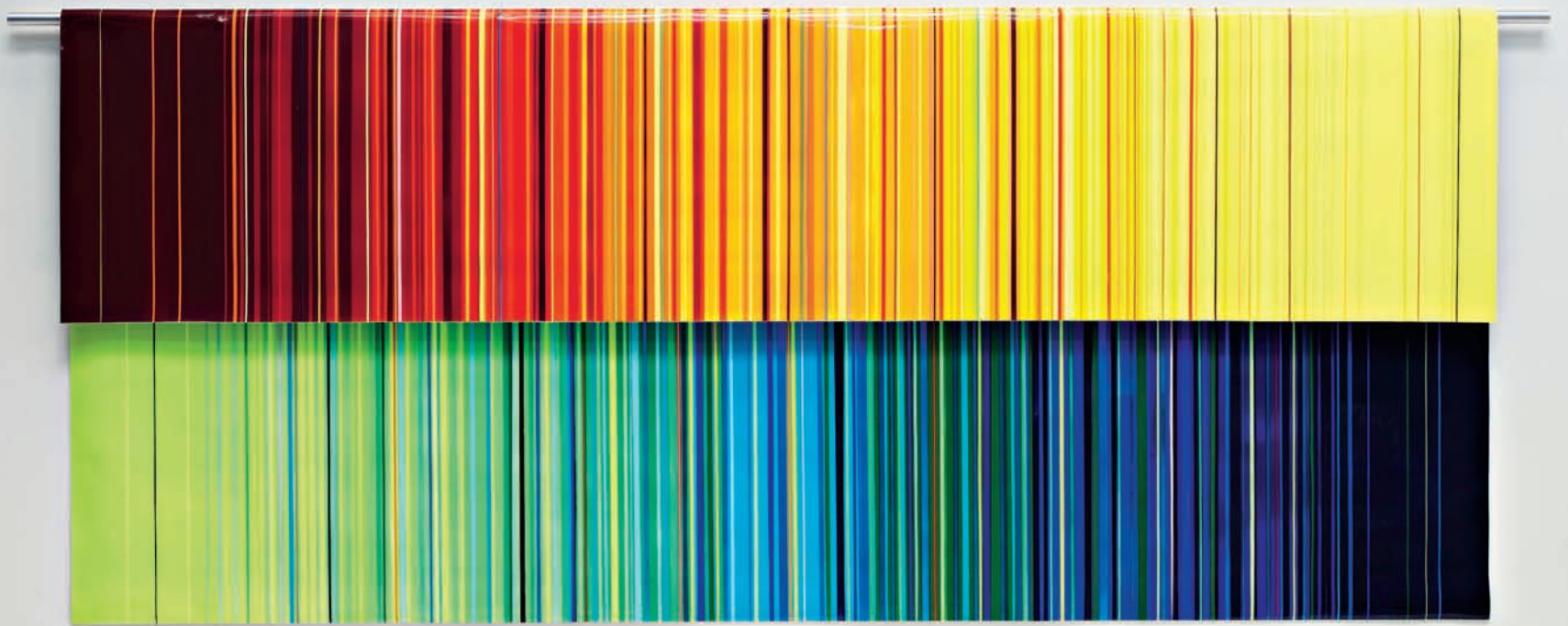
The painting being auctioned is a self-portrait with text announcing the opening of Ms. Sundblad's exhibition—her first solo show in New York—at Algus Greenspon on May 8, 2011, six days prior to the auction. The painting's display and sale at Phillip's is an ad for the artist's show and a work whose absence will be included in the gallery exhibition. Given such concordance, the artwork becomes two artworks, both a painting and a performance.

365 **DEBORAH KASS** b. 1952
4 Barbra's (Jewish Jackie Series), 1992
Synthetic polymer and silkscreen ink on canvas. 20 x 24 in. (50.8 x 61 cm.) Signed, titled and dated "Jewish Jackie Series, D. Kass 92" on the reverse.

Estimate \$7,000-9,000

PROVENANCE Private collection, New York
EXHIBITED New York, fiction/nonfiction, *The Jewish Jackie Series and My Elvis*, December 5, 1992 - January 9, 1993





366 **LINDA BESEMER** b. 1957

Fold #70, 2002

Acrylic over aluminum rod. 46 1/4 x 116 x 3 in. (117.5 x 294.6 x 7.6 cm.)

Estimate \$20,000-30,000

PROVENANCE Cohan Leslie and Browne, New York

367



367 STEFAN KÜRTE b. 1963

Love Letter, 2004

Oil on canvas. 22 3/4 x 17 3/4 in. (57.8 x 45.1 cm.) Signed, titled and dated "Love Letter, Stefan Kurten, 2004" on the reverse.

Estimate \$6,000-8,000

PROVENANCE Alexander and Bonin, New York

368



368 ELIF URAS b. 1972

Cosmetic Consciousness, 2005

Oil and molding paste on canvas on panel. 52 x 36 in. (132.1 x 91.4 cm.) Signed, titled and dated "Elif Uras, 2005, Cosmetic Consciousness" on the reverse of the wood panel.

Estimate \$6,000-8,000

PROVENANCE Gavlak Gallery, West Palm Beach



369 WILL COTTON b. 1965
Rain, 1995
 Oil on canvas. 48 x 50 in. (121.9 x 127 cm.)

Estimate \$8,000-12,000

PROVENANCE Silverstein Gallery, New York
EXHIBITED New York, Silverstein Gallery, *DISTENTIONS*, September 7 - October 12, 1995



370 JULIE HEFFERNAN b. 1956
Study for Self-Portrait as Bush, 2007
 Oil on canvas. 16 x 12 in. (40.6 x 30.5 cm.) Signed, titled and dated "J. Heffernan, 2007, Study for Self-Portrait as Bush" on the reverse.

Estimate \$7,000-9,000

PROVENANCE Catharine Clark Gallery, San Francisco

371



372



371 ROBERT A. PRUITT b. 1975
Black Messiah, 2005
 Conté crayon on brown butcher paper. 76 x 36 in. (193 x 91.4 cm.)
Estimate \$7,000-9,000
PROVENANCE Private Collection

372 RITA ACKERMANN b. 1968
Even The Judge Has Lost The Game, 2006
 Graphite, Xerox and paper collage and thread on paper. 20 x 26 in. (50.8 x 66 cm.) Signed, titled and dated "RITA ACKERMANN 'EVEN THE JUDGE HAS LOST THE GAME' 2006" on a label adhered to the reverse.
Estimate \$6,000-8,000
PROVENANCE Galerie Peter Kilchmann, Zurich

373



374



373 RICHARD PHILLIPS b. 1963
1959, 1994
 Charcoal and chalk on paper. 14 x 11 in. (35.6 x 27.9 cm.)

Estimate \$12,000-18,000

PROVENANCE Friedrich Petzel Gallery, New York; White Columns Benefit, 1999

374 KAYE DONACHIE b. 1970
Is there no one in your world but you?, 2004
 Oil on canvas. 24 1/2 x 34 1/2 in. (62.2 x 87.6 cm). Signed, titled and dated "Kaye Donachie, 'Is there no one in your world but you?' 2004" on the reverse.

Estimate \$10,000-15,000

PROVENANCE John Connelly Presents, New York



375 **CECILY BROWN** b. 1969
Untitled, 2002
Monotype. 33 3/4 x 45 3/4 in. (85.7 x 116.2 cm.) Signed and dated "Cecily Brown 02" on the reverse.
Estimate \$10,000-15,000
PROVENANCE Gagosian Gallery, New York

376 **RAYMOND PETTIBON** b. 1957
No Title (I had been shrugged off...), 1994
Ink and watercolor on paper. 14 x 10 3/4 in. (35.6 x 27.3 cm.) Signed and dated "Raymond Pettibon '94" on the reverse.
Estimate \$10,000-15,000
PROVENANCE Acquired directly from the artist by the present owner





377 **ANDRÉ BUTZER** b. 1973

Todescola N, 2005

Oil on canvas. 102 1/2 x 78 3/4 in. (260.4 x 200 cm.) Signed "A. Butzer" lower right; also signed, titled and dated "Todescola N, A. Butzer 2001" on the reverse.

Estimate \$20,000-30,000

PROVENANCE Patrick Painter Inc., Santa Monica

378 **NO LOT**

379



380



379 RICHARD MISRACH b. 1949
Black Line, Bonneville Salt Flats, 1992
 Chromogenic dye coupler print. 39 3/4 x 49 3/4 in. (101 x 126.4 cm.) This work is from an edition of three.

Estimate \$10,000-15,000

PROVENANCE Curt Marcus Gallery, New York

380 RICHARD MISRACH b. 1949
Danny Boy, Bonneville Salt Flats, 1992
 Chromogenic dye coupler print. 39 3/4 x 49 3/4 in. (101 x 126.4 cm.) This work is from an edition of three.

Estimate \$10,000-15,000

PROVENANCE Curt Marcus Gallery, New York

381



382



381 **UTA BARTH** b. 1958

Untitled 98.7, 1998

Diptych. Chromogenic prints. Each 40 x 56 in. (101.6 x 142.2 cm.); overall: 40 x 116 in. (101.6 x 294.6 cm.) This work is from an edition of five.

Estimate \$10,000-15,000

PROVENANCE Barbara Gladstone Gallery, New York

382 **DOUG HALL** b. 1944

Archive of the Bank of Naples, 1997

Ektacolor photograph. 60 1/2 x 47 1/4 in. (153.7 x 120 cm.) This work is from an edition of six.

Estimate \$5,000-7,000

PROVENANCE Barbara Gladstone Gallery, New York



383 MICHAL ROVNER b. 1957

Coexistence - 3 stages, 2002

Pure pigment on archival paper. 40 1/2 x 39 1/2 in. (102.9 x 100.3 cm.) This work is from an edition of seven.

Estimate \$25,000-35,000

PROVENANCE Acquired directly from the artist; Sale: New York, Christie's, *Post-War and Contemporary Art*, March 15, 2005, Lot 37; Acquired from the above by the present owner

384 ANNA GASKELL b. 1969

Untitled #63 (by proxy), 1999

C-print flush mounted to Plexiglas. 40 x 49 1/2 in. (101.6 x 125.7 cm.) Signed, dated "A. Gaskell, 1999" and numbered of three on a label adhered to the mount. This work is from an edition of three.

Estimate \$5,000-7,000

PROVENANCE Casey Kaplan, New York



385 THOMAS RUFF b. 1958

25 Works from the Anderes Porträt Series, 1994-1995

Silkscreen on paper. Each 28 1/8 x 22 in. (71.4 x 55.9 cm.) Each signed, dated "Thomas Ruff, 1994/95" and numbered of six on the reverse. Each work is from an edition of six plus two artist's proofs.

Estimate \$70,000-90,000

PROVENANCE Galerie Schöttler, Munich

LITERATURE M. Winzen, *Thomas Ruff: 1979 to the Present*, Cologne 2001, pp. 231-233 (all illustrated)

While experimenting with composite faces in 1992, Ruff came across the Minolta Montage Unit, a picture generating machine, used by the police in Germany in the 1970s to generate phantom pictures. Through a combination of mirrors, four portraits,

fed into the machine, produce one composite picture. Thomas Ruff started out reconstructing faces but soon found it more interesting to construct artificial faces that do not, but could conceivably, exist in reality. He wanted to work with this kind of manipulation, which has been practiced throughout the history of photography, by means of techniques like double exposure, retouching, diverse darkroom procedures, and now digital processing. But he did not want to use any of these techniques. The picture was to be created in front of the camera and recorded in a single shot. Thomas therefore borrowed one of the Minolta Montage Units from the historical collection of police equipment in Berlin and combined two of his portraits into one new one. He then used the new picture generate by the machine for his silkscreen.

(M. Winzen, *Thomas Ruff: 1979 to the Present*, Cologne 2001, p. 231)



386 JUAN MUÑOZ 1953-2001

Untitled, 1995

Four gelatin silver prints. 12 1/8 x 9 1/2 in. (30.8 x 24.1 cm.) Signed, inscribed "Munoz 5" and numbered of six along the lower edge of one element. This work is from an edition of six.

Estimate \$10,000-15,000

PROVENANCE Patrick Painter Editions, Los Angeles; Bloom Gallery, Amsterdam; Private collection, London

EXHIBITED Ghent, Museum van Hedendaagse Kunst, *Fotografische Momenten*, March 30 - May 27, 1996

387 DOUG & MIKE STARN b. 1961

Structure of Thought #11, 2001

MIS and Lysonic inkjet prints on Thai Mulberry, Gampi and tissue papers with wax, encaustic and varnish. Image: 27 x 23 in. (68.6 x 58.4 cm.); frame: 36 x 32 in. (91.4 x 81.3 cm.) Signed, dated "Doug and Mike Starn 2001" and numbered of five on the reverse of the mount. This work is from an edition of five.

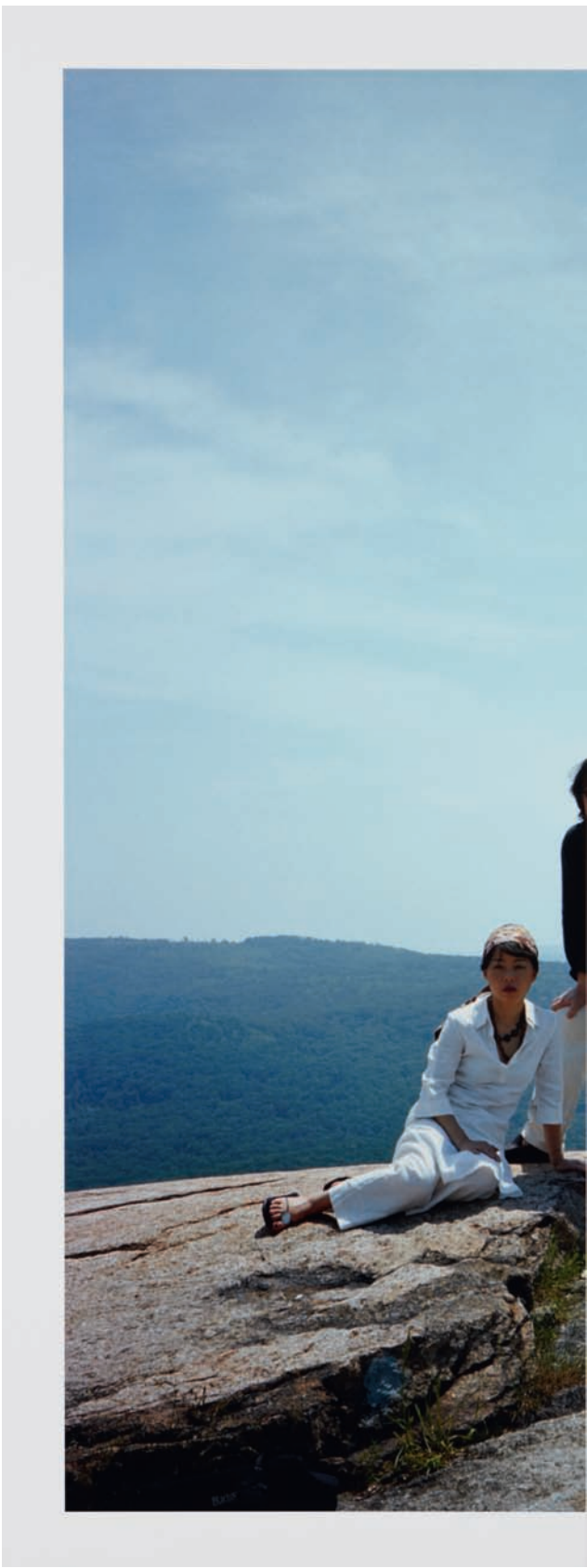
Estimate \$6,000-8,000

PROVENANCE Acquired directly from the artist by the present owner



388 ANDY WARHOL 1928-1987
Sweaters, 1976-1986
Six gelatin silver prints stitched together with thread. 27 1/4 x 31 1/2 in. (69.2 x 80 cm.) Stamped by The Estate of Andy Warhol and numbered FL18.00028 on the reverse.
Estimate \$20,000-30,000
PROVENANCE Patrick De Brock Gallery, Knokke

389 SOPHIE CALLE b. 1953
The Sleepers (Bob Garrison, third sleeper), 1980
Nine Black and white photographs and one text. Each: 6 x 7 7/8 in. (15.2 x 20 cm). Each titled "Bob Garrison" and consecutively numbered of 10 on the reverse; also signed "S. Calle" and numbered of three on the reverse of #1. This work is from an edition of three.
Estimate \$15,000-20,000
PROVENANCE Galleria Raffaella Cortese, Milan



390 NIKKI S. LEE b. 1970
Part (8), 2003
C-print mounted on aluminum. 71 1/2 x 26 3/4 in. (181.6 x 67.9 cm). Signed, titled, dated "Nikki S. Lee, Part (8), 2003" and numbered of two on the reverse. This work is from an edition of two.
Estimate \$5,000-7,000

PROVENANCE LESLIE TONKONOW ARTWORKS + PROJECTS, New York
EXHIBITED Bremen, GAK, *Nikki S. Lee: Projects and Part*, September 14 - December 2, 2007 (another example exhibited); Frankfurt am Main, Galerie Anita Beckers, *Nikki S. Lee: Parts and Projects*, September 9 - November 19, 2005 (another example exhibited); Mexico City, Museo Nacional de Ciencias y Artes, *Morir de Amor*, April 20 - July 3, 2005 (another example exhibited); Washington, D.C., Numark Gallery, *Nikki S. Lee: Parts and Projects*, June 11 - July 24, 2004 (another example exhibited)



391 VANESSA BEECROFT b. 1969
VB53.029.NT, 2004
Digital c-print mounted to Diasac. 99 3/4 x 70 in. (253.4 x 177.8 cm.) This work is from an edition of three and is accompanied by a certificate of authenticity signed by the artist.
Estimate \$15,000-20,000

PROVENANCE Acquired directly from the artist by the present owner
EXHIBITED New York, Deitch Projects, *The Garden Party*, March 9 - May 13, 2006 (another example exhibited)
LITERATURE F. Bonami, M.L. Frisa, eds., *VB 53 Vanessa Beecroft*, 2005, Edizioni Charta: Milan, p. 6 (illustrated)

392



393



392 BERND & HILLA BECHER 1931-2007 and b. 1934
Industrial Landscapes (Blast Furnace Plant): Ensley, Alabama, USA (with cars), 1983
 Black and white photograph. 29 5/8 x 36 in. (75.2 x 91.4 cm.)

Estimate \$10,000-15,000

PROVENANCE Sonnabend Gallery, New York; Private Collection

393 GORDON MATTA-CLARK 1943-1978
Untitled, 1973
 Black and white photograph mounted on board. 15 3/8 x 19 3/4 in. (39.1 x 50.2 cm.) Signed, inscribed and dated "Gordon Matta-Clark, Infra-Form, '73" on the reverse of the board. This work is unique.

Estimate \$15,000-20,000

PROVENANCE John Gibson Gallery, New York; London Projects, London



394 **ANDRES SERRANO** b. 1950
Black Rembrandt, 1991
Three Cibachromes mounted on aluminum. Image: 15 3/4 x 11 3/4 in. (40 x 29.8 cm.); frame: 25 1/2 x 21 in. (64.8 x 53.3 cm.) This work is from an edition of 15.

Estimate \$10,000-15,000

PROVENANCE Private collection, New York
EXHIBITED Ghent, Museum van Hedendaagse Kunst, *Fotografische Momenten*, March 30 - May 27, 1996



395 **ZHANG DALI** b. 1963
Demolition: 41A, 2001
Chromogenic print. 58 3/4 x 39 5/8 in. (149.2 x 100.6 cm). Signed, titled, dated "Zhang Dali, 2001, 41A" and numbered of 10 on the reverse. This work is from an edition of 10.

Estimate \$6,000-8,000

PROVENANCE Sale: New York, Sotheby's, *Chinese Contemporary Art*, March 21, 2007, Lot 279



396 **PAUL MCCARTHY** b. 1945
Dick & Broom, 1997
C-print mounted on aluminum. 39 1/2 x 30 in. (100.3 x 76.2 cm.) Signed, titled, dated "'Dick & Broom' Paul McCarthy 1997" and numbered of five on the reverse of the aluminum. This work is from an edition of five.

Estimate \$4,000-6,000

PROVENANCE Galerie Hauser & Wirth, Zurich

397



397 **LUO BROTHERS** b. 1963, 1964 and 1972

Untitled, 2007

Mixed media on panel. 18 x 15 3/8 in. (45.7 x 39.1 cm.) Signed in Chinese and dated "2007" on the reverse of the panel. This work is accompanied by a certificate of authenticity signed by the artists.

Estimate \$6,000-8,000

PROVENANCE Red Box Studio, Beijing; Private Collection

398



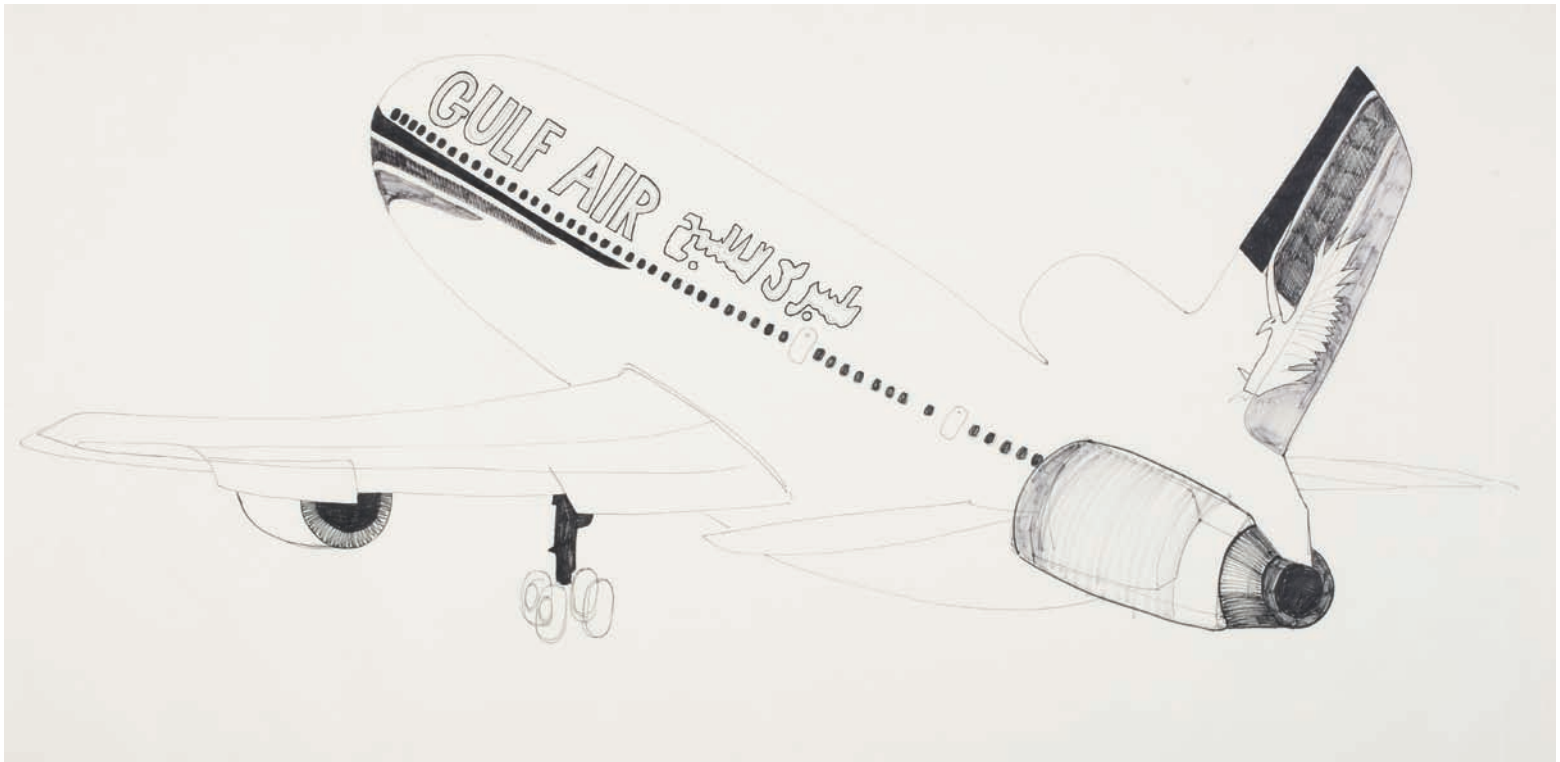
398 **LUO BROTHERS** b. 1963, 1964 and 1972

Untitled, 2007

Mixed media on panel. 18 x 15 3/4 in. (45.7 x 40 cm.) Signed in Chinese and dated "2007" on the reverse of the panel. This work is accompanied by a certificate of authenticity signed by the artists.

Estimate \$6,000-8,000

PROVENANCE Red Box Studio, Beijing; Private Collection



399 ALEKSANDRA MIR b. 1967
Airplanes #25 (Gulf Air), 2005
 Sharpie on paper. 37 x 73 in. (94 x 185.4 cm.)

Estimate \$5,000-7,000

PROVENANCE Gavlak Gallery, West Palm Beach

400 CLAUDETTE SCHREUDERS b. 1973
Untitled, 2001
 Charcoal on paper. 29 1/2 x 21 5/8 in. (74.9 x 54.9 cm.) Signed and dated "Claudette Schreuders 2001" on the reverse.

Estimate \$4,000-6,000

PROVENANCE Jack Shainman Gallery, New York

ABE EATER
 ARSENAL BAND
 LEADER
 BROWN HATTEL
 BROWN NOSE
 BUNNYMAN
 BUNGALOW
 TIGER
 TART
 TIT Fucker
 FRUIT
 HOMO
 LINE HAT
 PAISY
 POSE
 QUEEN
 QUEEN
 BAKED IRON
 RUST BOY
 SHIT CURT
 SHIT STABBER
 TART
 TEA POT
 VIOLET A

BRAVIO BEAR
CRAP
CR
OO OO
EXHAUSTION
COLDEN RAIN
JUNKY
PAINMET
PEE
PIDDLE
B.C.
DOE
DOVY
SMIT
SQUID
SLASH
SPOOL
THINKE
TUBED
VIG

[illegible][illegible]

A black and white line drawing of a butterfly, likely a Pieris species, shown from a side profile with its wings spread. The wings are covered in a pattern of numerous small circles and larger, more complex markings. The body is slender with visible antennae. Below the butterfly is a simple, wavy horizontal line representing the ground. The entire drawing is enclosed within a rectangular border.

Untitled, 1991

Estimate \$7,000-9,000

PROVENANCE Acquired directly from the artist

Untitled, 2004

Estimate \$5,000-7,000

PROVENANCE Private Collection

403



404



403 **STELLA VINE** b. 1969

Marianne pussycat (Marianne Faithfull), 2005

Acrylic on canvas. 57 x 52 in. (144.8 x 132.1 cm.) Signed, titled and dated "Marianne pussycat, 2005, Stella Vine" on the overlap.

Estimate \$6,000-8,000

PROVENANCE Roberts & Tilton, Los Angeles

EXHIBITED Los Angeles, Roberts & Tilton, *Stella Vine*, June 3 - July 2, 2005

404 **BRENDAN CASS** b. 1974

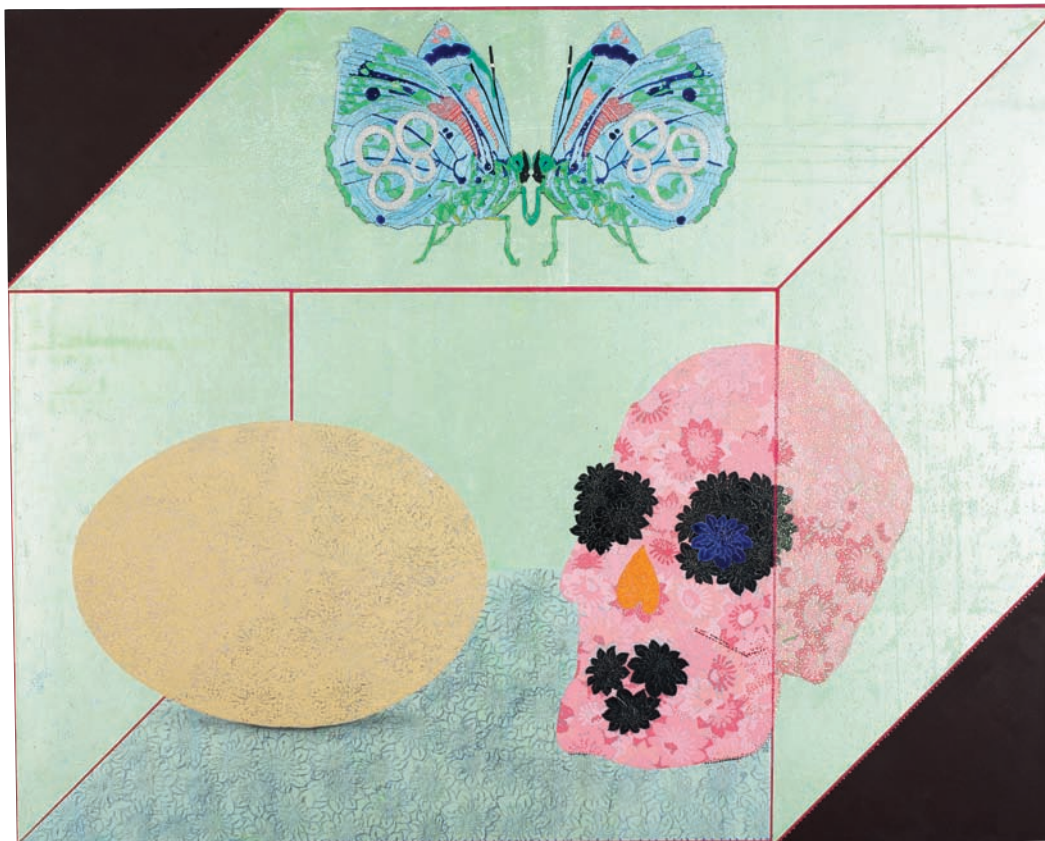
Reindeer, 1996

Acrylic on canvas. 50 x 66 in. (127 x 167.6 cm.) Signed, titled and dated "Reindeer, Brendan M. Cass, Jan. 1996" on the reverse.

Estimate \$5,000-7,000

PROVENANCE Kenny Schachter, London; Acquired from the above by the present owner

405



405 CHIE FUEKI b. 1973

Present, 2003

Acrylic and mixed media on Mulberry paper on wood. 48 x 60 in. (121.9 x 152.4 cm.) Signed, titled and dated "Present, Chie Fueki, 2003" on the reverse of the panel.

Estimate \$6,000-8,000

PROVENANCE Acquired directly from the artist

406



406 JOYCE PENSATO b. 1941

Untitled, 1990

Charcoal on paper. 40 x 30 in. (101.6 x 76.2 cm.) Signed and dated "Joyce Pensato 1990" lower right.

Estimate \$6,000-8,000

PROVENANCE Acquired directly from the artist



407 TILL GERHARD b. 1971

Zwielicht, 2004

Oil on canvas. 71 x 59 1/4 in. (180.3 x 150.5 cm.) Initialed, titled and dated "T.G 2004, Zwielicht" on the reverse.

Estimate \$15,000-20,000

PROVENANCE Private Collection

408 TILO BAUMGARTEL b. 1972

Untitled, 2004

Oil on canvas. 23 1/2 x 31 1/2 in. (59.7 x 80 cm.) Signed and dated "Tilo Baumgartel 2004" on the reverse.

Estimate \$7,000-9,000

PROVENANCE Galerie Suzanne Tarasieve, Paris

409



409 REZI VAN LANKVELD b. 1973

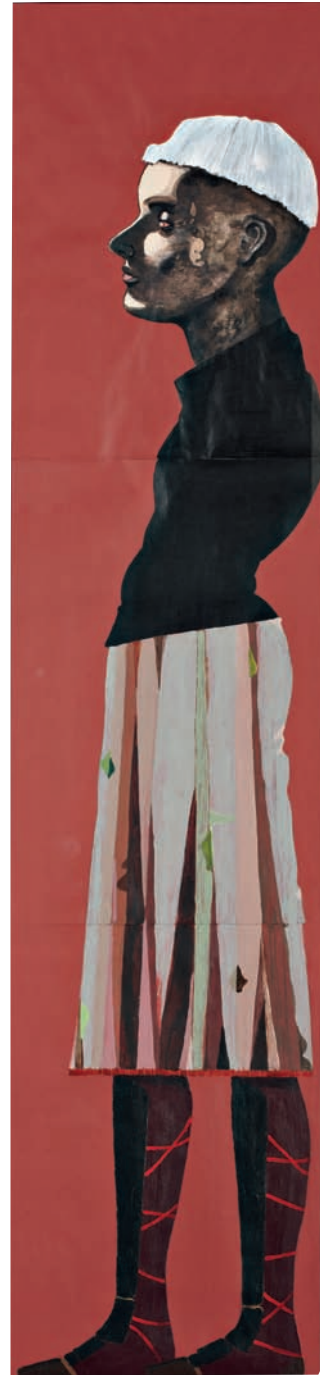
Three works: *All Untitled*, 2002-2003

Each watercolor on paper. i) 13 x 9 3/4 in. (33 x 24.8 cm.); ii) 11 3/4 x 16 3/8 in. (29.8 x 41.6 cm.); iii) 11 x 13 in. (27.9 x 33 cm.) i) Signed and dated "Rezi van Lankveld, 2003" on the reverse; ii) Signed and dated "Rezi van Lankveld, 2002" on the reverse; iii) Signed and dated "Rezi van Lankveld, 2003" on the reverse.

Estimate \$6,000-8,000

PROVENANCE The Approach, London

410



410 LOTHAR HEMPEL b. 1966

Virgen, 2001

Acrylic on paper. 35 x 8 1/2 in. (88.9 x 21.6 cm.) Signed, titled and dated "Lothar 2001 Virgen" on the reverse.

Estimate \$2,000-3,000

PROVENANCE Private collection, Puerto Rico

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GUIDE FOR PROSPECTIVE BUYERS

BUYING AT AUCTION

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

CONDITIONS OF SALE

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

BUYER'S PREMIUM

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

1 PRIOR TO AUCTION

Catalogue Subscriptions

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

Pre-Sale Estimates

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

Pre-Sale Estimates in Pounds Sterling and Euros

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

Catalogue Entries

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

Condition of Lots

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

Pre-Auction Viewing

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

Electrical and Mechanical Lots

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

Symbol Key

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

O Guaranteed Property

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

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

In this catalogue, if property has O◊ next to the lot number, the guarantee of minimum price has been fully financed by third parties.

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

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

● No Reserve

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

2 BIDDING IN THE SALE

Bidding at Auction

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

Bidding in Person

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

Bidding by Telephone

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

Absentee Bids

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

Employee Bidding

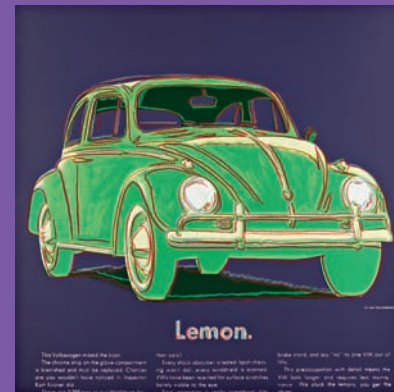
Employees of Phillips de Pury & Company and our affiliated companies, including the auctioneer, may bid at the auction by placing absentee bids so long as they do not know the reserve when submitting their absentee bids and otherwise comply with our employee bidding procedures.

Bidding Increments

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

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

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



MODERN AND CONTEMPORARY EDITIONS

AUCTION 8 JUNE 2011 **450 PARK AVENUE**

Viewing 31 May – 7 June **450 West 15 Street**



Phillips de Pury & Company 450 Park Avenue New York 10022
Enquiries +1 212 940 1220 | editions@phillipsdepury.com **Catalogues** +1 212 940 1240 | +44 20 7318 4039
PHILLIPSDEPURY.COM

3 THE AUCTION

Conditions of Sale

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

Interested Parties Announcement

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

Consecutive and Responsive Bidding

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve by placing consecutive bids or bids in response to other bidders.

4 AFTER THE AUCTION

Payment

Buyers are required to pay for purchases immediately following the auction unless other arrangements are agreed with Phillips de Pury & Company in writing in advance of the sale. Payments must be made in US dollars either by cash, check drawn on a US bank or wire transfer, as noted in Paragraph 6 of the Conditions of Sale. It is our corporate policy not to make or accept single or multiple payments in cash or cash equivalents in excess of US\$10,000.

Credit Cards

As a courtesy to clients, Phillips de Pury & Company will accept American Express, Visa and Mastercard to pay for invoices of \$10,000 or less.

Collection

It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer's authorized representative when Phillips de Pury & Company has received full and cleared payment and we are not owed any other amount by the buyer. Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, we will upon request transfer purchased lots suitable for hand carry back to our premises at 450 West 15th Street, New York, New York for collection within 30 days following the date of the auction. For each purchased lot not collected from us at either our warehouse or our auction galleries by such date, Phillips de Pury & Company will levy a late collection fee of \$50, an additional administrative fee of \$10 per day and insurance charges of 0.1% of the Purchase Price per month on each uncollected lot.

Loss or Damage

Buyers are reminded that Phillips de Pury & Company accepts liability for loss or damage to lots for a maximum of five days following the auction.

Transport and Shipping

As a free service for buyers, Phillips de Pury & Company will wrap purchased lots for hand carry only. We will, at the buyer's expense, either provide packing, handling and shipping services or coordinate with shipping agents instructed by the buyer in order to facilitate such services for property purchased at Phillips de Pury & Company. Please refer to Paragraph 7 of the Conditions of Sale for more information.

Export and Import Licenses

Before bidding for any property, prospective bidders are advised to make independent inquiries as to whether a license is required to export the property from the United States or to import it into another country. It is the buyer's sole responsibility to comply with all import and export laws and to obtain any necessary licenses or permits. The denial of any required license or permit or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot.

Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to any foreign country. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's sole responsibility to obtain any necessary export or import licenses or certificates as well as any other required documentation. The denial of any required license or certificate or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot.

PHILLIPS
de PURY & COMPANY



DESIGN

AUCTION 25 MAY 2011 **450 PARK AVENUE**

Viewing 19 – 24 May 450 West 15 Street

Phillips de Pury & Company 450 Park Avenue New York 10022

Enquiries +1 212 940 1268 **Catalogues** +1 212 940 1240

PHILLIPSDEPURY.COM

STEVEN MONTGOMERY *"Hybrid Teapot #3,"* 1990 **Estimate** \$6,000 – 9,000

CONDITIONS OF SALE

The Conditions of Sale and Authorship Warranty set forth below govern the relationship between bidders and buyers, on the one hand, and Phillips de Pury & Company and sellers, on the other hand. All prospective buyers should read these Conditions of Sale and Authorship Warranty carefully before bidding.

1 INTRODUCTION

Each lot in this catalogue is offered for sale and sold subject to: (a) the Conditions of Sale and Authorship Warranty; (b) additional notices and terms printed in other places in this catalogue, including the Guide for Prospective Buyers, and (c) supplements to this catalogue or other written material posted by Phillips de Pury & Company in the saleroom, in each case as amended by any addendum or announcement by the auctioneer prior to the auction.

By bidding at the auction, whether in person, through an agent, by written bid, by telephone bid or other means, bidders and buyers agree to be bound by these Conditions of Sale, as so changed or supplemented, and Authorship Warranty.

These Conditions of Sale, as so changed or supplemented, and Authorship Warranty contain all the terms on which Phillips de Pury & Company and the seller contract with the buyer.

2 PHILLIPS de PURY & COMPANY AS AGENT

Phillips de Pury & Company acts as an agent for the seller, unless otherwise indicated in this catalogue or at the time of auction. On occasion, Phillips de Pury & Company may own a lot, in which case we will act in a principal capacity as a consignor, or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

Lots are sold subject to the Authorship Warranty, as described in the catalogue (unless such description is changed or supplemented, as provided in Paragraph 1 above) and in the condition that they are in at the time of the sale on the following basis.

(a) The knowledge of Phillips de Pury & Company in relation to each lot is partially dependent on information provided to us by the seller, and Phillips de Pury & Company is not able to and does not carry out exhaustive due diligence on each lot. Prospective buyers acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested. Notwithstanding the foregoing, we shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with our role as auctioneer of lots in this sale and in light of (i) the information provided to us by the seller, (ii) scholarship and technical knowledge and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

(b) Each lot offered for sale at Phillips de Pury & Company is available for inspection by prospective buyers prior to the auction. Phillips de Pury & Company accepts bids on lots on the basis that bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Prospective buyers acknowledge that many lots are of an age and type which means that they are not in perfect condition. As a courtesy to clients, Phillips de Pury & Company may prepare and provide condition reports to assist prospective buyers when they are inspecting lots. Catalogue descriptions and condition reports may make reference to particular imperfections of a lot, but bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. All dimensions are approximate. Illustrations are for identification purposes only and cannot be used as precise indications of size or to convey full information as to the actual condition of lots.

(d) Information provided to prospective buyers in respect of any lot, including any pre-sale estimate, whether written or oral, and information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather a statement of opinion held by Phillips de Pury & Company. Any pre-sale estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time by Phillips de Pury & Company in our absolute discretion. Neither Phillips de Pury & Company nor any of our affiliated companies shall be liable for any difference between the pre-sale estimates for any lot and the actual price achieved at auction or upon resale.

4 BIDDING AT AUCTION

(a) Phillips de Pury & Company has absolute discretion to refuse admission to the auction or participation in the sale. All bidders must register for a paddle prior to bidding, supplying such information and references as required by Phillips de Pury & Company.

(b) As a convenience to bidders who cannot attend the auction in person, Phillips de Pury & Company may, if so instructed by the bidder, execute written absentee bids on a bidder's behalf. Absentee bidders are required to submit bids on the "Absentee Bid Form," a copy of which is printed in this catalogue or otherwise available from Phillips de Pury & Company. Bids must be placed in the currency of the sale. The bidder must clearly indicate the maximum amount he or she intends to bid, excluding the buyer's premium and any applicable sales or use taxes. The auctioneer will not accept an instruction to execute an absentee bid which does not indicate such maximum bid. Our staff will attempt to execute

an absentee bid at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

(c) Telephone bidders are required to submit bids on the "Telephone Bid Form," a copy of which is printed in this catalogue or otherwise available from Phillips de Pury & Company. Telephone bidding is available for lots whose low pre-sale estimate is at least \$1,000. Phillips de Pury & Company reserves the right to require written confirmation of a successful bid from a telephone bidder by fax or otherwise immediately after such bid is accepted by the auctioneer. Telephone bids may be recorded and, by bidding on the telephone, a bidder consents to the recording of the conversation.

(d) When making a bid, whether in person, by absentee bid or on the telephone, a bidder accepts personal liability to pay the purchase price, as described more fully in Paragraph 6 (a) below, plus all other applicable charges unless it has been explicitly agreed in writing with Phillips de Pury & Company before the commencement of the auction that the bidder is acting as agent on behalf of an identified third party acceptable to Phillips de Pury & Company and that we will only look to the principal for such payment.

(e) Arranging absentee and telephone bids is a free service provided by Phillips de Pury & Company to prospective buyers. While we undertake to exercise reasonable care in undertaking such activity, we cannot accept liability for failure to execute such bids except where such failure is caused by our willful misconduct.

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

5 CONDUCT OF THE AUCTION

(a) Unless otherwise indicated by the symbol ● each lot is offered subject to a reserve, which is the confidential minimum selling price agreed by Phillips de Pury & Company with the seller. The reserve will not exceed the low pre-sale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he or she believes there may be error or dispute and take such other action as he or she deems reasonably appropriate.

(c) The auctioneer will commence and advance the bidding at levels and in increments he or she considers appropriate. In order to protect the reserve on any lot, the auctioneer may place one or more bids on behalf of the seller up to the reserve without indicating he or she is doing so, either by placing consecutive bids or bids in response to other bidders.

(d) The sale will be conducted in US dollars and payment is due in US dollars. For the benefit of international clients, pre-sale estimates in the auction catalogue may be shown in pounds sterling and/or euros and, if so, will reflect approximate exchange rates. Accordingly, estimates in pounds sterling or euros should be treated only as a guide.

(e) Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of the hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot passes to the buyer as set forth in Paragraph 7 below.

(f) If a lot is not sold, the auctioneer will announce that it has been "passed," "withdrawn," "returned to owner" or "bought-in."

(g) Any post-auction sale of lots offered at auction shall incorporate these Conditions of Sale and Authorship Warranty as if sold in the auction.

6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium and any applicable sales tax (the "Purchase Price"). The buyer's premium is 25% of the hammer price up to and including \$50,000, 20% of the portion of the hammer price above \$50,000 up to and including \$1,000,000 and 12% of the portion of the hammer price above \$1,000,000.

(b) Sales tax, use tax and excise and other taxes are payable in accordance with applicable law. All prices, fees, charges and expenses set out in these Conditions of Sale are quoted exclusive of applicable taxes. Phillips de Pury & Company will only accept valid resale certificates from US dealers as proof of exemption from sales tax. All foreign buyers should contact the Client Accounting Department about tax matters.

(c) Unless otherwise agreed, a buyer is required to pay for a purchased lot immediately following the auction regardless of any intention to obtain an export or import license or other permit for such lot. Payments must be made by the invoiced party in US dollars either by cash, check drawn on a US bank or wire transfer, as follows:

(i) Phillips de Pury & Company will accept payment in cash provided that the total amount paid in cash or cash equivalents does not exceed US\$10,000. Buyers paying in cash should do so in person at our Client Accounting Desk at 450 West 15th Street, Third Floor, during regular weekday business hours.

PHILLIPS
de PURY & COMPANY



JEWELS

AUCTION 25 MAY 2011 **450 PARK AVENUE**
Viewing 17 – 25 May



Phillips de Pury & Company 450 Park Avenue New York 10022
Enquiries +1 212 940 1365 **Catalogues** +1 212 940 1240
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(ii) Personal checks and banker's drafts are accepted if drawn on a US bank and the buyer provides to us acceptable government issued identification. Checks and banker's drafts should be made payable to "Phillips de Pury & Company LLC." If payment is sent by mail, please send the check or banker's draft to the attention of the Client Accounting Department at 450 West 15th Street, New York, NY 10011 and make sure that the sale and lot number is written on the check. Checks or banker's drafts drawn by third parties will not be accepted.

(iii) Payment by wire transfer may be sent directly to Phillips de Pury & Company. Bank transfer details:

Citibank
322 West 23rd Street, New York, NY 10011
SWIFT Code: CITIUS33
ABA Routing: 021 000 089
For the account of Phillips de Pury & Company LLC
Account no.: 58347736

Please reference the relevant sale and lot number.

(d) Title in a purchased lot will not pass until Phillips de Pury & Company has received the Purchase Price for that lot in cleared funds. Phillips de Pury & Company is not obliged to release a lot to the buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the buyer's unconditional obligation to pay the Purchase Price.

7 COLLECTION OF PROPERTY

(a) Phillips de Pury & Company will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips de Pury & Company or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing conditions, and no later than five days after the conclusion of the auction, he or she should contact our Shipping Department at +1 212 940 1372 or +1 212 940 1373 to arrange for collection of purchased property.

(b) Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, Phillips de Pury & Company will upon request transfer on a bi-weekly basis purchased lots suitable for hand carry back to our premises at 450 West 15th Street, New York, New York for collection within 30 days following the date of the auction. Purchased lots are at the buyer's risk, including the responsibility for insurance, from the earlier to occur of (i) the date of collection or (ii) five days after the auction. Until risk passes, Phillips de Pury & Company will compensate the buyer for any loss or damage to a purchased lot up to a maximum of the Purchase Price paid, subject to our usual exclusions for loss or damage to property.

(c) As a courtesy to clients, Phillips de Pury & Company will, without charge, wrap purchased lots for hand carry only. We will, at the buyer's expense, either provide packing, handling, insurance and shipping services or coordinate with shipping agents instructed by the buyer in order to facilitate such services for property bought at Phillips de Pury & Company. Any such instruction, whether or not made at our recommendation, is entirely at the buyer's risk and responsibility, and we will not be liable for acts or omissions of third party packers or shippers. Third party shippers should contact us by telephone at +1 212 940 1376 or by fax at +1 212 924 6477 at least 24 hours in advance of collection in order to schedule pickup.

(d) Phillips de Pury & Company will require presentation of government issued identification prior to release of a lot to the buyer or the buyer's authorized representative.

8 FAILURE TO COLLECT PURCHASES

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, each lot will incur a late collection fee of \$50, administrative charges of \$10 per day and insurance charges of .1% of the Purchase Price per month on each uncollected lot.

(b) If a purchased lot is paid for but not collected within six months of the auction, the buyer authorizes Phillips de Pury & Company, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips de Pury & Company's reasonable discretion. The proceeds of such sale will be applied to pay for storage charges and any other outstanding costs and expenses owed by the buyer to Phillips de Pury & Company or our affiliated companies and the remainder will be forfeited unless collected by the buyer within two years of the original auction.

9 REMEDIES FOR NON-PAYMENT

(a) Without prejudice to any rights the seller may have, if the buyer without prior agreement fails to make payment of the Purchase Price for a lot in cleared funds within five days of the auction, Phillips de Pury & Company may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips de Pury & Company's premises or elsewhere at the buyer's sole risk and expense at the same rates as set forth in Paragraph 8 (a) above; (ii) cancel the sale of the lot, retaining any partial payment of the Purchase Price as liquidated damages; (iii) reject future bids from the buyer or render such bids subject to

payment of a deposit; (iv) charge interest at 12% per annum from the date payment became due until the date the Purchase Price is received in cleared funds; (v) subject to notification of the buyer, exercise a lien over any of the buyer's property which is in the possession of Phillips de Pury & Company and instruct our affiliated companies to exercise a lien over any of the buyer's property which is in their possession and, in each case, no earlier than 30 days from the date of such notice, arrange the sale of such property and apply the proceeds to the amount owed to Phillips de Pury & Company or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission and all sale-related expenses; (vi) resell the lot by auction or private sale, with estimates and a reserve set at Phillips de Pury & Company's reasonable discretion, it being understood that in the event such resale is for less than the original hammer price and buyer's premium for that lot, the buyer will remain liable for the shortfall together with all costs incurred in such resale; (vii) commence legal proceedings to recover the hammer price and buyer's premium for that lot, together with interest and the costs of such proceedings; or (viii) release the name and address of the buyer to the seller to enable the seller to commence legal proceedings to recover the amounts due and legal costs.

(b) As security to us for full payment by the buyer of all outstanding amounts due to Phillips de Pury & Company and our affiliated companies, Phillips de Pury & Company retains, and the buyer grants to us, a security interest in each lot purchased at auction by the buyer and in any other property or money of the buyer in, or coming into, our possession or the possession of one of our affiliated companies. We may apply such money or deal with such property as the Uniform Commercial Code or other applicable law permits a secured creditor to do. In the event that we exercise a lien over property in our possession because the buyer is in default to one of our affiliated companies, we will so notify the buyer. Our security interest in any individual lot will terminate upon actual delivery of the lot to the buyer or the buyer's agent.

(c) In the event the buyer is in default of payment to any of our affiliated companies, the buyer also irrevocably authorizes Phillips de Pury & Company to pledge the buyer's property in our possession by actual or constructive delivery to our affiliated company as security for the payment of any outstanding amount due. Phillips de Pury & Company will notify the buyer if the buyer's property has been delivered to an affiliated company by way of pledge.

10 RESCISSION BY PHILLIPS de PURY & COMPANY

Phillips de Pury & Company shall have the right, but not the obligation, to rescind a sale without notice to the buyer if we reasonably believe that there is a material breach of the seller's representations and warranties or the Authorship Warranty or an adverse claim is made by a third party. Upon notice of Phillips de Pury & Company's election to rescind the sale, the buyer will promptly return the lot to Phillips de Pury & Company, and we will then refund the Purchase Price paid to us. As described more fully in Paragraph 13 below, the refund shall constitute the sole remedy and recourse of the buyer against Phillips de Pury & Company and the seller with respect to such rescinded sale..

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENSES AND PERMITS

Before bidding for any property, prospective buyers are advised to make their own inquiries as to whether a license is required to export a lot from the United States or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licenses or permits. Failure to obtain a license or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot.

12 CLIENT INFORMATION

In connection with the management and operation of our business and the marketing and supply of auction related services, or as required by law, we may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g., credit information). If clients provide us with information that is defined by law as "sensitive," they agree that Phillips de Pury & Company and our affiliated companies may use it for the above purposes. Phillips de Pury & Company and our affiliated companies will not use or process sensitive information for any other purpose without the client's express consent. If you would like further information on our policies on personal data or wish to make corrections to your information, please contact us at +1 212 940 1228. If you would prefer not to receive details of future events please call the above number.

13 LIMITATION OF LIABILITY

(a) Subject to subparagraph (e) below, the total liability of Phillips de Pury & Company, our affiliated companies and the seller to the buyer in connection with the sale of a lot shall be limited to the Purchase Price actually paid by the buyer for the lot.

(b) Except as otherwise provided in this Paragraph 13, none of Phillips de Pury & Company, any of our affiliated companies or the seller (i) is liable for any errors or omissions, whether orally or in writing, in information provided to prospective buyers by Phillips de Pury & Company or any of our affiliated companies or (ii) accepts responsibility to any bidder in respect of acts or omissions, whether negligent or otherwise, by Phillips de Pury & Company or any of our affiliated companies in connection with the conduct of the auction or for any other matter relating to the sale of any lot.

An abstract painting of a frozen waterfall, rendered in shades of blue, teal, and white. The texture is highly detailed, showing the intricate patterns of ice and water. The waterfall flows from the top left towards the bottom right, with a large, textured mass of ice at the base.

PHILLIPS
de PURY & COMPANY

PHOTOGRAPHS

AUCTION 19 MAY 2011 5PM **LONDON**
Viewing 14 – 19 May

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MICHAEL REISCH *LANDSCHAFT, 9/001*, 2011 **Estimate** £10,000 – 15,000

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

(d) Subject to subparagraph (e) below, none of Phillips de Pury & Company, any of our affiliated companies or the seller shall be liable to the buyer for any loss or damage beyond the refund of the Purchase Price referred to in subparagraph (a) above, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the Purchase Price to the fullest extent permitted by law.

(e) No provision in these Conditions of Sale shall be deemed to exclude or limit the liability of Phillips de Pury & Company or any of our affiliated companies to the buyer in respect of any fraud or fraudulent misrepresentation made by any of us or in respect of death or personal injury caused by our negligent acts or omissions.

14 COPYRIGHT

The copyright in all images, illustrations and written materials produced by or for Phillips de Pury & Company relating to a lot, including the contents of this catalogue, is and shall remain at all times the property of Phillips de Pury & Company and such images and materials may not be used by the buyer or any other party without our prior written consent. Phillips de Pury & Company and the seller make no representations or warranties that the buyer of a lot will acquire any copyright or other reproduction rights in it.

15 GENERAL

(a) These Conditions of Sale, as changed or supplemented as provided in Paragraph 1 above, and Authorship Warranty set out the entire agreement between the parties with respect to the transactions contemplated herein and supersede all prior and contemporaneous written, oral or implied understandings, representations and agreements.

(b) Notices to Phillips de Pury & Company shall be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to clients shall be addressed to the last address notified by them in writing to Phillips de Pury & Company.

(c) These Conditions of Sale are not assignable by any buyer without our prior written consent but are binding on the buyer's successors, assigns and representatives.

(d) Should any provision of these Conditions of Sale be held void, invalid or unenforceable for any reason, the remaining provisions shall remain in full force and effect. No failure by any party to exercise, nor any delay in exercising, any right or remedy under these Conditions of Sale shall act as a waiver or release thereof in whole or in part.

16 LAW AND JURISDICTION

(a) The rights and obligations of the parties with respect to these Conditions of Sale and Authorship Warranty, the conduct of the auction and any matters related to any of the foregoing shall be governed by and interpreted in accordance with laws of the State of New York, excluding its conflicts of law rules.

(b) Phillips de Pury & Company, all bidders and all sellers agree to the exclusive jurisdiction of the (i) state courts of the State of New York located in New York City and (ii) the federal courts for the Southern and Eastern Districts of New York to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale and Authorship Warranty relate or apply.

(c) All bidders and sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by New York law or the law of the place of service, at the last address of the bidder or seller known to Phillips de Pury & Company.

AUTHORSHIP WARRANTY

Phillips de Pury & Company warrants the authorship of property in this auction catalogue for a period of five years from date of sale by Phillips de Pury & Company, subject to the exclusions and limitations set forth below.

(a) Phillips de Pury & Company gives this Authorship Warranty only to the original buyer of record (i.e., the registered successful bidder) of any lot. This Authorship Warranty does not extend to (i) subsequent owners of the property, including purchasers or recipients by way of gift from the original buyer, heirs, successors, beneficiaries and assigns; (ii) property created prior to 1870, unless the property is determined to be counterfeit (defined as a forgery made less than 50 years ago with an intent to deceive) and has a value at the date of the claim under this warranty which is materially less than the Purchase Price paid; (iii) property where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iv) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; or (v) property whose description or dating is proved inaccurate by means of scientific methods or tests not generally accepted for use at the time of the publication of the catalogue or which were at such time deemed unreasonably expensive or impractical to use.

(b) In any claim for breach of the Authorship Warranty, Phillips de Pury & Company reserves the right, as a condition to rescinding any sale under this warranty, to require the buyer to provide to us at the buyer's expense the written opinions of two recognized experts approved in advance by Phillips de Pury & Company. We shall not be bound by any expert report produced by the buyer and reserve the right to consult our own experts at our expense. If Phillips de Pury & Company agrees to rescind a sale under the Authorship Warranty, we shall refund to the buyer the reasonable costs charged by the experts commissioned by the buyer and approved in advance by us.

(c) Subject to the exclusions set forth in subparagraph (a) above, the buyer may bring a claim for breach of the Authorship Warranty provided that (i) he or she has notified Phillips de Pury & Company in writing within three months of receiving any information which causes the buyer to question the authorship of the lot, specifying the auction in which the property was included, the lot number in the auction catalogue and the reasons why the authorship of the lot is being questioned and (ii) the buyer returns the lot to Phillips de Pury & Company in the same condition as at the time of its auction and is able to transfer good and marketable title in the lot free from any third party claim arising after the date of the auction.

(d) The buyer understands and agrees that the exclusive remedy for any breach of the Authorship Warranty shall be rescission of the sale and refund of the original Purchase Price paid. This remedy shall constitute the sole remedy and recourse of the buyer against Phillips de Pury & Company, any of our affiliated companies and the seller and is in lieu of any other remedy available as a matter of law. This means that none of Phillips de Pury & Company, any of our affiliated companies or the seller shall be liable for loss or damage beyond the remedy expressly provided in this Authorship Warranty, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the original Purchase Price.

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Friday 13 May 2011, 10am & 2pm

VIEWING

450 WEST 15 STREET NEW YORK NY 10011

Thursday 28 April – Saturday 30 April, 10am – 6pm

Sunday 1 May, 12pm – 6pm

Monday 2 May – Saturday 7 May, 10am – 6pm

Sunday 8 May, 12pm – 6pm

Monday 9 May – Thursday 12 May, 10am – 6pm

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Inside Back Cover John Wesley, *3 Sunbathers*, 1982, lot 164 (detail)

Back Cover Ugo Rondinone, *Siebteraugustneunzehnhundertneunundneunzig*, 1998, lot 140 (detail)



