

PHILLIPS

A black and white photograph of two crossed folding knives. The knife in the foreground is a combat-style knife with a large, curved blade and a textured handle. The second knife, behind it, is a utility-style knife with a straight blade and a smoother handle. The knives are crossed diagonally across the frame.

CONTEMPORARY ART AND DESIGN
& UNDER THE INFLUENCE

NEW YORK 7 & 8 MARCH 2013







CONTEMPORARY ART AND DESIGN

NEW YORK 7 MARCH 2013 at 7 pm

LOTS 1-42

Viewing

2 - 7 March

Monday - Saturday 10am - 6pm

Sunday 12pm - 6pm

Front cover Andy Warhol, *KNIVES*, 1981-1982, lot 14 (detail)

Inside front cover Ed Ruscha, *Anchor Stuck in Sand*, 1990, lot 15 (detail)

Dan Colen, *OY VEY 3*, 2010, lot 2 (detail)

Previous Pages Studio Job, *"Perished" table*, 2006, lot 42 (detail)

Opposite Rob Pruitt, *I Love Bamboo (I hate you)*, 2002, lot 7 (detail)

1

RYAN SULLIVAN b. 1983

June 18, 2009 - January 20, 2010, 2010

oil, enamel, and latex on canvas

40 x 32 in. (101.6 x 81.3 cm)

Signed, titled, and dated "RYAN SULLIVAN JUNE 18, 2009 - JANUARY 20, 2010" on the reverse.

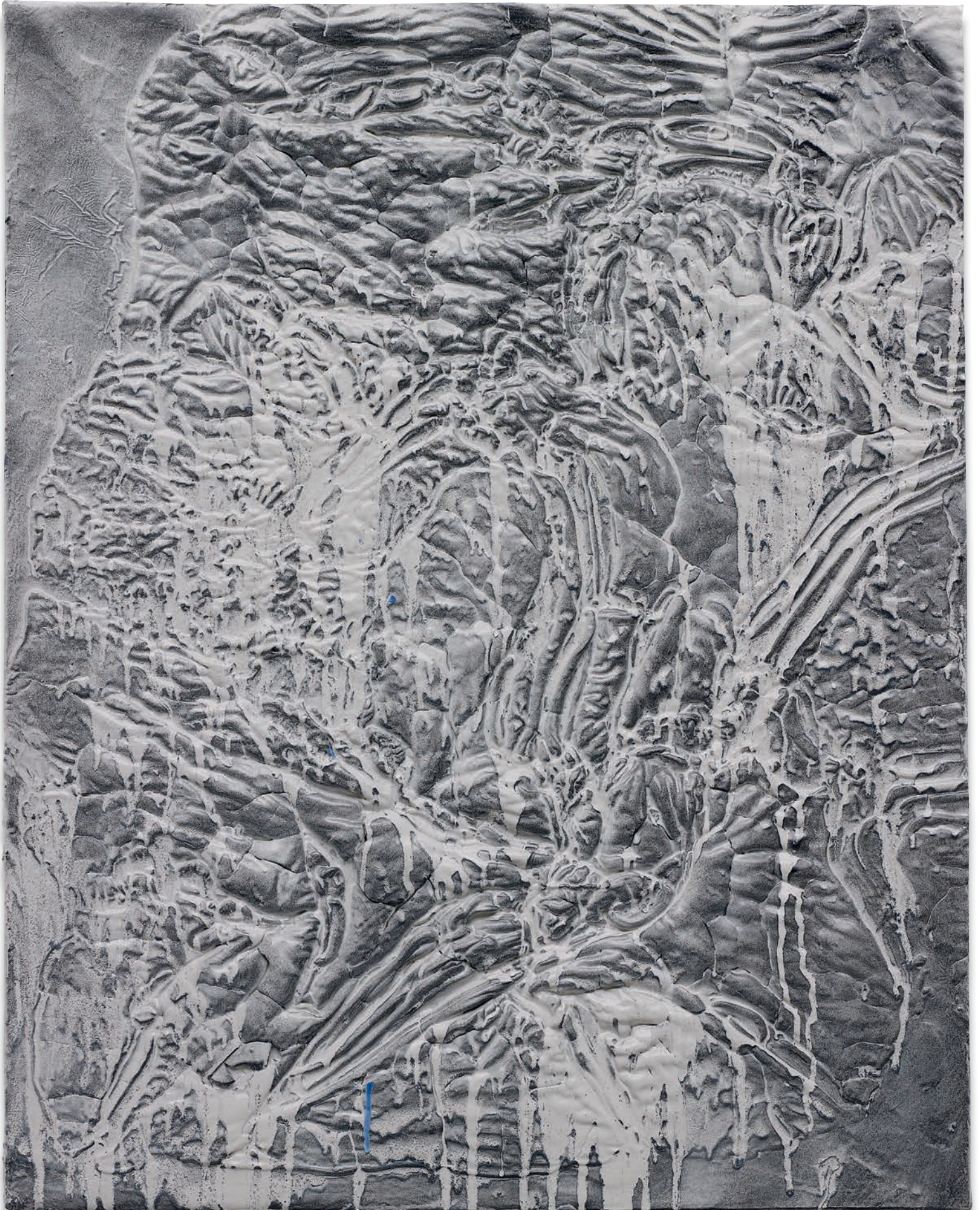
Estimate \$40,000–60,000

PROVENANCE

Acquired directly from the artist

Resembling tectonic shifts and geological evolutions, New York-based artist Ryan Sullivan has produced an exquisite body of work that exhibits an alchemical process through the synthesis of time and material property. Layering oil, enamel, and latex on canvas and allowing the materials to converge on the surface evokes a certain sensitivity to the medium, imbuing an agency beyond the artist's hand. While his painting might suggest abstract expressionism there is an inherent refusal of painterly gesture and immediacy in Sullivan's works. As with the present lot, *June 18, 2009 - January 20, 2010*, Sullivan's titles refer to the length of creative process. This emphasis on time and the strata of medium evokes the mature sensibility of preeminent painter Gerhard Richter, who produced a series of textured monochromatic grey paintings in the late 1960s.

Cultivating his own of hands-off process, Sullivan's interventions with his works are few and far between: "In general my philosophy is to use the physical properties of paint to guide the work. The vast majority of painting follows fairly rigid technical guidelines... if you don't follow them, paint does unpredictable things; it cracks, changes color, wrinkles." (Ryan Sullivan, in J. Misheff, "West Street Gallery", *Dossier Journal*, July 2010).



2

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

DAN COLEN b. 1979

OY VEY 3, 2010

steel studs on canvas

36 x 30 in. (91.4 x 76.2cm)

Signed, titled, and dated "Dan Colen 2010 'OY VEY (3)'" on the reverse.

Estimate \$100,000–150,000

PROVENANCE

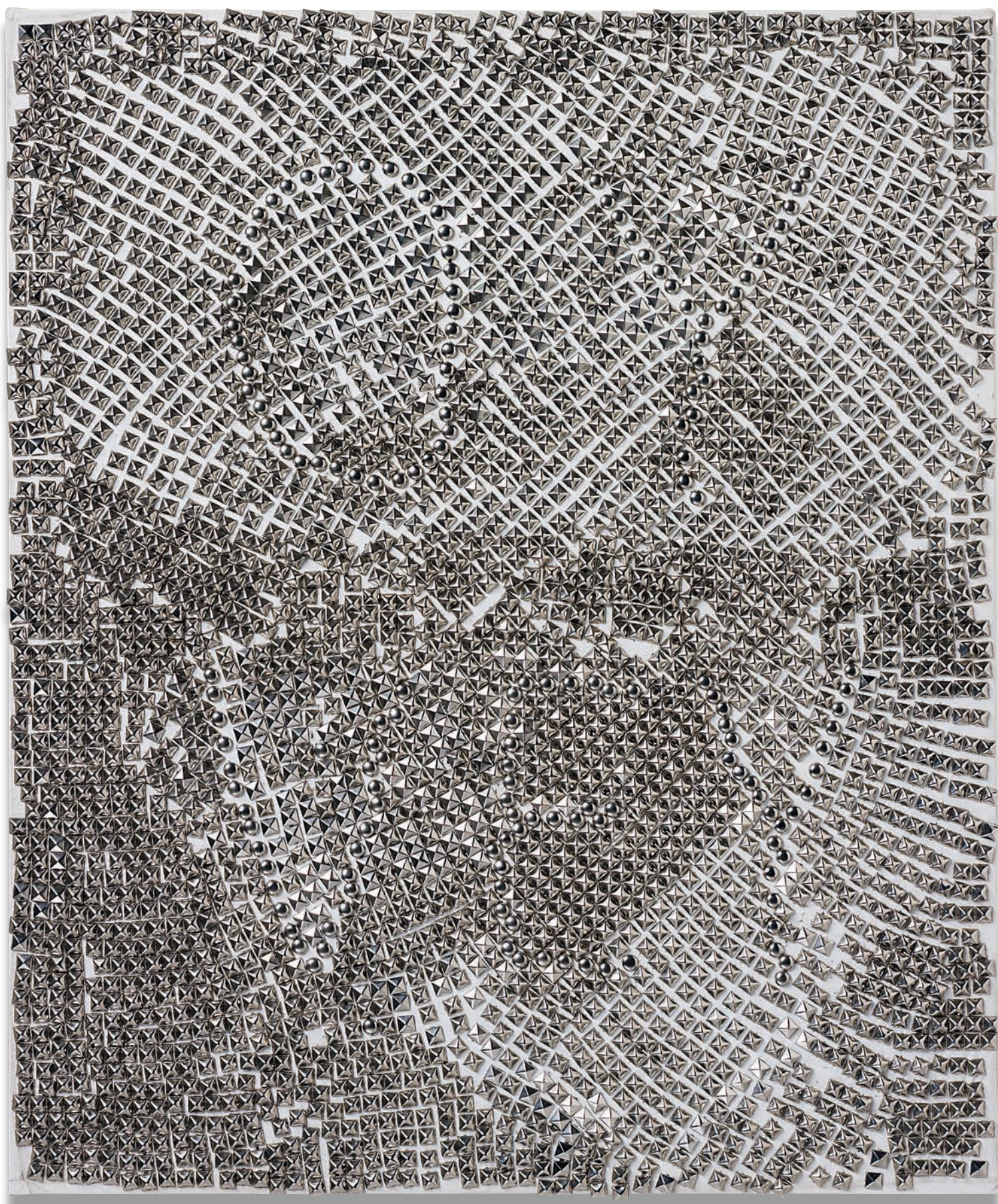
Gagosian Gallery, New York

“There is an infinity in ‘real world objects’ that, no matter how much I try, I couldn’t paint or sculpt into being.”

DAN COLEN

Dan Colen’s highly inventive practices are as varied and heterogeneous as any artist in recent history. His investigations into the emotive qualities of art engage a prodigious spectrum of mixed media. He has ingeniously scrutinized the pliancy and expressive capabilities of chewing gum, created large-scale reproductions of vandalized boulders, and creatively appropriated Disney imagery in punctilious and fluid paintings. The space in which subcultures collide, the confluence of the highfalutin with the fantastically philistine, and the degree to which the artist must intervene with the object to enhance its transformative capacity, are all themes that resonate with this talented and prolific young artist. *Oy Vey 3*, 2010, marks a decidedly more restrained and contemplative point in

the artist’s career through a constellation of scintillating steel studs. One could be looking at a constellation of stars, or an aerial view of a game of war. It is the type of natural chaos and lack of organizational system that makes, what could be seen as a chaotic arrangement, so elegantly pristine. That being said, one could easily imagine the protagonist of Jim Hodges’ *No-One Ever Leaves*, 1992, engaging with Colen’s stud clad *Oy Vey 3*, 2010. Colen’s fascination with duality in the mechanisms of everyday objects is apparent here; in *Oy Vey 3*, 2010, he has elevated a simple stud to an object of true splendor. It is Colen’s ability to tap into the beauty and vitality of such prosaic objects that makes the present lot such a compelling and seductive work.



3

GLENN LIGON b. 1960

Silver Just Us #5, 2006

oilstick and acrylic on canvas

32 x 32 in. (81.3 x 81.3 cm)

Signed, titled, and dated "Glenn Ligon 2006 Silver Just Us" along the overlap; further signed "Glenn Ligon" on the reverse.

Estimate \$200,000–300,000

PROVENANCE

Courtesy of the artist and Regen Projects, Los Angeles

Sale: Phillips de Pury & Company, New York, New Museum Benefit Auction,

November 15, 2007, lot 3

Yvon Lambert, New York

Through his clever exploration of social erudition, Glenn Ligon provides audiences with an incisive body of work that combines the aesthetic merit of process painting with the cerebral aspects of conceptual art. The artist has dedicated his prolific practice to creating sonorous works that explore issues surrounding race, language, and identity. Exemplified here in *Silver Just Us #5*, 2006, Ligon incorporates appropriated literary fragments into his paintings by stenciling charged jokes, excerpts and other resonant passages directly onto the canvas. The text's primary goal is to formulate language into a tangible apparatus, one on which formal concerns of picture making can be fore-grounded.

Testament to the artist's indelible importance, President Barack Obama had Ligon's *Black Like Me No. 2*, 1992, installed in his private family quarters, solidifying the artist's significance to this historic era of race relations in America. Along with this distinction, the artist was recently presented with a mid-career retrospective at the Whitney Museum of American Art. As conveyed by journalist Carly Berwick, "One of the most mysterious and magnetic qualities of his work is its capacity to be endlessly reread, its interpretation changing continually over time. This is very different from merely reflecting the era in which it was made. The voices in Ligon's work sustain disagreement and argue gracefully among themselves. They make virtue of uncertainty." (C. Berwick, "Stranger in America", *Art in America*, 2011)

I went to jail for income tax evasion
right, you know? I didn't know a
motherfuckin' thing 'bout no taxes.
I told the judge, said "Your honor,
I forgot," you know? He said
"You'll remember next year nigger."
They give niggers time like it's
lunch down there.
You go looking for justice
that's what you find: just us.

4

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

JOHNNY SWING b. 1961

"Half Dollar / Butterfly" chair, 2011

Welded U.S. half dollars, stainless steel.

32 3/4 x 46 x 32 1/2 in. (83.2 x 116.8 x 82.6 cm)

Number 30 from the edition of 50 plus 1 artist's proof. Tag welded with "Johnny Swing" and "HDC30KW11."

Estimate \$40,000 – 60,000

PROVENANCE

Acquired directly from the artist

LITERATURE

Johnny Swing: Change, exh. cat., Rabih Hage Gallery, London, 2010, n.p.

Johnny Swing: Murmuration, exh. cat., Sebastian + Barquet, New York, 2012, throughout

An example of the "Half Dollar / Butterfly" chair is in the permanent collections of the Storm King Art Center in Mountainville, New York and the Devonshire Collection in Chatsworth, Derbyshire, UK.



Andy Warhol, *Dollar Bills*, c. 1962 © 2013 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

The third design in Johnny Swing's coin furniture series begun in 1995, the "Half Dollar / Butterfly" chair is constructed of 1,500 U.S. half dollars held together with 7,000 welds. Swing was originally drawn to coins for their availability, having had the experience that "the hardest thing with found objects is finding enough of them." (Tim Johnson, "Johnny Swing's Unmatched Passion", *Burlington Free Press*, June 10, 2012)

While his earlier work also relied on assembled materials, the coin furniture series constituted a material departure in Swing's choice of coins, which are immaculately joined together into a smooth-surfaced sheet that he has compared to fabric or skin. In explaining his use of re-purposed materials, Swing puts himself on a continuum with other assemblage artists like Marcel Duchamp and Andy Warhol. Swing

can also be considered a part of American folk art and studio craft traditions. The coin furniture series further adopts the exposed interior functions and structures of post-modern architecture, as well as postmodern furniture's inventive forms.

The "Half Dollar / Butterfly" chair is a product of his ongoing formal interests in the circle and in negative space. The complex forms he creates are spatial explorations meant to affect the viewer (or sitter) visually and physically. At the root of Swing's coin furniture is his intention to create a transformative experience. As he recently explained: "With furniture, I'm making something you can look at, and if you want to go further you can touch it, and if you want to go further, you can sit on it. By sitting on it, you're having a shared experience with me and my work." (*Burlington Free Press*, June 10, 2012)



5

KELLEY WALKER b. 1969

Untitled, 2006

Inkjet on canvas

62 x 37 in. (159 x 98 cm)

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

Estimate \$50,000-70,000

PROVENANCE

Paula Cooper Gallery, New York

Private collection, Europe

“I don’t escape the effects of branding but think of the processes associated with appropriation as a way of dealing with branding as a social space.”

KELLEY WALKER

New York based artist Kelley Walker has long situated his incomparable practice in dialogue with modern design and social media. Walker’s investigation, subsequent skewering, and finally his elevation of the modern photographic or design-based image has carved out a space for him in the pantheon of young contemporary artists. His satirically bent and socially conscious works have gained him status as one of our shrewdest visual innovators, as evidenced in the present lot, *Untitled, 2006*. Employing one of his most trusted mediums– the inkjet printer– Walker creates a design pastiche, a prototype that demonstrates the personal nature and technological means of distributing modern art.

Much like his frequent collaborator, Wade Guyton, Walker places an essential emphasis on the nature of the popular image, and, more specifically, the recognizable motif. *Untitled, 2006* comes to us as a mesmerizing portrait of Walker’s means of production itself. The alternating red and black bars create areas of indefinite coloring between them in an optical bonanza of illusion. Highlights of blue and yellow round out the ink on the canvas, simultaneously evoking Warhol’s iconic silkscreens and the famed Color Field paintings of Joseph Albers. Walker’s genius, however, lies in the intentional granularity of the printer’s color saturation; each individual pigment stamp is visible. While Lichtenstein chose to paint the Ben-Day dot to “industrialize” his work, Kelly Walker allows the Ben-day dot to speak for itself, as real as the design that it creates.



6

GUYTON\WALKER

Untitled #5, 2009

digital inkjet prints mounted on drywall, digital inkjet prints and paint cans
(in 11 parts)

overall: 106 x 66 x 27in. (270 x 170 x 70 cm)

This work is unique.

Estimate \$80,000-120,000

PROVENANCE

Air de Paris, Paris

From the inception of their creative collaboration, the strength of Guyton\Walker's artistic achievements has as much to do with their formal power as with their continuation of a venerable lineage of appropriation, printmaking, and image-manipulation techniques, from Robert Rauschenberg to Andy Warhol. Not unlike their esteemed predecessors, Guyton\Walker's symbolic imagery is firmly rooted in pop and consumerist cultures. However, it is their innovative use of such modern technology as scanners and digital printers that the artist-duo designs pictures exploding with kaleidoscopic colors and vitality.

Guyton\Walker's *Untitled #5, 2009*, features some of their most characteristic motifs, such as repurposed paint cans splattered in Technicolor patterns and mouth-watering tropical fruits. The present lot is a melodious marriage of art installation, contemporary

design, and functional form. Its impressive presence emanates from the large-scale allure of variegating white dot patterning on a printed black background. A direct reference to the iconographic works of Roy Lichtenstein and his revolutionary Ben-Day dot technique, *Untitled #5, 2009*, is steadfastly significant yet vivaciously present in terms of its acknowledgement of critical art historical moments as translated through a modern lens. The centerpiece picture in *Untitled #5, 2009*, is elevated on cans of paint that are blanketed in one-of-a-kind artist prints. The cans themselves transform into part of the image, extending into the large panels in the background just as they pronounce themselves in the foreground, echoing back and forth between functionality and freestanding sculpture. The fascinating result is a reflection on the contemporary processes of production, consumption, and recycling.



7

ROB PRUITT b. 1964

I Love Bamboo (I hate you), 2002

enamel paint and glitter on canvas

96 x 72 in. (244 x 183 cm)

Estimate \$80,000–120,000

PROVENANCE

Air de Paris, Paris

“If you can just present very simply an image or form that can make someone smile, then you get to the universal... that is always the ultimate goal.”

ROB PRUITT

With his subversive wit, Rob Pruitt takes a gentle animal out of its natural environment and re-contextualizes it into a riotous statement about preciousness. Hovering and possibly crossing over the brink of kitsch, *I Love Bamboo (I hate you)*, 2002 challenges the construction of aesthetic value systems. Quoting Warhol's classic 'diamond dust' paintings, Pruitt's panda paintings, shimmer and gleam with manufactured elegance, ironic comments on what is truly of value. Indeed, Pruitt's complex pandas are anything but black and white. While the panda bear's appearance is meant to camouflage with its environment, Pruitt lends a sense of irony to the subject by overtly drawing attention to it through the ostentatiously sparkly surface. Riffing on ornamentation, referencing fashion design by embellishing the image and glamorizing it through visual representation, Pruitt displays unexpected contrast between

the naturalism of the bamboo and panda and the artificial glitz and sparkle of glitter. This sense of playfulness evoked in *I Love Bamboo (I hate you)*, 2002, resonates throughout the artist's oeuvre, describing his artworks as "blow-up versions of dining-room-table craft projects. I've made hundreds of paintings out of glitter. I've really enjoyed letting the world know that not everything is so mystified or so regulated to expertise—that you can make something really beautiful with a little ingenuity and some supplies from Michaels [craft shop]." (Rob Pruitt in conversation with James Franco, *Rob Pruitt*, Interview Magazine, 2009) In this way, Pruitt's panda bears become characteristic of the artist's unyielding sense of playfulness, innovation, optimism and humor, which has ultimately turned Pruitt into an art world darling.





8

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTOR

WENDELL CASTLE b. 1932

Black Edition "Big Table," from the "Molar" series, 2007

Gel-coated reinforced plastic.

29 x 215 x 57 in. (73.7 x 546.1 x 144.8 cm)

Produced by Wendell Castle Studio, Scottsville, New York. Number 3 from the edition of 8 plus 2 artist's proofs. Incised with "Castle 07 3 / 8" and impressed with "molar/R."

Estimate \$60,000 – 80,000

PROVENANCE

R 20th Century, New York

LITERATURE

Cara Greenberg, *Op to Pop: Furniture of the 1960s*, New York, 1999, pp. 58-59 for examples from the "Molar" series

Donald Albrecht, *AutoPlastic: Wendell Castle, 1968-1973*, exh. cat., R 20th Century, New York, 2004, for an early white example

Julie V. Iovine, "Plastic Fantastic: Wendell Castle's Red, Yellow and Blue Period," *New York Times Style Magazine*, April 1, 2007, p. 40

Alastair Gordon, *Wendell Castle: Wandering Forms, Works from 1959-1979*, exh. cat., The Aldrich Contemporary Art Museum, Ridgefield, 2012, pp. 154-57 for a sketch of the model and a white example



9

MARK GROTJAHN b. 1968

Butterfly (Black, Red, Orange), 2003

colored pencil on paper

24 x 19 in. (61 x 48.3 cm)

Signed, titled, and dated "Mark Grotjahn 2003 ButterFLY" on the reverse.

Estimate \$200,000–300,000

PROVENANCE

Blum & Poe, Los Angeles

“I started to think about why I got into art in the first place. I was always interested in line and color. I wanted to find a motif that I could experiment with for a while.”

MARK GROTJAHN

Enlivening the art-world with his optical art for the past two decades, Mark Grotjahn has distinguished himself as a leading artist amongst members of the modern and contemporary canon. Grotjahn's adherence to one motif—the butterfly of linearity—has remained constant and iconic throughout the past fifteen years. The artist works his particular brand of magic in creating fresh drawings and paintings with every new surface while still remaining loyal to his preferred composition of three-tier perspective. In the present lot, *Butterfly (Black, Red, Orange)*, 2003, Grotjahn elicits a distinct sense of joy in the viewer, mesmerized by the radiating shards of autumnal color. His jet blacks, ripe reds, and varying shades of yellow and orange revolve around a central group of vertices.

Both the central lines and their outgrowth of triangular color betray the rules of a formal geometry, the vertical beams widening in rebellion at the top of the work, the slivers around them refusing to mirror their counterparts on the other side of the barrier. It is a spiritual exploration of light and color, where Grotjahn invites us to revel in the intentional imperfections of his forms.

“Mr. Grotjahn's paintings emanate an otherworldly light. But his use of the butterfly form turns them into a cruciform structure, suggesting, in a literal versus metaphoric way, that God is present in the details”(B. Goodbody. “Art in Review; Mark Grotjahn—Blue Paintings, Light to Dark, One through Ten”, *New York Times*, February 16, 2007.)



10

ETTORE SOTTASS JR. 1917-2007

"Menta" totem, circa 1986

Glazed earthenware, plastic laminate-covered particle board.

86 1/8 x 18 7/8 x 18 7/8 in. (218.8 x 47.9 x 47.9 cm)

Produced by Bitossi, Italy, and distributed by Mirabili, Italy. Number 2 from the edition of 20. Base with bronze label impressed with "Sottsass/MENTA/2 / 20/Mirabili/Italy."

Estimate \$20,000 – 25,000

PROVENANCE

Acquired in the late 1980s by a private Dutch collector

LITERATURE

Hans Höger, *Ettore Sottsass, jun.*, Berlin, 1993, p. 169

Fulvio Ferrari, *Ettore Sottsass: Tutta La Ceramica*, Turin, 1996, p. 139

“Color keeps us company in the cosmos, reminding us of our existence...Others can think what they like, but I know what I mean when I say that I am reluctant to waste color.”

ETTORE SOTTASS JR.

Sottsass conceived the present lot in 1967 but did not realize it until 1986, when Sergio Cammilli included it in the “Mirabili” collection. The collection was produced by Bitossi, a firm Sottsass had worked with since the early 1960s. The design for “Menta” is contemporary to totems he showed at Sperone Gallery, Milan in 1967 at an exhibition titled “Menhir, Ziggurat, Stupas, Hydrants and Gas Pumps.”

For Sottsass, the medium of ceramics was imbued with references to antiquity and ancient cultures, a connection he formed during travels throughout India in 1961. His ruminations on ceramics as both a medium of daily use and as historic record helped him to crystallize his conception of the role of the industrial designer in society. Despite

the inspiration that he took in tracing the societal importance of ceramics, he fiercely objected to the notion of crafts, or “art ceramics.” Speaking in Montelupo Fiorentino in 1959 Sottsass urged: “...what must be done is to create new forms and designs and colors and functions to be produced industrially and launched on the big markets, for the new cities, the new houses, the new rooms.” (Barbara Radice, *Ettore Sottsass: A Critical Biography*, London, 1993, p. 54) By the late 1960s Sottsass was also working under the influence of various American art movements, including Pop Art. The present lot is an expression of these ideas, its monumental scale and totem form connoting historical and cultural significance and its crisp vibrancy a clear adoption of Pop Art’s vocabulary and values.



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

DAMIEN HIRST b. 1965

LEVORPHANOL, 1995

gloss household paint on canvas

27 X 27 in. (69 X 69 cm)

Titled "Levorphanol" across the stretcher.

Estimate \$100,000–150,000

PROVENANCE

White Cube, London

Gagosian, New York

Private Collection

Sale: Sotheby's New York, *Contemporary Art*, November 15, 2006 Lot 552

Acquired by the present owner from the above

EXHIBITED

London, Gagosian Gallery, *Damien Hirst: The Complete Spot Paintings 1986–2011*.

January 12 –February 18, 2011

LITERATURE

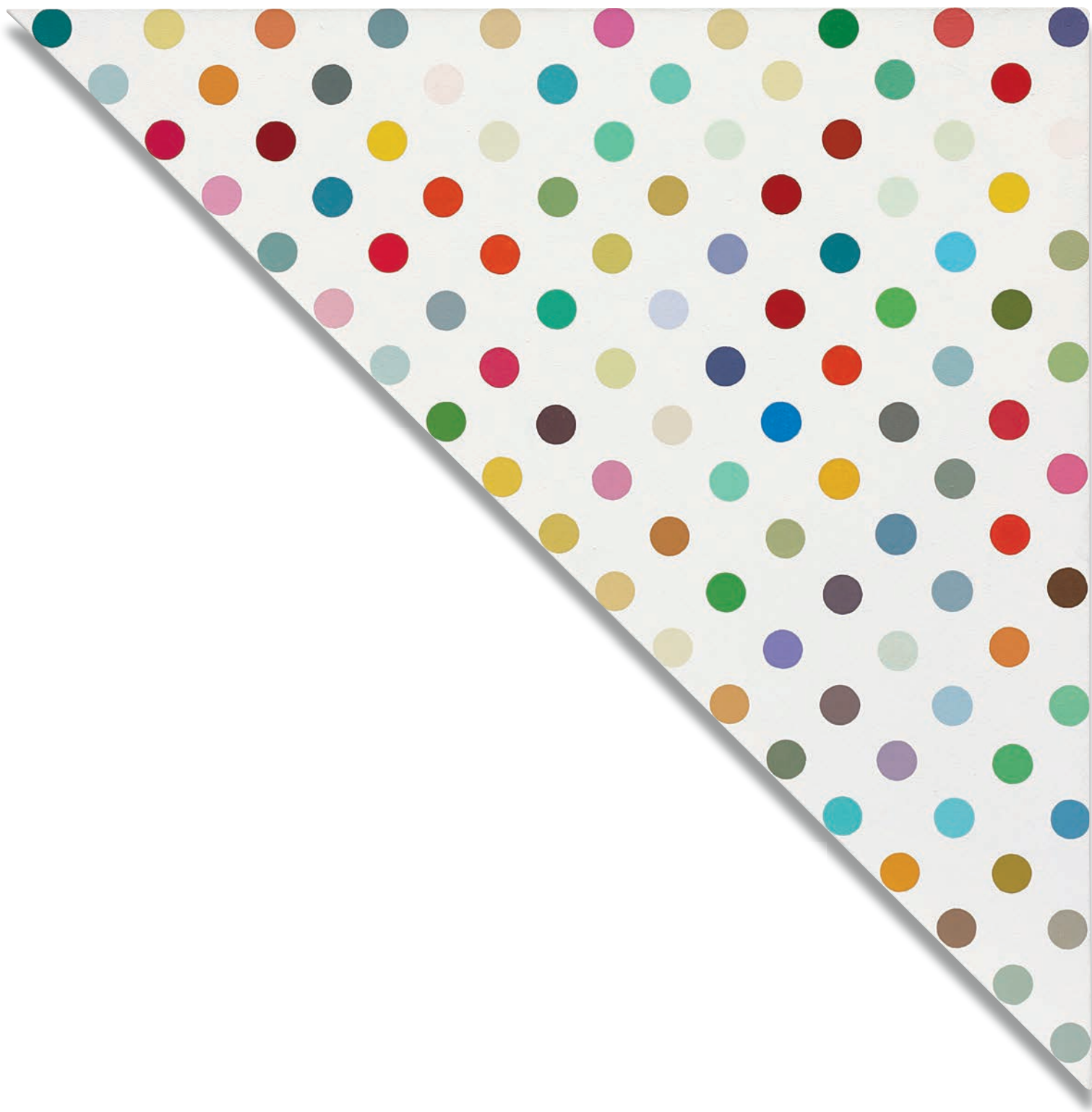
Damien Hirst, *i want to spend the rest of my life everywhere, with everyone, one to one, always, forever, now*, London, 1997, p. 245 (illustrated)

“The colors project so much joy it’s hard to feel it, but it’s there.
The horror underlying everything.”

DAMIEN HIRST

Introduced in 1986, Damien Hirst’s Pharmaceutical paintings have become his most widely recognized series to date. Appearing both structurally and spatially uniform, these rainbow freckled grids bewitch the mind, presenting one with a truly patternless pattern. The present lot, *Levorphanol*, 1995, is a well calculated testament to the pharmaceutical industry, contrasting the stimulation of color with the cold sedative of calculated form. Here, the evidence of the artist’s hand is simultaneously absent and present. The current lot, *Levorphanol*, 1995, employs the same famous, yet sterile grid pattern as the rest of the Pharmaceutical series. The rigid framework, in tandem with the precise execution of dots, alludes to the bleak nature

of mass-produced drugs. Though some dots may seem identical, each one is slightly different, creating a disorienting effect. Like the drugs from which these paintings derive their names, the paintings are marketed with bright, eye-catching colors to lure in the viewer, while hiding their true effect until fully absorbed. The right triangle shape of the canvas reflects this unease in drawing attention to the void beneath. The viewer considers the brightly colored grid and expects a square shape to match the layout of the dots. Hirst, however, confines the grid to an unexpected shape; leaving the viewer to try and reconcile the grid with the void. *Levorphanol*, 1995, keeps true to its subject, leaving the viewer blissfully disoriented and wanting more, simultaneously.



12

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

CECILY BROWN b. 1969

S.A.P., 2004

oil on linen

78 x 90 in. (198 x 227 cm)

Signed and dated "Cecily Brown 2004" on the reverse.

Estimate \$800,000-1,200,000

PROVENANCE

Gagosian Gallery, New York

EXHIBITED

New York, Gagosian Gallery, *Cecily Brown*, September 18 – October 25, 2008

LITERATURE

E. Wingate and R. Dergan, eds., *Cecily Brown*, Gagosian Gallery, 2008, p.176
(illustrated)

“I love the trick of painting. You can have the movement within the still thing, but it is completely fixed. And that illusion is constantly exciting.”

CECILY BROWN





Cecily Brown in her studio, from a short film by Derek Peck. 2013 ©Derek Peck

Cecily Brown's work has been described as "having all the elements of a masterpiece ." The present lot, *Sap*, 2004, remains a pivotal and vital painting illustrating the artist's mastery and occupies an important place within the course of her celebrated career. The conflation of rich earthen and autumnal hues with vibrant reds, brilliant coral, delicate blush and pastel blues render *Sap* a work of exceptional splendor and tender delicacy. *Sap* is a work that solidifies Brown as one of the foremost painters of her generation, one whose communicative and emotive faculties is virtually unparalleled. Brown's capacity for subtlety and clarity in the midst of apparent chaos is a trait that renders her voice so distinct. *Sap* is a densely layered

canvas full of fluid dabs, swirls, and blotches that reverberate, flow, flicker, and smoulder in a type of lyrical concert, a concert for which Brown could be the sole composer. *Sap* impresses viewers with its beauty, virtuosity and splendour and reveals its many layers and facets through each swirling brushstroke.

By the time that Cecily Brown painted *Sap* in 2004 she was already an incredibly instrumental figure in the resurgence of painting that occurred in the late 1990's. Having graduated from London's Slade School of Fine Art and under the tutorship of British painter Maggie Hambling, she embarked on a journey to New York, where very shortly soon after, her career

flourished. Early on she introduced herself to the New York art world at the *Young British Art* exhibition opening by sporting an unconventional if not scandalous ensemble, marking her place as a bold figure within the newly reinvigorated painting scene. Brown is a figure whose intrepid ethos backed by tremendous talent gained her work much attention early on and helped catapult her incredible career. In 2004, around the time Brown created *Sap*, she had already cultivated a strong international following, earning solo exhibitions at the renowned Hirshhorn Museum in Washington, DC, the MACRO in Rome, as well as at the Museo Reina Sofia, in Madrid, and that was just the beginning of her long and highly remarkable career.

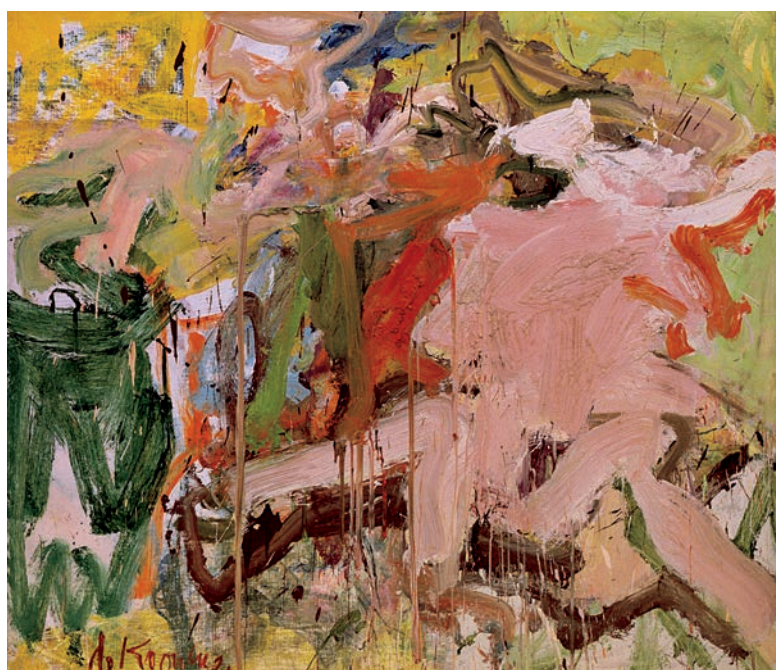
Unlike many of her contemporaries, Brown has never shied away from discussing her greatest influences. It's almost as if she shares with them a profound and certain interconnectedness, a common pathos, in the pursuit of understanding, or in the positing of a question. One such artist is Willem de Kooning for whom she is admittedly in great debt. In Brown's *Flash Art* essay "Painting Epiphany" in 1998, she states "The death of De Kooning may have something to do with the fact that his influence is more visible in current painting than at any other time." It was at this juncture in her oeuvre that her work most outwardly favoured that of the Abstract Expressionist hero. Profound similarities lie not only in outward formal qualitative aspects of her work, but also in the common interest in role of figuration within an abstractionist practice, a matter which still occupies Brown's work today. Both

Brown and de Kooning mastered a tension and fluidity within their painting that renders their work visually irresistible. While a master work like de Kooning's *Pink Angels*, circa 1945, deals with the fragmented fluidity of the female nude, Brown's work of similar subject articulates analogous theses via her capacity to express visual ferocity in concert with sadness, affection and tenderness.

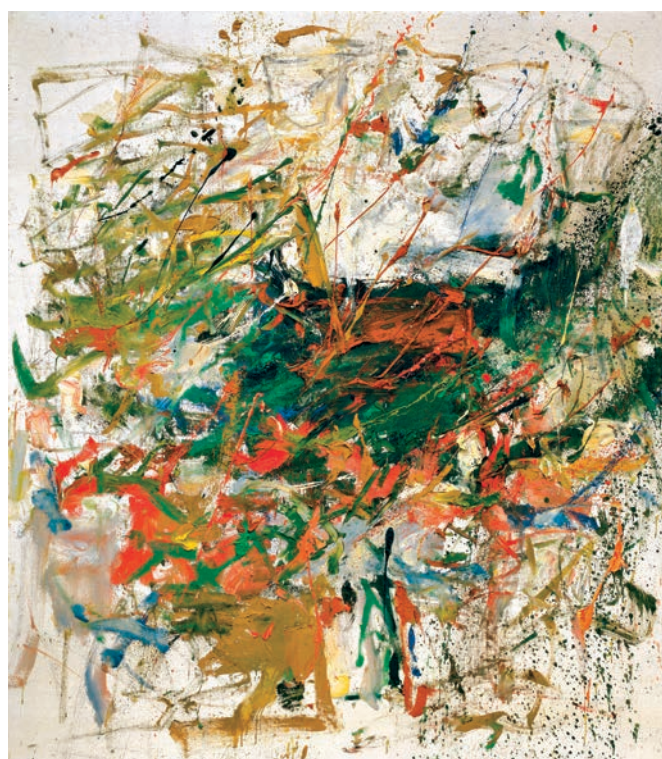
The present lot, *Sap*, 2004, can be read within the context of de Kooning's later work *Two Figures in a Landscape*, 1967. Again the common thread of figuration versus abstraction is present. The scenes of apparent bucolic scenery transform before the viewers eyes into a complex array of figurative components as the painting begins to reveal itself. *Sap* remains a paragon of Brown's unparalleled skill at articulating a figurative scene within a largely abstract

and seemingly chaotic composition, in which the responsibility is on the viewer to engage with the work and allow the painting to disclose its intricacies.

Brown's oeuvre also shares a perceptible connectedness with that of second-generation Abstract Expressionist painter Joan Mitchell. In *Sap* we see Mitchell's influence in the retention of the traditional sense of pictorial space i.e. of figure and ground (versus the "all-over" compositional style heavily favoured by many leading Abstract Expressionist figures). Brown's work also retains the same lyrical quality that made Mitchell a standout among her contemporaries. Like her predecessors, Brown is keenly adept at creating a sense of visual urgency and vitality without the cacophony and violence that characterized much Abstract Expressionist painting.



Willem de Kooning, *Two Figures in a Landscape*, 1967, oil on canvas, 70 x 80 in. (177.8 x 203.2 cm). Stedelijk Museum Amsterdam. ©2013 The Willem de Kooning Foundation/Artists Rights Society (ARS), New York



Joan Mitchell, *Untitled*, ca. 1960-1962, oil on canvas, 78 x 69 inches. © Estate of Joan Mitchell. Image courtesy of the Joan Mitchell Foundation

13

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

ALBERT OEHLER b. 1954

TRAURIGKEIT, 2005

oil on canvas

82 1/2 x 102 in. (210 x 260 cm)

Estimate \$300,000–500,000

PROVENANCE

Galerie Max Hetzler, Berlin

David Gill, London

“I thought that art history went from figurative to abstract...
And I should do the same. I should have the same development
in my life as art history.”

ALBERT OEHLER

The engagement of negative space, perimeters of color, and limitations of gesture are all critical components to Albert Oehlen's work. For Oehlen, the act of painting is as much about what the artist will not do as much as what he does. To this extent, he is known as an artist who remains critical and relevant while actively engaging a central art historical foundation. Vacillating between figuration and abstraction, monochromatic and extremely colorful palettes, the artist exposes the limitations of traditional art making, revealing a nuance and complexity within visual splendor.

During the period of *TRAURIGKEIT* (*Sadness*), 2005, Oehlen had just executed a very successful solo exhibition at Luhring Augustine Gallery in New York.

In this exhibition the artist gave himself the parameter of only employing a monochromatic palette of shades of grey for three large abstract pieces. These three large abstractions, created solely in varying shades of gray, became the centerpieces of the exhibition and firmly placed the artist as extending the limitations of abstraction. While other artists at the height of their career may begin to rely on their own proven methodology and technique, Oehlen is an artist continually challenging his own conventions, pushing through the limitations of space, color and dimension to expose their inherent differences. Perhaps his most profound achievements lie in the indelible influence he has had upon a new generation of painters.



14

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

ANDY WARHOL 1928-1987

KNIVES, 1981-1982

synthetic polymer paint and silkscreen inks on canvas

90 1/8 x 70 1/8 in. (228.8 x 178.2 cm)

Stamped twice on the overlap with The Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts and numbered 'PA95.046'

Estimate \$2,000,000–3,000,000

PROVENANCE

The Andy Warhol Foundation for the Visual Arts, New York

Private collection

Sale: Christie's London, *Post-War and Contemporary*, February 09, 2005, Lot 55

EXHIBITED

Cologne, Jablonka Galerie, *Knives*, March 13 - April 18, 1998

Moscow, Stella Art Gallery, *Andy Warhol, Jean-Michel Basquiat, Tom Wesselmann*, November 28, 2003-January 14, 2004

LITERATURE

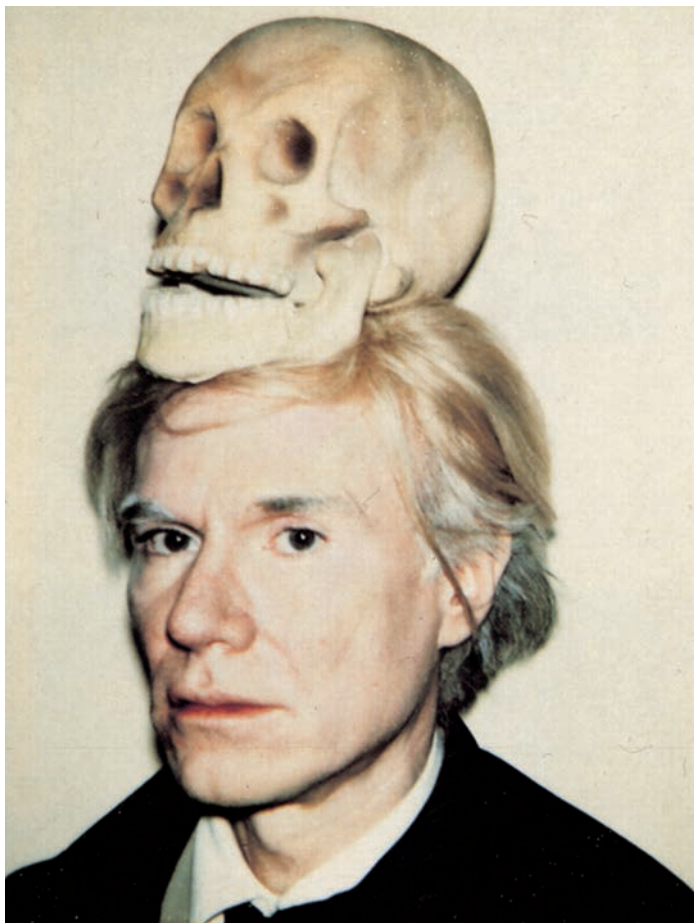
Jablonka Galerie, *Knives*, Cologne, 1998, pl. 6 (illustrated)

Stella Art Gallery, *Andy Warhol, Jean-Michel Basquiat, Tom Wesselmann*, Moscow, 2004, p 39 (illustrated)

“Instead he chooses the common object considered by most of us as nothing special elevating it to art. Kitchen knives never looked more interesting or beautiful.”

VINCENT FREEMONT





Andy Warhol, *Self-Portrait with Skull*, 1977, The Andy Warhol Foundation for the Visual Arts.



Andy Warhol, *White Disaster II (White Burning Car II)*, 1963, silkscreen ink on linen, 106 x 82 in. (269.2 x 208.3 cm). Museum für Moderne Kunst, Frankfurt a.M.

During the tempestuous period from 1962 to 1987, Andy Warhol's iconic use of silkscreen reached an exhilarating fever pitch. Coming full circle from his commodities and Death and Disasters series, the beginning of the 1980s witnessed a convergence of several contemporaneous trends in his work. At this point, Warhol also began to utilize scenes of political upheaval, violence, and weaponry with greater frequency: from *White Disaster II (White Burning Car II)*, 1963, to Race wars, to guns, Warhol zeroed in on iconic subject matter that possessed immediate legibility and emotional reaction. From here, the artist would revisit a common motif in his oeuvre in the depiction of violence and violent imagery. His keen sense of observation made him an astute identifier of both obvious and subtle morbidity of the everyday. To this effect, conflating the many tenets of his work, Warhol would pursue the darker quotidian resonant of Pop Art; producing the elegant and pointed menace that is *Knives*, 1981-1982.

At this point in time, Warhol had already presented his retrospective series, conjuring an inviting effervescence and sense of nostalgia. With this in mind, works from

the *Knives* series came as somewhat of a shock to his audience, observing the tidal shift towards silkscreened knives, guns, and dollar signs. First exhibited in 1982 at the Castelli-Goodman-Soloman gallery in East Hampton, New York, the series displayed an unsettling and profound contrast between its lavish venue and Warhol's rather macabre and cynical subjects. In a sense, Warhol was providing a prescient commentary on the impending economic disparity, decadence and rising crime rates of the 1980s; perceptively identifying the more sinister themes in the American consciousness. While he chose to appear removed from his sources of content and from the general criticism of rampant greed and violence in American culture, the *Knives* series extol a sense of American history and frontier romanticism; reminders that "crime, murder, and brutality could always surface unexpectedly and then just as quickly disappear" (R. Rosenblum, "Warhol's Knives", Köln, 1998, p. 9).

Indeed, Warhol's sharp subjects were first captured with a Polaroid camera, and subsequently blown up to a large format silkscreen. *Knives*, 1981-1982, is

void of defining characteristics other than the fact that they could conceivably be found in any home in America. Akin to his iconic Coke bottles, Warhol's particular selection of knives reflects his devotion to the ubiquity and banality of certain images; favored for their transposable and transformative qualities. Instead of photographing the interesting and eccentric blade, he chose to revisit a common object, drawing our attention ever closer to the formal exquisiteness of a blade. The knives themselves are not a silkscreen of their developed image, but of Warhol's photographic negative. Rather than exist dully, their blades failing to reflect the light of the flash, Warhol's inverse image gives our subjects blades a fantastically lucid surface, nearly supernatural in their glow. Warhol's negative also blurs the edges of each independent imprint of the knives, delivering us not only three knives, but the illusion of knives in motion. In this way, Warhol grants an alarmingly evocative interpretation of objects, delivered with mischievous edge.

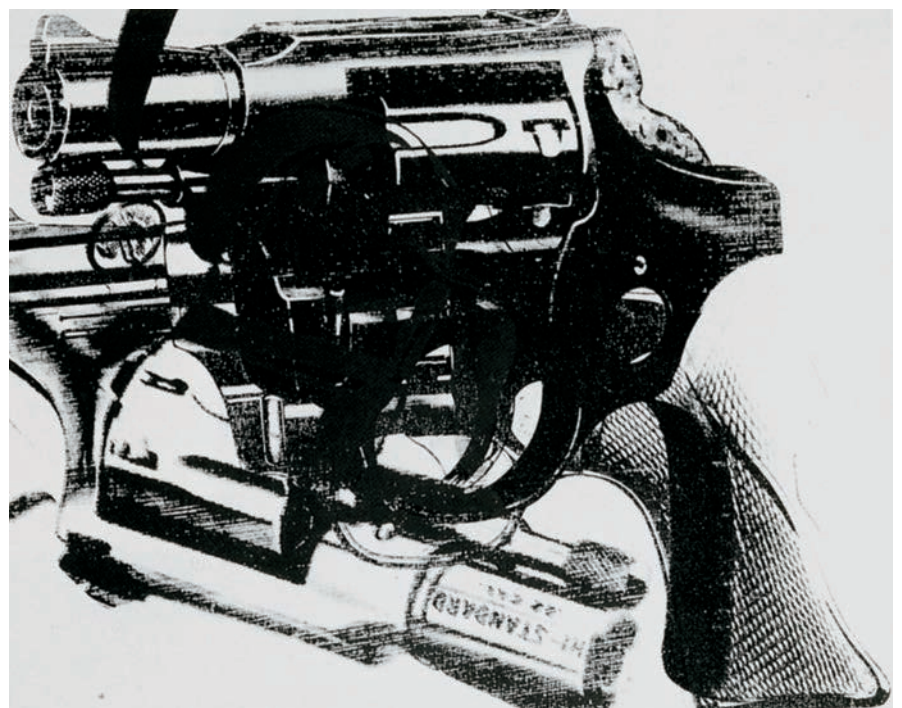
Considering his keen observance of the everyday, it is interesting to note that Warhol



Andy Warhol, *Untitled (Knives)*, 1981-1982, Polaroid, 4 1/4 x 4 5/8 in. (10.8 x 11.8 cm). (FA 09.00202).

Knives, 1981-1982, exemplifies one of Warhol's favorite compositions, the overlap. Here, three identical images appear diagonally superimposed, each blade slicing through the next. These multiple arrangements invite comparisons to his earlier depictions of violent imagery, car crashes and the electric chair, just as they might invite comparison to domestic dramas as depicted in the *Tunafish Disaster*, 1963. Warhol's use of multiple images mirrors the myriad uses of the same image in society at large. Whether in its use in the media following a grisly murder or afterwards, in our own recollections, the repetition of Warhol's image is a tantamount to its omnipresence in collective consciousness, proliferated through mass media. Certainly, while Warhol "can remind us that his work is firmly rooted in the facets of American life and death that never stopped nourishing his documentary eye and his visionary imagination" (R. Rosenblum, "Warhol's Knives", Koln, 1998, p. 15), he can simultaneously present us with a an eminently recognizable image, and one that is, at its core, a simple slice of American life.

had originally turned his attention to exotic knives and daggers, before refocusing on the apparent banality of household knives. Recollecting the artist's process, Vincent Fremont, who worked with Warhol, describes how the decision unfolded: "We knew that Chris Stein from Blondie collected handmade knives and unusual daggers. Chris brought some to the studio for Andy to photograph. But after reviewing the pictures, Andy asked Jay Shriver, his new art assistant, to buy some ordinary kitchen knives from a Bowery restaurant supply store. Jay came back with some Galaxy 8-inch slicers and, of course, a receipt. Andy photographed the ordinary knives in various formations and they were chosen. How many times does one read about someone picking up a kitchen knife and plunging it into his wife or her husband in a moment of jealous rage?" (Vincent Fremont, quoted in exhibition catalogue, *Cast a Cold Eye: The Late Work of Andy Warhol*, Gagosian Gallery, New York, 2006, p. 157)



Andy Warhol, *Guns*, 1981, silkscreen ink on synthetic polymer paint on canvas, 16 x 20 in. (40.6 x 50.8 cm). The Estate of Andy Warhol.

15

ED RUSCHA b. 1937

Anchor Stuck in Sand, 1990

acrylic on canvas

60 1/4 x 112 1/4 in. (153 x 285.1 cm)

Signed and dated "Ed Ruscha, 1990" on the reverse. Further signed, titled, and dated "Ed Ruscha, *Anchor Stuck in Sand*, 1990" on the stretcher.

Estimate \$600,000-800,000

PROVENANCE

James Corcoran Gallery, Santa Monica

The Robert A. Rowan Collection, Los Angeles

Sale: Sotheby's, New York, *Contemporary Art Part II*, November 15, 2000, lot 275

Acquired at the above sale by the present owner

EXHIBITED

Los Angeles, Museum of Contemporary Art (MoCA), *Ed Ruscha*, December 9, 1990 – February 24, 1991

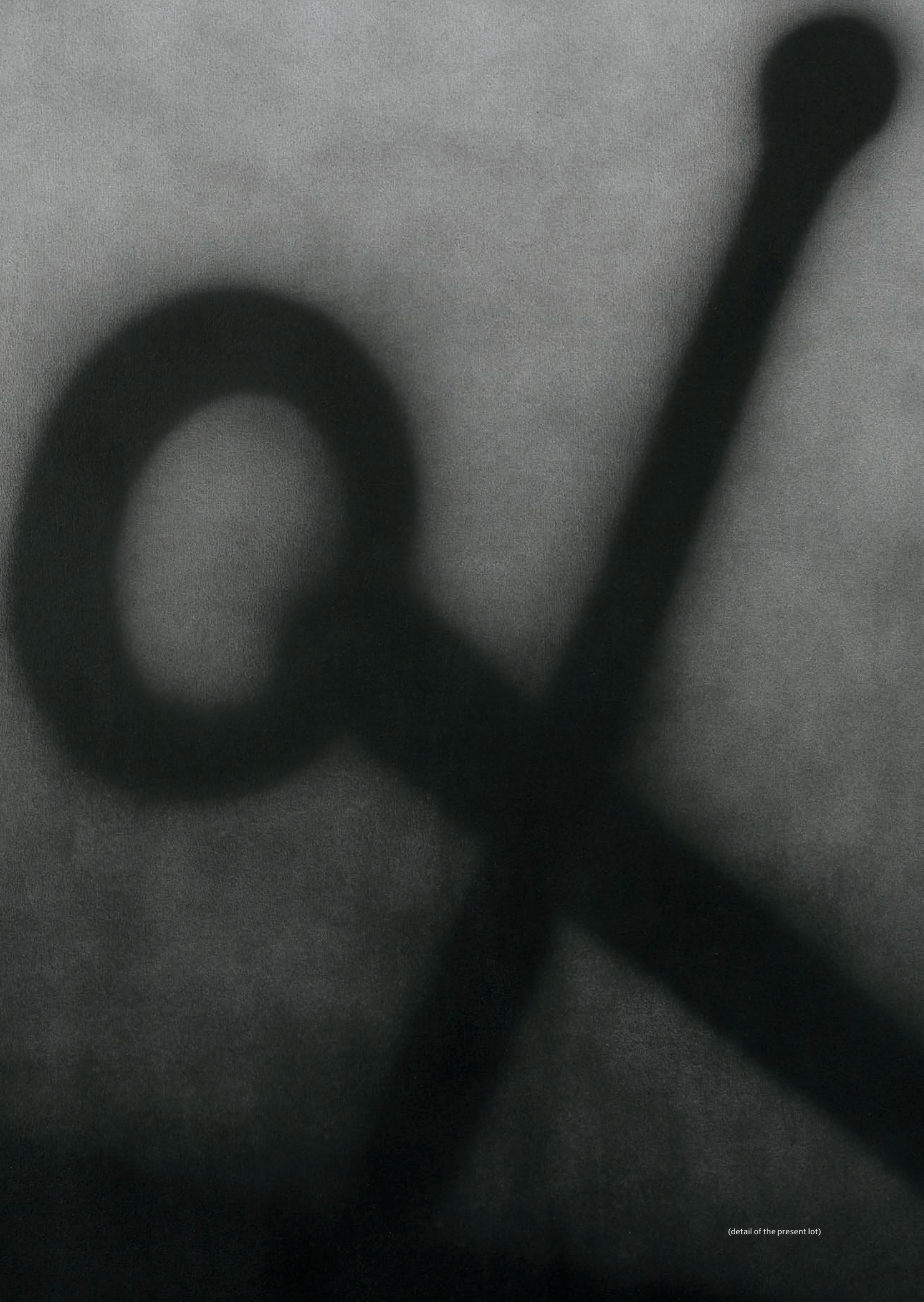
Pasadena, Art Center, College of Design, *Selections from the Robert A. Rowan Trust Collection*, May 21 – July 9, 1995

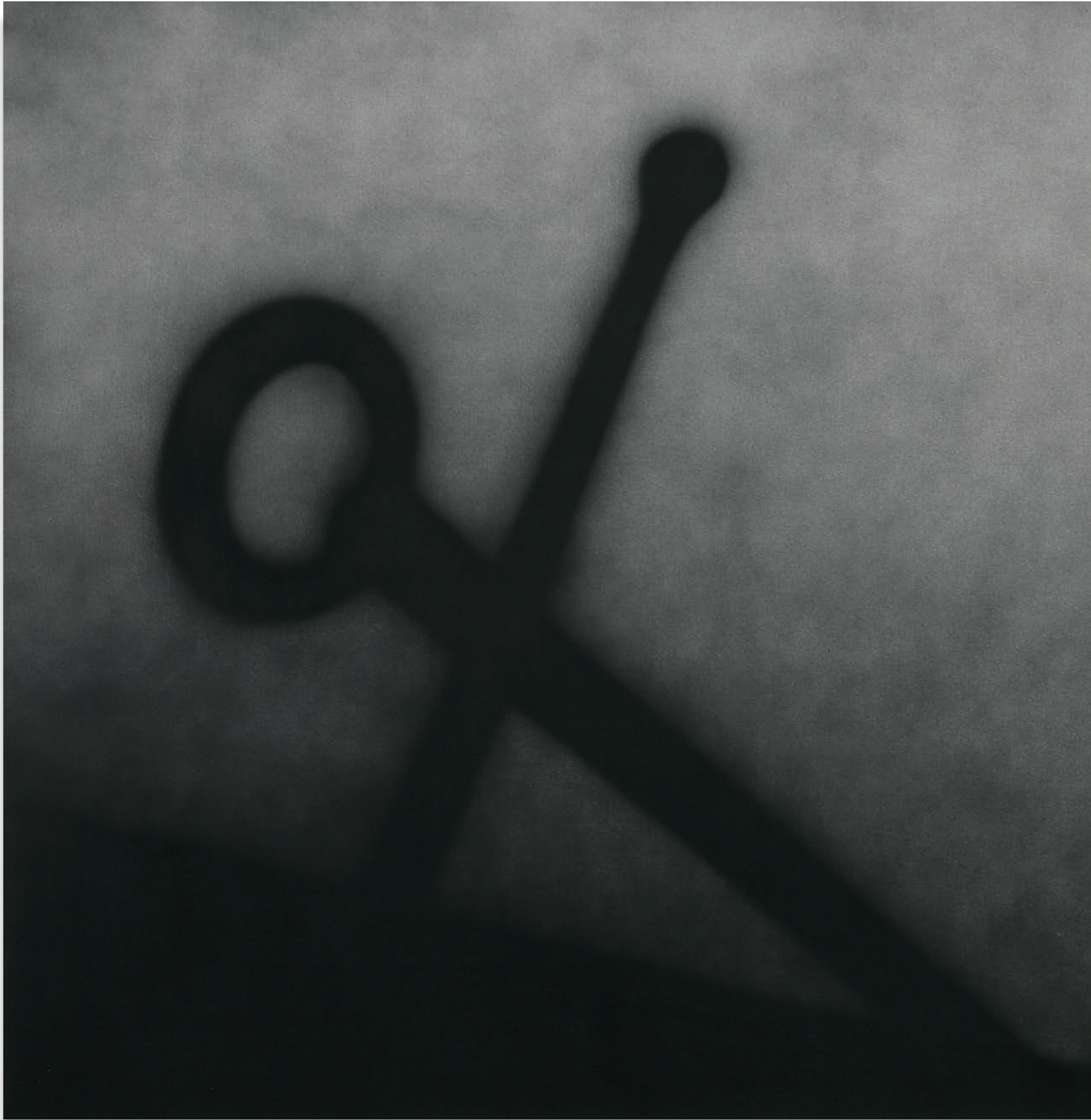
LITERATURE

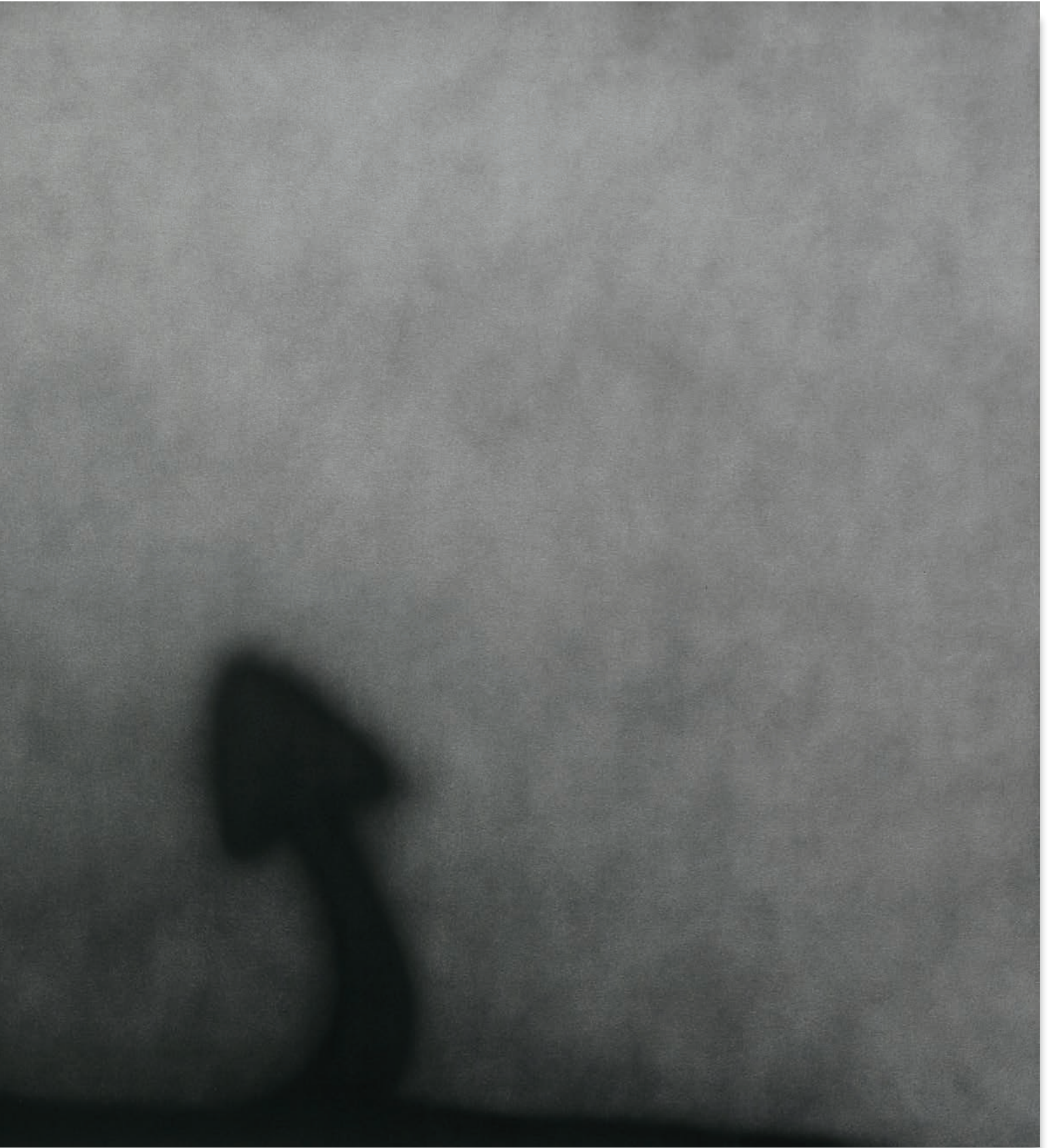
R. Dean and L. Turvey, *Edward Ruscha: Catalogue Raisonné of The Paintings*, Volume Four: 1988-1992, New York, Gagosian Gallery, 2009, no. P1990.44, pp. 308-309 (illustrated)

“Most of the films I saw at that time were black and white. I’ve got a vivid memory of what they looked like on a big screen and the silvery feeling that I got from them; I’m sure it had everything to do with my thoughts about painting...”

ED RUSCHA



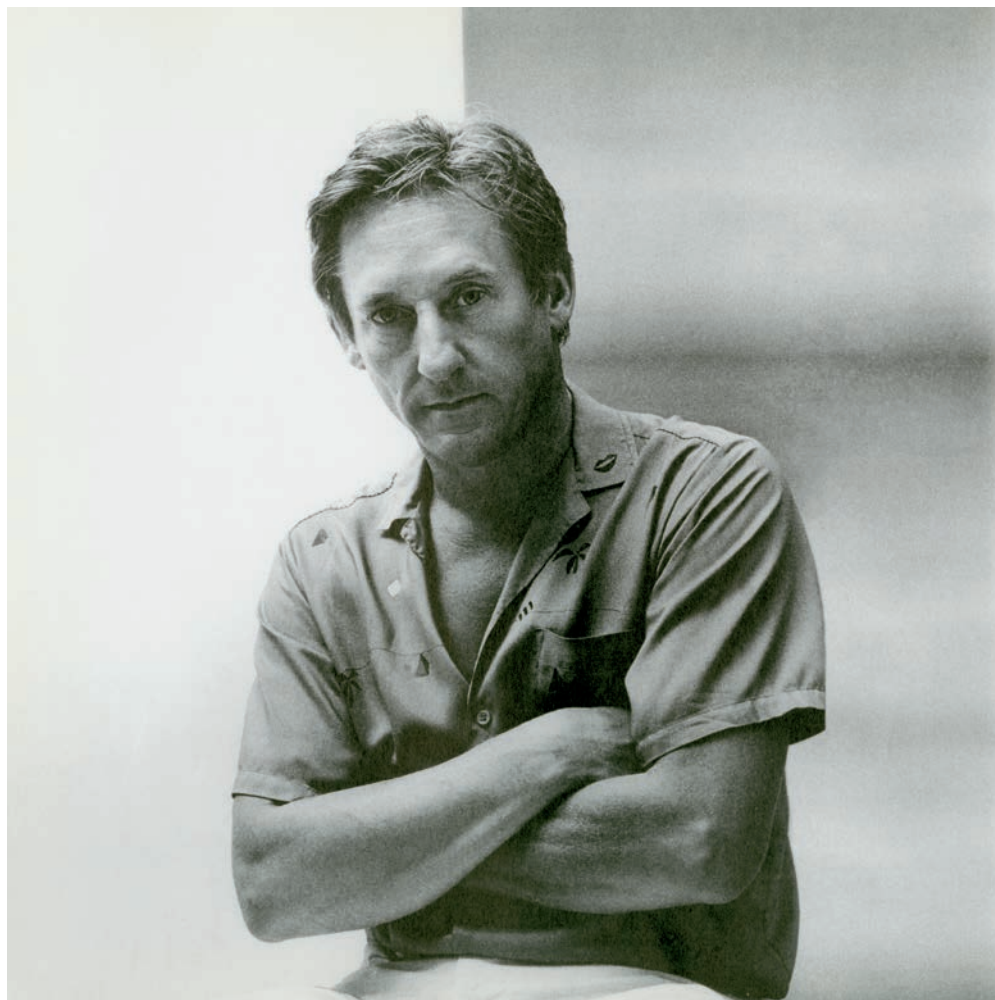




A singular voice distilling America's vast visual lexicon, Ed Ruscha's presence as a stalwart of contemporary art has cemented his place as one of the most important artists of his generation. Producing an oeuvre as prolific as it is profound; Ruscha's work has ranged from his wry observations of consumer culture to his breathtaking paintings of the American landscape. His signature word and letter paintings are portrayed in myriad tones and styles, against backdrops both simple and stunningly complex. Ruscha has, on occasion, delved into the depths of pictorial language alone, expressing a cinematic sensibility, as demonstrated in the painting from 1990, *Anchor Stuck in Sand*. In an ongoing exploration of perspective and cinema, the artist has distilled an extension of this development into a body of works indebted to the language of film. Ruscha's ode to Hollywood pictures range from the production of iconic Hollywood hills signs to silhouettes of adventure-bound pirate ships, stoic teepees, and hushed scenes of solemn-looking homes reminiscent of *film noir*.

In addition—and in terms of its subjective content—the present lot is a counterpoint to many of Ruscha's contemporaneous works. Prior to the late 1980s, Ruscha had immersed himself into the pictorial nature of the written letter and its obvious progression, the word. Yet here, the pendulum swings in the other direction, and we see Ruscha working in a more abstracted context, one where groundbreaking technique can be married with pith of subject in order to achieve a unique piece of art; one where nostalgia, sadness, and somber beauty intersect with the utmost visual eloquence: "The silhouette paintings that Ruscha began to paint in the mid-eighties dramatize the mechanics of viewing as a mixture of prototypical processes and archetypal images." (B. Fer, "Moth-man: Ruscha's Light and Dark", *Ed Ruscha: Catalogue Raisonné of the Paintings*, Edited by Robert Dean and Lisa Turvey, Gottingen, 2009, p. 7).

Here, Ruscha has carefully selected imagery is an *Anchor Stuck in Sand*, partially obscured, sunken into the cold recesses of



Ed Ruscha photographed by Wayne Shimabukuro, 1984 (detail)

an ocean shoreline. There is no evidence of the ship that was once tethered to the anchor's position, yet the image retains our attention so readily and with a command so great that we need not search for any further narrative. At the upper-right corner of the painting, Ruscha airbrushes the solemn hues of an impending dawn, gradually fading to twilight on the painting's left hand side. Conceding to a landlocked fate, Ruscha fades the corporeal-like figure into the melancholy atmosphere, leading to the cold dunes.

Certainly, the symbolism of the anchor carries far more weight than one might suspect, powerfully suggestive in its cinematic language, the significance of this object can be interpreted as the artist's emotional anchoring to the West coast, a place that has inspired Ruscha for decades. The artist has described the early Los Angeles art scene of the 1950s and 1960s as "a cultural dry spot, the Australia of the art world – way out there, very small and undeveloped." (Ed Ruscha, in M. Gayford, "Ruscha: interview", *The Telegraph*, September 25, 2009) It is precisely this initial appreciation of large open expanses of

desolate undeveloped land that has inspired the production of Ruscha's most iconic work. With this in mind, Ruscha's ingenious rendering brings us to sympathize with our submerged protagonist. His image—through its instantly recognizable profile due to our own precious visual clichés of maritime films and photography, holds the power of cinema in a single frame. Ruscha has admitted that "seeing things photographically" has influenced the way he works as an artist.

In an ongoing exploration of perspective and cinema, the artist has distilled an extension of this development into a body of works indebted to the language of film. Ruscha's ode to Hollywood pictures range from the production of iconic Hollywood hills signs to silhouettes of adventure-bound pirate ships, stoic teepees, and solemn-looking rural homes. Ruscha conjures countless associations with the dawn of the captured image. The present lot is a testament to Ruscha's fantastic ability to explore the fine lines between genres and translate them into art: "Again the artist had found an approach that barely avoids being illustrative, that finds a space between representation,



Ed Ruscha, *Brother, Sister*, 1987, acrylic on canvas, 72 x 96 in. (182 x 243.8 cm). The UBS Art Collection. © Ed Ruscha

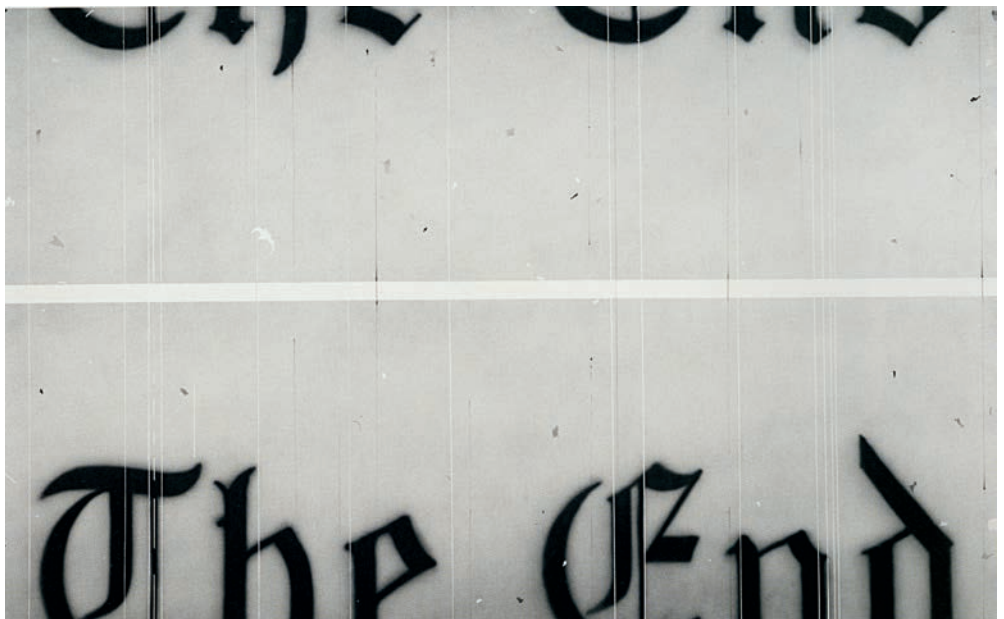
abstraction, and design.” (K. Brougher, “Words as Landscape”, *Ed Ruscha*, New York, 2000, p. 172) He fuses the notion of artistic nostalgia with a sense of magic, where we cannot differentiate what is real and what is out of focus. *Anchor Stuck in Sand*, 1990, is more than a somber portrait of a displaced object. It is the image-based retelling of a tragic figure, one wasting away in uselessness on a bank at dawn: “Light and shadow, which would traditionally have been rendered in painting’s most refined techniques to describe three-dimensional forms on a two dimensional plane...now tend to flatten things out. They create a fairly shallow sliver of space, in which shadows seem to play across a screen rather than open onto a fictional space beyond, or behind, the picture.” (B. Fer, “Mothman: Ruscha’s Light and Dark”, *Ed Ruscha: Catalogue Raisonné of the Paintings*, Edited by Robert Dean and Lisa Turvey, Gottingen, 2009, p.7)

In this way, the present lot embodies the significance and weight of the West coast, created by one of the most influential west coast artists of the twentieth century and collected by one of the most powerful patrons of post-war and contemporary art, California native, Robert A. Rowan. An avid collector, Rowan was a sustaining force behind the Pasadena Museum of Modern Art and the Museum of Contemporary Art in Los Angeles, which exhibited *Anchor Stuck in Sand* during Ruscha’s 1990 retrospective. Ruscha himself has pronounced a similar

fondness for mid-century works, a particular early influence being the black and white Abstract Expressionist paintings of Franz Kline. Though his early Expressionist influence began to become more obscured as he approached his mature style in the mid-1960’s, Ruscha resurrects the chromatic scheme of one of his earliest influences in the present lot. Ruscha’s technique also departs from his more familiar style of employing the conventional brushstroke to achieve the result of his canvases. He began, in the early 1980’s, to use an airbrush as commercial

technique. Giving a blurred impression of an object or landscape without the definitions of lines or edges, Ruscha’s airbrush attains an intentional distancing of the observer and the observed, where a relationship must grow rather than simply be.

Here, Ruscha’s combination of technique and subject imbue his composition with a cinematic romanticism. Ruscha’s anchor may be stuck beneath the sands of time, but his sail is free to navigate ever-more magnificent realm of expression.



Ed Ruscha, *The End*, acrylic on canvas, 70 x 112 in. (177.8 x 284.5 cm). Collection City of Nagoya. © Ed Ruscha

16

SIGMAR POLKE 1941-2010

Untitled, 1983

acrylic and lacquer on fabric, diptych

36 x 56 in. (91.4 x 142.2 cm)

Signed and dated "S. Polke 83" twice along the stretcher.

Estimate \$400,000-600,000

PROVENANCE

Acquired directly from the artist

Private collection, Holland

Margo Leavin Gallery, Los Angeles

Private collection, Illinois

Sale: Phillips de Pury & Luxembourg New York, *Contemporary Art Part II*,

November 14, 2003, lot 169

Tilton Gallery, New York

Fascinated with the intricacies of photographic development, Polke's return to painting in the early 1980s emphasized the transformative properties of chemicals. While his technique varied, the artist typically soaked the canvas in lacquer thinner in order to reach a desired transparency, subsequently employing an unorthodox use of color, both on the reverse of the canvas and the front. Exemplified in *Untitled*, 1983, Polke would often allow the pigment to flow and settle across the canvas by itself, removing himself to a certain degree and allowing chance to intervene. Here, in the left panel of the diptych, we are immersed in a corrosive explosion of color, yellows and purples burnt into varying shapes and shadows. In the right panel, two cartoonish figures lay below a permeated surface, the lacquer seeping through with poisonous intent. The present lot, *Untitled*, 1983, is an experimental fusion of the principles of chemical photography and that of conventional painting, demonstrating Polke at one of his most radical stages of creation; one where his remarkably complex technique leads to an equally complex and mystifying piece of work.





GERHARD RICHTER b. 1932*Fuji (839-12)*, 1996

oil on alucobond

11 3/8 x 14 5/8 in. (29 x 37cm)

Signed and numbered "Richter 12" in felt-tip pen on the reverse.

This work is numbered 12 from an edition of 110.

Estimate \$200,000–300,000**PROVENANCE**

Galerie Schönewald und Beuse, Düsseldorf

Barbara Mathes Gallery, New York

LITERATUREAnthony d'Offray Gallery, *Gerhard Richter 1998*, London: Anthony d'Offray Gallery, 1998, cat no. 839/1-110.H. Butin, S. Gronert, Dallas Museum of Art, eds., *Gerhard Richter: Editions 1965-2004*, Catalogue Raisonné, Ostfildern-Ruit, Hatje Cantz, 2004, cat no. 89.

“Abstract is something everyday for me, as natural as walking or breathing.”

GERHARD RICHTER

In an ongoing meditation on painting, Gerhard Richter imbues his systematic and thoughtful process in this key work from his *Fuji* series, *Fuji (839-12)*, 1996. Richter's inspiration for this work stemmed from the dimensionality of his oil paints, which he added methodically, layer by layer, onto the metal surface. To this effect, evocative gestures are heightened by decisive color choices and the balance of positive and negative space. Richter's inimitable method of painting, typified by his later abstract works, produces a brilliant affect in which colors fade in and out of visibility. Here, flaming reds and oranges radiate throughout the upper horizontal edge suggesting molten lava quelled by seafoam green, turquoise, and teal capped by white surf. One can observe shadows of color visible beneath the luminous white, prompting curiosity as to what

came before and what lies beneath. These vestiges of color are modest indications of the contemplative quality of *Fuji (839-12)*, a culmination of technique and gesture.

It is perhaps telling that Richter would create the *Fuji* series with his Atlas collection in mind, producing the edition to help finance the purchase of Atlas by the Städtische Galerie im Lenbachhaus in Munich. As Atlas is a collection of the artist's inspiration and work process, containing images and elements that were ultimately sorted, selected, altered and transferred onto canvas, one can speculate that the *Fuji* series is a result of the same underlying rigor and laborious process; each addition of paint further obscuring the complexity of layers beneath, while simultaneously exposing the act of concealment.



18

MARTIN KIPPENBERGER 1953-1997

Leiden Warum, Leiden Wozu (Suffer Why, Suffer What For), 1982

oil on canvas

47 x 39 in. (119.4 x 99.1 cm)

Estimate \$350,000–450,000

PROVENANCE

David Zwirner, New York

Zwirner & Wirth, New York

“I’m not interested in provoking people, but only in trying to be consoling.”

MARTIN KIPPENBERGER

Martin Kippenberger’s relatively brief yet thunderous career forged a pathway unprecedented in the realm of eastern European art. Kippenberger’s intent to avoid stylistic simplification not only succeeded, but it made his work unequalled in diversity of medium, message, and complexity. While Gerhard Richter may have laid claim to the aesthetic throne of German contemporary art, Kippenberger’s ambitions were never for dominion or beauty; his position as the most prominent member of a German *enfants terrible* gave birth to sculptures and paintings loaded with both political and compositional innovation. Yet, Kippenberger’s work can just as easily eschew the tangle of contemporary politics and stand on its own, exemplified in the present lot, *Leiden Warum, Leiden Wozu (Suffer Why, Suffer What For)*, 1982. Here, Kippenberger’s commentary on the nature of creation is resounds with the propinquity of life and vigor.

Covered in blocks of oil paint, Kippenberger’s surface is a pastiche of many influences without being indebted to any singular style. Though his huge swath of crimson bordering

black and white may suggest Color Field painting or perhaps the Neo-Plasticism of Mondrian, any effort to categorize Kippenberger would be, of course, in vain. His greatest achievement in the present lot is suggested by the painting’s title, scrawled across its surface in red, blue-green, black and white. *Suffer Why, Suffer What For* conjures the malaise of the creative artist and the sense of masochism compounded by the pressure of creative production. Yet Kippenberger produces the art and act of suffering in conjuring it this lamentable subject.

Kippenberger’s early death and rapid rise to international recognition makes him one of the art world’s most tragic losses. Certainly, his many retrospectives, including those at Tate Modern and Los Angeles’ Museum of Contemporary Art, cement the importance of his vast and unyielding influence upon contemporary art. *Leiden Warum, Leiden Wozu (Suffer Why, Suffer What For)*, 1982 stands as a crucial testament to his *modus operandi*, one where the strife of creation is as integral as the artwork itself.

LEIDEN
WARUM

LEIDEN WOZU

19

JACOB KASSAY b. 1984

Untitled, 2009

acrylic and silver deposit on canvas

48 x 36 in. (121.9 x 91.4 cm)

Signed and dated "Kassay 09" on the reverse.

Estimate \$100,000–150,000

PROVENANCE

Eleven Rivington, New York

“They’re meant to be objects that engage the space around them.”

JACOB KASSAY

Jacob Kassay masterfully evokes the simplicity of Donald Judd’s minimalism and the monochromatic color palette of Yves Klein, weaving the two aesthetics together in *Untitled*, 2009. His limitation of color challenges expectations of what an image can and should represent, turning the present lot into a type of window looking onto an alternate experience. Noting the immersive qualities of Ad Reinhardt as a particular influence on his work, Kassay places emphasis on the physical viewing experience and the interaction of his work with the viewer in space. Kassay’s process is one that can only be described as artistic alchemy in its transformative ability to turn mixed media materials into a finished work, brilliantly illuminating its environment. One of Kassay’s highly sought after ‘mirrored’ paintings, *Untitled*, 2009 reflects its surroundings as well as changes in light and the shifting space of the viewer. Utilizing acrylic and

silver deposit as his materials, Kassay primes, composes, and paints on canvas in his studio, finishing his work with a process similar to silver plating.

One of the key qualities of his use of precious metal is the consequent inevitability of oxidation in the work. As tarnish develops, it creates a halo effect around shapes and brush strokes. The raw canvas edges burn in the process, giving the painting an intriguing charred effect. Kassay sparks comparison to Rudolf Stingel’s similarly reflective silver paintings, however, *Untitled*, 2009, accomplishes the creation of a quietly immersive presence that is visually rich without ornate detail. A form of maximized minimalism, the artist navigates the territory of formal abstraction, employing the reflection of light and image to explore the wonderfully interpretive qualities of painting.



20

PROPERTY FROM A EUROPEAN COLLECTION

RON ARAD b. 1951

"Oh-Void 2" chair, circa 2004

Clear and colored acrylic.

25 3/4 x 23 3/4 x 45 1/2 in. (65.4 x 60.3 x 115.6 cm)

Produced by The Gallery Mourmans, the Netherlands. Number 5 from the edition of 6 plus 3 artist's proofs. Incised with "Ron Arad 5 / 6."

Estimate \$120,000 – 180,000

PROVENANCE

The Gallery Mourmans, the Netherlands

EXHIBITED

"Ron Arad: The Dogs Barked," de Pury & Luxembourg, Zürich, November 24, 2006 – February 3, 2007

LITERATURE

Ron Arad: The Dogs Barked, exh. cat., de Pury & Luxembourg, Zürich, 2007, illustrated n.p.

Paola Antonelli, Jonathan Safran Foer, Marie-Laure Jousset and Ingeborg De Roode, *Ron Arad: No Discipline*, exh. cat., The Museum of Modern Art, New York, 2009, p. 111

Christian Galli, *Ron Arad*, Milan, 2011, pp. 18, 19, 45

“There are virtually no limits. Smart materials, sharp tools, sci-fi production, it’s all here. Now. The present is too fascinating to stop and worry too much about the future.”

RON ARAD



21

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

RICHARD PRINCE b. 1949

UNTITLED (MASSAGE), 1980-1981

Ektacolor photograph, triptych

each: 20 X 24 in. (51 x 61 cm)

Signed and numbered "Richard Prince 2/10" on the reverse.

This work is numbered two from an edition of ten plus two artist proofs.

Estimate \$100,000–150,000

PROVENANCE

Barbara Gladstone Gallery, New York



“I was in the tear-sheets department. At the end of the day, all I was left with was the advertising images, and it became my subject. Pens, watches, models—it wasn’t your typical subject matter for art. ”

RICHARD PRINCE

Richard Prince is both a hero and antihero of the photographic image. In 1980 Prince was working in the tear-sheet department of Time/Life and began to formulate a theses and a technique that would eventually make him one of the most recognizable artists of the late twentieth century.

Untitled (Massage), 1980 features three separate scenes, each of a woman on the receiving a massage, indicated by a truncated set of hands placed firmly on each woman’s body. The woman in each scene is depicted in a submissive state of pleasure, evidenced by their lack of eye contact with the camera and in their acquiescent posture. Whether

these states of pleasure are contrived or authentic no one can know for certain, however, there remains something vaguely unsettling about the anonymity of the massager in the scenes.

Untitled (Massage) is also an early example of Prince’s, later famous, highly cinematic style. This work from Prince’s early period contains many of the hallmarks and leitmotifs of his mature style, which, were beginning to take form. The work says as much about the artist’s own fluid and ever-changing relationship with his subject as it does about the formation of his hallowed style.



22

GEORGE CONDO b. 1957

The Monk at the Brothel, 2007

acrylic and charcoal on canvas

46 x 52 3/4 in. (116.8 x 134 cm)

Signed and dated "Condo 07" upper left corner.

Estimate \$200,000–300,000

PROVENANCE

Galerie Andrea Caratsch, Zurich

Private collection

EXHIBITED

Paris, Fondation Dina Vierny-Musée Maillol, *George Condo-The lost Civilization*, April 17 -August 17, 2009

LITERATURE

O. Lorquin, *George Condo: la civilisation perdue = the lost civilization*, Paris: Musée Maillol-Fondation Dina Vierny, 2009

“In the paintings, these characters expand beyond those boundaries...Faced with despair, they decide to live way out there beyond the periphery of consciousness.”

GEORGE CONDO

George Condo's work is tantamount to a loud sneer, expressed in the inventive grotesqueness of his stylized characters and through the crass nature of his mise-en-scene. In the present lot, *The Monk at the Brothel*, 2007, we find both these wonderfully disturbing qualities and other boundaries being crossed in a frenzy of psycho-sexual drama. Coalesced somewhere between a dirty joke and an episode of *Twin Peaks*, *The Monk at the Brothel*, 2007, is brought to life through an intriguing combination of acrylic and charcoal, revealing a stark and utterly blunt portrayal of a group engaged

in a sexual act. Condo's characters appear in distinct nineteenth century fashion and décor, reveling in the sensual energy of nightlife made famous by Édouard Manet and Toulouse-Lautrec. Condo incorporates the viewer into his voyeuristic scene, peaking through the door we find a man of the cloth who has a plentitude of skeletons in his closet. Condo's is an intentional psychological gesture based on his own highly imaginative concepts. In the present lot, we discover the contorted faces that live within the souls of their bearers.



23

MAURIZIO CATTELAN b. 1960

A Perfect Day, 2009

electrostatic print on aluminum

101 5/8 x 75 1/2 in. (258.1 x 191.8 cm)

This work is number three from an edition of ten.

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

Estimate \$150,000–200,000

PROVENANCE

Galleria Massimo de Carlo, Milan

EXHIBITED

Dinard, France, Palais des Arts, *Big Brother, The Artist Facing Tyrants*, June, 2011

(another example exhibited)

New York, Guggenheim Museum of Art, *Maurizio Cattelan: All*, November 4, 2011 –

January 22, 2012 (another example exhibited)

LITERATURE

G. Verzotti, *Maurizio Cattelan*, Milan, 1999, p. 26 (illustrated)

F. Bonami, N. Spector and B. Vanderlinden, *Maurizio Cattelan*, London, 2000, p. 136 (illustrated)

N. Spector, *Maurizio Cattelan: All*, New York, 2011, p. 83 (illustrated)

“You try to move the borders a little bit further, and then you realize how easily the art world can absorb any blow.”

MAURIZIO CATTELAN

Maurizio Cattelan has a hard earned reputation for delivering his deadpan creations with a renowned sense of wit and humor. Motivated by a deep seated antipathy for authoritative figures, Cattelan admitted that his art focused on “the ironic-disobedient-childish aspects of [his] personality.” (A. Bellini, “An Interview with Maurizio Cattelan”, *Sculpture* 24, no. 7, September 2005). His seemingly rebellious identity as art-star and provocateur has often led to the exploration of reversals or sites of corruption. *A Perfect Day*, 1999, is the culmination of a day-long installation in which Cattelan adhered his gallerist,

Massimo de Carlo, to his gallery wall in Milan. Seemingly confined within a spider-like web, de Carlo is portrayed within the bondage of silver duct tape. Suspended and unable to move free, the de Carlo found himself at the complete mercy of the artist. An intentional irony is at play here, the art dealer is depicted abandoned against pure white background, eyes closed, his weary head dropped slightly to the side, gradually we begin to notice that the tape takes the form of large silver wings and, suddenly, de Carlo is transformed into an art world martyr, willfully resigned to the constraints of the artist’s intent.



24

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

GILBERT & GEORGE b. 1943 and b. 1942

WHEEL, 2004

color coupler prints in artists' metal frames (in 9 parts)

88 1/2 x 47 in. (225 x 189cm)

Estimate \$70,000–90,000

PROVENANCE

Bernier/Eliades, Athens

LITERATURE

R. Fuchs, ed., *Gilbert & George, The Complete Pictures, 1971-2005*,
Volume 2: 1988-2005, London: Tate, 2007, p. 1101 (illustrated)

“We like it very much when the pictures take over. When they’re bigger than the viewer. You go to a museum to look at a picture, but we like it when the picture looks at you.”

GILBERT & GEORGE

Gilbert & George have for nearly fifty years produced an indelible body of work that is inseparable from their double. Under the motto, “Art for All”, the artists strive for accessibility of their work to all viewers. *Wheel*, 2004, depicts the artists superimposed with an urban automotive aesthetic, that retains a formal classicism. Their images are created through a mirror effect lending their bodies a rigidity much like that of an ancient Egyptian or medieval statuary. Their eyes continue this quotation of history through their elongated flat white corneas and dark oversized pupils. The symbolism progresses even further with the large ovals surrounding the bodies appearing as Gothic cathedral niches. The overall echoing symmetry to the composition lends a kaleidoscopic feel.

Though Gilbert & George employ several art historical themes within this piece, they have also sampled the contemporary urban styles within this work. The elevation of the wheels from luxury material item to high art imagery, along with the large “2004” stretching across the top of the work, repurpose tropes particular to the design of Hip-hop music albums. This is reinforced with the use of the Ferrari logo colors as the palette for this work. *Wheel* is a harmonious mix of art historical forms and ideals of symmetry repurposed using the tropes of Hip-hop aesthetic and shows the commitment the artists have to their motto: “Art for All”.

2004



WHEEL
Philbert and George
A HOOLIGAN PICTURE

25

LOUISE LAWLER b. 1947

Going, 2001/2002

cibachrome print mounted on aluminum

47 5/8 x 23 1/2 in. (117.8 x 57.2 cm)

Signed and dated "Louise Lawler 2001/2001" on the reverse.

This work is unique.

Estimate \$50,000–70,000

PROVENANCE

Metro Pictures, New York

EXHIBITED

Columbus, Ohio, Wexner Center for Arts, *Twice Untitled and Other Pictures (Looking Back)*,

September 16– December 31, 2006 (another example exhibited)

San Francisco, SFMOMA, Permanent Collection, 2007–present (another example exhibited)

LITERATURE

L. Lawler, J. Bankowsky, A. Fraser, P. Kaiser, I. Graw, B. Pelze, *Louise Lawler and Others*,

Ostfildern: Hatje Cantz Verlag, 2004, p. 99 (another example cited)

Helen Molesworth, ed., *Twice Untitled and Other Pictures (Looking Back)*, Louise Lawler at

Wexner Center for Arts, 2006, pp. 86 and 194 (another example cited)

“I don’t think I am a photographer.
I am just trying to point things out.”

LOUISE LAWLER

Louise Lawler has expanded the field of photography through her demure means of artistic observation. Her photographs present images of paintings hanging on the walls of a museums, galleries or homes, installation procedures, and sculptures being viewed by spectators. Presenting a dialogue on the function of art as a cultural commodity, Lawler challenges the predominant institutionalized settings common in establishing artistic precedence in a humorous and thought-provoking manner.

Going, 2001–2002, is an eloquent example of Lawler’s “art about art” approach. Capturing two art handlers in the midst of preparing to move Jeff Koons’ *Michael Jackson and Bubbles*, Lawler allows her shutter to remain open, tracing the motion across the picture. This investigation of evokes Duchampian ready-mades as much as it revitalizes our interpretation of Jeff Koons’ work. Exhibited in her solo exhibition at the Wexner Center for Arts, *Going*, 2001–2002, explores how new relationships can be coaxed out of source images while still standing on its own as an original and insightful image.



SOLD TO BENEFIT AN ENDOWED SCHOLARSHIP FUND

JIM HODGES b. 1957

THE GOOD NEWS, TA NEA, 3/20/2007 (ATHENS GREECE) 3/20/2007, 2007

24 K gold leaf on newspaper

open: 14 x 23 in. (36.2 x 58.4 cm) closed: 14 x 11 in. (36.2 x 27.9 cm)

Estimate \$30,000–40,000

PROVENANCE

CRG Gallery, New York

“When I make art, I think about its ability to connect with others, to bring them into the process.”

JIM HODGES

Primarily recognized as an installation artist, New York-based Jim Hodges has been a mainstay of Contemporary aesthetes for nearly twenty-five years, producing a diverse body of work that extends from forms of large scale sculpture to delicate works on paper. Chartering medium and ephemerality, Hodges is well deserving of his forthcoming survey *Jim Hodges: Sometimes Beauty*, at the Dallas Museum of Art. Long overdue, this comprehensive exhibition will feature seventy-five works, punctuating the length of his career beginning in 1987.

Hodges' oeuvre will triumphantly coalesce, exhibiting its formidable poetics, meditations on temporality, loss, and delicate beauty.

The present lot, *The Good News, Ta Nea, 3/20/2007, (Athens Greece), 2007*, personifies this upcoming exhibition in a striking manner: as a gold leaf covered newspaper, one of his signature works, it represents both an essential mode of Hodges' production and also a deep reflection into the pool of emotions that Hodges is so gifted in conjuring. Hodges' use of gold leaf is nothing short of compelling, giving pause to the viewer. As though touched by Midas, the present lot can be read as a critique of news media as a valuable source; each gold page simultaneously imbuing the news with a heightened sense of value while obscuring it. *Ta Nea*, which translates to news in

Greek, is the name of a daily newspaper out of Athens Greece. The reference here to medieval text and illuminations signifies the inherent value of the printed word; associating text, precious element, and Godliness, once carefully transcribed, now fleeting and questionable. Here, the good news appears to fold into 'the good word' or holy word. Gold, the symbol of the perennial, reverberates against that most temporal emblem of the ephemeral, the newspaper; presenting us with a stunning truth: though we may desire to wrap one day in a veil of eternity, it is only our mementos which abide by our wishes. Indeed, Hodges' dichotomy of materials prompts a serious investigation.



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

KEN PRICE 1935-2012

Oh gee, 1998-2004

Fired and painted clay.

19 1/4 x 16 1/4 x 13 1/2 in (48.9 x 41.3 x 34.3 cm)

Estimate \$150,000 – 200,000

PROVENANCE

Matthew Marks Gallery, New York, 2005

LITERATURE

“Ken Price: A Talk with Slides,” *Chinati Foundation Newsletter*, vol. 10, Marfa, 2005, p. 33, pl. 98 for a similar example

Stephanie Barron, *Ken Price Sculpture*, exh. cat., Los Angeles County Museum of Art, 2012, pp. 87-88 for a similar example

“The way to understand my work is to experience it physically. And for me it’s like this deeply personal, subjective, private activity.”

KEN PRICE

There are contradictions aplenty in Ken Price’s sculpture; it resolutely resists categorization. Price’s forms wriggle their way out of definition. There are apparent contradictions of materials, function, emotional response and scale. This historically ‘underappreciated’ artist is the subject of a high-profile retrospective at LACMA, currently on view at the Nasher Sculpture Center, which travels this June to The Metropolitan Museum of Art, New York. The list of contradictions continues; this might imply there is something unresolved in the work but not so. The line is there, the work of five decades strung along it, pushing in different directions but with an underlying personal exploration and morphology that reveals itself time and time again.

There is unity too, not least in the harmonious integration of body and surface. Robert Irwin’s much repeated quote sums it up well: “You had the feeling that if you

cut that thing in half, it would be that color all the way through. The color was so right, so tuned to the shape that to me, there was real brilliance in it, nobody else has that.” Those who search for a definitive meaning in Price’s work may be looking in the wrong place. He says “...meaning is ambiguous. It’s mysterious, uncertain and open to personal interpretation. I make concrete objects that stay the same, pretty much for the whole time they exist, and you can go away, and you can come back, and maybe you’ve changed, but the object will still be the same.” In a shorter timeframe of experience there is often a push-pull of emotions that has been famously described by Edward Lebow as “compellingly repulsive.” “Oh gee” sits at a fork in the road, a point where the artist is about to finally step away from the vessel as a vehicle for his creative process. By the time the final coats of paint were revealed on “Oh gee,” the aperture on other works had closed, and his work moved on again.



28

SYLVIE FLEURY b. 1961

Eternal Wow on Shelf (cyan/purple), 2007

polished stainless steel, fiberglass, and car paint

each: 7 5/8 x 31 x 25 5/8 in. (20 x 80 x 65 cm)

overall: 110 1/4 x 31 x 25 5/8 in. (280 x 80 x 65 cm)

Estimate \$80,000-120,000

PROVENANCE

Almine Rech Gallery, Brussels

“I’m always dealing with the superficiality of things, but I try to do it in a deeper way.”

SYLVIE FLEURY

Drawing attention to the interchangeable consumption of mass-production, luxury goods, and high-art, Sylvie Fleury proposes a distinct participation and celebration of consumer. Recognized for her exuberant study of binaries, explorations of muscle cars, consumerism, and formula one babes, are not so much juxtaposed as they are synthesized. *Eternal Wow on Shelf*, 2007, references the metallic surfaces of Donald Judd, only with fluid blobs, languidly adorning each of the seven shelves. The metallic forms seem to defy gravity, hovering yet not quite spilling-over. Fleury’s *Eternal Wow on Shelf*, 2007, can be interpreted as

an endless pursuit of the aesthetic, and the fleeting satisfaction attained from retail shelves; the reflective surfaces which mirror the insatiable appetite of consumer culture and the transient nature of desire. Fleury’s references apply as much to consumer products as they apply to art history, “The system has collapsed, as it has in other areas, and I believe we are now at liberty to rummage about in the free world as we might in a basket of goods.” (Sylvie Fleury, in “Sylvie Fleury”, *Women Artists: In the 20th and 21st Century*, Uta Grosenick, Taschen, 2001, p. 132)



29

JACK PIERSON b. 1960

Untitled (Elvis), 1992

offset magazine pages on canvas

84 x 54 in. (213.4 x 137.2 cm)

Signed, titled, and dated "Jack Pierson Untitled (ELVIS) 1992" on the reverse.

Estimate \$60,000–80,000

PROVENANCE

Cheim and Read, New York

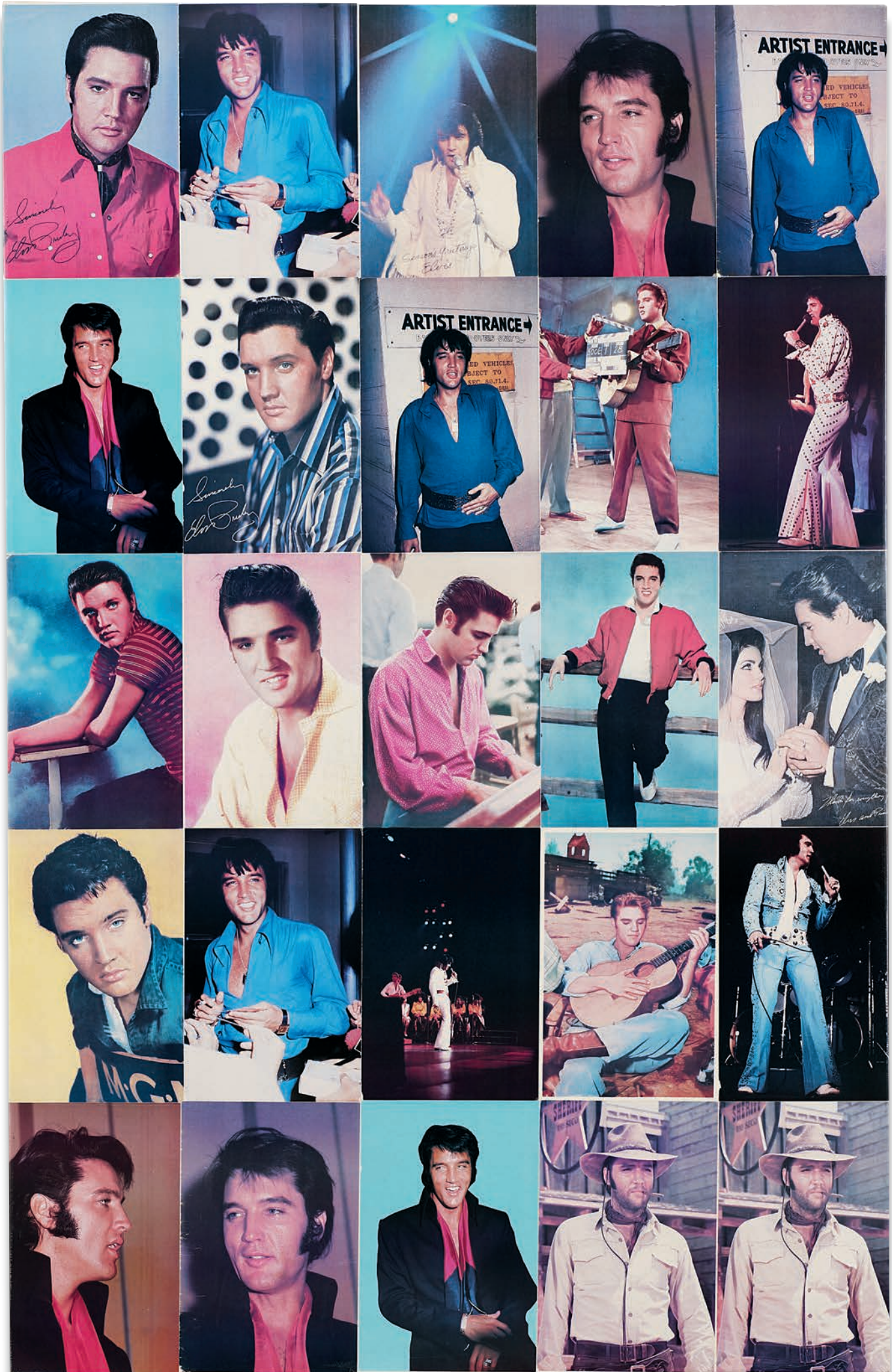
“My work demonstrates the disaster inherit in the pursuit of glamour.”

JACK PIERSON

Regardless of their divergent materials, Jack Pierson's work in a variety of media remains emotionally audacious and conceptually involved, striving for degrees of anonymity and obscured artistic meanings. Concerned with the unbridled propensities of everyday life, the artist seeks to explore the indistinct remains of former memories and regrets by capturing the pervasive sense of mortality and beauty. The narratives depicted in his work are at times humorous, wondrous and daring, yet ultimately predicated by the darker side of our attempts to stave off the inevitable. Pierson aims to examine the opposite side of social mobility.

Untitled (Elvis), 1992, exemplifies the artist's preoccupation with the cultural derangement associated with the quest for success and prosperity. Elvis, an icon for the demise of the

American legend, serves as the main subject in the piece. While the visual narrative is somewhat cryptic, the pictures show Elvis in the peak of his career, underlying associations with the tragedy and travesty of life are clear. This large-scale work, like most of Pierson's collages, is a colorful jaunt, cut and assembled into a surprisingly complex composition of blurry images filled with bursts of unexpected pigment and manipulated forms. Like much of his work, Pierson's photo-collages successfully abstract narrative content while preserving the form and color of his innovative visual process. Reminiscent of Warhol's Elvis series, the present lot, *Untitled (Elvis)*, 1992, demonstrates that Pierson's fluctuations between discordant visionary approaches expand beyond the boundaries of visual language and anecdotal formalities.



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

TOM FRIEDMAN b. 1965

INSIDE OUT, 1991-2006

cardboard box, christmas lights, styrofoam and various media from the artist's studio

26 1/4 x 186 x 55 in. (66.7 x 472.4 x 139.7 cm)

Estimate \$100,000-150,000

PROVENANCE

Gagosian Gallery, New York

EXHIBITED

New York, Gagosian Gallery, *Retrospective*, June 20 - August 22, 2008

LITERATURE

D. Kunitz, "Retrospective": Been There, Sold That", *The Sun*, New York, July 3, 2008

Tom Friedman's exemplary force as artist derives from his unique ability to transform the banal into intricate and meaningful art forms. Consistently challenging widely held conceptions of what constitutes 'art', Friedman employs a comedic and lighthearted approach to creating a significant body of work that is both parts superficially entertaining and deeply self-reflective.

In the present lot, *Inside Out*, (1991-2006), Friedman repurposes a cornucopia of colorful and unusual everyday objects, amalgamating them into an amorphous body sprawled across the gallery floor, unfurled and undone for the world to witness. The use of the legs and arms extending into broad hands enforces corporeal structure upon this work and imbues what at first blush appears to be the chaotic spillage of a cardboard box's contents with deeper meaning. That it is physically impossible for the tipped box to harbor its supposed contents on account of its inferior size is intentionally obvious. This dichotomy between exterior shell vis-à-vis the innards it houses is further emphasized by the smooth surface and

even, monotonous, color of cardboard skin in stark contrast to the naked exposure of its hallucinogenic contents – an unabashed and spontaneous explosion of color, texture, and form. This disjunctive relationship both highlights and betrays the fundamental relationship between body and mind. Try as we may to compartmentalize our lives, aesthetically and superficially presenting ourselves as a creature of composure, our raw nature, and more ephemerally, our inner selves and souls are far too complex and unwieldy a beast to be so easily organized and self-contained.

Friedman, as the artist savant existing on the fringes of societal norms and as an outsider looking in, is ideally situated in bringing this to light. To this end, he employs a plethora of familiar found items, unassuming and inviting with childlike qualities. Veins of crumpled lollipop wrappers and toy trinkets, with ligaments of warmly glowing holiday lights fuse into an absurdly masterful cohesive whole. *Inside Out*, (1991-2006), reveals itself as buoyant accumulation of the ephemeral and whimsical.



31

ANSELM REYLE b. 1970

Untitled, 2004

oil, acrylic, PVC foil, and mirrored Plexiglas on canvas

87 x 74 in. (221 x 188 cm)

Signed and dated "Anselm Reyle 2004" on the reverse.

Estimate \$50,000–70,000

PROVENANCE

Gavin Brown's enterprise, New York

Anselm Reyle's paintings occupy a grey area in realms of painting and sculpture. Employing several different types of paint, including both oil and acrylic, Reyle paints his bands of color upon the surface of a canvas. He conjures the ghosts of color-field painting and minimalism, creating blocks of exuberant saturation in a series of different tactile materials, among them PVC foil, and mirrored Plexiglas.

Bands of magenta, green, and yellow (among others) sit side by side with a band of crumpled foil, equal in affinity visual fixation and tangible investigation. Reyle's use of foil casts upon us a veritable spell, where our impulse to look is at odds with our temptation to touch.



32

T.V. SANTHOSH b. 1968

Enemies' Enemy II, 2008

oil on canvas, diptych

72 x 96 in. (183 x 244 cm)

Signed "TV Santhosh" on the reverse of each panel.

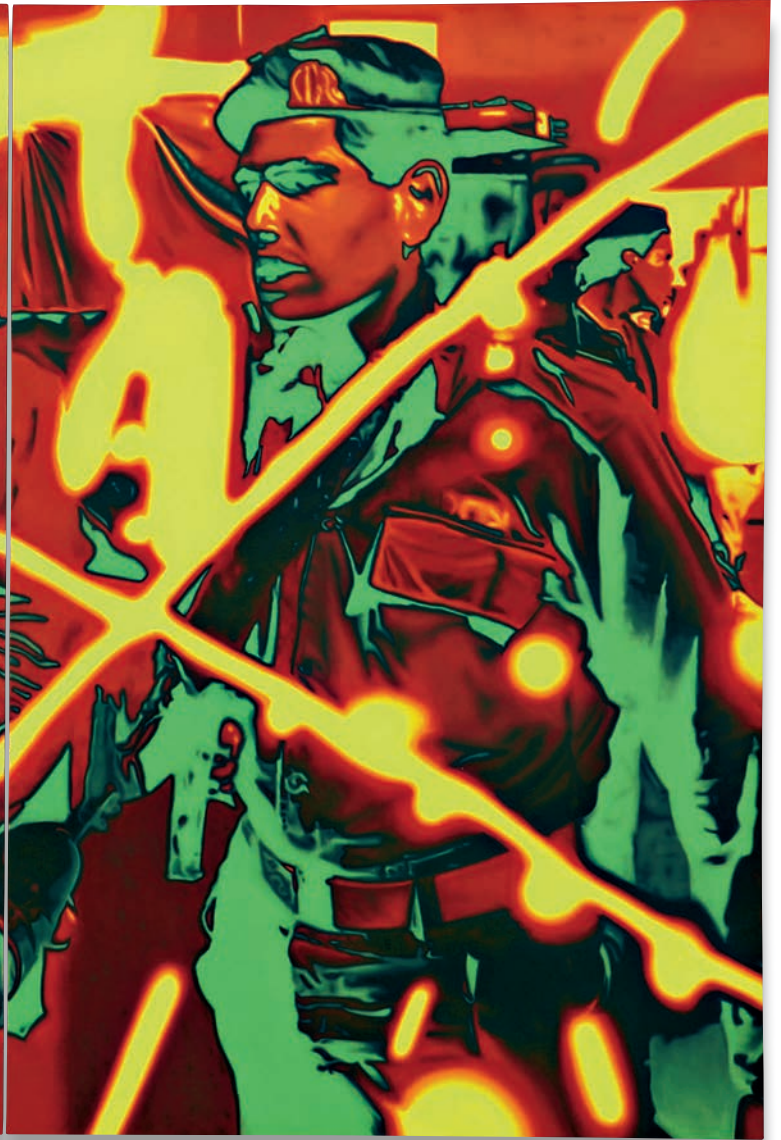
Estimate \$150,000–250,000

PROVENANCE

The Guild Art Gallery, New York

“Negative images evoke the inverse aspects of the phenomena. As certain elements get deleted and become unrecognizable, they reveal an event’s hidden implications”

T.V. SANTHOSH





T.V. Santhosh. Photograph courtesy of the artist. 2013

Mumbai based artist T.V. Santhosh is lauded for his provocative body of work which explores the social implications of mass media, politics, and the transmission of images. Specifically negotiating the influence of such sources, their representation and manipulation of global issues, critical themes of violence, injustice, war and terrorism often occupy Santhosh's magnificent canvases. The present lot, *Enemies' Enemy II*, 2008, a vibrantly saturated diptych which cleverly combines elements of photorealism with abstraction, is a prime example of the artist's unique ability to create poignant paintings full of biting critique and subversion. Executed using his emblematic and iconic solarization technique- in which tonal values are reversed in neon pinks, purples

and greens- *Enemies' Enemy II* depicts an armed soldier making an arrest in the busy streets of modern-day India. After carefully selecting and appropriating the photographic source image, Santhosh has crossed out the composition with bright yellow brushstrokes in a clear sign of defiance. Much in the same way that Ai Weiwei clashes contemporary concerns with visual cues of cultural heritage, Santhosh invites a degree of dissidence into his painting. Resembling infrared lighting, the artist's subject matter appears as though under the surveillance of night vision goggles, subverting the authority depicted in this scene. While the source image for this work might be accompanied with captions or photo credits, here, Santhosh's title positions him as a powerful interloper, capturing the

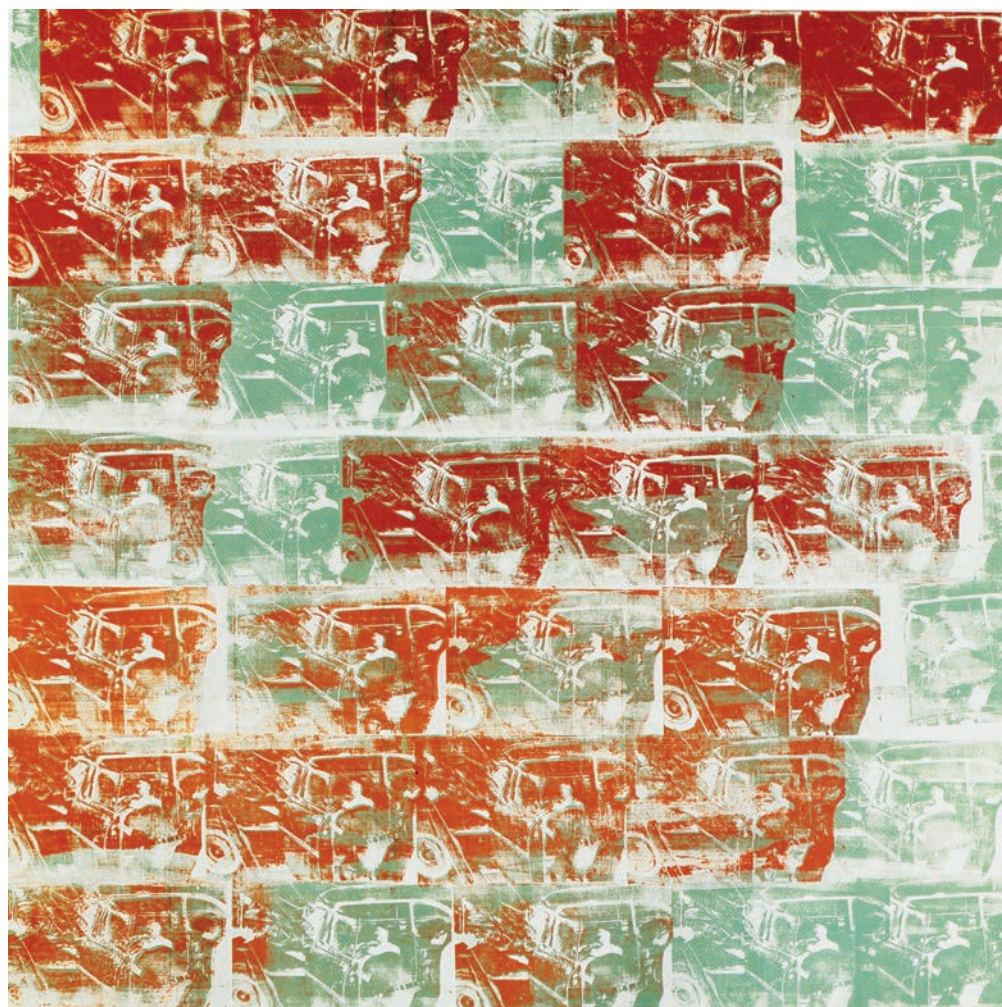
duality of at play in *Enemies' Enemy II*, 2008. Here, both figures and, by extension, their narrative connotations, almost recede into the background of the work as the shock of yellow appears to burst through the surface of the canvas. The technique involved in this piece as much as its suggestive title highlights Santhosh's desire to uncover the concealed truths of war and terrorism, foregrounding the notion that there are hidden implications in every image.

Indeed, belaying the glossy surface of an image is the possibility for recontextualization, which the artist proposes as a negative- both literal and figurative: "More recently, I have been appropriating in my works the logic of

turning a positive photographic image into its negative. Negative images evoke the inverse aspects of the phenomena. As certain elements get deleted and become unrecognizable, they reveal an event's hidden implications. In the process, the elements of 'local' lose their specificity, attaining instead a universal significance and vice versa. Marking a shift from my earlier painting and its linguistic concerns, which dealt with a world as seen through the images of metaphors, my recent works deals with the kind of devised 'glimpses' of much larger, unresolved stories of immediate happenings." (T.V. Santhosh, quoted in the press release for false Promises, Grosvenor Gallery, London, 2005) In this way, *Enemies' Enemy II*, 2008, is the embodiment of an otherwise vague and yet reinforced

presence. Akin to the legacy of Warhol's *Death and Disaster* series, Santhosh is participating in a similar dialogue on the prevalence and ubiquity of violent imagery. Warhol's *Optical Car Crash*, 1962, and *Race Riot*, 1963, seem particularly resonant here, the repetitive gesture mimicking a continuum or perception of infinite reproduction and dissemination. Here, the repetition of the image is symptomatic of a trauma in that the traumatic event is being revisited in an attempt to surmount its psychological impact. The resurgence of Santhosh's imagery, immortalized into psychedelic negatives of prismatic color, suggest a unique and dazzling perspective of his subject matter.

Santhosh brilliantly captures a moment of struggle and injustice, freezes it, and ignites it into an explosive surface of color. In this way, the artist derails the system of mass-media, suspending a moment in clear defiance of the media's short-circuiting of events; acutely underscoring the rate at which images are absorbed into our collective consciousness. Here, the artist identifies the transmission of images used to construct and propagate ideology. The artist is the Enemies' Enemy as he endeavours to operate outside the institutional myth of objectivity, vividly reconstituting an already mediated image for all to observe. Knowing that images possess quotational power, Santhosh highlights his imagery in intoxicating colors of saffron orange and India green- arousing our senses and suspicions.



Andy Warhol, *Optical Car Crash*, 1962, silkscreen ink on synthetic polymer paint on canvas, 81 7/8 x 82 in. (208 x 208.3 cm). Oeffentliche Kunstsammlung Basel, Kunstmuseum, Switzerland.

33

ERIC FISCHL b. 1948

The Cattle Auction (A Study), 1990

oil on linen

45 x 60 in. (114.3 x 152.4 cm)

Signed, titled, and dated "Eric Fischl 1990 STUDY (CATTLE AUCTION)" on the reverse.

Estimate \$80,000–120,000

PROVENANCE

Mary Boone Gallery, New York

Michelle Rosenfeld Gallery, New York

Sale: Phillips, New York, *Contemporary Art*, November 16, 1999, lot 33

Private collection, Germany

EXHIBITED

New York, Mary Boone Gallery, *Eric Fischl*, November 17 - December 22, 1990

LITERATURE

Mary Boone Gallery, *Eric Fischl*, New York, 1990, n.n. (illustrated)

New York-based artist Eric Fischl entered the art world during a period which marked a shift towards new representational forms. Fischl's figurative paintings depict leisurely, mundane, intimate, and sometimes troubling scenes of suburban life; the American middle class isolated in psychologically charged moments. Remarkably seductive, Fischl's distinguished work summons the viewer to participate in the unfolding of narrative. His subject matter is familiar and yet subverted, and delivered in a style that is both painterly and uncanny.

The present lot, *The Cattle Auction (Study)*, 1990, is a vibrant example of the artist's process of storytelling. While the subject matter seems to be departure from his earlier works, it is in fact a continuum of Fischl's investigation of the figure and dislocation. "The India paintings were not as different as people think. They were attached to the same impetus. I left that which I knew, went out into a world in which I didn't know anything,

and so all I did was watch. The experience of the India paintings was one in which the audience feels alien, even though they're looking at an alien culture, they are the ones that feel alienated. Yeah, it was a fantastic break. It had a particular life . . . intense." (Eric Fischl, in A.M. Homes, "Eric Fischl", *BOMB Magazine*, no. 50, Winter 1995) *The Cattle Auction (Study)*, 1990, exhibits particular intensity, featuring three prominent figures found in his final version of the painting. The graceful female dancer to the left of the canvas seems absorbed in her movements, while a gentleman in green military garb looks on. The rightmost figure appears to beckon to the viewer. Bathed in light, he calls our attention away from the romanticism of the ornately dressed dancer. With his figures rendered as though a mirage, a beautifully distorted haze between foreground and background, lit from behind in warm tones of golden ochre and chartreuse green, Fischl delivers an exquisite sense of the alienation of his Indian excursion.



THOMAS HOUSEAGO b. 1972*Untitled (Coin Mask I)*, 2008

plywood and graphite

45 x 28 x 2 in. (116 x 72.5 x 6 cm)

Estimate \$40,000–60,000**PROVENANCE**

Galerie Xavier Hufkens, Brussels

California-based artist Thomas Houseago is known for his abstracted figurative sculptures that reference the modernist genres of Cubism and Futurism, playing on traditional adaptations of historical statuary by denouncing formal portrait traditions and instead integrating “primitive” elements into his art. Houseago’s work, made from ordinary materials chosen for aesthetic reasons, evoke an intentional impression of low quality distinctive stylistic effects. His pieces appear to encroach physically on the viewer due to their dominating size and position juxtaposed with their segmented and exposed construction. To build these works, the artist begins a seemingly impulsive process by molding a structure of metal rods then adding an array of traditional yet common materials such as plaster and plywood with prodigious creative vigor. In some instances, his work incorporates delineated, anatomical sketches drawn in graphite on charcoal directly on the media. Houseago’s attempts at re-examining primal folk elements typical in Modernism with his neo-expressionistic undertakings create a contextual discourse wrought with ironic contentions and various philosophical and cultural interpretations.

Untitled (Coin Mask I), conjures powerful references to the artist’s stylistic associations with Cubism. The object’s framework is exposed revealing all fragments and constructive qualities of the final form. As Houseago deals almost exclusively with opposites, the present lot can be interpreted as everted, with all artistic elements converted into antithetical counterparts, creating an amalgamation in which construction and intentional configuration are indistinguishable to the viewer. The internal armature becomes integral to our aesthetic understanding of the piece. As Alexander Kennedy put it in his 2007 exhibition review of *A Million Miles Away*, “A purist might attack Houseago for asking too much of his materials, which serve as both expressive, worked constituents and raw stuff in their own right, but this fluctuation between both sculptural approaches could also be seen as a strength.” *Untitled (Coin Mask I)*, is an optically eulogy celebrating many of the traditional sculptural scopes of Cubism, Futurism, and Primitivism. Yet, Houseago intentionally subverts composition and form creating a challenging artistic genre that is uniquely his own.



35

JEAN-MICHEL BASQUIAT 1960-1988

Untitled (3 Text Pieces), 1982

ink on paper (in 3 parts)

each: 10 x 6 in. (25.4 x 15.24 cm)

Each work is accompanied by a certificate issued by the Authentication Committee for the estate of Jean-Michel Basquiat.

Estimate \$80,000-120,000

PROVENANCE

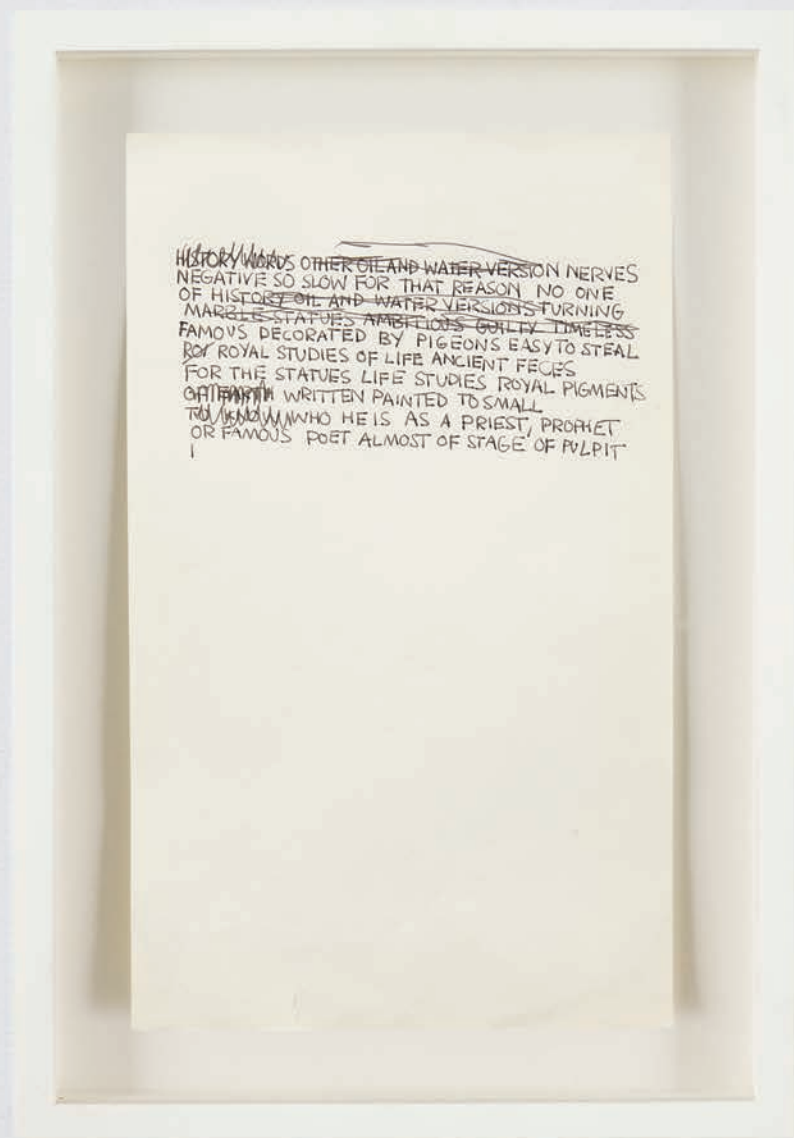
Private Collection

EXHIBITED

New York, Cheim & Reid, *In Word Only*, February 17 - March 26, 2005

LITERATURE

R. D. Marshall, *Jean-Michel Basquiat: In Word Only*, Cheim & Reid, New York, 2005. p. 3 (Third text piece illustrated)



Within the fleeting span of ten years, Jean-Michel Basquiat's tempestuous life brought a new and exciting visual vocabulary to the face of contemporary art. The vast mourning of his tragic death at age 27 only highlighted the breadth of influence he had already produced; revolutionizing a generation of artists and establishing him as an unprecedented symbol of youth, vigor, and artistic innovation. The present lot, *Untitled (3 Text Pieces)*, 1982, conjures a time in which Basquiat was still on the brink international recognition and art-stardom. Indeed, while he had barely begun to unleash on his canvases he had already developed a profound appreciation for the writing of William Burroughs and the beat generation.

Untitled (3 Text Pieces), matches stark words of poetry on three otherwise blank pieces of notebook paper. Throughout the late 1970s, Basquiat's personal legacy as a poet had been honed on the New York streets with his close friend and early collaborator Al Diaz. Together as SAMO, an acronym for "same old shit", Basquiat and Diaz spread their poetic and sparse messages of anti-establishment and social critique across the city of New York, embodying the movement of hip-hop and colliding with transformative symbols and text-based art. Though Basquiat was often scant and deliberately succinct in his interviews, his surviving text gives us insight into a profoundly brilliant and unconventional mind, where visual representation was as

important as the words used to explain it. Though Basquiat broke his partnership with Diaz in 1980 in order to further pursue a career in painting, the present lot is a testament to Basquiat's continuous investigation of language; enhancing some of his most acclaimed canvases with the inherent power of text. Exploring semiotic contexts as much as reveling in their aesthetic and formal appeal, the allure of the present lot exemplifies astute comparisons between Basquiat and Cy Twombly. Revealing a quick-wittedness and intimate aura of presence the *Untitled (3 Text Pieces)*, 1982 distills a humble séance between man and word.

ROYAL STUDIES OF LIFE IN THE PIAZZA OF
POLICEMAN VERSION MARBLE STATUE PIGEON
DECORATED HONORS ANCIENT FECES x
OIL AND WATER EGG YOLKS

A SHADOW IN HIS OFFICE

36

RICHARD PRINCE b. 1949

Eden Rock (oil rig and cowboy), 2006

acrylic on canvas

22 3/4 x 30 in (57.8 x 76.2 cm)

Signed and dated "R. Prince 2006" on the reverse.

Estimate \$100,000-150,000

PROVENANCE

Gagosian Gallery, New York

EXHIBITED

St. Barths, Eden Rock Hotel Gallery, *Richard Prince*, December 27, 2007- February 28, 2008

Debuting at the Eden Rock Hotel Gallery in the Caribbean island of St. Barths, Richard Prince's triumphant *Eden Rock (oil rig and cowboy)*, 2006, is part of a series inspired by the Darwinian theory of survival of the fittest. Here, the backdrop of an oil rig sets the tone for a show-down between two cowboys, Prince's most beloved masculine subject matter. The series is essentially a story board for an original screen play by Richard Prince entitled *Eden Rock*, a combination of Nevil Shute's post-apocalyptic novel *On the Beach* and William Golding's *Lord of the Flies*. The plot of this screen play is described as a survivalist tale, based on events gone wrong and ill-fated circumstances. Prince is quoted as being intrigued by "the idea of privilege turned on its head" and "when it comes to the fight for survival, clean water becomes more important than money." (F. Martin, "Picture the End of the World", *The Guardian*, March 25, 2008). These comments aptly describe the events transpiring before us, echoing the disembodied voices heard in movie trailers; behind one cowboy we find an oil rig spewing fire, behind the other, we find a flower. Within this mise-en-scene, a confrontation of opposing forces is about to explode, each protectively positioned before disparate symbols of wealth and nature.

Playing with perception, the viewer's perspective begins directly behind a pair of anonymous legs, clothed in military fatigues and worn leather cowboy boots.

As the figure in the foreground stands in alignment with the oil rig, his blurred counterpart, another anonymous cowboy in full regalia, brandishes his whip while all but vanishing under a veil of expressive white brushstrokes. This broad treatment of the composition creates a sense of desolation, enveloping all but one natural element. While alluding to his Cowboys series, *Eden Rock (oil rig and cowboy)*, 2006, simultaneously underscores a contemporary version of the hyper-masculine figure through the combination of spaghetti western and Die Hard-esque mise-en-scene. Unlike Prince's *Nurses, Cowboys, and Girlfriends*, whose full figures and faces fill their respective compositions, the works of *Eden Rock* are void of the figure's identity, allowing the viewer to project themselves into the dramatic tableaux.



37

FRANCESCO CLEMENTE b. 1952

Zip, 1998

oil on linen

46 x 92 in. (116.8 x 233.7 cm)

Estimate \$80,000–120,000

PROVENANCE

Gagosian Gallery, Los Angeles

Private collection

EXHIBITED

Dusseldorf, Kunstsammlung Nordrhein-Westfalen, *The Self is Something Else, Art at the End of the 20th Century*, February 19 – June 18, 2000

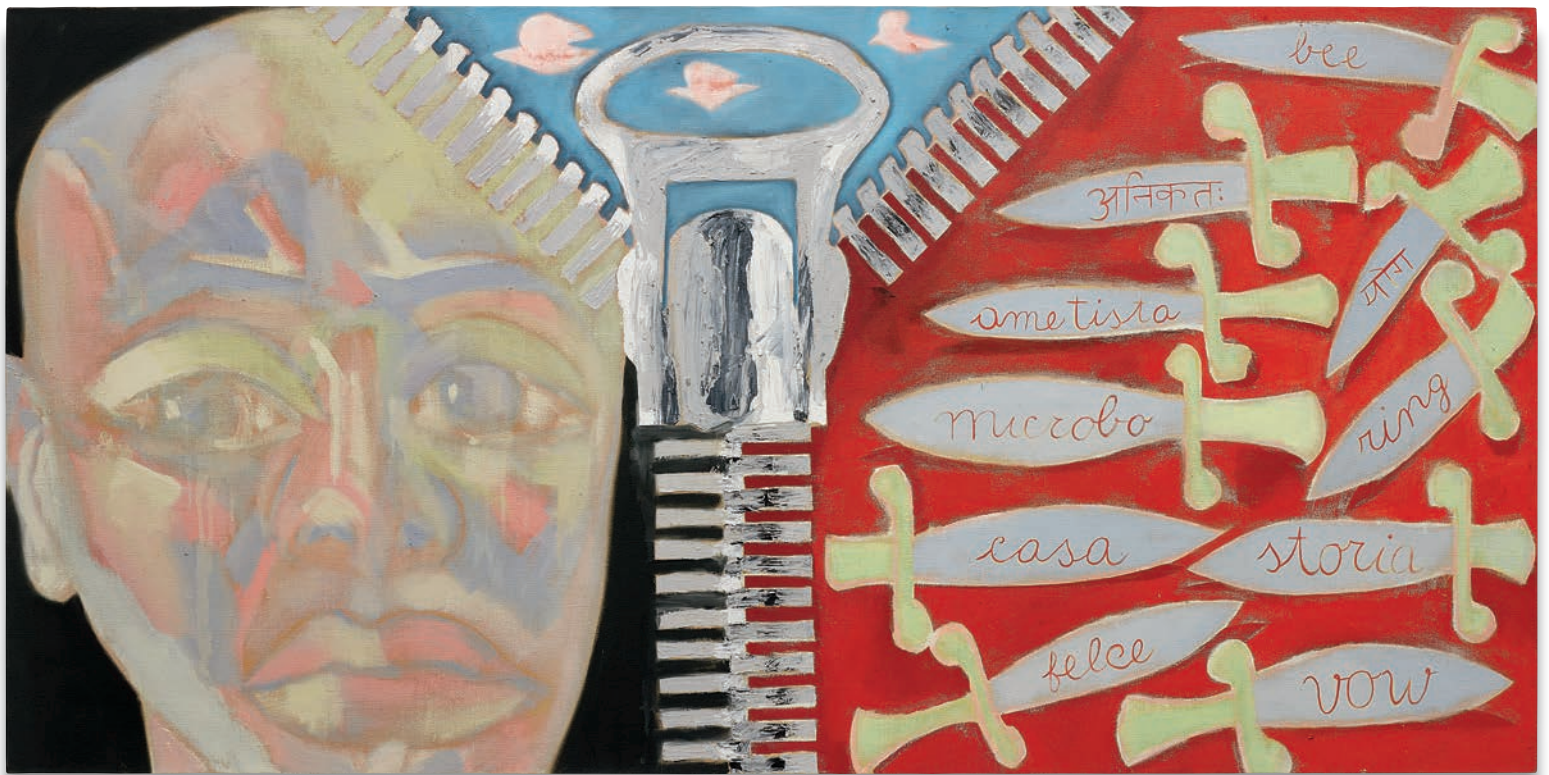
LITERATURE

Kunstsammlung Nordrhein-Westfalen, *The Self is Something Else, Art at the End of the 20th Century*, Dusseldorf, 2000, cat no. 36, p. 193 (illustrated)

A formative member of the Neo-Expressionist movement Francesco Clemente has held a longstanding reputation as a provocative and vibrant painter. Beginning his career in his native Italy during the late 1970s, Clemente participated in the artistic shift from Minimalism and Arte Povera towards a renewed practice of figurative painting. Labeled *Transavanguardia* by critic Achille Bonito Oliva, this revival pronounced strong interest in narrative content, dramatic color, and more fluid, gestural technique. At the age of 28, Clemente's participation in the 1980 Venice Biennale would grant him international recognition and he soon found himself residing in New York. By this time, the artist had already established a mature style, evidenced by his collaborative productions with icons such as Andy Warhol and Jean-Michel Basquiat. As further affirmation of his contribution, just one short year after the creation of the present lot, *Zip*, 1998, Clemente would become the youngest living artist to receive a full-museum retrospective at the Guggenheim museum. Indeed, *Zip*, 1998, exemplifies a poetic

culmination of Clemente's artistic vocabulary, imbued with the sophistication and culture of a well seasoned traveler.

Self-portraiture has remained a constant exploration throughout Clemente's oeuvre in tandem with the notion of identity. Expressing a dream-like quality that straddles the surrealistic borders of psychological and mystical settings. The gulf between the corporeal and the psychological realms is emphasized in *Zip*. The horizontality of the canvas is divided into three areas by a large zipper: the leftmost area depicting the artist gazing off to the side, his wide eyes revealing streams of tears; the rightmost area of the canvas revealing daggers brandished with evocative text; while the central area suggests the calmness of flight and freedom under an expanse of clear blue sky. In Clemente's *Zip*, the complexity of internal dialogue is rendered through the fragmented composition, where symbolism and self are both bound together and liberated by moving mechanism.



38

KAREL APPEL 1921-2006

Personage, 1983

oil on canvas

76 x 66 in. (193 x 167.6 cm)

Signed "Appel" lower right; further signed, titled, and dated "K. Appel 'Personage' 1983" on the stretcher.

Estimate \$100,000–150,000

PROVENANCE

Anderson Gallery, Buffalo

Martha Jackson Gallery, New York

Acquired from the above by the present owner

EXHIBITED

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

LITERATURE

Anderson Gallery, Buffalo, New York, *Karel Appel: An Historical Overview*, 1995, Nr. 38

“For me, the material is the paint itself.
The paint expresses itself.”

KAREL APPEL

Karel Appel's productivity was rooted in a spirit of spontaneity; revolting against the psychological gesture of Surrealism, Appel was integral in the formation of Cobra, a pan-European collective of six artists. Appel's own Dutch heritage brought a needed surge of color to the style of Cobra. The result was a mixture of the kinetic and the exuberantly aesthetic, a distinctly European response to the American concept of Action Painting popular among the extolled Abstract Expressionists. Appel carried this spirit in tow throughout the next seven decades. In *Personage*, 1983, Appel delivers to us a striking celebration of free form and relentless color, a stunning example of a mature artist's work.

Appel's canvas spreads nearly six by seven feet, large enough to demand the attention of the viewer, while simultaneously posing a sense of weightlessness and fluidity within the compositional boundaries. In this way, *Personage* is not strictly a figurative depiction, and yet the title clearly draws our awareness to the central figure. Wide and scantily featured, aside with a comical cobalt nose and wisps of hair, our central figure is barely an artist's caricature. Appel's figure in *Personage* invites us into a delightful world of his own, where color and form are wonderfully transient, as in a child's painting where we become immersed in a fanciful world.



39

AHMED ALSOUDANI b. 1975

You No Longer Have Hands, 2007

charcoal, pastel, and acrylic on paper

84 x 108 in. (213.4 x 274.3 cm)

Estimate \$150,000–250,000

PROVENANCE

Thierry Goldberg Projects, New York

EXHIBITED

New York, Thierry Goldberg Projects, *The Atrocity Exhibition*, June 28 - July 28, 2007

London, Saatchi Gallery, *Unveiled: New Art from the Middle East*, January 30 - May 9, 2009

Lille, Le Tri Postal, *La Route de la Soie: The Silk Road*, Lille 3000, Saatchi Gallery, October 20, 2010 - January 16, 2011

LITERATURE

London, Saatchi Gallery, *Unveiled: New Art from the Middle East*, 2009, no. 14 (illustrated)

R. Goff and C. Rosenthal, *Ahmed Alsoudani*, London 2009, pp. 66-67 (illustrated)

Lille, Le Tri Postal, *La Route de la Soie: The Silk Road*, Lille 3000, Saatchi Gallery, 2010-2011

E. Booth-Clibborn, ed., *The History of the Saatchi Gallery*, London, 2011, nn. (illustrated)

“I’m interested in both memory and history and in those potent areas between the two that enable me to keep memories alive in the present.”

AHMED ALSOUDANI



40

ELLIOTT HUNDLEY b. 1975

Garland, 2003

photographs, plastic silk, pins, needles, plastic straws, wood, rubber bands, gel medium, aluminum, drawings, watercolor on board
48 x 72 in. (122 X 183 cm)

Estimate \$40,000–60,000

PROVENANCE

Peres Projects, Los Angeles



(detail of the present lot)

Making a strong entrance a number of years ago, Elliot Hundley began a sweeping transformation of modern sculpture, employing a vast array of both historical influences and his own singular innovations. Hundley's style has been alternatively categorized as a revival of Rauschenberg's combines of the 1950s as well as evoking three-dimensional representations of Cy Twombly's whimsical and dreamlike paintings of the same period. However, *Untitled*, 2003, complicates both of these attributions. Its scale defines the superficial peripheries of an epic and infinitely complex world comprised of fragments of the everyday. The present lot is a wonder of micro-assemblage and a fascinating exploration into one of Hundley's most defining features as an artist: his ability to suggest a narrative within abstraction, weaving eclectic materials into mythologies.

The present lot, *Untitled*, 2003, exemplifies Hundley's scope of materials, which includes silk, pens, needles, gels, and conventional watercolors, performing in an exceptional synchrony. Indeed, we can observe an nascent exuberance in this piece; his dreamlike surface saturated in thick layers

of watercolor suggest a snowy plane laden with sweeping constructions of precarious elements. Hundley manages to construct several different spaces upon this plane without ever defining their intention. Painstakingly applied fragments of broken needle, straw, and shredded photographs lend a unique fragility to *Untitled*, 2003, while, the suggestion of scaffolding, waste sites, and soaring towers share the same possibilities. In this way, Hundley lends a gentle human element to his adamantine work.

Hundley's piece implies a thoughtful process through its suggestion of a dreamscape. The drama of a landscape spread in detail across a tiny surface demonstrates a multifaceted approach to object making, embracing the sensibilities of a Pop artist while infusing it with epic prose. Hundley's exacting hand echoes varied forms of art history—the perfectionism of classical and historical painting, the rich coloring of Fauvism, and, of course, the canonical combines of Rauschenberg. *Untitled*, 2003 exhibits all of these diverse virtues in a precious few inches



41

OS GÊMEOS b. 1974

Landscape, 2009

acrylic and spray paint on canvas

79 x 63 in. (200.7 x 160 cm)

Estimate \$80,000–120,000

PROVENANCE

Galleria Patricia Armocida, Milan

EXHIBITED

Milan, Galleria Patricia Armocida, *Nos braos de um anjo*, January 25–March 25, 2010

Brazilian-born twins Otavio and Gustavo Pandolfo, widely known as Os Gêmeos, are a major force in contemporary and urban art. Their creative collaborations, manifesting as surreal paintings and large-scale public installations, are imbued with a strong sense of vitality and generously provide the viewer with an inlet into their collective imagination. It is in this unique realm that the brothers' immediate surroundings – particularly in their neighborhood in São Paulo, Cambuci – undergo a magical artistic transformation. The narrative elements of their work draw inspiration from their everyday cosmopolitan lives, synthesized with imagery culled from rural Brazil, landscapes, and folklore.

Its fantastical color palette and psychedelic motifs render *Landscape* a quintessential Os Gêmeos dreamscape, a pastiche of hallucinatory fervor. Despite its obvious two-dimensionality, the painting's flat surface is camouflaged by a backdrop of prismatic luminosity. Draped in florid fabric, the central figure traverses our visual field by boat among a sea of bobbing heads. The otherworldly subject matter ignites our imaginations. The ocean of yellow and brown monotonous faces through which our traveler sails his course represents sweeping possibilities.



42

STUDIO JOB

JOB SMEETS AND NYNKE TYNAGEL b. 1970 and b. 1977

"Perished" table, 2006

Macassar ebony, laser-cut bird's eye maple inlays.

From the edition of 6. One leg inlaid with "Job."

30 1/8 x 88 1/2 x 35 3/8 in. (76.5 x 224.8 x 89.9 cm)

Estimate \$50,000 – 70,000

PROVENANCE

Moss, New York

LITERATURE

Sophie Lovell, *Furnish: Furniture and Interior Design for the 21st Century*, Berlin, 2007, pp. 16-17

Willy van den Bussche, et al., *Studio Job: The Book of Job*, New York, 2010, pp. 104 and 106-107 for a drawing

Adam Lindemann, *Collecting Design*, Cologne, 2010, p. 135 for the "Perished" bench

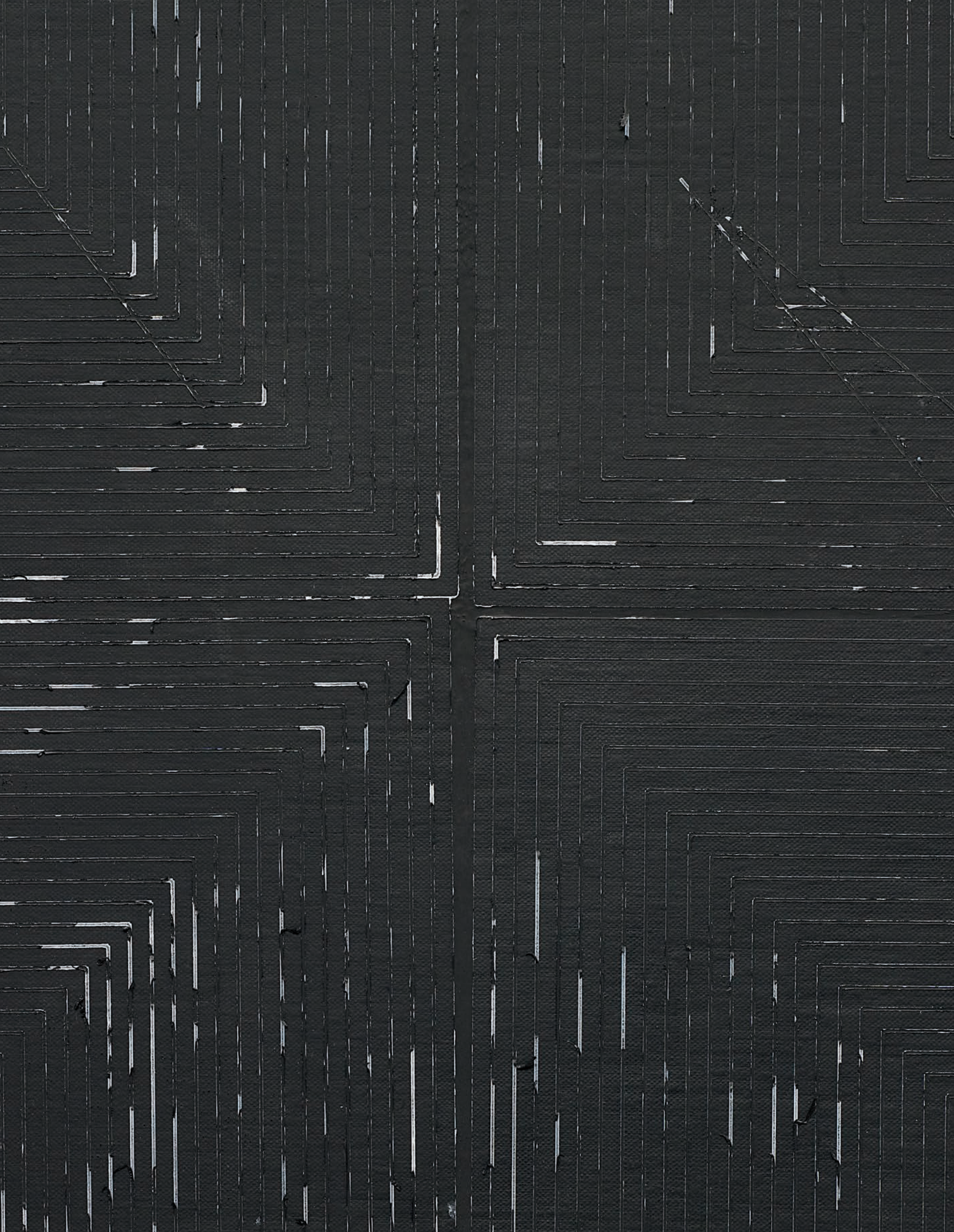


(detail of the present lot)









UNDER THE INFLUENCE

CONTEMPORARY ART 8 MARCH 2013 at 2pm

LOTS 101-388

Viewing

2 - 8 March

Monday - Saturday 10am - 6pm

Sunday 12pm - 6pm



101

OSCAR TUAZON b. 1975

Two Works: i) *Geodesic Dome House*; ii) *Off Road*, 2007
folded digital color coupler prints on Kodak archival grade paper
each: 23 1/2 x 35 1/8 in (59.7 x 89.2 cm)
Each work is unique.

Estimate \$8,000-12,000

PROVENANCE

Howard House Gallery, Seattle
Acquired from the above by the present owner



102

STERLING RUBY b. 1972

Ashtray 166, 2011

glazed ceramic

13 x 13 1/2 x 2 in. (33 x 34.3 x 5.1 cm)

Initialed and dated "SR 11" on the reverse.

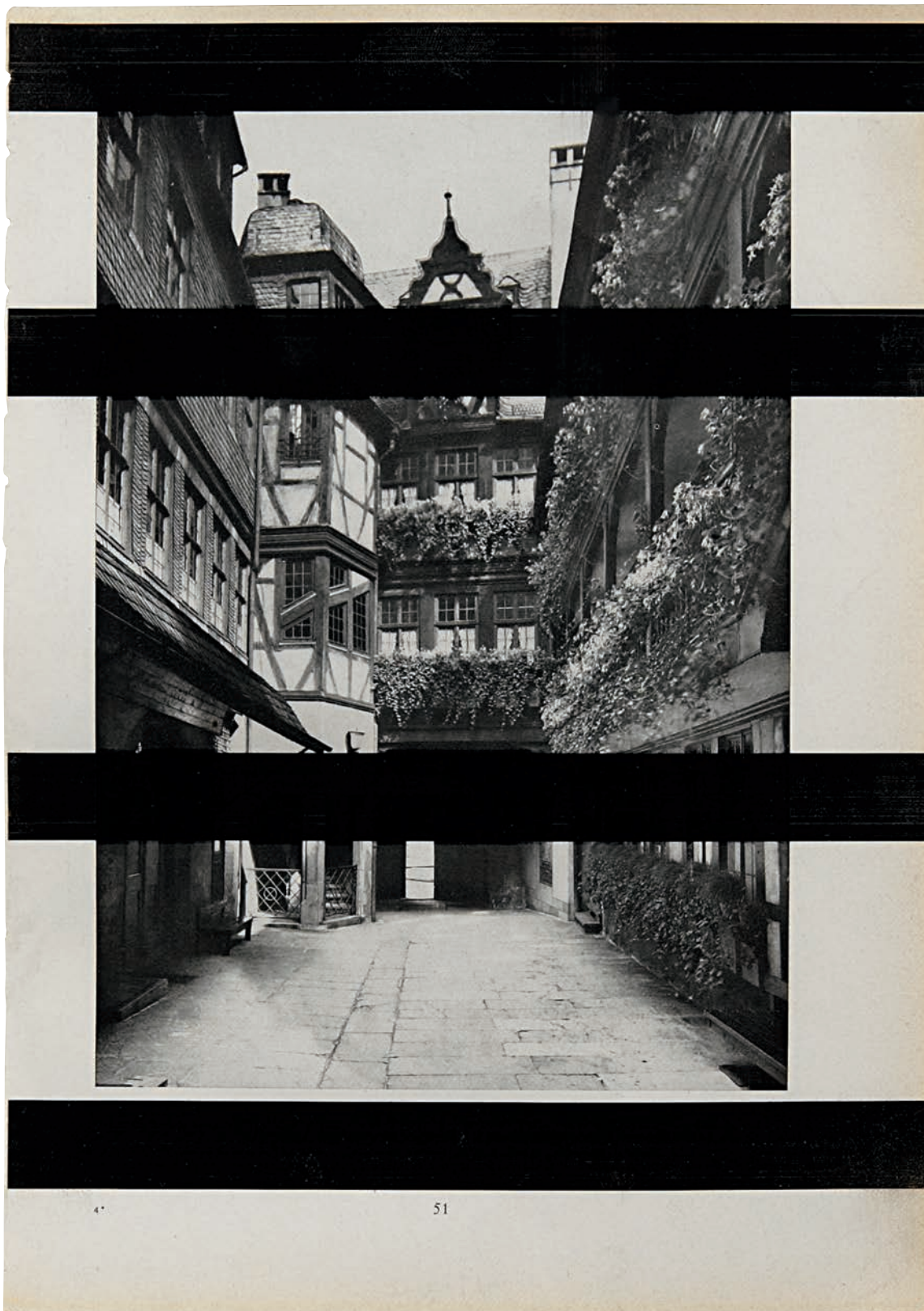
Estimate \$5,000-7,000

PROVENANCE

Acquired directly from the artist

Free Arts NYC Annual Art Auction, April 23, 2012

Acquired from the above by the present owner



103

WADE GUYTON b. 1972

Untitled, 2003

inkjet on book page

10 1/4 x 7 1/4 in. (26 x 18.4 cm)

Printed "Wade Guyton 2003" on the reverse.

Estimate \$7,000-9,000

PROVENANCE

John Connelly Presents, New York

Acquired from the above by the present owner



104

ALLORA & CALZADILLA b. 1974 & b. 1971

Forecast II, 2010,

c-print, flush-mounted on aluminum

27 1/2 x 41 3/8 in. (70 x 105 cm)

This work is number four from an edition of five.

Estimate \$15,000-20,000

PROVENANCE

Galerie Chantal Crousel, Paris

Private Collection, New York

105

GEDI SIBONY 1973

A Sense of The, 2006

sticks, plywood, wood glue, and wood filler
72 x 45 x 27 in. (182.9 x 114.3 x 68.6 cm)

Estimate \$10,000-15,000

PROVENANCE

303 Gallery, New York

Acquired from the above by the present owner

EXHIBITED

New York, 303 Gallery, *A Broken Arm*, July 20- August 18, 2006



106



106

**BRUCE HIGH QUALITY
FOUNDATION**

Self-Portrait (39 Special), 2001-2010

wood and mixed media

5 x 5 x 3 1/2 in. (12.7 x 12.7 x 8.9 cm)

Estimate \$6,000-8,000

PROVENANCE

Private Collection

107

**BRUCE HIGH QUALITY
FOUNDATION**

Self-Portrait (Icebreaker), 2001-2010

wood and mixed media

6 3/4 x 6 3/4 x 2 in. (17.1 x 17.1 x 5.1 cm)

Estimate \$6,000-8,000

PROVENANCE

Private Collection

107





108

KAZ OSHIRO b. 1967

Microwave Oven (White/Bullet Holes), 2007

acrylic on canvas, laid on six panels

12 1/8 x 20 3/4 x 15 in. (30.8 x 52.7 x 38.1 cm)

Signed and dated "Kaz Oshiro 07" on the interior of the lower panel.

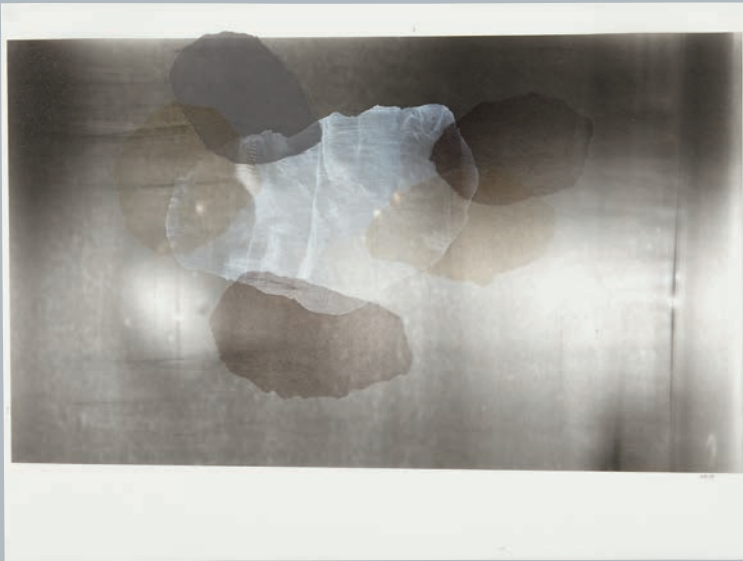
Estimate \$20,000-30,000

PROVENANCE

Michael Wilkinson Gallery, London

Private Collection

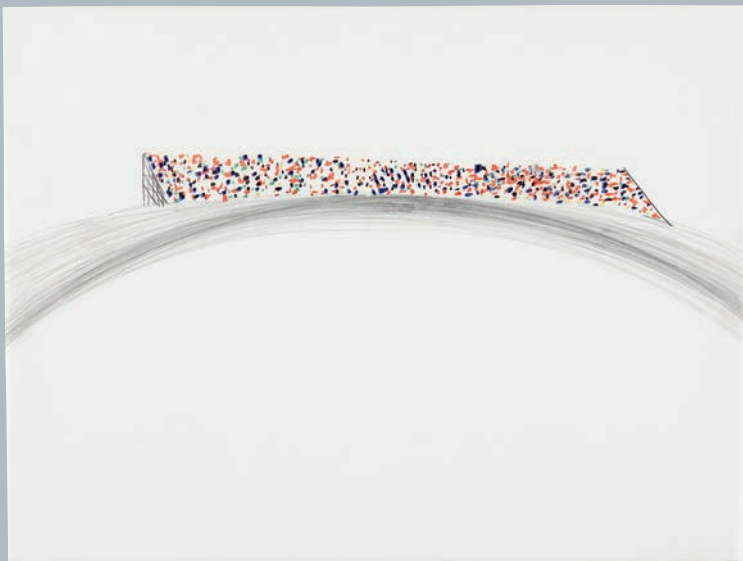
Acquired from the above by the present owner



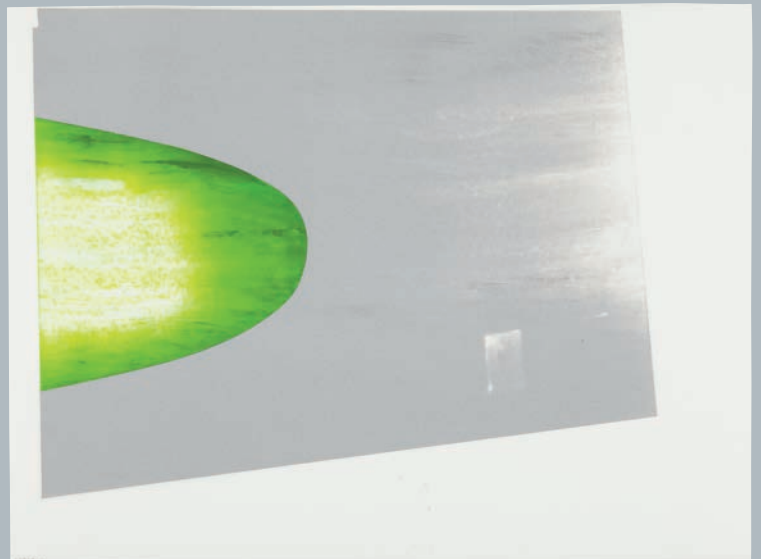
i



ii



iii



iv

109

KRISTIN BAKER b. 1975

Five Works: i) *Untitled (Oil, Smoke and Street)*; ii) *Untitled (Headlamp)*; iii) *Untitled (Turn 2)*; iv) *Untitled*; v) *Untitled (Tyre)*, 2003

acrylic on mylar

i), ii), iii), iv) 18 x 24 in. (45.7 x 61 cm); v) 30 x 42 in. (76.2 x 106.7 cm)

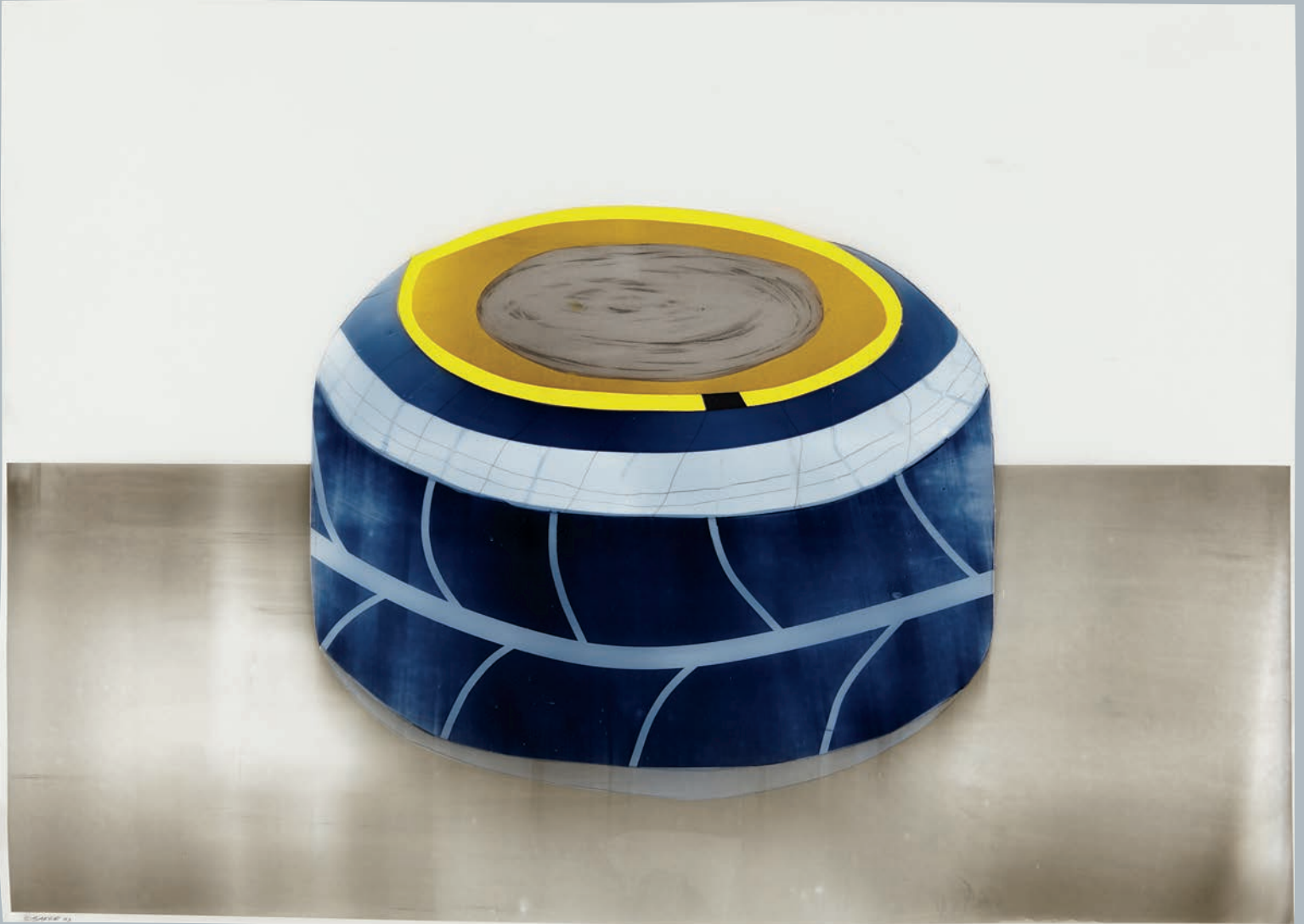
i), iii) Initialed and dated "KB 03" lower right; ii) Signed and dated "KBaker 03" on the reverse; iv), v) Signed and dated "K Baker 03" lower left.

Estimate \$30,000-40,000

PROVENANCE

Deitch Projects, New York

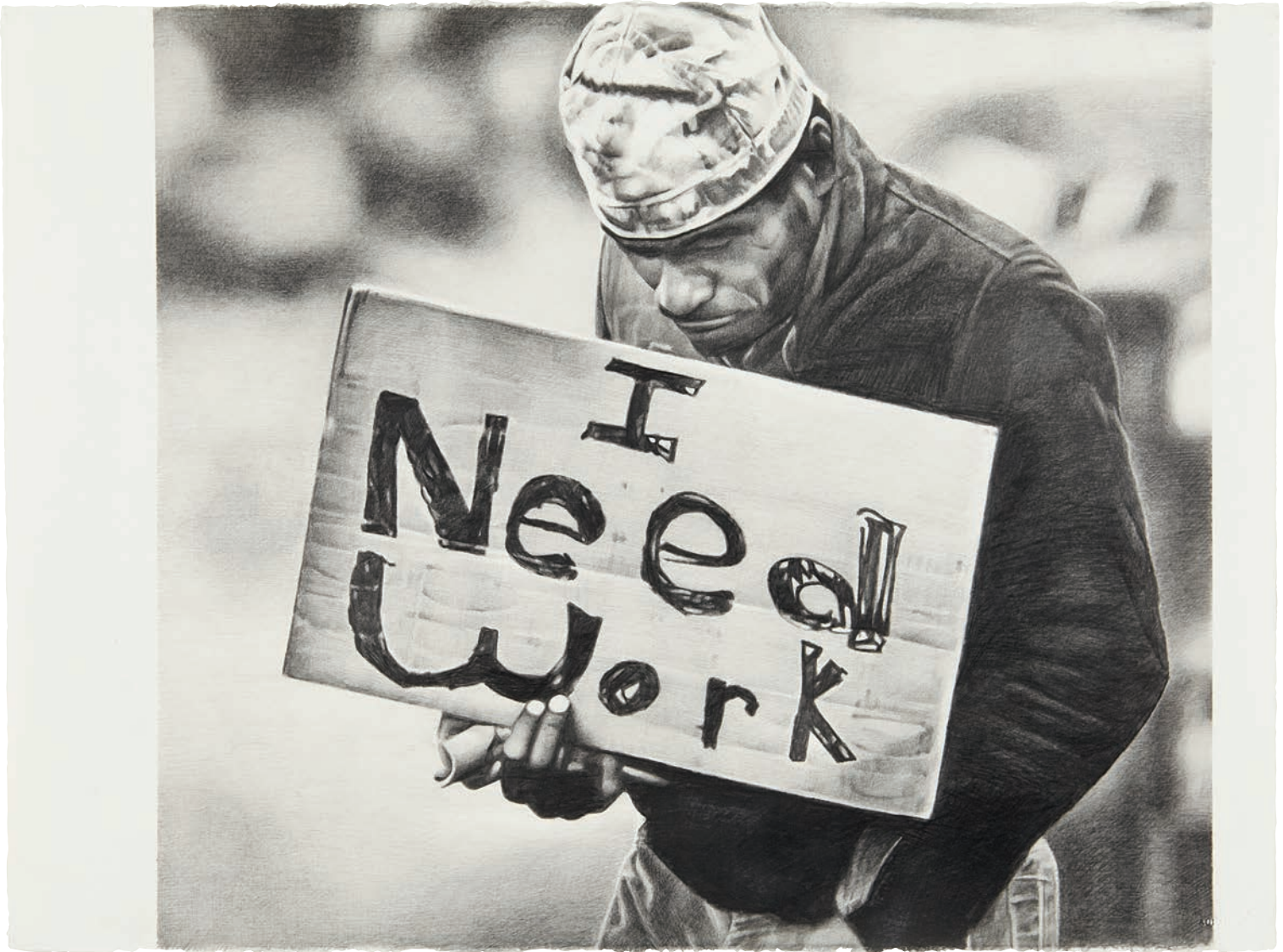
Acquired from the above by the present owner



v

“Never using brushes to create her works, she wields knives, normally a tool of deconstruction and violence, to construct worlds of speed and elegant tragedy.”

R. Gladman “Kristin Baker at Deitch Projects” www.akrylic.com, March 20, 2004



110

KARL HAENDEL b. 1976*Untitled (I Need Work)*, 2007

graphite on paper

22 1/2 x 30 1/4 in. (57.2 x 76.8 cm)

Signed, titled, and dated "Haendel 2007 Untitled (I Need Work) 07" on the reverse.

Estimate \$6,000-8,000**PROVENANCE**Harris Lieberman Gallery, New York
Acquired from the above by the
present owner

111

BARNABY FURNAS b. 1973*Untitled (Effigy #1)*, 2006

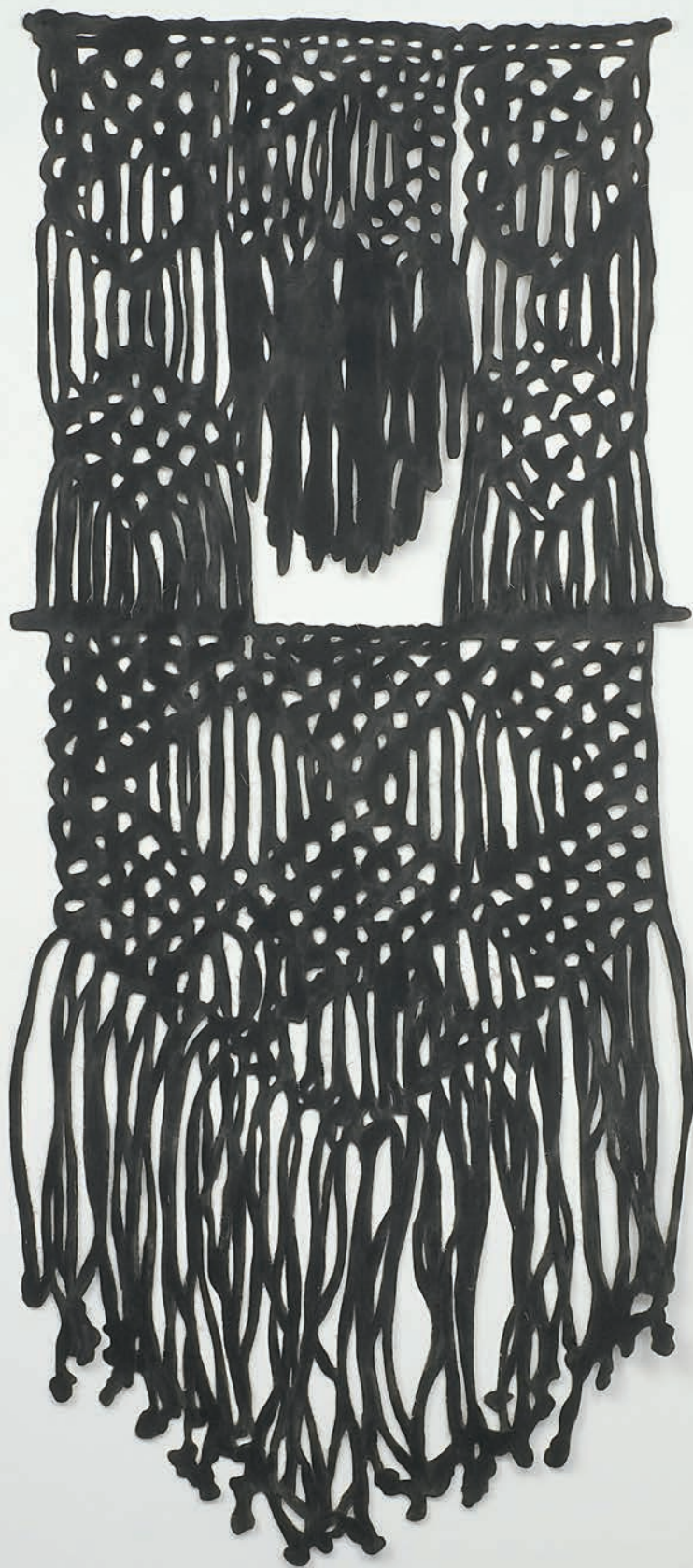
urethane and spirits on burnt calf-skin vellum

27 7/8 x 17 7/8 in. (71.1 x 45.7 cm)

Signed and titled "Effigy No #1 Barnaby Furnas" on the reverse; further signed, titled, inscribed, and dated "Effigy No #1 6/9/6 Barnaby Furnas N.Y.C." on the overlap.

Estimate \$12,000-18,000**PROVENANCE**Marianne Boesky Gallery, New York
Acquired from the above by the present owner, in 2006**EXHIBITED**London, Royal Academy of Art, *USA Today*, October 6- November 4, 2006
St. Petersburg, State Hermitage Museum, *USA Today*, October 24, 2007-
January 13, 2008**LITERATURE***USA Today*, exh. cat., London, 2006, pp. 140-141 (illustrated)
Abstract America, exh. cat., London, 2008, p. 378 (illustrated)





112

AMANDA ROSS-HO b. 1975

White Goddess #3 Wall, 2007

acrylic on cut canvas, incised sheetrock mounted
on wood, screws, fish charm

canvas: 90 x 35 7/8 in. (228.6 x 91.4 cm)

overall: 95 5/8 x 74 3/4 x 11 in. (243 x 190 x 28 cm)

Estimate \$5,000-7,000

PROVENANCE

Cherry and Martin, Los Angeles

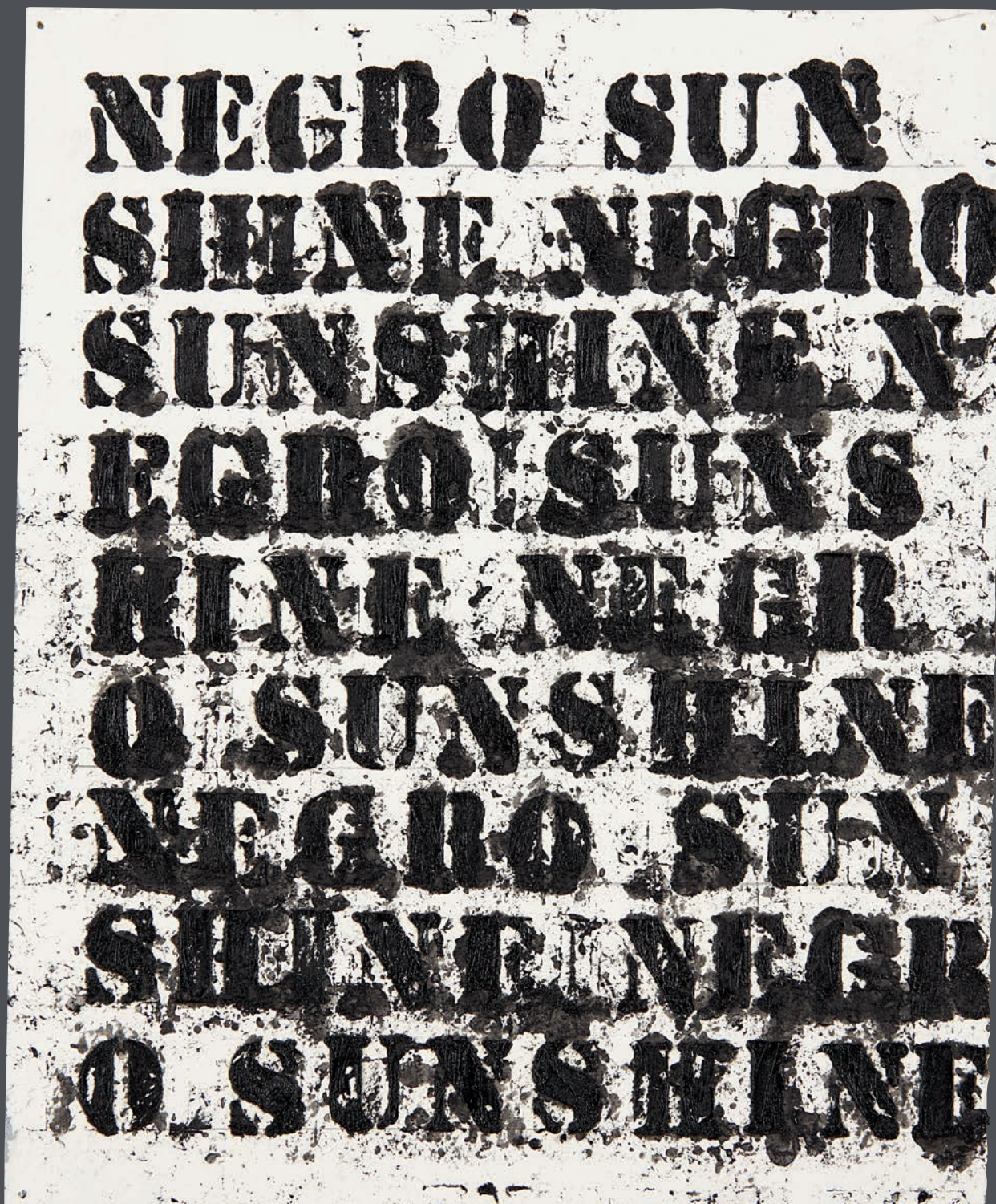
Acquired from the above by the present owner, in 2007

EXHIBITED

London, Saatchi Gallery, *Abstract America*, May 29, 2009- January 17, 2010

LITERATURE

Abstract America, exh. cat., London, 2008, pp. 252-253



113

GLENN LIGON b. 1960

Study for Negro Sunshine II #14, 2011

oil stick and gesso on paper

10 x 8 in. (25.4 x 20.3 cm)

Signed, titled, and dated "Study for Negro Sunshine Glenn Ligon 2011" on the reverse.

Estimate \$20,000-30,000

PROVENANCE

Regen Projects, Los Angeles

Acquired from the above by the present owner

114

NED VENA b. 1982

Untitled (3), 2009

urethane and acrylic on linen, laid on panel, in artist's wood frame

55 1/2 x 46 1/2 in. (141 x 118.1 cm)

Signed and dated "Ned Vena 09" on the reverse.

Estimate \$30,000-40,000

PROVENANCE

Michael Benevento Gallery, Los Angeles

Private Collection

“To make two separate paintings from one gesture was an attempt to embrace the feeling that I was making the same painting over and over again... I wanted to diffuse the unique and singular results of the individual works and create two objects from an individual process.”

Ned Vena, quoted in: B. Walsh, “Double Painting with Ned Vena”, *Art in America*, May 2012





115

SOLD TO BENEFIT AN ENDOWED SCHOLARSHIP FUND

TALA MADANI b. 1981

Men R Hot on Fire, 2010

oil on board

11 x 14 in. (27.9 x 35.6 cm)

Estimate \$6,000-8,000

PROVENANCE

Lombard-Freid Projects, New York

Acquired from the above by the present owner



116

ADRIAN GHENIE b. 1977

Untitled, 2007,

oil on canvas

11 3/4 x 20 1/2 in. (29.8 x 52.1 cm)

Estimate \$15,000-20,000

PROVENANCE

Plan B, Cluj-Napoca

Private collection, New York



117

KAWS b. 1974

Vanity (Kurf), 2009

acrylic on canvas, printed cardboard, and plastic packaging

18 1/8 x 15 x 3 1/4 in. (46 x 38.1 x 8.3 cm)

Signed and dated "KAWS 09" on the reverse of the canvas.

Estimate \$18,000-25,000

PROVENANCE

Hydra School Projects, Hydra

Acquired from the above by the present owner

EXHIBITED

Hydra, Hydra School Projects, *Alpha Exotica*, July 4- September 30, 2009



118

KAWS b. 1974

Kurfette (Lady Kurf), 2009

acrylic on canvas, printed cardboard, and plastic packaging

18 1/8 x 15 x 3 1/4 in. (46 x 38.1 x 8.3 cm)

Signed and dated "KAWS 09" on the reverse of the canvas.

Estimate \$18,000-25,000

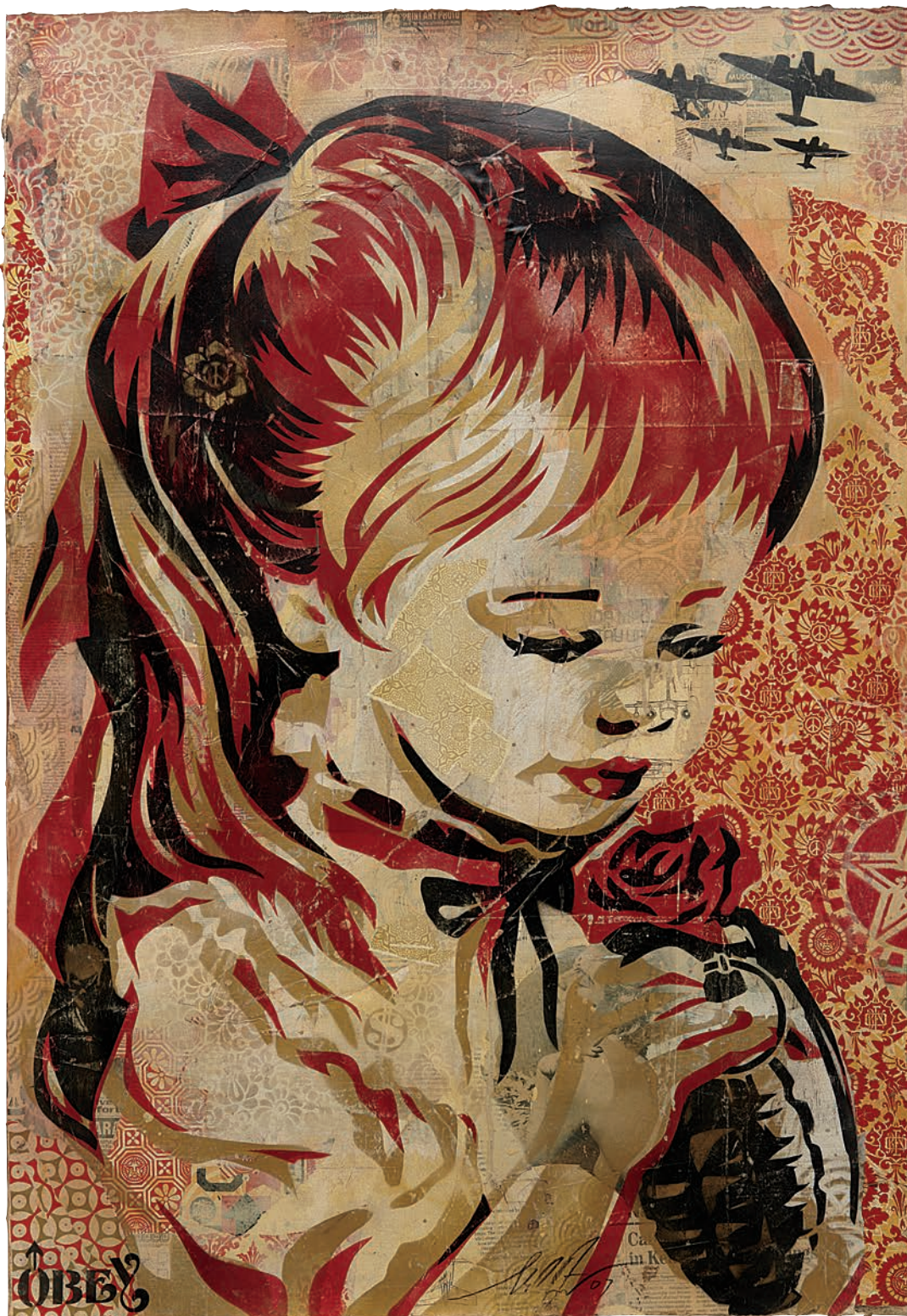
PROVENANCE

Hydra School Projects, Hydra

Acquired from the above by the present owner

EXHIBITED

Hydra, Hydra School Projects, *Alpha Exotica*, July 4- September 30, 2009



119

SHEPARD FAIREY b.1970

War By Numbers, 2007

stencil collage on paper

43 1/4 x 30 in. (109.9 x 76.2 cm)

Signed and dated "Shepard Fairey 07" lower edge. This work is unique.

Estimate \$30,000-40,000

PROVENANCE

Jonathan LeVine Gallery, New York

Acquired from the above by the present owner

EXHIBITED

New York, Jonathan LeVine Gallery, *Shepard Fairey: E Pluribus Venom*, June 23, 2007 - July 21, 2007



120

BARRY MCGEE b. 1966

Untitled (TV Stack), 2002

mixed media installation including three televisions, one VHS player, one DVD player, one painting, two framed photographs with broken glass, and three hairnets

installed dimensions variable

Estimate \$10,000-15,000

PROVENANCE

Modern Art, London

Acquired from the above by the present owner



121

RYAN MCGINNESS b. 1972

Untitled, 2005

silk screen on rag paper

40 x 26 1/2 in. (101.6 x 67.3 cm)

Signed and dated "Ryan McGinness 2005" lower right.

Estimate \$10,000-15,000

PROVENANCE

Quint Contemporary Art, San Diego

Acquired from the above by the present owner



122

RYAN MCGINNESS b. 1972

Untitled (Black Hole, Blue), 2007

acrylic on canvas

diameter: 71 5/8 in. (182 cm)

Signed and dated "Ryan McGinness 2007" on the reverse.

Estimate \$40,000-60,000

PROVENANCE

Stéphane Simoens Contemporary Fine Art, Knokke
Private collection, Belgium



123

JOSE PARLA b. 1973

Exercise in Calligraphy II, 2000

graphite, acrylic, and watercolor on paper

30 x 43 1/2 in. (76.2 x 110.5 cm)

Signed and titled "Exercise in Calligraphy II Jose Parla" on the reverse.

Estimate \$8,000-10,000

PROVENANCE

Mason Murer Fine Art, Atlanta

Acquired from the above by the present owner



124

FUTURA 2000 b. 1955

Untitled, 1992

spray enamel and acrylic on canvas

59 7/8 x 35 1/2 in. (152.1 x 90.2 cm)

Estimate \$12,000-18,000

PROVENANCE

Private collection, Los Angeles



125

FUTURA 2000 b. 1955

Untitled, 1988

spray enamel and acrylic on canvas

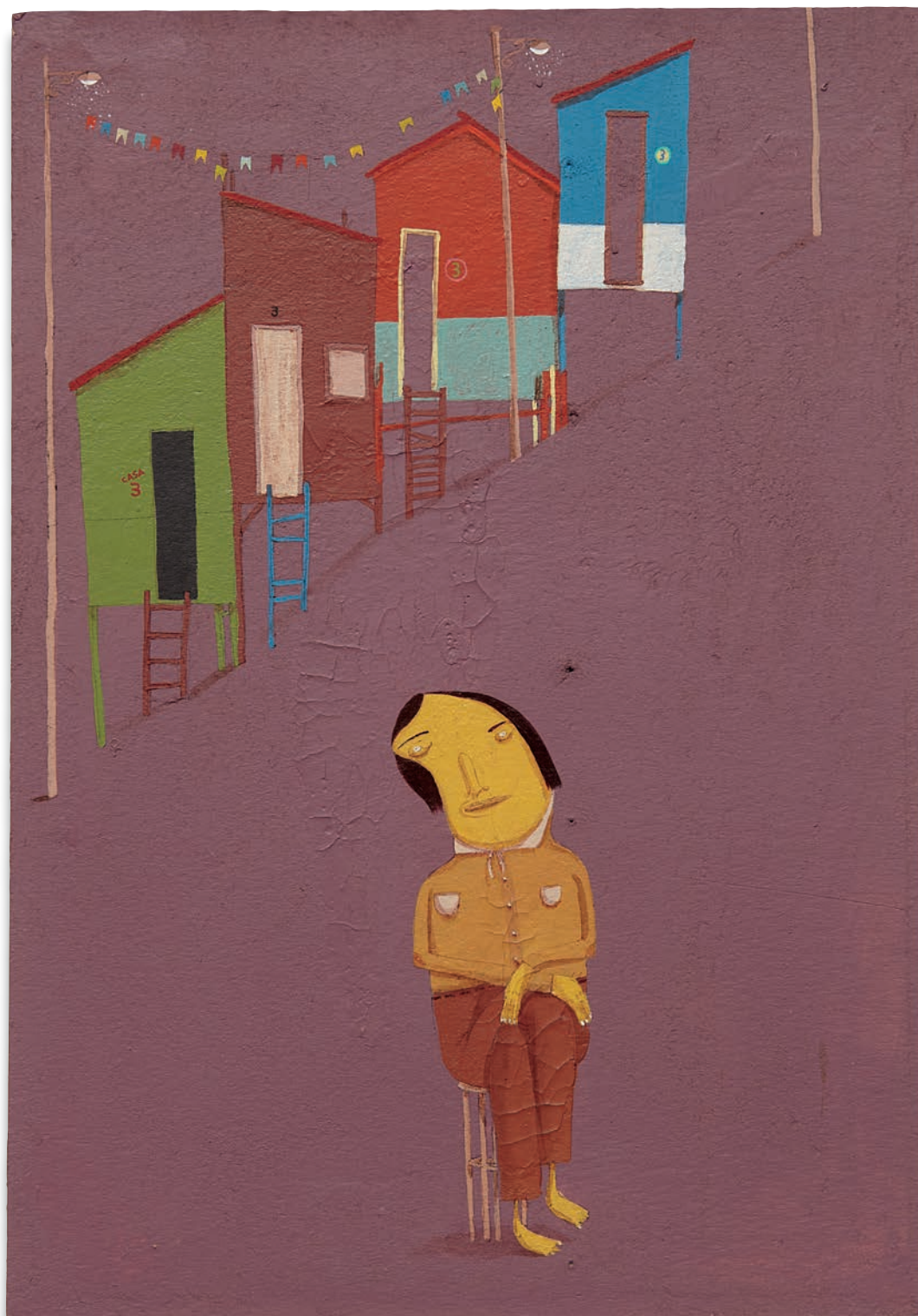
54 x 54 in. (137.2 x 137.2 cm)

Signed and dated "Futura 1988" on the reverse.

Estimate \$10,000-15,000

PROVENANCE

Acquired directly from the artist by the present owner



126

OS GÊMEOS b. 1974

Untitled, 2003

oil on board

14 3/4 x 10 1/4 in. (37.5 x 26 cm)

Estimate \$15,000-20,000

PROVENANCE
Private Collection



127

OS GEMEOS b. 1974

Joas Rolando Pedreira, 2012

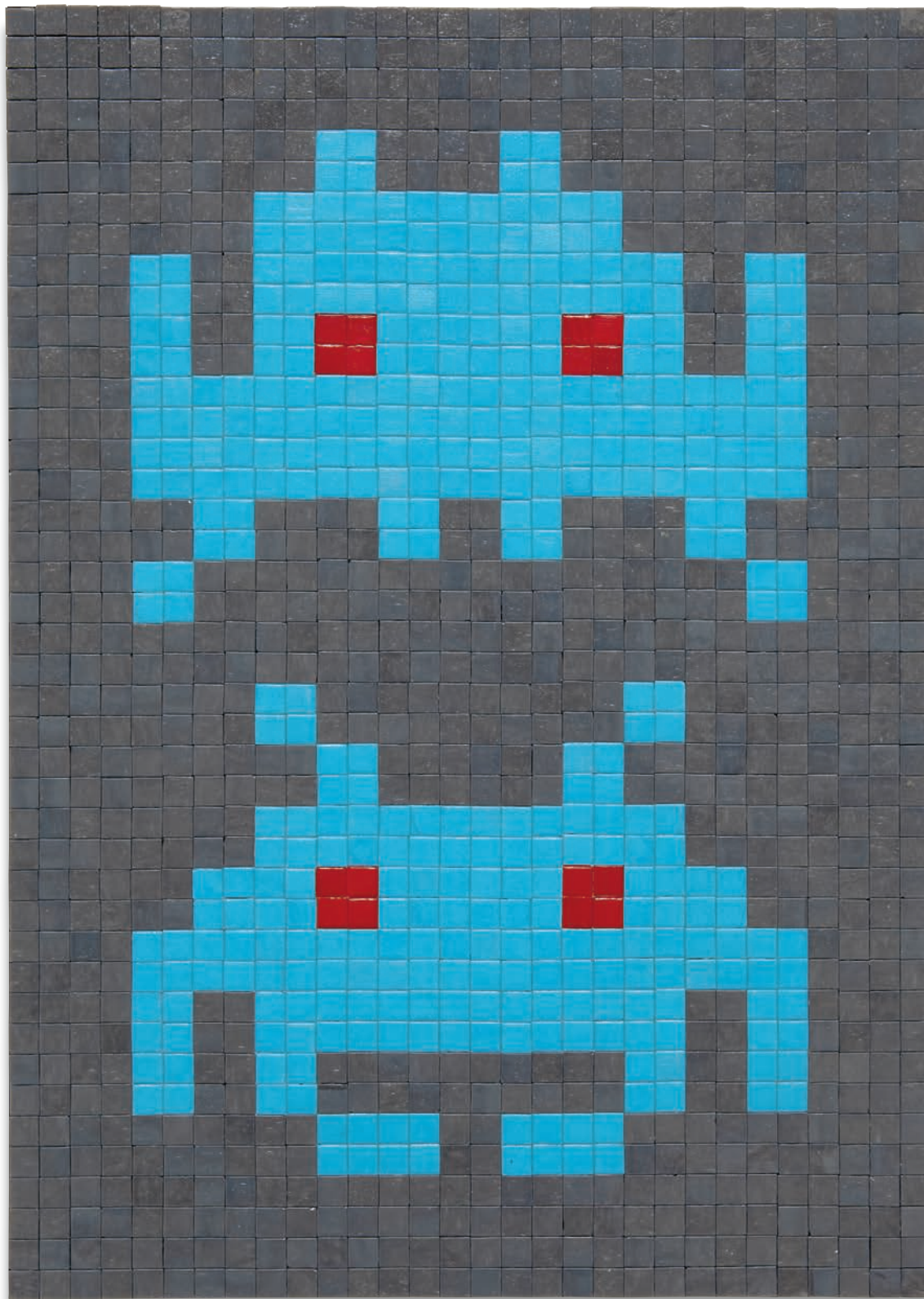
mixed media on panel

19 7/8 x 16 x 15/8 in. (50.5 x 40.6 x 4.1 cm)

Estimate \$15,000-20,000

PROVENANCE

Prism, West Hollywood
Private Collection



128

INVADER b. 1969

Duo, 2004

ceramic tile on board

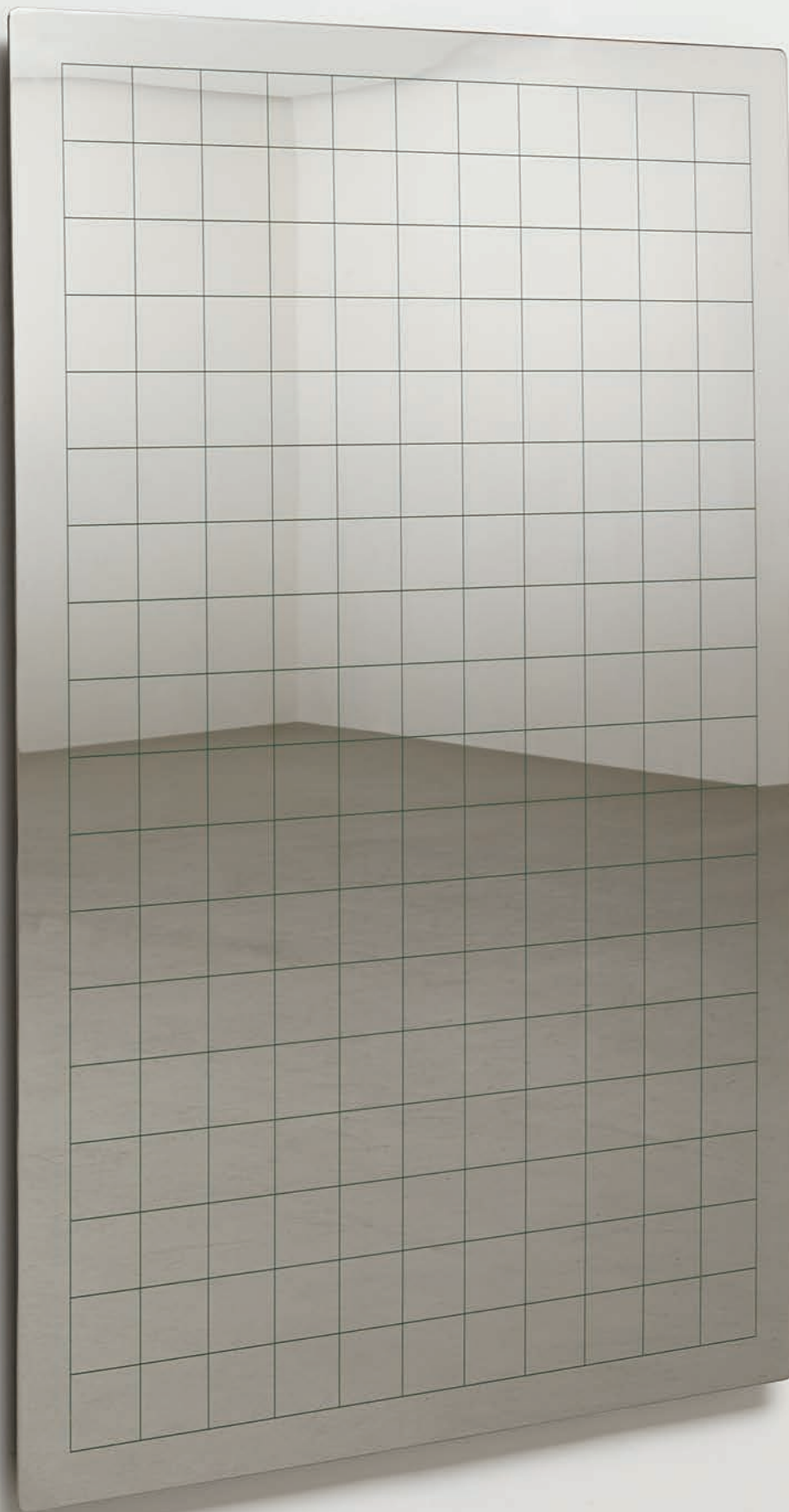
33 x 23 1/2 in. (83.8 x 59.7 cm)

Signed, titled, and dated "Duo Invader 004" on the reverse.

Estimate \$40,000-60,000

PROVENANCE

Private Collection



129

DIDIER MARCEL b. 1961

Untitled, 2002

mirror-polished stainless steel

70 7/8 x 47 1/4 x 2 3/4 in. (180 x 120 x 7 cm)

Estimate \$8,000-12,000

PROVENANCE

Galerie Michel Rein, Paris

Acquired from the above by the present owner



130

ROBERT LAZZARINI b. 1965

Gun (V), 2009

metal and wood with mounting rod and base

7 1/2 x 12 1/8 in. (19.1 x 30.8 cm)

This work is number five from an edition of six. This work is accompanied by a certificate of authenticity.

Estimate \$15,000-20,000

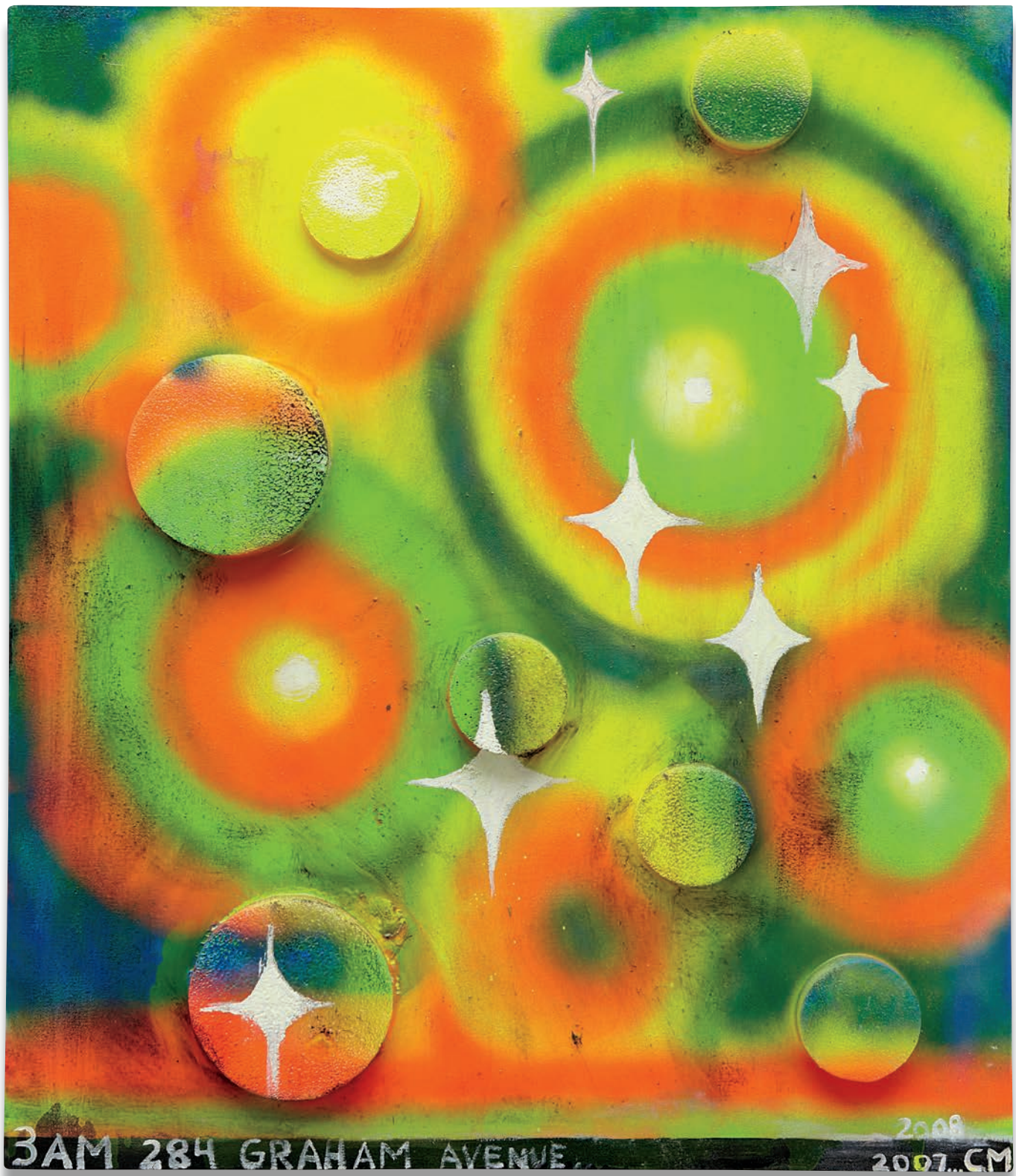
PROVENANCE

Honor Fraser, Los Angeles

Acquired from the above by the present owner

EXHIBITED

Los Angeles, Honor Fraser, *Guns, Knives, Brass Knuckles*, 2010



131

CHRIS MARTIN b. 1954

3 AM, 2007-2008

oil and collage on canvas

29 x 24 3/4 x 2 3/4 in. (73.7 x 62.9 x 7 cm)

Initialed, titled, inscribed, and dated "3 AM 284 Graham Avenue 2008..."

2007... CM" lower edge; further initialed and dated "CM 2007... 2008..." on the reverse.

Estimate \$6,000-8,000

PROVENANCE

Daniel Weinberg Gallery, Los Angeles

Acquired from the above by the present owner



132

TOMORY DODGE b. 1974

Finding the End, 2009

oil on canvas

76 x 72 in (193 x 182.9 cm)

Signed, titled, and dated "Tomory Dodge Finding the End 2009" on the reverse.

Estimate \$20,000-30,000

PROVENANCE

Alison Jacques Gallery, London

Acquired from the above by the present owner



133

SLATER BRADLEY b. 1975*Factory Ikon*, 2007

gold marker on c-print

37 7/8 x 30 1/8 in. (96.5 x 76.5 cm)

Signed, titled, and inscribed "Factory Ikon, Fact 37 Here are the Young Men Slater Bradley" on the reverse.

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

Max Wigram Gallery, London

Acquired from the above by the present owner

134

SLATER BRADLEY b. 1975*Boulevard of Broken Dreams (Perine 02)*, 2009

palladium leaf and marker on fiber based print

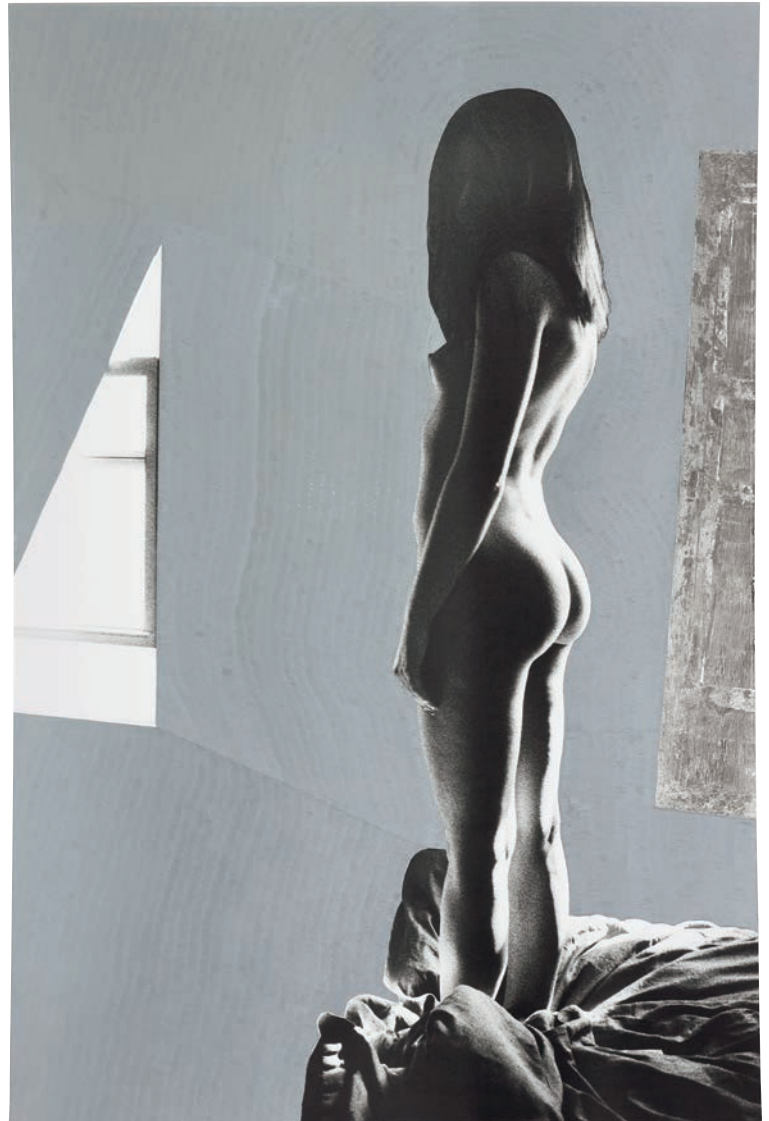
60 1/4 x 40 1/8 in. (153 x 102 cm)

Signed, inscribed, and titled "Slater Bradley, Boulevard of Broken Dreams (Perine 02), palladium leaf/ fiber print / marker, 2009/14/5" on the reverse.

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

Max Wigram Gallery, London

Acquired from the above by the present owner





135

JOSH SMITH b. 1976*Untitled, 2006*

acrylic silkscreen on canvas

24 x 17 7/8 in. (61 x 45.4 cm)

Signed and dated "Josh Smith 2006" upper turnover edge; further signed and dated "Josh Smith 2006" on the reverse.

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

Standard Gallery, Oslo

Acquired from the above by the present owner



136

JOSH SMITH b. 1976*Untitled, 2008*

acrylic silkscreen on canvas

20 x 16 in. (50.8 x 40.6 cm)

Signed and dated "Josh Smith 2008" on the reverse.

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

Luhring Augustine, New York

Waterkeeper Alliance Benefit Auction, March 5, 2012

Acquired from the above by the present owner



137

JOSH SMITH b. 1976

Untitled (JS0649), 2006

paper and acrylic on wood

60 x 48 in. (152.4 x 121.9 cm)

Signed, titled, and dated "Josh Smith, 2006, JS0649" on the reverse.

Estimate \$30,000-40,000

PROVENANCE

Luhring Augustine, New York
Private Collection



139

PAUL LEE b. 1974*Untitled (Can Sculpture)*, 2007

soda cans, magnifying glass, string, paint, xerox, socks, coal, and light bulb

12 5/8 x 8 5/8 x 4 3/4 in. (32 x 22 x 12 cm)

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

Peres Projects, Berlin

Acquired from the above by the present owner, in 2007

EXHIBITEDLondon, Saatchi Gallery, *Abstract America*, May 29, 2009- January 17, 2010Berlin, Peres Projects, *Paul Lee: Harbour*, November 23, 2008- January 19, 2009**LITERATURE**M. Dailey, *Shape of Things to Come*, London, 2009, pp. 422-434 (illustrated)

140

PAUL LEE b. 1974*Untitled (Can Sculpture) x 3 views*, 2007

soda cans, bath towel, ink, magnifying glass, string, paint, xerox, and light bulb

8 1/8 x 5 1/2 x 4 3/8 in. (20.5 x 14 x 11 cm)

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

Peres Projects, Berlin

Acquired from the above by the present owner, in 2007

EXHIBITEDLondon, Saatchi Gallery, *Abstract America*, May 29, 2009- January 17, 2010Berlin, Peres Projects, *Paul Lee: Harbour*, November 23, 2008- January 19, 2009**LITERATURE**M. Dailey, *Shape of Things to Come*, London, 2009, pp. 422-434 (illustrated)

140





141

GREGOR HILDEBRANDT b. 1974

Die Braut, 2007

inkjet print with cassette tape

38 3/8 x 35 in. (97.5 x 88.9 cm)

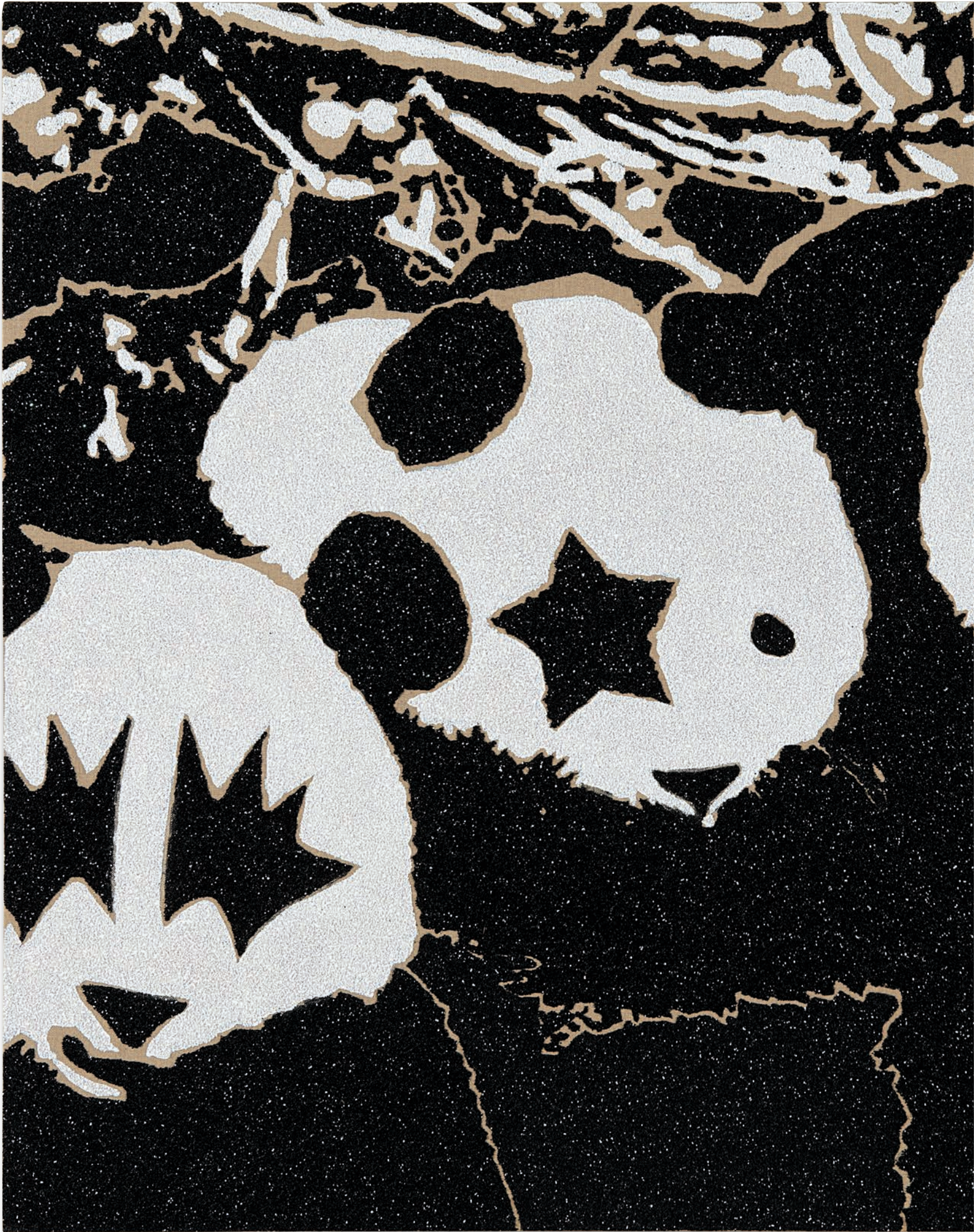
Estimate \$5,000-7,000

PROVENANCE

Galerie Jan Wentrup, Berlin

Galerie Almine Rech, Paris

Acquired from the above by the present owner





142

ROB PRUITT b. 1964

Kiss Pandas, 2008

glitter and enamel on canvas

36 1/8 x 48 in. (91.8 x 121.9 cm)

Estimate \$60,000-80,000

PROVENANCE

Vanina Kolasek Benefit and Live Auction,
New York, April 7, 2008

Acquired from the above by the
present owner

EXHIBITED

New York, Marc Jancou Contemporary, *Vanina
Kolasek Benefit and Live Auction*, April 2008

“The paintings’ clichéd imagery neutralizes their real endangered status making us less culpable in the creatures’ pending extinction. And therein lies the beauty of the clichéd image.”

M. Grabner, “Rob Pruitt”, *Frieze Magazine*,
Issue 160, June-August, 2001

“The inspiration for my series of gum paintings first came to me when I was working on my papier-mâché boulders... So the boulders are all covered in spray paint and bird shit and chewed-up gum. I was using little pieces of acrylic medium to mimic real gum, and to help me figure out how to make it look realistic I would stick gum to pieces of foamcore to copy from. One day I looked at the foamcore and was like, oh, hey, that looks awesome. So I started making canvases of just the gum.

DAN COLEN (A. Kellner, “SUCK ON THIS, Dan Colen Chews Our Ears Off About His Gum Paintings (Get it?),” *Vice*, 2008)

143

DAN COLEN b. 1979

This Painting Will Fit Over Your Sofa, 2006

chewing gum on canvas

23 7/8 x 17 7/8 in. (60.6 x 45.4 cm)

Signed and dated “Dan Colen 2006” on the overlap.

Estimate \$70,000-90,000

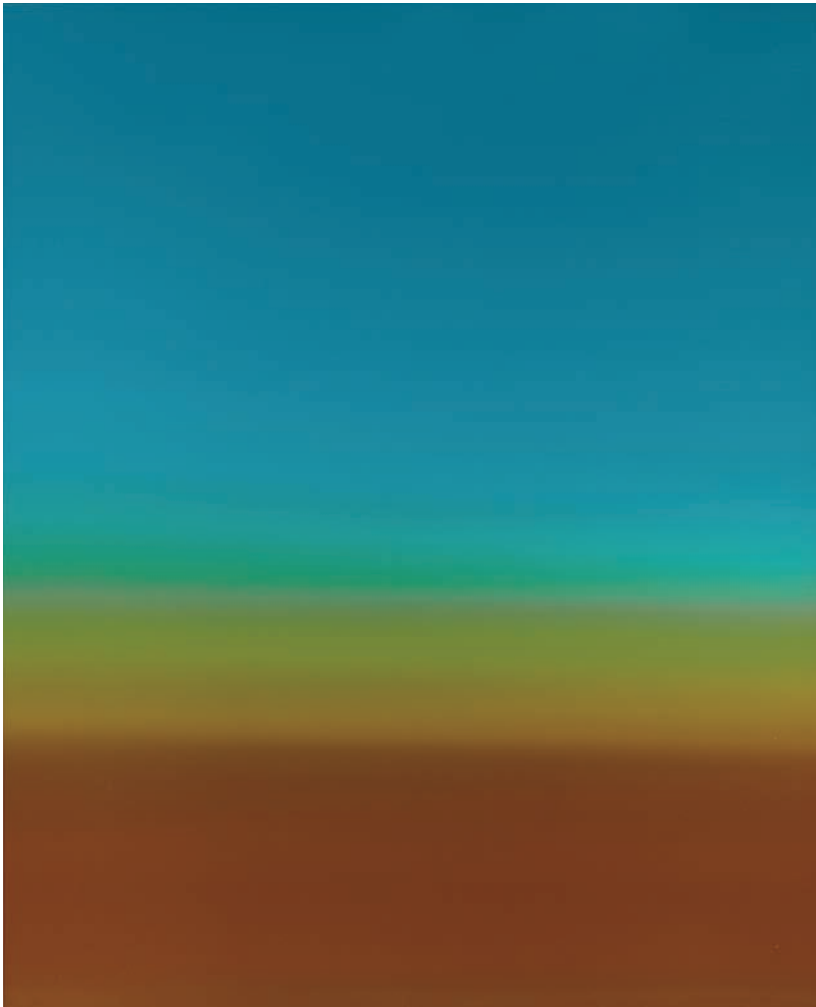
PROVENANCE

Peres Projects, Los Angeles

Acquired from the above by the present owner

The present lot, *This Painting Will Fit Over Your Sofa*, 2006, comprised of chewing gum on canvas, depicts the idiosyncrasies and playful brashness of Dan Colen’s artistic genius. Through his series of chewing gum paintings, Colen investigates themes of randomness and accidental moments through a cleverly original approach, basing these gestures on prosaic and everyday objects. Through years of trial and error and much practice, Colen’s chewing gum works have evolved from sparse canvases to swirling streaks of colorful gum reminiscent of a famed Jackson Pollock painting evoking intense expression and feeling. Colen is hailed today as a leading force in the contemporary art world, with much credit stemming from these impressive chewing gum paintings.





144

JAMES WELLING b. 1951

Untitled (ITEY), 1991

PolaPan print, Diasec-mounted, in artist's painted wood frame
28 x 24 in. (71.1 x 61 cm)

Initialed and titled "JW ITEY" on the reverse.

This work is unique.

Estimate \$5,000-7,000

PROVENANCE

Galerie Samia Saouma, Paris

Galerie Nelson, Paris

Gorney Bravin & Lee, New York

Acquired from the above by the
present owner

145

PAE WHITE b. 1963

Web Sampler #79, 2001

spider webs and paint on Perfect Paper

40 x 30 in. (101.6 x 76.2 cm)

Estimate \$6,000-8,000

PROVENANCE

Metro Pictures, New York

Acquired from the above by the present owner





146

ROSEMARIE TROCKEL b. 1952

Outside, 2006

mixed media

overall: 35 3/8 x 22 7/8 x 1 7/8 in. (90 x 58 x 5 cm)

Estimate \$50,000-70,000

PROVENANCE

Sprüth Magers Gallery, Berlin

Gladstone Gallery, New York

Private Collection



147

MAURIZIO CATTELAN b. 1960

Two Works: *Untitled (Two Envelopes)*, 1994
 postcard, ink and postage stamp on paper envelope
 each: 4 1/2 x 6 1/4 in. (11.4 x 15.9 cm)

Estimate \$12,000-18,000

PROVENANCE

Galerie Emmanuel Perrotin, Paris
 Acquired from the above by the present owner

EXHIBITED

New York, Solomon R. Guggenheim Museum, *Maurizio Cattelan: All*,
 November 4, 2011–January 22, 2012

LITERATURE

F. Bonami, M. Gioni, N. Spector, and B. Vanderlinden, *Maurizio Cattelan*, London, 2000,
 p. 126 (illustrated)

148

MAURIZIO CATTELAN b. 1960

Not Afraid of Love, 2000
 cibachrome, Diasac-mounted
 62 1/4 x 48 in. (158.1 x 121.9 cm)

This work is number ten from an edition of ten.

Estimate \$40,000-60,000

PROVENANCE

Marian Goodman, New York
 Acquired from the above by the present owner





149

DOUGLAS GORDON b. 1966

Never, Never (White, negative), 2000

digital c-print, flush-mounted on Sintra

image: 21 1/2 x 17 1/4 in. (54.6 x 43.8 cm)

sheet: 30 x 24 in. (76.2 x 61 cm)

Signed "Douglas Gordon" on a label affixed to the reverse of the backing board.

This work is number four from an edition of 13.

Estimate \$6,000-8,000

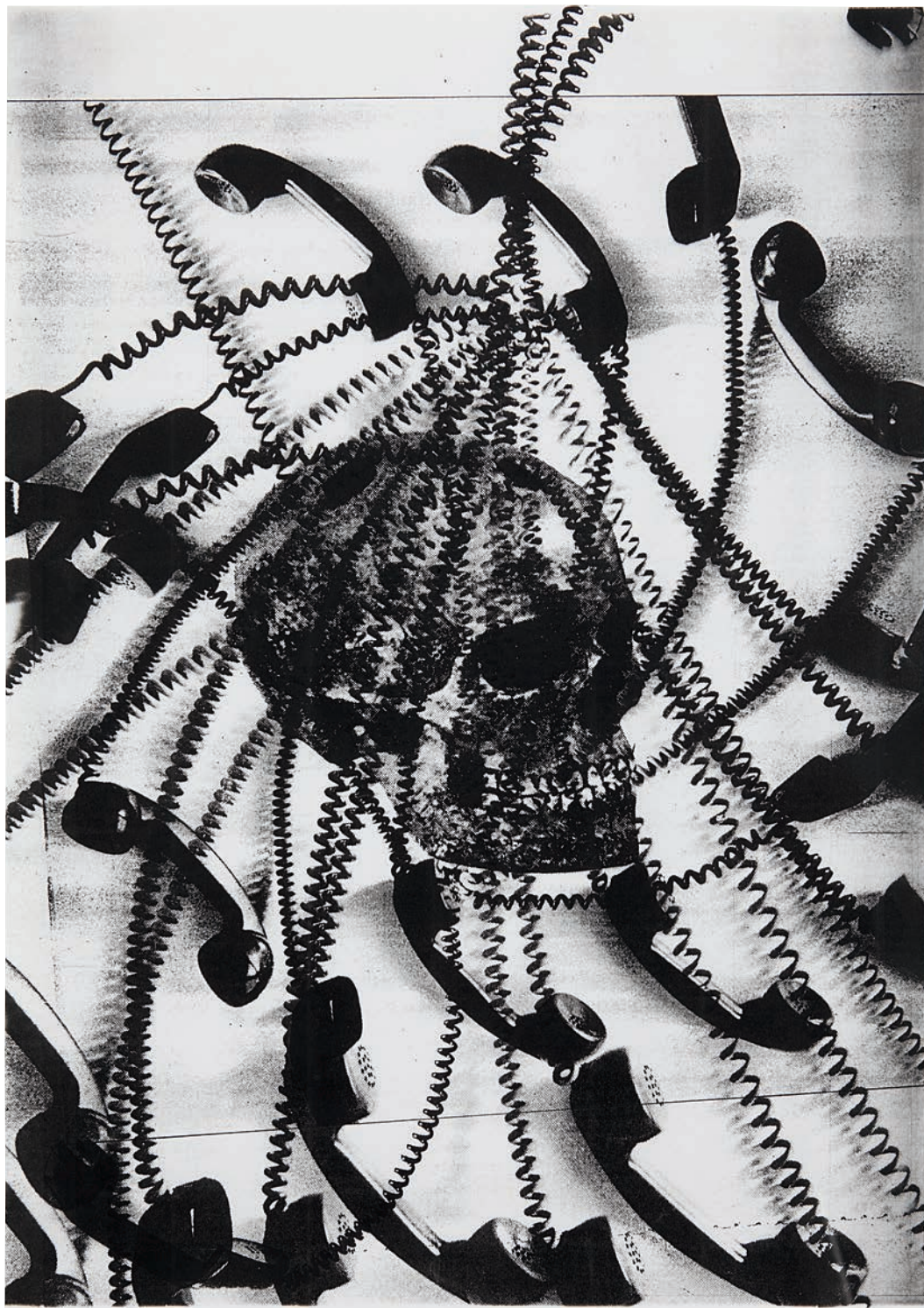
PROVENANCE

Gagosian Gallery, New York

Acquired from the above by the present owner

LITERATURE

R. Ferguson, et. al., *Douglas Gordon*, Cambridge, 2001, pp. 80-81 (illustrated)



150

CHRISTIAN MARCLAY b. 1955

Untitled, 1993

multiple exposure photocopy on paper

23 3/8 x 16 1/2 in. (59.4 x 41.9 cm)

Signed and dated "Christian Marclay 1993" on the reverse.

This work is unique.

Estimate \$12,000-18,000

PROVENANCE

Michael Benevento, Los Angeles

Acquired from the above by the present owner

SOLD TO BENEFIT AN ENDOWED SCHOLARSHIP FUND

JONATHAN MONK b. 1969

Sentence Removed (Emphasis Remains), 2000

neon and Plexiglas

63 x 63 x 2 in. (160 x 160 x 5.1 cm)

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

Estimate \$20,000-30,000

PROVENANCE

Yvon Lambert, Paris

EXHIBITED

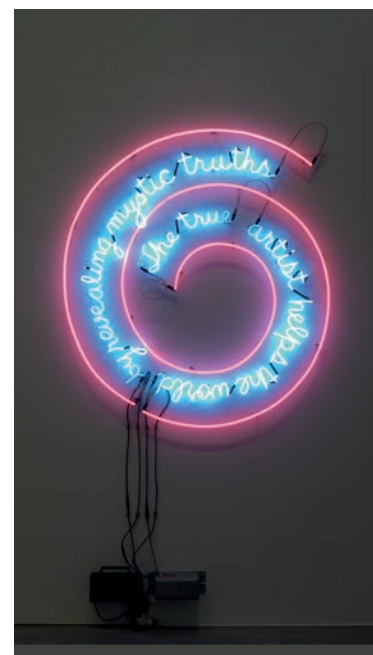
Hannover, Kunstverein, *Jonathan Monk: Yesterday, Today, Tomorrow, etc.*, February 25 – April 16, 2006; St. Gallen, Kunstmuseum, May 27 – April 16, 2006; Nürnberg, Kunsthalle, September 7 - November 5, 2006 (another example exhibited)

LITERATURE

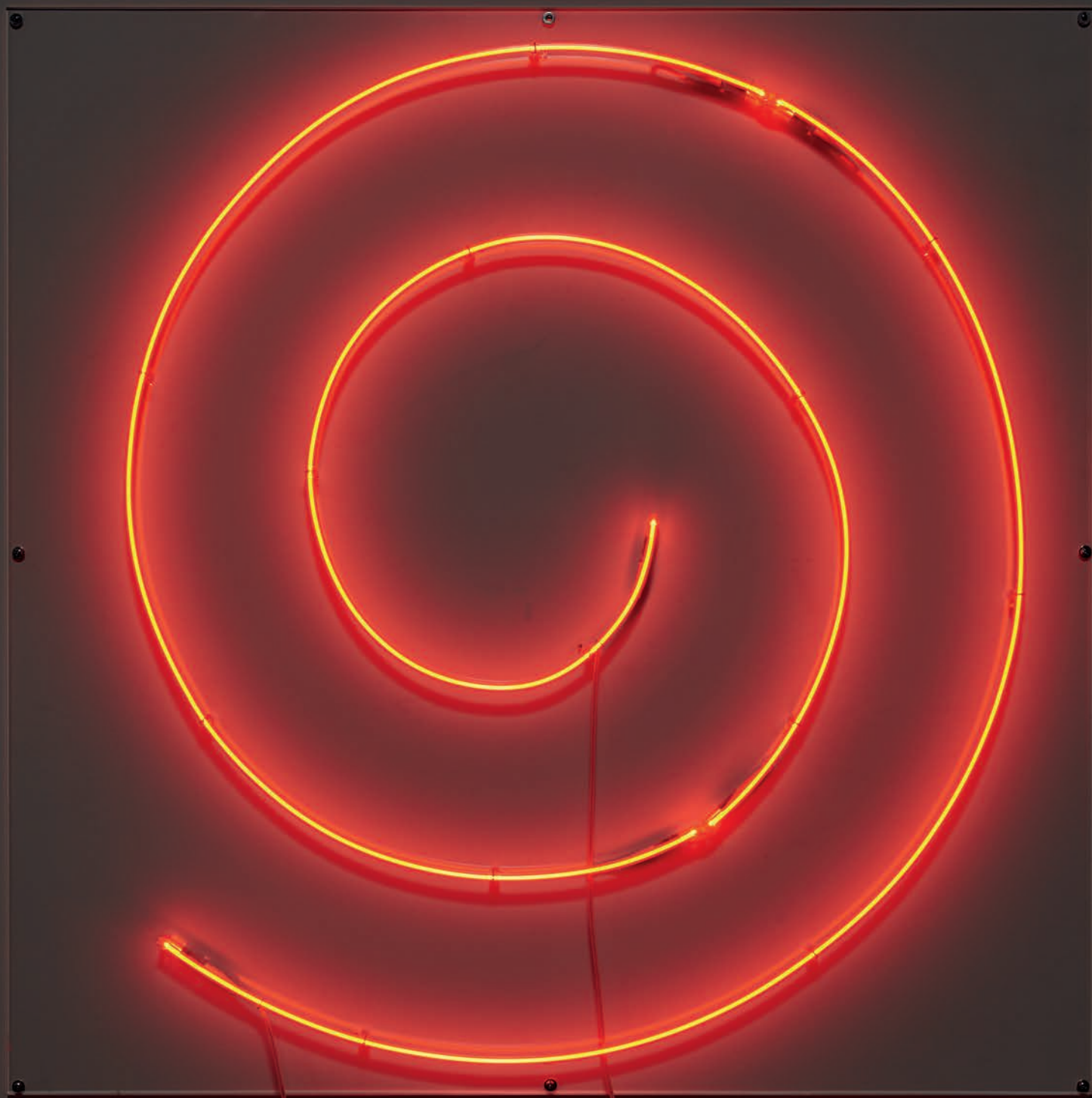
S. Berg, E. Seifermann, R. Wäspe, *Jonathan Monk: Yesterday, Today, Tomorrow, etc.*, Kunstverein, Hannover, February 25 – April 16, 2006; Kunstmuseum, St. Gallen, May 27 – April 16, 2006; Kunsthalle, Nürnberg, September 7 - November 5, 2006, p. 69 (illustrated)

With its concentric rings of red fluorescent lights, the present lot by Jonathan Monk takes its form from Bruce Nauman's foundational work, *The True Artist Helps the World by Revealing Mystic Truths*, included in the permanent collection of The Philadelphia Museum. Nauman reimagines a medium typically associated with the cheap and tawdry, and after twisting and turning it, elevates the medium from prosaic to profound. Through his use of neon, Nauman advertises his text like storefront signage, infusing commercial irony into the mock seriousness of the message. Using language as an artistic tool to profess meaning, Nauman calls into question subjective notions of intention through this witty and deliberate poetic spiral.

The present lot, *Sentence Removed (Emphasis Remains)*, 2000, is defined by its similar use of neon tubes manipulated into a spiral shape, this time contained behind impervious Plexiglas. Monk takes Nauman's examination of the ordinary one step further, using it as the foundation of his own tongue-in-cheek statement. Monk alludes to what is present and absent, visible and invisible, seen and unseen. Monk both reflects and emits the message - *The True Artist Helps the World by Revealing Mystic Truths* - in his decisive choice to create Nauman's renowned spiral of red neon without the indigo words which line the concentric curves. In the flickering amber lights of *Sentence Removed (Emphasis Remains)*, 2000, only the ghost of Nauman's seminal work lingers in the bends.



Bruce Nauman, *The True Artist Helps the World by Revealing Mystic Truths (Window or Wall Sign)*, 1967. Neon. 59 x 55 x 2 in. (149.9 x 139.7 x 5.1 cm). Philadelphia Museum of Art. © 2013 Bruce Nauman / Artists Rights Society (ARS), New York





152

AUGUSTUS GOERTZ b. 1958

Field of Play, 2011

mixed media on canvas

64 x 35 3/8 in. (162.6 x 89.9 cm)

Signed, titled, and dated "Field of Play 2011 Augustus Goertz" on the reverse.

Estimate \$7,000-9,000

PROVENANCE

Priska C. Juschka Fine Art, New York



153

HANS HAACKE_ b. 1936

Obstructed Flow, 1967

oil in polyester resin

20 1/8 x 10 1/2 x 4 in. (51.1 x 26.7 x 10.2 cm)

Estimate \$20,000-30,000

PROVENANCE

Acquired directly from the artist

Howard Wise Gallery, New York

The Eleanor S. and John M. Shoenberg Collection



“Art is the total revolution. It will be the leader of the world. Art will rule the world soon. I think art is stronger than politics and religion. One day, we will say and agree that we live under the leadership of art.”

Jonathan Meese quoted in N. Hartvig, “Artist Jonathan Meese on Why ‘Democracy Is Finished,’ and Why Koons Is Not King”, *ARTINFO*, January 26, 2011



154

JONATHAN MEESE b. 1970

Lichtsaurierin "Diktatyrdirnoz der Kunstierbabies", 2007

oil and mixed media on linen, in three parts

82 3/4 x 165 1/2 in. (210.2 x 420.4 cm)

Initialed and dated "JM 07" lower left. Each signed, titled, and dated "Lichtsaurierin
"Diktatyrdirnoz der Kunstierbabies" J Meese 07" on the reverse.

Estimate \$20,000-30,000

PROVENANCE

Contemporary Fine Arts, Berlin

Acquired from the above by the present owner



155

CRIS BRODAHL b. 1963

The Walk, 2004-2005

oil on canvas

68 7/8 x 38 1/4 in. (175 x 97 cm)

Signed "Cristel Brodahl" on the reverse.

Estimate \$15,000-20,000

PROVENANCE

Marc Foxx Gallery, Los Angeles

Acquired from the above by the present owner



156

INKA ESSENHIGH b. 1969

Shopping, 2005

oil on linen

70 1/8 x 75 7/8 in. (178 x 193 cm)

Signed, titled, and dated "Inka Essenhigh 2005 Shopping" on the reverse.

Estimate \$30,000-40,000

PROVENANCE

Victoria Miro Gallery, London

Acquired from the above by the present owner, in 2005

EXHIBITED

London, Victoria Miro Gallery, *Inka Essenhigh*, April 27- May 28, 2005

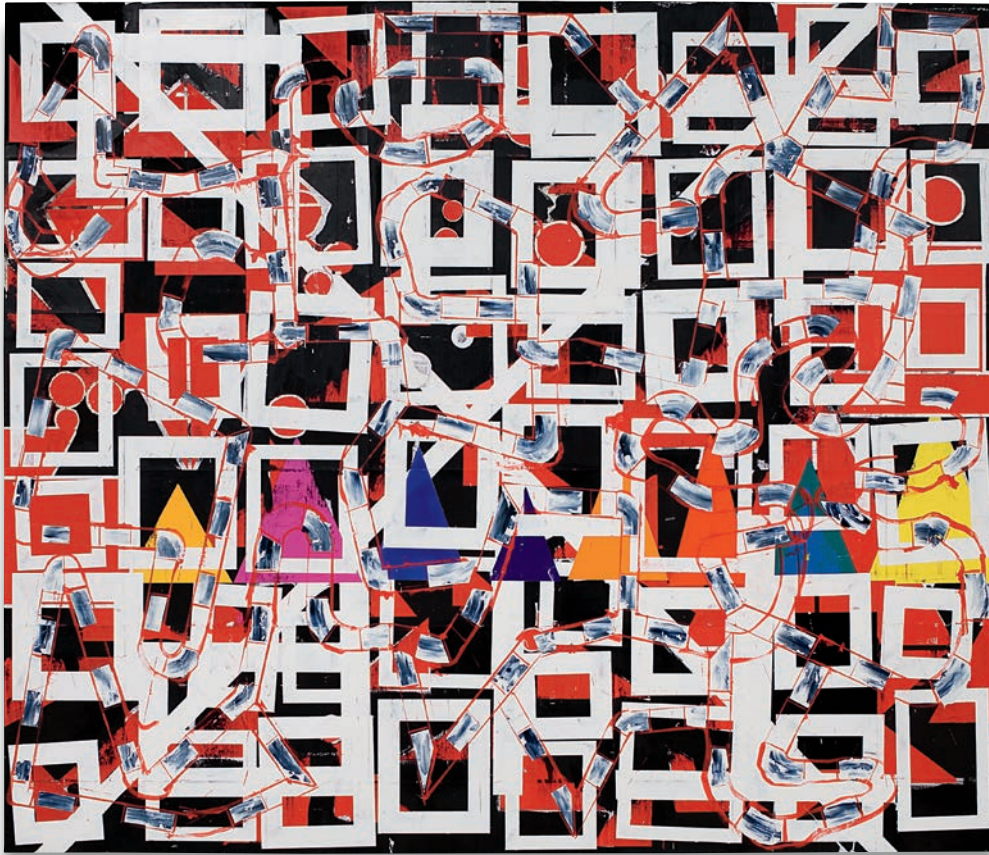
London, Royal Academy of Art, *USA Today*, October 6- November 4, 2006

St. Petersburg, State Hermitage Museum, *USA Today*, October 24, 2007- January 13, 2008

LITERATURE

USA Today, exh. cat., London, 2006, pp. 140-141 (illustrated)

E. Booth-Clibborn, et al., *The History of the Saatchi Gallery*, London, 2011, p. 632 (illustrated)



157

WILL FOWLER b. 1969

Bathtub, 2007

acrylic and photocopies on paper
60 x 70 in. (152.4 x 177.8 cm)

Signed and dated "Will Fowler 2007" on the reverse.

Estimate \$10,000-15,000

PROVENANCE

David Kordansky Gallery, Los Angeles
Acquired from the above by the present owner, in 2007

LITERATURE

Abstract America, exh. cat., London, 2008, pp. 278-279 (illustrated)

158

WILL FOWLER b. 1969

Drops, 2006

acrylic on canvas
84 x 60 in. (213.4 x 152.4 cm)

Estimate \$10,000-15,000

PROVENANCE

David Kordansky Gallery, Los Angeles
Acquired from the above by the present owner, in 2007

EXHIBITED

London, The Hyatt Regency Churchill, *Making Waves: International Art from the Saatchi Gallery*, June–October 2012
Los Angeles, David Kordansky Gallery, *Will Fowler*, February 17–May 17, 2007

LITERATURE

Abstract America, exh. cat., London, 2008, pp. 267-277 (illustrated)



TOTALEN KRIEG

158A

ADAM McEWEN b. 1965

Totalen Krieg, 2008

acrylic on canvas

53 x 44 in. (134.6 x 111.8 cm)

Estimate \$50,000-70,000

PROVENANCE

Rodophe Janssen Gallery, Brussels

Acquired from the above by the present owner



159

CARTER b. 1970

Untitled, 2005

acrylic ink, pencil, and hand marbled paper collage, on paper, in two parts
i) 39 3/4 x 34 5/8 in. (101 x 88 cm); ii) 39 5/8 x 35 7/8 in. (100.5 x 91 cm)

Estimate \$8,000-12,000

PROVENANCE

HOTEL Gallery, London

Acquired from the above by the present owner, in 2005

EXHIBITED

London, HOTEL Gallery, *Prosopopoeia*, December 11, 2005- February 6, 2006

New York, Whitney Museum of American Art, *Whitney Biennial: Day for Night*,

March 2- May 28, 2006

London, Royal Academy of Art, *USA Today*, October 6- November 4, 2006

St. Petersburg, State Hermitage Museum, *USA Today*, October 24, 2007-

January 13, 2008

London, Saatchi Gallery, *Abstract America*, May 29, 2009- January 17, 2010

LITERATURE

USA Today, exh. cat., London, 2006, pp. 72-73 (illustrated)

Abstract America, exh. cat., London, 2008, pp. 160-161 (illustrated)



160

CARTER b. 1970

Although, (with one set of perspective), 2008

acrylic, paper, synthetic hair, colored pencil, and gel on canvas

50 1/8 x 45 1/8 in. (127.3 x 114.6 cm)

Signed, titled, inscribed, and dated "Although, (with one set of perspective)
2008 Carter NYC, NY" on the reverse.

Estimate \$12,000-18,000

PROVENANCE

Georg Kargl Fine Arts, Vienna

Acquired from the above by the present owner



161

ISCA GREENFIELD-SANDERS b. 1978

Three Bathers (Pink), 2004

mixed media on canvas

35 1/8 x 35 1/8 in. (89.2 x 89.2 cm)

Signed, titled, and dated "Three Bathers (Pink) Isca GS 2004" on the reverse.

Estimate \$15,000-20,000

PROVENANCE

Acquired directly from the artist by the present owner, in 2004



162

LAURA OWENS b. 1970

Untitled (Study 326), 2003

oil and acrylic on linen

34 x 42 in. (86.4 x 106.7 cm)

Signed, titled, and dated "2008 Study 326 L Owens" on the overlap.

Estimate \$25,000-35,000

PROVENANCE

Private Collection



163

HENRY TAYLOR b. 1958

Untitled, 2006

oil on found silk door

23 1/4 x 46 3/4 in. (59.1 x 118.7 cm)

Estimate \$8,000-12,000

PROVENANCE

Daniel Reich Gallery, New York

Acquired from the above by the present owner



164

MATHEW CERLETTY b. 1980

Untitled, 2005

oil on linen

108 1/4 x 109 in. (275 x 277 cm)

Estimate \$20,000-30,000

PROVENANCE

Rivington Arms, New York

Acquired from the above by the present owner, in 2006

EXHIBITED

New York, Rivington Arms, *Mathew Cerletty: Fallingwater*, April 13- May 14, 2006

London, Royal Academy of Art, *USA Today*, October 6- November 4, 2006

St. Petersburg, State Hermitage Museum, *USA Today*, October 24, 2007-
January 13, 2008

LITERATURE

USA Today, exh. cat., London, 2006, pp. 82-83 (illustrated)

165



165

CHRIS OFILI b. 1968

Untitled, 2001

watercolor and graphite on paper
9 1/2 x 6 1/8 in. (24.1 x 15.6 cm)

Estimate \$8,000-12,000

PROVENANCE
Private Collection

166



166

CHRIS OFILI b. 1968

Untitled, 2001

watercolor and graphite on paper
9 1/2 x 6 1/8 in. (24.1 x 15.6 cm)

Estimate \$8,000-12,000

PROVENANCE
Private Collection



167

RAYMOND PETTIBON b. 1957

Self-Portrait, 1991

ink and gouache on paper

21 3/4 x 16 3/4 in. (55.2 x 42.5 cm)

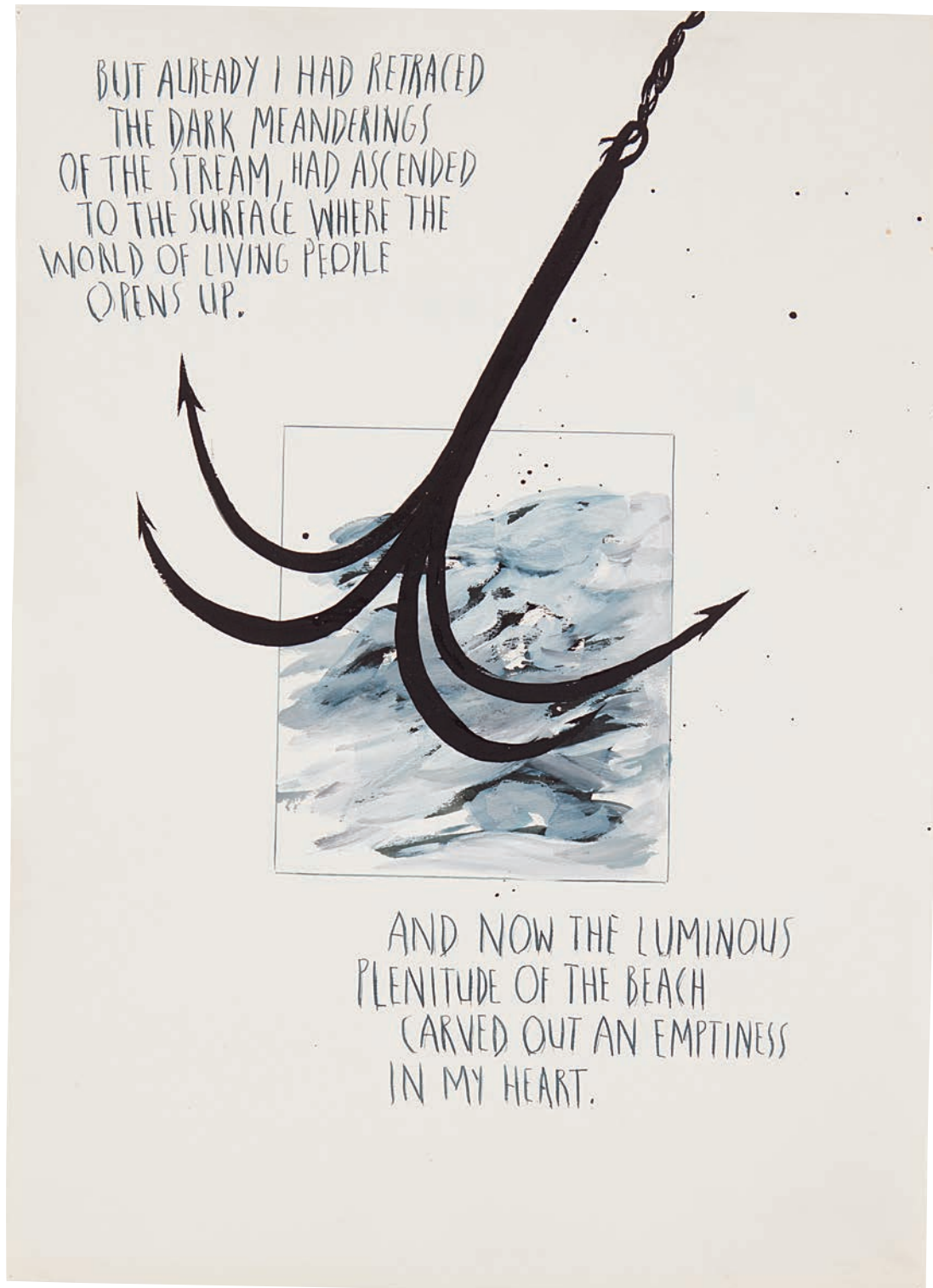
Signed and dated "Raymond Pettibon 91" on the reverse.

Estimate \$15,000-20,000

PROVENANCE

Galleria In Arco, Turin

Acquired from the above by the present owner



168

RAYMOND PETTIBON b. 1957*But already I had traced the dark meanderings... (Hook)*, 1989

ink and gouache on paper

24 1/2 x 17 5/8 in. (62.2 x 44.8 cm)

Signed and dated "Raymond Pettibon 89" on the reverse.

Estimate \$8,000-12,000**PROVENANCE**

Richard/Bennett Gallery, Santa Monica

Acquired from the above by the present owner, in 1990

EXHIBITEDSanta Monica, Richard/Bennett Gallery, *Raymond Pettibon: A Long Parenthesis*, 1990

169

CINDY SHERMAN b. 1954*Untitled #105*, 1982

c-print

29 1/2 x 19 5/8 in. (75 x 50 cm)

Signed, numbered, and dated "Cindy Sherman A1/2 1982" on the reverse. This work is artist's proof one from an edition of ten plus two artist's proofs.

Estimate \$50,000-70,000**PROVENANCE**

Metro Pictures, New York

Acquired from the above by the present owner

LITERATUREC. Sherman, *Cindy Sherman*, New York, 1984, p. 66 (illustrated)A. Cruz, et. al., *Cindy Sherman: Retrospective*, New York, 2000, p. 112 (illustrated)





170

RACHEL FEINSTEIN b. 1971

Two Works: i) *Spanish Marie in pencil*; ii) *Untitled*, 2006

graphite on paper

each: 11 3/8 x 9 in. (28.9 x 22.9 cm)

Each signed and dated "Rachel Feinstein 2006" on the reverse.

Estimate \$7,000-9,000

PROVENANCE

Marianne Boesky Gallery, New York
Private collection, New York

LITERATURE

E. Schindler, et. al., *Rachel Feinstein*, New York, 2008, pg. 62-63 (illustrated)



171

CINDY SHERMAN b. 1954*Untitled (Lucy)*, 1975/2001

gelatin silver print

image: 9 5/8 x 7 5/8 in. (24.4 x 19.4 cm)

sheet: 14 x 11 in. (35.6 x 27.9 cm)

Signed and dated "Cindy Sherman 1975/2001" on the reverse.

Estimate \$7,000-9,000**PROVENANCE**

Metro Pictures, New York

Acquired from the above by the present owner

LITERATURED. Frankel, *Cindy Sherman: The Complete Untitled Film Stills*, New York, 2003, p. 5 (illustrated).G. Schor, *Cindy Sherman: The Early Works 1975-1977 Catalogue Raisonné*, Ostfildern, 2011, pp. 122-123, no. 16 (illustrated).E. Respini, *Cindy Sherman*, exh. cat., New York, 2012, p. 68 (illustrated)

171



172



172

ERIC FISCHL b. 1948*Untitled (Study for The Weight)*, 1995

watercolor on paper

60 x 40 in. (152.4 x 101.6 cm)

Signed and dated "Fischl '98" lower left.

Estimate \$15,000-20,000**PROVENANCE**

Private collection, New York

Gaston & Sheehan, Pflugerville

Acquired from the above by the present owner



173

MIKE KELLEY 1954-2012

Head Dish, 1983

watercolor on paper

23 1/2 x 18 in. (59.7 x 45.7 cm)

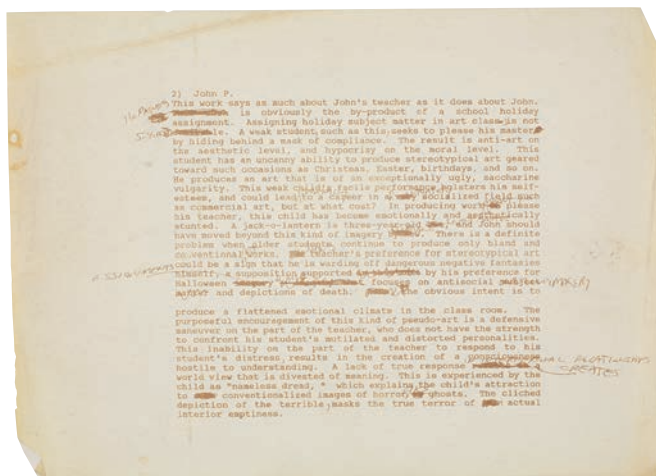
Signed and titled "Head Dish M Kelley" on the reverse.

Estimate \$10,000-15,000

PROVENANCE

Jablonka Galerie, Cologne

Acquired from the above by the present owner



174

MIKE KELLEY 1954-2012

We communicate only through our shared dismissal of the pre-linguistic (2), 1995

Ektacolor print and Xerox copy

print image: 17 1/4 x 22 1/2 in. (43.8 x 57.2 cm)

print sheet: 23 x 28 5/8 in. (58.4 x 72.7 cm)

paper: 8 1/2 x 11 1/2 in. (21.6 x 29.2 cm)

Signed, inscribed, and dated "Printer's Proof M. Kelley 1995" on the reverse.

This work is a printer's proof aside from an edition of five.

Estimate \$8,000-12,000

PROVENANCE

David Zwirner Gallery, New York

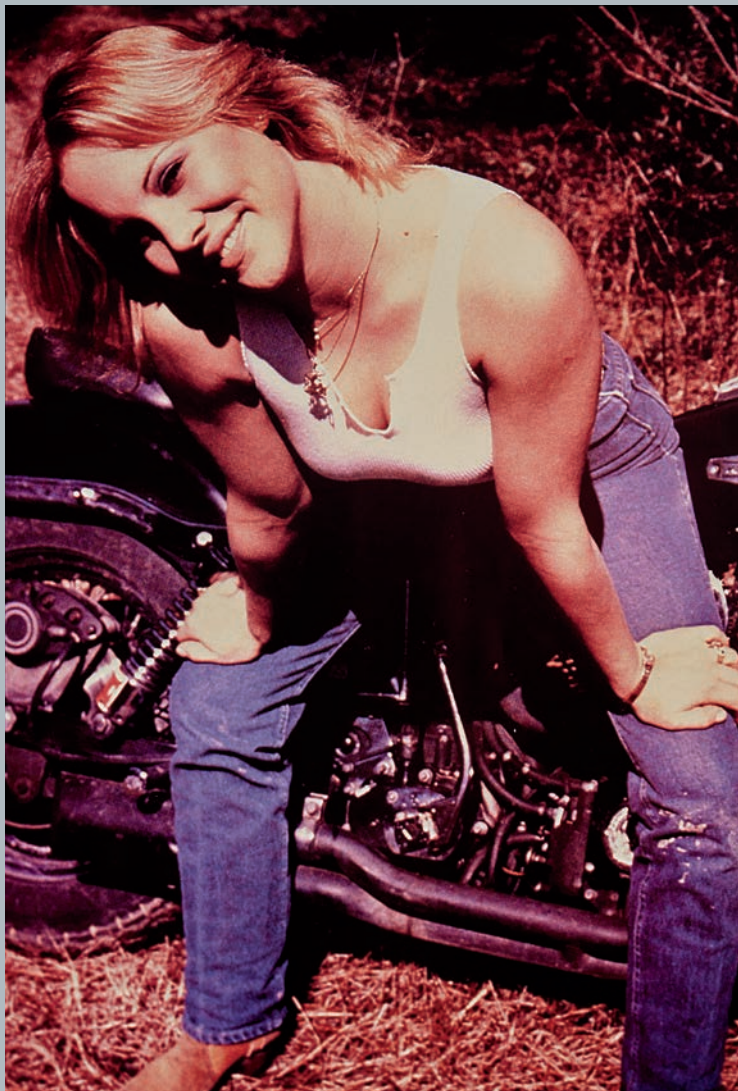
Acquired from the above by the present owner

EXHIBITED

New York, David Zwirner Gallery, *Someone Else with my fingerprints: An exhibition of photography*, January 31 - March 15, 1997

LITERATURE

W. Schurmann, *Someone Else With My Fingerprints*, exh. cat., Cologne, 1997, no. 62 (illustrated)



175

RICHARD PRINCE b. 1949*Untitled (Girlfriend)*, 1994

cibachrome

24 x 20 in. (61 x 50.8 cm)

Signed, numbered, and dated "R Prince 20/25 94" on the reverse. This work is number 20 from an edition of 25.

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

Printed Matter, Inc., New York

Acquired from the above by the present owner

176

RICHARD PRINCE b. 1949*Joke*, 1986

ink on paper

7 1/4 x 11 1/2 in. (18.4 x 29.2 cm)

Signed and dated "R Prince 86" on the reverse.

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

DART Gallery, Chicago

Acquired from the above by the present owner

Jewish MAN talking to his friend:

*"If I live I'll see you Tuesday.
If I don't I'll see you Wednesday."*



177

RICHARD PRINCE b. 1949

Untitled (1,2,3,4), 2008

graphite and collage on rag board

30 x 24 in. (76.2 x 61 cm)

Signed and dated "R Prince 2008" lower right.

Estimate \$20,000-30,000

PROVENANCE

Gagosian Gallery, New York

Acquired from the above by the present owner



178

PAUL MCCARTHY b. 1945

Olive Oil (from the *Propo Series*), 1998

cibachrome, flush-mounted to Sintra

27 x 39 in. (68.6 x 99.1 cm)

Signed, numbered, and dated "Paul McCarthy A.P. 2 1998" on the reverse. This work is artist's proof two from an edition of five plus two artist's proofs.

Estimate \$20,000-30,000

PROVENANCE

Patrick de Brock Gallery, Knokke

Acquired from the above by the present owner



179

PAUL MCCARTHY b. 1945

Piccadilly Circus: Queen's on the Queen's Head on a Table, 2003

c-print, flush-mounted to aluminum

72 x 48 in. (182.9 x 121.9 cm)

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

Estimate \$20,000-30,000

PROVENANCE

Hauser & Wirth, London

Acquired from the above by the present owner

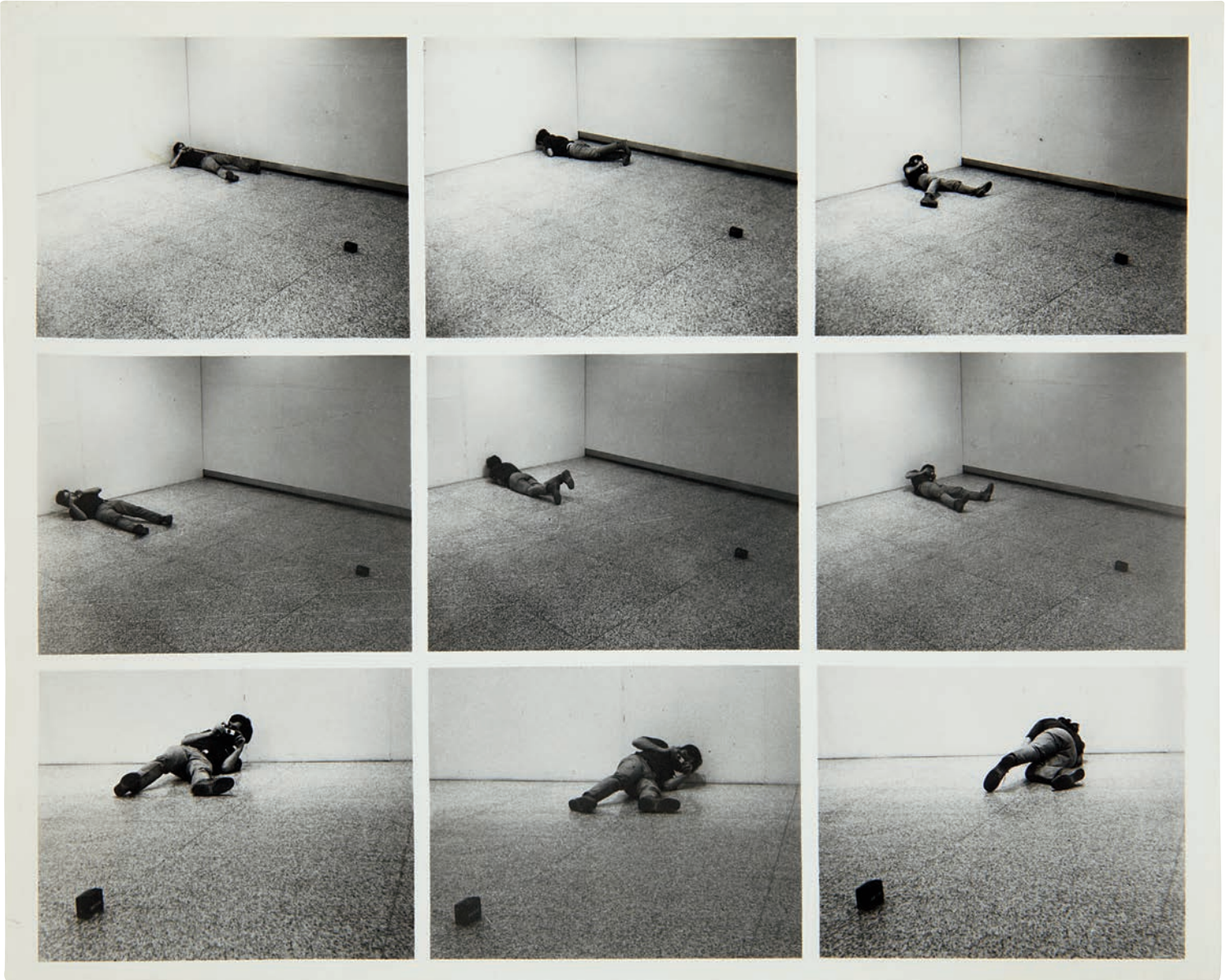
EXHIBITED

Stockholm, Moderna Museet; Aarhus, ARoS Aarhus Museum of Art; Ghent, Stedelijk Museum voor Actuele Kunst (S.M.A.K.), *Paul McCarthy Head Shop/Shop Head: Works 1966-2006*, June 2006- February 2008 (another example exhibited)

LITERATURE

I. Blazwick and T. McEvelley, *Paul McCarthy Head Shop/Shop Head: Works 1966-2006*, London, 2008, p. 527 (illustrated)

P. McCarthy and D. McCarthy, *Piccadilly Circus*, Hong Kong, 2004, p. 151 (illustrated)



180

DAN GRAHAM b. 1942*Roll*, 1970

vintage gelatin silver print

8 x 10 in. (20.3 x 25.4 cm)

Signed, titled, inscribed, and dated "Roll 1970 2 super-8 film loops Dan Graham" on the reverse.

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

Deborah Bell Photographs, New York

Acquired from the above by the present owner

181

JAY DEFEO 1929-1989*Untitled*, 1973

gelatin silver print, mounted by the artist

6 3/8 x 6 3/8 in. (16.2 x 16.2 cm)

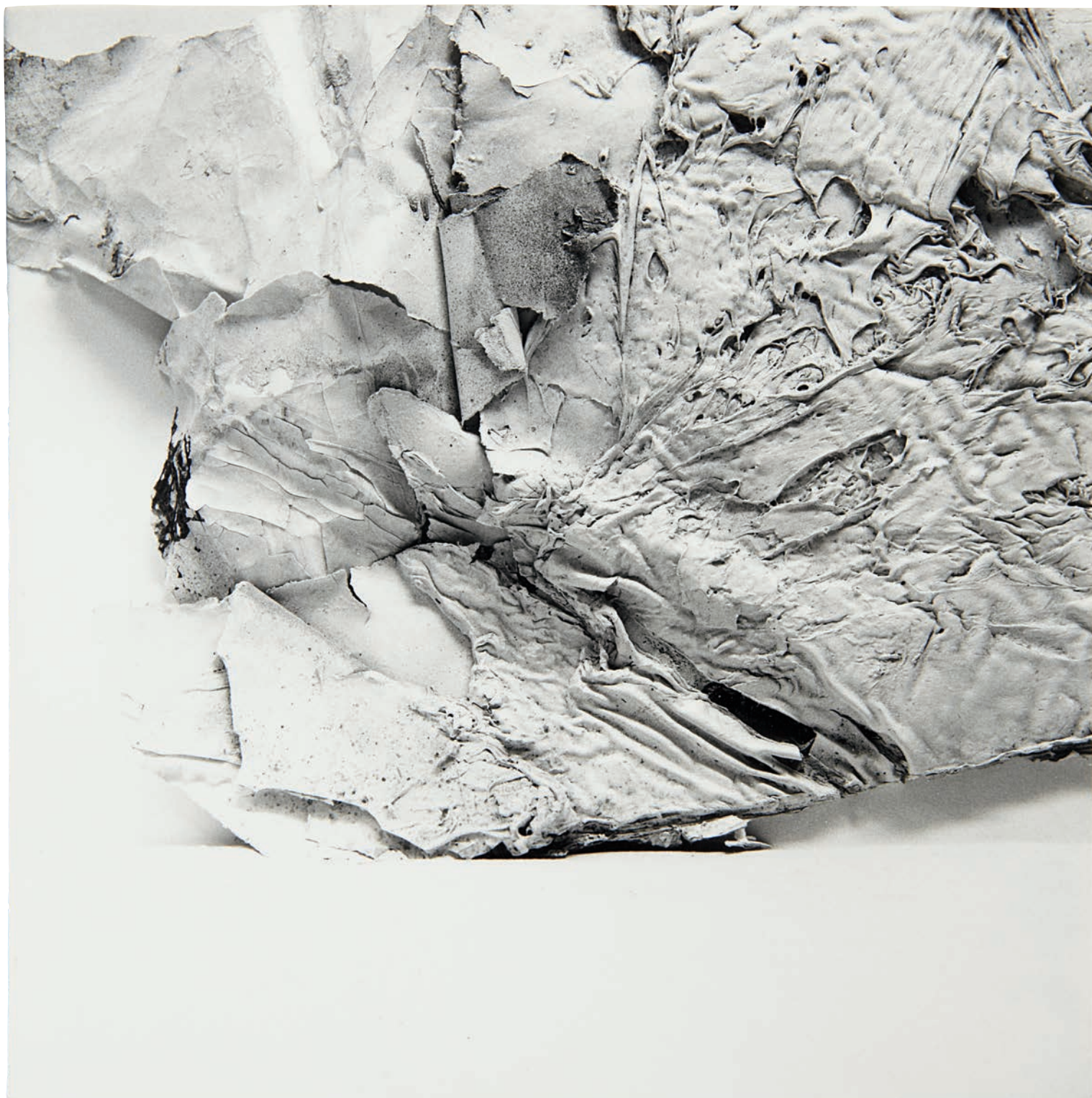
This work is unique and is registered in The Jay DeFeo Trust under Estate number P12261.

Estimate \$8,000-12,000**PROVENANCE**

Hosfelt Gallery, San Francisco

Acquired from the above by the present owner

EXHIBITEDNew York, Whitney Museum of American Art, *Jay DeFeo: A Retrospective*, February 28– June 2, 2013 (another example of this image exhibited)**LITERATURE***Jay DeFeo: A Retrospective*, exh. cat., New York, 2013, p. 190 (another example of this image illustrated)



The present lot by Jay DeFeo, *Untitled*, 1973, is but a small window into the artist's impressively vast and dynamic oeuvre. Her unconventional approach to materials and mediums as well as her intensely physical working method make DeFeo a unique and intriguing figure in postwar American art. Consisting of collages, drawings, paintings, photographs, sculptures, and jewelry, the artistic output by DeFeo is widely diverse and

almost endless, although she is best known today for a handful of very important works. One such work, named after a Glenn Miller composition, is *Tuxedo Junction*, 1965-1974, from which the present lot is derived. For this visually complex piece, DeFeo removed torn pieces of painted paper she had amassed in her San Francisco home many years. She sprayed these fragments of collected paper with fixative to include moments of dust

and dirt, singed the matted materials, and subsequently constructed them onto a triptych of panels, similar to the renowned burned-paper series artist John Cage would later create. *Untitled*, 1973, depicts an exquisite close-up detail of the large work from which it is inspired, giving the viewer a dramatic taste of the original work's textural intricacy and fascinating beauty, as well as a direct link to DeFeo's brilliantly intensive process.

“I took Noguchi’s forms and remade them as reflective objects and I created reflective environment mostly based on his furniture designs... They are about a kind of Utopia. Utopia where everything is connected, everything is perfect seamless unity.”

Josiah McElheny quoted in: “Memory: Josiah McElheny”, *PBS Art in the Twenty-First Century, Season Three*, 2005



182

JOSIAH MCELHENY b. 1966

Landscape Model for Total Reflective Abstraction (III), 2004

mirrored glass table with 15 hand-blown mirrored glass objects
installed: 32 1/2 x 69 x 58 in (82.6 x 175.3 x 147.3 cm)

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

Estimate \$80,000-120,000

PROVENANCE

Donald Young Gallery, Chicago

Acquired by the present owner from the above





183

JENNIFER STEINKAMP b. 1958

Fly to Mars 2, 2004

DVD video installation

dimensions variable. approximately 96 x 132 in. (243.8 x 335.3 cm)

to 144 x 192 in. (365.8 x 487.7 cm)

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

Estimate \$30,000-40,000

PROVENANCE

Lehmann Maupin, New York

Two x Two for AIDS and Art, Rachofsky House, Dallas

Acquired from the above by the present owner

EXHIBITED

Los Angeles, ACME, *IN DOOR OUT*, July 16- August 14, 2004

Dallas, Dallas Art Museum, *Dallas Art Museum Benefit for Amfar*, October 16, 2004

Dallas, Dallas Art Museum, February 11- May 20, 2007



“I use natural forms because the motion can be so intriguing, especially wind or water. Motion can touch you on an emotional and a physical level in a timeless way.”

Jennifer Steinkamp quoted in: J. Lip, “Jennifer Steinkamp: Let there be light!”, *IdN*, Hong Kong, 2009, p. 82

184

DOUG AITKEN b. 1968

Cul de sac, 2004

set of three C-prints mounted to Plexiglas in custom lacquered
wood frames

each diameter: 48 in. (121.9 cm)

Signed and numbered "Doug Aitken 4/6" on the reverse. This
work is number four from an edition of six.

Estimate \$60,000-80,000

PROVENANCE

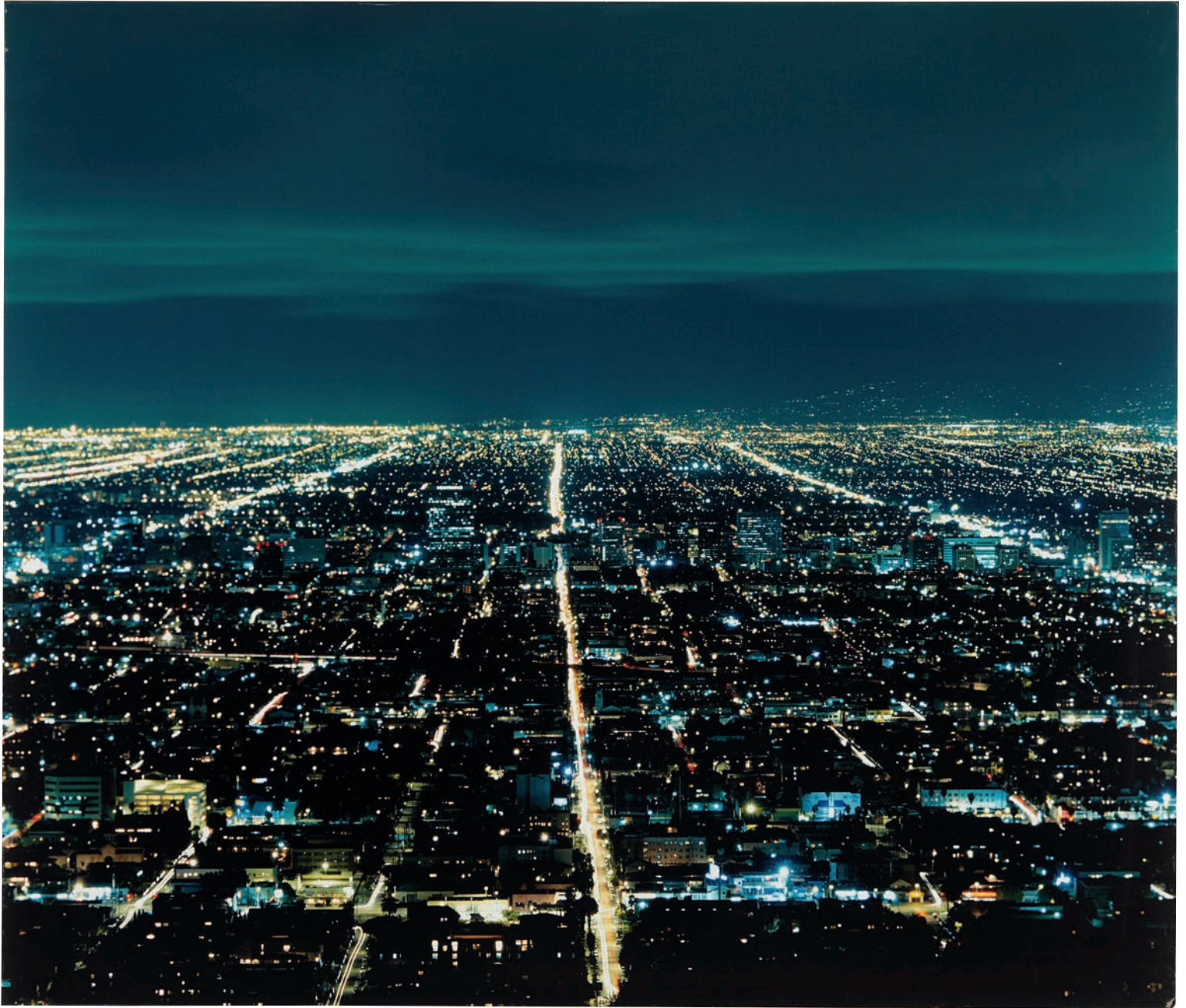
303 Gallery, New York

Private Collection





“In this era of changing perceptions we are responsible for creating new options with which to communicate. Structurally, I’m searching for alternatives. Each work I make is an experiment. I’m not interested in creating projects that illustrate and define; I would rather make departure points, stimuli for questions, provocation. I’m fascinated by the liquidity of time-based media such as sound, motion picture and photography. At times they appear as possibly the most democratic of languages, while at other moments they can slip through your fingers and seem ruled by other forces. I like things that I cannot hold onto.”



185

DOUG AITKEN b. 1968

The Mirror #1-11, 1998

c-print, mounted on Plexiglas, in 11 parts

each: 30 x 35 in. (76.2 x 88.9 cm)

Each signed and numbered "7/10 Doug Aitken" on the reverse. This work is number seven from an edition of ten.

Estimate \$35,000-45,000

PROVENANCE

Victoria Miro Gallery, London

Acquired from the above by the present owner



i)



186

SOPHIE CALLE b. 1953

Four Works: i) *Father, Brother, Mother* (*The Graves #48*); ii) *Father, Mother* (*The Graves #25*); iii) *Grandpa, Grandma* (*The Graves #20*); iv) *Brother, Sister* (*The Graves #21*), 1990

silver gelatin print, in artist's metal frame
each print: 23 5/8 x 15 3/4 in. (60 x 40 cm)

i) This work is number two from an edition of seven plus three artist's proofs;
ii) This work is number three from an edition of seven plus three artist's proofs; iii)
This work is number three from an edition of seven plus three artist's proofs; iv) This
work is number five from an edition of seven plus three artist's proofs.

Estimate \$20,000-30,000

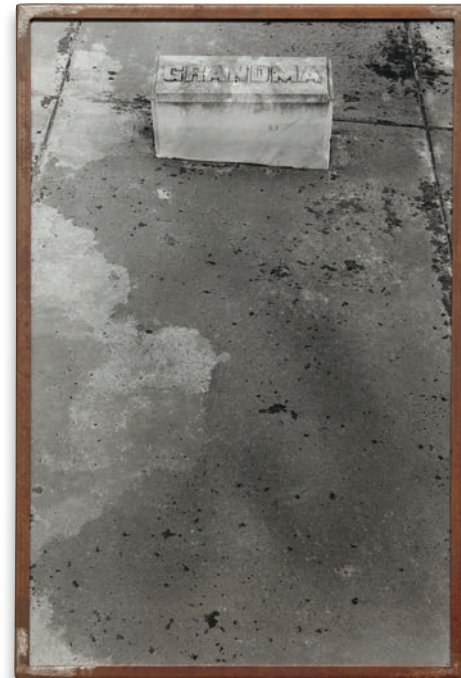
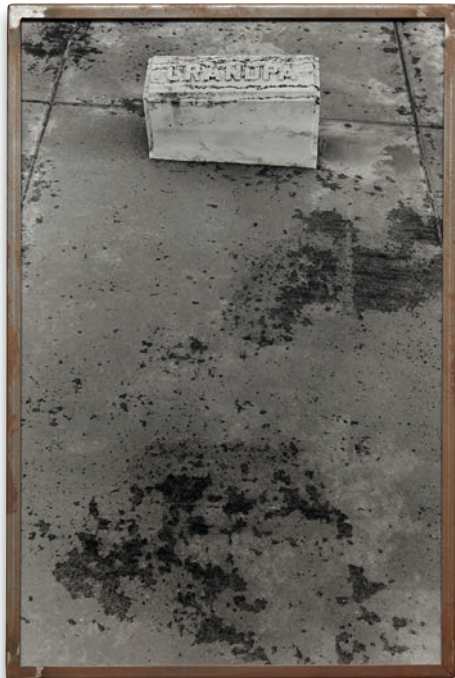
PROVENANCE

Galerie Crousel-Robelin, Paris
Acquired from the above by the present owner

ii)



iii)



iv)



“In my work I do things that I would never do in my life. In normal life I am much more discreet. I am not intrusive. I don’t investigate my friends’ lives. But if it’s a project then it’s different.”

Sophie Calle quoted in: H. Duguid, “Up close and (too) personal: A Sophie Calle retrospective”, *The Independent*, London, 26 October 2009



detail



187

SOPHIE CALLE b. 1953

Gotham Handbook, 2000

installation of gelatin silver prints and collages with text, and Diasac-mounted cibachrome
 installed dimensions variable. cibachrome: 70 3/4 x 47 1/4 in. (179.7 x 120 cm); collages and prints: 56 1/4 x 33 1/4 in. (142.9 x 84.5 cm), 25 1/4 x 26 3/4 in. (64.1 x 67.9 cm), 13 3/8 x 26 5/8 in. (34 x 67.6 cm), 5 1/4 x 9 3/8 in. (13.3 x 23.8 cm)

This work is number two from an edition of three.

Estimate \$40,000-60,000

PROVENANCE

Paula Cooper Gallery, New York

Acquired from the above by the present owner

Calle asked [Paul] Auster to “invent a fictive character which I would attempt to resemble.” He did not want this dangerous responsibility, since the character, once launched, would be completely independent of the author’s pen or computer screen. Instead, he sent her a set of instructions: “How to Improve Life in New York City.” The instructions, she says, sound as if “Paul got his idea . . . by reading the 12 steps of an Alcoholics Anonymous program.” And they do seem like goody-goody acts worthy of the blond bimbo on the cover of the book.

But Auster was more astute than that. Calle, who has been the consummate observer, rarely meets or talks to any of her subjects. Auster ordered her to establish contact with her “subjects,” to interact with strangers on the street, to smile at them, talk to them and offer them sandwiches and cigarettes. He further instructed her to take one spot in the city and make it nice for people, to invite them to enjoy it and to find out what they think of her “improvements.”

J. Martin, “Maria, Myself and I”

The New York Times, July 9, 2000



188

MICHAEL ELMGREEN & INGAR DRAGSET b. 1961 & b. 1965

Powerless Structures, fig. 159, 2001

wood, aluminum, and plastic

49 x 72 x 35 1/2 in. (124.5 x 182.9 x 90.2 cm)

Estimate \$20,000-30,000

PROVENANCE

Bonakdar Jancou Gallery, New York

Acquired from the above by the present owner



189

MICHAEL ELMGREEN &

INGAR DRAGSET b. 1961 & b. 1965

Pharmacy, 2003

aluminum, steel, Plexiglas, plywood, fabric,
and fluorescent lights

120 x 132 x 20 in. (304.8 x 335.3 x 50.8 cm)

This work is accompanied by a certificate of
authenticity.

Estimate \$25,000-35,000

PROVENANCE

Tanya Bonakdar Gallery, New York

Acquired from the above by the present owner

Michael Elmgreen and Ingar Dragset's incorporation of architecture and objects that they describe as powerless structures have made this quirky artistic duo a fascinating pair to follow throughout their careers together. Their thought provoking works and massive installs blend together the categories of art, architecture and design. Such clever installations by the artists redefine spaces and their initial functions, allowing and intending for numerous new possibilities of definition and meaning. Much of their artistic approach is based on the philosopher Foucault's thesis, describing the acceptance of certain behavioral patterns within given structures, and not the structures themselves, that determine human action and activity in society. Based

on this theory, Elmgreen and Dragset transfer the meaning of objects and spaces by re-contextualizing the familiar and creating alternative behavior patterns.

The present lot, *Pharmacy*, 2003, is a strong example of the duo's masterful creativity in assigning new definition to the familiar. The work depicts a typical pharmacy, with the letters "HARM" illuminated within the signage. By extracting this powerful word within a mundane word, Elmgreen and Dragset force the viewer to consider the structure of the pharmacy in a completely different way. A new context for this every day space is immediately unleashed, and the viewer automatically sees harm in a once harmless situation.



190

TONY OURSLER b. 1957

Sybil and Me, 1996

Sony COJ100 projector, Sony DVD player, DVD with performance by Noel Williams,
tripod, and acrylic on fiberglass sphere

sphere diameter: 18 in. (45.7 cm)

tripod and projector: approximately 52 1/2 x 28 in. (133.4 x 71.1 cm)

DVD player: 11 1/2 x 17 x 8 in. (3.8 x 43.2 x 20.3 cm)

Signed, titled, numbered, and dated "Tony Oursler 1996 MP# 127 Sibyl+ Me #1"
on the DVD.

Estimate \$15,000-20,000

PROVENANCE

Private Collection, New York

Acquired from the above by the present owner



191

TATSUO MIYAJIMA b. 1957

Counter Fragile No.17, 2004

LED, electric wire, IC, and Plexiglas

29 1/8 x 24 3/8 x 11 in. (74 x 62 x 28 cm)

Estimate \$50,000-70,000

PROVENANCE

Private Collection, New York

Acquired from the above by the present owner



192

TIM HAWKINSON b. 1960

S.a.k. comp 8, 2004

painted binder clips on craft foam on panel

17 1/2 x 11 5/8 x 1 1/2 in. (44.4 x 29.5 x 3.8 cm)

Signed and dated "Tim Hawkinson 2004" on the reverse.

Estimate \$9,000-12,000

PROVENANCE

Acquired directly from the artist

Private Collection

193

JULIAN OPIE b. 1958

Time, 1985

oil on steel, in three parts

i) 51 3/4 x 22 x 16 in. (131.4 x 55.9 x 40.6 cm)

ii) 22 x 32 x 8 3/4 in. (55.9 x 81.3 x 22.2 cm)

iii) 38 1/4 x 36 x 7 3/8 in. (97.2 x 91.4 x 18.7 cm)

Estimate \$10,000-15,000

PROVENANCE

Fuller Goldeen Gallery, San Francisco

Acquired from the above by the present owner





194

THOMAS NOZKOWSKI b. 1944

Untitled, 1979

oil on canvas, laid on board

15 7/8 x 19 7/8 in. (40.3 x 50.5 cm)

Signed and dated "Thomas Nozkowski 1979" on the reverse.

Estimate \$10,000-15,000

PROVENANCE

Rosa Esman Gallery, New York

Private collection, New York

Acquired from the above by the present owner



195

AMY SILLMAN b. 1966

Miniature Illinois, 1997

oil on panel

50 x 60 in. (127 x 152.4 cm)

Signed, titled, and dated "Amy Sillman 1997 Miniature Illinois" on the reverse.

Estimate \$18,000-22,000

PROVENANCE

Casey Kaplan Gallery, New York

Acquired from the above by the present owner

LITERATURE

P. Schjeldahl, "Thank You For Painting", *artnet*, March 12, 1998 (illustrated)



196

ALEX KATZ b. 1927

Full-Moon, 1993

oil on panel

7 7/8 x 16 in. (20 x 40.6 cm)

Estimate \$15,000-20,000

PROVENANCE

Private collection, New York



197

ALEX KATZ b. 1927

Portrait of a Woman With Sunglasses, 1995

oil on panel

16 x 12 1/8 in. (40.6 x 30.8 cm)

Estimate \$20,000-25,000

PROVENANCE

Private collection, New York



198

GEORGE CONDO b. 1957

Untitled, 1991

watercolor on paper

17 x 13 7/8 in. (43.2 x 35.2 cm)

Signed "Condo" lower right. Also dated "Dec 1991" and dedicated on the reverse.

Estimate \$6,000-8,000

PROVENANCE

Acquired directly from the artist by the present owner
Private Collection

THE JIMI HENDRIX



199

GEORGE CONDO b. 1957

Jimi Hendrix Experience, 1999

silkscreen on canvas

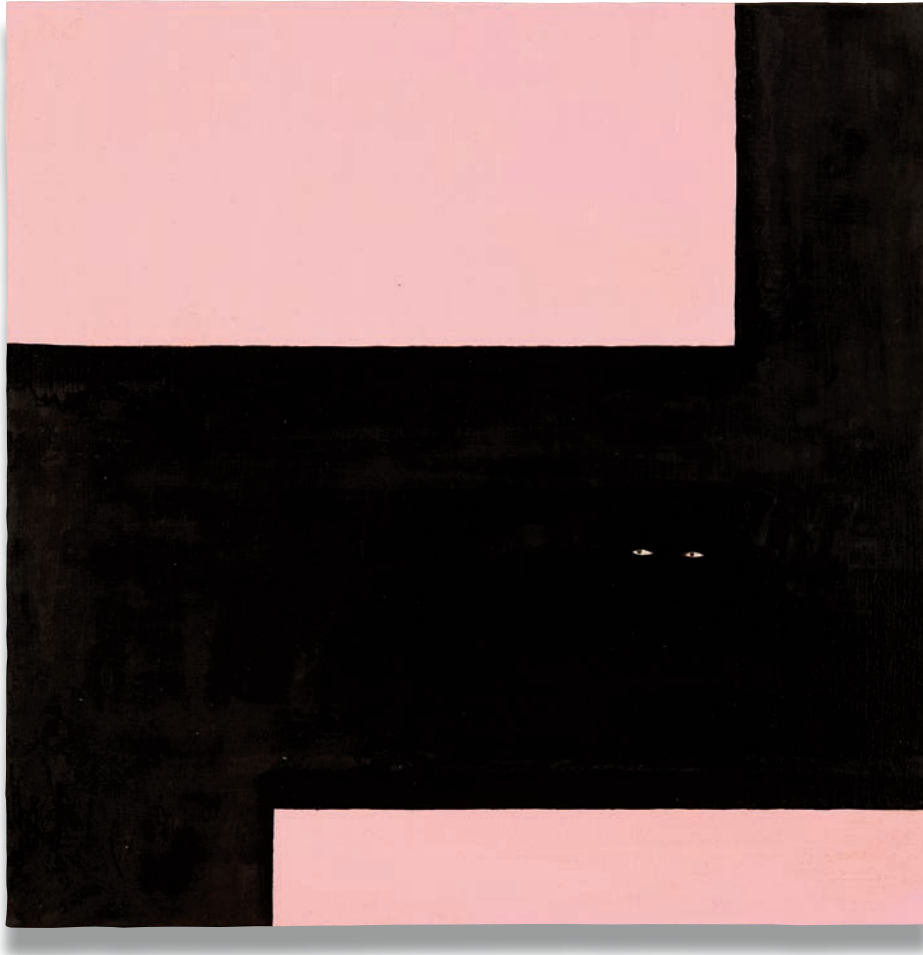
59 7/8 x 59 7/8 in. (152 x 152 cm)

Estimate \$40,000-60,000

PROVENANCE

de Pury & Luxembourg Art, Geneva

Monika Sprüth Galerie, Cologne



200

RUTH ROOT b. 1967

Untitled, 1999

oil on canvas

24 x 24 in. (61 x 61 cm)

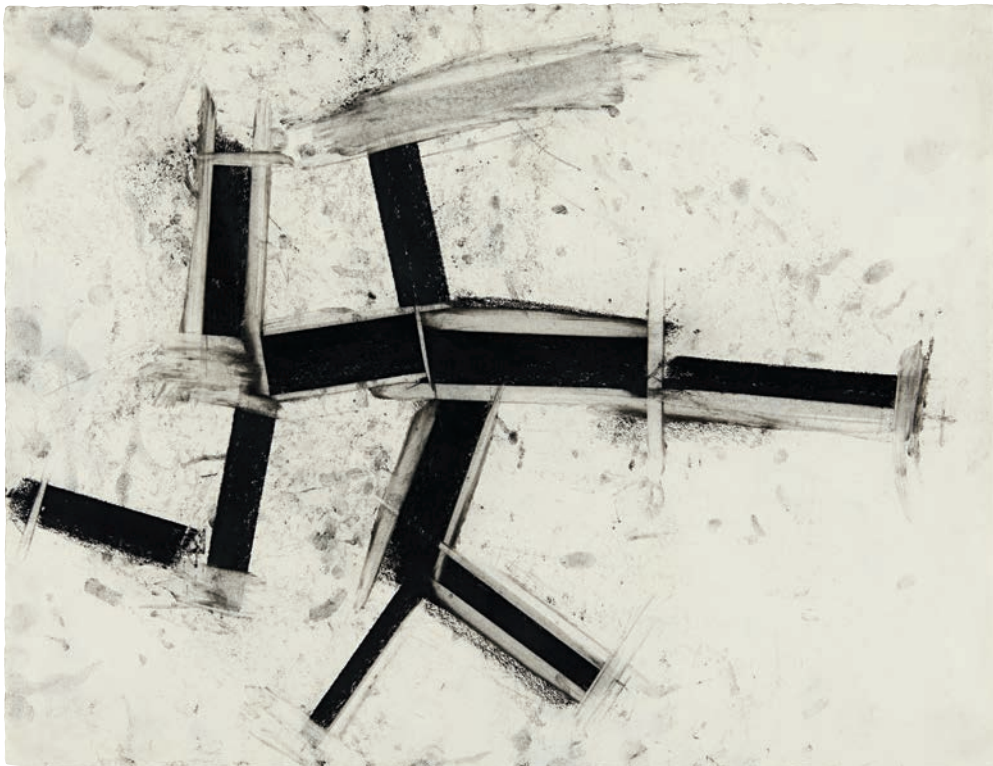
Signed and dated "Ruth Root 1999" on the reverse.

Estimate \$5,000-7,000

PROVENANCE

Andrew Kreps Gallery, New York

Acquired from the above by the present owner



201

JOEL SHAPIRO b. 1941

Untitled, 1997

chalk and charcoal on paper

18 1/4 x 23 5/8 in. (46.4 x 60 cm)

Signed and dated "1997 Shapiro" on the reverse.

Estimate \$8,000-12,000

PROVENANCE

Pace Wildenstein, New York

Private Collection



202

CAIO FONSECA b. 1959

Pietrasanta, 2003

acrylic on canvas

37 1/4 x 49 in. (94.6 x 124.5 cm)

Signed, titled, and dated "Caio Fonseca Pietrasanta 2003" on the reverse.

Estimate \$10,000-15,000

PROVENANCE

William Shearburn Gallery, Saint Louis



203

CHRISTIAN SCHOELER b. 1978

Untitled (Tim 001), 2009

oil on canvas, laid on panel

35 1/2 x 23 5/8 in. (90.2 x 60 cm)

Signed and dated "Schoeler 09" on the reverse.

Estimate \$8,000-12,000

PROVENANCE

Schuebbe Projects, Düsseldorf

Acquired from the above by the present owner



204

HERNAN BAS b. 1978

Starstruck, 2005

water-based oil on paper

12 x 10 1/2 in. (30.5 x 26.7 cm)

Initialed and dated "HB 05" lower right.

Estimate \$10,000-15,000

PROVENANCE

Fredric Snitzer Gallery, Miami

Acquired from the above by the present owner



205

NIGEL COOKE b. 1973

Thaw, 2005

watercolor on paper, in six parts
each: 5 3/4 x 8 1/4 in. (14.6 x 21 cm)

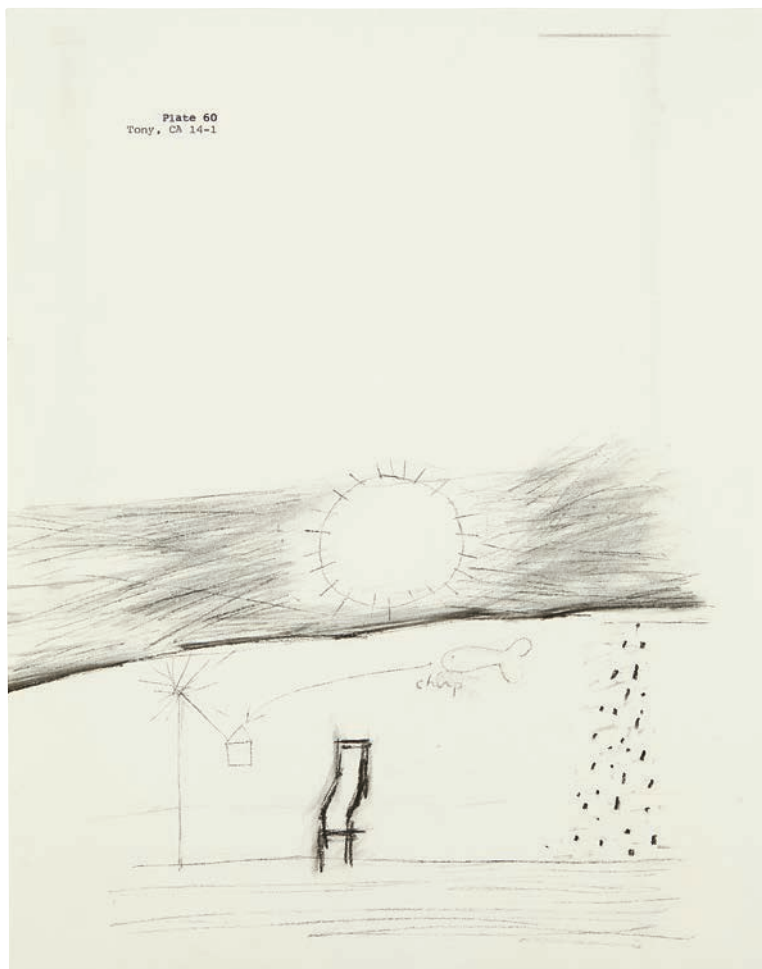
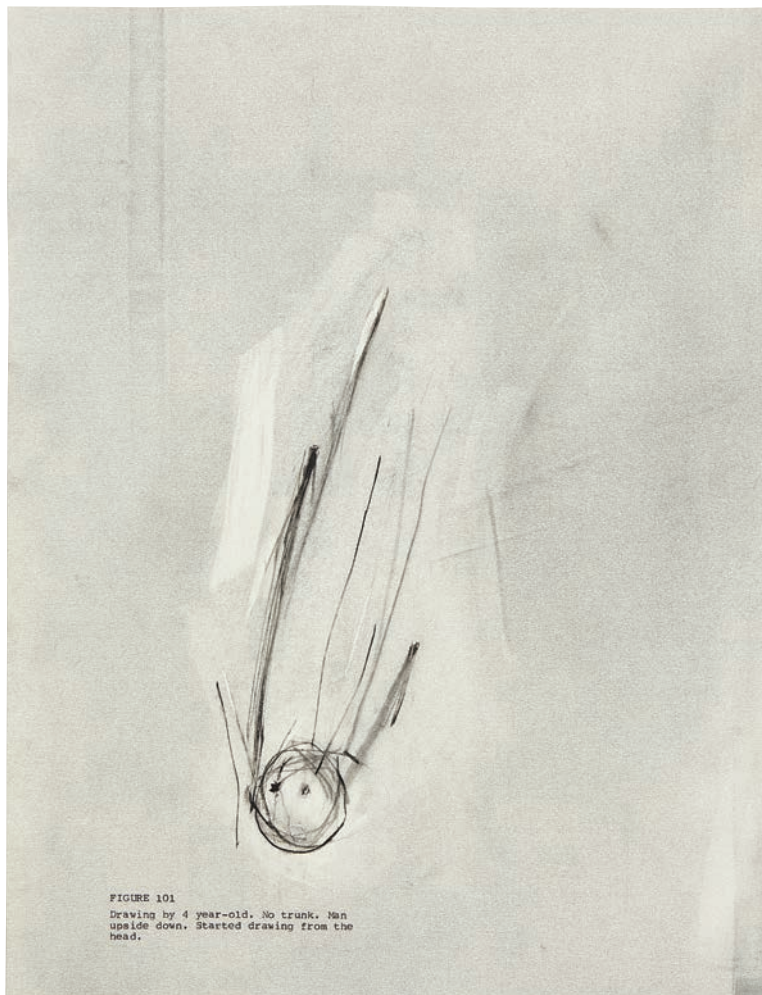
Each signed, titled, and dated "Nigel Cooke Thaw 2005 N. Cooke" on the reverse.

Estimate \$5,000-7,000

PROVENANCE

Modern Art Inc., London

Acquired from the above by the present owner



206

ROBERT BECK b. 1959

Three Works: i) *Untitled* ("Clinical Studies of Personality: Vol II" by Arthur Burton and Robert E. Harris), 2000; ii) *Untitled* ("Psychological Evaluation of Human Figure Drawings by Middle School Pupils" by Elizabeth Koppitz), 2001; iii) *Untitled* ("Young Children and their Drawings" by Joseph H. Dileo), 2002

carbon, charcoal, and graphite on paper

i) 17 1/2 x 12 in. (44.5 x 30.5 cm)

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

iii) 15 x 11 in. (38.1 x 27.9 cm)

i) Signed, titled, and dated "Clinical Studies of Personality 1 of 2" Arthur Burton + Robert E. Harris R Beck 12/29/00 1:12pm" on the reverse; ii) "Psychological Evaluation of Human Figure Drawings by Middle School Pupils' Elizabeth Koppitz R Beck 1/1/1 5:04pm" on the reverse; iii) Signed, titled, and dated "Young Children and their Drawings' Joseph H. Dileo R Beck 1/15/02 5:40pm, 2/5/02 4:42pm, 2/12/02 4:55pm" on the reverse.

Estimate \$6,000-8,000

PROVENANCE

CRG Gallery, New York

Acquired from the above by the present owner



ii)



iii)



iv)



i)

207

OSCAR DE LAS FLORES b. 1971

Four Works: i) *Natividad Salvatrucha*;
ii) *The Fathers of Commerce and Industry, and
their Papi (study)*; iii) *Les Waltz des Narcos
(study)*; iv) *After You Monsieur! (The locker
room of Grand Seigneurs) (study)*, 2007

ink on paper

each: 10 x 14 7/8 in. (25.4 x 37.8 cm)

Each signed "de las Flores" lower edge.

Estimate \$10,000-15,000

PROVENANCE

Private Collection

208



208

BRAD KAHLHAMER b. 1956

Urban Prairie Girls, 2005

ink and watercolor on paper, in two parts

each: 30 x 32 in. (76.2 x 81.3 cm)

Each signed and dated "Brad Kahlhamer 2005" lower right.

Estimate \$15,000-20,000

PROVENANCE

Deitch Projects, New York

Private Collection



209

RADCLIFFE BAILEY b. 1968*Untitled*, n.d.

mixed media and collage on paper
 80 1/4 x 60 in. (203.8 x 152.4 cm)

Estimate \$10,000-15,000**PROVENANCE**

Jack Shainman Gallery, New York
 Acquired from the above by the present owner

210

ED TEMPLETON b. 1972Three Works: *Untitled*, 2003

ink on c-print, in artist's wood frame

i) 14 x 11 in. (35.6 x 27.9 cm); ii) 11 x 14 in. (27.9 x 35.6 cm)

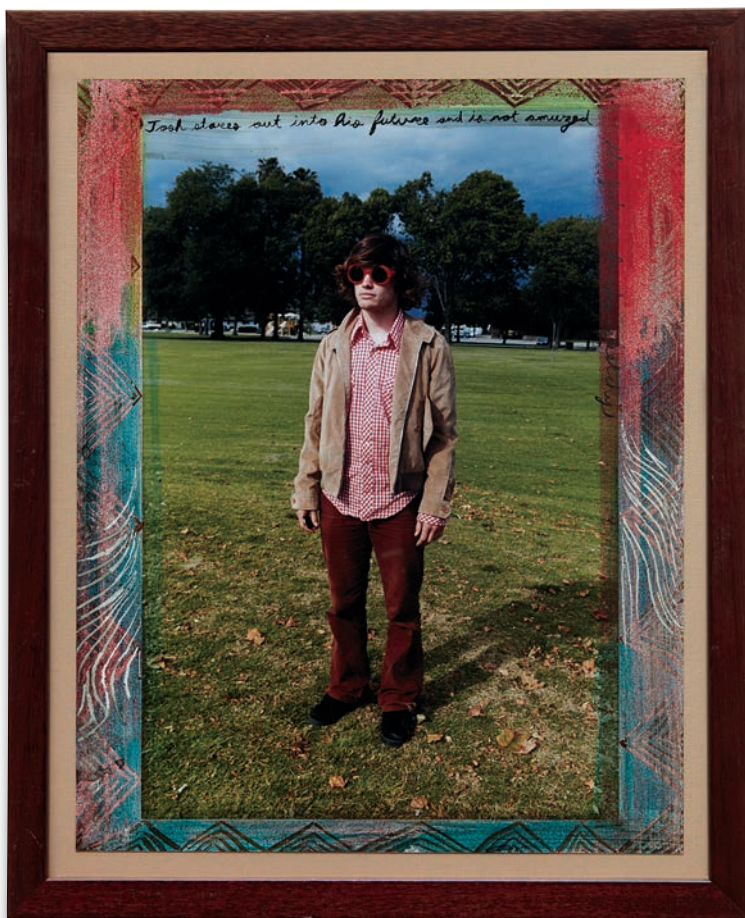
iii) 14 x 11 in. (35.6 x 27.9 cm)

Each signed and dated "Ed Templeton 2003" on the reverse.

Estimate \$7,000-9,000**PROVENANCE**

Private Collection

Acquired from the above by the present owner





211

KIRSTEN GLASS b. 1975

Suite 426 (diptych), 2000

oil on canvas, in two parts
each: 94 x 66 1/4 in. (238.8 x 168.3 cm)

Estimate \$6,000-8,000

PROVENANCE
Private Collection



212

FAILE active since 1999

Wooden Box # 48, 2007

acrylic and spray paint stenciled on wood
20 x 12 x 4 in. (50.8 x 30.5 x 10.2 cm)

Estimate \$25,000-30,000

PROVENANCE

Private Collection





213

DAVID ARON b. 1971*Silvers 1*, 1997

acrylic on wood

28 1/2 x 11 3/8 in. (72.4 x 28.9 cm)

Titled and dated "Silvers one of 3 1997" on the reverse.

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

Alleged Fine Arts, New York

Acquired from the above by the present owner, in 1997

EXHIBITEDNew York, Alleged Fine Arts, *David Aron*, 1997**LITERATURE**D. Aron, *The Left Handed Coconut*, New York, 1998, pp. 49-50 (illustrated)

214

SWOON b. 1977*Subway Windows*, 2005

linoleum block print on craft paper, wheat-pasted to board

37 3/4 x 60 3/4 in. (95.9 x 154.3 cm)

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

Deitch Projects, New York

Private Collection



215

LOU LAURITA 1959-2010*Who Do You Think You Are*, 2010

gouache on paper

60 x 40 in. (152.4 x 101.6 cm)

Signed and dated "L Laurita 2010" on the reverse.

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

Acquired directly from the artist by the present owner

216

216

FAILE active since 1999*Butterfly Girl Monoprint #5*, 2003

silkscreen inks and mixed media on paper

50 x 38 in. (127 x 96.5 cm)

Signed and dated "Faile 2003" lower right.

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

Private Collection





218

RASHAAD NEWSOME b. 1979

So Icey, 2011

collage on paper

30 x 22 in. (76.2 x 55.9 cm)

Signed, titled, and dated "Rashaad Newsome ©2011 So Icey" on the reverse.

Estimate \$8,000-12,000

PROVENANCE

Marlborough Gallery, New York

Acquired from the above by the present owner



219

RASHAAD NEWSOME b. 1979

Status Symbols #32, 2010

collage on paper, in artist's gilded frame

21 1/4 x 19 3/4 in. (54 x 50.2 cm)

Signed, titled, and dated "Rashaad Newsome Status Symbols #32 2010" on the reverse.

Estimate \$15,000-20,000

PROVENANCE

Acquired directly from the artist by the present owner

220

JOHN BOCK b. 1965

Andrew Irvine, 2003

wooden chair affixed to a pair of wooden skis, stuffed fabric dummy, plastic tubing, beans and the artist's self-portrait
sculpture: 62 1/4 x 85 x 44 inc. (158.1 x 215.9 x 111.8 cm)
installed dimensions vary.

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

Estimate \$18,000-22,000

PROVENANCE

Galeria Fortes Vilaça, São Paulo

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

Private Collection





221

JOHN BOCK b. 1965

Trial of Deutsche Bank, 2002-2003

mixed media installation (17:33 min DVD, clothing elements, lawn mower with wooden armature and puppet, newspaper, beads, yarn)
Dimensions variable.

Estimate \$35,000-45,000

PROVENANCE

Anton Kern Gallery, New York
Private Collection



222

LOTHAR HEMPEL b. 1966

Vorwärts (Forward), 2006

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

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

Signed and dated "Lothar 2006" on the reverse.

Estimate \$7,000-9,000

PROVENANCE

Anton Kern Gallery, New York

Private Collection



223

COSIMA VON BONIN b. 1962

Toms, 2004

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

Estimate \$15,000-20,000

PROVENANCE

Friedrich Petzel Gallery, New York
Private Collection



224

CARROLL DUNHAM b. 1949

Female Portrait (Second Generation, C), 2003

painted aluminum and wooden table base

62 x 83 x 25 in. (157.5 x 210.8 x 63.5 cm)

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

Estimate \$30,000-40,000

PROVENANCE

White Cube, London

Private Collection

EXHIBITED

London, White Cube, *Carroll Dunham*, March 21-April 19, 2003

LITERATURE

D. Anfam and A. Worth, eds., *Carroll Dunham*, London, 2006



225

ANTON HENNING b. 1964

We do it at 1:30 and around 8:00, 1991

oil on canvas, in artist's painted wood frame

70 x 60 in. (177.8 x 152.4 cm)

Initialed and dated "AH 91" lower right.

Estimate \$30,000-40,000

PROVENANCE

Acquired directly from the artist by the present owner



226

KIKI SMITH b. 1954

You Can Like It (Centipede), 1982

fabric paint on linen, in artist's painted wood frame
20 3/4 x 30 1/2 in. (52.7 x 77.5 cm)

Estimate \$5,000-7,000

PROVENANCE

Grace Borgenicht Gallery, New York
Acquired from the above by the present owner



227

CARROLL DUNHAM b. 1949

Untitled, 2008

pencil and crayon on paper

7 x 9 in. (17.8 x 22.9 cm)

Initialed and dated "C.D. 10/2/08" lower edge.

Estimate \$6,000-8,000

PROVENANCE

Gladstone Gallery, New York

Acquired from the above by the present owner



228

CHARMING BAKER b. 1964

All I Want Is To Remain Ignorant Of All The Good I'll Never Do (White), 2011

polished bronze

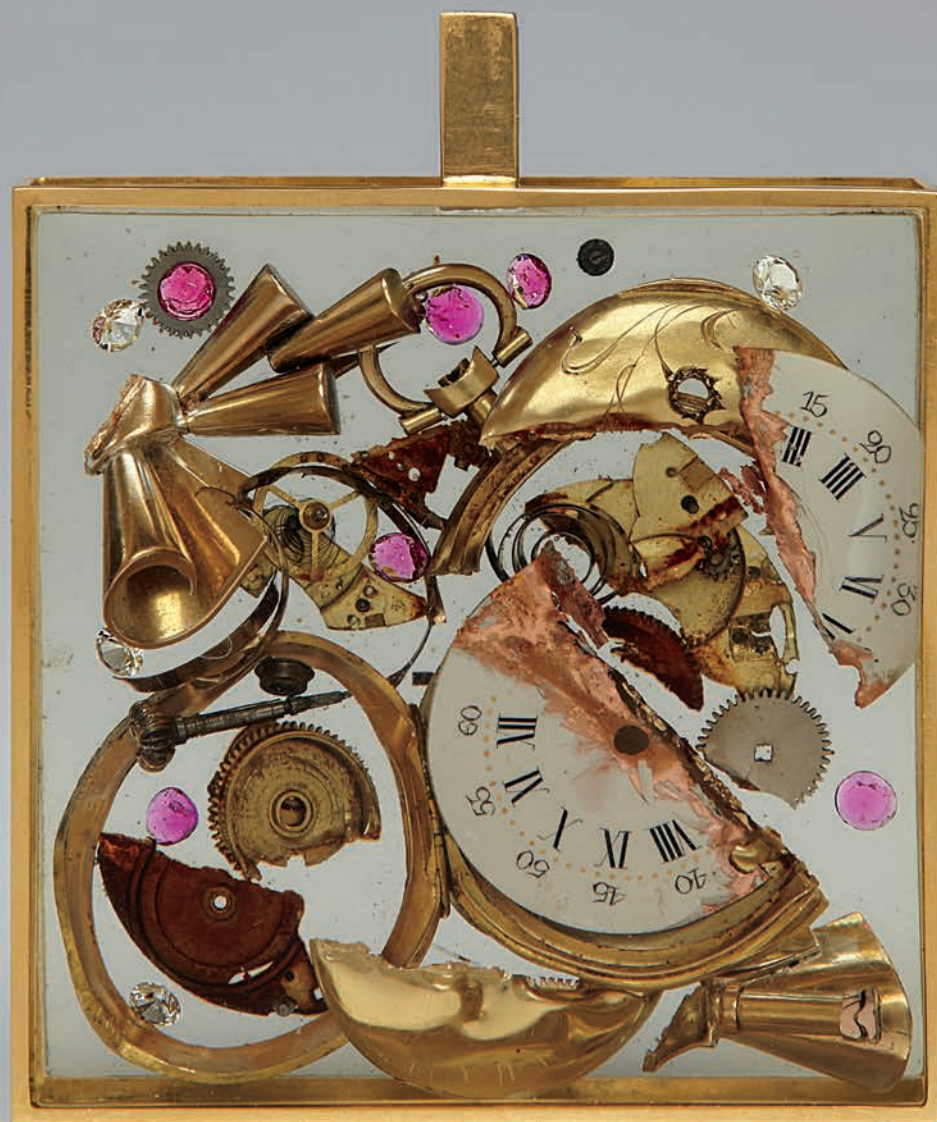
13 x 12 x 9 in. (33 x 30.5 x 22.9 cm)

Signed, numbered, inscribed, and dated "Charming Baker 2011 4/9 Meltdowns" on the underside. This work is number four from an edition of nine.

Estimate \$25,000-35,000

PROVENANCE

Private Collection



229

ARMAN 1928-2005

Necklace Pendant, circa 1983

gold, diamond, and ruby

2 7/8 x 2 3/8 x 1/2 in. (7.3 x 6 x 1.3 cm)

Signed "Arman" lower edge.

Estimate \$50,000-70,000

PROVENANCE

Private Collection



offered the possibility of bringing non-art materials into the art world. Today, after almost 100 years of Duchamp-esque strategy, we can use almost anything. It's interesting because it's not only materials—there are tools and meanings as well.”

Tony Cragg quoted in: R. Ayers, “Tony Cragg (Interview)”, *ARTINFO*, May 2007



MAN
A Post-Card Sculpture
by
Gilbert and George
1980

231

GILBERT & GEORGE b. 1943 and b. 1942

Man (A Post-Card Sculpture), 1980

postcard collage on mat board

image: 10 1/2 x 11 in. (26.7 x 27.9 cm)

overall: 38 x 32 in. (96.5 x 81.3 cm)

Signed, titled, and dated "Man A Post-Card Sculpture by Gilbert and George 1980" lower right.

Estimate \$7,000-9,000

PROVENANCE

Hirschl & Adler Modern, New York

Anthony d'Offay, London

Acquired from the above by the present owner

EXHIBITED

New York, Hirschl & Adler Modern, *Gilbert & George: Post-Card Sculptures and Ephemera 1969-1981*, May 2-May 26, 1990

TONY CRAGG b. 1949*Leaf*, 1981

found plastic objects

installed: 67 x 52 in. (170.2 x 132.1 cm)

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

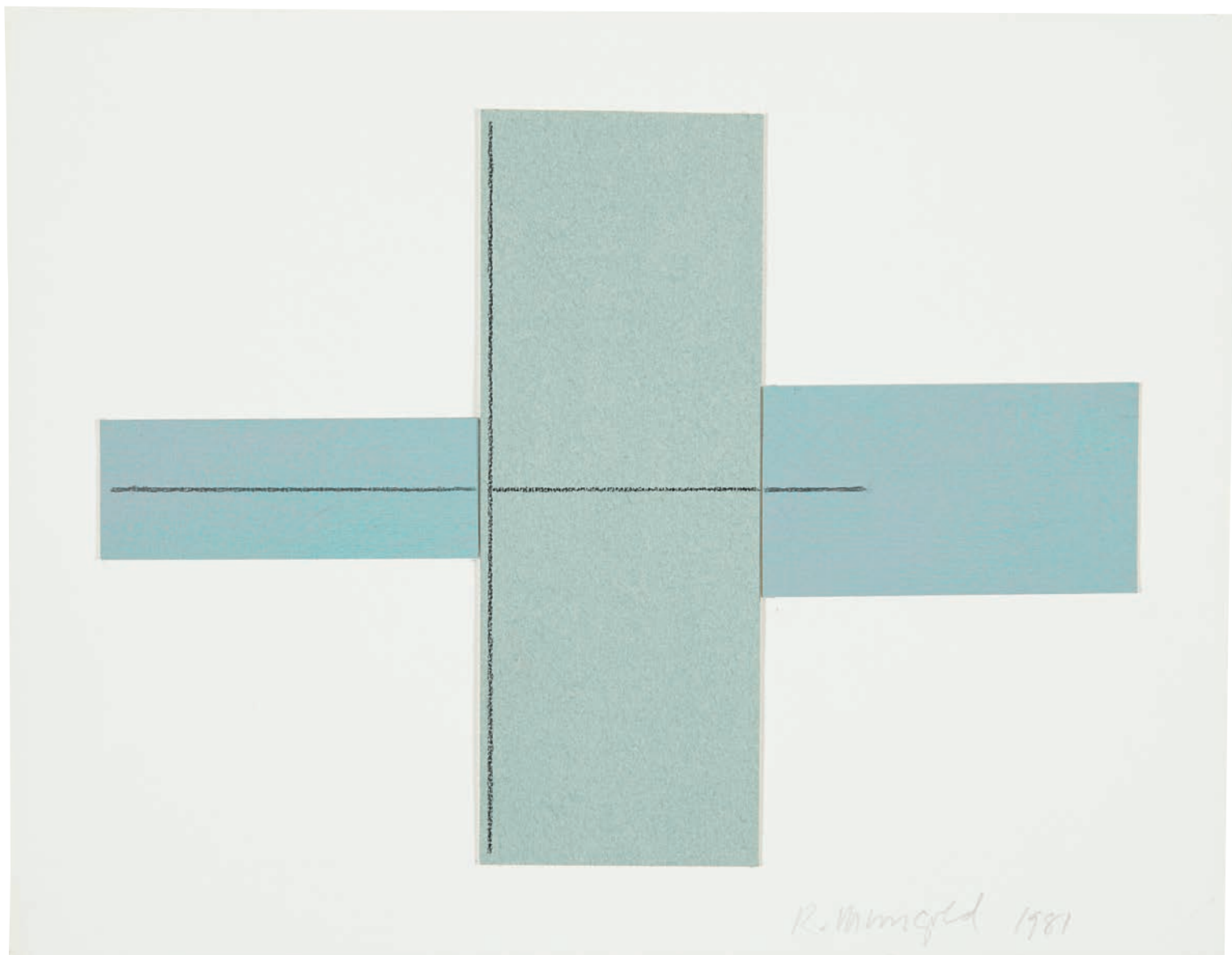
Estimate \$50,000-70,000**PROVENANCE**

Galerie Ghislaine Hussenot, Paris

Acquired from the above by the present owner

EXHIBITEDChicago, DART Gallery, *Group Sculpture Show*, October 1987

British sculptor Tony Cragg brilliantly transforms banal found materials and household objects into complex arrangements of visually stimulating fragmentation and juxtaposition. The present lot, *Leaf*, 1981, demonstrates one of Cragg's best known bodies of work, in which he collects discarded plastic remnants and arranges them by color in order to form larger shapes or patterns. In the present lot, Cragg's found materials come together to form a green leaf, perhaps a metaphor for recycling and eliminating waste. By artistically presenting an accumulation of artificial and commercial items from consumer culture, Cragg allows for *Leaf* to transform discarded scraps of consumerism into an aesthetically pleasing art work of natural earthen greenery.



233

ROBERT MANGOLD b. 1937

+Within+, 1981

acrylic and black pencil on paper, mounted to board
10 x 13 in. (25.4 x 33 cm)

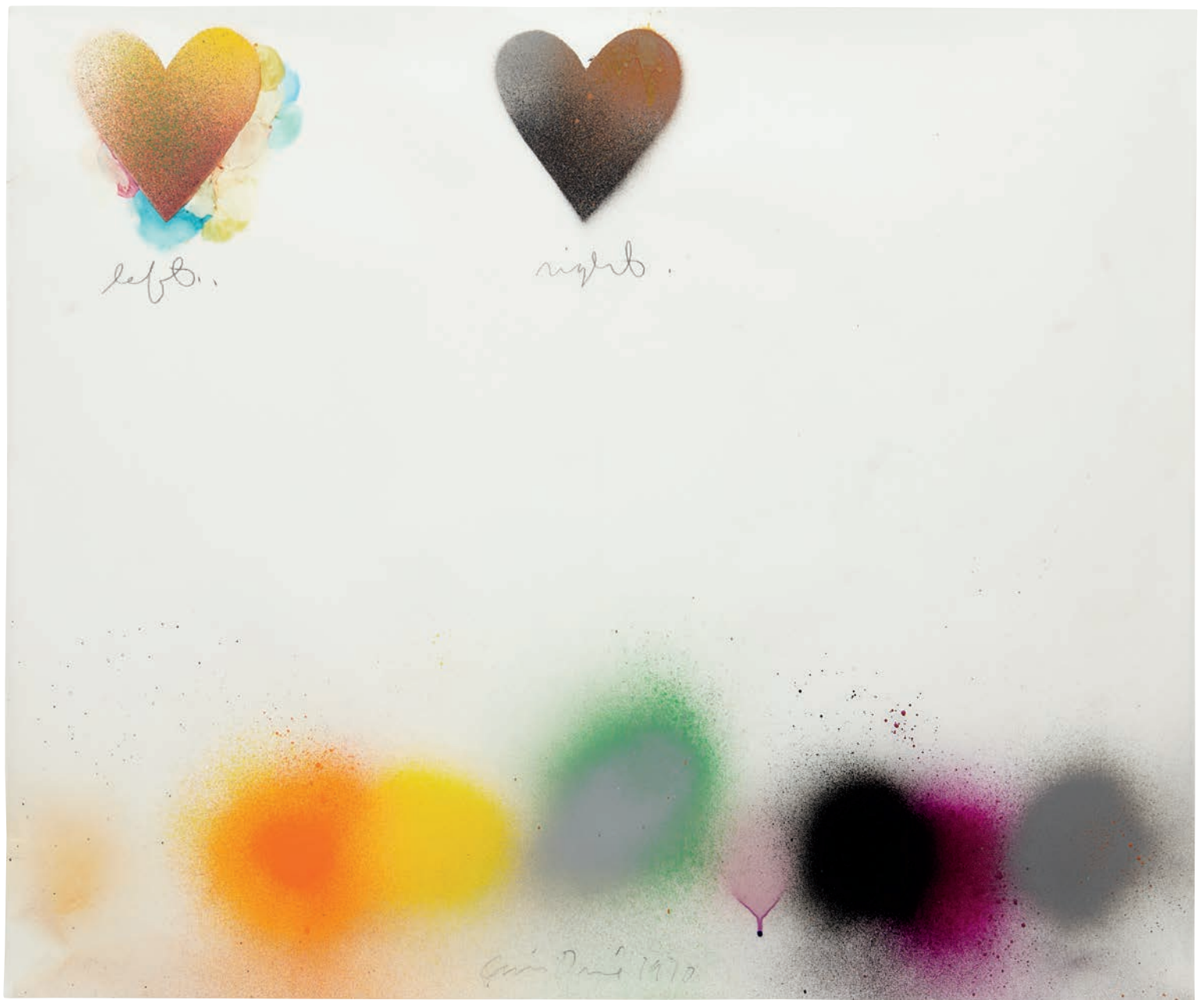
Signed and dated "R. Mangold 1981" lower right.

Estimate \$6,000-8,000

PROVENANCE

The Pace Gallery, New York

Acquired from the above by the present owner



234

JIM DINE b. 1935

Untitled (Left Right) VI, 1970

airbrush and charcoal on paper

30 x 36 in. (76.2 x 91.4 cm)

Inscribed "left. right." upper left. Signed and dated "Jim Dine 1970" lower edge.

Estimate \$18,000-25,000

PROVENANCE

Acquired directly from the artist

Private Collection

Sale: Sotheby's, New York, *Contemporary Art Part II*, November 14, 1991, lot 347

Acquired at the above sale by the present owner



235

SAM GILLIAM b. 1933

Pantheon IX, 1983

mixed media on canvas and sheet metal

81 x 64 1/2 x 9 1/4 in. (205.7 x 163.8 x 23.5 cm)

Signed, titled, and dated "Pantheon IX, Sam Gilliam 1983" on the reverse.

Estimate \$10,000-15,000

PROVENANCE

DART Gallery, Chicago

Acquired from the above by the present owner



236

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; further titled and dated "Apres Van Gogh 92-94" on the reverse.

Estimate \$30,000-40,000

PROVENANCE

Martha Jackson Gallery, New York

Acquired from the above by the present owner



237

ELIZABETH MURRAY b. 1940

N. Hollywood, 1967

oil and cloth on canvas, in artist's wood frame

26 1/4 x 25 3/8 in. (66.7 x 64.5 cm)

Signed "E. Murray" lower right; further signed "E. Murray" on the reverse.

Estimate \$10,000-15,000

PROVENANCE

Acquired directly from the artist by the present owner, San Francisco, 1967



238

LYNDA BENGLIS b. 1941

Untitled (Purple and Yellow), 1980

painted paper mâché

24 x 29 x 9 3/4 in. (61 x 73.7 x 24.8 cm)

Signed and dated "L Benglis 1980 p.p." on the reverse.

Estimate \$10,000-15,000

PROVENANCE

DART Gallery, Chicago

Acquired from the above by the present owner



239

JOHN ARMLEDER b. 1948

Untitled, 1987

vinylque on canvas

78 x 120 in. (198.1 x 304.8 cm)

Signed and dated "John Armleder 1987" on the overlap.

Estimate \$20,000-30,000

PROVENANCE

DART Gallery, Chicago

Acquired from the above by the present owner

EXHIBITED

Chicago, DART Gallery, *John Armleder*, 1989



240

SAM GILLIAM b. 1933

Theme I, 1977

mixed media on canvas

48 1/4 x 55 1/2 in. (122.6 x 141 cm)

Signed, titled, and dated "Theme I 1977 Sam Gilliam" on the reverse.

Estimate \$18,000-25,000

PROVENANCE

DART Gallery, Chicago

Acquired from the above by the present owner



241

OLIVIER MOSSET b. 1944

Outgoing Order, 1987

acrylic on canvas

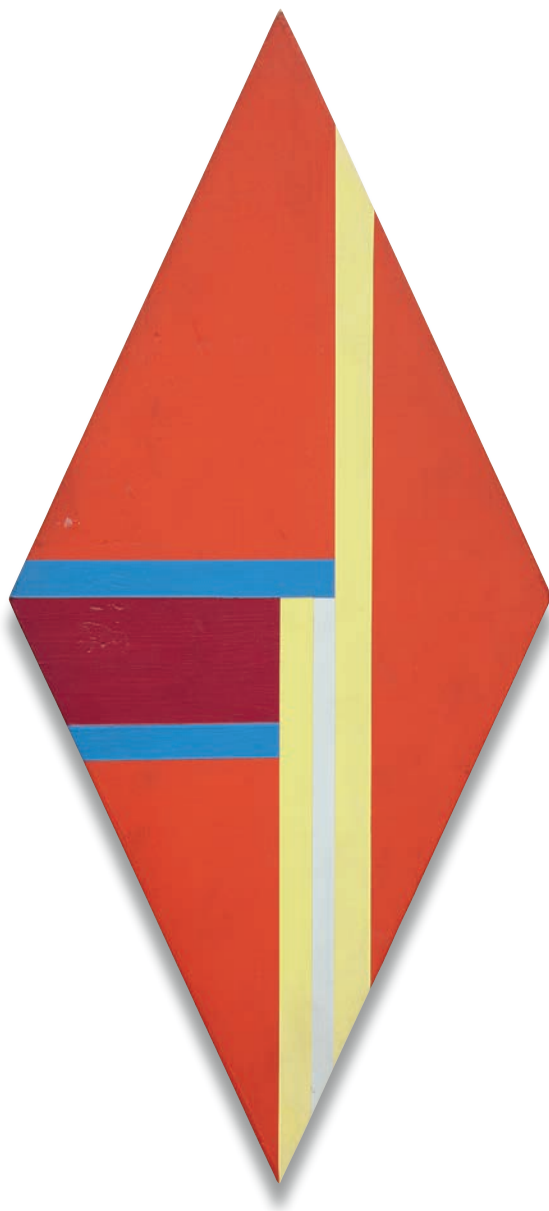
55 x 110 in. (139.7 x 279.4 cm)

Estimate \$20,000-30,000

PROVENANCE

Tony Shafrazi Gallery, New York

Acquired from the above by the present owner



242

ILYA BOLOTOWSKY 1907-1981

Rhomb in Red, Yellow and Blue, 1976

acrylic on wood

15 1/2 x 8 7/8 in. (39.4 x 22.5 cm)

Signed, titled, and dated "Rhomb in Red, Yellow and Blue 1976 Ilya Bolotowsky" on the reverse.

Estimate \$7,000-9,000

PROVENANCE

Private Collection



243

TSURUKO YAMASAKI b. 1925

Peace, 1968

oil on canvas

40 x 50 in. (101.6 x 127 cm)

Printed "Peace' 68-2 Yamasaki" on the artist's label.

Estimate \$25,000-35,000

PROVENANCE

Property from the Consulate General of Japan, New York

Private collection, New Jersey

Acquired from the above by the present owner



244

WILLIAM COPLEY 1919-1996

That's My Dad, 1965

acrylic on canvas

46 x 35 in. (116.8 x 88.9 cm)

Signed and dated "CPLY 65" lower right.

Estimate \$25,000-35,000

PROVENANCE

Phyllis Kind Gallery, New York

Acquired from the above by the present owner



245

SANDRO CHIA b. 1946

Vision, elision, derision, 1987

graphite and pastel on paper, in two parts

i) 57 3/4 x 60 in. (146.7 x 152.4 cm)

ii) 57 3/4 x 28 3/4 in. (146.7 x 73 cm)

Each signed and dated "Sandro Chia 87"

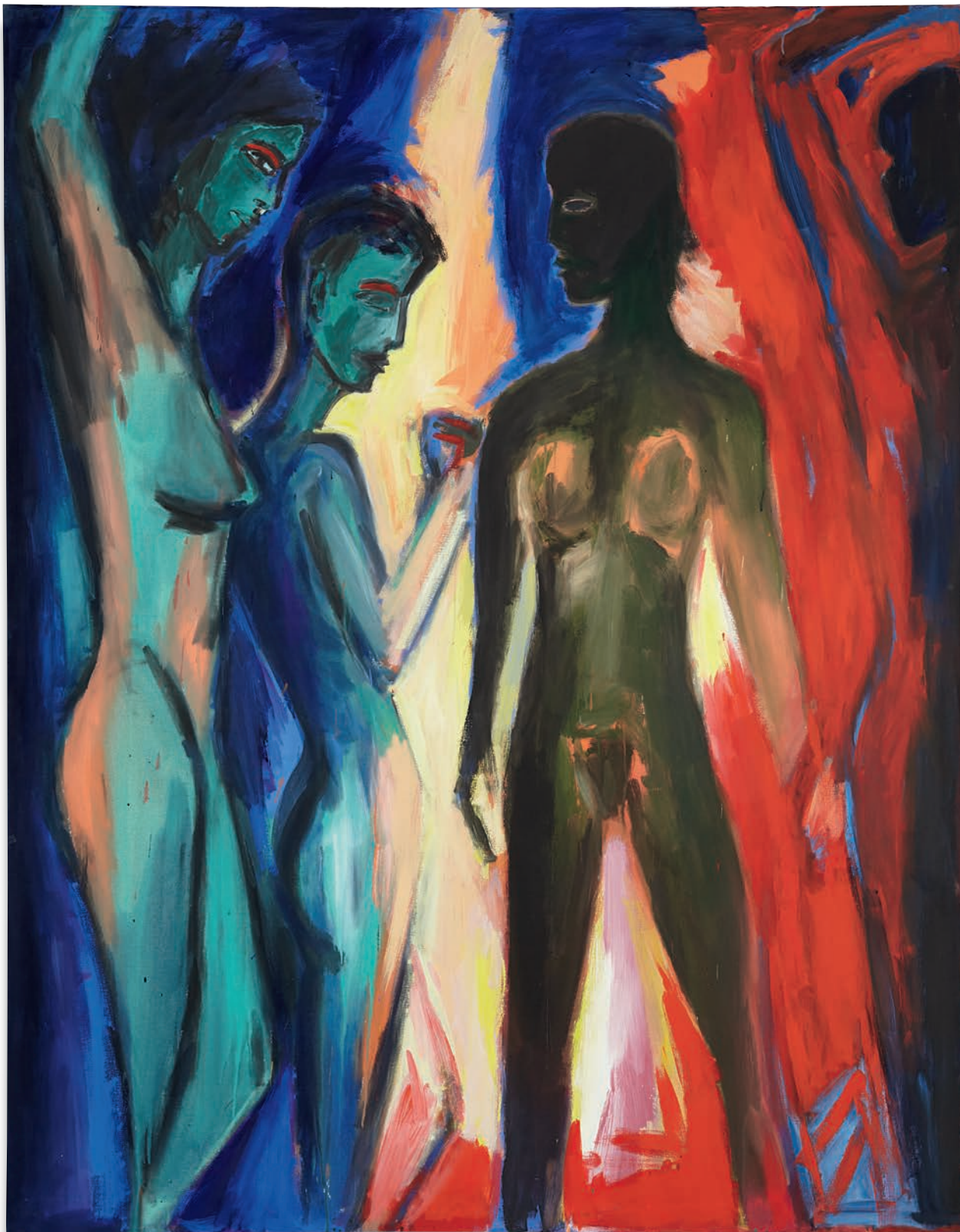
lower right.

Estimate \$40,000-60,000

PROVENANCE

Galerie Bruno Bischofberger, Zurich

Acquired from the above by the present owner



246

HELMUT MIDDENDORF b. 1953

Three Women, 1983

oil on canvas

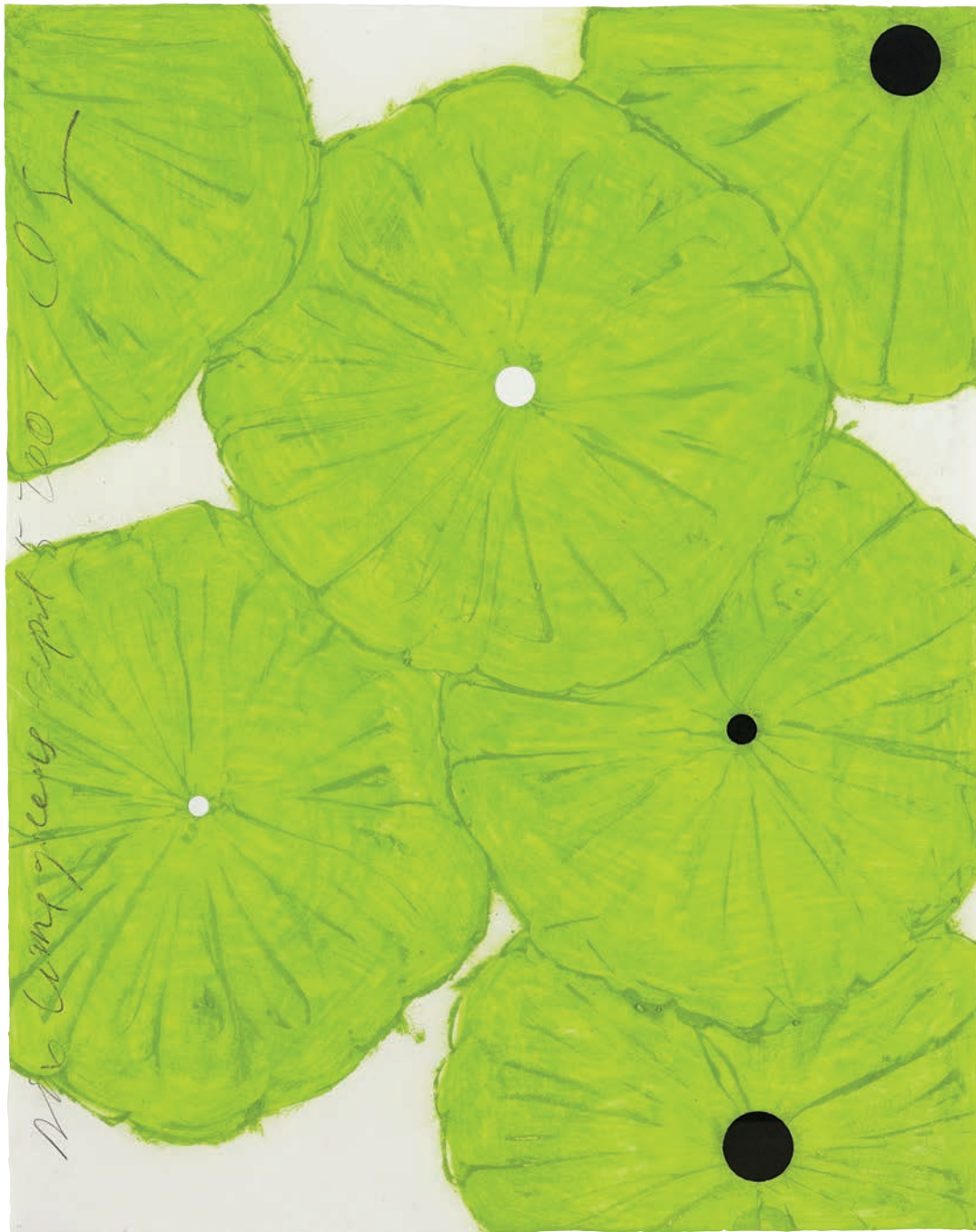
90 1/2 x 71 in. (229.9 x 180.3 cm)

Signed, titled, inscribed, and dated "Helmut Middendorf 'Three Women' Berlin/ 1983" on the reverse.

Estimate \$50,000-60,000

PROVENANCE

Private Collection



247

DONALD SULTAN b. 1951

Six Lime Greens, April 5, 2001

conté and charcoal on paper

60 x 48 in. (152.4 x 121.9 cm)

Signed, titled, and dated "Six Lime Greens April 5 2001 D Sultan" left edge.

Estimate \$15,000-20,000

PROVENANCE

Private Collection



248

CHRISTO b. 1935

The Umbrellas (Joint Project for Japan and USA), 1989

mixed media on paper, laid on panel, in two parts

overall: 30 3/4 x 38 7/8 in. (78.1 x 98.7 cm)

Each signed and dated "Christo 1989" on the reverse.

Estimate \$80,000-120,000

PROVENANCE
Private Collection



249

ANDY WARHOL 1928-1987

Debbie Harry, 1980

Polaroid

4 1/4 x 3 1/4 in. (10.8 x 8.3 cm)

Blind-stamped "Andy Warhol" lower right. Stamped "The Estate of Andy Warhol" on the reverse.

Estimate \$10,000-15,000

PROVENANCE

Eyestorm.com, London

Acquired from the above by the present owner, in 2000

LITERATURE

Andy Warhol Polaroids 1971-1986, New York, 1992, p. 76 (illustrated)

250

ANDY WARHOL 1928-1987*Jean-Michel Basquiat, 1982*

Polaroid

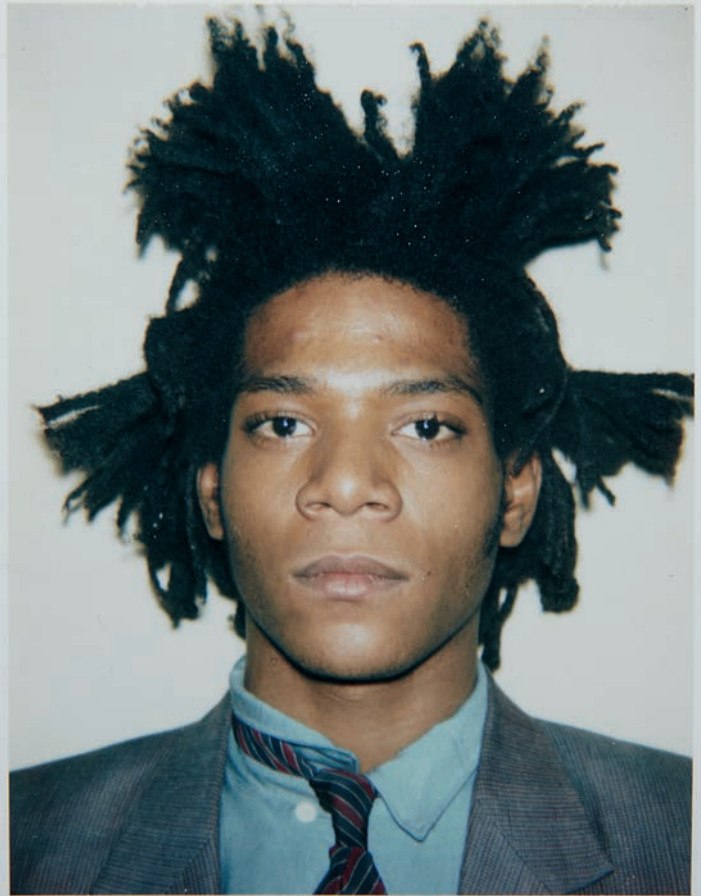
4 1/4 x 3 1/4 in. (10.8 x 8.3 cm)

Blind-stamped "Andy Warhol" lower right.

Estimate \$10,000-15,000**PROVENANCE**

Collection of Frederick W. Hughes, New York

Acquired from the above by the present owner, circa 1993-1994

LITERATURE*Andy Warhol Polaroids 1971-1986*, New York, 1992, p. 39 (illustrated)*Jean-Michel Basquiat: Works on Paper*, Paris, 1999, p. 354 (illustrated)

251

ANDY WARHOL 1928-1987*Self-Portrait, circa 1986*

Polaroid

4 1/4 x 3 1/4 in. (10.8 x 8.3 cm)

Estimate \$10,000-15,000**PROVENANCE**

Collection of Frederick W. Hughes, New York

Acquired from the above by the present owner, circa 1993-1994



252

STEPHEN SHORE b. 1947*2nd St. E. + S. Main St., Kalispell, Montana, 1974*

c-print

image: 17 1/2 x 22 in. (44.5 x 55.9 cm)

sheet: 19 7/8 x 23 7/8 in. (50.5 x 60.6 cm)

Signed, titled, numbered, and dated "2nd St. E. + S. Main St., Kalispell, Montana 8/22/745/8 Stephen Shore" on the reverse. This work is number five from an edition of eight.

Estimate \$7,000-9,000**PROVENANCE**

303 Gallery, New York

Acquired from the above by the present owner

253

STEPHEN SHORE b. 1947*W. 9th Ave., Amarillo, Texas, 1974*

c-print

image: 17 5/8 x 22 in. (44.8 x 55.9 cm)

sheet: 19 7/8 x 23 7/8 in. (50.5 x 60.6 cm)

Signed, titled, numbered, and dated "W. 9th Ave., Amarillo, Texas 10/2/74 1/8 Stephen Shore" on the reverse. This work is number one from an edition of eight.

Estimate \$10,000-15,000**PROVENANCE**

303 Gallery, New York

Acquired from the above by the present owner

253





254

ANDY WARHOL 1928-1987

Four Works: i) *Baseball Glove*; ii) *Cars Parked*; iii) *People on the Street*; iv) *Statue of Liberty*, circa 1976-1987

unique gelatin silver print

each: 7 3/4 x 9 7/8 in. (19.8 x 25 cm)

Each stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, and respectively numbered "FL18.00586", "FL13.00902", "FL13.01480", and "FL18.00721" on the reverse. Each work is accompanied by a certificate of authenticity issued by The Andy Warhol Foundation for the Visual Arts.

Estimate \$20,000-30,000

PROVENANCE

Timothy Taylor Gallery, London

Acquired from the above by the present owner



255

NAN GOLDIN b. 1953

Two Works: i) *Mod Kid with Dog, London, 1980*; ii) *Käthe in the Tub, Berlin, 1984*
cibachrome

i) 19 1/2 x 15 1/2 in. (49.5 x 39.4 cm)

ii) 15 3/4 x 19 7/8 in. (40 x 50.5 cm)

i) Signed, titled, numbered, and dated "Mod Kid with Dog, London, 1980 Nan Goldin 2/20" on the reverse. This work is number two from an edition of 20; ii) Signed, titled, numbered, and dated "Käthe in the tub, Berlin, 1984 Nan Goldin 6/25" on the reverse. This work is number six from an edition of 25.

Estimate \$10,000-15,000

PROVENANCE

Acquired directly from the artist by the present owner

256

NAN GOLDIN b. 1953

The Queens On Stage: Toon, Yogo and So, Bangkok, 1992

dye destruction print

15 1/4 x 23 1/2 in. (38.7 x 59.7 cm)

Signed, titled, numbered, dated "The Queens On Stage: Toon, Yogo and So. Bangkok. 1992 Nan Goldin A.P. 2" and dedicated on the reverse. This work is an artist's proof from an edition of 25 plus two artist's proofs.

Estimate \$7,000-9,000

PROVENANCE

Acquired directly from the artist by the present owner

LITERATURE

N. Goldin, et. al., *Nan Goldin- The Other Side*, Zurich, 1992, p. 115 (illustrated)

257

NAN GOLDIN b. 1953

Gotscho and Valerie Embracing, Hotel Raphael, Paris 1999, 1999

c-print

(26 3/4 x 39 5/8 in. (68 x 100.5 cm)

Signed, titled, numbered, and dated "Gotscho and Valerie Embracing, Hotel Raphael, Paris 1999 Nan Goldin #3/15" on the reverse. This work is number three from an edition of 15.

Estimate \$5,000-7,000

PROVENANCE

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



i)

ii)





258

JACK PIERSON b. 1960

Two Works: i) *Shells on Rail, P-town*; ii) *Guest Room Still Life P-town*, 1995

Ektacolor print, flush-mounted on mat board
each: 38 x 30 in. (96.5 x 76.2 cm)

Each signed "Jack Pierson" on a label affixed to the reverse of the backing board. Each work is number two from an edition of ten.

Estimate \$6,000-8,000

PROVENANCE

Luhning Augustine, New York

Private collection, Hawaii

Acquired from the above by the present owner





259

THOMAS RUFF b. 1958

Andere Portrait 71A, 1994-1995

serigraph on paper, flush-mounted to aluminum

image: 66 1/2 x 47 in. (168.9 x 119.4 cm)

sheet: 77 3/4 x 58 1/4 in. (197.5 x 148 cm)

Signed, numbered, and dated "T Ruff 2/3 1994/95" on the reverse. This work is number two from an edition of three.

Estimate \$15,000-20,000

PROVENANCE

Sale: Christie's, New York, *International Contemporary Art*, May 17, 2000, lot 310
Acquired at the above sale by the present owner

EXHIBITED

Venice, Venice Biennale, *German Pavilion: Thomas Ruff Andere Portraits*, 1995



260

MATTHEW BARNEY b. 1967

CREMASTER 3: I Die Daily, 2002

c-print, flush-mounted to Plexiglas, in artist's acrylic frame

54 x 44 in. (137.2 x 111.8 cm)

Signed and dated "Matthew Barney 02" on the reverse of the frame.

This work is number four from an edition of six plus two artist's proofs.

Estimate \$25,000-35,000

PROVENANCE

Barbara Gladstone Gallery, New York

Acquired from the above by the present owner

EXHIBITED

New York, Solomon R. Guggenheim Museum, *Matthew Barney: The Cremaster Cycle*, February 13 - May 11, 2002 (another example exhibited)

LITERATURE

N. Spector, *Matthew Barney: The Cremaster Cycle*, New York, The Solomon R. Guggenheim Museum, 2002, p. 295 (illustrated)

M. Barney and B. Gladstone, *Cremaster 3*, New York, The Solomon R. Guggenheim Museum, 2002, pp. n.p (illustrated)



261

CHUCK CLOSE b. 1940

Kiki (Maquette), 1992

Polaroid polacolor photograph, tape, and ink, mounted to foam-core
34 x 25 in. (86.4 x 63.5 cm)

Signed and dated "C. Close 1992" lower edge. Inscribed "for Kiki 1993" on the reverse.

Estimate \$30,000-40,000

PROVENANCE

Pace/MacGill Gallery, New York

Acquired from the above by the present owner

LITERATURE

J. Guare, *Chuck Close: Life & Work 1988-1995*, New York, 1995, pg. 96 (illustrated)



262

VANESSA BEECROFT b. 1969*VB 35.354 (Show Performance at Solomon R. Guggenheim Museum, New York), 1998*

Vibracolor print, flush-mounted on Sintra

image: 34 x 50 1/2 in. (86.4 x 128.3 cm)

sheet: 35 1/2 x 51 3/4 in. (90.2 x 131.4 cm)

This work is number two from an edition of three.

Estimate \$12,000-18,000**PROVENANCE**Sale: Christie's, New York, *Post-War and Contemporary Art*, September 26, 2002, lot 842

Collection of Linda Farris, Seattle

Acquired from the above by the present owner

LITERATUREM. Beccaria, *Vanessa Beecroft: Performances 1993-2003*, Ostfildern-Ruit, 2000, pp. 144-145 (illustrated)

263

CATHERINE OPIE b. 1961*Untitled #4 (from the Mini-mall series), 1997*

IRIS print

image: 16 x 41 in. (40.6 x 104.1 cm); sheet: 22 x 47 in. (55.9 x 119.4 cm)

Signed, titled, numbered, and dated "Catherine Opie Untitled #4, 1997 4/5" on the reverse. This work is number four from an edition of five.

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

Regen Projects, Los Angeles

Jay Gorney Modern Art, New York

Gorney Bravin & Lee, New York

Acquired from the above by the present owner

EXHIBITEDNew York, The Hunter College Bertha & Karl Leubsdorf Art Gallery, *The Edge of Night: Urban Landscape photographs by Catherine Opie, Richard Rothman, and Tokihiro Sato*, November 12-December 12, 1998**LITERATURE***The Edge of Night: Urban Landscape photographs by Catherine Opie, Richard Rothman, and Tokihiro Sato*, exh. cat., New York, 1998, n.p. (illustrated)



264

ANDREAS GURSKY b. 1955

Autobahn Mettmann, 1993

c-print, in artist's frame

71 x 86 1/4 in. (180.3 x 219.1 cm)

This work is from an unnumbered edition of six.

Estimate \$50,000-70,000

PROVENANCE

Sale: Phillips de Pury, New York, *Contemporary Art Part II*, November 11, 2005, lot 161

Acquired at the above sale by the present owner



265

FRANK THIEL b. 1966

Stadt 12/55 (Berlin), 2006-2007

c-print, Diasc-mounted

40 5/8 x 53 in. (103.2 x 134.6 cm)

Signed, titled, numbered, and dated "Frank Thiel 2006 2007 Stadt 12/55 (Berlin) edition 02/04" on the reverse of the frame. This work is number two from an edition of four plus one artist's proof.

Estimate \$10,000-15,000

PROVENANCE

Sean Kelly Gallery, New York
Private collection, United States



266

ANDREAS GURSKY b. 1955

Genoa, 1991-1992

c-print, Diasac-mounted, in artist's frame

65 3/4 x 78 3/4 in. (167 x 200 cm)

Signed, titled, numbered, and dated "Genoa 91'-92' 2/4 Andreas Gursky" on the reverse. This work is number two from an edition of four.

Estimate \$60,000-80,000

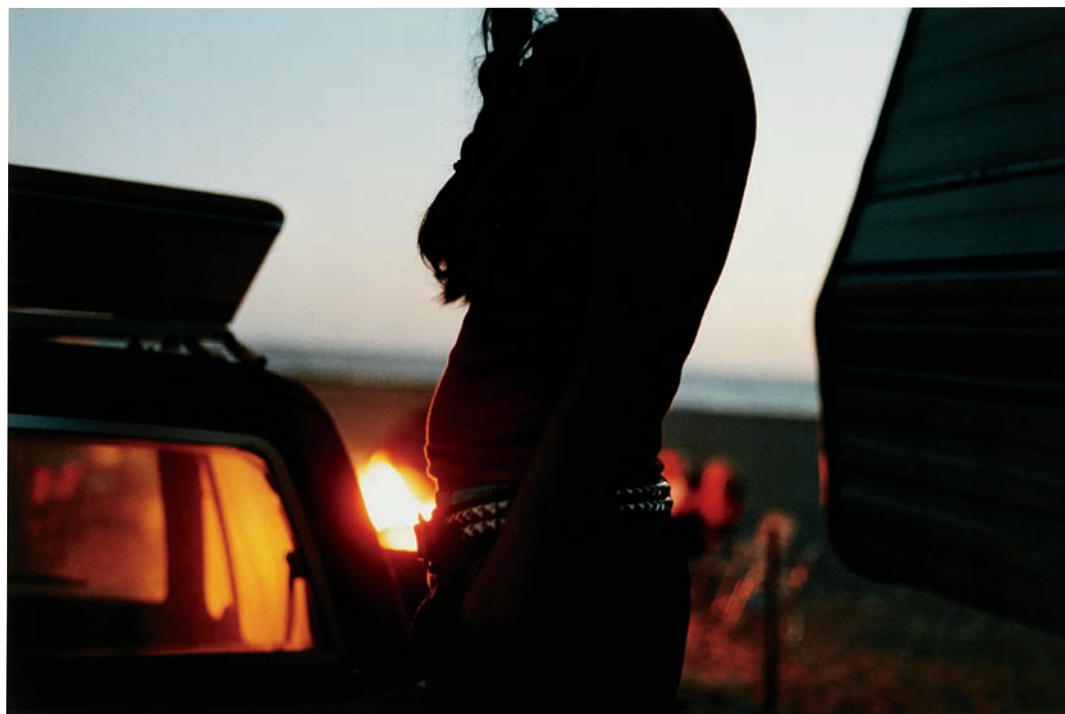
PROVENANCE

Sale: Phillips de Pury, New York, *Contemporary Art Part II*, November 17, 2006, lot 415
Acquired at the above sale by the present owner

267



268



267

LARRY SULTAN 1946-2009
Sharon Wild (from *The Valley* series), 2001
 c-print
 image: 28 3/4 x 36 in. (73 x 91.4 cm); sheet: 30 x 40 in. (76.2 x 101.6 cm)
 This work is number ten from an edition of ten.

Estimate \$4,000-6,000

PROVENANCE
 Janet Borden, Inc., New York
 Acquired from the above by the present owner

268

JENNY GAGE b. 1969
Ventura (Camp Fire), 1998-2000
 c-print
 40 x 60 in. (101.6 x 152.4 cm)
 Signed "Jenny G" on a label affixed to the reverse of the backing board.
 This work is number one from an edition of six.

Estimate \$4,000-6,000

PROVENANCE
 Luhring Augustine Gallery, New York
 Acquired from the above by the present owner



269

MASSIMO VITALI b. 1944

Negresco 1, 2005

color coupler print, Diassec-mounted

image: 58 3/4 x 74 1/2 in. (149.2 x 189.2 cm)

sheet: 70 7/8 x 86 5/8 in. (180 x 220 cm)

Signed, titled, dated, and numbered "Massimo Vitali, Negresco I, 2005, 5/6" on a gallery label accompanying the work. This work is number five from an edition of six.

Estimate \$30,000-50,000

PROVENANCE

Private collection, New York



“The artwork is a device to experience the world that seems to exist when we are connected internally, mentally... Art is necessary and indispensable as long as there is the world of the mind, which will be as long as the human race continues to exist.”

Mariko Mori quoted in: “Mariko Mori”, *Art Review*, September 2006, p. 45



270

MARIKO MORI b. 1967

Beginning of the End, Shanghai/China, 1999

laminated cibachrome, mounted on aluminum

30 3/8 x 148 x 3 in. (77.2 x 375.9 x 7.6 cm)

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

Estimate \$18,000-25,000

PROVENANCE

Galerie Emmanuel Perrotin, Paris

Acquired from the above by the present owner

271



271

SPENCER TUNICK b. 1967*23rd Street and Tenth Avenue, NYC 2, 1999*

c-print, Diasac-mounted

71 x 89 1/2 in. (180.3 x 227.3 cm)

Signed, numbered, and dated "Spencer Tunick 1999 3/6" on the reverse. This work is number three from an edition of six.

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

I-20 Gallery, New York

Acquired from the above by the present owner

272



272

SPENCER TUNICK b. 1967*Pennsylvania 3, 2004/2006*

c-print, Diasac-mounted

60 x 48 in. (152.4 x 121.9 cm)

Signed, numbered, and dated "Spencer Tunick 2004, 2006 2/3" on the reverse. This work is number two from an edition of three.

Estimate \$8,000-12,000**PROVENANCE**

I-20 Gallery, New York

Acquired from the above by the present owner

273

VIK MUNIZ b. 1961

The Rosenthal Effect, 1990

four color coupler prints and rubber tubing

overall: 91 x 39 in. (231.1 x 99.1 cm)

Signed, titled, and dated "The Rosenthal Effect Vik Muniz 1990" on the reverse of the right frame.

Estimate \$40,000-60,000

PROVENANCE

Acquired directly from the artist

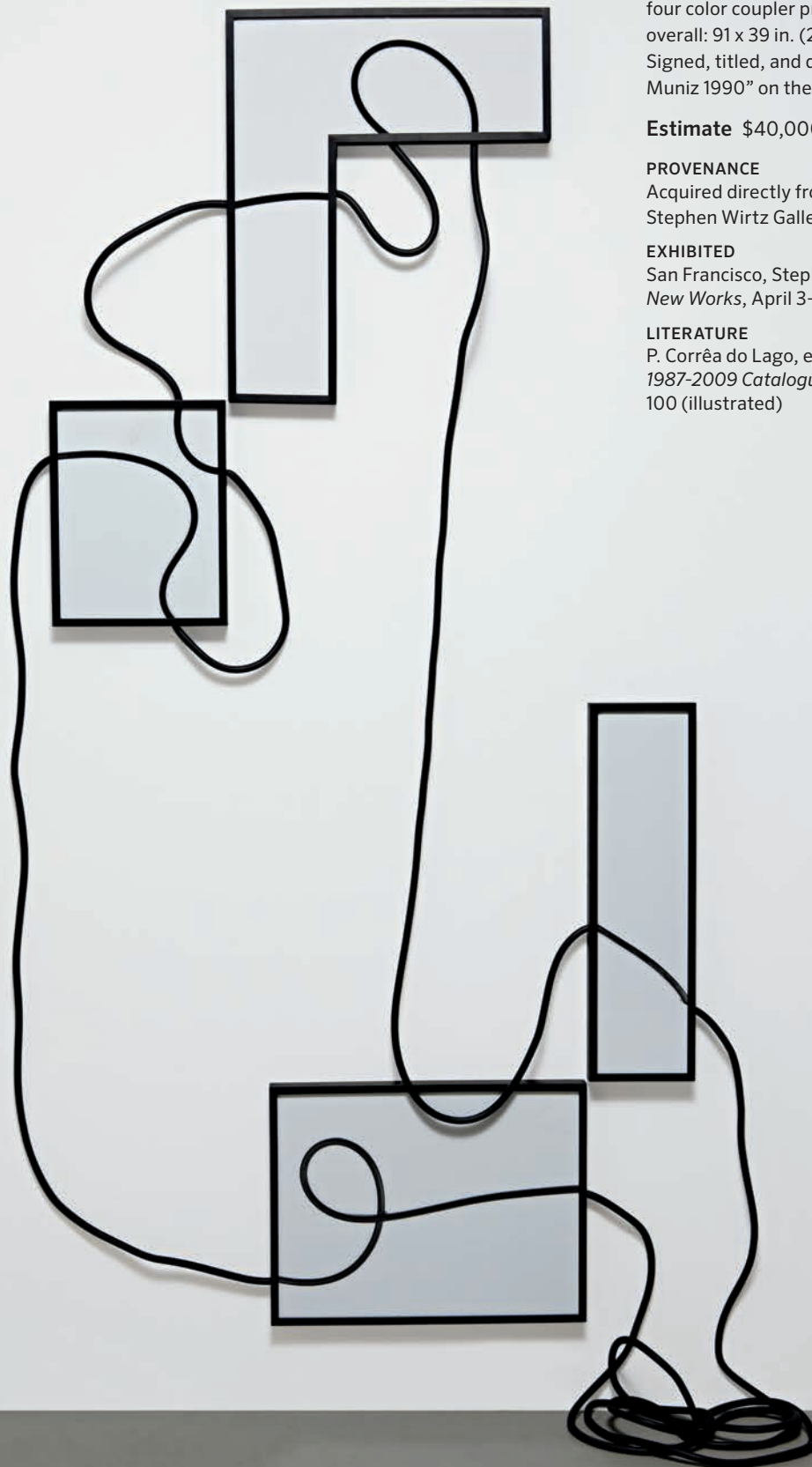
Stephen Wirtz Gallery, San Francisco

EXHIBITED

San Francisco, Stephen Wirtz Gallery, *Vik Muniz: New Works*, April 3-28, 1991

LITERATURE

P. Corrêa do Lago, ed., *Vik Muniz: Complete Works 1987-2009 Catalogue Raisonné*, São Paulo, 2009, p. 100 (illustrated)





274

VIK MUNIZ b. 1961

For He's a Jolly Good Fellow (from *Pictures of Chocolate*), 1999/2000

cibachrome

49 x 66 7/8 in. (124.5 x 170 cm)

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

Estimate \$30,000-40,000

PROVENANCE

Galeria Fortes Vilaça, São Paulo

Acquired from the above by the present owner

LITERATURE

P. Corrêa do Lago, ed., *Vik Muniz: Complete Works 1987-2009 Catalogue Raisonné*, São Paulo, 2009, p. 259 (illustrated)



275

VIK MUNIZ b. 1961

Charles Baudelaire (from *Pictures of Chocolate*), 1998/2000

cibachrome, flush-mounted to Plexiglas

38 x 30 in. (96.5 x 76.2 cm)

This work is number three from an edition of three plus three artist's proofs. Signed, titled, numbered, and dated "Baudelaire Ed. 3/3 Vik Muniz 2000" on a label affixed to the reverse of the backing board. This work is number three from an edition of three plus three artist's proofs.

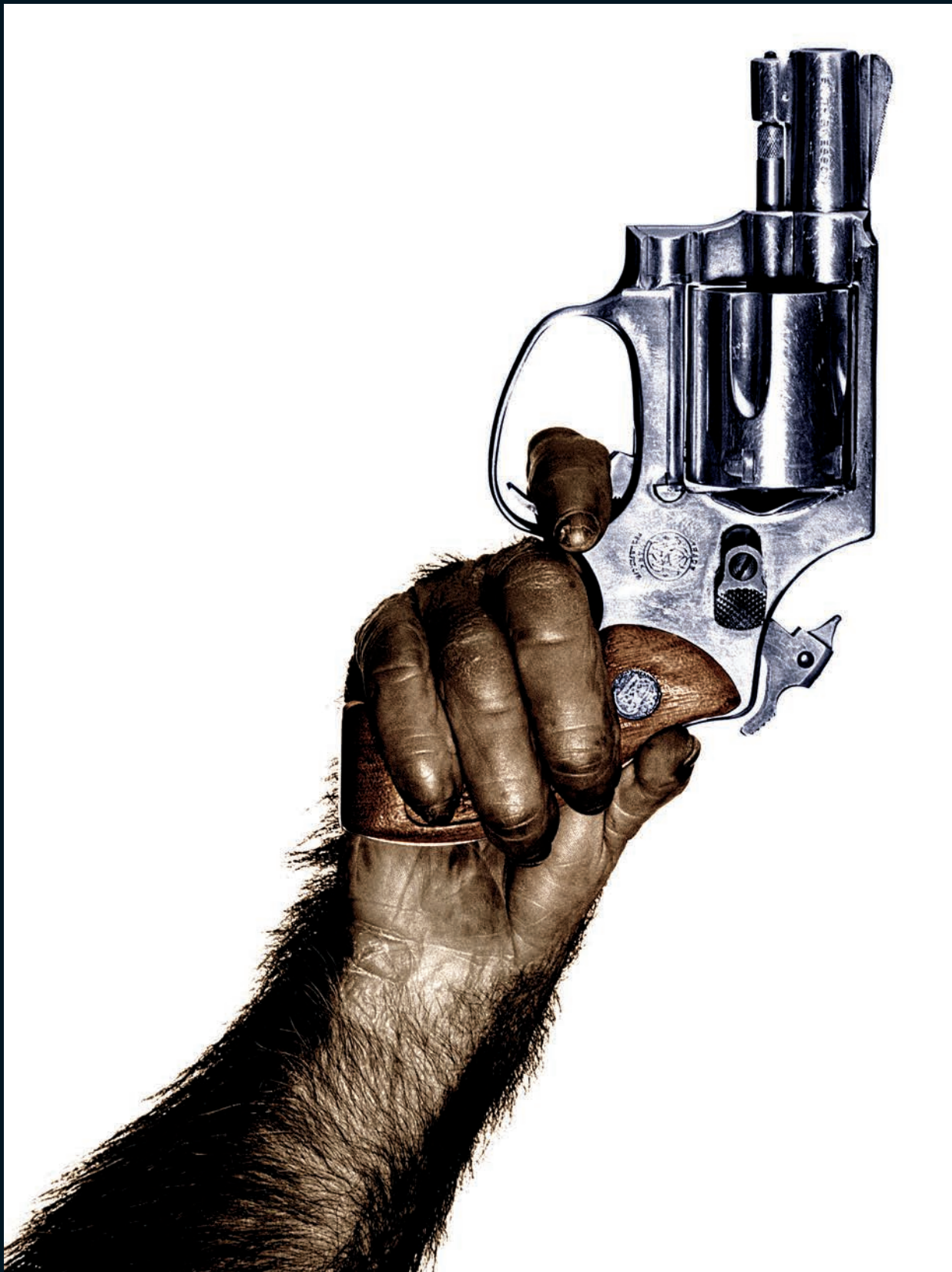
Estimate \$20,000-30,000

PROVENANCE

Sikkema Jenkins & Co., New York
Private Collection

LITERATURE

P. Corrêa do Lago, ed., *Vik Muniz: Complete Works 1987-2009 Catalogue Raisonné*, São Paulo, 2009, p. 243 (illustrated)



276

ALBERT WATSON b. 1942

Monkey with Gun, 1992

archival pigment print, Diassec-mounted

image: 56 x 42 in. (142.2 x 106.7 cm)

Diassec mount: 71 x 55 in. (180.3 x 139.7 cm)

Signed, titled, inscribed, and dated "Monkey with Gun, New York City, 1992 AP" on the reverse. This work is an artist's proof from an edition of ten plus one artist's proof.

Estimate \$12,000-18,000

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

Stockholm, Fotografiska Museet, *Albert Watson Retrospective*, March 25- June 12, 2011 (another example exhibited)

Hamburg, Deichtorhallen Museum, *Albert Watson: Visions*, Sept. 13, 2012- March 3, 2013 (another example exhibited)

LITERATURE

K. Koons and J. Truman, *Cyclops*, Boston, 1994, n.p. (illustrated)



277

ALEX CAO b. 1969

I Care, After Lichtenstein, 2012

c-print, Diasac-mounted

108 x 72 in. (274.3 x 182.9 cm)

Signed "Alex Cao" on a label affixed to the reverse. This work is number five from an edition of five.

Estimate \$10,000-15,000

PROVENANCE

Acquired directly from the artist



278

CHRISTOPHER WILLIAMS b. 1956

Tenebrionidae, Asbolus verrucosus Death Feigning Beetle- Silverlake, California, October 1, 1996, 1996

gelatin silver print

11 x 13 7/8 in. (27.9 x 35.2 cm)

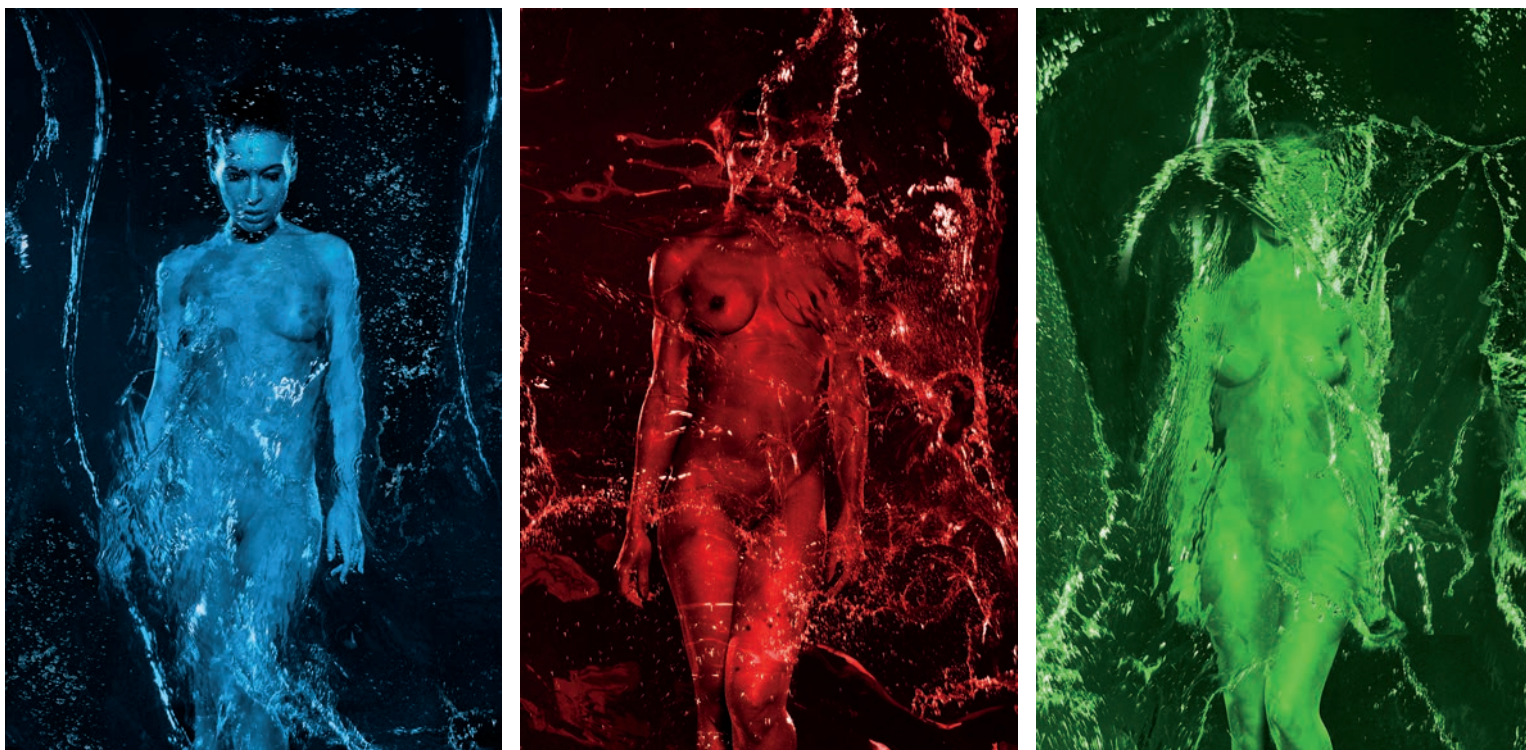
Signed, titled, numbered, and dated "Tenebrion... 1996 1/4 AP C. Williams" on the reverse. This work is number one from an edition of four artist's proofs.

Estimate \$12,000-18,000

PROVENANCE

Galleria Lia Rumma, Napoli

Acquired from the above by the present owner



279

VITALIY AND ELENA VASILIEVA b. 1966 and 1975

Ice (triptych), 2011

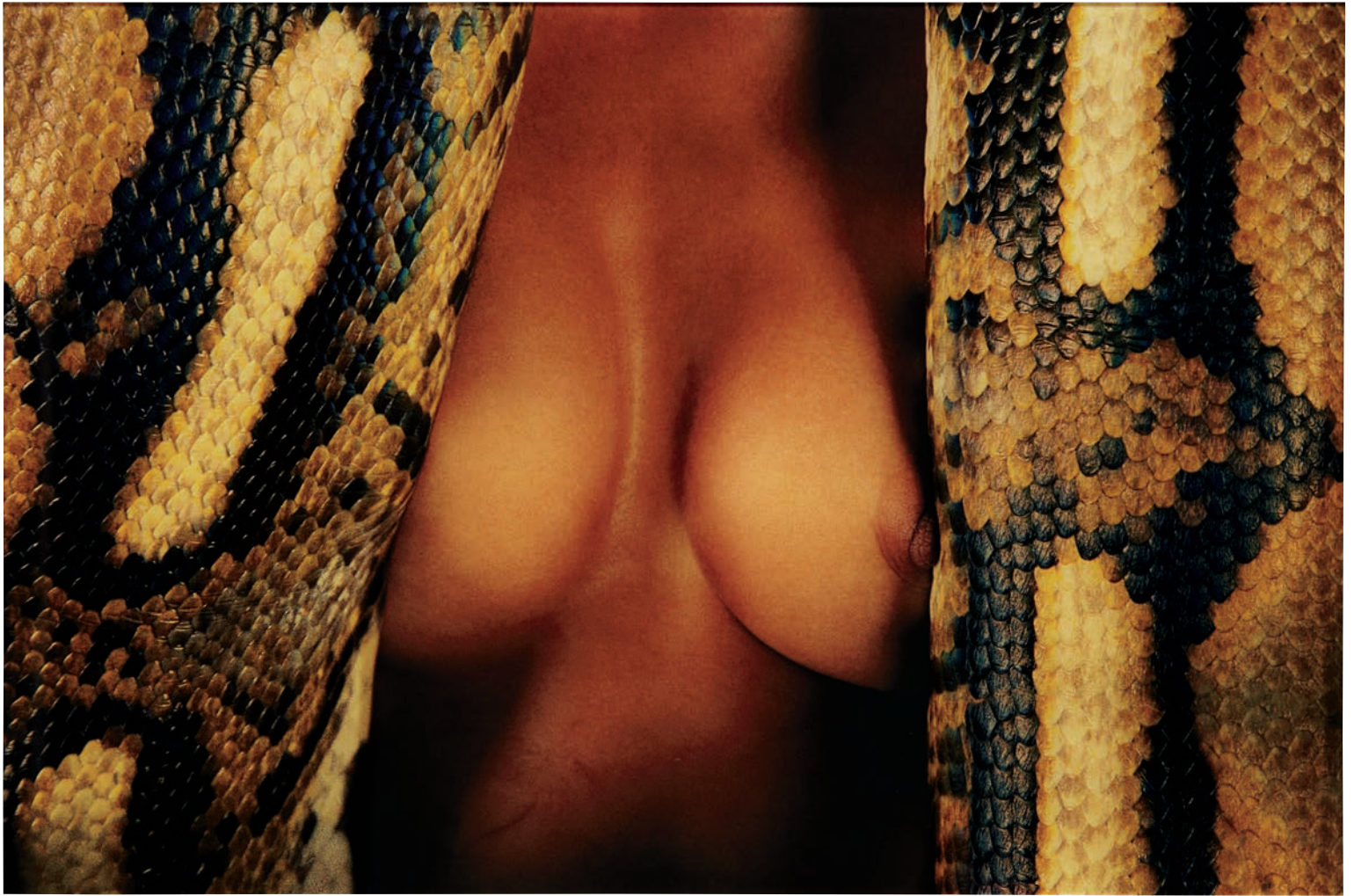
three c-print Duratrans, aluminium profile debex on acrylic panel
each: 39 3/8 x 59 in. (100 x 150 cm)

This work is number two from an edition of five and it is accompanied by certificates of authenticity signed by the artists.

Estimate \$25,000-30,000

PROVENANCE

Acquired directly from the artist



280

RYAN MCGINLEY b. 1977

Brandee (Boa), 2012

c-print, Diasac-mounted

13 1/4 x 19 7/8 in. (33.7 x 50.5 cm)

This work is number three from an edition of three and is accompanied by a certificate of authenticity.

Estimate \$7,000-9,000

PROVENANCE

Team Gallery, New York

EXHIBITED

New York, Team Gallery, *Ryan McGinley: Animals*, May 2- June 2, 2012
(another example exhibited)



281

DAVID LACHAPELLE b. 1963

Amanda As Andy Warhol's Liz Taylor, 2003

digital C-print

29 x 29 in. (73.7 x 73.7 cm)

Signed "David LaChapelle" on a studio label affixed to the reverse.

This work is artist's proof three of four.

Estimate \$25,000-35,000

PROVENANCE

Tony Shafrazi Gallery, New York

Private Collection



282

JENNY SAVILLE & GLEN LUCHFORD

Closed Contact #16,

c-print, Diassec-mounted

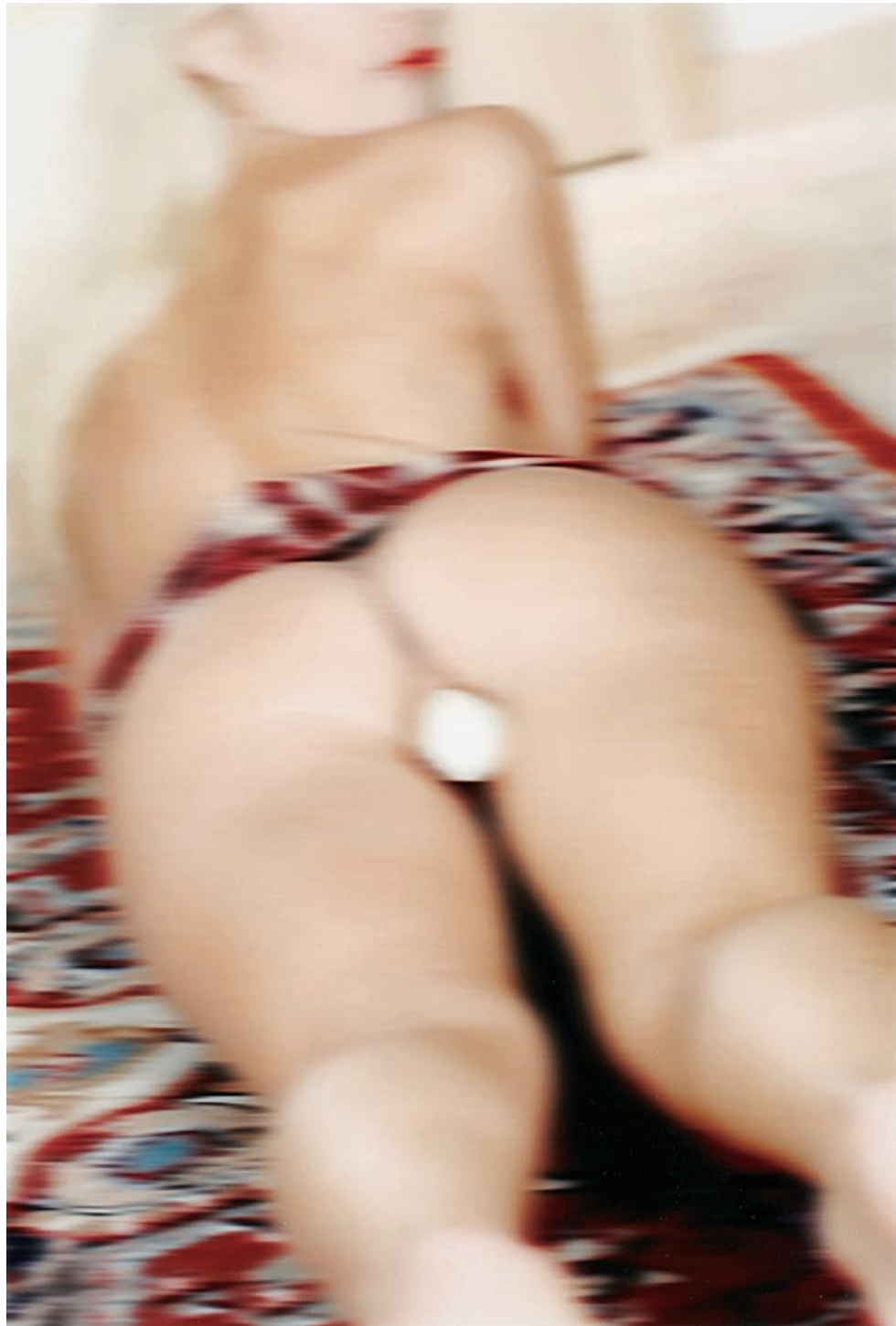
72 x 72 x 6 in. (182.9 x 182.9 x 15.2 cm)

Signed, titled, and numbered "Glen Saville Closed Contact #16 Ed 3/6" on the reverse of the backing board. This work is number three from an edition of six.

Estimate \$20,000-30,000

PROVENANCE

Private Collection



283

THOMAS RUFF b. 1958

Nudes ez03, 1999

c-print

59 x 43 1/4 in. (150 x 110 cm)

Signed, numbered, and dated "Thomas Ruff 4/5 1999" on the reverse.

This work is number four from an edition of five.

Estimate \$30,000-40,000

PROVENANCE

Mai 36 Galerie, Zurich

Acquired from the above by the present owner

LITERATURE

M. Winsen, ed., *Thomas Ruff: 1979 to the Present*, New York, 2003, p. 236

M. Houellebecq, *Thomas Ruff Nudes*, New York, 2003, p. 13



284

MARILYN MINTER b. 1948*Ice Ice Baby*, 2004

c-print

image: 40 x 26 in. (101.6 x 66 cm)

sheet: 50 x 36 in. (127 x 91.4 cm)

This work is number three from an edition of five.

Estimate \$8,000-12,000**PROVENANCE**

Baldwin Gallery, Aspen

Acquired from the above by the present owner

285

MARILYN MINTER b. 1948*Barbed*, 2004

c-print

image: 39 7/8 x 26 3/8 in. (101.3 x 67 cm)

sheet: 9 3/4 x 36 1/8 in. (126.4 x 91.8 cm)

Signed "M. Minter" on a label affixed to the reverse of the backing board. This work is number two from an edition of five.

Estimate \$10,000-15,000**PROVENANCE**

Fredericks Freiser Gallery, New York

Acquired from the above by the present owner





286

MARILYN MINTER b. 1948

Climber, 2005

c-print

50 1/4 x 36 1/4 in. (127.6 x 92.1 cm)

Signed, titled, numbered, and dated "Climber' M. Minter 2005 4/5" on the reverse of the backing board. This work is number four from an edition of five.

Estimate \$20,000-30,000

PROVENANCE

Acquired directly from the artist by the present owner



287

ELEONORE NITZSCHKE b. 1961

Column Without End of Constantin Brancusi, 1996

cibachrome

31 1/2 x 21 1/4 in. (80 x 54 cm)

Signed, titled, inscribed, numbered, and dated "Eleonore Nitzschke Unpublished limited print 2/3 the Column Without End of Constantin Brancusi 1996 print by Roland Dufau Paris Endless Column Cosmic Renovation Brancusi" on the reverse. This work is number two from an edition of three.

Estimate \$10,000-15,000

PROVENANCE

Acquired directly from the artist
Private collection, New York



288

ELEONORE NITZSCHKE b. 1961

Column Without End of Constantin Brancusi, 1996

cibachrome

31 1/2 x 21 1/4 in. (80 x 54 cm)

Signed, titled, inscribed, numbered, and dated "Eleonore Nitzschke Unpublished limited print 2/3 the Column Without End of Constantin Brancusi 1996 print in Paris by Roland Dufau Endless Column Cosmic Renovation" on the reverse. This work is number two from an edition of three.

Estimate \$10,000-15,000

PROVENANCE

Acquired directly from the artist
Private collection, New York



289

HEINER SCHILLING b. 1969

Two Works: i) *Sky Garden I*; ii) *Sky Garden II*, 2001

c-print, Diassec-mounted

i) 73 1/2 x 92 in. (186.7 x 233.7 cm)

ii) 70 1/4 x 68 in. (178.4 x 172.7 cm)

i) Signed, numbered, and dated "Heiner Schilling 3/6 2001" on the reverse. This work is number three from an edition of six; ii) Signed, numbered, and dated "Heiner Schilling 1/6 2001" on the reverse. This work is number one from an edition of six.

Estimate \$5,000-7,000

PROVENANCE

Galerie Wilma Tolksdorf, Frankfurt

Acquired from the above by the present owner



290

THOMAS STRUTH b. 1954

Am Eschberg - no. 15, Winterthur, 1993

color coupler print

33 1/2 x 42 1/4 in. (85.1 x 107.3 cm)

Signed "T Struth" on a label affixed to the reverse of the backing board. This work is number eight from an edition of ten.

Estimate \$12,000-18,000

PROVENANCE

Monica de Cardenas, Milan

Private Collection

LITERATURE

D. Schwartz, *Thomas Struth: Dandelion Room*, Munich, 2001, n.p.

290



291

GREGORY CREWDSON b. 1962

Production Still, Forest Gathering #1 (from Beneath the Roses), 2003

digital c-print

image: 12 x 16 in. (30.5 x 40.6 cm)

sheet: 14 x 18 in. (35.6 x 45.7 cm)

Signed and dated "Gregory Crewdson 2003" lower right. This work is from an unnumbered edition of 20.

Estimate \$4,000-6,000

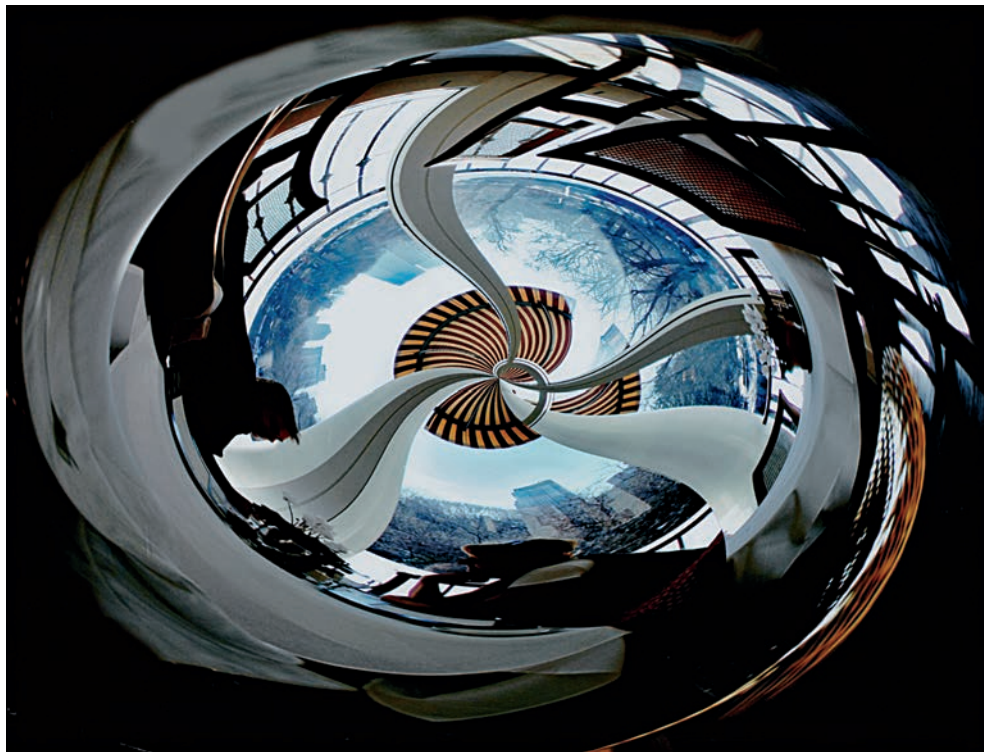
PROVENANCE

Sale: Sotheby's, New York, *Contemporary Art*, April 02, 2008, lot 285

Acquired at the above sale by the present owner

291





292

MARCIA GROSTEIN b. 1949

Two Works: i) *Boat House*, 2004; ii) *Is that you?*, 2005

i) FujiFlex archive print mounted on aluminum and Plexiglas;

ii) c-print mounted on aluminum

i) 20 x 26 1/2 in. (50.8 x 67.3 cm); ii) 30 x 37 in. (76.2 x 94 cm)

i) This work is number five from an edition of five;

ii) This work is number two from an edition of five.

Estimate \$5,000-7,000

PROVENANCE

Acquired directly from the artist by the present owner



293

DOUG & MIKE STARN b. 1961*Black Pulse #17*, 2000-2005

Lambda digital c-print, with metal tacks

19 x 36 in. (48.3 x 91.4 cm)

Signed, numbered, and dated "Doug Starn Mike Starn 4/5 2000-05" on the reverse of the backing board. This work is number four from an edition of five.

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

Weinstein Gallery, Minneapolis

Acquired from the above by the present owner

294

ANTONIO GIRBÉS b. 1952*Ballroom by Charles Garnier*, 2010

pigment print on cotton paper, flush-mounted on Dibond

59 x 118 in. (149.9 x 299.7 cm)

Signed and numbered "2/3 A. Gribés" on a label accompanying the work. This work is number two from an edition of three.

Estimate \$10,000-15,000**PROVENANCE**

Acquired directly from the artist by the present owner

295



295

MIGUEL RIO BRANCO b. 1946

Swift on Blue, 1994-2000

cibachrome

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

This work is number one from an edition of seven.

Estimate \$5,000-7,000

PROVENANCE

London Projects, London

Acquired from the above by the present owner

296



296

CARLOS BETANCOURT b. 1966

Back Stories at Hobe Sound, 2009

Polaroid

29 5/8 x 22 in. (75.2 x 55.9 cm)

Signed, titled, and dated "Betancourt '09 Hobe Sound" lower right. This work is unique.

Estimate \$4,000-6,000

PROVENANCE

Acquired directly from the artist by the present owner



297

EIJA-LIISA AHTILA b. 1959*Scenographer's Mind IV, 2002*

two c-prints and cut-out mat board, flush-mounted on foam core, in
 artist's painted wood frame

36 x 81 1/2 in. (91.4 x 207 cm)

This work is number six from an edition of ten.

Estimate \$4,000-6,000

PROVENANCE

Klemens Gasser & Tanja Grunert, Inc., New York
 Acquired from the above by the present owner

298

FISCHLI & WEISS b. 1952, 1946-2012*Untitled, 1998*

IRIS print, Diasac-mounted

image: 25 7/8 x 39 in. (65.7 x 99.1 cm)

sheet: 29 1/8 x 42 1/8 in. (74 x 107 cm)

Signed, numbered, and dated "8/9 98 Fischli Weiss" on the reverse.

This work is number eight from an edition of nine.

Estimate \$7,000-9,000

PROVENANCE

Monika Sprüth Philomene Magers, Cologne
 Acquired from the above by the present owner

298





299

SHIRIN NESHAT b. 1957*I Am Its Secret*, 1993

c-print

18 7/8 x 12 1/2 in. (47.9 x 31.8 cm)

Signed, titled, and dated "Shirin Neshat I am its secret 1993" on the reverse. This work is number ten from an edition of 250.

Estimate \$8,000-12,000**PROVENANCE**Sale: Phillips de Pury, New York, *Saturday @ Phillips*, September 29, 2007, lot 96

Acquired at the above sale by the present owner

300

KIM JOON b. 1966*Duet Dog*, 2006

digital c-print, Diasac-mounted

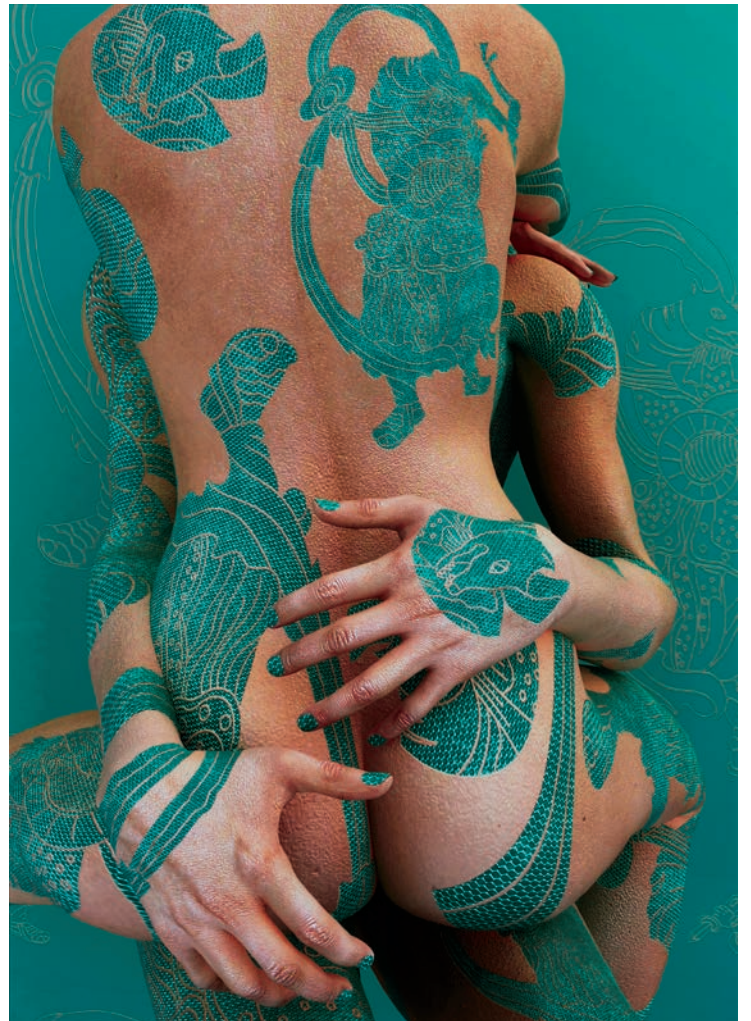
54 7/8 x 39 1/4 in. (139.4 x 99.7 cm)

Signed, titled, and numbered "Kim Joon Duet-Dog 04/05" on an artist's label affixed to the reverse of the backing board. This work is number four from an edition of five.

Estimate \$8,000-12,000**PROVENANCE**

Private Collection

300





301

SHIRIN NESHAT b. 1957

From "Soliloquy" series, 1999

gelatin silver print

10 x 13 in. (25.4 x 33 cm)

Signed, titled, inscribed, and dated "Shirin Neshat From "Soliloquy" series, 1999 unique copy" on the reverse. This work is unique.

Estimate \$20,000-30,000

PROVENANCE

Acquired directly from the artist
Private Collection



302

LORETTA LUX b. 1969*Martha*, 2004

ilfochrome print

13 x 8 1/2 in. (33 x 21.6 cm)

Signed, titled, numbered, and dated "Loretta Lux 2004 Martha Ed. 5/20" on the reverse. This work is number five from an edition of 20.

Estimate \$8,000-12,000**PROVENANCE**

Private Collection

Sale: Phillips de Pury & Company, New York, *Contemporary Art: Part II*, November 14, 2008, lot 403

Acquired at the above sale by the present owner

303

RICHARD HAMILTON 1922-2011*Chiara & chair*, 2004

inkjet digital print

28 7/8 x 42 3/8 in. (73.2 x 107.5 cm)

Signed and numbered "R Hamilton 52/60" lower left. This work is number 52 from an edition of 60.

Estimate \$30,000-40,000**PROVENANCE**

Alan Cristea Gallery, London

Private Collection

LITERATURER. Hamilton, *Painting by Numbers*, London, 2006, pp. 46-47, cover (illustrated)

304



305



304

ANTHONY GOICOLEA b. 1971

Last Supper, 1999

c-print, flush-mounted on Sintra
40 x 77 in. (101.6 x 195.6 cm)

This work is number four from an edition of five, and it is accompanied by a certificate of authenticity signed by the artist.

Estimate \$8,000-12,000

PROVENANCE

RareArt Properties, Inc., New York
Acquired from the above by the present owner

LITERATURE

J. Dalton, *Anthony Goicolea*, New York, 2001, p. 4 (illustrated)

305

ANTHONY GOICOLEA b. 1971

Parochial, 2000

c-print, flush-mounted on Sintra
48 x 68 in. (121.9 x 172.7 cm)

This work is number three from an edition of five, and it is accompanied by a certificate of authenticity signed by the artist.

Estimate \$8,000-12,000

PROVENANCE

RareArt Properties, Inc., New York
Acquired from the above by the present owner

LITERATURE

J. Dalton, *Anthony Goicolea*, New York, 2001, p. 16 (illustrated)

306



306

JULIE MOOS b. 1965

Mrs. Merritt and Mrs. Crum (from the *Hat Ladies* series), 2000-2001

c-print

image: 33 3/4 x 46 in. (85.7 x 116.8 cm)

sheet: 40 x 52 in. (101.6 x 132.1 cm)

Signed "Julie Moos" on a label affixed to the reverse of the backing board. This work is number three from an edition of five.

Estimate \$5,000-8,000

PROVENANCE

Fredericks Freiser Gallery, New York

Acquired from the above by the present owner

307



307

SLATER BRADLEY b. 1975

Dandy 1, 2001

c-print, Diasac-mounted

39 3/8 x 49 7/8 in. (100 x 126.7 cm)

This work is number three from an edition of six.

Estimate \$4,000-6,000

PROVENANCE

Arndt & Partner, Berlin

Acquired from the above by the present owner



308

ROLAND FISCHER b. 1958*Untitled (Los Angeles Portrait)*, 1991

c-print, Diassec-mounted

image: 43 1/2 x 52 3/4 in. (110.5 x 134 cm)

sheet: 55 1/2 x 63 1/2 in. (141 x 161.3 cm)

Signed, titled, numbered, and dated "U.T., 1991 (L 17) Ed. Nr. 4, R. Fischer" on the reverse of the backing board. This work is number four from an edition of five.

Estimate \$7,000-9,000**PROVENANCE**

Galerie von Lintel & Nusser, Munich

Acquired from the above by the present owner



309

ROLAND FISCHER b. 1958*Untitled (Los Angeles Portrait)*, 1993

c-print, Diassec-mounted

image: 43 1/2 x 52 3/4 in. (110.5 x 134 cm)

sheet: 55 1/2 x 63 1/2 in. (141 x 161.3 cm)

Signed, titled, numbered, and dated "U.T., 1993 (L 34)Nr. 4/5 R. Fischer" on the reverse of the backing board. This work is number four from an edition of five.

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

Galerie von Lintel & Nusser, Munich

Acquired from the above by the present owner

310



310

KAYE DONACHIE b. 1970

Red and Blue, 2002

oil on canvas

16 1/8 x 20 in. (41 x 50.8 cm)

Signed, titled, and dated "Kaye Donachie Red and Blue 2002" on the reverse.

Estimate \$5,000-7,000

PROVENANCE

Maureen Paley Gallery, London

Acquired from the above by the present owner

311



311

MARLENE DUMAS b. 1953

Helena Sleeping, 1989

ink wash on paper

13 3/4 x 11 in. (34.9 x 27.9 cm)

Titled and dated "Helena Sleeping 1989" lower right.

Estimate \$12,000-18,000

PROVENANCE

Private Collection



i)



ii)

312

PAUL P b. 1977Two Works: i) *Untitled*, 2003; ii) *Untitled*, 2004

i) colored pencil on paper; ii) watercolor on paper

i) 11 1/4 x 9 in. (28.6 x 22.9 cm); ii) 12 1/8 x 9 in. (30.8 x 22.9 cm)

i) Signed and dated "Paul P Nov 03" on the reverse; ii) Signed and dated "Paul P April 04" on the reverse.

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

i) Rhona Hoffman Gallery, Chicago

Acquired from the above by the present owner

ii) Angstrom Gallery, Dallas

Acquired from the above by the present owner



313

MARTIN EDERTwo Works: i) *Untitled (Woman)*, 2001; ii) *Untitled (Cat)*, 2000

watercolor and graphite on paper.

i) 11 x 8 3/4 in. (27.9 x 22.2 cm); ii) 11 x 8 1/2 in. (27.9 x 21.6 cm).

i) Signed and dated "Martin Eder 2001" lower left; ii) Signed and dated "M. Eder 00" lower right.

Estimate \$7,000-9,000**PROVENANCE**

Galerie Eigen + Art, Leipzig

Galerie Gebr. Lehmann, Dresden

Private Collection



314

HERNAN BAS b. 1978*Nick, Dancing in Berlin, 2002*

water-based oil on vellum

5 x 7 in. (12.7 x 17.8 cm)

Initialed and dated "HB 02" lower right.

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

Fredric Snitzer Gallery, Miami

Acquired from the above by the present owner

315

PAUL P b. 1977*Untitled, 2003*

oil on canvas

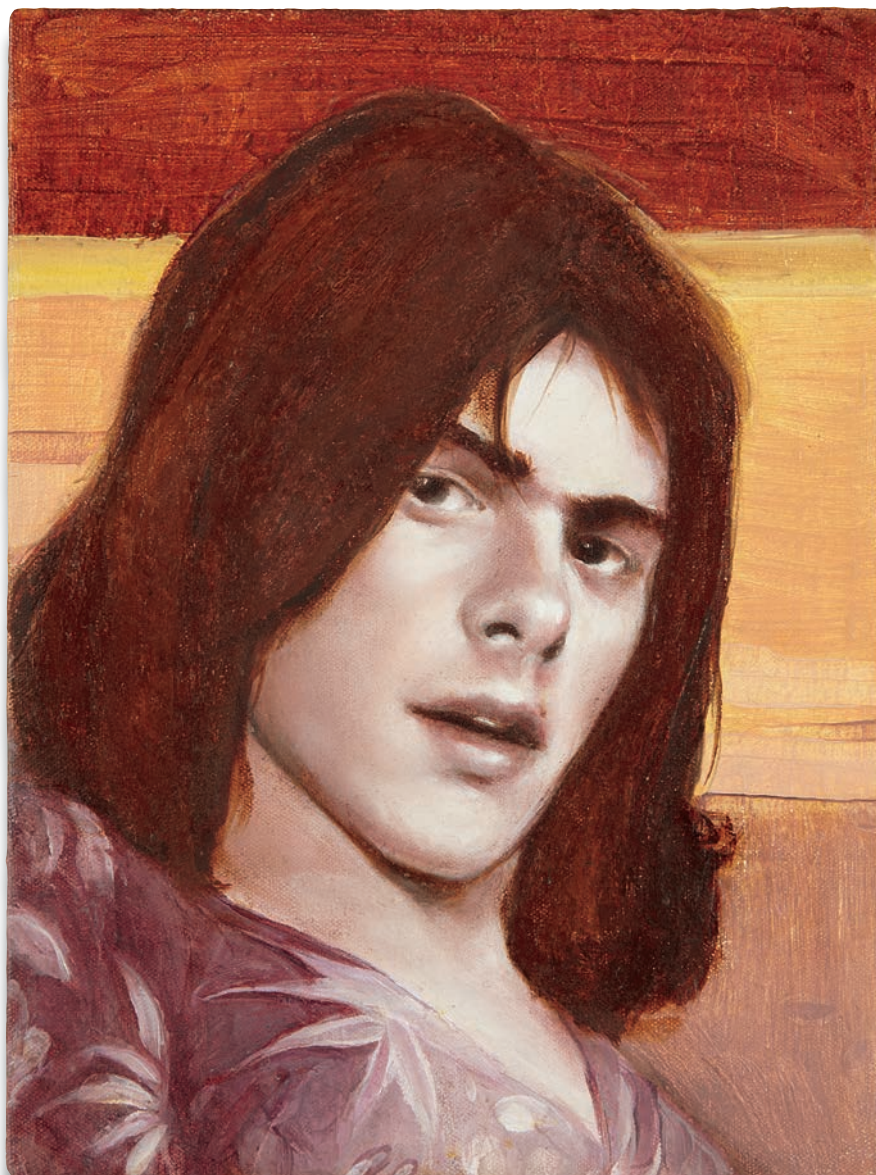
12 x 9 in. (30.5 x 22.9 cm)

Signed and dated "Paul P Feb 03" on the reverse.

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

Private collection, New York

315





316

HERNAN BAS b. 1978

Three Works: i) *The Future of Romance*;
ii) *Empty Waters*; iii) *Reaching Out*, 2003
mixed media on paper

i) 6 5/8 x 8 5/8 in. (16.8 x 21.9 cm); ii) 5 3/4 x 7 5/8 in. (14.6 x 19.4 cm); iii) 9 1/2 x 7 1/4 in. (24.1 x 18.4 cm)

i) Initialed and dated "HB 03" center left; ii), iii) Initialed and dated "HB 03" lower left.

Estimate \$15,000-20,000

PROVENANCE

Fredric Snitzer Gallery, Miami

Acquired from the above by the present owner



MARCEL DZAMA b. 1974

ink and watercolor on paper

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

iv), v) 12 1/2 x 9 3/4 in. (31.8 x 24.8 cm)

vi) 9 x 11 5/8 in. (22.9 x 29.5 cm)

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

i), ii), iii), iv), v), vii) Signed "Marcel Dzama" lower edge.

vi) Signed "Marcel Dzama + J.P." lower right.

Estimate \$8,000-12,000

PROVENANCE

David Zwirner, New York

Acquired from the above by the present owner

JEREMY DICKINSON b.1963

Heinkels, 2001

oil and acrylic on canvas

48 1/8 x 32 in. (122.2 x 81.3 cm)

Signed, titled, and dated "Jeremy Dickinson 2001 Heinkelsi" on the overlap.

Estimate \$8,000-12,000

PROVENANCE

Nils Staerk Gallery, Copenhagen

Acquired from the above by the present owner

[illegible]

319

MARCEL DZAMA b. 1974*Your Cities Will Burn*, 2007

acrylic on canvas

8 x 6 in. (20.3 x 15.2 cm)

Signed "marcel DZAMA" lower turnover edge. Also signed, titled and dated "marcel DZAMA 2007, Your Cities Will Burn" on the stretcher.

Estimate \$4,000-6,000**PROVENANCE**Sies + Höke Gallery, Düsseldorf
Private Collection

319



320



320

NORBERT SCHWONTKOWSKI b. 1949*Transporter*, 2005

pigments and oil on canvas

23 5/8 x 19 5/8 in. (60 x 49.8 cm)

Signed and dated "Schwontkowski 2005" on the reverse.

Estimate \$4,000-6,000**PROVENANCE**Produzentengalerie, Hamburg
Acquired from the above by the present owner

321

ION BIRCH b. 1971*Alphabet*, 2000

gouache on paper

22 x 30 in. (55.9 x 76.2 cm)

Estimate \$5,000-7,000**PROVENANCE**Bronwyn Keenan Gallery, New York
Private Collection

321





322

REY GOST b. 1966*The Tower*, 2010digital c-print, Diasac-mounted
66 7/8 x 49 1/4 in. (170 x 125 cm)Signed "Rey Gost" on a label affixed to the reverse of the
backing board. This work is number one from an edition of five.**Estimate** \$8,000-12,000**PROVENANCE**

Acquired directly from the artist

323

FERNANDA BRUNET b. 1964*Lobo nadando (Wolf Swimming)*, 2012mixed media collage on linen
75 x 43 1/2 in. (190.5 x 110.5 cm)

Signed, titled, and dated "Lobo nadando 2012 F. Brunet" on the reverse.

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

Acquired directly from the artist by the present owner

323





324

VICTOR RODRÍGUEZ b. 1970*Red Table*, 2012

acrylic on canvas

78 x 92 in. (198.1 x 233.7 cm)

Signed, titled, inscribed, and dated "Red Table Aug 7, 2012 Victor Rodríguez NYC" on the reverse.

Estimate \$18,000-22,000**PROVENANCE**

Acquired directly from the artist by the present owner

325

LISA RUYTER b. 1968*Home before Midnight*, 2002

acrylic on canvas

72 x 96 in. (182.9 x 243.8 cm)

Signed and dated "Lisa Ruyter 2002" on the overlap.

Estimate \$20,000-30,000**PROVENANCE**

Private Collection

325



326



326

THOMAS HIRSCHHORN b. 1957

Two Works: i) *North Gate*; ii) *North Blast*, 2004
collage and ink on paper in plastic laminate sheet
each: 26 3/8 x 23 1/4 in. (67 x 59.1 cm)

i) Signed, titled, and dated "North Gate Thomas Hirschhorn 2004" on the reverse; ii) Signed, titled, and dated "North Blast Thomas Hirschhorn 2004" on the reverse.

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

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

327



327

BARRY MCGEE b. 1966*Drypoint on Acid*, 2006

portfolio of ten etchings, aquatints and screenprints on wove paper
(not illustrated), in artist's wooden box
each approximately: 8 x 6 in. (20.3 x 15.2 cm)
Each initialed and numbered "B 2/20" on the reverse. This work is
number two from an edition of 20 plus five artist's proofs.

Estimate \$7,000-9,000**PROVENANCE**

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

LITERATURE

G.D. Lowry, *MoMA Highlights since 1980*, New York, 2008, p. 241
(illustrated)

328



328

BARRY MCGEE b. 1966*Untitled (Head)*, 2006

acrylic and gouache on board
15 1/4 x 12 in. (38.7 x 30.5 cm)

Inscribed "Remio T. Chow" on the reverse.

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

Roberts & Tilton, Los Angeles
Private Collection

329



329

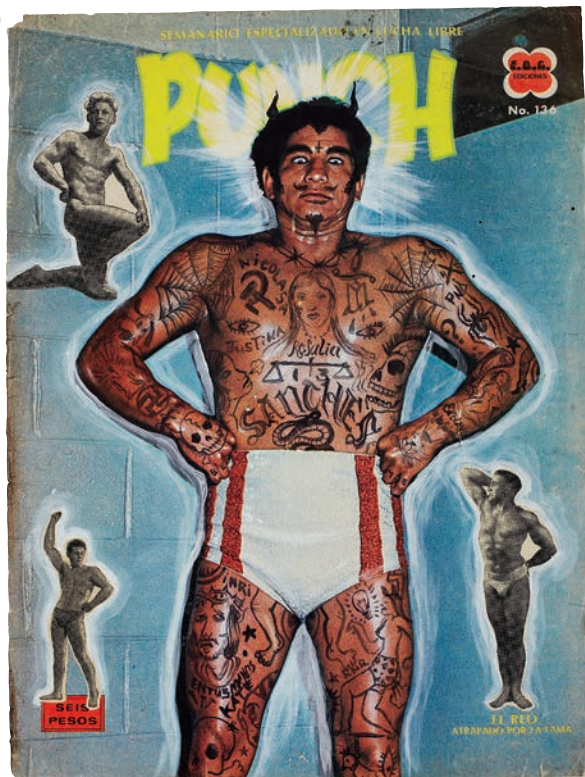
DR. LAKRA b. 1972*Untitled*, 2003

ink on antique magazine
7 1/4 x 5 1/8 in. (18.4 x 13 cm)
Signed "Dr. Lakra" lower right.

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

Kurimanzutto, Mexico City
Acquired from the above by the
present owner

330



330

DR. LAKRA*Untitled (Horned Man)*, 2003

ink and collage on antique magazine
11 1/4 x 8 1/2 in. (28.6 x 21.6 cm)

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

Kurimanzutto, Mexico City
Acquired from the above by the
present owner

331

DR. LAKRA b. 1972*Untitled (Manyá Rosay)*, 2003

ink on antique magazine
12 1/4 x 10 1/4 in. (31.1 x 26 cm)
Signed "Dr. Lakra" lower left.

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

Kurimanzutto, Mexico City
Acquired from the above by the
present owner

332

DR. LAKRA b. 1972*Untitled*, 2003

ink and collage on vintage magazine
8 x 5 1/2 in. (20.3 x 14 cm)

Estimate \$7,000-9,000**PROVENANCE**

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

331



332



333



333

ROB THOM b. 1975*Precious (Birth)*, 2004-2005

collage, graphite, charcoal, and watercolor on found paper

11 7/8 x 9 1/2 in. (30.2 x 24.1 cm)

Signed, inscribed, and dated "Rob Thom 2004 Charmed" on the reverse.

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

Elizabeth Dee, New York

Private Collection

334

MAX VITYK b. 1964*Winter Rose* (from *Transformers* series), 2012

acrylic, spray paint, enamel, and oil stick on paper and canvas

78 3/4 x 59 in. (200 x 150 cm)

Signed "M. Vityk" lower right. Also signed, titled, and dated "Winter rose 2012 M Vityk" on the reverse.

Estimate \$12,000-18,000**PROVENANCE**

Acquired directly from the artist

334



335



335

MARKUS SELG b. 1974*Neue Patienten*, 2001

c-print

57 1/2 x 63 in. (146.1 x 160 cm)

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

Nagel Gallery, Berlin

Acquired from the above by the present owner



336

PETER TUNNEY b. 1961*WTF (Whiskey Tango Foxtrot)*, 2013

acrylic and collage on canvas

60 1/8 x 71 7/8 in. (152.7 x 182.6 cm)

Signed "Peter" lower right. Also signed, titled, inscribed, and dated "WTF January 2013 NYC Peter" on the reverse.

Estimate \$20,000-30,000**PROVENANCE**

Acquired directly from the artist

337



337

CHRIS LEATHERS b. 1972Two Works: i) *Emergence of the Luster Loon*;ii) *Indian Smokeshop: aka "Mr. Teeth"*, 2012

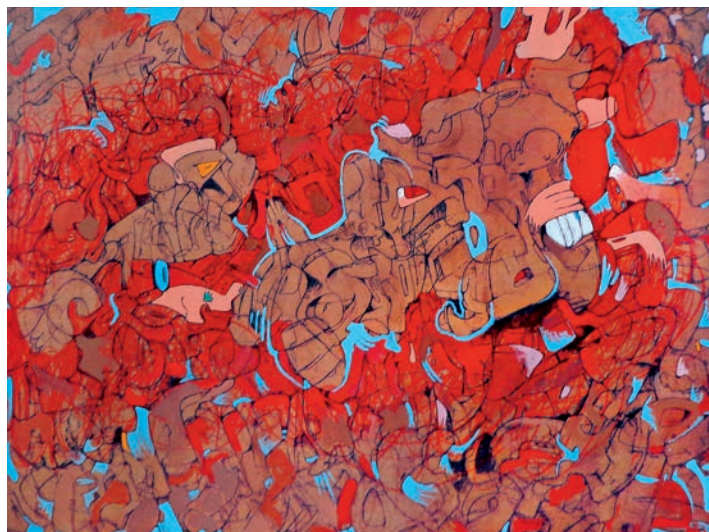
acrylic and ink on computer print-out

each: 15 x 20 in. (38.1 x 50.8 cm)

i) Signed, titled, and dated "Chris Leathers 2012 Emergence of the Luster Loon" on the reverse; ii) Signed, titled, and dated "Chris Leathers 2012 Indian Smokeshop" on the reverse.

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

Acquired directly from the artist by the present owner



338



338

MARIKO MORI b. 1967

Two Works: i) *Connected World (Drawing II)*; ii) *Connected World (Drawing III)*, 2000
pastel and watercolor on paper, in artist's aluminum frame
each diameter: 24 1/2 in. (62.2 cm)
Each initialed and dated "MM 00" lower edge.

Estimate \$10,000-15,000

PROVENANCE

Deitch Projects, New York
Private Collection



339

LUC TUYMANS b. 1958

Two Works: i) *Television*, 1995; ii) *Untitled*, 2000

i) watercolor and graphite on paper;

ii) watercolor on paper

i) 9 3/8 x 8 1/4 in. (23.8 x 21 cm)

ii) 10 5/8 x 8 1/4 in. (27 x 21 cm)

i) Signed and dated "Luc Tuymans '95" lower right;

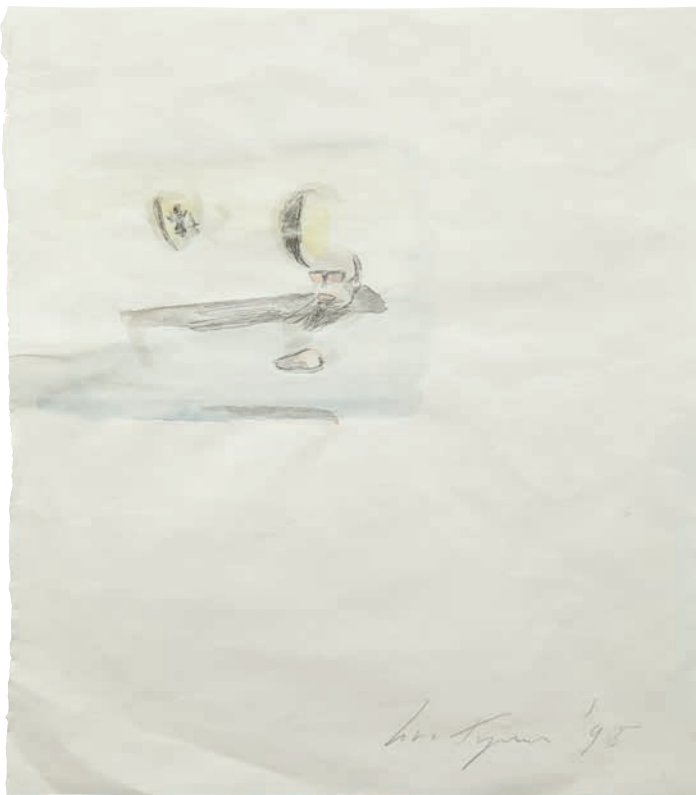
ii) Signed and dated "L. Tuymans 2000" lower right.

Estimate \$8,000-12,000

PROVENANCE

Private Collection

339



i)



ii)



340

DAVE MULLER b. 1964*Road Trip, 2000*acrylic on paper, in five parts
each: 32 x 40 in. (81.3 x 101.6 cm)

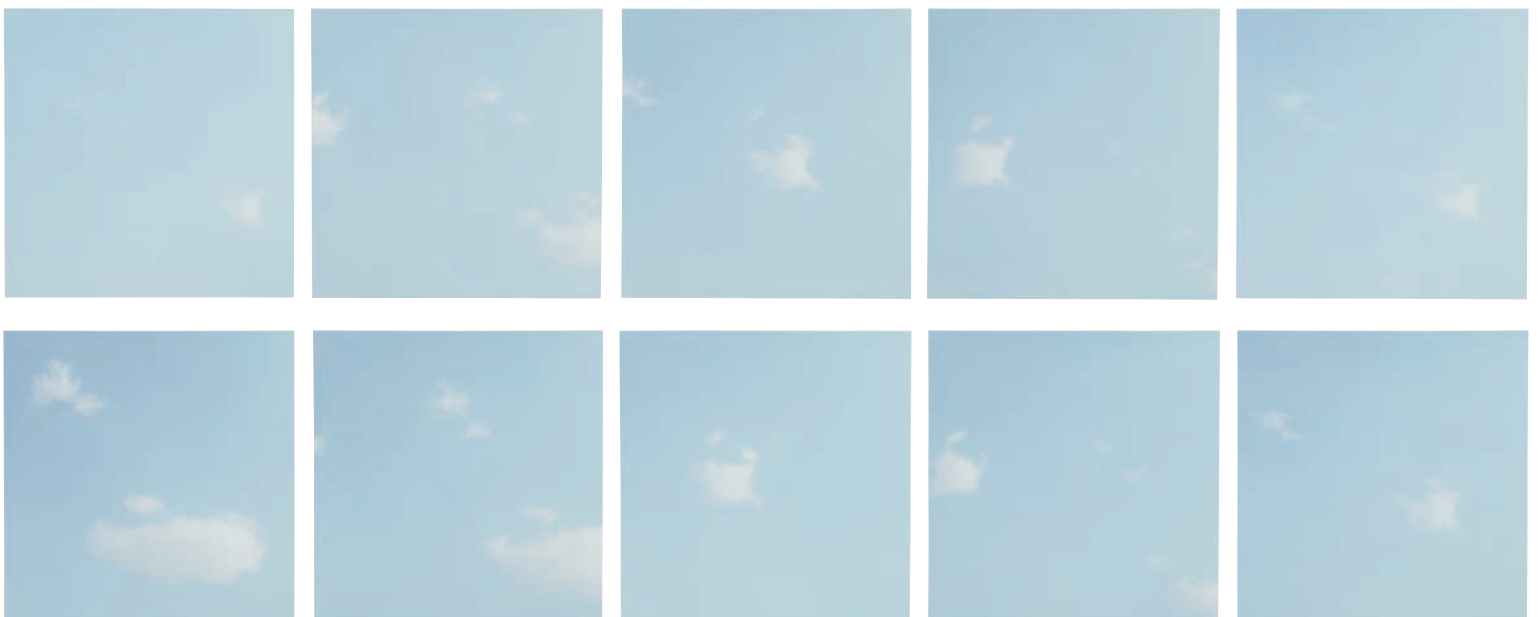
Each signed, titled, and dated "Dave Muller 2000 Road Trip" on the reverse.

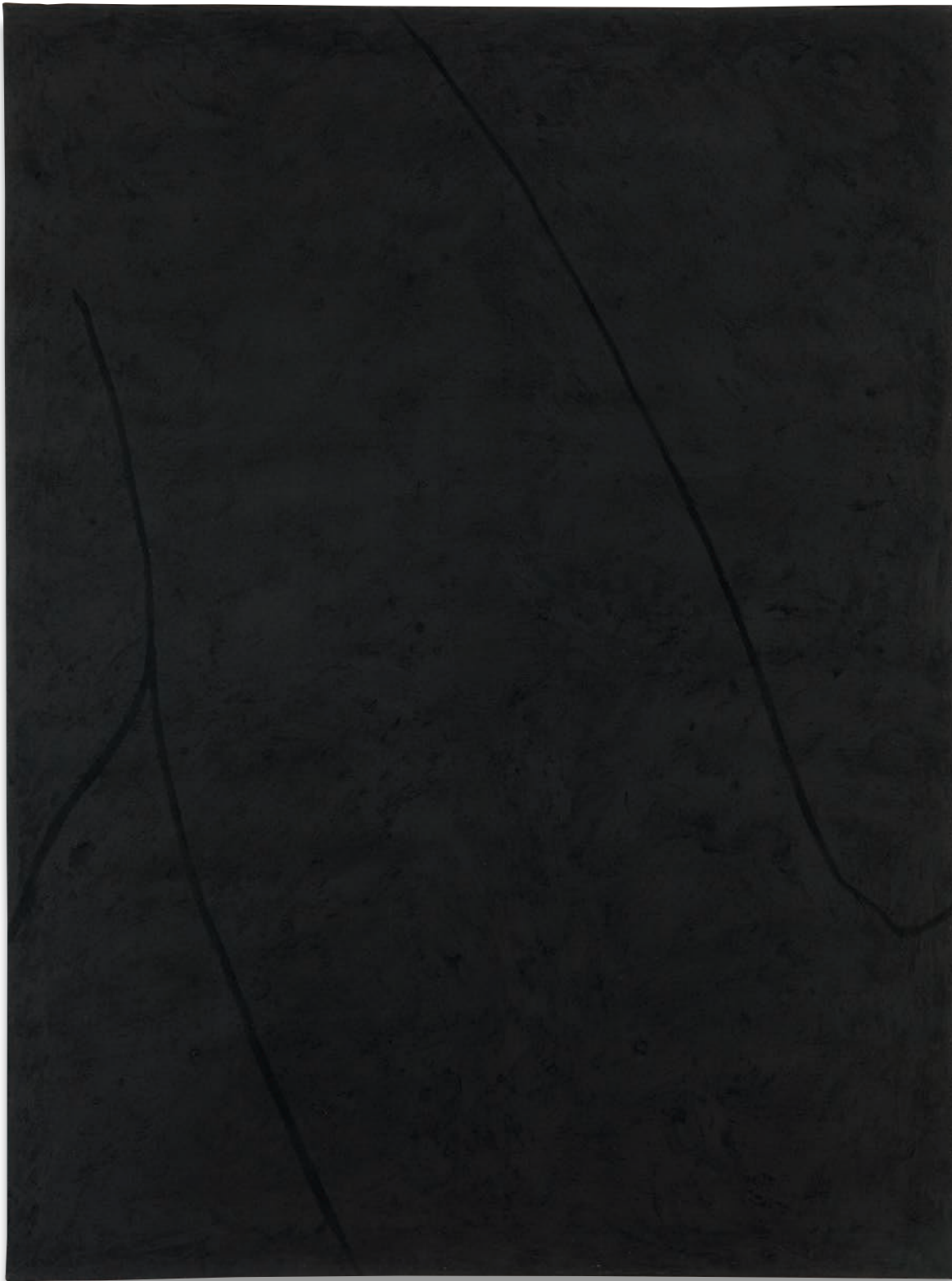
Estimate \$15,000-20,000**PROVENANCE**Murray Guy, New York
Private collection, New York**LITERATURE**D. Muller, "I Might Soon Take A Road Trip", *Frieze Magazine*, London,
January/February 2001, n.p. (illustrated)

341

OLIVER BOBERG b. 1965*Himmel V (Sky V), 2001*c-print, in ten parts
each: 27 1/2 x 27 1/2 in. (69.9 x 69.9 cm)Each signed, titled, numbered, and dated "Himmel V 2001 2/8 + 2 O
Boberg" and numbered one through ten on the reverse. This work is
number two from an edition of eight plus two artist's proofs, and it is
accompanied by the original portfolio box.**Estimate** \$8,000-12,000**PROVENANCE**Galerie Lothar Albrecht, Frankfurt
Acquired from the above by the present owner

341





342

GARY HUME b. 1962

Leg, 2004

charcoal and chalk on canvas

40 x 30 in. (101.6 x 76.2 cm)

Signed, titled, and dated "leg G. Hume 04" on the stretcher.

Estimate \$40,000-60,000

PROVENANCE

Matthew Marks Gallery, New York

Acquired from the above by the present owner

EXHIBITED

New York, Matthew Marks Gallery, *Gary Hume: Carnival*, March- April 2005



343

MICHAEL LIN b. 1964*Untitled (diptych)*, 2008

acrylic on canvas, in two parts

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 \$25,000-30,000**PROVENANCE**

Nogueras Blanchard, Barcelona

Acquired from the above by the present owner

344

ELIF URAS b. 1972*Marble Belly*, 2010

polychrome underglaze on quartz, in two parts

24 x 15 x 15 in. (61 x 38.1 x 38.1 cm)

Signed, inscribed, and dated "Elif Uras 2010 iznik vakfi" on the bottom.

Estimate \$8,000-12,000**PROVENANCE**

Galerist, Istanbul

Acquired from the above by the present owner

345

ELIF URAS b. 1972*Ottoman Belly*, 2010

polychrome underglaze on quartz, in two parts

24 x 15 x 15 in. (61 x 38.1 x 38.1 cm)

Signed, inscribed, and dated "Elif Uras 2010 iznik vakfi" on the bottom.

Estimate \$8,000-12,000**PROVENANCE**

Galerist, Istanbul

Acquired from the above by the present owner

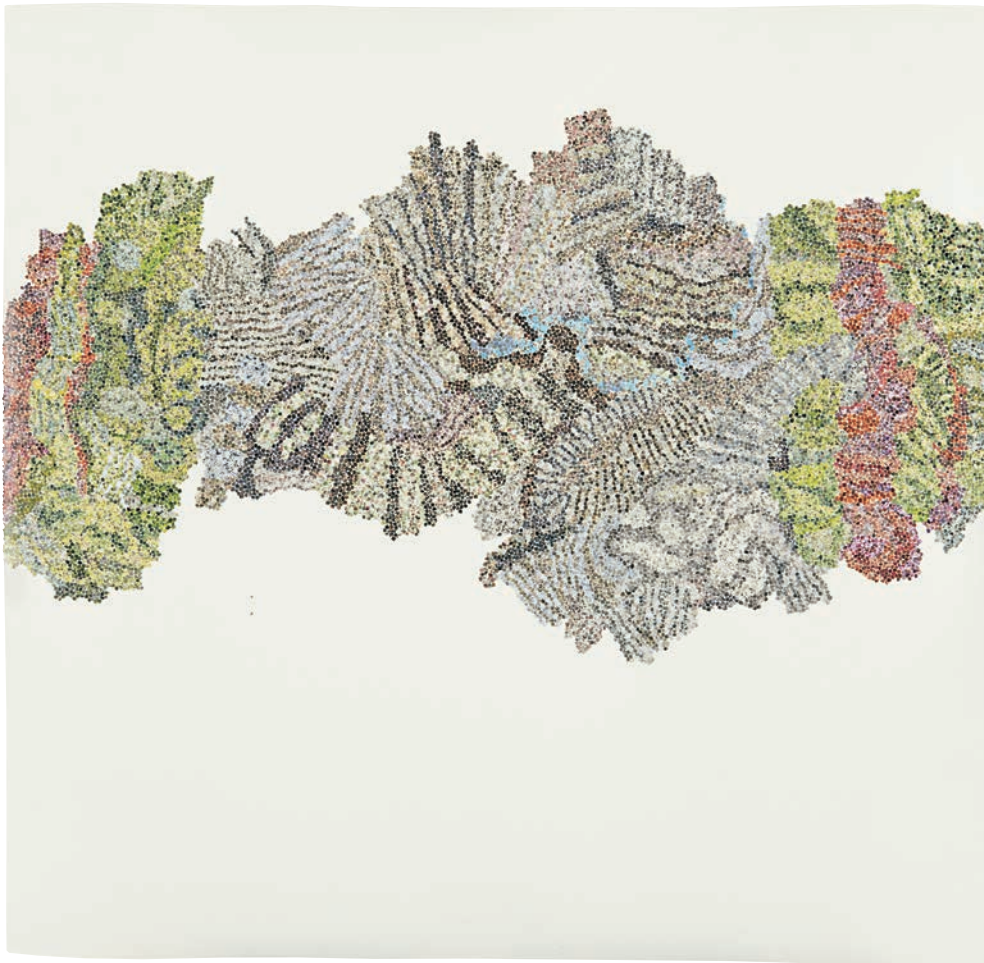
344



345



346



346

GINNY BISHTON b. 1967

Walking #8, 2001

photograph cutouts collage on paper
25 x 26 in. (63.5 x 66 cm)

Signed and dated "G Bishton 2/2001" on the reverse.

Estimate \$7,000-9,000

PROVENANCE

Galerie Ghislaine Hussenot, Paris
Richard Telles Fine Art, Los Angeles
Private Collection

EXHIBITED

Los Angeles, Hammer Museum of Art,
Eden's Edge: Fifteen LA Artists, May 13-
September 2, 2007

347



347

KIM JONGSOOK b. 1968

Artificial Landscape- Hyacinth Ruby, 2011
acrylic, mixed media, and Swarovski® crystals
on canvas

51 1/8 x 51 1/8 in. (130 x 130 cm)

Signed, titled, and dated "Kim Jong Sook
Artificial Landscape- Hyacinth Ruby 2011" on
the reverse

Estimate \$10,000-15,000

PROVENANCE

Kwanhoon Gallery, Seoul

348

SULING WANG b. 1968

Blue Dew, 2004

acrylic and oil on canvas

96 x 76 5/8 in. (243.8 x 194.6 cm)

Signed and dated "Suling Wang 2004" on the overlap.

Estimate \$8,000-12,000

PROVENANCE

Victoria Miro Gallery, London

Acquired from the above by the present owner

348



349



349

JOHN BAUER b. 1971

Double Negative (#0816), 2008

oil and enamel on linen

60 x 48 in. (152.4 x 121.9 cm)

Signed, titled, and dated "John Bauer 2008
#0816 Double Negative" on the overlap.

Estimate \$6,000-8,000

PROVENANCE

Private Collection



350

ARNALDO ROCHE RABELL b. 1955

La Ley: Sin paños ni lágrimas, 2010

oil on canvas

72 1/4 x 72 1/4 in. (183.5 x 183.5 cm)

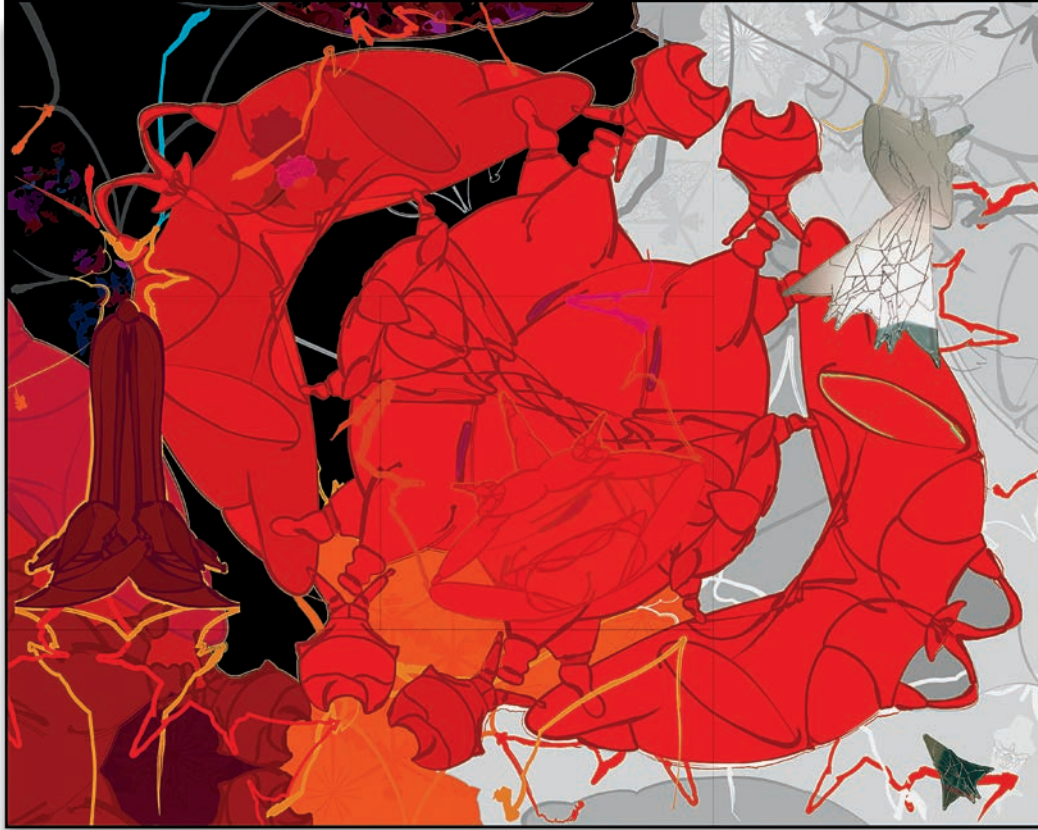
This work is accompanied by a certificate of authenticity signed by the artist.

Estimate \$40,000-60,000

PROVENANCE

Acquired directly from the artist by the present owner

351



351

ERIC AND HEATHER CHANSCHATZ b. 1968 and 1968*PTG.93 untitled (UN.0012)*, 2007

screenprint on silk, in two parts, and mirror-polished stainless steel with etching

84 5/8 x 67 3/8 in. (215 x 171 cm)

Signed and titled "PTG.93 (UN.0012) Eric and Heather ChanSchatz" on the stretcher.

Estimate \$12,000-18,000**PROVENANCE**

Acquired directly from the artists by the present owner, in 2008

EXHIBITEDLondon, Saatchi Gallery, *Abstract America*, May 29, 2009-January 17, 2010**LITERATURE***Abstract America*, exh. cat., London, 2008, pp. 198-199 (illustrated)

352

352

VALERY KOSHLyakov b. 1962*Sunflowers (from Masterpieces of Europe series)*, 2005

adhesive tape collage on mat board

61 1/4 x 41 1/2 in. (155.6 x 105.4 cm)

Initialed and dated "BK 05" lower left. Also initialed, titled, inscribed, and dated in Russian "V. K V 005 From series 'Masterpieces of Europe' Van Gogh. Sunflowers" on the reverse.

Estimate \$12,000-18,000**PROVENANCE**

Orel Art SARL, Paris

Private collection, New York





353

JAMES NARES b. 1953*Untitled*, 2010

acrylic on paper

30 x 11 in. (76.2 x 27.9 cm)

Signed and dated "Nares 2010" lower left.

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

Children's Museum of the Arts Benefit, New York, November 2010

Acquired from the above by the present owner

354

KATY MORAN b. 1975*Rufus*, 2008

acrylic on canvas

18 1/4 x 15 in. (46.4 x 38.1 cm)

Signed and dated "Katy M 08" on the overlap.

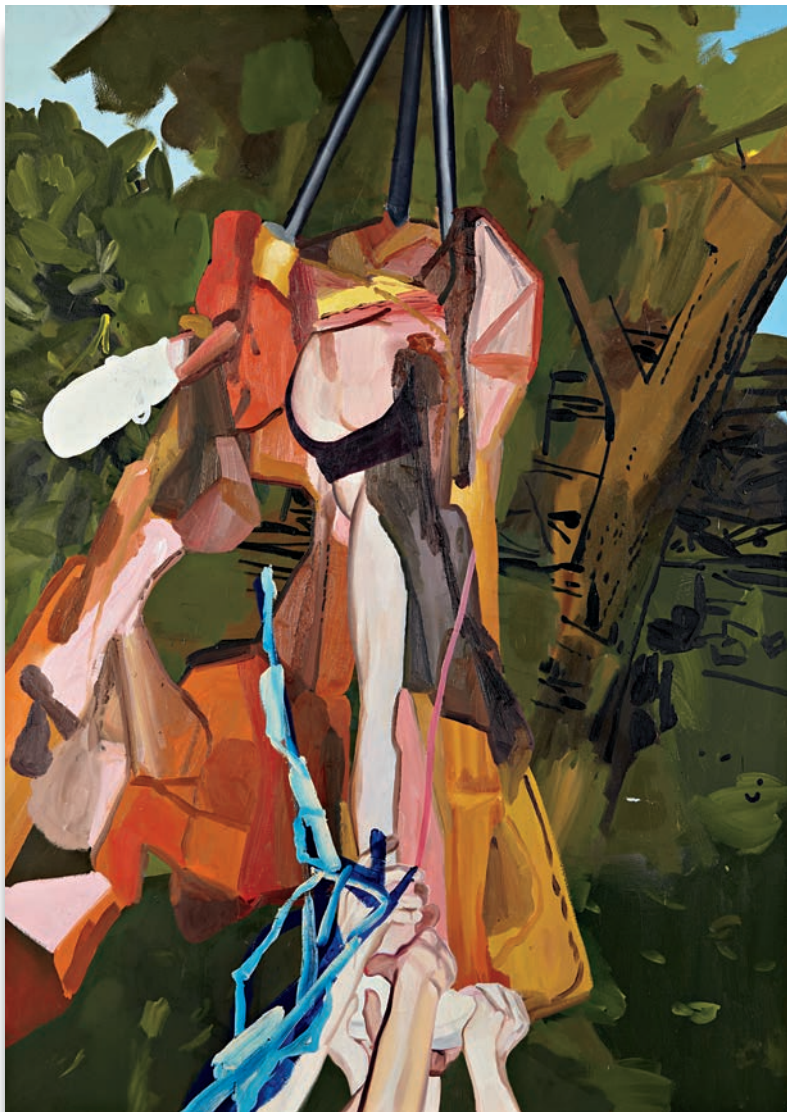
Estimate \$10,000-15,000**PROVENANCE**

Modern Art, London

Acquired from the above by the present owner

354





355

LES ROGERS b. 1966
Flirting Propaganda, 2002
 oil on canvas
 84 x 60 in. (213.4 x 152.4 cm)

Estimate \$6,000-8,000

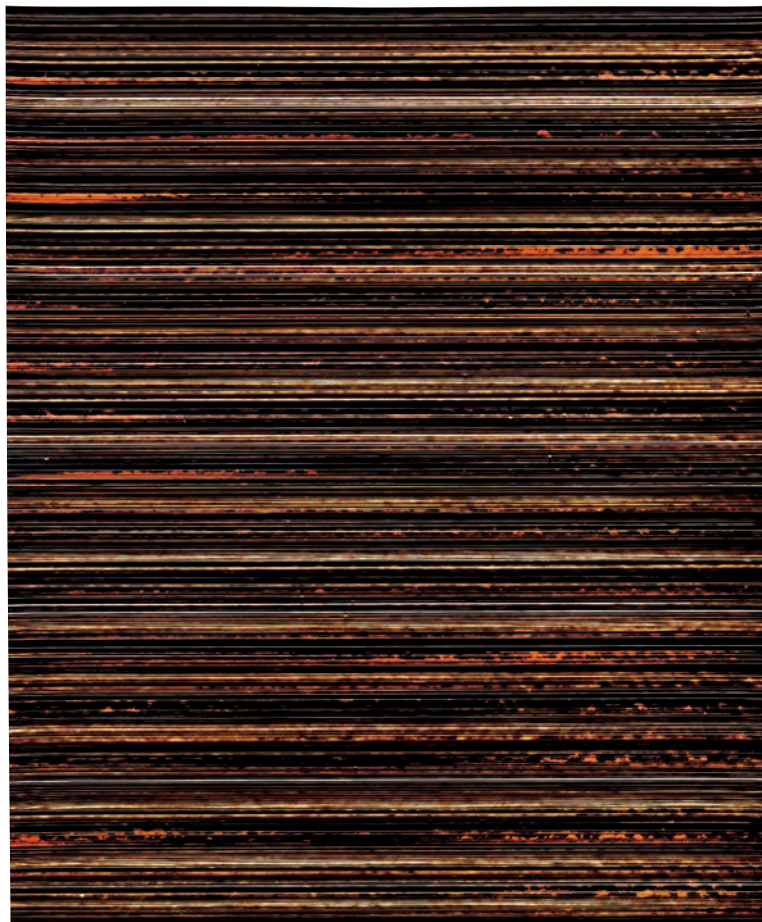
PROVENANCE
 Galerie Michael Janssen, Berlin
 Acquired from the above by the present owner

356

MARCO BREUER b. 1966
Untitled, 2005
 scratched c-print
 21 3/4 x 18 in. (55.2 x 45.7 cm)
 Signed and dated "Marco Breuer 2005" on the reverse.

Estimate \$4,000-6,000

PROVENANCE
 Von Lintel Gallery, New York
 Acquired from the above by the present owner



357



357

JASON RHOADES 1965-2006*The '92 Caprice Book Stop, 1996*plastic bucket with printed paper and adhesive tape
14 5/8 x 12 x 12 in. (37.1 x 30.5 x 30.5 cm)

Initialed and numbered "3/13 JR" lower left edge of printed paper. Also titled, dated, and inscribed "96 Book Stop For PM" on the lid. This work is number three from an edition of 13 plus three artist's proofs.

Estimate \$7,000-9,000**PROVENANCE**Printed Matter, Inc., New York
Acquired from the above by the present owner

358

VERA RÖHM b. 1943*Square, 1987*wood and Plexiglas
47 1/4 x 47 1/4 x 6 1/4 in. (120 x 120 x 15.9 cm)
Initialed "VR" on the bottom.**Estimate** \$10,000-15,000**PROVENANCE**

Private Collection

358



359

TOM SACHS b. 1966*Old Dirty Bastards They, 1998*mixed media on wood
19 x 31 in. (48.3 x 78.7 cm)**Estimate** \$6,000-8,000**PROVENANCE**Thomas Healy Gallery, New York
Acquired from the above by the present owner

360

ANDREAS SLOMINSKI b. 1959*Monkey Trap, 2004*wood, metal, paint, plastic and banana
7 1/4 x 12 1/2 x 10 3/4 in. (18.4 x 31.8 x 27.3 cm)**Estimate** \$5,000-7,000**PROVENANCE**Galerie Neu, Berlin
Private Collection

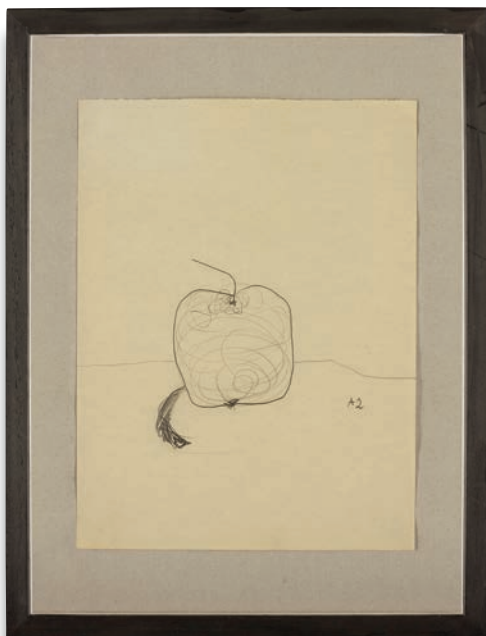
359



360



361



361

THOMAS ZIPP b. 1966

Polymorphin, 2006

acrylic and oil on muslin; mixed media on paper

painting: 31 1/2 x 27 5/8 in. (80 x 70.2 cm)

drawing: 16 3/4 x 12 7/8 in. (42.5 x 32.7 cm)

Painting: Titled "Polymorphin part 1" on the reverse;

Drawing: Signed, titled, and dated "Polymorphin part 2 Thomas Zipp 06" on the reverse of the backing board.

Estimate \$7,000-9,000

PROVENANCE

Patrick Painter, Inc., Santa Monica

Acquired from the above by the present owner



362

THOMAS ZIPP b. 1966

Blue Flowers (Lysol), 2007

i) acrylic and oil on canvas; ii) collage and pen on paper;

iii) acrylic and oil on canvas; iv) acrylic and oil on canvas

i) 35 7/8 x 29 7/8 in. (91 x 76 cm); ii) 15 3/8 x 12 in. (39 x 30.5 cm)

iii) 55 7/8 x 44 1/8 in. (142 x 112 cm); iv) 27 7/8 x 21 7/8 in. (71 x 55.5 cm)

Each titled "blue flowers (Lysol)" on the reverse. One signed and dated "Thomas Zipp 07" on the reverse.

Estimate \$10,000-15,000

PROVENANCE

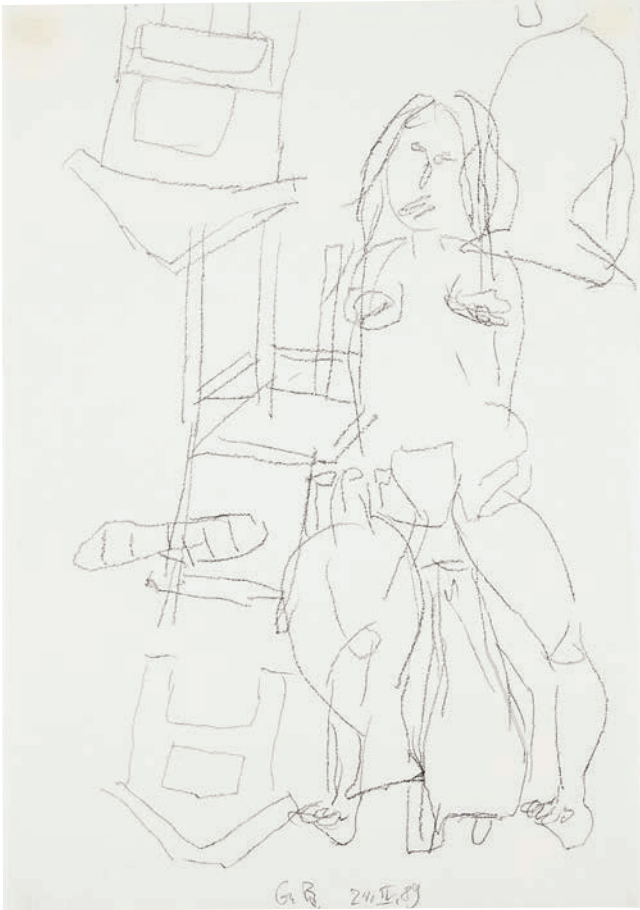
Patrick Painter Inc., Los Angeles

Acquired from the above by the present owner

362



363



363

GEORGE BASELITZ b. 1938*Untitled, 1989*

graphite on paper

27 3/4 x 19 1/2 in. (70.5 x 49.5 cm)

Initialed and dated "G.B. 24. IV. 89" lower edge.

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

Von Lintel Gallery, New York

Paul Morris Gallery, New York

Barbara Staempfli, New York

Acquired from the above by the present owner

364



364

RUSSELL CROTTY b. 1956*Chapparal in Gloaming Light, 2007*

ink and watercolor on paper, on fiberglass sphere

diameter: 12 in. (30.5 cm)

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

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

CRG Gallery, New York

Acquired from the above by the present owner

365



365

WILLIAM DANIELS b. 1976*Mont. St. Victoire (IV), 2005*

oil on MDF

7 x 9 1/4 in. (17.8 x 23.5 cm)

Signed, titled, and dated "Mount St. Victoire W Daniels 05" on the reverse.

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

Vilma Gold, London

Acquired from the above by the present owner



366

GOGI TOTIBADZE b. 1967
Landscape (Diptych), 2010
 oil on canvas
 each: 39 3/8 x 39 3/8 in. (100 x 100 cm)

Estimate \$25,000-35,000

PROVENANCE
 Acquired directly from the artist by the present owner



367

KOSTYA TOTIBADZE b. 1969
Table, 2009
 oil on canvas
 47 1/4 x 78 3/4 in. (120 x 200 cm)
 Signed "Kostya Totibadze" lower right; further signed, titled,
 and dated "Totibadze K, 2009, Table" on the reverse.

Estimate \$30,000-40,000

PROVENANCE
 Acquired directly from the artist by the present owner



**LIN TIANMIAO** b. 1961

Four Works: i) *Focus IX B*; ii) *Focus VI A*; iii) *Focus IX A*; iv) *Focus XII A*, 2006-2007

i) lithograph and embossing on STPI hand-made paper with stenciled, washed cut-outs; ii) lithograph embossing and cut-outs on double layers of STPI hand-made paper; iii) lithograph embossing and cut-outs on double layers of STPI hand-made paper; iv) lithograph, embossing, and flocking on hand-colored STPI hand-made paper

each: 50 x 40 in. (127 x 101.6 cm)

i) Signed, numbered, and dated "7/20 LinTianmiao 2007" lower edge. This work is number seven from an edition of 20; ii) Signed, numbered, and dated "3/20 Lin Tianmiao 2007" lower edge. This work is number three from an edition of 20; iii) Signed, numbered, and dated "15/20 Lin Tianmiao 2007" lower edge. This work is number 15 from an edition of 20; iv) Signed, numbered, and dated "4/20 Lin Tianmiao 2006" lower edge. This work is number four from an edition of 20.

Estimate \$15,000-20,000

PROVENANCE

Singapore Tyler Print Institute, Singapore
Acquired from the above by the present owner

**ZHAO GANG** b. 1961

Mao, 2005

oil on canvas

50 x 38 in. (127 x 96.5 cm)

Signed and dated "Gang Zhao 05" on the overlap.

Estimate \$4,000-6,000

PROVENANCE

Private Collection, Beijing

370



370

MISHA LEVIN*The Board of Honour, 2011*oil on cardboard, in 13 parts
each approximately: 19 x 14 in. (48.3 x 35.6 cm)

Each signed, titled, and dated "Misha Levin 'Board of Honour' 2011" on the reverse.

Estimate \$8,000-12,000**PROVENANCE**

Acquired directly from the artist

371

RAINER FETTING b. 1949*Boy and Bird, 1982*gouache on paper
27 1/2 x 39 1/8 in. (69.9 x 99.4 cm)

Signed and dated "Fetting 82" lower right.

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

Raab Gallery, London

Acquired from the above by the present owner

371





372

JAUME PLENSA b. 1955*Untitled (Hands)*, 2007

cast bronze and oil wick

3 1/2 x 8 1/4 x 7 7/8 in. (9 x 21 x 20 cm)

Incised with the artist's initial and numbered "P 4-7" on the underside. This work is number four from an edition of seven.

Estimate \$12,000-18,000**PROVENANCE**Acquired directly from the artist
Private collection, London

373



373

TAL R b. 1967*Cauliflower-Banana*, 2006

bronze, with artist's pedestal

sculpture: 20 1/2 x 11 x 11 3/4 in. (52.1 x 27.9 x 29.8 cm); pedestal:

43 1/2 x 10 3/4 x 10 3/4 in. (110.5 x 27.3 x 27.3 cm)

This work is number two from an edition of three.

Estimate \$7,000-9,000**PROVENANCE**Bortolami Gallery, New York
Private Collection



374

CHRIS BURDEN b. 1946*Rogue Submarine*, 2008

cardboard, wood, and metal

3 1/2 x 1 3/4 x 8 1/2 in. (8.9 x 4.4 x 21.6 cm)

Signed and dated "Chris Burden 08" on a label affixed to the bottom.

Estimate \$12,000-18,000**PROVENANCE**

Private Collection

375

ANNE CHU b. 1959*Tombstone for a King and Queen*, 2001

painted wood

43 3/4 x 65 7/8 in. (111 x 167.6 cm)

Estimate \$20,000-30,000**PROVENANCE**

Victoria Miro Gallery, London

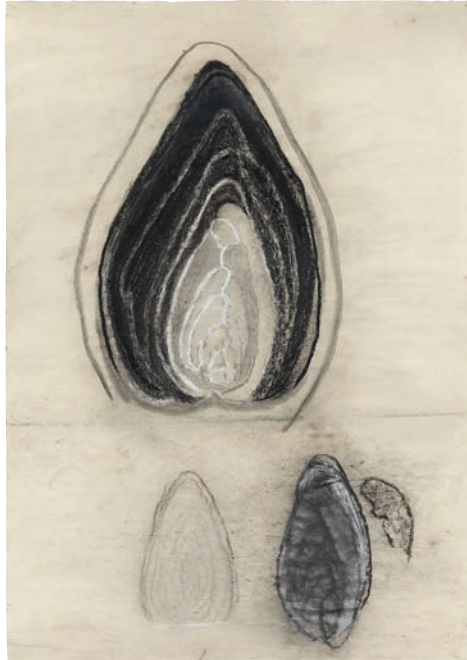
Acquired from the above by the present owner, in 2001

EXHIBITEDLondon, Victoria Miro Gallery, *Anne Chu*, May 22 - June 23, 2001Los Angeles, Museum of Contemporary Art (MOCA), *Anne Chu: Untitled*, April 14- July 3, 2005

375



376



376

TERRY WINTERS b. 1949Two Works: i) *Untitled*, 1983;ii) *Untitled*, 1985

i) charcoal, chalk, and crayon on paper;

ii) charcoal on paper

i) 41 5/8 x 29 5/8 in. (105.7 x 75.2 cm)

ii) 12 1/2 x 9 1/4 in. (31.8 x 23.5 cm)

i) Signed and dated "Terry Winters 1983"

on the reverse; ii) Initialed and dated

"TW 1985" lower right.

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

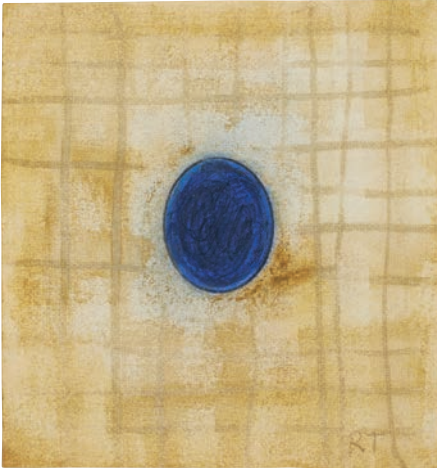
i) Karen and Jean Bernier Gallery, Athens

Acquired from the above by the present owner

ii) Sonnabend Gallery, New York

Acquired from the above by the present owner

377



i)



ii)

377

ROBERT THERRIEN b. 1947Two Works: *Untitled*, 1988

i) ink and watercolor on paper;

ii) graphite and watercolor on paper

i) 3 1/4 x 3 1/4 in. (8.3 x 8.3 cm)

ii) 4 1/4 x 4 1/4 in. (10.8 x 10.8 cm)

Each initialed "RT" lower right.

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

Sale: Phillips de Pury, New York,

Contemporary Art: Under the Influence,

February 27, 2007, lot 149

Acquired at the above sale by the present owner

378



378

ROSS BLECKNER b. 1949Two Works: *Untitled*, 1996

oil and mixed media on canvas

i) 8 x 10 in. (20.3 x 25.4 cm)

ii) 10 1/8 x 8 1/4 in. (25.7 x 21 cm)

i) Signed and dated "1996 Ross" and dedicated

on the reverse; ii) Signed "Ross" and dedicated

on the reverse.

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

Gift of the artist

Private Collection

379

CHRISTIAN HOLSTAD b. 1972

House Training #22, 2006

wool, leather, polyester, rubber, chicken wire, linen, wood mohair linen, and tie
22 1/4 x 49 1/2 x 20 in. (56.5 x 125.7 x 50.8 cm)

Estimate \$4,000-6,000

PROVENANCE

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

379



380

WANG JIN b. 1962

50 Dollars, 2006

acrylic and gesso on stone
27 1/2 x 28 1/8 x 3 3/4 in. (69.9 x 71.4 x 9.5 cm)
Signed and dated "Wang Jin 2006" lower right edge.

Estimate \$8,000-12,000

PROVENANCE

Private collection, New York

380



alternate view



381



381

SUE WILLIAMS b. 1954

Untitled D, 2003

ink on paper

18 1/8 x 23 5/8 in. (46 x 60 cm)

Signed and dated "Sue Williams 2004" lower right.

Estimate \$5,000-7,000

PROVENANCE

Bernier/Eliades, Athens

Acquired from the above by the present owner

382



382

DEBORAH KASS b. 1952

Four Black Barbaras (Jewish Jackie Series), 1993

silkscreen inks on canvas

20 x 24 in. (50.8 x 61 cm)

Signed, titled, and dated "4 Black Barbaras (Jewish Jackie Series) D Kass 93" on the reverse.

Estimate \$10,000-15,000

PROVENANCE

Acquired directly from the artist

Private Collection

St. Charles Gallery, New Orleans

Acquired from the above by the present owner

383

MICHAEL CRAIG-MARTIN b. 1941

Untitled, 1987

painted steel

82 x 37 x 3 in. (208.3 x 94 x 7.6 cm)

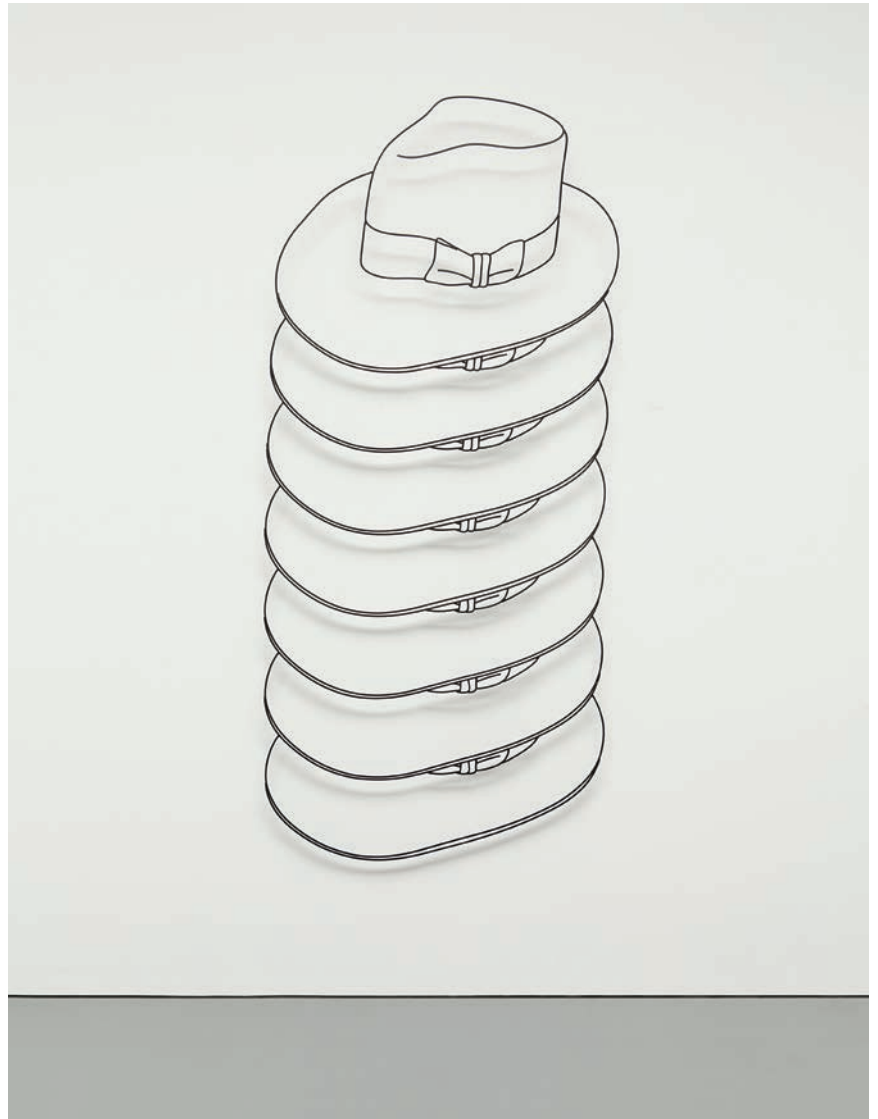
Estimate \$10,000-15,000

PROVENANCE

Waddington Galleries, London

Acquired from the above by the present owner, in 1987

383



384

FRIEDRICH KUNATH b. 1974

Untitled, 2007

bricks, mortar, gouache, and CD

26 x 19 x 19 1/4 in. (66 x 48.3 x 48.9 cm)

Signed and dated "Friedrich Kunath 2007" lower edge.

Estimate \$8,000-12,000

PROVENANCE

Andrea Rosen, New York

Acquired from the above by the present owner

384



385



385

ANSELM REYLE b. 1970*Untitled, 2005*

PVC foil, in artist's frame

17 5/8 x 13 5/8 x 1 3/4 in. (44.8 x 34.6 x 4.4 cm)

Signed, numbered, and dated "A. Reyle 2005 2/15" on the reverse of the backing board. This work is number two from an edition of 15.

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

Monopol, Berlin

Acquired from the above by the present owner

386



386

D*FACE*When the Word is Hate, 2007*

acrylic on linen

49 x 49 in. (124.5 x 124.5 cm)

Signed and titled "When the Word is Hate D*Face" on the overlap.

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

StolenSpace Gallery, London

Acquired from the above by the present owner

387

NICLAS CASTELLO b. 1984

The Kiss, 2012

aluminum

10 x 20 3/4 x 5 1/4 in. (25.4 x 52.7 x 13.3 cm)

Signed and numbered "6/8 N. Castello" on the reverse.

Estimate \$8,000-12,000

PROVENANCE

Acquired directly from the artist by the present owner

387



388

388

DZINE b. 1970

Love, 2008

neon and painted wood

70 x 108 1/4 x 4 3/4 in. (177.8 x 275 x 12.1 cm)

Estimate \$15,000-20,000

PROVENANCE

Deitch Projects, New York

Acquired from the above by the present owner



GUIDE FOR PROSPECTIVE BUYERS

BUYING AT AUCTION

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

CONDITIONS OF SALE

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

BUYER'S PREMIUM

Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including \$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 sale, please contact us at +1 212 940 1240 or +44 20 7318 4010.

Pre-Sale Estimates

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

Pre-Sale Estimates in Pounds Sterling and Euros

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

Catalogue Entries

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

Condition of Lots

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

Pre-Auction Viewing

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

Electrical and Mechanical Lots

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

Symbol Key

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

○ **Guaranteed Property**

The seller of lots with this symbol has been guaranteed a minimum price. The guarantee may be provided by Phillips, by a third party or jointly by us and a third party. Phillips 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.

△ **Property in Which Phillips Has an Ownership Interest**

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

● **No Reserve**

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

Ω **Endangered Species**

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

2 BIDDING IN THE SALE

Bidding at Auction

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

Bidding in Person

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

Employee Bidding

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

PHILLIPS



IMPORTANT PHOTOGRAPHS FROM THE COLLECTION OF DR. ANTHONY TERRANA

AUCTIONS 2 & 3 APRIL 2013 NEW YORK

Viewing 23 March - 2 April

ENQUIRIES +1 212 940 1245 photographs@phillips.com

IRVING PENN *Harlequin Dress (Lisa Fonssagrives-Penn), 1950* Estimate \$300,000 - 500,000

PHILLIPS.COM

Bidding Increments

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

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

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

3 THE AUCTION

Conditions of Sale

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

Interested Parties Announcement

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

Consecutive and Responsive Bidding; No Reserve Lots

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

4 AFTER THE AUCTION

Payment

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

Credit Cards

As a courtesy to clients, Phillips will accept American Express, Visa and Mastercard to pay for invoices of \$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 has received full and cleared payment and we are not owed any other amount by the buyer. Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, we will upon request transfer purchased lots suitable for hand carry back to our premises at 450 Park Avenue, New York, New York for collection within 30 days following the date of the auction. For each purchased lot not collected from us at either our warehouse or our auction galleries by such date, Phillips 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 accepts liability for loss or damage to lots for a maximum of seven days following the auction.

Transport and Shipping

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

Export and Import Licenses

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

Endangered Species

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

PHILLIPS



EVENING & DAY EDITIONS

AUCTIONS 29 APRIL 2013 NEW YORK

VIEWING 20 - 29 APRIL

ENQUIRIES +1 212 940 1220 editions@phillips.com

BRUCE NAUMAN *Pay Attention (C. 16)*, 1973 Estimate \$50,000-70,000

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CONDITIONS OF SALE

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

1 INTRODUCTION

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

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

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

2 PHILLIPS AS AGENT

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

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

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

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

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

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

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

4 BIDDING AT AUCTION

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

(b) As a convenience to bidders who cannot attend the auction in person, Phillips may, if so instructed by the bidder, execute written absentee bids on a bidder's behalf. Absentee bidders are required to submit bids on the "Absentee Bid Form," a copy of which is printed in this catalogue or otherwise available from Phillips. Bids must be placed in the currency of the sale. The bidder must clearly indicate the maximum amount he or she intends to bid, excluding the buyer's premium and any applicable sales or use taxes. The auctioneer will not accept an instruction to execute an absentee bid which does not indicate such maximum bid. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

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

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

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

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

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

5 CONDUCT OF THE AUCTION

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

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he or she believes there may be error or dispute and take such other action as he or she deems reasonably appropriate. Phillips shall have no liability whatsoever for any such action taken by the auctioneer. If any dispute arises after the sale, our sale record is conclusive. The auctioneer may accept bids made by a company affiliated with Phillips provided that the bidder does not know the reserve placed on the lot.

(c) The auctioneer will commence and advance the bidding at levels and in increments he or she considers appropriate. In order to protect the reserve on any lot, the auctioneer may place one or more bids on behalf of the seller up to the reserve without indicating he or she is doing so, either by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

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

PHILLIPS



CONTEMPORARY ART NEW YORK DAY SALE

AUCTION 17 MAY 2013 NEW YORK

ENQUIRIES +1 212 940 1260 contemporaryart@phillips.com

FERNAND LÉGER *Untitled (for Arthur Rimbaud Illuminations)*, 1950

PHILLIPS.COM

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

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

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

6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium and any applicable sales tax (the "Purchase Price"). The buyer's premium is 25% of the hammer price up to and including \$50,000, 20% of the portion of the hammer price above \$50,000 up to and including \$1,000,000 and 12% of the portion of the hammer price above \$1,000,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

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

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

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

(ii) Personal checks and banker's drafts are accepted if drawn on a US bank and the buyer provides to us acceptable government issued identification. Checks and banker's drafts should be made payable to "Phillips Auctioneers 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 Park Avenue, New York, NY 10022 and make sure that the sale and lot number is written on the check. Checks or banker's drafts drawn by third parties will not be accepted.

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

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

Please reference the relevant sale and lot number.

(d) As a courtesy to clients, Phillips will accept American Express, Visa and Mastercard to pay for invoices of \$10,000 or less.

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

7 COLLECTION OF PROPERTY

(a) Phillips will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing conditions, 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) The buyer must arrange for collection of a purchased lot within seven days of the date of the auction. Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, Phillips will upon request transfer on a bi-weekly basis purchased lots suitable for hand carry back to our premises at 450 Park Avenue, New York, New York for collection within 30 days following the date of the auction. Purchased lots are at the buyer's risk, including the responsibility for insurance, from the earlier to occur of (i) the date of collection or (ii) seven days after the auction. Until risk passes, Phillips will compensate the buyer for any loss or damage to a purchased lot up to a maximum of the Purchase Price paid, subject to our usual exclusions for loss or damage to property.

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

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

8 FAILURE TO COLLECT PURCHASES

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, 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. We will not release purchased lots to the buyer until all such charges have been paid in full.

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

9 REMEDIES FOR NON-PAYMENT

(a) Without prejudice to any rights the seller may have, if the buyer without prior agreement fails to make payment of the Purchase Price for a lot in cleared funds within seven days of the auction, Phillips may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips's premises or elsewhere at the buyer's sole risk and expense at the same rates as set forth in Paragraph 8 (a) above; (ii) cancel the sale of the lot, retaining any partial payment of the Purchase Price as liquidated damages; (iii) reject future bids from the buyer or render such bids subject to payment of a deposit; (iv) charge interest at 12% per annum from the date payment became due until the date the Purchase Price is received in cleared funds; (v) subject to notification of the buyer, exercise a lien over any of the buyer's property which is in the possession of Phillips and instruct our affiliated companies to exercise a lien over any of the buyer's property which is in their possession and, in each case, no earlier than 30 days from the date of such notice, arrange the sale of such property and apply the proceeds to the amount owed to Phillips or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission and all sale-related expenses; (vi) resell the lot by auction or private sale, with estimates and a reserve set at Phillips'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; (viii) set off the outstanding amount remaining unpaid by the buyer against any amounts which we or any of our affiliated companies may owe the buyer in any other transactions; (ix) release the name and address of the buyer to the seller to enable the seller to commence legal proceedings to recover the amounts due and legal costs; or (x) take such other action as we deem necessary or appropriate.

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

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

10 RESCISSION BY PHILLIPS

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

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENSES AND PERMITS

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

12 CLIENT INFORMATION

In connection with the 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 and our affiliated companies may use it for the above purposes. Phillips 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, our affiliated companies and the seller to the buyer in connection with the sale of a lot shall be limited to the Purchase Price actually paid by the buyer for the lot.

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

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

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

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

14 COPYRIGHT

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

15 GENERAL

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

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

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

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

16 LAW AND JURISDICTION

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

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

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

AUTHORSHIP WARRANTY

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

(a) Phillips gives this Authorship Warranty only to the original buyer of record (i.e., the registered successful bidder) of any lot. This Authorship Warranty does not extend to (i) subsequent owners of the property, including purchasers or recipients by way of gift from the original buyer, heirs, successors, beneficiaries and assigns; (ii) property where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iii) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; (iv) property whose description or dating is proved inaccurate by means of scientific methods or tests not generally accepted for use at the time of the publication of the catalogue or which were at such time deemed unreasonably expensive or impractical to use or likely in our reasonable opinion to have caused damage or loss in value to the lot; or (v) there has been no material loss in value of the lot from its value had it been as described in the heading of the catalogue entry.

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

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

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

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DIRECTORS

Alexander Payne
Vanessa Kramer Hallett
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INTERNATIONAL SPECIALISTS

Berlin	Shirin Kranz, Specialist, Contemporary Art +49 30 880 018 42
Brussels	Olivier Vrankenne, Senior Director and International Senior Specialist +32 486 43 43 44 Bérénice Chef, Specialist, Contemporary Art +32 473 12 27 06
Buenos Aires & London	Brooke Metcalfe, International Specialist, Contemporary Art +44 777 551 7060
Geneva	Katie Kennedy Perez, Specialist, Contemporary Art +41 22 906 8000
Istanbul	Deniz Atac, Consultant +90 533 374 1198
Los Angeles	Maya McLaughlin, Specialist, Contemporary Art +1 323 791 1771
Milan	Laura Garbarino, Senior International Specialist, Contemporary Art +39 339 478 9671
Moscow	Svetlana Marich, Director and Senior International Specialist, Contemporary Art +7 495 225 88 22
Paris	Thomas Dryll, Senior Specialist, Contemporary Art +33 1 42 78 67 77 Edouard de Moussac, Specialist, Contemporary Art +33 1 42 78 67 77
Zurich	Niklaus Kuenzler, Specialist, Contemporary Art +41 79 533 90 00

WORLDWIDE OFFICES

NEW YORK

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

LONDON

Howick Place, London SW1P 1BB, United Kingdom
tel +44 20 7318 4010 fax +44 20 7318 4011

BERLIN

Auguststrasse 19, 10117 Berlin, Germany
tel +49 30 8800 1842 fax +49 30 8800 1843

ISTANBUL

Meclisi Mebusan Caddesi, Deniz Apartmani No. 79/8
Beyoglu 34427, Istanbul, Turkey
tel +90 533 3741198

MOSCOW

TSUM, Petrovskaya str., 2, office 524, 125009
Moscow, Russia
tel +7 495 225 88 22 fax +7 495 225 88 87

BRUSSELS

rue Jean Baptiste Colyns 72, 1050 Brussels, Belgium
tel +32 486 43 43 44

LOS ANGELES

7285 Woodrow Wilson, Los Angeles, CA 90068, USA
tel +1 323 791 1771

PARIS

6 avenue Franklin D. Roosevelt, 75008 Paris, France
tel +33 1 42 78 67 77 fax +33 1 42 78 23 07

GENEVA

23 quai des Bergues, 1201 Geneva, Switzerland
tel +41 22 906 80 00 fax +41 22 906 80 01

MILAN

via Vincenzo Monti 26, 20123 Milan, Italy
tel +39 339 478 9671

ZURICH

Restelbergstrasse 89, 8044 Zurich, Switzerland
tel +41 79 533 90 00

ADVISORY BOARD

Maria Bell
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SPECIALISTS and DEPARTMENTS

CONTEMPORARY ART

Michael McGinnis, Chief Executive Officer +1 212 940 1254
Joseph Carlucci, International Business Director +1 212 940 1366

NEW YORK

Zach Miner, Head of Evening Sale +1 212 940 1256
Amanda Stoffel, Head of Day Sale +1 212 940 1261

Corey Barr +1 212 940 1234
Benjamin Godsill +1 212 940 1333
Laura González +1 212 940 1216
Jean-Michel Placent +1 212 940 1263
Sarah Mudge Sapirstein +1 212 940 1259

Joshua Friedman +1 212 940 1392
Viola McGowan +1 212 940 1226
Jed Moch +1 212 940 1301
Alexandra Raponi +1 212 940 1292
Jonathan Winter +1 212 940 1252

LONDON

Peter Sumner, Head of Evening Sale +44 20 7318 4063
George O'Dell, Head of Day Sale +44 20 7318 4093

Paul de Bono, Business Director +44 20 7318 4070

Henry Allsopp +44 20 7318 4060
Henry Highley +44 20 7318 4061
Matt Langton +44 20 7318 4074
Daniela Sánchez +44 20 7318 4090

Larkin Erdmann +44 20 7901 2909
Tamila Kerimova +44 20 7318 4065
Charlotte Salisbury +44 20 7318 4058
Simon Tovey +44 20 7318 4084

MODERN AND CONTEMPORARY EDITIONS

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

NEW YORK

Audrey Lindsey +1 212 940 1285
Jannah Greenblatt +1 212 940 1332

LONDON

Robert Kennan, Head of Sales +44 20 7318 4010
Rebecca Tooby-Desmond +44 20 7318 4079

EXHIBITIONS

Arianna Jacobs +44 20 7318 4054

DESIGN

Alexander Payne, Director +44 20 7318 4052
and Worldwide Head, Design

NEW YORK

Alex Heminway, New York Director +1 212 940 1268

Marcus Tremonto +1 212 940 1268
Meaghan Roddy +1 212 940 1266

Cordelia Lembo +1 212 940 1267
Lauren Sohn +1 212 940 1268

LONDON

Domenico Raimondo +44 20 7318 4016
Ben Williams +44 20 7318 4027
Marine Hartogs +44 20 7318 4021

Marcus McDonald +44 20 7318 4095
Annabelle Wills +44 20 7318 4019
Sofia Sayn-Wittgenstein +44 20 7318 4023

PHOTOGRAPHS

Vanessa Kramer Hallett, Director +1 212 940 1243
and Worldwide Head, Photographs

NEW YORK

Shlomi Rabi +1 212 940 1246
Caroline Deck +1 212 940 1247
Sarah Krueger +1 212 940 1225

David Rimoch +1 212 940 1245
Carol Ehlers, Consultant +1 212 940 1245

LONDON

Lou Proud, Head of Photographs, London +44 20 7318 4018
Sebastien Montabonel +44 20 7318 4025
Alexandra Bibby +44 20 7318 4087

Rita Almeida Freitas +44 20 7318 4062
Laetitia Morenz +44 20 7318 4092

PARIS

Jonas Tebib, Consultant Specialist +33 1 42 78 67 77

JEWELS

NEW YORK

Nazgol Jahan, Worldwide Director +1 212 940 1283

Joanna Bengoa +1 212 940 1302
Brittany Gersh +1 212 940 1365

PRIVATE SALES

Susanna Brockman +44 20 7318 4041

PRIVATE CLIENT SERVICES

Philae Knight, New York +1 212 940 1313
Meredith Ostrom, New York +1 212 940 3301
Anna Poulson, New York +1 212 940 1300
Sara Tayeb-Khalifa, New York +1 212 940 1383
Michael Berger-Sandhofer, London +44 20 7318 4048

CLIENT DEVELOPMENT

LONDON

Isadora Tharin
Linda Pyke

NEW YORK

Carolyn Bachman
Carly Murphy

MUSEUM SERVICES DEPARTMENT

Lauren Shadford, New York +1 212 940 1257
Cecilia Wolfson, New York +1 212 940 1258

PROPOSALS

C K Swett, New York +1 212 940 1271

OFFICE OF THE CHIEF EXECUTIVE OFFICER

Elizabeth Anne Wallace, New York +1 212 940 1303
Fiona McGovern, London +44 20 7318 4099

ART AND PRODUCTION

Mike McClafferty, Art Director

LONDON

Mark Hudson, Deputy Art Director
Andrew Lindesay, Sub-Editor
Tom Radcliffe, Production Director

NEW YORK

Andrea Koronkiewicz, Studio Manager
Orlann Capazorio, US Production Manager
Fernando Dias de Souza, Graphic Designer
Jeff Velazquez, Production Artist

COMMUNICATIONS AND MARKETING

LONDON

Alex Godwin-Brown,
Communications and Marketing Manager

NEW YORK

Trish Walsh, Marketing Manager
Tiana Webb-Evans, Director of Communications

SALE INFORMATION

CONTEMPORARY ART AND DESIGN EVENING SALE

AUCTION

450 PARK AVENUE NEW YORK 10022

7 March 2013, 7pm

VIEWING

450 PARK AVENUE NEW YORK 10022

2 – 7 March

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

SALE DESIGNATION

In sending in written bids or making enquiries please refer to this sale as NY010213 or Contemporary Art Evening Sale.

CONTEMPORARY ART

HEAD OF SALE

Zach Miner +1 212 940 1256

CATALOGUER

Viola McGowan +1 212 940 1226

ADMINISTRATOR

Alexandra Raponi +1 212 940 1292

DESIGN

DIRECTOR, NEW YORK

Alex Heminway +1 212 940 1268

CATALOGUER

Cordelia Lembo +1 212 940 1267

ADMINISTRATOR

Lauren Sohn +1 212 940 1268

PROPERTY MANAGERS

Lane LaColla +1 212 940 1369

Eric Mingus +1 212 940 1364

PHOTOGRAPHY

Morten Smidt

Kent Pell

Ross Martin

Byron Slater

UNDER THE INFLUENCE

AUCTION

450 PARK AVENUE NEW YORK 10022

8 March 2013, 2pm

VIEWING

450 PARK AVENUE NEW YORK 10022

2 – 8 March

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

SALE DESIGNATION

In sending in written bids or making enquiries please refer to this sale as NY010113 or Under the Influence.

HEAD OF SALE

Corey Barr +1 212 940 1234

CATALOGUER

Laura González +1 212 940 1216

ADMINISTRATOR

Jed Moch +1 212 940 1301

PROPERTY MANAGER

Rob Weingart, +1 212 940 1241

PHOTOGRAPHY

Matt Kroening

Kent Pell

AUCTIONEERS

Sarah Mudge 1301805

Alexander Gilkes 1308958

CK Swett 1407750

CATALOGUES

Emma Miller +1 212 940 1240

\$35/€25/£22 at the gallery

catalogues@phillips.com

ABSENTEE AND TELEPHONE BIDS

Main +1 212 940 1228 fax +1 212 924 1749 bidsnewyork@phillips.com

Marissa Piedra, Auction Manager +1 212 940 1304

Katherine Lukacher, Bid Clerk +1 212 940 1215

CLIENT ACCOUNTING

Sylvia Leitao +1 212 940 1231

Buyers Accounts

Nicole Rodriguez +1 212 940 1235

Seller Accounts

Barbara Doupal +1 212 940 1232

CLIENT SERVICES

450 Park Avenue +1 212 940 1200

SHIPPING

Tova Small +1 212 940 1372

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TELEPHONE AND ABSENTEE BID FORM

PLEASE SUBMIT YOUR BIDS TO BIDSNEWYORK@PHILLIPS.COM OR BY FAX +1 212 924 1749
AT LEAST 24 HOURS BEFORE THE SALE

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

- ☐ **ABSENTEE BID FORM**
☐ **TELEPHONE BID FORM**

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

- ☐ **AS A PRIVATE INDIVIDUAL**
☐ **ON BEHALF OF A COMPANY**

Sale Title	Number	Date
Title First Name	Surname	
Company (if applicable)	Client Number	
Address		
City	State/Country	
Post Code		
Phone	Mobile	
Email	Fax	
Phone (for Phone Bidding only)		

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

* Excluding premiums and taxes

FINANCIAL INFORMATION

For anyone wishing to bid, please provide the following information (for reference only)

Credit Card Type	Expiration Date
Credit Card Number	

For anyone wishing to bid on lots with a low pre-sale estimate above \$10,000, please provide the following information (for reference only)

Bank Name	Contact
Telephone / Fax	Account Number

Please note that you may be contacted to provide additional bank references.

I hereby authorize the above references to release information to PHILLIPS. Please bid on my behalf up to the limits shown for the indicated lots without legal obligations to PHILLIPS, its staff or agents; and subject to the Conditions of Sale and Authorship Warranty printed in the catalogue, additional notices or terms printed in the catalogue and supplements to the catalogue posted in the salesroom, and in accordance with the above statements and conditions.

Signature	Date
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☐ I ACCEPT THE CONDITIONS OF SALE OF PHILLIPS AS STATED IN OUR CATALOGUES AND ON OUR WEBSITE.

- **PRIVATE PURCHASES:** Proof of identity in the form of government-issued identification will be required.
- **COMPANY PURCHASES:** If you are buying under a business entity we require a copy of government-issued identification (such as a resale certificate, corporate bank information, or the certificate of incorporation) to verify the status of the company.
- If you cannot attend the sale, we can execute bids confidentially on your behalf.
- All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- Please note that our 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 on each lot sold.
- "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers.
- For absentee bids, indicate your maximum limit for each lot, excluding the buyer's premium and any applicable sales or use tax. Your bid will be executed at the lowest price taking into account the reserve and other bidders. On no reserve lots, in the absence of other bids, your bid will be executed at approximately 50% of the low pre-sale estimate or at the amount specified, if less than 50% of the low estimate.
- Your bid must be submitted in the currency of the sale and will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.
- If we receive identical bids, the first one received will take precedence.
- Arranging absentee and telephone bids is a free service provided by us to prospective buyers. While we will exercise reasonable care in undertaking such activity, we cannot accept liability for errors relating to execution of your bids except in cases of willful misconduct. Agreement to bid by telephone must be confirmed by you promptly in writing or by fax.
- Please submit your bids to the Bid Department by fax +1 212 924 1749 or bidsnewyork@phillips.com at least 24 hours before the sale. You will receive confirmation by email within one business day. To reach the Bid Department by phone please call +1 212 940 1228.
- Absent prior payment arrangements, please provide a bank reference. Payment can be made by cash or credit card (in each case, up to \$10,000), money order, wire transfer, bank check, or personal check with identification. Lots cannot be collected until payment clears and all charges have been paid.

IN-PERSON REGISTRATION FORM

TO BID IN PERSON PLEASE SUBMIT THIS FORM BY EMAIL BIDSNEWYORK@PHILLIPS.COM OR FAX AT +1 212 924 1749 FOR PRE-REGISTRATION OR BRING IT TO THE AUCTION FOR REGISTRATION AT 450 PARK AVENUE, NEW YORK, NY 10022

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

- ☐ **AS A PRIVATE INDIVIDUAL**
☐ **ON BEHALF OF A COMPANY**

Sale Title	Number	Date
Title	First Name	Surname
Company (if applicable)	Client Number	
Address		
City	State/Country	
Post Code		
Phone	Mobile	
Email	Fax	

FINANCIAL INFORMATION

For anyone wishing to bid, please provide the following information (for reference only)

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Bank Name	Contact
Telephone / Fax	Account Number

Please note that you may be contacted to provide additional bank references.

I hereby authorize the above references to release information to PHILLIPS. I agree that all bids and purchases are subject to the Conditions of Sale and Authorship Warranty printed in the catalogue, additional notices or terms printed in the catalogue and supplements to the catalogue posted in the salesroom, and in accordance with the above statements and conditions. I assume all responsibility for payment for the goods purchased under the assigned paddle. If I am acting as an agent, I agree to be personally responsible for all purchases made on behalf of my client(s), unless other arrangements are confirmed in writing prior to each auction.

Signature	Date
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☐ I ACCEPT THE CONDITIONS OF SALE OF PHILLIPS AS STATED IN OUR CATALOGUES AND ON OUR WEBSITE.

Paddle Number

Previous pages Sophie Calle, *Gotham Handbook*, 2000, lot 187 (detail)
Opposite Tatsuo Miyajima, *Counter Fragile No. 17*, 2004, lot 191 (detail)
Following page Wendell Castle, *Black Edition "Big Table"*, from the "Molar" series, 2007, lot 8 (detail)
Inside back cover Ligon, *Fuji (839-12)*, 1996, lot 17 (detail)
Johnny Swing, *"Half Dollar / Butterfly" chair*, 2011, lot 4 (detail)
Back cover Johnny Swing, *"Half Dollar / Butterfly" chair*, 2011, lot 4 (detail)







I went to jail for it
right, you know? I
motherfuckin' thing
I told the judge, so
I forgot, "you know
"You'll remember
They give niggers
lunch down there
You go looking for
that's what you f

income tax evasion
didn't know a
ing 'bout no taxes.
aid "Fornication
w? He said
next year anyway."
time like it's
r justice
ind: just us.



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