



DAY SALE

CONTEMPORARY ART

11 MAY 2012 450 PARK AVENUE NEW YORK















WAC 84

DAY SALE

CONTEMPORARY ART



INCLUDING WORKS TO BENEFIT THE BROOKLYN ACADEMY OF MUSIC

11 **MAY** 2012 10AM **NEW YORK**

AUCTION **450 PARK AVENUE**

VIEWING **450 WEST 15TH STREET**

28 April – 10 May

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

Front Cover Christian Marclay, *Voices of Venus*, 1992, lot 139

Inside Front Cover George Condo, *Jimi Hendrix 1*, 1999, lot 154 (detail)

Malcolm Morley, *Ship to Shore*, 1994, lot 155 (detail)

Hernan Bas, *The Bats and the Barn Bridge*, 2008, lot 137 (detail)

Title Page Robert Longo, *Untitled (Men in Cities)*, 1984, lot 151



101 **MATTHEW DAY JACKSON** b. 1974
Matterhorn Pentagonal Kaleidoscope, 2005
poster collage
30 x 30 in. (76.2 x 76.2 cm)

Estimate \$20,000-30,000

PROVENANCE

Perry Rubenstein Gallery, New York
Private Collection



102 **TAUBA AUERBACH** b. 1981
The Whole Thing (uppercase) II, 2007
acrylic on paper on panel
30 x 22 in. (76.2 x 55.9 cm)
Signed, titled, and dated "The Whole Thing (uppercase) II, Tauba Auerbach, 2007" on the reverse.

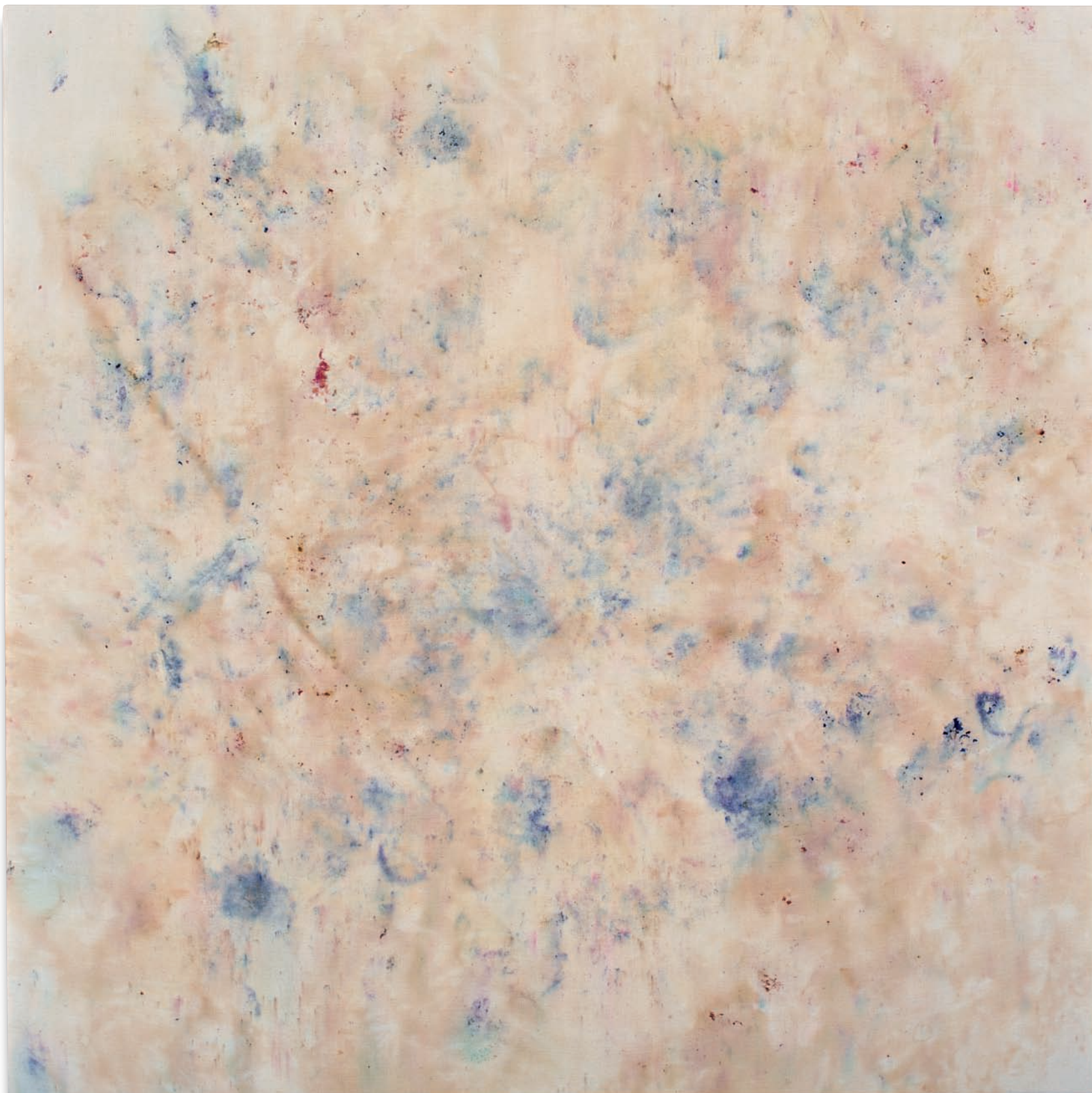
Estimate \$40,000-60,000

PROVENANCE

Jack Hanley Gallery, San Francisco

EXHIBITED

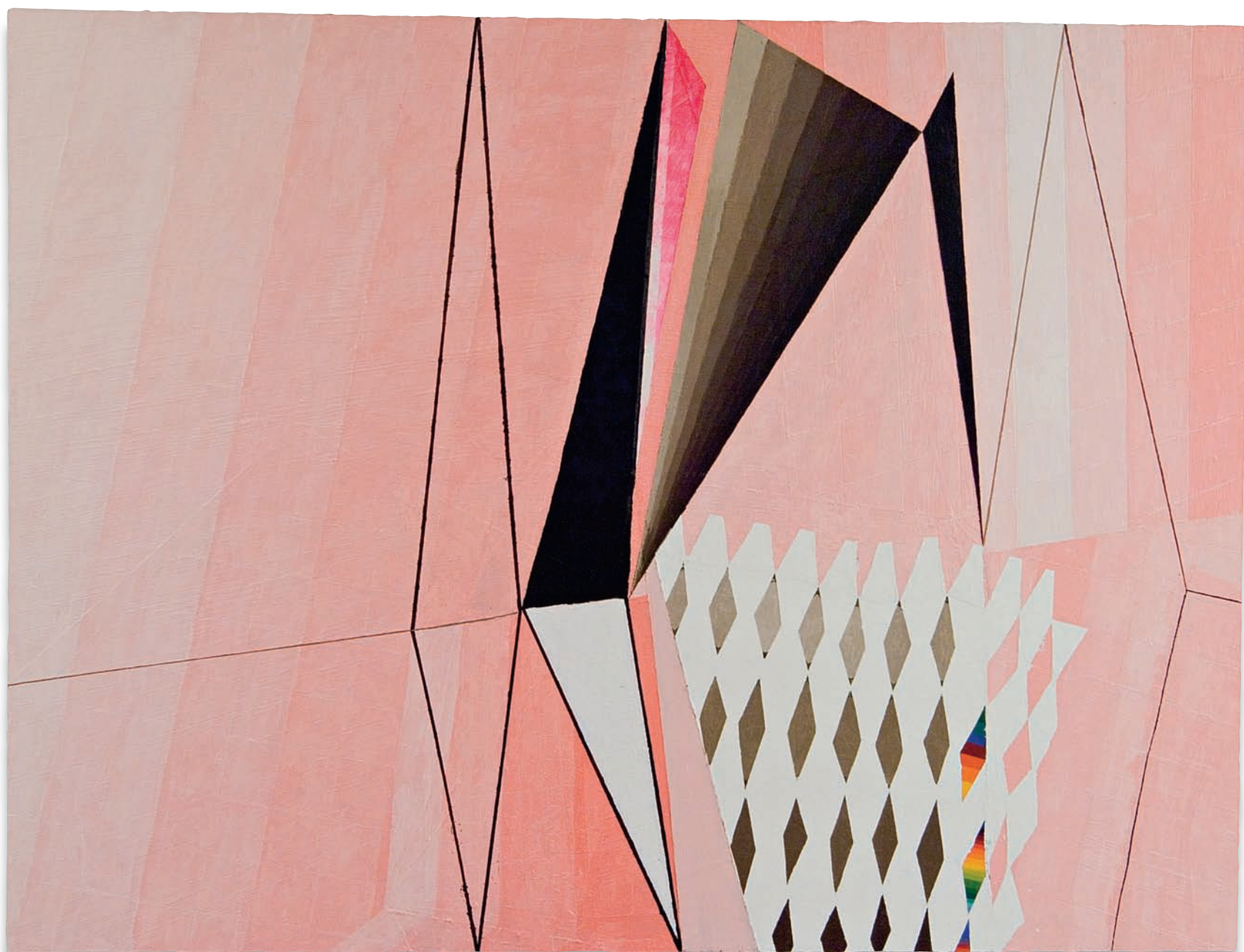
San Francisco, Jack Hanley Gallery, *A Mind Meld is a Terrible Thing to Waste*, February 7 - March 7, 2009



103 **DAN COLEN** b. 1979
An Almost Perfect Day, 2010
flowers on linen
36 x 36 in. (91.4 x 91.4 cm)
Signed and titled "Daniel Colen, An Almost Perfect Day" on the reverse.

Estimate \$40,000-60,000

PROVENANCE
Private collection, New York



104 **GARTH WEISER** b. 1979
Something For The Weekend, 2006
 oil on canvas
 90 x 120 in. (228.6 x 304.8 cm)

Estimate \$15,000-20,000

PROVENANCE

Guild & Greyshkul, New York
 Acquired from the above by the present owner, 2006

LITERATURE

J. Cape, *Abstract America*, London, 2008, pp. 334-335 (illustrated)



105 **PATRICK HILL** b. 1972
Unstable Composition #5, 2007
glass, concrete, steel, canvas, dye
51 x 23 x 11 in. (129.5 x 58.4 x 27.9 cm)

Estimate \$20,000-30,000

PROVENANCE
Bortolami Gallery, New York



106 **MATTHEW MONAHAN** b. 1972

Morning Thaw, 2007

foam, wax, paper, paint, brass, nylon straps and glass

84 x 24 x 12 in. (213.4 x 61 x 30.5 cm)

Estimate \$25,000-35,000

PROVENANCE

Acquired directly from the artist

Sale: Phillips de Pury & Co., New York, *MOCA Benefit*, May 15, 2008, lot 27

Acquired at the above sale by the present owner

EXHIBITED

London, Saatchi Gallery, *The Shape of Things To Come*, May 27-October 16, 2011

LITERATURE

J. Cape, *Shape of Things to Come*, Saatchi Gallery, London, 2011, p. 420 (illustrated)



107 **WALEAD BESHTY** b. 1976

FedEx® Large Kraft Box ©2005 FEDEX 330508, *Standard Overnight*, Los Angeles-Washington, DC, trk# 797476293309, April 3-6, 2009, *Standard Overnight*, Washington DC-New York, September 15 - 16, 2009, 2009

laminated Micropane and safety glass, FedEx® box, shipping labels, metal, silicone, tape

glass box: 12 x 19 1/2 x 19 1/2 in. (30.5 x 49.5 x 49.5 cm)

FedEx box: 12 1/2 x 20 x 20 in. (31.8 x 50.8 x 50.8 cm)

overall: 24 1/2 x 20 x 20 in. (62.2 x 50.8 x 50.8 cm)

Estimate \$25,000-35,000

PROVENANCE

WALLSPACE, New York

Private Collection



108 **WALEAD BESHTY** b. 1976
Untitled, 2007
color photographic paper
24 x 20 in. (61 x 50.8 cm)
Initialed and dated "WB 07" on the reverse.

Estimate \$15,000-20,000

PROVENANCE

Acquired directly from the artist
WALLSPACE, New York
Acquired from the above by the present owner



109 **KELLEY WALKER** b. 1969

He tried to become so familiar with his equipment that using it became as automatic as driving a car, 2001

CD Rom and poster

84 x 108 in. (213.4 x 274.3 cm)

This work is from an edition of five.

Estimate \$25,000-30,000

PROVENANCE

Greene Naftali Gallery, New York

Acquired from the above by the present owner, 2005

EXHIBITED

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

St Petersburg, The State Hermitage Museum, *USA TODAY: New American Art from the Saatchi Gallery*, October 24, 2007-January 13, 2008

LITERATURE

P. Ellis and N. Rosenthal, *USA TODAY: New American Art from The Saatchi Gallery*, exh. cat., Royal Academy of Arts, London, 2006, pp. 386-387 (illustrated)



110 **OSCAR TUAZON** b. 1975

Untitled, 2008

cement, paper, and metal composite in artist's wooden frame

48 x 36 x 2 in. (121.9 x 91.4 x 5.1 cm)

Estimate \$25,000-35,000

PROVENANCE

Jonathan Viner Gallery, London

EXHIBITED

London, Jonathan Viner Gallery, *Oscar Tuazon: Dirty Works*, October 10- November 30, 2008



111 **SETH PRICE** b. 1973
Cheap Wall, 2006
vacuum formed high impact polystyrene
48 x 32 in. (121.9 x 81.3 cm)

Estimate \$40,000-60,000

PROVENANCE
Friedrich Petzel Gallery, New York



112 **ADAM MCEWEN** b. 1965
Sorry We're Dead, 2002
flashe on canvas
29 x 41 1/2 in. (73.7 x 105.4 cm)
Signed and dated "A. McEwen 2003" on the reverse.

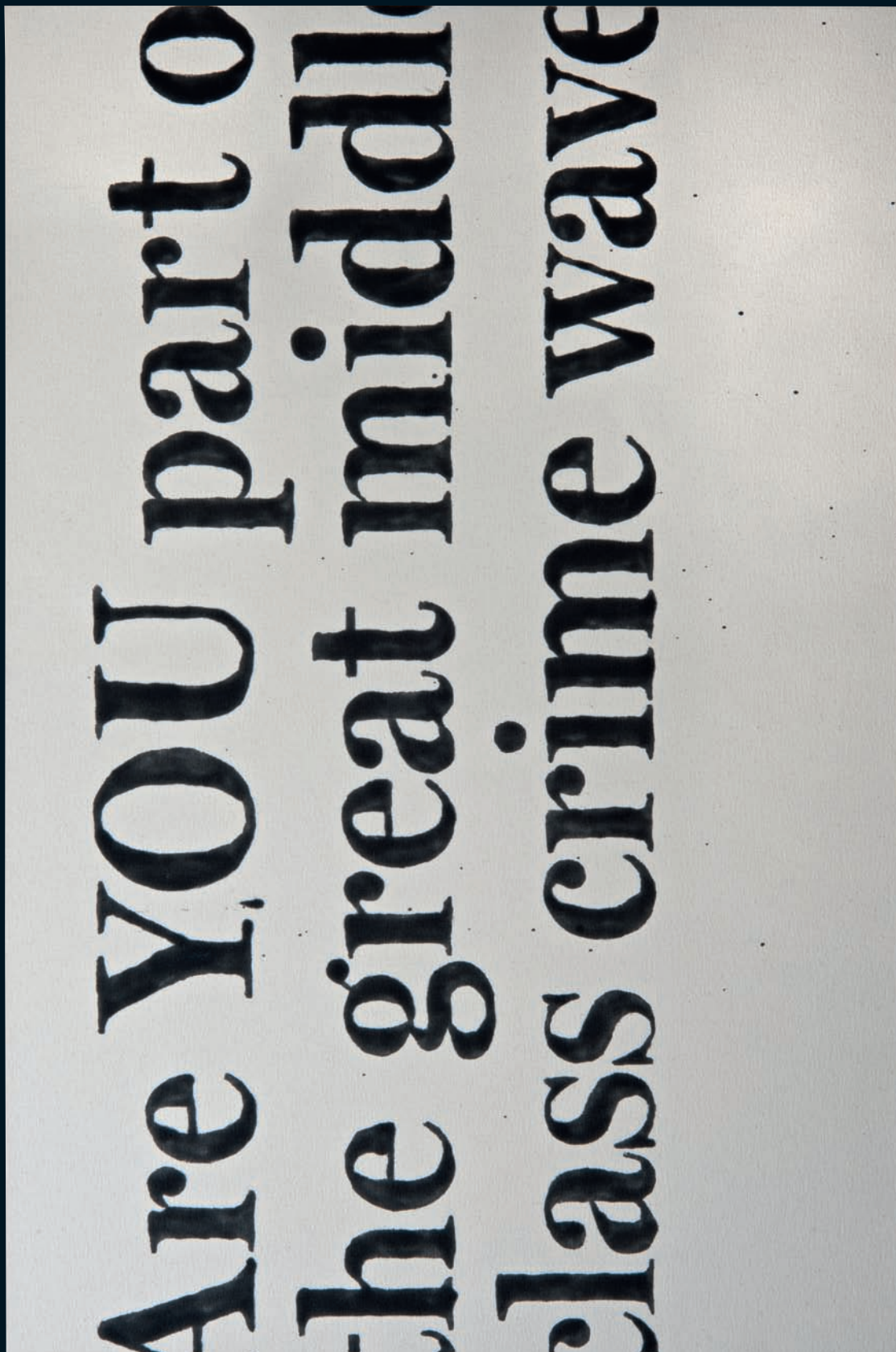
Estimate \$25,000-35,000

PROVENANCE

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

LITERATURE

Modern Painters, Summer 2003, p. 38 (illustrated)
Frieze, Issue 74, June/August 2003, p. 116 (illustrated)
D. Rimanelli, "David Rimanelli on Adam McEwen", *Artforum*, January 2005, p. 149 (illustrated)



113

NATE LOWMAN b. 1979

You, 2010

alkyd on canvas

36 x 24 in. (91.4 x 61 cm)

Signed and dated "Nate Lowman 2010" on the reverse.

Estimate \$35,000-45,000

PROVENANCE

Andrea Rosen Gallery, New York

EXHIBITED

New York, Andrea Rosen Gallery, *Karla Black and Nate Lowman*, In cooperation with Maccarone and Mary Mary, May 8 - June 26, 2010



114 **NATE LOWMAN** b. 1979
Beach Bums, 2009
 left panel: alkyd on canvas
 right panel: inkjet print on canvas
 left panel: 24 x 18 in. (61 x 45.7 cm)
 right panel: 24 x 41 in. (61 x 104.1 cm)
 overall: 24 x 59 in. (61 x 149.9 cm)
 Each panel signed and dated "Lowman 09" on the reverse.

Estimate \$30,000-40,000

PROVENANCE
 Maccarone Gallery, New York

EXHIBITED
 New York, Maccarone Gallery, *Nate Lowman: A Dog From Every County*, February 28 -
 March 28, 2009



115 **JEFF KOONS** b. 1955
Mychal, 1985
 photolithograph
 36 x 22 in. (91.4 x 55.9 cm)
 This work is from an edition of two.

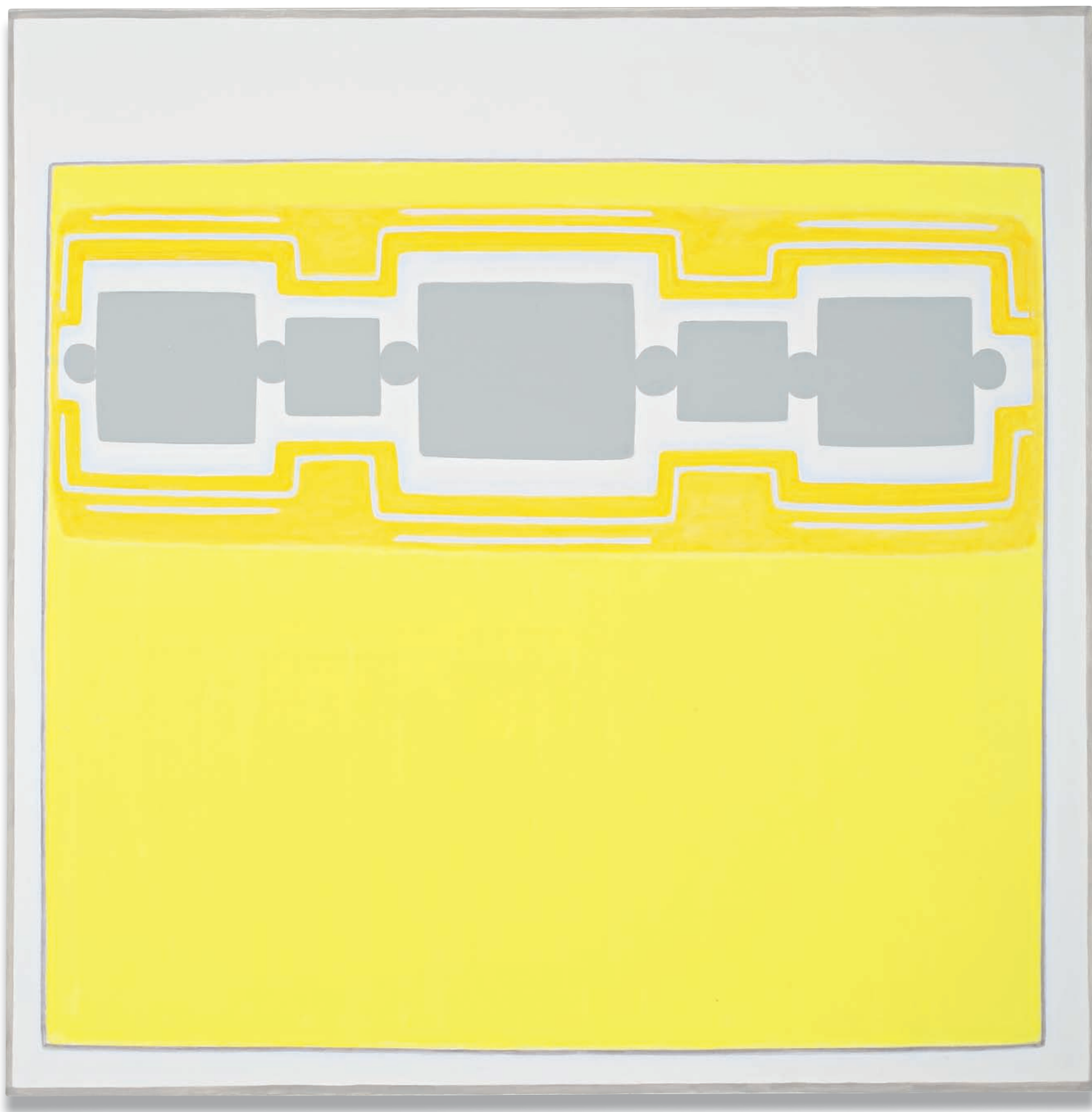
Estimate \$40,000-60,000

PROVENANCE

Photographers + Friends Against AIDS, New York
 Sale: Christie's, London, *Contemporary Art*, June 28, 2000, lot 148
 Acquired at the above sale by the present owner

EXHIBITED

New York, International Center for Photography Midtown; Barnsdall, Los Angeles
 Municipal Art Gallery, *The Indomitable Spirit*, October 1990 (another example exhibited)



116 **DAN WALSH** b. 1960

Guide, 1999

acrylic on canvas

59 x 59 in. (149.9 x 149.9 cm)

Signed, titled, and dated "Dan Walsh 1999, Guide" on the reverse.

Estimate \$20,000-30,000

PROVENANCE

Paula Cooper Gallery, New York



117 **JACOB KASSAY** b. 1984
Untitled, 2010
acrylic and silver deposit on canvas
48 x 36 in. (121.9 x 91.4 cm)
Signed and dated "Kassay 10" on the reverse.

Estimate \$80,000-120,000

PROVENANCE

Private collection, New York



118 **PETER COFFIN** b. 1972
Untitled (Surrealist Frame), 2007

gilded frame

30 x 37 in. (76.2 x 94 cm)

Signed, titled, and dated "Untitled (Surrealist Frame) 2007, Peter Coffin"
on the reverse.

Estimate \$20,000-30,000

PROVENANCE

Andrew Kreps Gallery, New York



119

SLATER BRADLEY b. 1975

Ladies and Gentlemen We are Floating in Space (02), 2009

moon gold leaf on fiber based print

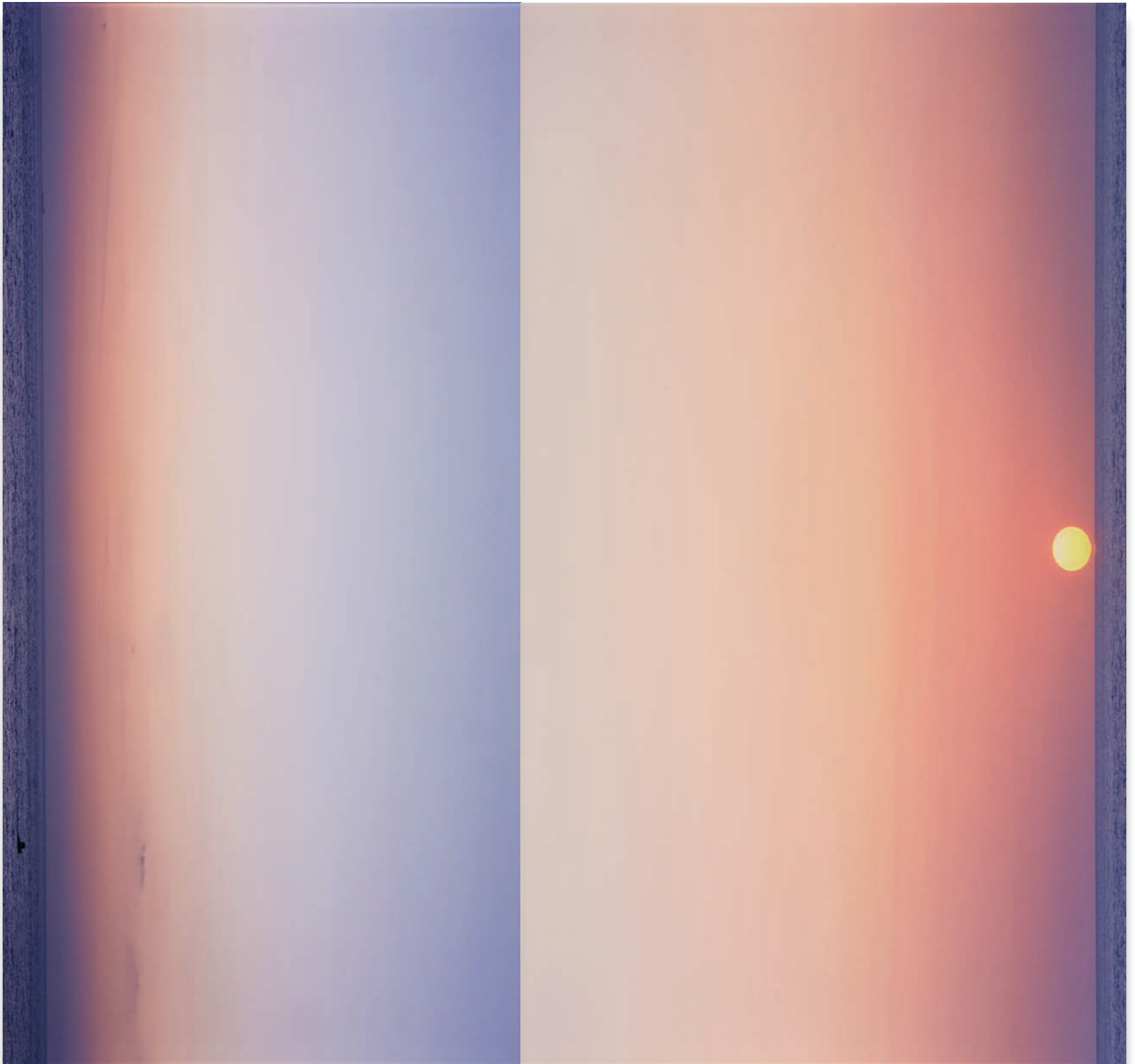
48 x 60 in. (121.9 x 152.4 cm)

Signed, titled, and dated "Ladies and Gentlemen We are Floating in Space (02), 2009, Slater Bradley" on the reverse.

Estimate \$30,000-40,000

PROVENANCE

Blum & Poe, Los Angeles



120 **PIOTR UKLANSKI** b. 1968
Untitled (Sunrise in Bed), 2003
diptych, C-prints, diasec mounted
left panel: 49 1/4 x 24 1/8 in. (125 x 61.2 cm)
right panel: 49 1/4 x 28 1/4 in. (125 x 71.8 cm)
overall: 49 1/4 x 52 3/8 in. (125 x 133 cm)
This work is from an edition of five plus one artist's proof.

Estimate \$25,000-35,000

PROVENANCE
Private Collection



121 **STERLING RUBY** b. 1972
Alabaster SR10-4, 2010
acrylic in artist's metal frame
69 1/4 x 74 1/4 in. (175.9 x 188.6 cm)

Estimate \$50,000-70,000

PROVENANCE
Private collection, Europe



122 **JOSH SMITH** b. 1976

Untitled, 2003

oil and acrylic on canvas

60 x 48 in. (152.4 x 121.9 cm)

Signed three times and dated "Josh Smith 2003" on the reverse.

Estimate \$20,000-30,000

PROVENANCE

Nicole Klagsbrun Gallery, New York

EXHIBITED

New York, Nicole Klagsbrun Gallery, *Interstate*, September 8-October 1, 2005



123 **KATY MORAN** b. 1975
The Break, 2007
acrylic on canvas
15 x 18 1/8 in. (38.1 x 46 cm)
Signed and dated "Katy Moran 07" on the reverse.

Estimate \$18,000-25,000

PROVENANCE

Modern Art, London
Acquired from the above by the present owner, 2007



124 **KARA WALKER** b. 1969

Untitled, 2002

watercolor on paper

55 x 51 3/4 in. (139.7 x 131.4 cm)

Signed and dated "Kara Walker, 2002" on a label affixed to the reverse of the backing board.

Estimate \$50,000-70,000

PROVENANCE

Sikkema Jenkins & Co., New York



125

JIM HODGES b. 1957

LOVE, 1992

India ink on paper (in five parts)

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

Each signed, numbered, and dated "J. Hodges '92, Stationary #1" through "Stationary #5" on the reverse.

Estimate \$50,000-70,000

PROVENANCE

Acquired directly from the artist

Private Collection



126 **JACOB KASSAY** b. 1984
Untitled, 2009
acrylic and silver deposit on canvas
14 x 10 in. (35.6 x 25.4 cm)
Signed and dated "Kassay 09" on the reverse.

Estimate \$35,000-45,000

PROVENANCE

Zach Feuer Gallery, New York



127 **GARTH WEISER** b. 1979

Black Pasture, 2004

oil on canvas

91 x 74 in. (231.1 x 188 cm)

Signed and dated "Garth Weiser, 2004" on the reverse.

Estimate \$15,000-20,000

PROVENANCE

Casey Kaplan Gallery, New York



128 **LORNA SIMPSON** b. 1960

The Bathroom, 1998

serigraph on four felt panels with one felt text panel

each: 26 x 26 in. (66 x 66 cm)

overall: 52 x 52 in. (132.1 x 132.1 cm)

text panel: 4 x 5 in. (10.2 x 12.7 cm)

Each panel labeled "panel #1" through "panel #4" on the reverse. Panel #4 signed, titled, numbered, and dated "ed. 5/5, The Bathroom, Lorna Simpson, 1998" on the reverse. This work is number five from an edition of five.

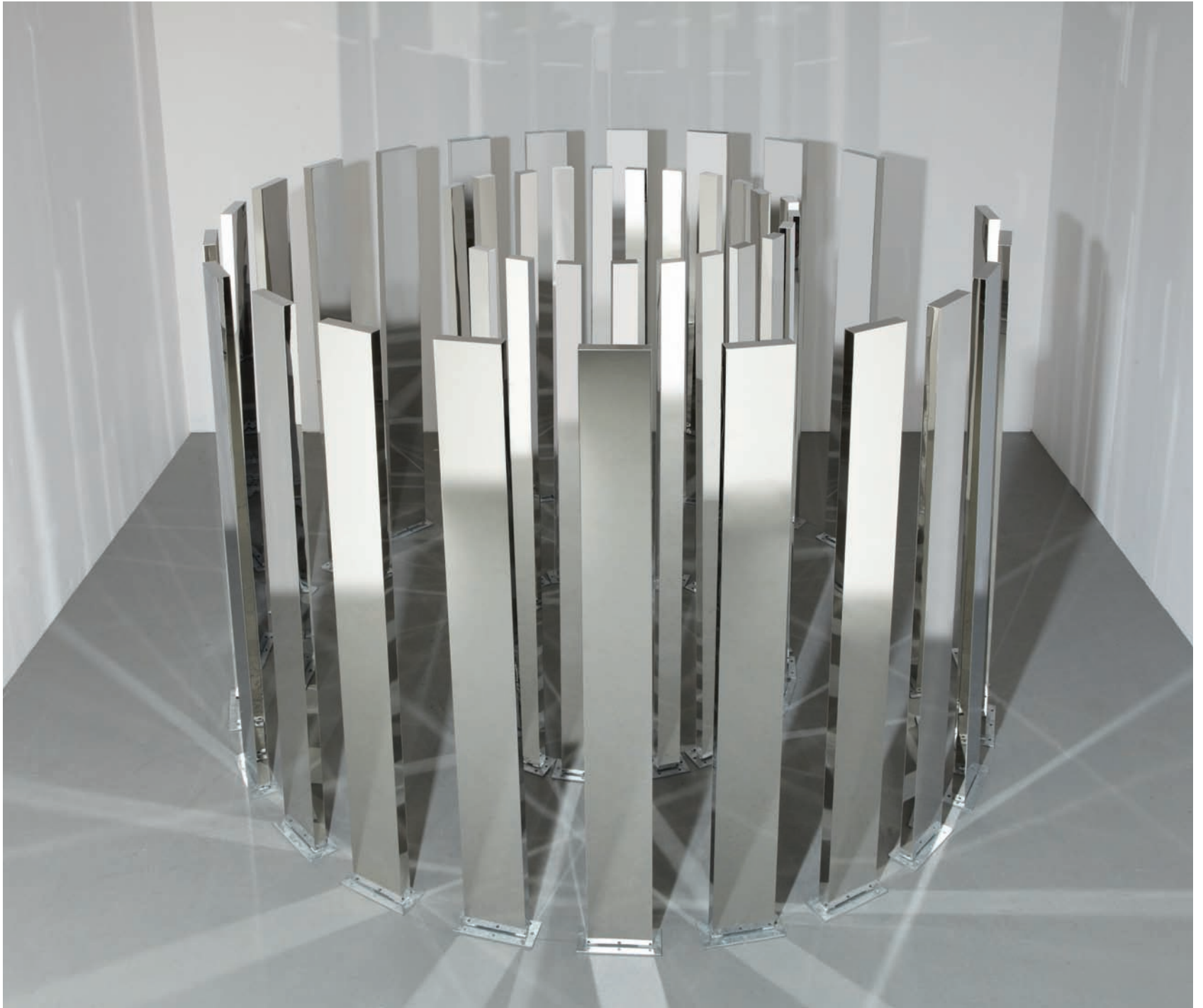
Estimate \$30,000-40,000

PROVENANCE

Salon 94, New York

LITERATURE

H. Copeland, "Bye, Bye Black Girl: Lorna Simpson's Figurative Retreat", *Art Journal*, Summer 2005, pp. 63-77 (illustrated)



129 **JEPPE HEIN** b. 1974
2 Dimensional Labyrinth, 2006
polished stainless steel, alu-cobond
overall: 86 5/8 x 137 3/4 in. (220 x 350 cm)
This work is number two from an edition of three plus two artist's proofs.

Estimate \$60,000-80,000

PROVENANCE
Johann König Gallery, Berlin

130 **ANSELM REYLE** b. 1970

Black Earth, 2007

acrylic and black gesso on canvas, in artist's metal frame

95 1/4 x 75 1/4 in. (241.9 x 191.1 cm)

Signed and dated "Anselm Reyle 2007" on the reverse.

Estimate \$100,000-150,000

PROVENANCE

Gavin Brown's enterprise, New York

Private Collection

Anselm Reyle has come to be considered a key figure in a new generation of Contemporary artists dealing with ideas of abstraction and formalism. In a unique way, Reyle recycles the formal achievements of modernist abstraction, and subsequently repurposes them in an entirely new pictorial language, while exploring the relationship between the mundane and the highly seductive. Additionally, working in the traditions of assemblage, Abstract Expressionism and Pop Art, the concept of gesture is central to Reyle's practice and is exemplified in the present lot, *Black Earth*, 2007. Although Reyle has established his multi-media practice around the notion of superficial glamour and the "danger of being decorative," (C. Mooney, "The New King of Kitsch?", *ArtReview*, December 1, 2011 p. 62) the present lot classically exemplifies a subdued and earnest representation from the artist's widely extolled oeuvre.



131 **ANSELM REYLE** b. 1970
Untitled (Snake Lady), 2006
bronze, chrome, enamel and varnish on veneered makassa wooden plinth
overall: 40 x 33 7/8 x 11 in. (101.6 x 86 x 27.9 cm)

Estimate \$100,000-150,000

PROVENANCE

Gavin Brown's enterprise, New York
Private collection, Chicago
Private collection, Madrid

Surface and colors refer to things we relate to. I like the idea that kids as well as people who have nothing to do with art can also find their own access to my work. It's as simple as standing and waiting to cross the road, when a truck drives by and you're fascinated by the appearance of the hood. It's easy.

– Anselm Reyle (A. Reyle, Interview with Alexander Tovborg, "Anselm Reyle: Valley of the Snake Ladies", Andersen's Contemporary, Copenhagen, 2006)



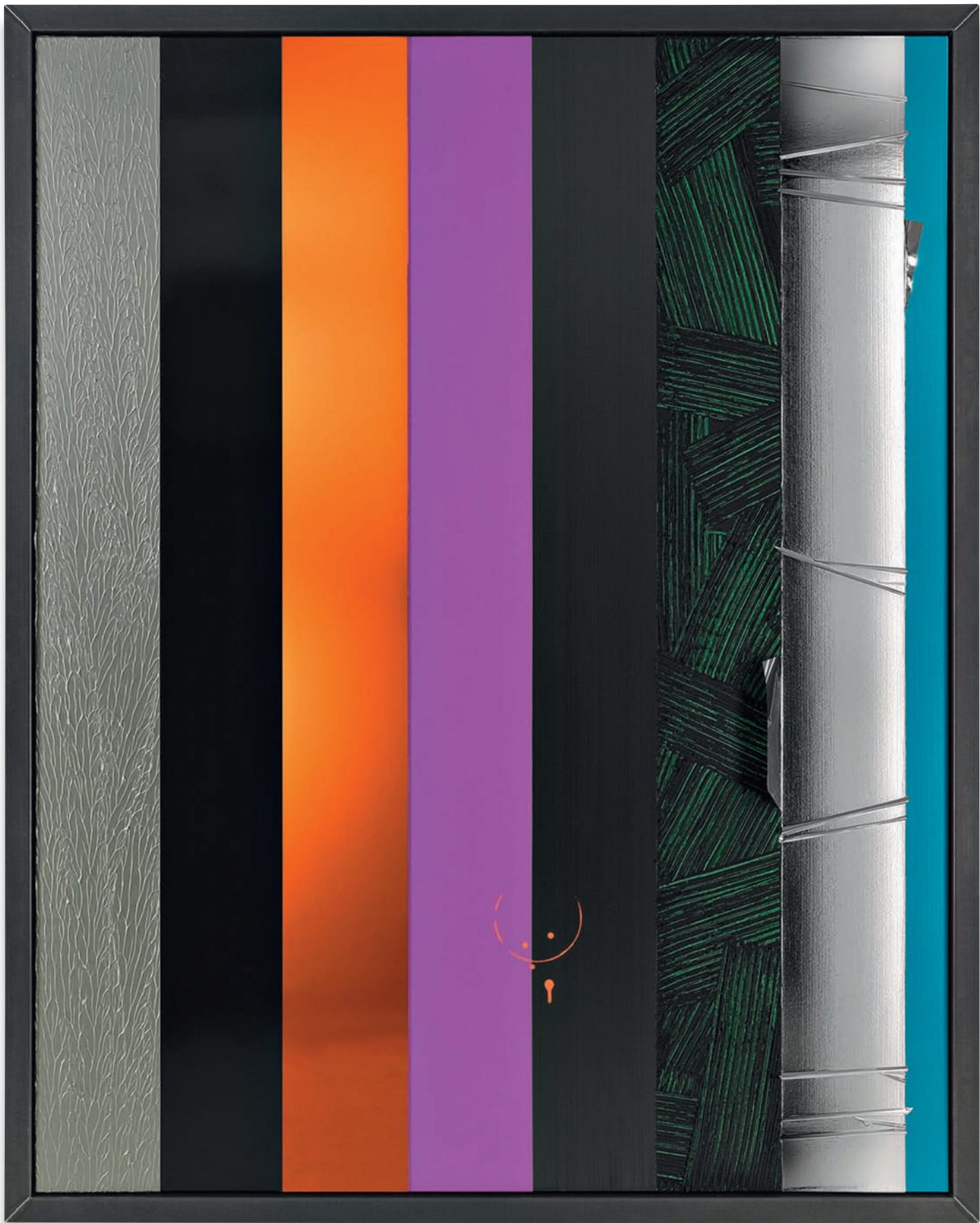


132 **ANSELM REYLE** b. 1970
Monumento al Parigiano, 2004
mirror, iron, concrete, and wooden plinth
sculpture: 49 x 20 x 11 in. (124.5 x 50.8 x 27.9 cm)
plinth: 27 5/8 x 11 x 11 in. (70.2 x 27.9 x 27.9 cm)

Estimate \$40,000-60,000

PROVENANCE

Almine Rech Gallery, Paris



133 **ANSELM REYLE** b. 1970

Untitled, 2007

acrylic, PVC foil, and mirrored Plexiglas on canvas, in artist's metal frame
100 3/4 x 80 3/4 in. (256 x 205 cm)

Estimate \$70,000-90,000

PROVENANCE

Private collection, Europe



134 **AARON YOUNG** b. 1972

Focus on the four dots in the middle of the painting for thirty seconds, close your eyes and tilt your head back (Lemon Burst), 2006

silkscreen on canvas
diameter: 58 in. (147.3 cm)

Estimate \$25,000-35,000

PROVENANCE

Harris Lieberman Gallery, New York

135 **AARON YOUNG** b. 1972

Greeting Card 1A, 2007

acrylic and burnt rubber on stained plywood
96 x 48 in. (243.8 x 121.9 cm)

Signed and dated "Aaron Young, 2007" on the reverse.

Estimate \$30,000-40,000

PROVENANCE

Art Production Fund, New York

EXHIBITED

New York, Park Avenue Armory, *Greeting Card*, September 17, 2007



136 **MATTHEW DAY JACKSON** b. 1974

Body Pressure, 2008

formica, copper with body imprint, found satellite images, Bruce Nauman's "Body Pressure," and wood

96 x 106 x 96 in. (243.8 x 269.2 x 243.8 cm)

Estimate \$180,000-220,000

PROVENANCE

Nicole Klagsbrun Gallery, New York

Hauser & Wirth, London

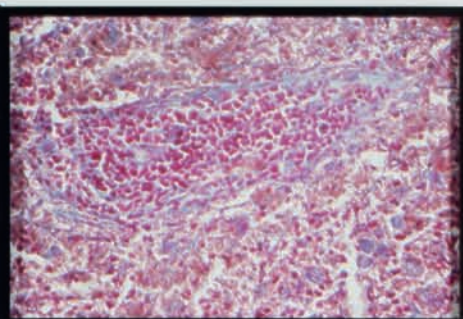
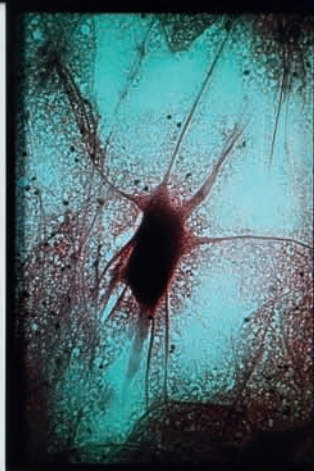
Private collection, Europe

EXHIBITED

New York, Nicole Klagsbrun Gallery, *Drawings from Tlön*, September 13 - October 18, 2008

I've always worked to the maximum of my ability — financially, spiritually, in terms of space, in terms of my physical energy, and all of those things in conjunction at any given point throughout my entire life. In terms of craft, it probably came from growing up around people that were really good at making stuff.... There is a power to making things. On one level it just makes you feel good, like therapy or something, but at the same time when you make something, it's a measure of proof that you exist.

— Matthew Day Jackson (C. Schultz, "Matthew Day Jackson with Charles Schultz", *The Brooklyn Rail*, New York, August 2011)







137

HERNAN BAS b. 1978

The Bats and the Barn Bridge, 2008

oil and acrylic on linen over panel (in two parts)

overall: 84 x 120 in. (213.4 x 304.8 cm)

Initialed and dated "HB 08" lower right of the right panel. Also initialed, titled, and dated "The Bats and the Barn Bridge, HB 08" on the reverse.

Estimate \$200,000-300,000

PROVENANCE

Sandroni Rey Gallery, Los Angeles

EXHIBITED

Los Angeles, Sandroni Rey, *Hernan Bas: Ask the Sky*, November 22, 2008 - January 17, 2009

Driven by a passion for literature and a love of historical painting, artist Hernan Bas charges his compositions with unbridled romanticism. The present lot, *The Bats and the Barn Bridge, 2008*, indulges in a rich landscape, infused with forests and tantalizing rivers, the perfect picture of an exotic dream.

As he reflects on his recent body of work consisting of lush landscapes, Bas comments that this material "is harping back to the grand feeling of being really puny in the scheme of it all, driving cross-country and never seeing an end to a road..... taking little leaps of faith that while they might be imaginary are incredibly important right now. Abstraction is creeping in... and the imagery that lends itself to the freedom of it are coming to the forward, rushing waters, birds in flight, the gravity of wet paint....broken bridges and gaps in the land that threaten to drop right out of the painting.... Maybe I'm just really happy and trying to figure out how to sincerely walk on air?..."

The present lot deeply portrays this beautiful sentiment: the feeling of endless and unimaginable possibilities and the freedom to boundlessly explore. Bas' plush palette and dreamy brushstrokes ebb and flow with color, romance, and unlimited reward, allowing the work to come alive as one's own private paradise.

PIOTR UKLANSKI b. 1968*Untitled (Morvarid)*, 2009

pencil shavings in gilded frame

40 1/2 x 60 x 1 1/4 in. (102.9 x 152.4 x 3.2 cm)

Estimate \$150,000-200,000

PROVENANCE

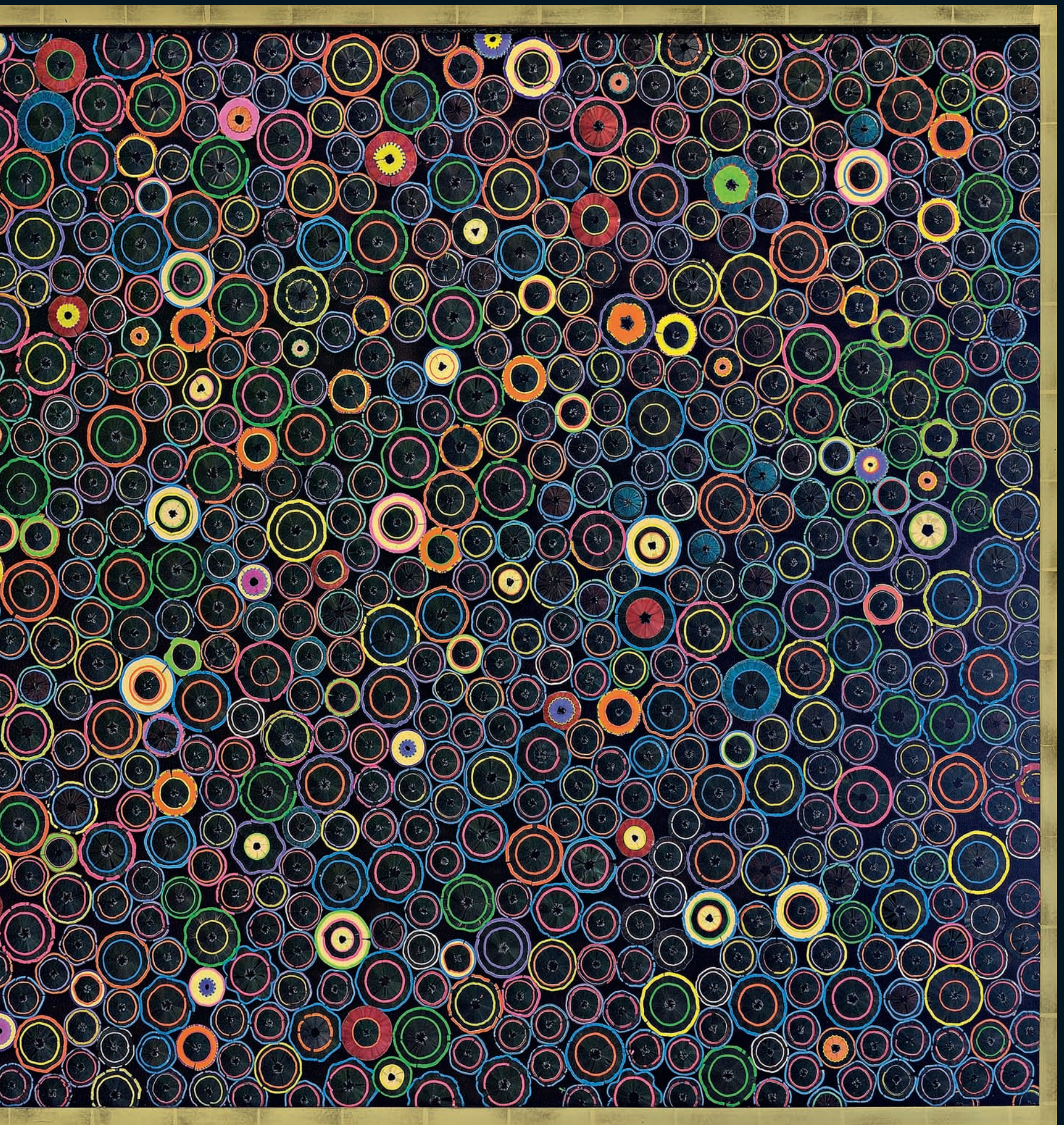
Galerie Emmanuel Perrotin, Paris

Private collection, Europe

In every instance Uklanski is playing on his images' ambiguous function as symbolic currency. He likes to test people. He knows that his works will signify differently across contexts, that their reception as transparent signs is nothing but volatile. Indeed, the audience's ability to apprehend or misapprehend transparency is the crux of this work. Uklanski's cynicism is entirely strategic: the homage to art history is turned into a movie poster. Crayon shavings witness an aftermath of art making, the product of which might mean nothing or anything.

– B. Simpson, "Piotr Uklanski", *Frieze*, Issue 59, May 2001





139 **CHRISTIAN MARCLAY** b. 1955

Voices of Venus, 1992

seven album covers and thread

29 1/2 x 29 7/8 in. (75 x 76 cm)

Signed and dated "Christian Marclay, 1992" on the reverse.

Estimate \$100,000-150,000

PROVENANCE

Galleria Valentina Moncada, Rome

LITERATURE

J. Gonzalez, K. Gordon, and M. Higgs, *Christian Marclay*, London, 2005, pp. 138-139 (illustrated)

I found Christian Marclay appropriately situated between Annunzio Mantovani, the easy-listening orchestra leader whose 'cascading strings' were enormously popular in the 1950s, and the futurist Filippo Marinetti, who thought the roar of a racing car engine more beautiful than ancient Greek sculpture. For Marclay both poles are equally appealing. All music and all sound comprise the vocabulary with which he works. From sugary orchestration to screeching noise, it is sound — and our culturally determined reactions to it — that forms the basis of his art. Marclay is fascinated by the translation of the audible into visual, and the theme that informs all his work is the space between what we hear and what we see.

— R. Ferguson, "The Variety of Din", *Christian Marclay*, Los Angeles, 2003, p. 19



140 **CADY NOLAND** b. 1956

Enquirer Page with Eyes Cut Out Template, 1991

plywood

72 x 60 in. (182.9 x 152.4 cm)

This work is number five from an edition of five. The work is accompanied by a certificate of authenticity signed by the artist.

Estimate \$180,000-250,000

PROVENANCE

American Fine Arts, New York

EXHIBITED

San Francisco, SFMoMA Collection, 1990 (another example exhibited)

Cady Noland's work exposes the myth behind the promise of the American Dream. Combining iconic objects and images, such as flags, beer cans, celebrity photos, and the contents of tabloid newspapers, Noland's work tends toward rambunctious arrangements that signify impaired social and physical behavior. Noland's work also suggests a culture of excess and waste, a place in which the media and corporate interests distort events and objectify people, as seen in the present lot, *Enquirer Page with Eyes Cut Out Template*, 1991. Her installations speak of an abandoned plan and hopes discarded, like so many of the found objects in her work.



I was trying to figure out why black people were called spades, as opposed to clubs. Because I remember being called a spade once, and I didn't know what it meant... so I took the shape, and started painting it.

– David Hammons

141 **DAVID HAMMONS** b. 1953

Spades, 1972

silkscreened body print in artist's frame

24 1/2 x 18 1/2 in. (62.2 x 47 cm)

Signed, titled, and numbered "Hammons, Spades, 5/50" along the lower margin.

This work is number five from an edition of 50, of which only six were made.

Estimate \$100,000-150,000

PROVENANCE

Private Collection

EXHIBITED

Los Angeles, California State University, Fine Arts Gallery, *David Hammons: Selected Works*

1968-1974, September 29 – October 17, 1974

New York, Tilton Gallery, *La Object & David Hammons Body Prints*, October 20 –

November 25, 2006



142 **MAURIZIO CATTELAN** b. 1960

Rulo, 1989

wood, fabric, stuffing

i) 31 x 21 x 31 in. (78.7 x 53.3 x 78.7 cm)

ii) 28 x 19 x 28 in. (71.1 x 48.3 x 71.1 cm)

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

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

Estimate \$120,000-180,000

PROVENANCE

Galerie Emmanuel Perrotin, Paris

Private Collection

LITERATURE

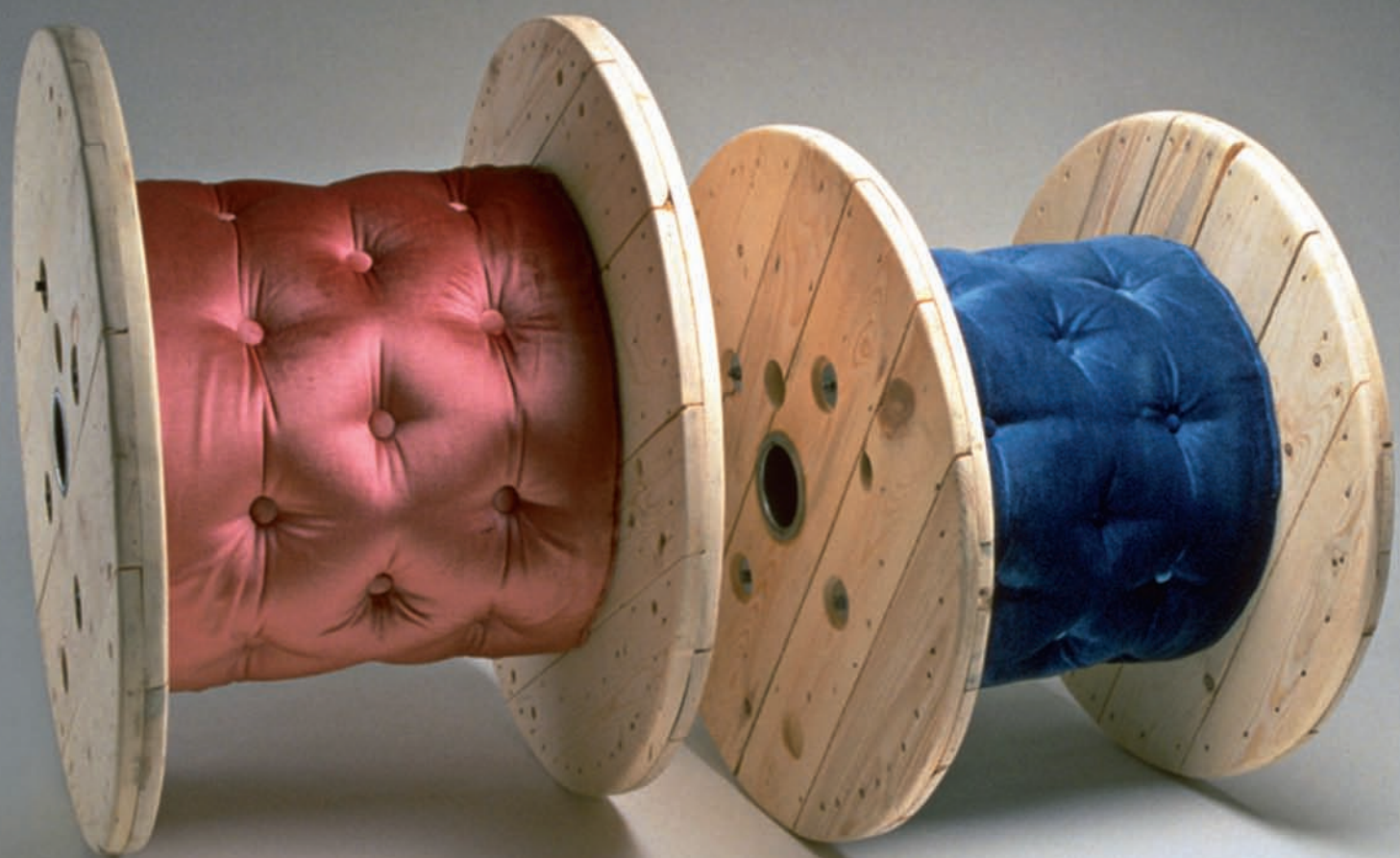
M. Cattelan, *Maurizio Cattelan: biologia delle passioni*, Ravenna, 1989, p. 48 (illustrated)

R. Daolio, *Maurizio Cattelan*, Paris, 1997, p. 180 (illustrated)

Rulo, 1989, renders the artist's sentiment perfectly. The two cushioned seats which comprise the present lot are ideal for attracting viewers, providing both a unique artwork and an inviting place to sit.

I'm always chasing new challenges, new possibilities, and new locations. I'm not only interested in the art public, but also in those people who just happen casually to pass by. Art should not be a space shut in on itself, but rather a magnetic field that attracts the energies of artists into space, and possibly into the cities in which they circulate.

– Maurizio Cattelan (Bellini, Andrea. "An Interview with Maurizio Cattelan," *Sculpture Magazine*, Vol. 24. September, 2005.)



Pierson's aesthetic and psychological exploration of aspects of fame, despair, solitude, itinerancy, and the existential creates an ongoing visual diary of contemporary life. His works evoke various states of mind, responses to and impressions of the physical world, and memories of lost time — both personal and universal... One of the most inventive and evocative artists of his generation, Pierson also exemplifies an important shift in recent art toward the celebration and visualization of various aspects of the personal and human condition at the beginning of the twenty-first century.

— Richard D. Marshall, *Jack Pierson: Desire Despair*, New York, 2006, p. 15)

143 JACK PIERSON b. 1960

Ciao, 1995

painted metal, wood and neon glass letter-forms

installed dimensions: 43 x 17 x 4 1/2 in. (109.2 x 43.2 x 11.4 cm)

Signed, titled, inscribed, and dated "Ciao, Jack Pierson, 1995 N.Y.C" on the reverse of the letter "O". This work is accompanied by a certificate of authenticity signed by the artist.

Estimate \$100,000-150,000

PROVENANCE

Theoretical Events, Naples

EXHIBITED

Naples, Theoretical Events, *Jack Pierson*, 1995

CIAO

I'm not trying to overthrow an institution or question a structure of power. I'm neither that ambitious nor that naïve. I'm only trying to find a degree of freedom...I just think that you can create new margins for freedom in every context.

– Maurizio Cattelan (F. Bonami, N. Spector, B. Vanderlinden and M. Gioni, *Maurizio Cattelan*, New York, 2003, p. 155).

144 **MAURIZIO CATTELAN** b. 1960

A Perfect Day, 1999

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

Estimate \$250,000-350,000

PROVENANCE

Galleria Massimo de Carlo, Milan

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)

Maurizio Cattelan's ubiquitous reputation in the art world as a troublemaker stems from his supposed lack of respect for authoritative figures. Early on, the artist 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). Cattelan's seemingly rebellious identity as an artist often lead to an exhibition of a reversal of the traditional and standard relationships between an artist and their representing gallery.

The present lot, *A Perfect Day*, 1999, was a day-long installation in which Cattelan adhered his gallerist, Massimo de Carlo, to his gallery wall in Milan with a spider web-like bonding of thick tape. Suspended and unable to move free, de Carlo found himself at the complete mercy of the artist. This installation cleverly portrays Cattelan's own personal viewpoint of feeling entrapped by the pressures of the gallery system, in which the gallerist holds much of the power in steering the artist's career. The present lot captures this moment, which existed solely for one evening at Galleria Massimo de Carlo, and depicts the gallerist almost entirely covered by adhesive tape, resembling a metaphorical art world crucifixion.



145 **RUDOLF STINGEL** b. 1956

Untitled, 1994

cast urethane rubber

18 x 21 x 9 in. (45.7 x 53.3 x 22.9 cm)

This work is from a series of twenty-four variants, each unique in color. The work is accompanied by a certificate of authenticity issued by Galleria Massimo de Carlo.

Estimate \$150,000-200,000

PROVENANCE

Galleria Massimo de Carlo, Milan

EXHIBITED

New York, Paula Cooper Gallery, *Rudolf Stingel*, October-November 1994 (another variant exhibited)

Chicago, Museum of Contemporary Art, *Rudolf Stingel*, January 27-May 27, 2007 (another variant exhibited)

New York, Whitney Museum of American Art, *Rudolf Stingel*, June 28-October 14, 2007 (another variant exhibited)

LITERATURE

B. Brgi, *Rudolf Stingel*, exh. cat., Kunstalle Zurich, 1995, pp. 13, 15 (another variant illustrated)

F. Bonami, *RUDOLF STINGEL*, New Haven, 2007, pp. 3, 37, 69, 71, 79, 99, 117, 133, 157, 181, 201, 237 (another variant illustrated)

Rudolf Stingel's associations with the Buddha are longstanding. His father, a frequent traveler to India, would bring back small Buddha figurines from the Asian continent with which he would play with as a boy. The present lot, *Untitled*, 1994, was fashioned to be Stingel's own version of an Asian deity, one that blended the meditative Buddha from his childhood memories with the multi-armed Hindu deities like Siva or Vishnu. Cast in rubber and made in 24 different colors, each of the deity's six arms hold a tool from his how-to *Instructions*, 1989, in which the artist details the step-by-step process required to create one of his early abstract paintings: a wide brush, scissors to cut tulle, a mixer, a spray gun, a wallpaper spatula, and a tube of paint. While the Buddha figure is a universal symbol of enlightenment, Stingel's creation acts as his own symbol of artistic enlightenment, holding all of the elements for a successful work of art and thereby making the creative process available to all.





146 **RUDOLF STINGEL** b. 1956

Instructions, 1989

diptych, silkscreen inks on Sintra, face-mounted on Plexiglas
each: 42 1/2 x 61 1/4 in. (108 x 155.5 cm)

Stamped with the artist's signature "Rudolf Stingel" lower right.

This work is number one from an edition of five.

Estimate \$20,000-30,000

PROVENANCE

Galleria Massimo De Carlo, Milan

Sale: Christies, London, *Post-War and Contemporary Art Afternoon Session*, February 9, 2007, lot 434

Acquired at the above sale by the present owner

LITERATURE

M. De Carlo, ed., *Rudolf Stingel: Instructions| Istruzioni| Anleitung| Mode d'emploi| Instrucciones*, 1989 (illustrated)



147 **GILBERT & GEORGE** b. 1943 & b. 1942

National Killing, 1981

color postcards laid on board

44 1/2 x 32 1/4 in. (113 x 81.9 cm)

Signed, titled, and dated "National Killing, Gilbert & George, 1981" lower right.

Estimate \$20,000-30,000

PROVENANCE

Anthony d'Offay Gallery, London

Fraenkel Gallery, San Francisco

EXHIBITED

London, Anthony d'Offay Gallery, *GILBERT & GEORGE, Crusade: An Exhibition of Post Card Pieces*, January 13-February 13, 1982

San Francisco, Fraenkel Gallery, *GILBERT & GEORGE: Post-Card Sculptures*, October 21-November 28, 1992

The idea is always to make pictures that will form all of our futures a little bit. We want life to be different as a result of our exhibitions. We want people to be affected by seeing the pictures. We want them to go home and be different.

– Gilbert (Gilbert & George with David Sylvester, "I Tell You Where There's Irony in Our Work: Nowhere, Nowhere, Nowhere," *Gilbert & George: The Rudimentary Pictures*, New York, 1998)

148 GILBERT & GEORGE b. 1943 & b. 1942

Carry, 1992

nine hand-dyed gelatin silver prints in the artist's frames

each: 33 3/8 x 28 in. (84.8 x 71.1 cm)

overall: 100 x 84 in. (254 x 213.4 cm)

Signed, titled and dated "Carry, 1992, Gilbert & George" lower right.

Estimate \$120,000-180,000

PROVENANCE

Estate of Marcia May

Sonnabend Gallery, New York

Robert Miller Gallery, New York

Sale: Christie's, New York, *Post War and Contemporary Art: Afternoon Session*, May 17, 2007, lot 308

Acquired at the above sale by the present owner

EXHIBITED

New York, Robert Miller Gallery, *Gilbert & George*, January-February, 1994

Museo d'Arte Moderna Della Citta di Lugano, 1994

Los Angeles, Chac-Mool Gallery, *Contemporary Photography Group Show*, June-July 1999

LITERATURE

J. Debbaut, *Gilbert & George: The Complete Pictures, 1971-2005*, London, pp. 649 and 809 (illustrated)

Artists Gilbert and George place themselves, their thoughts and their feelings at the very center of their art and almost all of the imagery incorporated into their work is gathered within walking distance of their home in London's East End. Although their work is personalized so much, the results capture a broad human experience, encompassing an intriguing range of emotions and themes, including rural narratives, gritty images of London's city-scape, brightly colored panoramas, hard examinations of humanity, sexual advertisements, and religious fundamentalism.

From the start of their career, Gilbert and George wanted to communicate to the public images that go beyond the esoteric boundaries of an exclusive art world. Their artistic output is meant to speak directly to the widest variety of people, regardless of nationality, faith, political viewpoint or sexuality, leading them to rightfully adopt the slogan 'Art for All'.



RICHARD PHILLIPS b. 1963

Portrait of God (after Richard Bernstein), 1998

oil on linen

101 x 72 in. (256.5 x 182.9 cm)

Estimate \$120,000-180,000

PROVENANCE

Friedrich Petzel Gallery, New York

EXHIBITED

New York, Friedrich Petzel Gallery, *Richard Phillips*, October 23 - November 28, 1998

New York, PS 1 Contemporary Art Center, *Greater New York*, February 2000

Zurich, Kunsthalle Zurich, *Richard Phillips*, November 4 - December 31, 2000

Hamburg, Deichtorhallen Hamburg, *The Contemporary Face: From Pablo Picasso to Alex Katz*, September 27, 2001 - January 13, 2002

Avignon, Collection Lambert, *Coollustre*, April 28 - October 15, 2003

Warth, Switzerland, Kunstmuseum des Kantons Thurgau, *Gott Sehen*, October 2, 2005 - April 23, 2006

LITERATURE

B. G. Gardner, "Die Hand umklammert den Haltegriff", *Frankfurter Allgemeine Zeitung*, October 19, p. 54

R. Mahoney, "American Gesture", *Art Net*, December 1998

Frankfurter Allgemeine Zeitung, June 12, No. 133, p. 52

D. Paparoni, "Il non ritorno all'ordine", *Tema Celeste*, October-December, 1999

V. Pederson, "Richard Phillips", *Paper*, January, 1999, p. 89

D. Humphry, "New York Fax", *Art Issues*, January-February 1999, no. 56, pp. 34-35

M. Cohen, "Richard Phillips", *Flash Art*, March-April 1999, p.103

B. Arning, "Richard Phillips", *Art in America*, April 1999, pp. 139-140

Kunsthalle Zurich, Richard Phillips Exhibition Catalogue, Zurich, 2000, p. 28 (illustrated)

J. P. Breakwood, "Jeunes tigres au P.S. 1", *Art Actuel*, no. 8, May-June 2000, p. 38-40

P.S. 1 Center for Contemporary Art, *Greater New York*, exh. cat., New York, 2000, p. 31

J.Roberts, ed., "If You Could Have Any Five Artworks...", *Frieze*, November-December, 2001, pp. 65-80

M. O'Rourke, "Six Portraits", *The Paris Review*, No. 161, Spring 2002, pp. 97-104

Coollustre, *Weather Everything Dramatically Different*, Collection Lambert, Avignon, 2003, pp. 1, 70-77, 185 (illustrated)

D. Diederichsen and R. Phillips, "Out of Time and Place: A Conversation", *Parkett*, No. 71, 2004, p. 65

S. G. Park, "Mimic in Reality – Richard Phillips", *Art Price*, August 2005, pp. 84-87 (illustrated)

Kunstmuseum des Kantons Thurgau, *Gott Sehen*, exh. cat, 2005, pp 94-95

JRP/Ringier Kunstverlag, "Richard Phillips Paintings and Drawings", *Le Consortium Dijon*, Centre d'Art Contemporain Dijon, Zurich, 2006, p. 104

The perception of whether my male subjects are sexualized depends on one's predisposition. Paintings like Portrait of God, 1998, address male sexuality. My work reflects the proportional over-representation of the female body in art historical and advertising patterns. Even the way in which my paintings have been absorbed into the art media, has privileged the images of women over men, which parallels mainstream media's old bias' of heterosexist transmissions for the safeguarding of property legacy and real-estate control.

– Richard Phillips (Interview with Richard Phillips, *New Museum*, Gagosian Gallery, New York, 2009)



150 **CINDY SHERMAN** b. 1954

Untitled Film Still #81, 1980

gelatin silver print

10 x 8 in. (25.4 x 20.3 cm)

Signed, numbered and dated "Cindy Sherman, 1980, 8/10" on the reverse. This work is number eight from an edition of ten.

Estimate \$100,000-150,000

PROVENANCE

Metro Pictures, New York

EXHIBITED

Washington D.C., Hirshhorn Museum and Sculpture Garden, *Directions Cindy Sherman:*

Film Stills, March-June 1995 (another example exhibited)

New York, Museum of Modern Art, *Cindy Sherman: The Complete Untitled Film Stills*, June 26–September 2, 1997 (another example exhibited)

Los Angeles, Museum of Contemporary Art, *Cindy Sherman Retrospective*, November 2, 1997-February 1, 1998; Museum of Contemporary Art, Chicago, February 28-May 31, 1998; Galerie Rudolfinum, Prague, June 25-August 23, 1998; Barbican Art Gallery, London, September 10-December 13, 1998; CAPC Musée d'art Contemporain, Bordeaux, February 6-April 25, 1999; Museum of Contemporary Art, Sydney, June 4-August 29, 1999; the Art Gallery of Ontario, Toronto, October 1, 1999-January 2, 2000 (another example exhibited) New York, Museum of Modern Art, *Cindy Sherman*, February 26–June 11, 2012 (another example exhibited)

LITERATURE

R. Krauss, *Cindy Sherman 1975-1993*, New York, 1993, p. 56 (illustrated)

D. Frankel, ed., *Cindy Sherman: The Complete Untitled Film Stills*, New York, 2003, p. 125 (illustrated)

J. Rouart, ed., *Cindy Sherman*, Paris, Jeu de Paume, 2006, pp. 54, 245 (illustrated)

E. Respini, J. Burton, and J. Waters, *Cindy Sherman*, The Museum of Modern Art, New York, p. 94 (illustrated)

Cindy Sherman's *Film Stills* series, made between 1977 and 1980, comprises the most formative and groundbreaking work of her early career. Much of the series aims to portray a fictional actress, played by Sherman herself, at varying stages of her career. Sherman intentionally uses developing techniques to slightly alter the film in this series, lending the images the antiqued and nostalgic quality of classic movies. The photographs look like movie stills, or perhaps like publicity shots, purporting to catch the actress in unguarded moments at home, such as in the present lot, *Untitled Film Still #81*, 1980. Additionally, the series, and the present lot in particular, vividly illustrate a side of Sherman's relationship to feminism. As the viewer concocts a narrative for the subject of the photograph, as does society invent and attempt to prescribe the roles of its women. In finding an outlet for her own personal sensibility, Sherman touches a sensitive nerve in modern culture at large, giving her *Film Stills* a coveted spot in art history.



ROBERT LONGO b. 1953

Untitled (Men in Cities), 1984

charcoal, graphite and ink on paper

49 1/2 x 37 3/4 in. (125.7 x 95.9 cm)

Signed and dated "Robert Longo 84" lower right.

Estimate \$100,000-150,000

PROVENANCE

Metro Pictures, New York

Charles Foley Gallery, Columbus, Ohio

EXHIBITED

The Los Angeles County Museum of Art, *Robert Longo Retrospective 1976-1989*; Museum of Contemporary Art, Chicago; the Wadsworth Atheneum, Hartford, 1989

LITERATURE

H. Drohojowska, "The 80s Stop Making Sense", *ARTnews*, October 1989, pp. 146-151
(illustrated on the cover)



Front cover illustration: *ARTnews*, October 1989

Isolated in the white blankness of their uniform background, Longo's drawings of urban men display a formal beauty that disguises their unsettling content. The descriptions of men and women are ambiguous — we will never learn whether it a dance of joy or the gestures of infantile grief; whether it is the spinning fall of the victim or of the assassin, which Longo has singled out to be locked into visual performance...In his earlier work, Longo used to derive his images from movie stills, but at present, he creates his own sources. He photographs his friends in countless poses, carefully screens the images for their dynamic content, and then enlarges those he selects into drawings, Clad in the black armor of formal business suits, Longo's figures become anonymous as people. They become personifications of universal feelings and anxieties, pathetic in their dehumanization, objects in the hands of their creator.

— C. Kotik, *Figures, Forms and Expressions*, Albright/CEPA, 1981



W.A. 84

RICHARD PRINCE b. 1949*Untitled (almost original)*, 2001-2005gouache, oil, and pencil on board with original paperback book cover,
in artist's frame

41 x 33 in. (104.1 x 83.8 cm)

Signed and dated "Richard Prince 2001" lower right of painting, and signed and
dated "Richard Prince 2005" on the reverse.**Estimate \$150,000-250,000****PROVENANCE**

John McWhinnie @ Glenn Horowitz Bookseller, New York

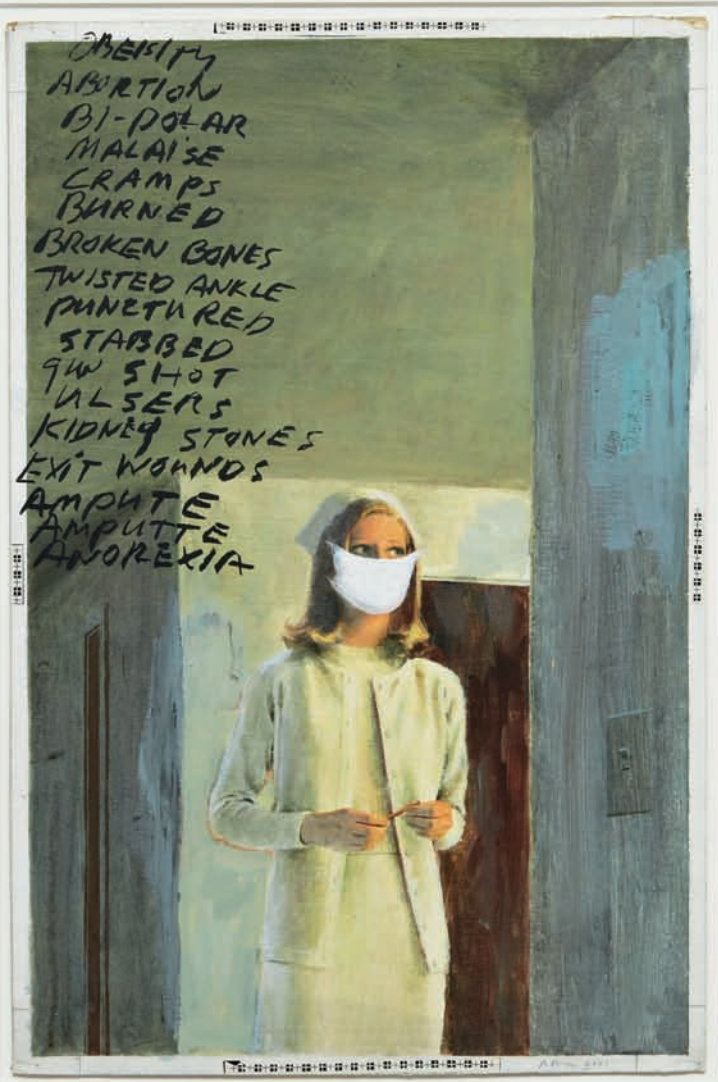
Acquired from the above by the previous owner

Private Collection

LITERATUREN. Spector, *Richard Prince*, New York, The Solomon R. Guggenheim Museum, 2007, p. 248
(illustrated)

Plucked from the covers of medical romance novels, a subgenre of pulp fiction, Prince's nurses are a seductive lot. You can just imagine them forming a retinue of hospital playmates, femme fatales, and angels of mercy across one of his library shelves, waiting for their moment in the spotlight. Prince brings these images to life, as it were, by enlarging and transferring inkjet prints of the covers to canvas, masking out all supporting characters and text other than the titles, and applying layers of smudged and dripping pigment... With each image, Prince conflates the various sociosexual stereotypes embodied by the figure of the nurse: Good Samaritan, naughty seductress, old battle-ax, and devil incarnate. He depicts each figure as both vamp and victim, undone by desire.

— N. Spector, *Richard Prince*, Guggenheim Museum, New York, 2007 pp. 52-53



CINDY SHERMAN b. 1954*Untitled #259*, 1992

color photograph

60 x 40 in. (152.4 x 101.6 cm)

Signed, numbered, and dated "Cindy Sherman, 1/6, 1993" on the reverse.

This work is number one from an edition of six.

Estimate \$100,000-150,000

PROVENANCE

Metro Pictures, New York

EXHIBITED

Los Angeles, Museum of Contemporary Art, *Cindy Sherman Retrospective*, November 2, 1997-February 1, 1998; Museum of Contemporary Art, Chicago, February 28-May 31, 1998; Galerie Rudolfinum, Prague, June 25-August 23, 1998; Barbican Art Gallery, London, September 10-December 13, 1998; CAPC Musée d'art Contemporain, Bordeaux, February 6-April 25, 1999; Museum of Contemporary Art, Sydney, June 4-August 29, 1999; the Art Gallery of Ontario, Toronto, October 1, 1999-January 2, 2000

LITERATURE

A. Cruz, E. A. T. Smith and A. Jones, *Cindy Sherman Retrospective*, London, 1997, p. 121 (illustrated)

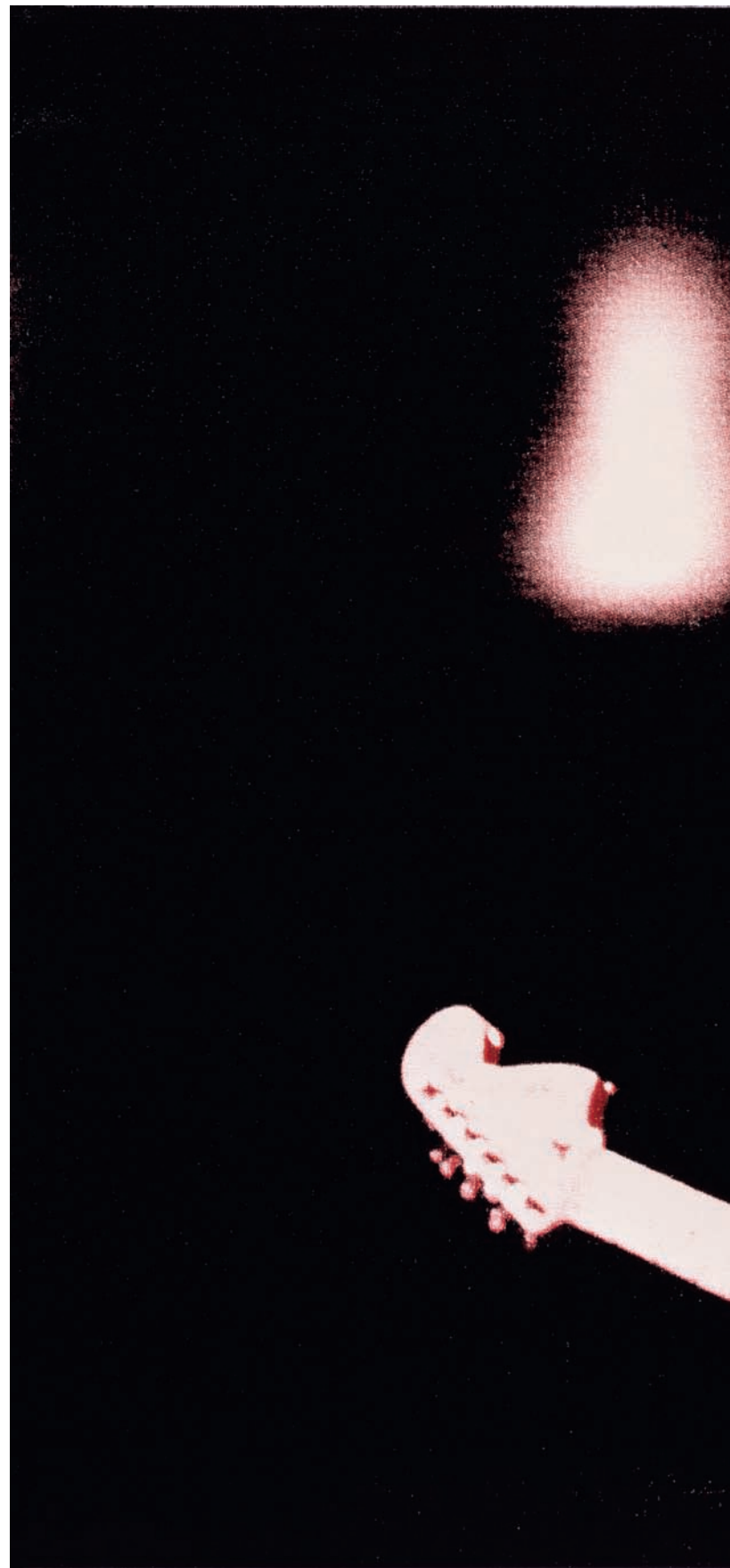
J. Rouart, ed., *Cindy Sherman*, Paris, Jeu de Paume, 2006, pp. 165, 258 (illustrated)

R. Krauss, *Cindy Sherman 1975-1993*, New York, 1993, p. 211 (illustrated)

While Lynda Benglis and Kiki Smith — paralleling Marcel Duchamp's sexual objects of the 1950s — draw on the three-dimensionality of sculpture to merge concavity and convexity into a confusion of sexual parts, Sherman (as always) makes use of the illusionary space of the photograph to stage the merging of female and male into a repulsive amputated erotic object (subject?).

– A. Jones, "Tracing the Subject with Cindy Sherman", *Cindy Sherman Retrospective*, London, 1997, p. 47





154 **GEORGE CONDO** b. 1957

Jimi Hendrix 1, 1999

silkscreen on canvas

39 3/4 x 59 7/8 in. (101 x 152 cm)

Signed, titled, and dated "Condo, 99, Jimi Hendrix #1" on the reverse.

Estimate \$150,000-200,000

PROVENANCE

Galerie Bruno Bischofberger, Zürich

Acquired from the above by the present owner



Hendrix took extended choruses and brought unimaginable forms related to Lautreamont, Tanguay and the Surrealists and combined Matta's translucent space-age-robots with Abstract Expressionism. He got more out of sound than most artists get out of paint.

– George Condo (Notes on Jimi Hendrix by George Condo at Bluenote late in October 1999)

MALCOLM MORLEY b. 1931*Ship to Shore*, 1994

oil on canvas with balloon

57 1/2 x 78 in. (146.1 x 198.1 cm)

Signed "Malcolm Morley" lower left.

Estimate \$200,000-300,000

PROVENANCE

Mary Boone Gallery, New York

Acquired from the above by the present owner, 1995

EXHIBITED

New York, Mary Boone Gallery, *Malcolm Morley*, May 6-June 24, 1995

Malcolm Morley's images are brightened by an energy that flows directly from Futurism, through Expressionism and into Pop Art, creating a new sense of time. The purely subjective gaze collapses into a field of figurative elements: these collide and condense into an objective form, not prior to but during the very act of contemplation, right before our eyes. Malcolm Morley only paints in present tense: in his works time is not defined by exceptional events. It is rather the combination of quality and possibility that make his art and sense of time seem real.

The very form of his paintings is shaped by a strong feeling of hospitality: his works are open to historical memories and geographical quotations. They accept allusions to natural landscapes as well as figures coming from a belligerent and colonial past.

Ships sail through foamy seas, cutting them with analytical precision. A few inches above lay skies filled with the lightness of hot air balloons: trips through space and time — nautical and aerial prostheses to help the artist in his nomadic wanderings. Destination anywhere.

— A. B. Oliva, "Malcolm Morley: The Immanent and Yet Imminent",
Sperone Westwater, New York, May 2003





GEORGE CONDO b. 1957*Yankee Doodle*, 2003

oil on canvas

60 x 50 in. (152.4 x 127 cm)

Signed and dated "Condo, 03" on the reverse.

Estimate \$200,000-300,000

PROVENANCE

Galerie Jérôme de Noirmont, Paris

EXHIBITED

Cambridge, The Carpenter Center for the Visual Arts, *George Condo*, October 15-November 16, 2003Paris, Galerie Jérôme de Noirmont, *George Condo: Memories of Manet and Velazquez*, May 26-July 10, 2004Washington, Corcoran Gallery, *48th Corcoran Biennial: Closer to Home*, February 19-July 22, 2005

LITERATURE

P. Fleissig, *George Condo: Memories of Manet and Velazquez*, Galerie Jérôme de Noirmont, Paris, 2004, cover and pp. 20-21 (illustrated)

The present lot, Yankee Doodle, 2003, "was my response to Manet's The Fifer, a figure standing in a grey undetermined space reflecting the mood of his national origin. In the case of Yankee Doodle, this is a composite in essentially red, white and blue of a man who was sold a dream that could never be. He is the American – partially Captain Ahab, who was our first mega tragic hero – and he has been endowed with a blown glass golf club, a bottle, and the inventive spirit of Thomas Edison or Ben Franklin. One could also say that Yankee Doodle appears like a hunter 'hunting down' the American dream. As was Ahab. He stands before the viewer seeking neither praise nor criticism. He simply is what he is: that which he became. The carrot symbolizing false hope is his attribute. As for the diagonals if you notice the equestrian portraits of Velazquez, particularly Balthazar-Carlos, he is riding on a foreshortened horse in a diagonal landscape, this portrays the Prince as the Master in his imaginary world in which all the angles are bent to meet the demands of pictorial composition."

- George Condo (P. Fleissig, *George Condo: Memories of Manet and Velazquez*, Galerie Jérôme de Noirmont, Paris, 2004, p. 20)



In the viewer's mind, jazz and abstraction are connected, not only because hard-bop and abstract expressionism occurred at the same time, but because both were emphasizing a similar artistic approach: a greater sense of freedom embedded in the idea that art provides the innermost expression of the individual...George Condo acts like the archaeologist who has brought forth something which is latent in our consciousness. He is not merely reviving an ancient style, but is reformulating it at the speed of our age.

– O. Berggruen, *George Condo: Portraits Lost in Space*, New York, 1999, p. 30

157 **GEORGE CONDO** b. 1957

Memory of Spain, 1991

oil on canvas

82 x 78 1/8 in. (208.3 x 198.4 cm)

Signed, titled, and dated "George Condo 91 Memories of Spain" on the reverse.

Estimate \$200,000-300,000

PROVENANCE

Simon Lee Gallery, London

Sale: Phillips de Pury & Company, New York, *Under The Influence*, March 31, 2008, lot 117

Acquired at the above sale by the present owner



158 **KENNY SCHARF** b. 1958

Inside Out, 1984

acrylic and spray paint on canvas

85 x 87 in. (215.9 x 221 cm)

Signed and dated "Kenny Scharf 84" on the reverse.

Estimate \$80,000-120,000

PROVENANCE

Gagosian Gallery, Los Angeles

One very important and guiding principle to my work is to reach out beyond the elitist boundaries of fine art and connect to popular culture through my art. My personal ambition has always been to live the example. I believe the artist has a social responsibility to engage others in a thought process that ultimately brings art into everyday life thereby enhancing the quality of our experience.

– Kenny Scharf



159 **KENNY SCHARF** b. 1958

Sexadansa, 1984

oil and spray paint on canvas

85 x 89 in. (215.9 x 226.1 cm)

Signed, titled, and dated "SEXADANSA Kenny Scharf 84" on the reverse.

Estimate \$80,000-120,000

PROVENANCE

Tony Shafrazi Gallery, New York

EXHIBITED

Ridgefield, Aldrich Museum of Contemporary Art, *American Neo-Expressionists*, May 20 - September 9, 1984

My ambition as a professional artist is to maintain the course that I set nearly twenty years ago by establishing my work in the fields of painting, sculpture, and performance. Every project I undertake is building on my past experiences. My original approach is unchanged; it is a personal challenge to produce the best work possible every time.

– Kenny Scharf



160 **ROBERT INDIANA** b. 1928

Hope (Red-Blue), 2009

polychrome aluminum

36 x 36 x 18 in. (91.4 x 91.4 x 45.7 cm)

Signed, numbered, and dated "R. Indiana, 2009, I/VIII" on the reverse.

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

Estimate \$250,000-350,000

PROVENANCE

Rosenbaum Gallery, Boca Raton

Private collection, Europe

Indiana said he has been fooling around with the word "hope" for a number of years. But it wasn't until Obama came along — with his message of hope and his book "The Audacity of Hope" — that Indiana turned it into a work of art.

"It's really a brother to LOVE, or a sister or a very close family member," he said.

— The Associated Press, 2008

HoPe



161 **ANDY WARHOL** 1928-1987

True Love, 1984

acrylic and silkscreen ink on canvas

8 x 8 in. (20.3 x 20.3 cm)

Signed "Andy Warhol" on the overlap. Stamped by *The Andy Warhol Art Authentication Board* and *The Estate of Andy Warhol*, with numbers A112.091 and PA13.021, along the overlap.

Estimate \$60,000-80,000

PROVENANCE

Acquired directly from The Estate of Andy Warhol by the previous owner

Acquired from the above by the present owner



162 **ANDY WARHOL** 1928-1987

Be Somebody with a Body, 1985

synthetic polymer paint and silkscreen ink on canvas

11 x 13 7/8 in. (28 x 35.5 cm)

Signed and dedicated "H.B. Iolas, Love Andy Warhol" on the reverse.

Estimate \$80,000-120,000

PROVENANCE

Gift of the artist

Alexandros Iolas Collection, Athens

Acquired from the above by the present owner, 1990

163 **ROY LICHTENSTEIN** 1923-1997

Water Lilies with Japanese Bridge, 1992

enamel on processed and swirled stainless steel, in artist's frame

83 1/4 x 58 in. (211.5 x 147.3 cm)

Signed, dated, and numbered "STA II, rf Lichtenstein '92" on the reverse.

This work is a Saff Tech Arts proof number two of two, from an edition of 23 plus one bon a tirer, four printers proofs, two presentation proofs, one archive proof for NGA, and seven artist's proofs.

Estimate \$280,000-350,000

PROVENANCE

Saff Tech Arts, Oxford, Maryland

Private collection, New York

Acquired from the above by the present owner

EXHIBITED

New York, Leo Castelli Gallery, *Roy Lichtenstein: Water Lilies*, November 21 - December 19, 1992 (another example exhibited)

Chicago, Richard Gray Gallery, *Roy Lichtenstein: Waterlilies*, November 14 - December 31, 1992 (another example exhibited)

LITERATURE

Saff Tech Arts and Knoedler & Company, *Roy Lichtenstein: Water Lilies*, exh. cat., Leo Castelli Gallery, New York, 1992 (illustrated)

Roy Lichtenstein: Water Lilies, exh. cat., Richard Gray Gallery, Chicago, 1992 (illustrated)

M. Lee Cortlett, *The Prints of Roy Lichtenstein: A Catalogue Raisonné 1948-1997*, New York, 2002, no. 264 (illustrated)

Roy Lichtenstein's *Water Lilies Series* of 1992, expanded upon his concept of taking recognizable imagery and manipulating it into his unique style of Pop Art, and with this progression in his career, Lichtenstein suggested that the artwork of French Impressionist painter Claude Monet is as recognizable as any comic book character. In the present lot, *Water Lilies with Japanese Bridge*, 1992, Lichtenstein employs his trademark use of color and form to rework a famed Monet painting, appropriating the legendary artist's work with a Pop interpretation.

Monet was one of several artists who Lichtenstein referenced in his vast oeuvre, stating "I had no programme; I always thought each one [parody] was the last. But then I'd see something like a way of doing a Monet through just dots that would look like a machine-made impressionist painting." (D. Sylvester, *Some Kind of Reality*, Anthony D'Offay Gallery, London, 1997). Based on this sentiment, the present lot depicts Monet's sense of reflection in the water through diagonal lines juxtaposed alongside the artist's signature Ben-day dots and patterns of the stainless steel medium. This technique gives the water a rippling affect and a sense of movement, as Monet so cleverly did in his original painting, while maintaining Lichtenstein's artistic contemporary style.

Although he incontrovertibly extolled Monet and his well known body of Impressionist work, Lichtenstein represented the artist through what he called a "machine-made" quality. Of this representation, Lichtenstein concludes, "...all my subjects are always two-dimensional or at least they come from two-dimensional sources... the painting itself becomes an object, a thing, like a sculpture, in its own right, not an illusion of something else. And what I've been trying to say all this time is similar: that even if my work looks like it depicts something, it's essentially a flat two-dimensional image, an object." (M. Kimmelman, *Portraits: Talking with Artists at the Met, The Modern, The Louvre, and Elsewhere*, New York, 1998).



164 **YAYOI KUSAMA** b. 1929

Infinity Nets, 2002

acrylic on canvas

39 3/8 x 39 3/8 in. (100 x 100 cm)

Signed, titled, and dated "Yayoi Kusama, 2002, Nets Infinity" on the reverse.

Estimate \$150,000-200,000

PROVENANCE

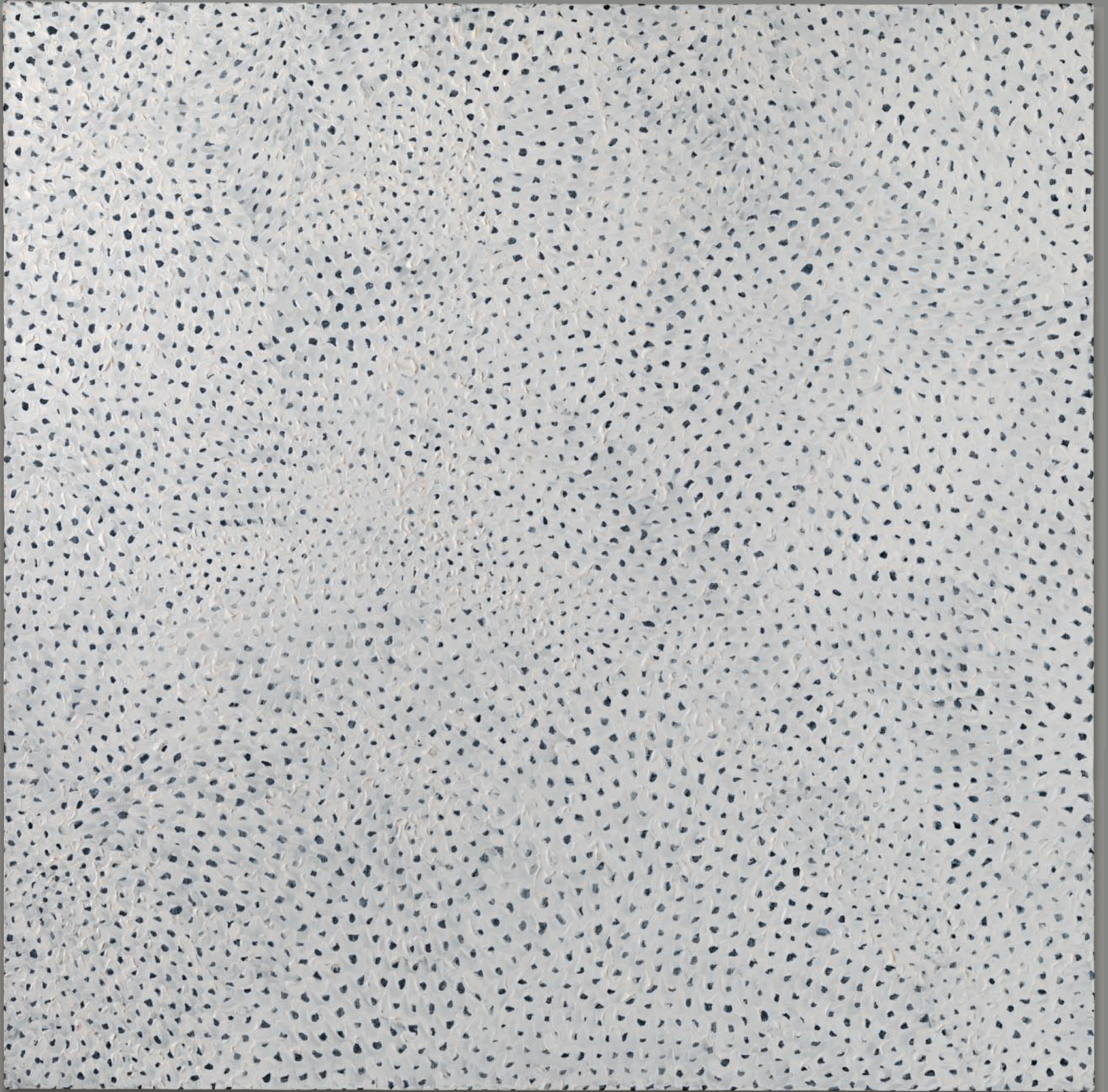
Studio Guenzani, Milan

EXHIBITED

Milan, Studio Guenzani, *Yayoi Kusama*, April - May, 2005

My Infinity Net paintings and Accumulation works had different origins from the European monochrome works. They were about an obsession: infinite repetition. In the 1960s, I said: I feel as if I were driving on the highways or carried on a conveyor belt without ending until my death. This is like continuing to drink thousands of cups of coffee or eating thousands of feet of macaroni... I am deeply terrified by the obsessions crawling over my body, whether they come from within me or from outside. I fluctuate between feelings of reality and unreality.

— Yayoi Kusama (Yayoi Kusama, Akira Tatehata in conversation, *Press Play: Contemporary Artists in Conversation*, London, 2005, p. 426)



I will not change an error if it feels right, for the error is more human than perfection. I do not seek answers. I haven't named this work nor thought where it would go. I haven't thought what it is for, except that it is made to be seen. I've made it because it comes closer to saying who I am than any other method I can use. This work is my identity. There were no words in my mind during its creation, and I'm certain words are not needed in its seeing; and why should you expect understanding when I do not? That is the marvel — to question but not to understanding. Seeing is the true language of perception. Understanding is for words. As far as I am concerned, after I've made the work, I've said everything I can say."

– David Smith (speech at Ohio University in Athens, Ohio, April 17, 1959)

165 **DAVID SMITH** 1906-1965

Untitled, 1959

spray paint and oil on canvas

114 3/4 x 9 3/4 in. (291.5 x 24.8 cm)

Signed and dated "David Smith 1959" center face.

Estimate \$250,000-350,000

PROVENANCE

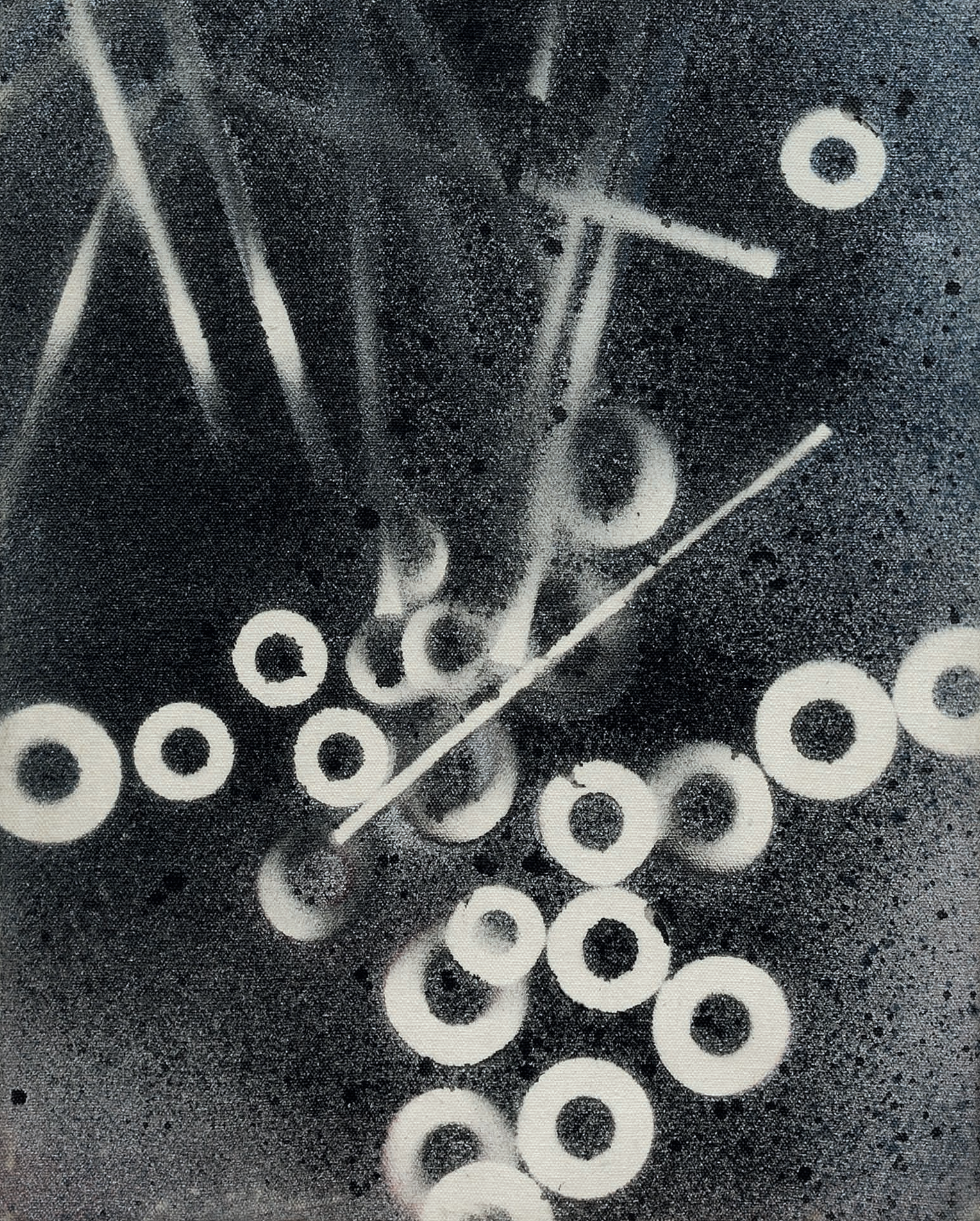
Anthony d'Offay Gallery, London

Matthew Marks Gallery, New York

EXHIBITED

London, Anthony d'Offay Gallery, *Sprays from Bolton Landing*, July 2 - August 24, 1985





For David Smith, his identity as an artist was the personal foundation of everything he did and was. It was the dearly won prize from long years of struggle in the “battle of being,” as he called it. From that core of identity he could consistently strike with utter conviction with the brush on paper, the alignment of sculptural elements on the shop floor, or any other medium, and the stroke would be guided inevitably by that inner compass. Identity is the sum total of personal truth, and conviction is the force with which identity is expressed. There was no intermediary, as he always said; his art was his identity.

– C. N. Smith, “The Fields of David Smith”, Storm King Art Center, New York, 1999, pp. 17-38.

Praised as one the greatest American sculptors of the twentieth-century, David Smith brilliantly wove together a range of influences to form his own unique oeuvre. In many respects Smith translated the painterly concerns of the Abstract Expressionists into sculpture, and in the late 1950s, during a time spent at his home in Bolton Landing, he transcribed the ideas that went into his sculpture back into painting. Bringing qualities of industrial manufacturing into the language of his art, Smith used this technique to create masterful paintings that mimicked the designs and shapes of his extolled sculpture. By merging sculpture and painting, the artist was able to achieve a new form of art, which cleverly consisted of painterly sculptures and sculptural paintings.

In addition to carrying over his sculptural forms into his two dimensional artwork, the idea of the totem, a tribal art-form that represents a group of related people was also an inspiration to Smith throughout his career and something for which he tried to find a modern form. Freud's ideas about totems led him to think of them as a fitting symbol for a world driven by violence, but it also suggested the idea of the sculptural object might keep the viewer at a distance, that it might almost be an object of fear and reverence. The present lot, Untitled, 1959, displays the artist's intrigue in the totem. The tall narrow canvas stacks abstract figures, raising their own totem out of spray paint. The metallic palette is reminiscent of his stainless steel sculptures, giving the sense of piling or erecting of materials.

The present lot is a brilliant example of Smith's many talents as both a sculptor and a painter. The work is mechanical and organic, sculptural and painterly all at once, proving as Smith asserted “There is no conceptual difference between painting and sculpture...The position of creating does not change...just because the medium does.”



David Smith, 1962
Photo Courtesy Estate of David Smith

165A **MILTON RESNICK** 1917-2004

Bending to Moon Bottom, 1963

oil on canvas

68 1/4 x 50 1/2 in. (173.3 x 128.2 cm)

Signed, titled and dated "M. Resnick, 1963, Bending to Moon Bottom" on the reverse.

Estimate \$100,000-150,000

PROVENANCE

Howard Wise Gallery, New York

Private Collection, 1964

The Helen W. and Robert M. Benjamin Collection

Private collection, Nashville

EXHIBITED

New Haven, Yale University Art Gallery, *The Helen W. and Robert M. Benjamin Collection*, 1967

New York, Robert Miller Gallery, *Milton Resnick Five Years: 1959 - 1963*, April 4 - May 4, 2002

LITERATURE

Yale University Art Gallery, *The Helen W. and Robert M. Benjamin Collection*, exh. cat.,

New Haven, 1967, cat no. 149

Resnick’s agitated brush indicates both his radicalism and his conservatism in relation to his AbEx peers — conservative because a sensuality and an awareness of the nuance of painterliness ground him within European tradition.... His work is fierce, poetic, and full of energy. In fact, he’s one of those who’s turned energy into an ethical human value.

– D. Cohen, “Milton Resnick Was an AbEx Pioneer”, *The New York Sun*, May 29, 2008



166

PROPERTY SOLD TO BENEFIT THE BIRMINGHAM MUSEUM OF ART

ALEXANDER CALDER 1898-1976

Untitled, 1960

sheet metal, brass, wire and paint

3 x 3 1/2 x 1 3/4 in. (7.6 x 8.9 x 4.4 cm)

Initialed "CA" on the base. This work is registered in the archives of the Calder Foundation, New York under the Application Number A10353.

Estimate \$80,000-120,000

PROVENANCE

Gift of the artist to Lucien Thibaut, France

Private collection, Paris

Sale: Sotheby's, New York, *Contemporary Art Part II*, May 3, 1995, lot 291

Private Collection

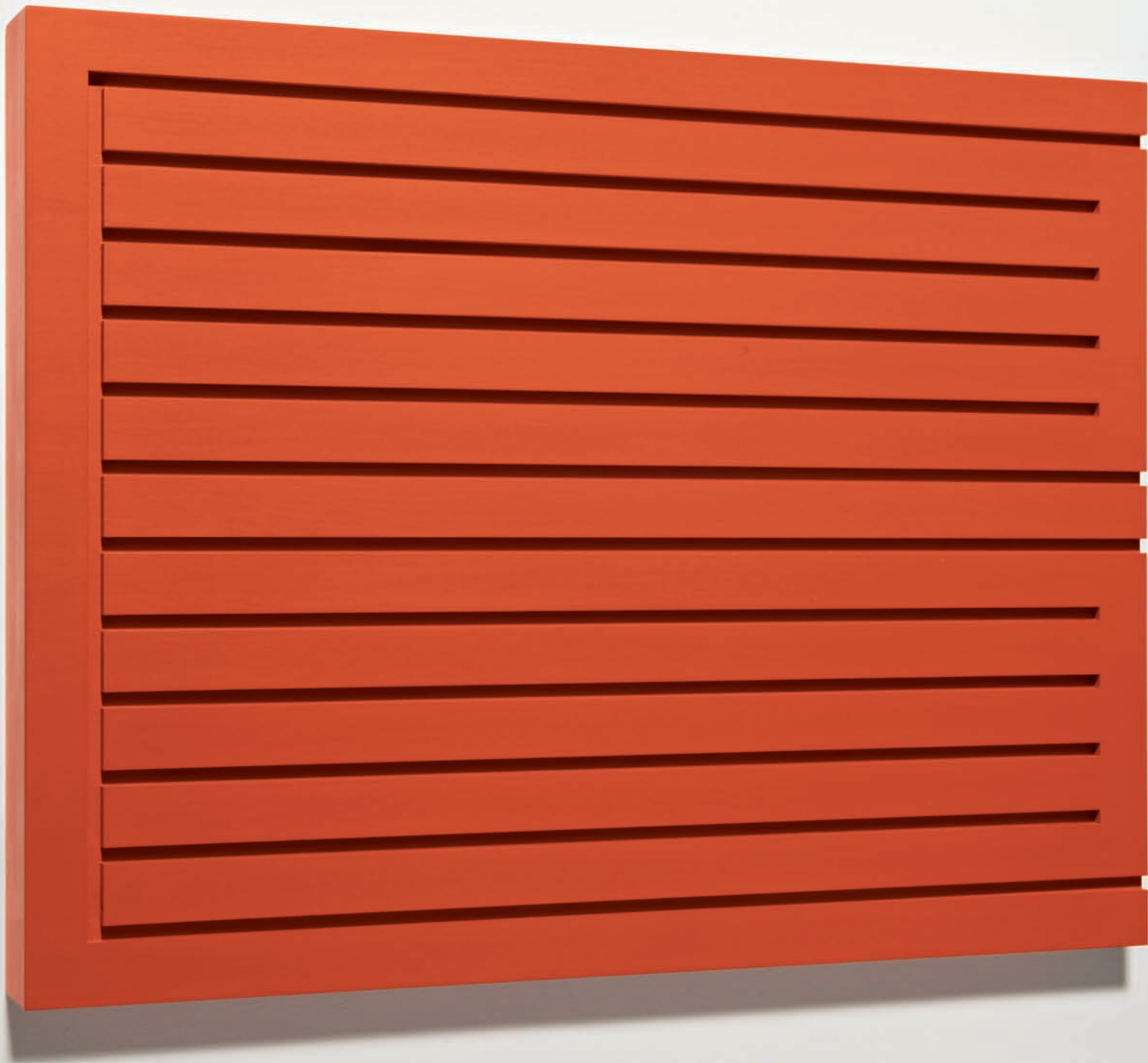
Sale: Sotheby's, New York, *Contemporary Art Part II*, November 20, 1996, lot 81

Acquired at the above sale by the present owner

Alexander Calder's reputation as the world's leading abstract sculptor has given him great status in Twentieth Century art. Instead of concentrating on two-dimensional works, Calder consumed himself with the prospect of structure, incorporating color and movement to the extent that his sculptures defy the label of three-dimensional art. As they move continuously in a perpetual balance of elegance, his sculptures border on a forth dimension, one where the formal relationships of both painting and standing structure intertwine. Calder's mobiles are themselves a creation of genius, as they continue to fascinate us with their engineering, senses of humor and play, and, of course, abstract beauty.

The present lot, *Untitled*, 1960, displays Calder's fascination with grand creations scaled down, but no less captivating. While small in stature, the present lot displays the same performative charm and graceful stasis that lends Calder's mobiles a coveted place in art history. "To most people who look at a mobil, it's no more than a series of flat objects that move. To a few though, it may be poetry." – Alexander Calder (A. Pierre, *Motion – Emotion: The Art of Alexander Calder*, O'Hara Gallery, New York, 1999)





167 **DONALD JUDD** 1928-1994
Untitled (89-32 19R), 1989
cadmium red oil on wood
15 7/8 x 20 3/4 in. (40.6 x 52.7 cm)
Stamped with signature and dated "Judd 89 - 32 19R" on the reverse.

Estimate \$60,000-80,000

PROVENANCE
Peder Bonnier Gallery, New York

LITERATURE
D. Judd, "Some Aspects of Color in General and Red and Black in Particular", *Artforum*, Summer 1994



168 **ALEXANDER CALDER** 1898-1976

Red and Yellow Among Blacks, 1974

gouache on paper

30 1/2 x 22 1/2 in. (77.5 x 57.2 cm)

Signed and dated "74 Calder" lower right. This work is registered in the archives of the Calder Foundation, New York under application number A06946.

Estimate \$25,000-35,000

PROVENANCE

Perls Gallery, New York

Findlay Gallery, New York, 1975

Dyansen Gallery, Carmel, California

Acquired from the above, circa 1986

Sale: New York, Sotheby's, *Contemporary Art*, September 10, 2008, lot 409

Helly Nahmad Gallery, New York

Acquired from the above by the present owner

LITERATURE

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

There is this idea that sculpture is static, or maybe even dead, but I feel absolutely contrary to that. I'm not a religious person — I'm an absolute materialist — and for me material is exciting and ultimately sublime. When I'm involved in making sculpture, I'm looking for a system of belief or ethics in the material. I want that material to have a dynamic, to push and move and grow....I think that the way that we look at sculpture is important, because it's not moving and you realize how kineastically you look at it — you are the moving element. What a challenge this is for our perceptions. Perhaps you were going to ask, 'What is your favorite material?' The most important material is our own brains, because that's where you effect the change. Change outside is OK, but the real change is in our own brains.

– Tony Cragg (R. Ayers, "Interview with Tony Cragg", *ArtInfo*, May, 2007)

169 **TONY CRAGG** b. 1949

Level Head, 2006

bronze with black patina

78 3/4 x 47 1/4 x 31 1/2 in. (200 x 120 x 80 cm)

Inscribed with the signature "Tony Cragg" and stamped with the "H. Noack, Berlin" foundry mark. This work is from an edition of five plus one artist's proof.

Estimate \$120,000-180,000

PROVENANCE

Holtermann Fine Art, London

Acquired from the above by the present owner

EXHIBITED

New York, Marian Goodman Gallery, *Tony Cragg*, May 3 - June 9, 2007

Paris, Le Louvre, *Tony Cragg*, January 28 - October 1, 2011 (another example exhibited)

Edinburgh, Scottish National Gallery of Modern Art, *Tony Cragg: Sculptures and Drawings*, July 30 – November 6, 2011 (another example exhibited)

LITERATURE

R. Ayers, "Interview with Tony Cragg", *ArtInfo*, May, 2007

Tony Cragg first came to widespread public attention with a series of works made from found materials at the beginning of the 1980's. Since then he has gained a reputation as one of the most intelligent, prolific, and articulate contemporary sculptors today. Cragg's recent sculptures, as seen in the present lot, *Level Head*, 2005, have taken on an abstract and figurative quality all at once, evoking feelings, ideas, fantasies and allusions similar to that of Surrealism. Cragg himself has described his sculptures as fictional entities where decisions are made entirely on an aesthetic basis, allowing his works of art to create themselves organically and very much on their own accord.



170

ED RUSCHA b. 1937

H.M.S. Nevertheless, 2003

acrylic on paper

30 x 20 1/8 in.

Signed and dated "Ed Ruscha 2003" lower right of margin.

This work will be included in a forthcoming volume of *Edward Ruscha: Catalogue Raisonné of the Works on Paper*.

Estimate \$150,000-200,000

PROVENANCE

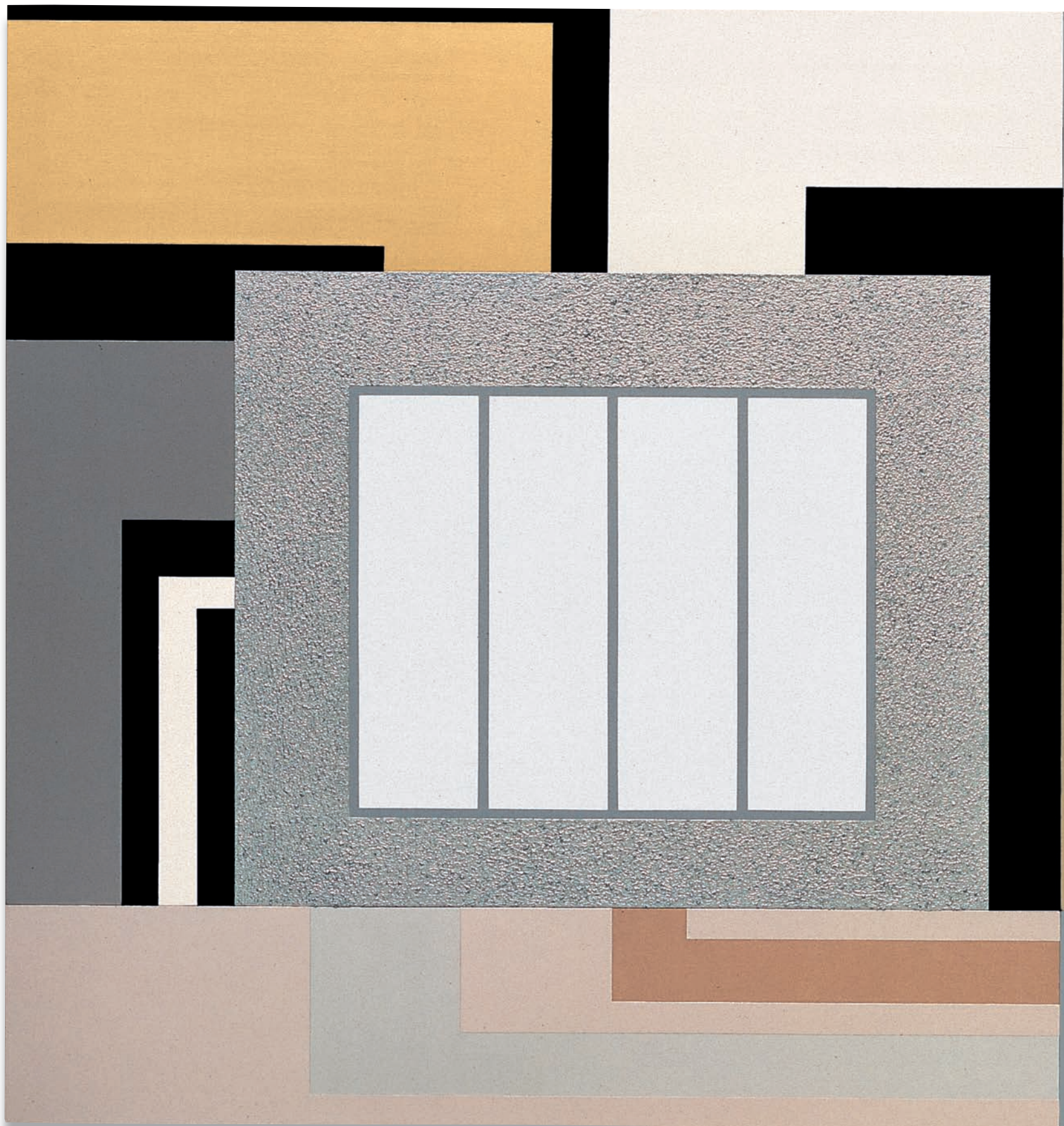
Acquired directly from the artist

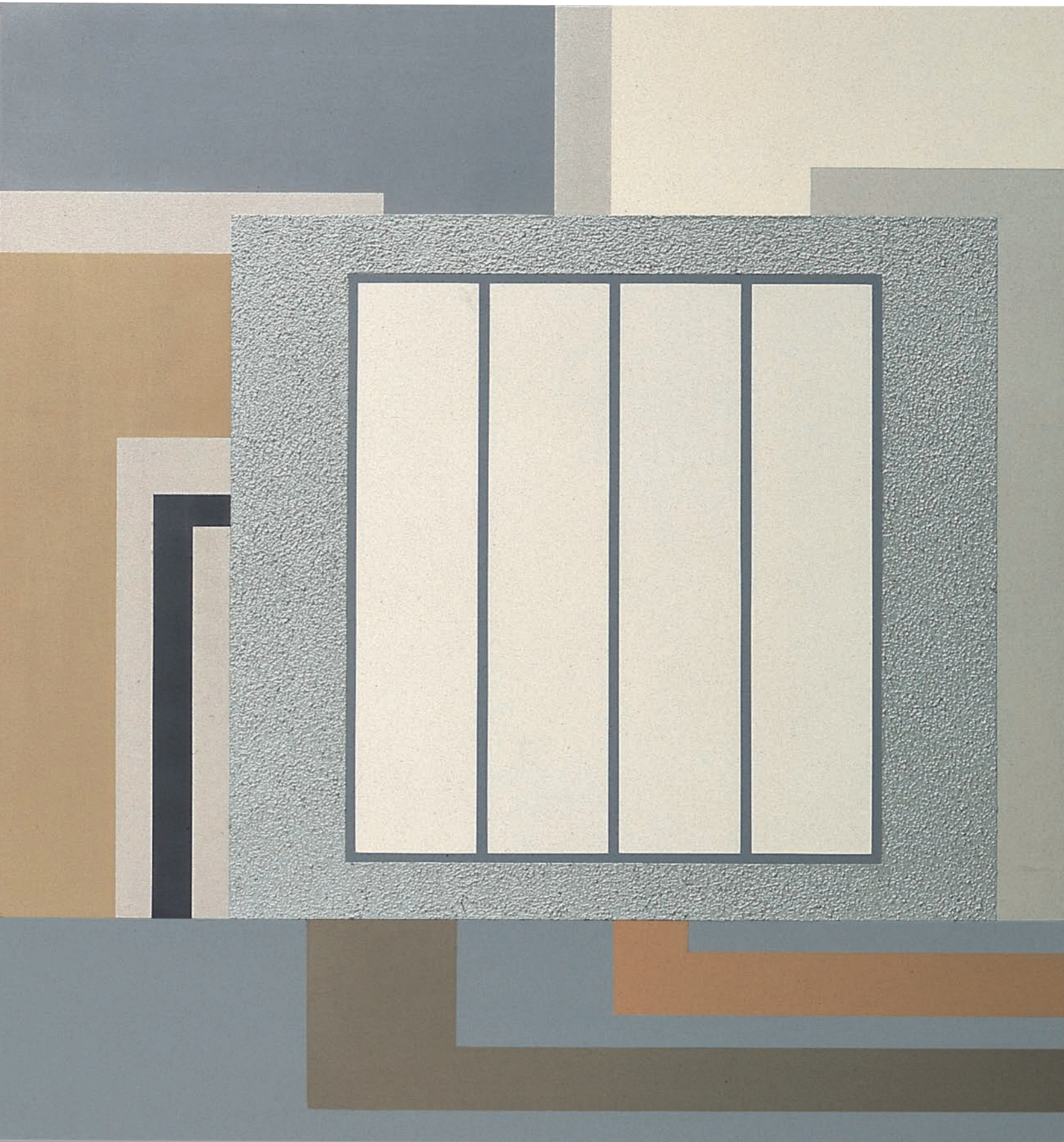
Private collection, Los Angeles

The present lots, *H.M.S. Nevertheless, 2003*, depicts a stellar example of one of Ed Ruscha's dramatic *Silhouette* works. The image delivers a portrait of a galleon sailing across treacherous seas, and incorporates a wide range of historical and cultural references. This work by Ruscha, and several others by the artist that portray similar sailing vessels, can be viewed as a metaphor for the courageous dream that was begun by the brave sailors who discovered a new world and the pioneering spirit which had led to America's founding. Inspired by the black and white films of his youth which featured noble sailors and swarthy pirates, as well as bold monochromes seen in the artwork he admired, the present lot is a tribute to Ruscha's many influences. Although it is an image of bravery and hope, the black and white blurred effect also hints at a darker side to the American dream, signifying that the road to discovery is not always smooth sailing.



Not a member 2003





171 **PETER HALLEY** b. 1953

Dig-Dug, 1997

acrylic, Day-Glo and metallic acrylic, and Roll-a-TeX on canvas (in two parts)
overall: 74 x 140 in. (188 x 355.6 cm)

Estimate \$100,000-150,000

PROVENANCE

Galerie Thaddeus Ropac, Paris

EXHIBITED

New York, Museum of Modern Art, *New Concepts in Printmaking: Peter Halley*,
September 18, 1997 - February 8, 1998

LITERATURE

N. Princenthal, "Peter Halley at the Museum of Modern Art", *Art in America*, May 1998,
pp. 121-122.

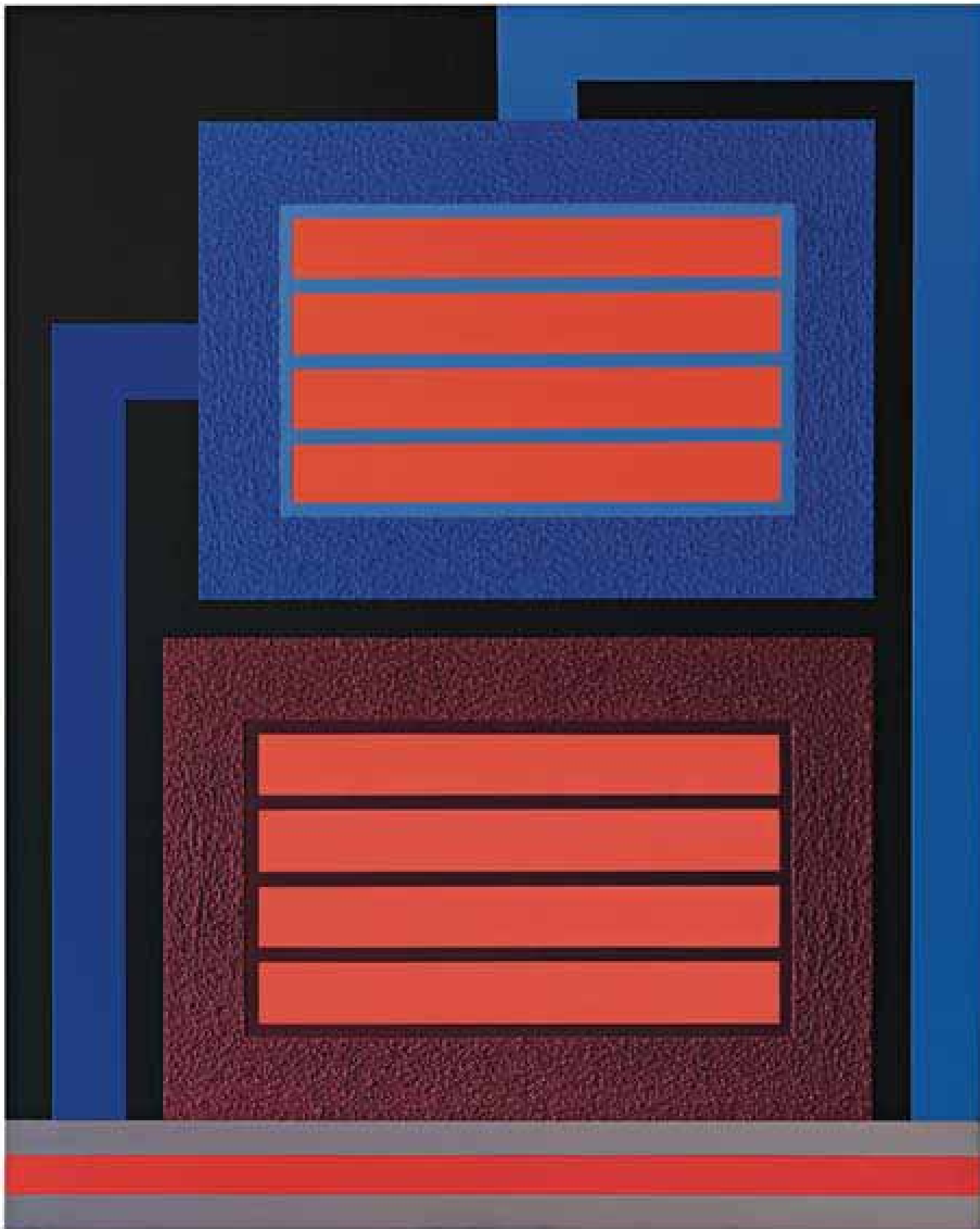


172 **CARROLL DUNHAM** b. 1949
Composite Image (Hat), 2003
acrylic and charcoal on linen
33 x 25 in. (83.8 x 63.5 cm)
Initialed and dated "C.D. Oct. '03" upper left.

Estimate \$25,000-35,000

PROVENANCE

Daniel Weinberg Gallery, Los Angeles



173 **PETER HALLEY** b. 1953
Unknown, 2009
acrylic and Roll-A-Tex on canvas
67 3/8 x 55 1/2 in. (171 x 141 cm)

Estimate \$40,000-60,000

PROVENANCE
Private collection, Europe

Nothing I do stays in the gallery space. Everything I do is a walk in my mind. There are no limits...As long as I have the energy, I will carry on. I'd like to live 200 or 300 years.

– Yayoi Kusama (Yayoi Kusama in J. McCurry, "Coming Full Circle", *The Guardian*, June 6, 2009)

174 **YAYOI KUSAMA** b. 1929

Nets Infinity QTA, 2004

acrylic on canvas

44 1/8 x 57 1/2 in. (112 x 146 cm)

Signed, titled, and dated "Yayoi Kusama, 2004, Nets-Infinity QTA" on the reverse.

Estimate \$120,000-180,000

PROVENANCE

OTA Fine Art, Tokyo

Studio Guenzani, Milan

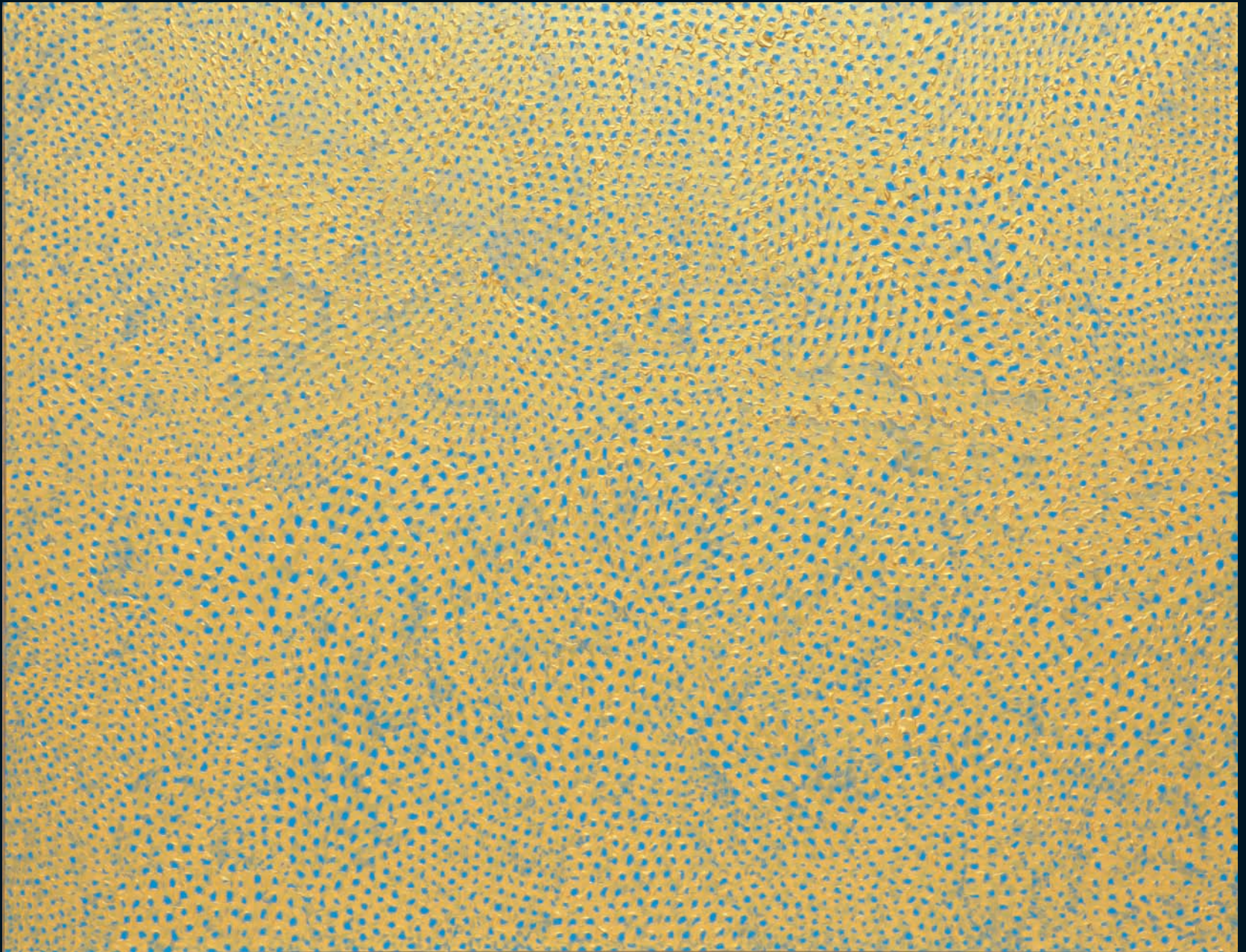
EXHIBITED

Modena, Galleria Civica di Modena, *Yayoi Kusama: Metamorphosis*, September 15, 2006 - January 7, 2007

LITERATURE

Galleria Civica di Modena, *Yayoi Kusama: Metamorphosis*, exh. cat., Modena, 2006, p. 28

The present lot, *Nets Infinity QTA*, 2004, is exemplary of the expansive and exciting career of Yayoi Kusama, who has manifested her obsession with hypnotizing repetitive dot patterns in an ongoing series of Infinity Nets. The project has spanned almost the duration of her formidable career, which has taken many turns around the theme of Kusama's private psychological challenges. Kusama's work is not created with the intent of challenging conventions, rather she has invented her own visual language to convey the complexities of her own mind.



Marlene Dumas's work intrigues the viewer of the complex nature of the resistance it offers. Not only does it resist a description of its painterly and formal properties, owing to the subtlety and calculated randomness of the application of paint, but the ambiguity of the work's content also resists interpretation. It must also be said that no account of this painter's work can ever be exhaustive, because each painting is a unique, fused amalgam of expressive marks on the canvas, bursting with all kinds of autobiographical, socio-critical, psychological, ethical, biblical, cultural, and folkloristic references.

– M. van Niekerk, 'Mass for The Painter', *Marlene Dumas \ Intimate Relations*, South Africa, 2007, p.111

175 **MARLENE DUMAS** b. 1953

Before Birth, 1989

oil on canvas

19 5/8 x 15 5/8 in. (49.8 x 39.7 cm)

Signed, titled and dated "before birth M Dumas 1989" on the reverse

Estimate \$120,000-180,000

PROVENANCE

Galerie Paul Andriessse, Amsterdam

Sale: Phillips de Pury & Co., New York, *Contemporary Art Part II*, November 17, 2006, lot 134

Acquired at the above sale by the present owner

LITERATURE

D. van den Boogerd, B. Bloom and M. Casadio, eds., *Marlene Dumas*, London 1999, p. 60 (illustrated)





176 **JACK GOLDSTEIN** 1945-2003

Untitled, 1983

acrylic on canvas

48 x 48 in. (121.9 x 121.9 cm)

Signed and dated "Jack Goldstein '83" on the reverse.

Estimate \$25,000-35,000

PROVENANCE

Private collection, New York

Sale: Christie's East, New York, *Contemporary Paintings, Drawings and Sculpture*,
November 12, 1991, lot 131

Acquired at the above sale by the present owner



177 **JACK GOLDSTEIN** 1945-2003

Untitled, 1986

acrylic on canvas

36 x 96 x 6 in. (91.4 x 243.8 x 15.2 cm)

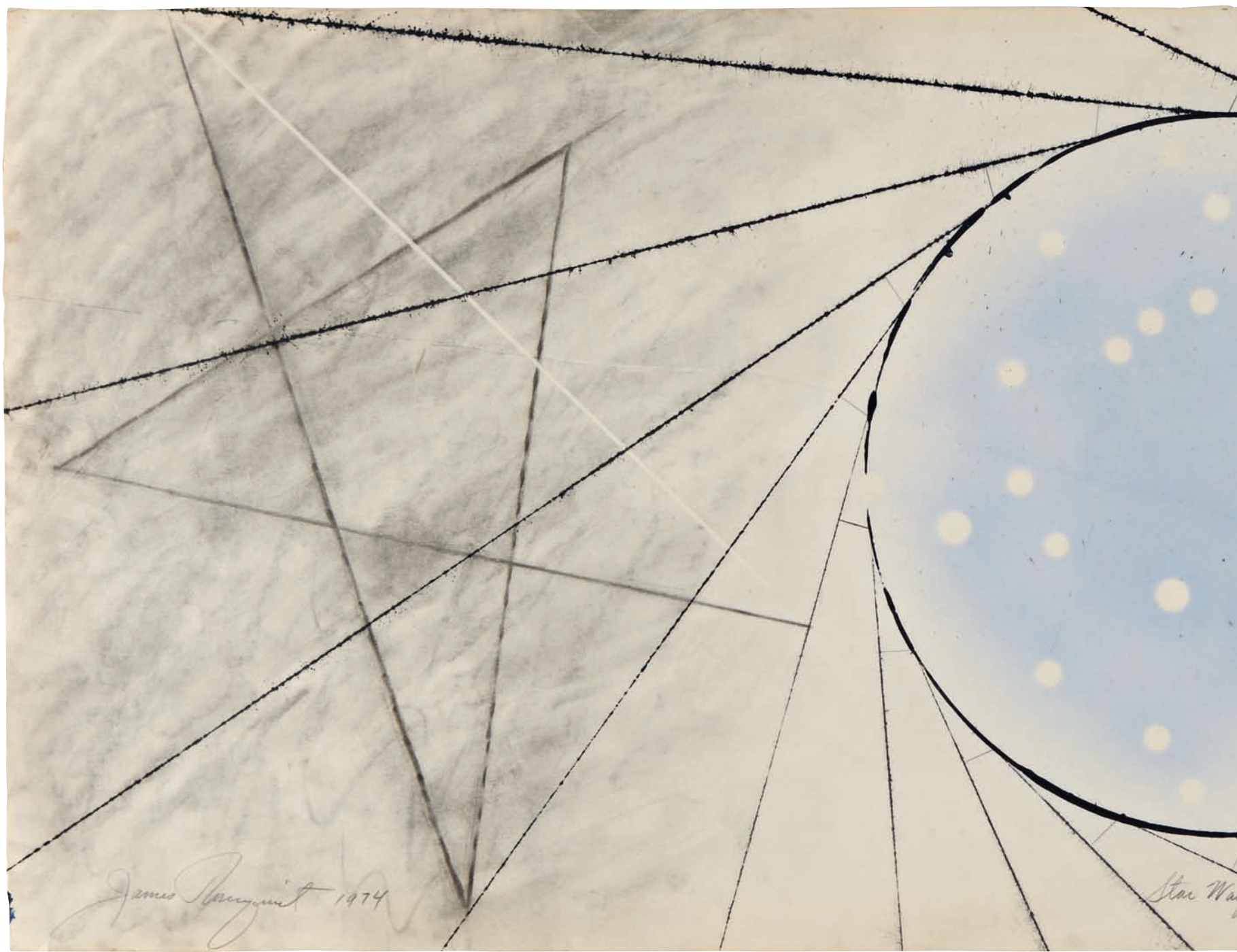
Estimate \$40,000-60,000

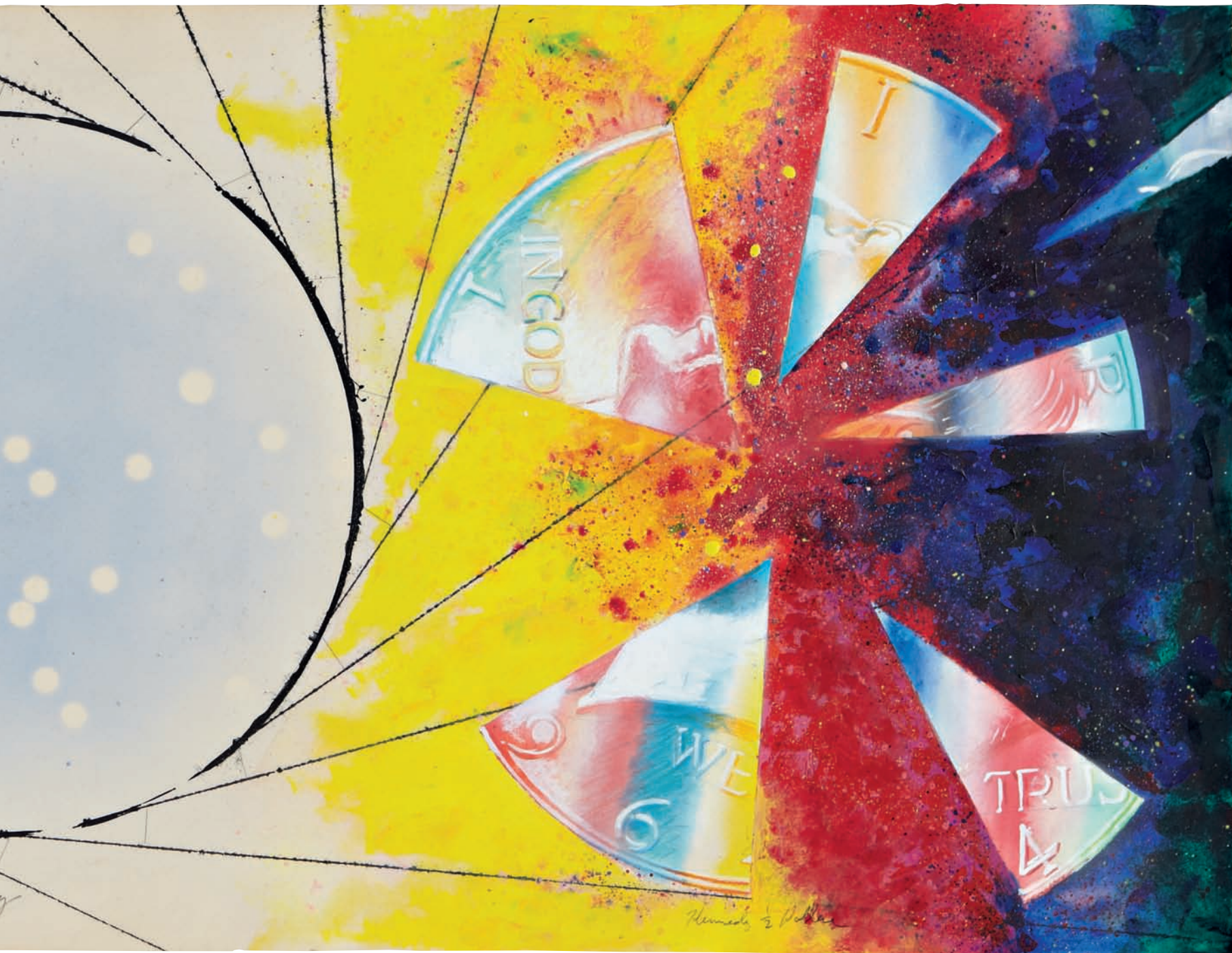
PROVENANCE

Dart Gallery, Chicago

Sale: Christie's, New York, *Contemporary Art Part II*, May 2, 1991, lot 312

Acquired at the above sale by the present owner





178 **JAMES ROSENQUIST** b. 1933

Star Way, 1974

oil, ink, and paper collage on paper

28 3/8 x 74 in. (72.1 x 188 cm)

Signed, titled, and dated "James Rosenquist 1974, Star Way, Kennedy's 1/2 Dollar" lower margin.

Estimate \$40,000-60,000

PROVENANCE

Jared Sable Gallery, Toronto

Charles Foley Gallery, Columbus, Ohio

179 **KENNETH NOLAND** 1924-2010

Pale, 1967

acrylic on canvas

98 x 24 in. (248.9 x 61 cm)

Signed, titled, and dated "Pale, 1967, Kenneth Noland" on the reverse.

Estimate \$250,000-350,000

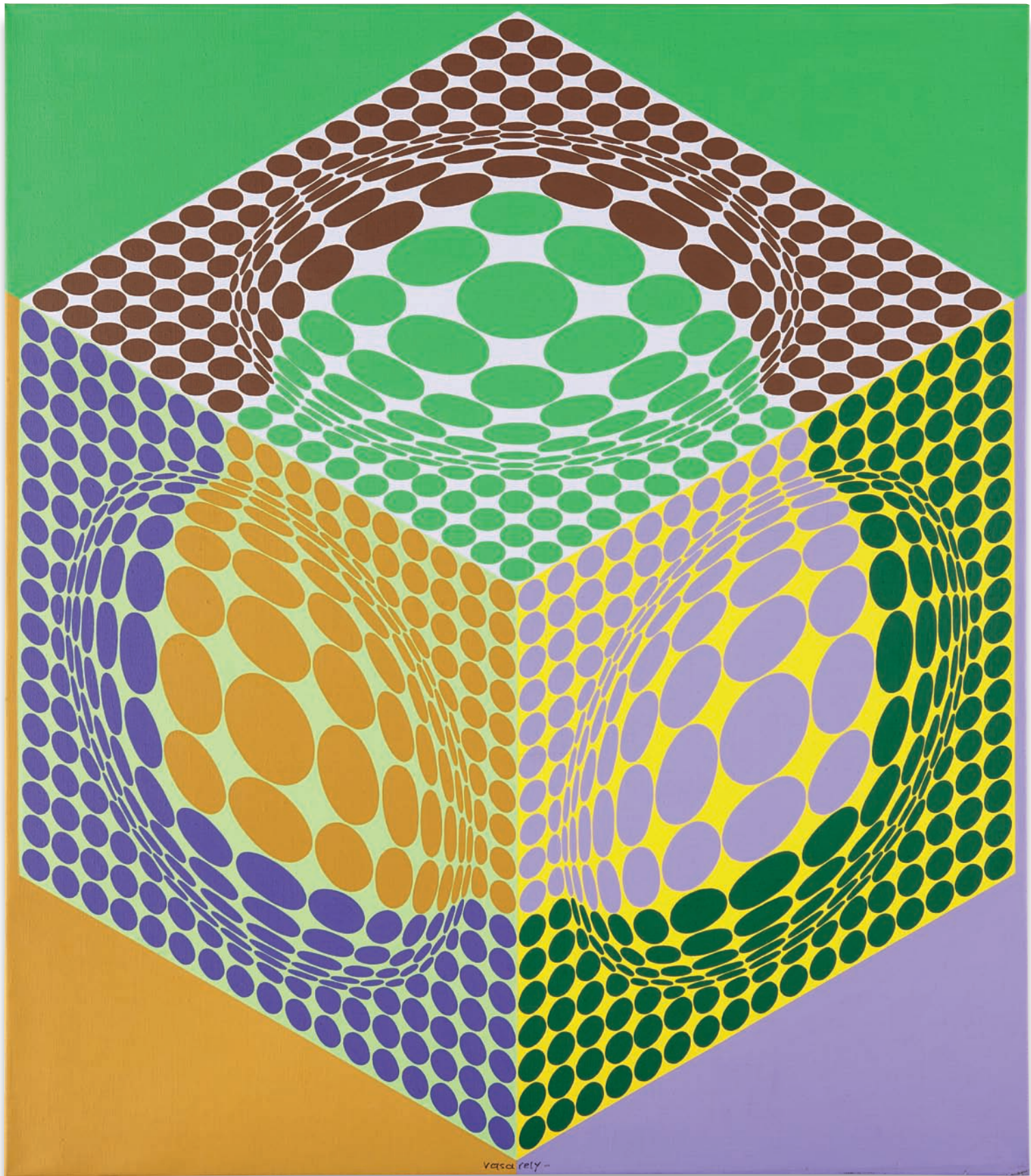
PROVENANCE

Buschlen Mowatt Gallery, Vancouver

Kenneth Noland's name stands for a particular kind of American painting — one based on the potency of color. His pictures are among the most original, elegant and unabashedly beautiful of our time. And they are among the most abstract, admired as much because they test the limits of what can be eliminated (without compromising reason or expression) as for their seductive hues. In Noland's hands, the orchestration and placement of colors have become, almost for the first time in the history of Western art, independently expressive elements, removed from even the most tenuous connection with any preexisting image. The powerful associative qualities of color harmonies, like evocative sounds or scents, are made the carriers of profound emotions, but they are completely detached from any specific reference, from anecdote or symbol.

— K. Wilkin, *Kenneth Noland*, New York, 1990, p. 7





180 **VICTOR VASARELY** 1906-1997

Kezek, 1986

acrylic on canvas

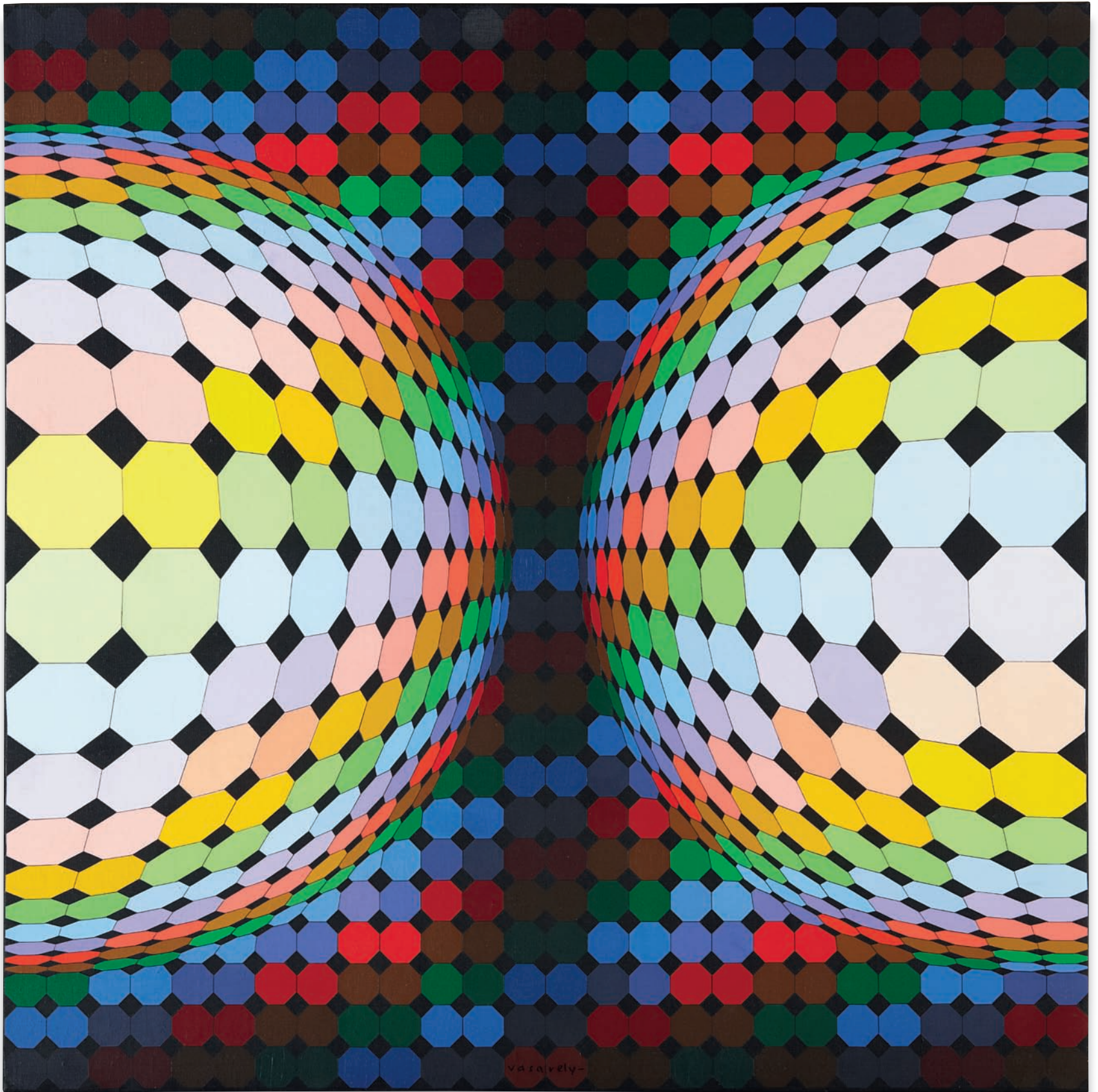
36 x 31 1/4 in. (91.4 x 79.4 cm)

Signed "Vasarely" lower margin and signed, titled, and dated "Vasarely, Kezek, 1986" on the reverse. This work has been registered in the archives of the Victor Vasarely Estate.

Estimate \$40,000-60,000

PROVENANCE

Circle Gallery, New York



181 **VICTOR VASARELY** 1906-1997

Balocla, 1991

acrylic on canvas

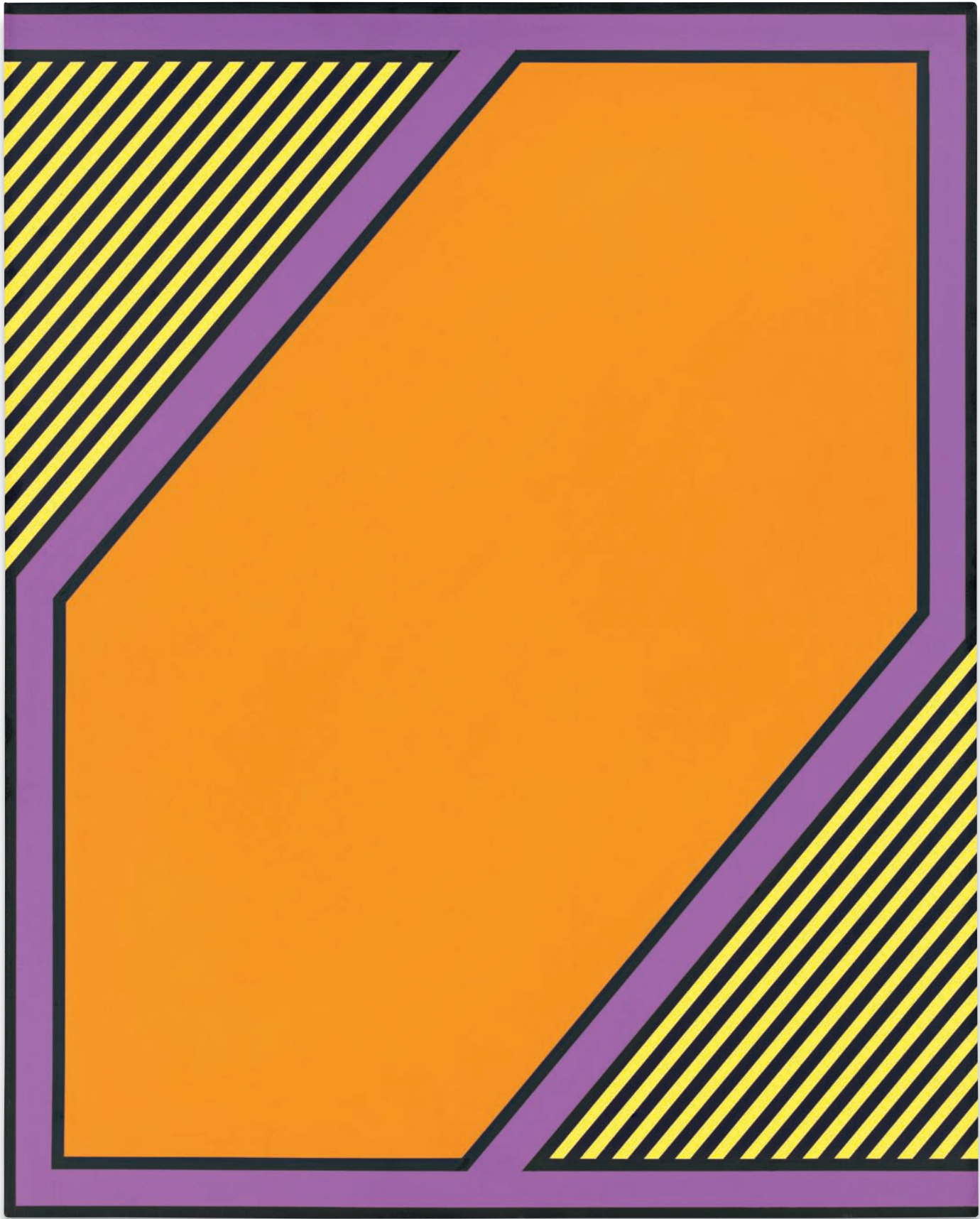
39 1/2 x 39 1/2 in. (100.3 x 100.3 cm)

Signed "Vasarely" lower margin and signed, titled, and dated "Vasarely, Balocla, 1991" on the reverse. This work has been registered in the archives of the Victor Vasarely Estate.

Estimate \$40,000-60,000

PROVENANCE

Acquired directly from the artist by the present owner



182 **NICHOLAS KRUSHENICK** 1929-1999

60 Seconds, 1970

acrylic on canvas

50 x 40 in. (127 x 101.6 cm)

Signed and dated "Nicholas Krushenick, 1970" on the reverse.

Estimate \$40,000-60,000

PROVENANCE

Acquired directly from the artist

Pace Gallery, New York

Private collection, Columbus, Ohio

Private Collection



183 **ELAINE STURTEVANT** b. 1930

Study for Warhol Flowers, 1971

synthetic polymer paint and silkscreen ink on canvas

22 x 22 in. (55.9 x 55.9 cm)

Signed and titled "Study for Warhol Flowers, Sturtevant" on the reverse.

Estimate \$60,000-80,000

PROVENANCE

Acquired directly from the artist by the present owner, circa 1975



184 **BERNARD FRIZE** b. 1941

Maigre, 2002

acrylic and resin on canvas

86 x 86 in. (218.4 x 218.4 cm)

Signed, titled, and dated "Maigre, 2002, Bernard Frize" on the reverse.

Estimate \$20,000-30,000

PROVENANCE

Galerie Emmanuel Perrotin, Paris



185 **YOSHITOMO NARA** b. 1959

Swimming school, 1997

acrylic and collage on paper laid on canvas

22 x 16 1/2 in. (56 x 42 cm)

Signed and dated "Nara 1997" lower left.

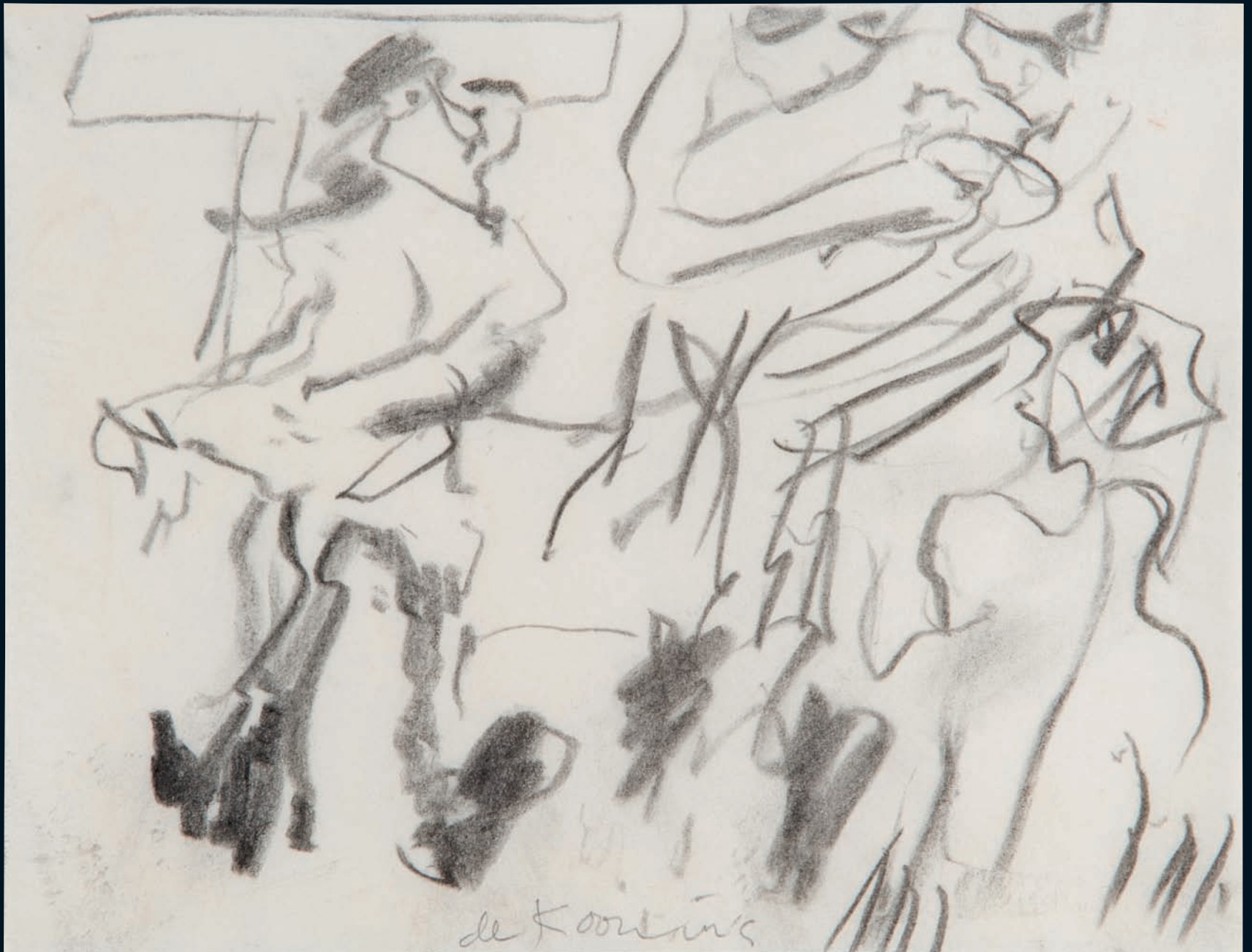
Estimate \$60,000-80,000

PROVENANCE

Acquired directly from the artist

Sale: Shinwa Art Auction, Tokyo, *Contemporary Art*, December 2, 2006, lot 113

Acquired at the above sale by the present owner



186 **WILLEM DE KOONING** 1904-1997

Untitled, 1975-1980

charcoal on paper

8 3/8 x 11 in. (21.3 x 27.9 cm)

Signed "de Kooning" lower margin.

Estimate \$15,000-20,000

PROVENANCE

Marc Selwyn Fine Art, Los Angeles

Matthew Marks Gallery, New York

EXHIBITED

New York, Matthew Marks Gallery, *Willem de Kooning: Sketchbook*, May 6 – June 17, 2006



187 **SAM FRANCIS** 1923-1994

Untitled, 1990

acrylic on paper

32 1/4 x 22 7/8 in. (81.9 x 58.1 cm)

Signed and dated "Sam Francis, 1990" on the reverse. Also stamped by the Sam Francis Estate on the backing board. This work is registered with the Sam Francis Estate under the archival identification number SF90-94. The work will be included in the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*, edited by Debra Burchett-Lere and coordinated by the Sam Francis Foundation.

Estimate \$25,000-35,000

PROVENANCE

Estate of the artist, 1994

Chalk & Vermilion Fine Arts, circa 1997

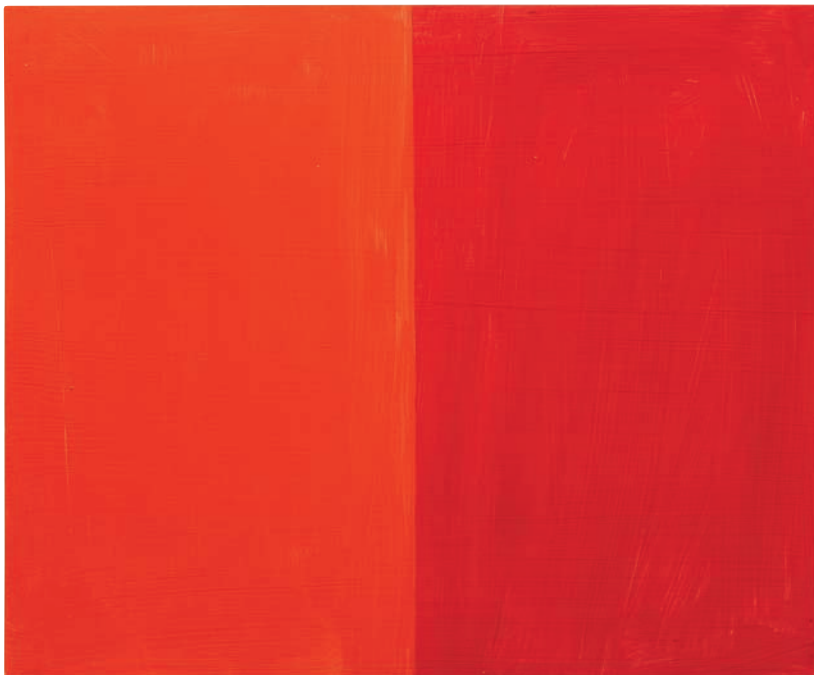
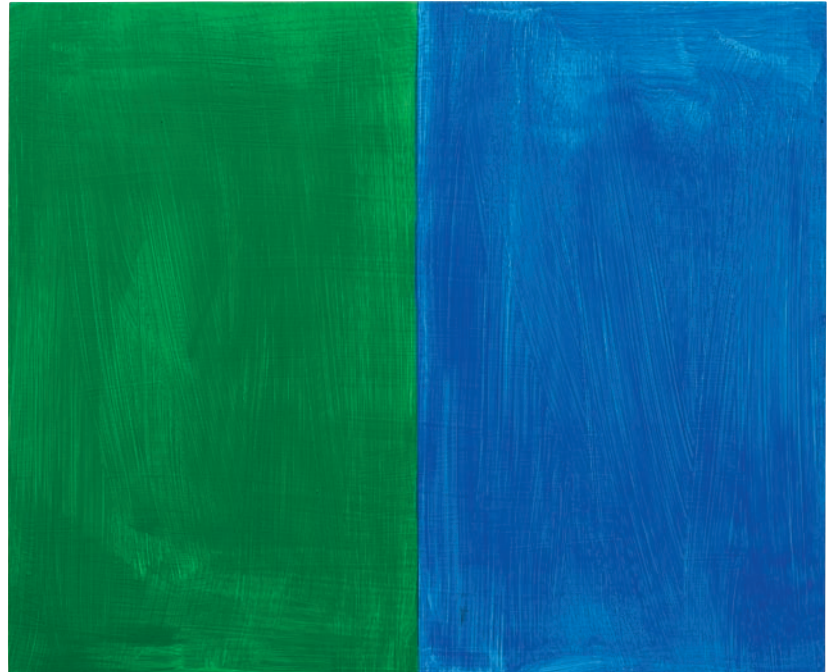
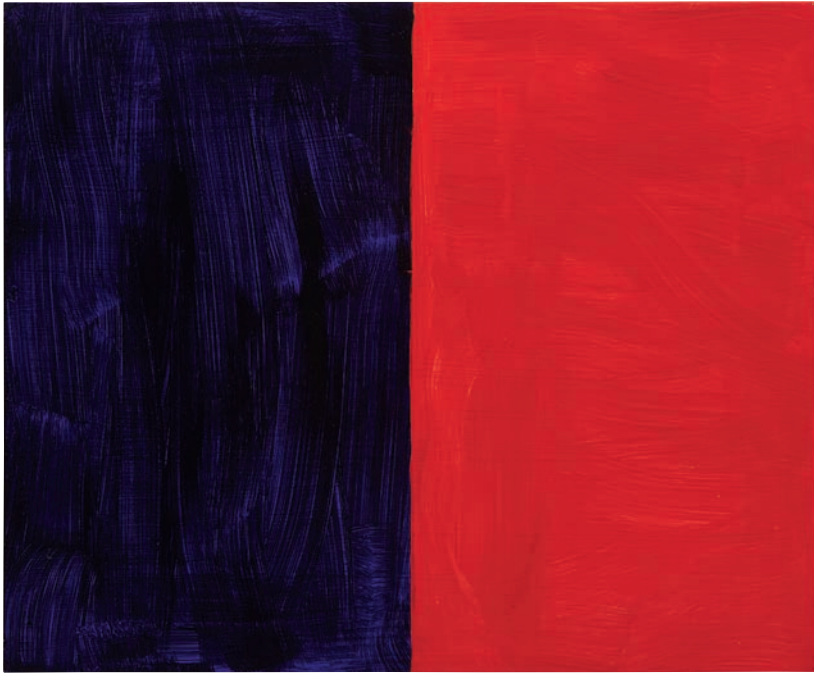
Private collection, Paradise Valley, Arizona, 1998

EXHIBITED

Madrid, Sala de Las Alhajas, Fundación Caja de Madrid, *Sam Francis: Elementos y Arquetipos*, April 26–June 23, 1997

LITERATURE

Fundación Caja de Madrid, *Sam Francis: Elementos y Arquetipos*, exh. cat., Madrid, 1997 (illustrated)



188 **GÜNTHER FÖRG** b. 1952
9 Farben (From a Series of 40 Unique Colour Paintings), 2000
 three works: acrylic on aluminum
 each: 19 3/4 x 23 3/4 x 1 1/8 in. (50.2 x 60.3 x 2.9 cm)
 Each signed and dated "Günther Förg, 2000" on the reverse.

Estimate \$12,000-18,000

PROVENANCE
 Gow Langsford Gallery, Auckland

EXHIBITED
 Auckland, Gow Langsford Gallery, *Albers, Bourgeois, Förg, Judd, Lye, Rickey*, May 4 – May 29, 2004



189 **RICHARD TUTTLE** b. 1941
Blue Star Transparent Orange, 1986
mixed media paper construction
15 x 10 in. (38.1 x 25.4 cm)

Estimate \$25,000-35,000

PROVENANCE
Galerie Yvonne Lambert, Paris

EXHIBITED
Los Angeles, Museum of Contemporary Art, *The Art of Richard Tuttle*, April 22 – July 30, 2007

The hybrid figures that emerge in multiple mediums throughout the exhibition derive from Kentridge's longstanding interest in shadows and projections. Collaged atop atlas pages in Kentridge's Puppet Drawings, marching across the accordion-style encyclopedia in his Portage book, and materializing into bronze sculptures, the figures — often burdened with the weight of objects and the world — become refugees, migrants, and movers of possessions. Silhouetted so that porter and parcel become one, Kentridge's processional characters evoke the political and cultural volatility that characterized recent South African history while also alluding to a global condition of transit and transition.

— C. Basualdo, ed., *Notations/William Kentridge: Tapestries*, Philadelphia, 2007

190 **WILLIAM KENTRIDGE** b. 1955

Porter Series: Man with Bed on Black, 2000

mohair, silk and embroidered tapestry

105 1/8 x 80 3/4 in. (267 x 205.1 cm)

Signed, titled, numbered, and dated "Porter with Bed, 1/3, 2000, William Kentridge" on a label affixed to the reverse. This work is number one from an edition of three.

Estimate \$100,000-150,000

PROVENANCE

Marian Goodman Gallery, Paris

EXHIBITED

Philadelphia, Philadelphia Museum of Art, *William Kentridge: 10 Tapestries*, December 12, 2007 - April 6, 2008 (another example exhibited)

LITERATURE

C. Basualdo, ed., *William Kentridge Tapestries*, Philadelphia, 2007



191

ANSELM KIEFER b. 1945

Sefer Hechaloth, 2006

oil, emulsion, shellac, lead, soil and photographic paper laid on board (in two parts)

39 3/8 x 59 in. (100 x 150 cm)

Titled "Sefer Hechaloth" upper left.

Estimate \$150,000-200,000

PROVENANCE

White Cube, London

Utilizing various elements and items to create violent, haunting, or heavily charged aesthetics, Anselm Kiefer accumulates materials and objects found on his travels and incorporates them into his paintings and installations to develop a storyline infused with his personal experiences and cultural references. His critical engagement with history, perceptions of the cosmos and the human development are central to his landscape of testimonials. Through a variety of inspirations, Kiefer has executed some of the most mesmerizing, intellectual, and materialistically diverse works of art to date. Drawing upon poetry, literature, religion, mythology, the memory of the Holocaust, as well as the development of an identity within post-war Germany, Kiefer's works resonate with audiences who can feel his palpable energy. The present lot, *Sefer Hechaloth*, 2001, biblically defined as "Book of the Palaces," references the angel-laden ladder to the heavens, and reflects the artist's vast knowledge and inner dialogue.

Lefter Kehaleth





192 **HANNAH WILKE** 1940-1993

Untitled (Mask), 1990

painted ceramic

13 3/4 x 9 1/4 x 4 1/2 in. (34.9 x 23.5 x 11.4 cm)

Signed, dedicated, and dated "Hannah Wilke 1990, for Jewish Museum Purim" on the reverse. This work has been verified by the Hannah Wilke Foundation and will be included in the forthcoming *Hannah Wilke Catalogue Raisonné*.

Estimate \$10,000-15,000

PROVENANCE

New York, The Jewish Museum, Purim Ball, 1991



193 **ARMAN** 1928-2005
Heroin and Hypodermic Needles, 1969
syringes in polyresin
18 x 13 x 4 in. (45.7 x 33 x 10.2 cm)
Signed and dated "Arman 69" lower left.

Estimate \$25,000-35,000

PROVENANCE

Ace Gallery, Los Angeles
Davidson Collection, Toronto

194 **GIUSEPPE PENONE** b. 1947

Palpebra, 1991

charcoal on felt with plaster cast

62 7/8 x 113 3/4 in. (160 x 289 cm)

Signed, titled, and dated "Giuseppe Penone 1991 Palpebra" on the reverse.

Estimate \$180,000-250,000

PROVENANCE

Private Collection

EXHIBITED

Nîmes, Carré d'Art- Musée d'Art Contemporain, *Giuseppe Penone*, 1997-1998

LITERATURE

Hopelfulmonster, ed., *Giuseppe Penone*, exh. cat., Carré d'Art- Musée d'Art Contemporain, Nîmes, 1997, pp. 74-81 (illustrated)

Penone's aesthetic proposition springs from observations on natural phenomena, with a bearing particularly on our interaction with our environment. The nature of sensory perception is crucial for his proposition, especially through touch and sight — not surprisingly, given his choice of media. He has thus been consistently preoccupied with the eyes and skin, locations of interface between the human body and all that surrounds it.

— G. Maraniello, *Ikon: Giuseppe Penone Writings 1968 – 2008*, Bologna, 2009





195 **JOSEPH KOSUTH** b. 1945
One and three hammers, 1965
gelatin silver print, hammer and photostat on board
photo panel: 25 3/4 x 16 in. (65.4 x 40.6 cm)
hammer: 14 x 4 7/8 x 2 in. (35.6 x 12.4 x 5.1 cm)
text panel: 24 5/8 x 25 3/4 in. (62.5 x 65.4 cm)

Estimate \$100,000-150,000

PROVENANCE

Private Collection

Sale: Sotheby's, London, *Contemporary Art*, February 8, 2001, lot 121

Acquired at the above sale by the present owner



The art I call conceptual is such because it is based on an inquiry into the nature of art. Thus, it is... a working out, a thinking out, of all the implications of all aspects of the concept 'art,'... Fundamental to this idea of art is the understanding of the linguistic nature of all art propositions, be they past or present, and regardless of the elements used in their construction.

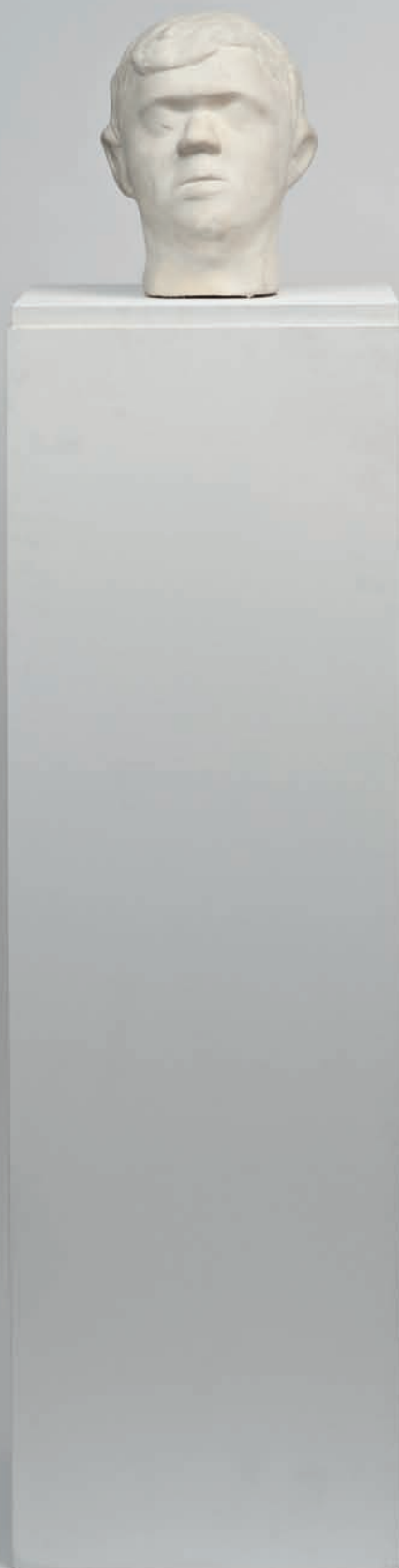
— Joseph Kosuth (The Museum of Modern Art, MoMA Highlights, New York, 1999, p. 257)



hammer ('hæməɪ), *n.* Marteau; *chien* (of fire-arms), *m.* Hammer and tongs, *avec fureur, avec violence*; to bring under the hammer, *mettre aux enchères*. *v.t.* Marteler, forger; enfoncer. To hammer out a line, *marteler un vers*. *v.i.* Marteler; travailler avec le marteau. To hammer at, *s'attaquer à, harceler* (someone). **hammer-cloth**, *n.* Housse, *f.* (of driver's seat). **hammer-head (shark)** *n.* Squalé marteau, *m.* **hammerer** or **hammerman**, *n.* Marteleur, frappeur, *m.* **hammering**, *n.* Martelage, *m.*

The idiosyncratic American artist Joseph Kosuth approaches art with conceptual and intellectual reasoning rather than artistic intuition. Like Marcel Duchamp, he is primarily concerned with the definition and meaning behind an object. The creative process is achieved through his method of conceptualization and is highlighted by his critical questioning of visual representation and perception.

The present lot, *One and three hammers*, 1965, is a prime example of Kosuth's adoption of words and language as his artistic tools. Devoid of everything aside from the mechanically printed words, the work can be seen as both a visual and a verbal code, one that invites the viewer to engage with the dialectical relationship between the idea of art and the realized object. Kosuth's preoccupation with language, meaning, relationships and the interpretation of visual information is fundamentally an enquiry into the very nature of any artwork.



196 **JUAN MUÑOZ** 1953-2001
Cabeza de Enano, 1995
plaster sculpture on base
head: 10 3/4 x 10 x 7 in. (27.3 x 25.4 x 17.8 cm)
pedestal: 14 x 11 x 11 in. (35.6 x 27.9 x 27.9 cm)
Signed and dated "Muñoz 95" on the reverse of the head.

Estimate \$20,000-30,000

PROVENANCE

Galería Pepe Cobo, Seville



197 **JOSEPH BEUYS** 1921-1986
Porcelain rabbits and pencil drawing with stamp, 1989
 graphite, ink, and porcelain on paper
 15 1/4 x 15 1/4 in. (38.7 x 38.7 cm)
 Signed "Joseph Beuys" on the face.

Estimate \$20,000-30,000

PROVENANCE
 Galleria Ferrari, Verona
 Galeria Edurne, Madrid

EXHIBITED
 Madrid, Edurne Gallery, *Prof. Joseph Beuys, Institut for Cosmetic Surgery Speciality: Buttocklifting*, February, 1989

LITERATURE
 Edurne Gallery, ed., *Prof. Joseph Beuys, Institut for Cosmetic Surgery Speciality: Buttocklifting*, exh. cat., Madrid, 1989 (illustrated)
 Alfonso Alcolea Gallery, ed., *Catalogue of Beuys*, Barcelona, 1989 (illustrated)



198 **MARTIN KIPPENBERGER** 1953-1997

Untitled, 1988

collage and graphite on paper

19 1/2 x 13 5/8 in. (49.4 x 34.5 cm)

Initialed and dated "M.K. 88" lower right.

Estimate \$20,000-30,000

PROVENANCE

Acquired directly from the artist by the present owner



199 **MARTIN KIPPENBERGER** 1953-1997

7" Single 'Pop In', 1989

artist recorded vinyl record with unique graphite drawing on the album cover

7 x 7 in. (17.8 x 17.8 cm)

Initialed and dated "M.K. 89" lower right of the case. This record contains a music track on which Martin Kippenberger sings.

Estimate \$12,000-18,000

PROVENANCE

Acquired directly from the artist by the present owner



200 **SIGMAR POLKE** 1941-2010
Untitled, 2002
acrylic on paper
38 7/8 x 27 1/8 in. (99 x 69 cm)
Signed and dated "Sigmar Polke 2002" lower right.

Estimate \$50,000-70,000

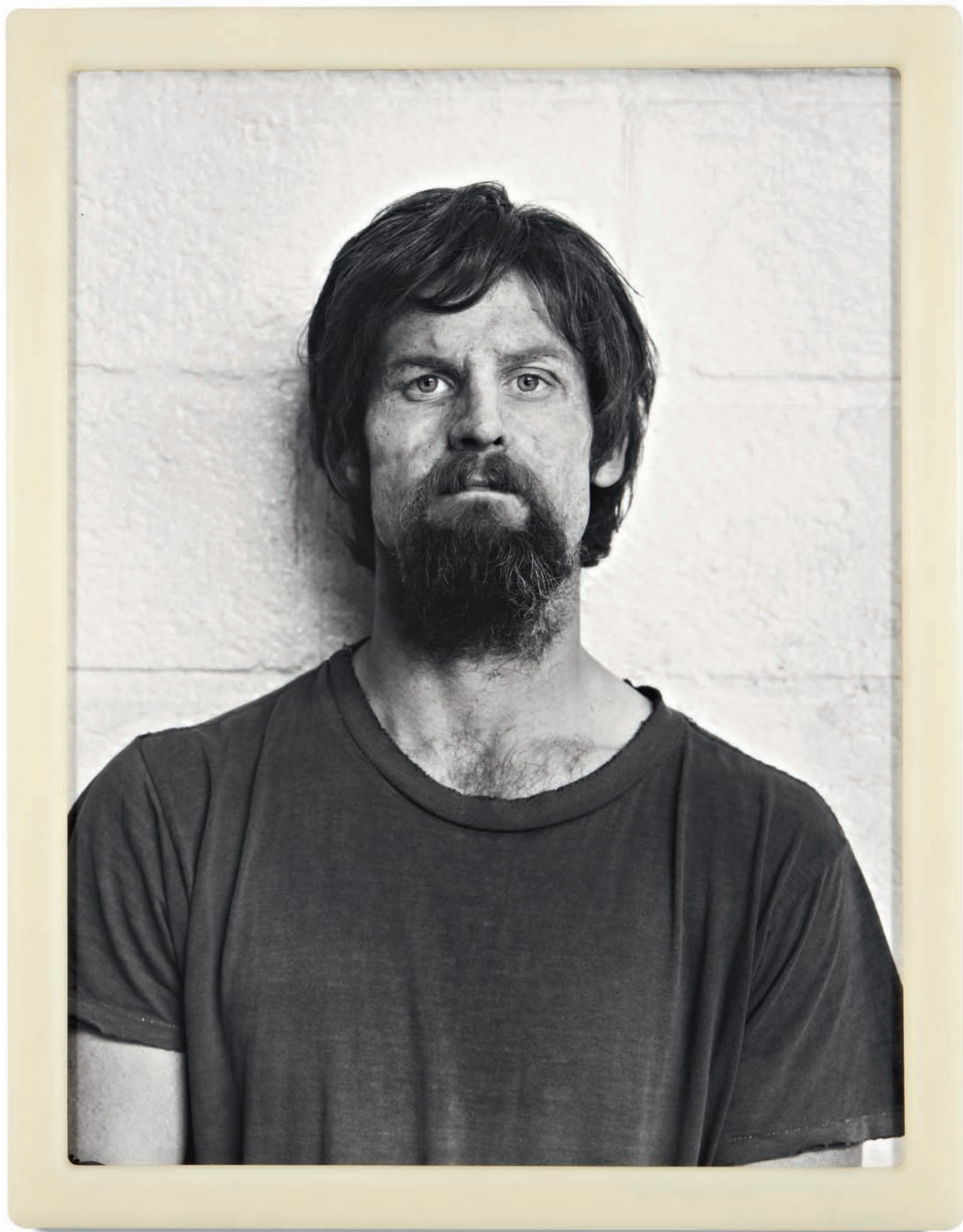
PROVENANCE
Galeria Heinz Holtmann, Cologne
Private collection, Madrid



201 **JONATHAN MONK** b. 1969
Roman Holiday (Deckchairs), 2000-2007
 diptych: C-prints mounted to non-glare Plexiglas
 each: 40 x 40 in. (101.6 x 101.6 cm)
 This work is the artist's proof from a unique, non-editioned work

Estimate \$15,000-20,000

PROVENANCE
 Casey Kaplan Gallery, New York



202 **MATTHEW BARNEY** b. 1967

Cremaster 2: Korihor, 1999

gelatin silver print, in artist's self-lubricating acrylic frame
42 x 34 in. (106.7 x 86.4 cm)

Signed and dated "Matthew Barney 99" on the reverse. This work is number four from an edition of six plus one artist's proof.

Estimate \$60,000-80,000

PROVENANCE

Barbara Gladstone Gallery, New York

Sale: Christie's, New York, *Post-War and Contemporary Art Afternoon Session*, May 10, 2006, lot 491

Acquired at the above sale by the present owner

EXHIBITED

Museum Ludwig, Cologne, *Matthew Barney: The Cremaster Cycle*, June 6 - September 1, 2002;

Musée d'art moderne de la ville de Paris, October 10, 2002 - January 5, 2003; New York,

Solomon R. Guggenheim Museum, February 14 - June 4, 2003 (another example exhibited)

LITERATURE

N. Spector, *Matthew Barney: The Cremaster Cycle*, exh. cat., Solomon R. Guggenheim Museum, New York, 2002, pp. 176, 463 and 511



203 **EVAN PENNY** b. 1953
Female Stretch 1, 2007
 silicone, pigment, fabric, hair, and aluminum
 72 x 11 3/4 x 5 7/8 in. (183 x 30 x 15 cm)
 Signed, titled, and dated "E. Penny 2007 Female Stretch #1" on the reverse.

Estimate \$80,000-120,000

PROVENANCE
 Sperone Westwater, New York

Evan Penny's Stretch/Anamorph sculptures are warped at bizarre angles that don't look totally "correct" or "in focus" from any specific vantage point. It's hard to imagine a sculpture skewed in three dimensions, but the effect is mesmerizing. The closest analogy is perhaps the capability of Photoshop to distort an image like a fun house mirror, bending and stretching human features. But Penny manages to pull off this twist in three dimensions with a level of precision that seems more digital than human.

– D. Larkin, "The Awkward Joys of Anamorphosis," *Hyperallergic*, March 23, 2011



204 **STEPHAN BALKENHOL** b. 1957

Small Pair (man with red shirt and woman with black skirt), 1997

carved wawa wood and paint (in two parts)

man: 62 3/4 x 13 1/4 x 9 3/4 in. (159.4 x 33.7 x 24.8 cm)

woman: 62 1/2 x 13 1/2 x 9 5/8 in. (158.8 x 34.3 x 24.4 cm)

Estimate \$60,000-80,000

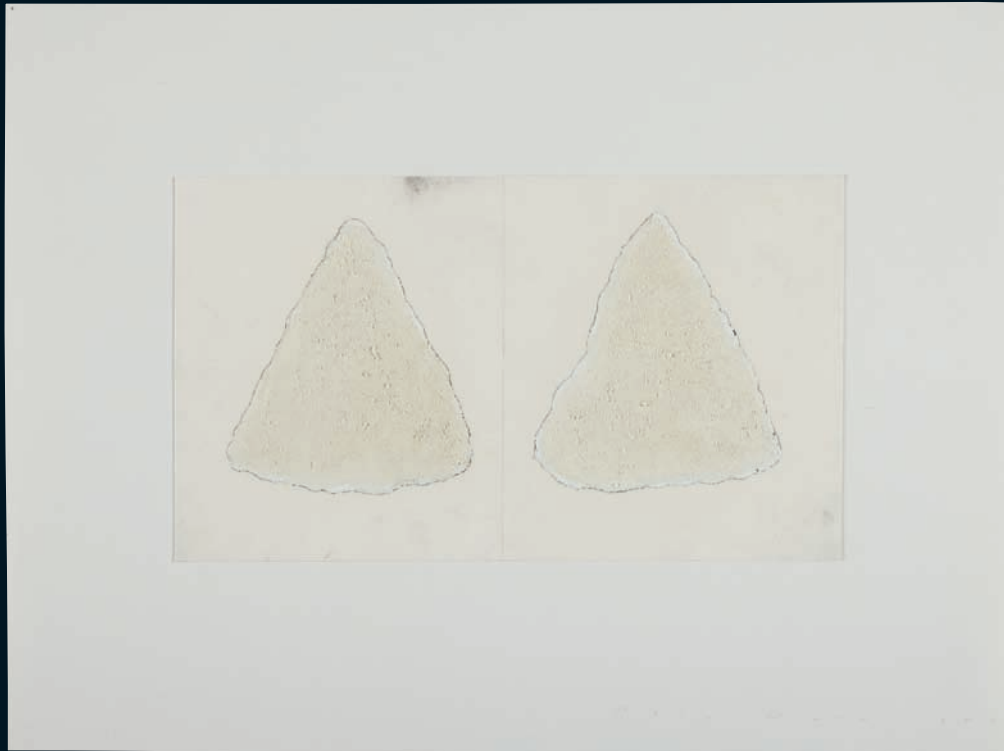
PROVENANCE

Deweert Art Gallery, Otegem, Belgium

EXHIBITED

Virginia Beach, Contemporary Art Center of Virginia, *Stephan Balkenhol*, May 11 - September 9, 2001

Tempe, Arizona State University Art Museum, on short-term loan, July 10 - October 15, 1997



205 **RONI HORN** b. 1955
Untitled, 1986
 powdered pigment and varnish on paper
 13 x 17 1/2 in. (33 x 44.5 cm)
 Signed and dated "Roni Horn 1986" lower right.

Estimate \$10,000-15,000

PROVENANCE

Galerie Maeght Lelong, New York
 Private collection, Washington DC

EXHIBITED

Pittsburgh, Carnegie Mellon Museum, *Awards for Visual Arts*, 1987
 Cincinnati, Contemporary Arts Center, *CAC Collects*, 1994



206 **RONI HORN** b. 1955
Untitled, 1985
 powdered pigment and varnish on paper
 14 1/8 x 14 1/4 in. (35.9 x 36.2 cm)
 Signed and dated "Roni Horn 1985" lower left.

Estimate \$10,000-15,000

PROVENANCE

Galerie Maeght Lelong, New York
 Private collection, Washington DC

EXHIBITED

Pittsburgh, Carnegie Mellon Museum, *Awards for Visual Arts*, 1987
 Cincinnati, Contemporary Arts Center, *CAC Collects*, 1994



207 **WANGECHI MUTU** b. 1972
Untitled, 2003
collage on vellum
24 x 18 in. (61 x 45.7 cm)
Signed and dated "Wangechi Mutu 2003" lower right.

Estimate \$25,000-35,000

PROVENANCE
Vielmetter Gallery, Los Angeles
Private Collection



PROPERTY SOLD TO BENEFIT PRINTED MATTER, NEW YORK

208 **KIKI SMITH** b. 1954

Illumination, 2011

ink, colored pencil, and glitter on Nepalese paper

46 x 58 3/4 in. (116.8 x 149.2 cm)

Signed and dated "Kiki Smith 2011" lower right.

Estimate \$30,000-40,000

PROVENANCE

Courtesy of the artist to benefit Printed Matter



209 **MICHAËL BORREMANS** b. 1963

The House of Opportunity, 2004

oil on board

6 x 6 3/4 x 3/8 in. (15.3 x 17.3 x 1.1 cm)

Signed and dated "Michael Borremans 2004" lower left.

Estimate \$80,000-120,000

PROVENANCE

Zeno X Gallery, Antwerp



210 **CINDY SHERMAN** b. 1954

Untitled #120, 1983

color photograph

34 1/2 x 21 3/4 in. (87.6 x 55.2 cm)

Signed, numbered, and dated "Cindy Sherman, 15/18, 1983" on the reverse.

This work is number 15 from an edition of 18.

Estimate \$20,000-30,000

PROVENANCE

Galleria Piero Bruno, Taranto

Galleria Marsilio Margiacchi, Arezzo

Acquired from the above by the present owner

EXHIBITED

Los Angeles, Museum of Contemporary Art, *Cindy Sherman Retrospective*, November 2, 1997-February 1, 1998; Museum of Contemporary Art, Chicago, February 28-May 31, 1998; Galerie Rudolfinum, Prague, June 25-August 23, 1998; Barbican Art Gallery, London, September 10-December 13, 1998; CAPC Musée d'art Contemporain, Bordeaux, February 6-April 25, 1999; Museum of Contemporary Art, Sydney, June 4-August 29, 1999; the Art Gallery of Ontario, Toronto, October 1, 1999-January 2, 2000 (another example exhibited)

LITERATURE

P. Schjeldahl and I. M. Danhoff, *Cindy Sherman*, New York, 1984, p. 88 (illustrated)

R. Krauss, *Cindy Sherman 1975-1993*, New York, 1993, p. 116 (illustrated)

C. Manzo and G. di Pietrantonio, *Cindy Sherman*, Foggia, 1996 (illustrated)

A. Cruz, E. A. T. Smith and A. Jones, *Cindy Sherman Retrospective*, London, 1997, p. 121 (illustrated)



211 **ROBERT LONGO** b. 1953

Untitled (Una), 2007

charcoal on paper, mounted on aluminum

70 1/4 x 90 1/4 in. (178.4 x 229.2 cm)

Signed and dated "Robert Longo 2007" lower right.

Estimate \$60,000-80,000

PROVENANCE

Metro Pictures, New York

EXHIBITED

New York, Metro Pictures, *Robert Longo: Children of Nyx*, November 3–December 8, 2007

Basel, Art Basel Switzerland, *Metro Pictures*, June, 2007



212 **MIKE KELLEY** 1954-2012

Animation 6 (baby), 2007

20 minute loop animation on a flat screen monitor with speakers

22 x 14 x 3 in. (55.9 x 35.6 x 7.6 cm)

This work is number three from an edition of five, and is accompanied by a certificate of authenticity signed by the artist.

Estimate \$20,000-30,000

PROVENANCE

Jablonka Gallery, Berlin



213 **PAUL PFEIFFER** b. 1966

Poltergeist, 2000

laser-fused polyamide powder in a wooden, glass and linen vitrine

21 x 17 1/2 x 17 1/2 in. (53.3 x 44.5 x 44.5 cm)

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

Estimate \$50,000-70,000

PROVENANCE

The Project, New York

Acquired from the above by the present owner, 2000

EXHIBITED

Cambridge, MIT List Visual Arts Center, *Paul Pfeiffer*, February 6 - April 6, 2003; Museum of Contemporary Art, Chicago, May 3 - August 31, 2003 (another example exhibited)

LITERATURE

L. Chua, "An Un-home at the End of the World", *Paul Pfeiffer*, Museum of Contemporary Art, Chicago, 2003, p. 51 (illustrated)

The title refers to the movie Poltergeist and the sculpture specifically is a detail in a scene from the movie, but an important detail I think. The detail it relates to is a moment in the kitchen in this haunted house in the suburbs in California somewhere. Everything seems normal and then one day in the kitchen Mom turns around and finds all the kitchen furniture rearranged, in literally the blink of an eye, into this baroque configuration.

– Paul Pfeiffer

214 **MARC QUINN** b. 1964
Under the Volcano (Pinacate, Mexico), 2010
oil on canvas
66 1/2 x 103 1/2 in. (169 x 263 cm)

Estimate \$120,000-180,000

PROVENANCE

Acquired directly from the artist by the previous owner
Private collection, Switzerland





215 **DAMIEN HIRST** b. 1965
Beautiful Exploded Aquarium Painting, 2007
household gloss on canvas
48 x 48 in. (121.9 x 121.9 cm)
Signed and dated "Damien Hirst 2007" on the reverse.

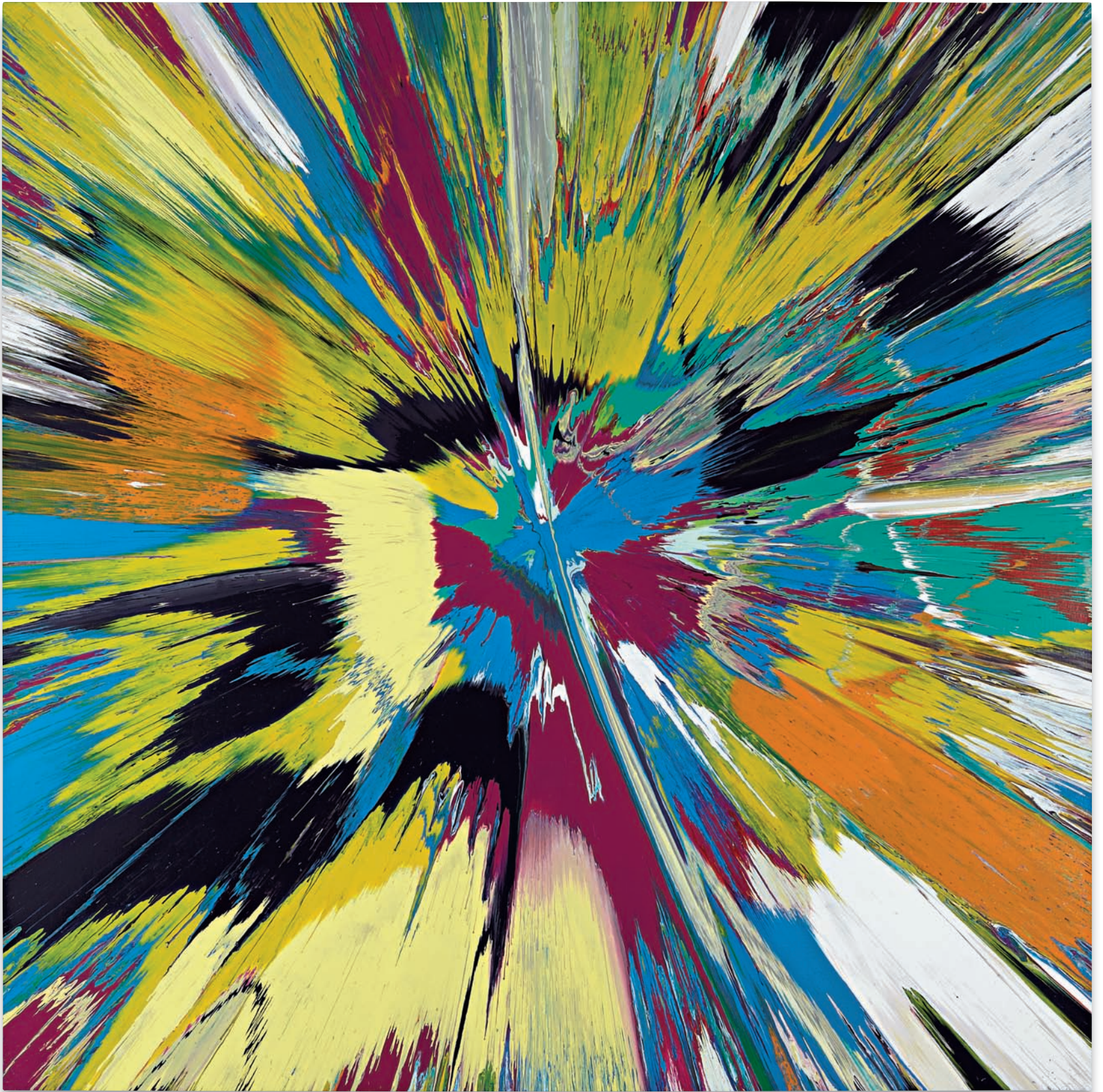
Estimate \$200,000-300,000

PROVENANCE

Gagosian Gallery, London

The spin paintings gather and amalgamate the individuality of every individual color, introducing a mechanical rotating movement at the moment of execution, to make the colors participate in a primordial state, where order and creation dissolve and disengage from the meditation of thought and representation, to become pure expression of the basic and vital gesture of painting and its mythology. The titles, which always center on a myriad of adjectives in free fall, with an instantaneous and impatient rhythm, in a visual and literary osmosis of an apparently playful, but in fact urgent spirit, seem to follow and continue the rotation of the initial process and its acceleration toward the unknown.

— Museo Archeologico Nazionale, "The Agony and the Ecstasy, Selected works from 1989-2004", *Damien Hirst*, Naples, 2004, p.42



– José Férez Kuri (1951-2010) close friend and mentor to William S Burroughs (*Royal Academy of Arts Magazine*, Winter 2008, “GSK Contemporary”, issue number 101, p. 50)

I'll Be Right Back: Portrait of William Burroughs, 2004

Signed, titled, dedicated, and dated "Hirst, I'll be right back, portrait of William Burroughs, for Jose, Damien Hirst, 3rd May 2004, for Jose!" on the reverse.

PROVENANCE

Created and gifted to José Férez Kuri by Damien Hirst

EXHIBITED

London, Royal Academy of Arts, *GSK Contemporary/Burroughs Live*, co-curated by José Férrez Kuri and David Thorp, October 31, 2008-January 19, 2009

LITERATURE

A. Taylor, "GSK Contemporary", *Royal Academy of Arts Magazine*, Winter 2008, issue number 101, p. 50 (illustrated)







217 **DAMIEN HIRST** b. 1965
Love is a Stranger, 2004
butterfly and household gloss on canvas
6 x 6 in. (15.2 x 15.2 cm)
Signed "Damien Hirst" on the reverse.

Estimate \$35,000-45,000

PROVENANCE
Gow Langsford Gallery, Auckland

EXHIBITED
Auckland, Gow Langsford Gallery, *Damien Hirst: The Dead and The Souls*, July 20-August 27, 2011



218 **DAMIEN HIRST** b. 1965

In a Spin, The Action of the World on Things, 2002

household gloss enamel paint on canvas laid on fiberboard

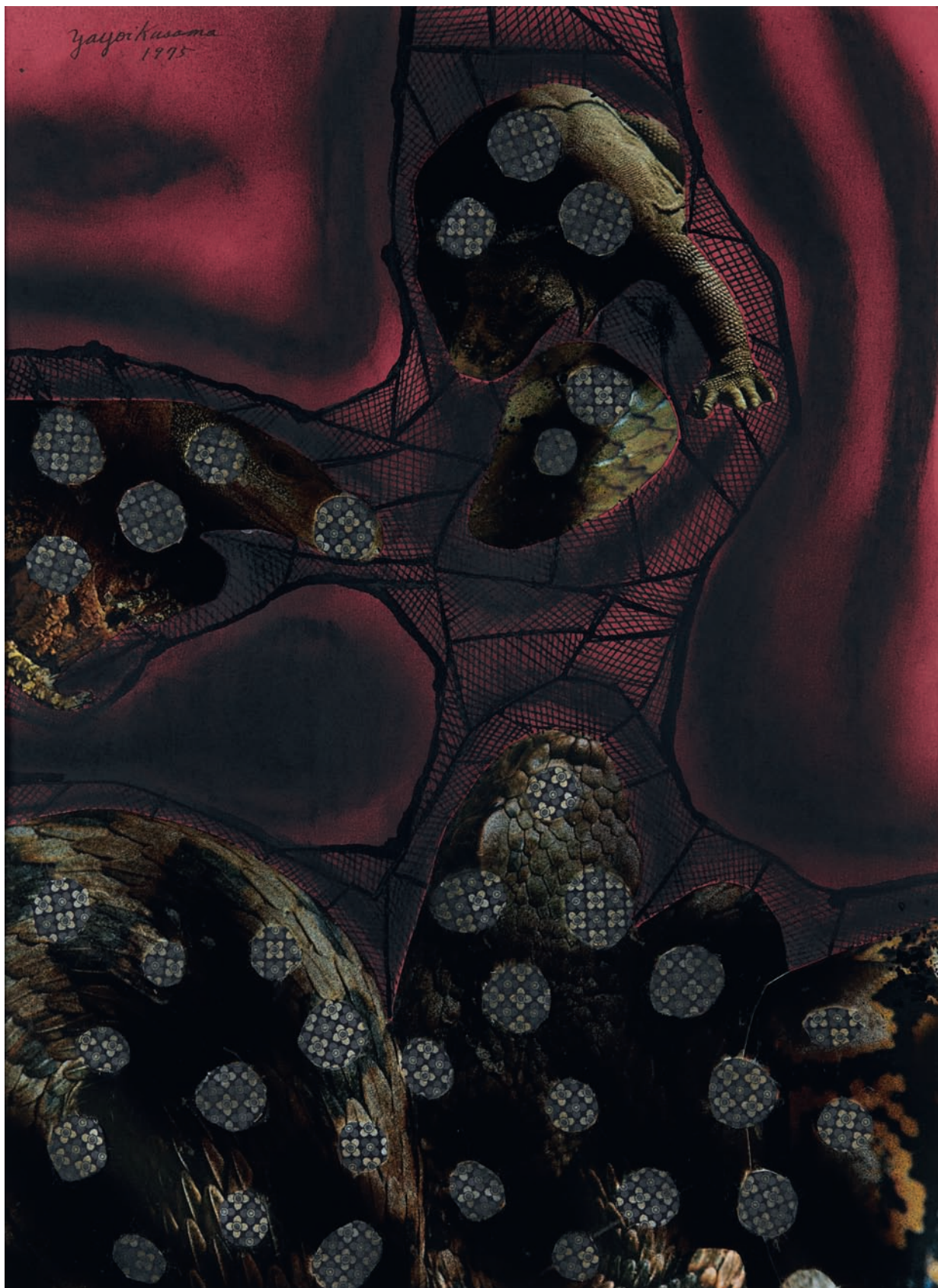
38 1/4 x 29 3/4 in. (97.2 x 75.6 cm)

This work is accompanied by a certificate of authenticity issued by The Paragon Press, with the Damien Hirst Archive number: DHS 663, 134.

Estimate \$60,000-80,000

PROVENANCE

Private Collection



219 **YAYOI KUSAMA** b. 1929
Here Comes the Village of Satan, 1975
 collage on paper
 20 1/2 x 15 in. (52.1 x 38.1 cm)
 Signed and dated "Yayoi Kusama, 1975" upper left.

Estimate \$30,000-40,000

PROVENANCE
 Peter Blum Gallery, New York



221 **PAULINA OŁOWSKA** b. 1976
Untitled Performance, 2003
 oil on canvas
 59 x 43 1/4 in. (149.9 x 109.9 cm)
 Signed and dated "Paulina Ołowska, 2003" on the reverse.

Estimate \$18,000-22,000

PROVENANCE
 Cabinet Gallery, London



222 **TOMORY DODGE** b. 1974

Supermarket, 2004

oil on canvas

79 x 84 in. (200.7 x 213.4 cm)

Signed, titled, and dated "Tomory Dodge, Supermarket, 2004" on the reverse.

Estimate \$20,000-30,000

PROVENANCE

ACME, Los Angeles

Acquired from the above by the present owner, 2004



223 **LUCY MCKENZIE** b. 1977

Badge, 2000

acrylic on canvas

diameter: 29 1/4 in. (74.3 cm)

Estimate \$20,000-30,000

PROVENANCE

Cabinet Gallery, London



224 **ELLIOTT HUNDLEY** b. 1975

Untitled, 2002

extruded polystyrene, plastic, pins, paper, photographs, fabric, wood, wire, glue,
and found oil paintings on board

25 x 42 in. (63.5 x 106.7 cm)

Signed, titled, and dated "Elliott Hundley, Untitled 2002 (Sept), (after landslide)"
on the reverse.

Estimate \$20,000-30,000

PROVENANCE

Bemis Center for Contemporary Annual Art Auction, Omaha
Acquired at the above sale by the present owner



225 **VIK MUNIZ** b. 1961

Pastorales Tahitiennes, after Paul Gauguin, 2005

C-print

68 7/8 x 108 1/4 in. (175 x 275 cm)

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

Estimate \$30,000-50,000

PROVENANCE

Galerie Xippas, Paris

EXHIBITED

Paris, Gallery Xippas, *Vik Muniz: Pictures of Pigment*, June 10-July 29, 2006 (another example exhibited)

LITERATURE

V. Muniz and P. Corrêa do Lago, *Vik Muniz: Complete Works, 1987-2009: Catalogue Raisonné*, Rio de Janeiro, 2009, p. 598 (illustrated)



226 **VIK MUNIZ** b. 1961

Ava Gardner (Pictures of Diamonds), 2005

C-print

33 3/4 x 29 7/8 in. (85.7 x 76 cm)

Signed and dated "Vik Muniz 2005" on a label affixed to the reverse.

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

Estimate \$70,000-90,000

PROVENANCE

Galerie Xippas, Paris

LITERATURE

V. Muniz and P. Corrêa do Lago, *Vik Muniz: Complete Works, 1987-2009: Catalogue Raisonné*, Rio de Janeiro, 2009, p. 525 (illustrated)



227 **SHARON CORE** b. 1965

Various Cakes, 2004

C-print

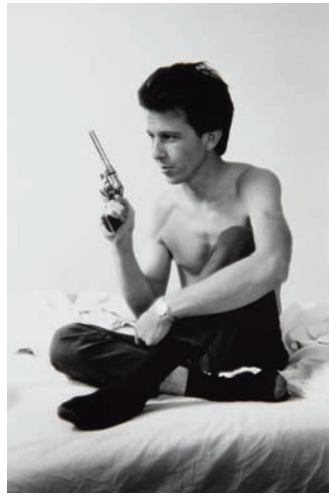
25 x 23 in. (63.5 x 58.4 cm)

Signed, numbered, and dated "Sharon Core, 10/25, 2004" on a label affixed to the reverse. This work is number ten from an edition of 25.

Estimate \$10,000-15,000

PROVENANCE

Bellwether Gallery, New York



228

LARRY CLARK b. 1943

'Tulsa' Portfolio, 1972

portfolio of ten gelatin silver prints

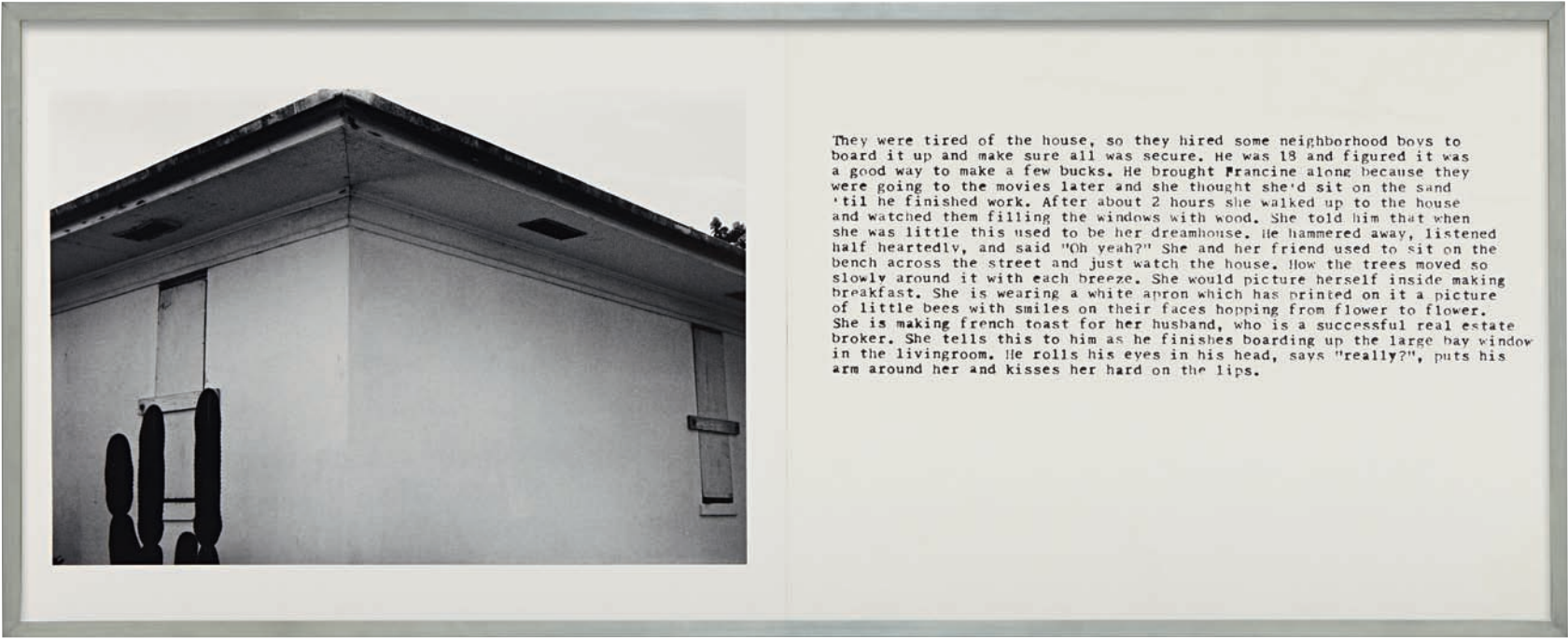
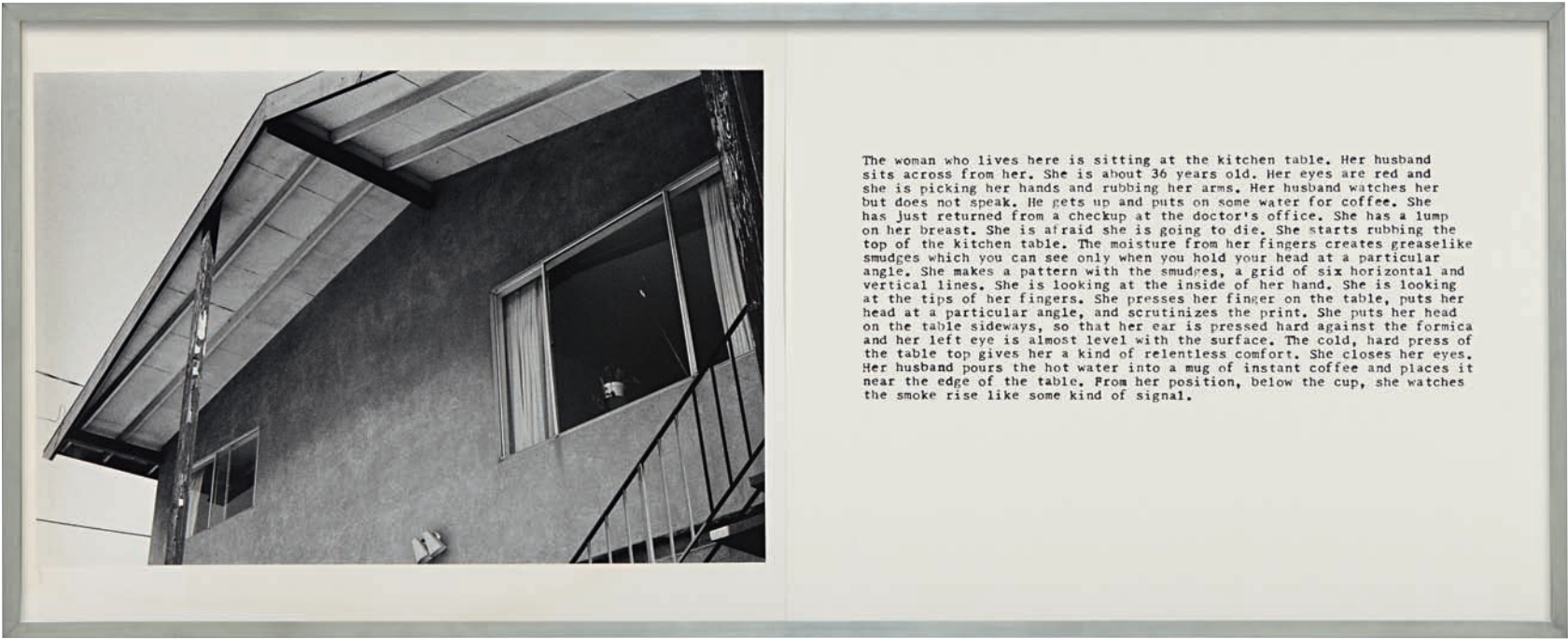
each: 5 3/4 x 8 1/2 in. (14.6 x 21.6 cm)

Each signed "Larry Clark" lower right. This portfolio is number nine from an edition of 50.

Estimate \$20,000-30,000

PROVENANCE

Luhring Augustine, New York



229 **BARBARA KRUGER** b. 1945
Picture/Readings, 1978
black and white photograph and text
16 x 39 1/2 in. (40.6 x 100.3 cm)
This work is unique.

Estimate \$25,000-35,000

PROVENANCE
Mary Boone Gallery, New York

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

LITERATURE
L. Wild and B. Kruger, *Barbara Kruger: Thinking of You*, Cambridge, 1999, p. 152 (illustrated)

230 **BARBARA KRUGER** b. 1945
Picture/Readings, 1978
black and white photograph and text
16 x 39 1/2 in. (40.6 x 100.3 cm)
This work is unique.

Estimate \$25,000-35,000

PROVENANCE
Mary Boone Gallery, New York

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

LITERATURE
L. Wild and B. Kruger, *Barbara Kruger: Thinking of You*, Cambridge, 1999, p. 151 (illustrated)



Karen sits on the bench by the window and stares into the heart of the palm. It is densely green with a brown scaly spine. Mark is tuning the radio. A male voice resounds through the expensive speakers. The voice is heavily nasal, and is discussing the dynamic rise of a local record label. Mark's voice forms a duet with the man on the radio, reciting familiar anecdotes of shared literary reference, acapella renditions of szechuan restaurant menus, and inflationary rhetoric about rich white kids with no rhythm, who think that a black polo shirt with a ring around the collar is enough to make you violent. She turns her back to the window and stares at Mark, who is staring at the mirror. A sexy song comes on the radio. Mark is wearing a red polo shirt with an alligator on it. The red is slightly faded with a white cast. She looks at the edge of the sleeve and how the red borders the brown of his upper arm. He turns away from her. The shirt lays over the two wings which stud his back. The slightly soiled pants hug his hips, but are loose around the thigh, and the sneakers are green suede with white plastic stripes down each side. He is standing about 6' away, facing her, his arms hanging limply at his sides. He starts talking about the song that's playing on the radio. She watches the lines form around his mouth as he speaks, and she thinks about climbing to the top of the palm tree with a telescope, and capturing within the lens, a small desert island surrounded by water, like south sea blue ink.

231 **BARBARA KRUGER** b. 1945

Picture/Readings, 1978

black and white photograph and text

16 x 39 1/2 in. (40.6 x 100.3 cm)

This work is unique.

Estimate \$25,000-35,000

PROVENANCE

Mary Boone Gallery, New York

EXHIBITED

Los Angeles, Museum of Contemporary Art, *Barbara Kruger*, October 17, 1999 - February 13, 2000

New York, Whitney Museum of American Art, *Barbara Kruger*, July 13 - October 22, 2000

New York, Mary Boone Gallery, *Barbara Kruger*, November 1 - December 22, 2007

LITERATURE

L. Wild and B. Kruger, *Barbara Kruger: Thinking of You*, Cambridge, 1999, p. 151 (illustrated)



232 **MARINA ABRAMOVIĆ** b. 1946

Waiting for an Idea, 1992

C-print

27 1/2 x 59 in. (70 x 150 cm)

Signed and dated "Marina Abramovic 1992" on the reverse. This work is number one from an edition of two.

Estimate \$20,000-30,000

PROVENANCE

Diagramma Gallery di Luciano Inga Pin, Milan



233 **THOMAS STRUTH** b. 1954

Paradise I (Pilgrim Sands), 1998

C-print

91 5/8 x 72 7/8 in. (232.7 x 185 cm)

Signed, titled, numbered, and dated "Paradise I / Pilgrim Sands / Daintree, Australien / 1998 / Ed 7/10 / # 7307/ Thomas Struth" on a label affixed to the reverse. This work is number seven from an edition of ten.

Estimate \$60,000-80,000

PROVENANCE

Galleri K, Oslo

EXHIBITED

Oslo, Kistefos-Museet, *Himmel & Helvete - Amerikansk og tysk samtidsfotografi*, May 15-September 29, 2003

LITERATURE

Schirmer and Mosel, *Thomas Struth: 1977-2002*, Dallas Museum of Art, 2002, p. 90 (illustrated)
R. Masuda, and K. Okutsu, *Thomas Struth: My Portrait*, Tokyo, 2000, p. 113 (illustrated)
Kistefos-Museet, *Himmel & Helvete: Amerikansk og tysk samtidsfotografi*, exh. cat., Oslo, 2003, p. 35, (illustrated)



234 **THOMAS STRUTH** b. 1954

Danqing River Wuxi / China, 1997

C-print

50 3/4 x 63 5/8 in. (129 x 161.6 cm)

Signed, titled, numbered, and dated "Danqing River Wuxi / China, 1997, ed. 4/10, Thomas Struth" on a label affixed to the reverse. This work is number four from an edition of ten.

Estimate \$25,000-30,000

PROVENANCE

Galleri K, Oslo

EXHIBITED

Düsseldorf, Museum Kunst Palast Düsseldorf, 2000

LITERATURE

Schirmer and Mosel, *Thomas Struth: 1977-2002*, Dallas Museum of Art, 2002, p. 90 (illustrated)



235

CANDIDA HOFER b. 1944

Museum für Völkerkunde Dresden V., 2000

C-print

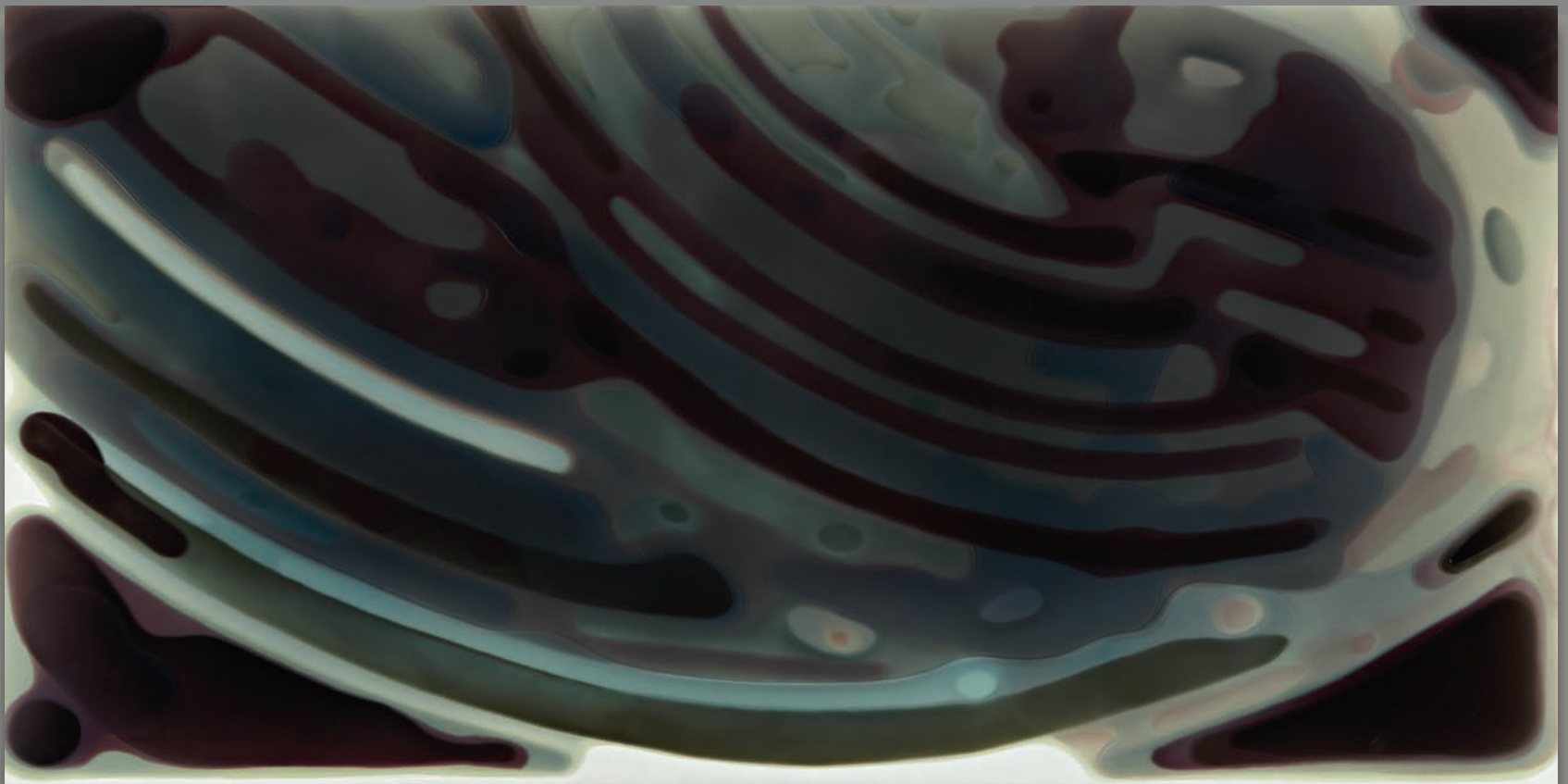
61 x 61 in. (154.9 x 154.9 cm)

Signed "Candida Hofer" on the reverse of backing board. This work is number four from an edition of six.

Estimate \$20,000-30,000

PROVENANCE

Barbara Gladstone Gallery, New York



236 **PETER ZIMMERMANN** b. 1956

Lines 8, 2002

epoxy resin on canvas

49 x 98 in. (124.5 x 248.9 cm)

Signed, titled, and dated "Lines 8, P. Zimmerman, 2003" on the reverse.

Estimate \$30,000-40,000

PROVENANCE

Galerie Emmanuel Perrotin, Paris

237 **JOHN ARMLEDER** b. 1948

Phragmites Australis, 2003

mixed media on canvas

74 3/4 x 31 1/2 in. (189.9 x 80 cm)

Signed and dated "Armleder 2003" on the reverse.

Estimate \$40,000-60,000

PROVENANCE

Galería Javier López, Madrid

Galerie Andrea Caratsch, Zurich

Simon Lee Gallery, London

EXHIBITED

Madrid, Galería Javier López, *John M. Armleder*, September 23-October 24, 2003





238 **WILLIAM SASNAL** b. 1972

Untitled, 2005

oil on canvas

16 x 13 in. (40.6 x 33 cm)

Estimate \$10,000-15,000

PROVENANCE

Anton Kern Gallery, New York

Acquired from the above by the present owner, 2005

LITERATURE

A. Bellini, "There Are No Rules: An Interview with Wilhelm Sasnal", *Flash Art*, July/September 2005, p. 89 (illustrated)

239 **WILLIAM SASNAL** b. 1972

Untitled, 2005

oil on canvas

14 x 11 in. (35.6 x 27.9 cm)

Estimate \$10,000-15,000

PROVENANCE

Anton Kern Gallery, New York

Acquired from the above by the present owner, 2005

239





240

GERT & UWE TOBIAS b. 1973

Untitled, 2005

colored woodcut on paper

81 1/8 x 67 5/8 in. (206.1 x 171.8 cm)

Signed, numbered, and dated "Tobias, 2/2, 2005" on the reverse.

This work is number two from an edition of two.

Estimate \$20,000-30,000

PROVENANCE

Galerie Michael Janssen, Berlin

EXHIBITED

Switzerland, Art Basel, *Galerie Michael Janssen*, June 2006



241

JONATHAN MEESE b. 1970

Der 4. mann mit der kleinsten bananenzunge ist in der 8. Stadt "termidoryssys" geilgelandet, 2005-2006

oil and collage on canvas

55 7/8 x 48 1/4 in. (142 x 122.5 cm)

Signed, and dated "Meese 05-06" lower left.

Estimate \$30,000-40,000

PROVENANCE

Galerie Daniel Templon, Paris

Private collection, Europe



242 **JULES DE BALINCOURT** b. 1972

Masked History, 2009

acrylic and oil on wooden panel

58 1/8 x 48 x 2 3/8 in. (147.5 x 122 x 6 cm)

Estimate \$60,000-80,000

PROVENANCE

Galerie Thaddaeus Ropac, Paris

Private collection, Europe



243 **BARNABY FURNAS** b. 1973
Untitled (Bloodbath #3), 2006
watercolor and ink on paper
12 5/8 x 18 7/8 in. (32.1 x 47.9 cm)
Signed, titled, and dated "Untitled (Bloodbath #3), Jan 06, Barnaby Furnas"
on the reverse.

Estimate \$18,000-25,000

PROVENANCE
Modern Art, London



244 **HERNAN BAS** b. 1978

Tail Coat, 2006

acrylic, gouache, and water based oil on linen

12 x 9 in. (30.5 x 22.9 cm)

Initialed and dated "HB, 06" lower right.

Estimate \$20,000-30,000

PROVENANCE

Daniel Reich Gallery, New York



245 **ANDRE BUTZER** b. 1973
Obstgarten Edvard Munch, 2006
 oil on canvas
 102 3/8 x 78 3/4 in. (260 x 200 cm)
 Signed "A. Butzer" lower right.

Estimate \$20,000-30,000

PROVENANCE

Gary Tatintian Gallery, Moscow
 Acquired from the above by the present owner, 2007

LITERATURE

Saatchi Gallery, ed., *Germania* exh. cat., London, pp. 228-229 (illustrated)



246 **ANDRE BUTZER** b. 1973

Untitled (11), 2007

oil on canvas

78 3/4 x 59 in. (200 x 149.9 cm)

Signed "A. Butzer" lower right.

Estimate \$20,000-30,000

PROVENANCE

Max Hetzler Gallery, Berlin

EXHIBITED

Berlin, Max Hetzler Gallery, *Zimmerstraße 90/91*, May 1–June 13, 2009



247 **GEORGE CONDO** b. 1957
Untitled, 2010
graphite on paper
10 x 16 in. (25.4 x 40.6 cm)
Signed and dated "Condo, Aug 3, 2010" on the reverse.

Estimate \$10,000-15,000

PROVENANCE

Gasser & Grunert Gallery, New York
Private Collection



248 **PAUL MCCARTHY** b. 1945

Bone Drawing 1, 1999

acrylic and oilstick on paper

43 3/8 x 31 1/4 in. (110.2 x 79.4 cm)

Estimate \$30,000-40,000

PROVENANCE

Blum & Poe, Santa Monica



249 **CHRISTIAN HOLSTAD** b. 1972

Cacoon, 2007

vintage aluminium lawn chair, paint, 2xist underwear elastic, vintage mohair sweater, Xerox transfers, wool, felt, vintage exercise boots, and sand
installation dimensions variable

Estimate \$10,000-15,000

PROVENANCE

Daniel Reich Gallery, New York

Acquired from the above by the present owner, 2007

EXHIBITED

Kunsthalle Düsseldorf, *Compilation IV*, May 30-August 9, 2009

LITERATURE

Kunsthalle Düsseldorf, ed., *Compilation IV exh.cat.*, Düsseldorf, 2009 (illustrated)

J. Cape, *Shape of Things to Come*, Saatchi Gallery, London, 2009, pp. 454-455 (illustrated)



250 **CHRISTIAN HOLSTAD** b. 1972

Light Fixtures #2, 2006

neon, fluorescent light casing, copper wire, plastic tubing spray paint, electrical cord
18 x 48 x 4 1/2 in. (45.7 x 121.9 x 11.4 cm)

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

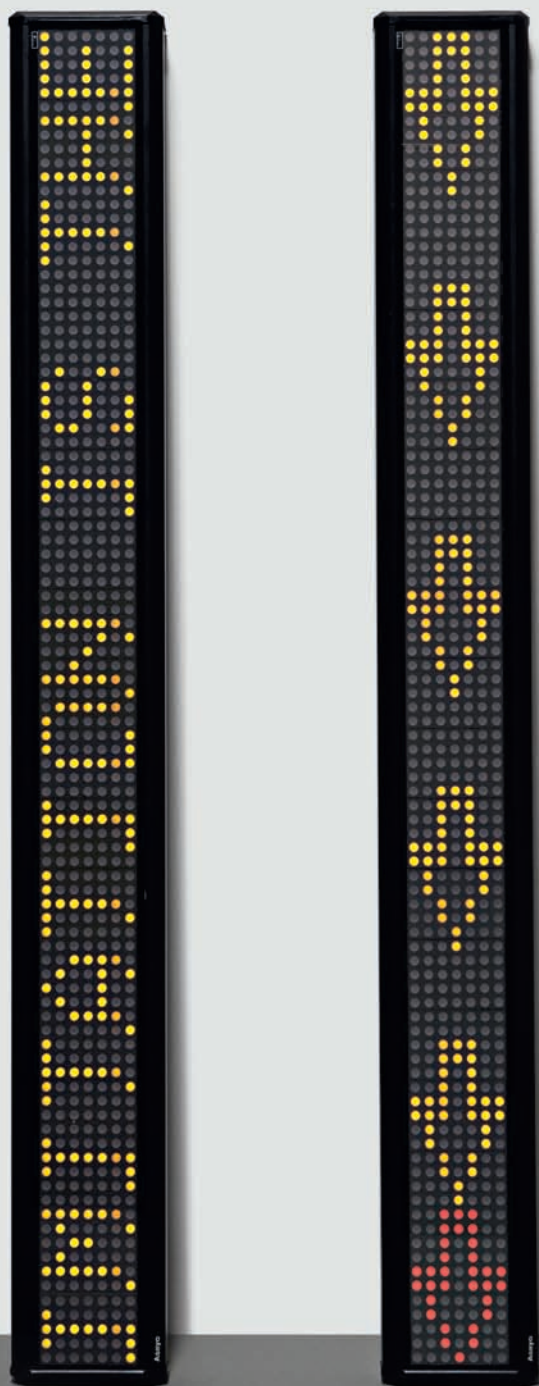
Estimate \$10,000-15,000

PROVENANCE

Daniel Reich Gallery, New York

EXHIBITED

New York, Prince's Deli (Daniel Reich Gallery), *Leather Beach*, March 11, 2006



251 **NATE LOWMAN** b. 1979

Imitation Diptych, 2005

two LED lights

each: 6 x 58 x 2 in. (15.2 x 147.3 x 5.1 cm)

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

Estimate \$20,000-30,000

PROVENANCE

Maccarone Gallery, New York

EXHIBITED

Taos, Harwood Art Museum, *Nod Nod Wink Wink: Conceptual Art in New Mexico and Its Influences*, July 9-September 5, 2011



252 **IVÁN NAVARRO** b. 1972

Dark Hole Way, 2006

light bulbs, aluminum door, mirror, one-way mirror, and electric wiring
86 x 36 x 4 1/2 in. (218.4 x 91.4 x 11.4 cm)

The artist's studio will provide the new owner with a certificate of authenticity for this work.

Estimate \$40,000-60,000

PROVENANCE

Acquired directly from the artist
Private collection, New York



253 **TONY FEHER** b. 1956
Untitled, 2001
ten clear glass bottles with white and red plastic caps, water, isopropyl alcohol,
and painted wooden shelf
7 x 36 x 3 in. (17.8 x 91.4 x 7.6 cm)
Estimate \$10,000-15,000
PROVENANCE
D'Amelio Terras Gallery, New York



254 **MATT JOHNSON** b. 1978
Parlor Trick, 2005
nickel plated bronze, glass, salt, oil paint
7 x 8 x 5 in. (17.8 x 20.3 x 12.7 cm)
This work is artist's proof one from an edition of three plus two artist's proofs.
Estimate \$15,000-20,000
PROVENANCE
Taxter & Spengemann, New York



255 **SUBODH GUPTA** b. 1964

Door, 2007

brass

81 x 33 7/8 x 5 in. (205.7 x 86 x 12.7 cm)

This work is number two from an edition of three.

Estimate \$80,000-120,000

PROVENANCE

Art & Public, Geneva

EXHIBITED

Mumbai, Bodhi Art Gallery, *Start. Stop*, March 2007 (another example exhibited)

LITERATURE

N. Bourriaud, *Subodh Gupta*, exh. cat, Hyderabad, 2008, pp. 140-144 (illustrated)



256 **TIM NOBLE & SUE WEBSTER** b. 1966 & b. 1967

I Love Sex, 2002

neon lights

19 1/4 x 23 1/4 x 1 7/8 in. (49 x 59 x 5 cm)

This work is number two from an edition of ten plus one artist's proof. The work is accompanied by a certificate of authenticity signed by the artists.

Estimate \$30,000-40,000

PROVENANCE

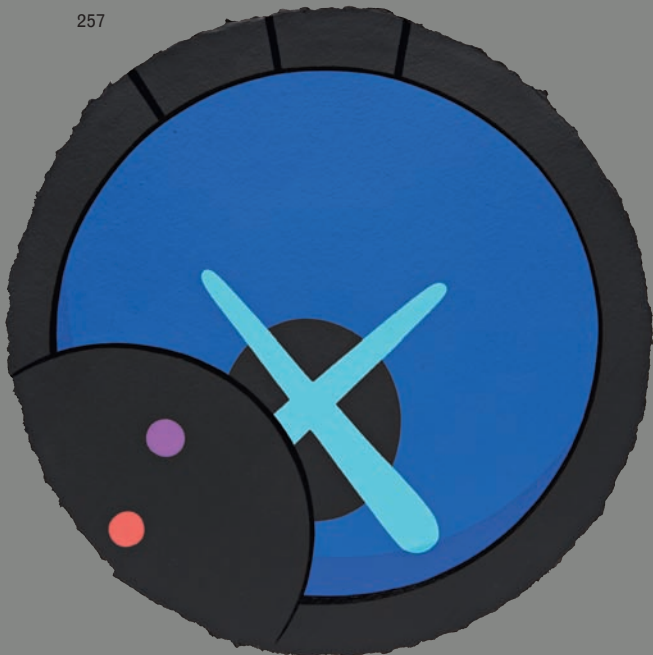
Modern Art, London

BAM
150 YEARS

LOTS 257-272

SOLD TO BENEFIT THE BROOKLYN ACADEMY OF MUSIC ON THE OCCASION OF ITS 150TH ANNIVERSARY

257



257 KAWS b. 1974
BAM.., 2012
 acrylic on paper
 diameter: 16 in. (40.6 cm)
 Signed, titled, and dated "KAWS 12, BAM.." on the reverse.

Estimate \$6,000-8,000

PROVENANCE
 Courtesy of the artist

258



258 DAVID BENJAMIN SHERRY b. 1981
Orgasmalaxy, 2009
 traditional C-print
 40 x 30 in. (101.6 x 76.2 cm)
 This work is number one from an edition of six.

Estimate \$4,000-6,000

PROVENANCE
 Courtesy of the artist and Salon 94, New York

259



259 ROB WYNNE b. 1950
3 Drops, 2011
 sculpted glass
 overall: 44 x 24 x 4 in. (111.8 x 61 x 10.2 cm)
 This work is accompanied by the artist's installation instructions.

Estimate \$5,000-7,000

PROVENANCE
 Courtesy of the artist

260



260 GUYTON\WALKER b. 1972 and b. 1969
Untitled, 2009
 inkjet print on drywall
 96 x 48 x 1/2 in. (243.8 x 121.9 x 1.3 cm)
 This work is number nine from an edition of ten.

Estimate \$6,000-8,000

PROVENANCE

Courtesy of the artists and Greene Naftali Gallery, New York

261 XAVIERA SIMMONS b. 1974
Untitled (Cape), 2010
 C-print
 20 x 30 in. (50.8 x 76.2 cm)
 This work is number one from an edition of five.

Estimate \$5,000-7,000

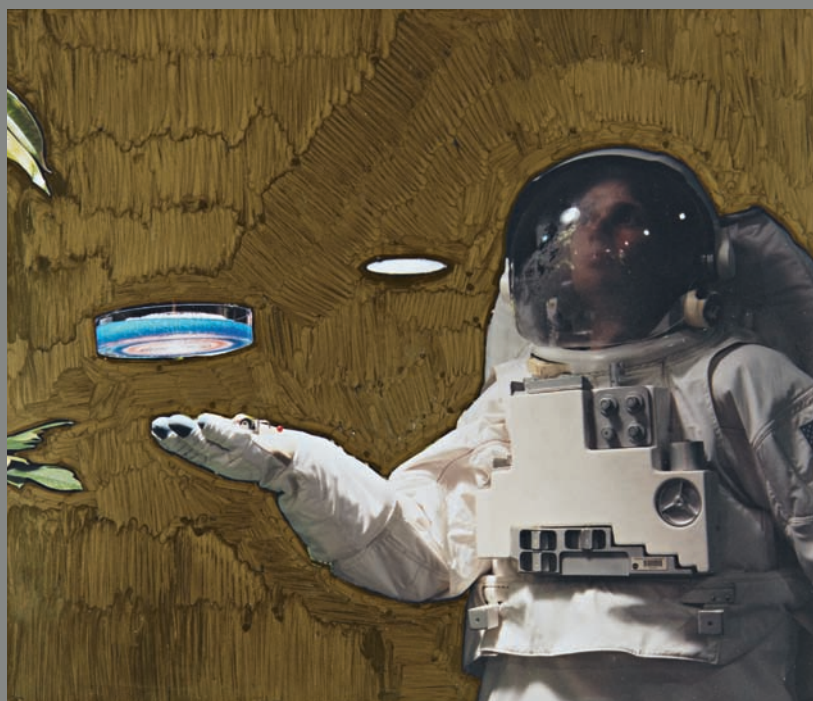
PROVENANCE

Courtesy of the artist

261



262



262 SLATER BRADLEY b. 1975
Hyperion, 2007
 gold marker on C-print
 image: 6 x 7 in. (15.2 x 17.8 cm)
 sheet: 16 x 17 in. (40.6 x 43.2 cm)
 Signed and dated "Slater Bradley 07" on the reverse.

Estimate \$7,000-9,000

PROVENANCE

Courtesy of the artist



GLENN LIGON b. 1960

Untitled, 2010
diptych, etching on Somerset paper
each: 18 1/2 x 15 1/2 in. (47 x 39.4 cm)
left panel: numbered "AP 3/3" lower left. right panel: signed, numbered, and dated
"AP 3/3, Glenn Ligon '10" lower margin. This work is artist's proof three from an
edition of three artist's proofs.

Estimate \$7,000-9,000

PROVENANCE
Courtesy of the artist

WILLIAM KENTRIDGE b. 1955

Untitled, 2012
linocut printed on *Shorter Oxford English Dictionary* and *Chamber's Encyclopedia*
pages, mounted on Arches cover white paper
image: 35 x 34 1/2 in. (88.9 x 87.6 cm)
sheet: 41 1/3 x 40 3/4 in. (104.9 x 103.5 cm)
This work is number 12 from an edition of 30.

Estimate \$15,000-20,000

PROVENANCE
Courtesy of the artist

ELLSWORTH KELLY b. 1923

Blue Yellow Red, 1990
lithograph on Rives BFK
37 x 36 in. (94 x 91.4 cm)
Signed and numbered "AP 12/25, Kelly" lower margin. This work is artist's proof
number 12 from an edition of 25 artist's proofs.

Estimate \$6,000-8,000

PROVENANCE
Courtesy of the artist and Matthew Marks Gallery, New York



© Ellsworth Kelly and Gemini G.E.L., Los Angeles

266



266 MICKALENE THOMAS b. 1971
High Priestess in Black Dress, 2011
 color photographs, vintage wallpaper, drawings, and paper collage on archival board
 11 x 8 1/2 in. (27.9 x 21.6 cm)

Estimate \$6,000-8,000

PROVENANCE

Courtesy of the artist and Lehmann Maupin Gallery, New York

267

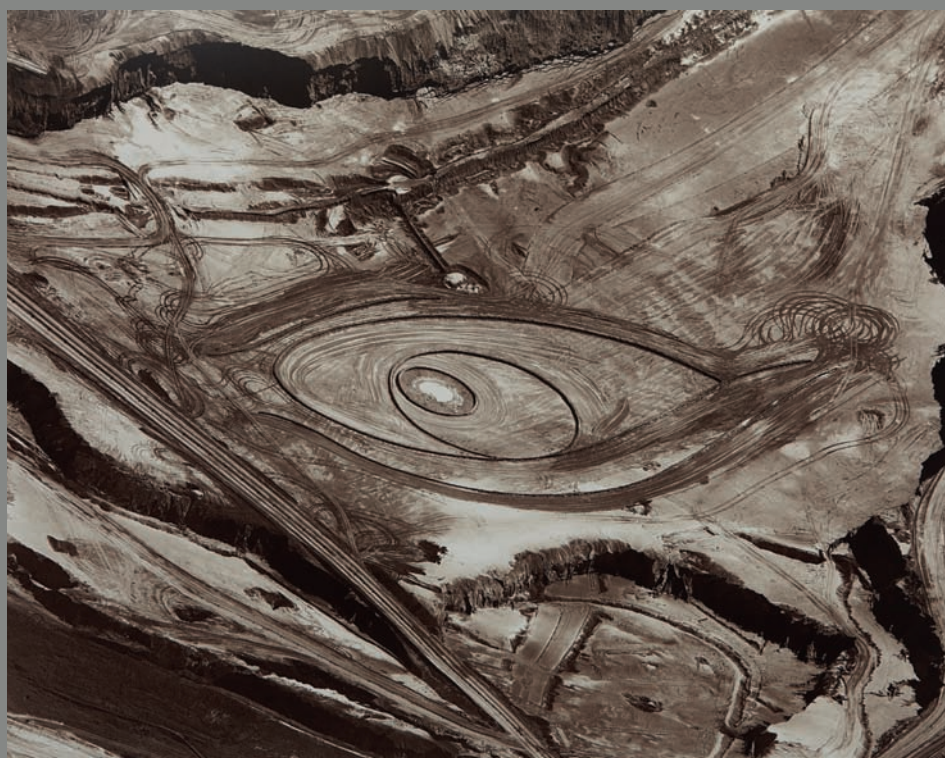
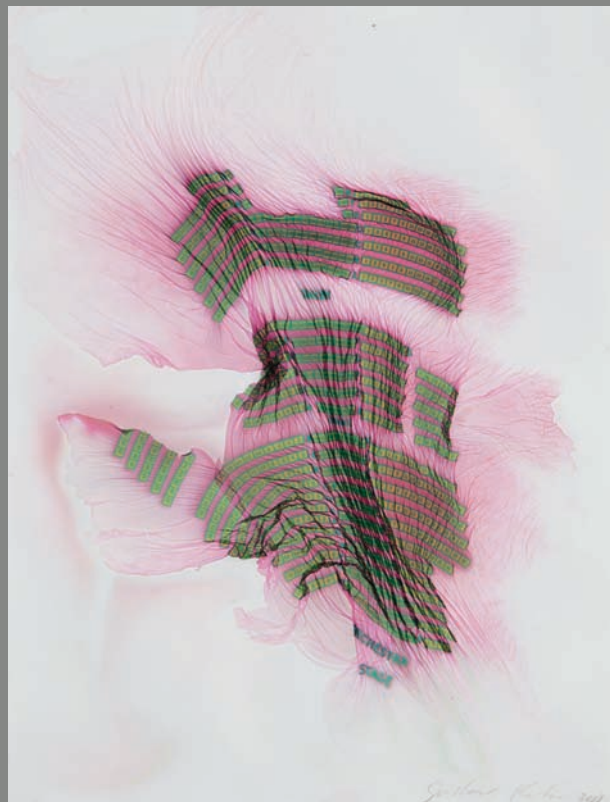
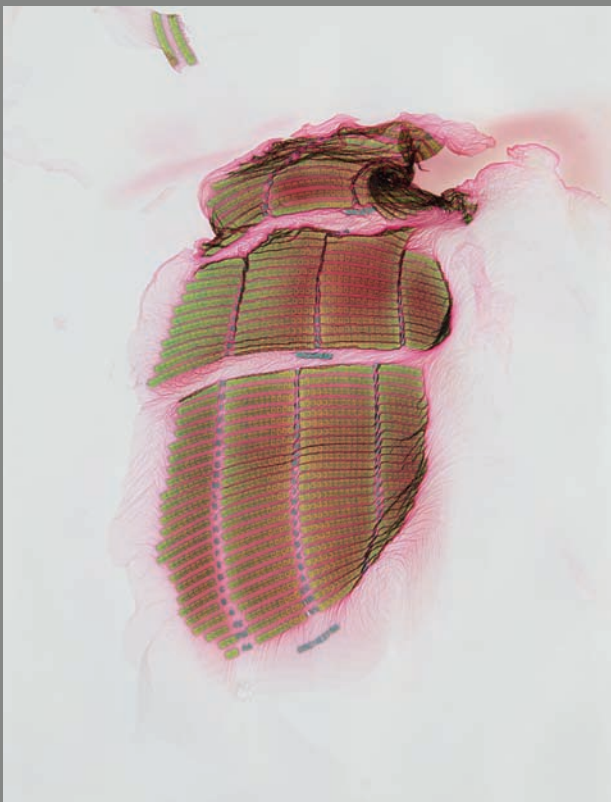


267 LOUISE NEVELSON 1899-1988
Untitled, 1971
 foil, newsprint, paper and spray paint collage on board
 23 7/8 x 18 in. (60.6 x 45.7 cm)
 Signed "Louise Nevelson" on the reverse.

Estimate \$10,000-15,000

PROVENANCE

Courtesy of The Pace Gallery, New York



- 268 GUILLERMO KUITCA** b. 1961
Brooklyn Academy of Music (Howard Gilman Opera House & BAM Harvey Theater), 2011
 diptych, mixed media on paper
 each: 11 x 8 1/2 in. (27.9 x 21.6 cm)
 Signed and dated "Guillermo Kuitca 2011" lower right.

Estimate \$15,000-20,000

PROVENANCE

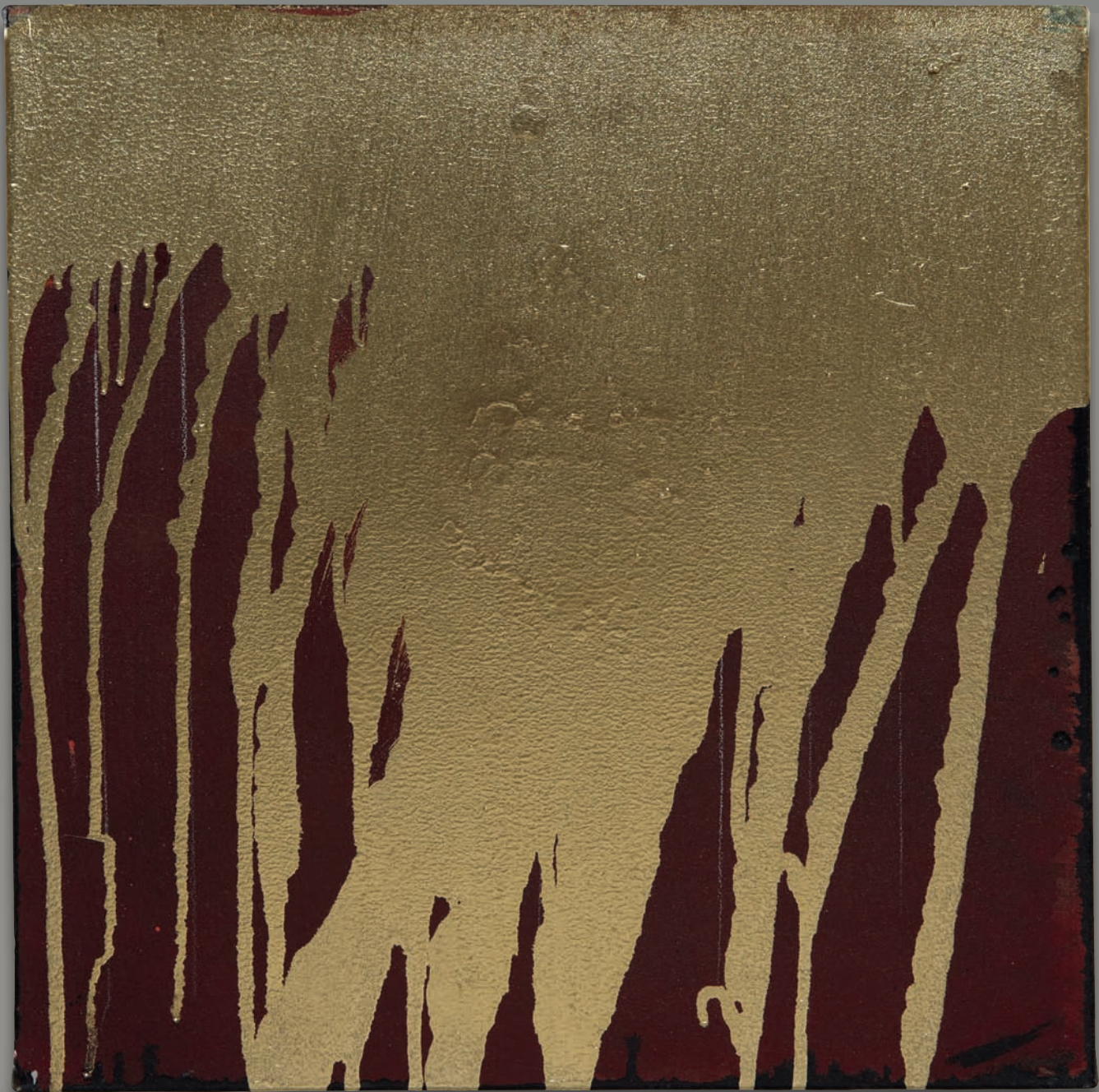
Courtesy of the artist and Sperone Westwater, New York

- 269 VIK MUNIZ** b. 1961
Eye (João Pereira, Iron Mine), 2005
 toned gelatin silver print
 40 x 50 in. (101.6 x 127 cm)
 This work is artist's proof one from an edition of ten plus five artist's proofs.

Estimate \$12,000-18,000

PROVENANCE

Courtesy of the artist and Sikkema Jenkins & Co., New York



270 **PAT STEIR** b. 1938
Untitled, 2012
oil on canvas
14 x 14 in. (35.6 x 35.6 cm)

Estimate \$15,000-20,000

PROVENANCE
Courtesy of the artist

271



271 JULIE HEFFERNAN b. 1956
Study for Self-Portrait with Thorn in My Toe, 2012
 oil on canvas
 8 x 8 in. (20.3 x 20.3 cm)
 Signed, titled, and dated "J. Heffernan, 2012, Study for Self-Portrait with Thorn in My Toe" on the reverse.

Estimate \$4,000-6,000

PROVENANCE

Courtesy of the artist and P.P.O.W. Gallery, New York

272 SARAH BRAMAN b. 1970

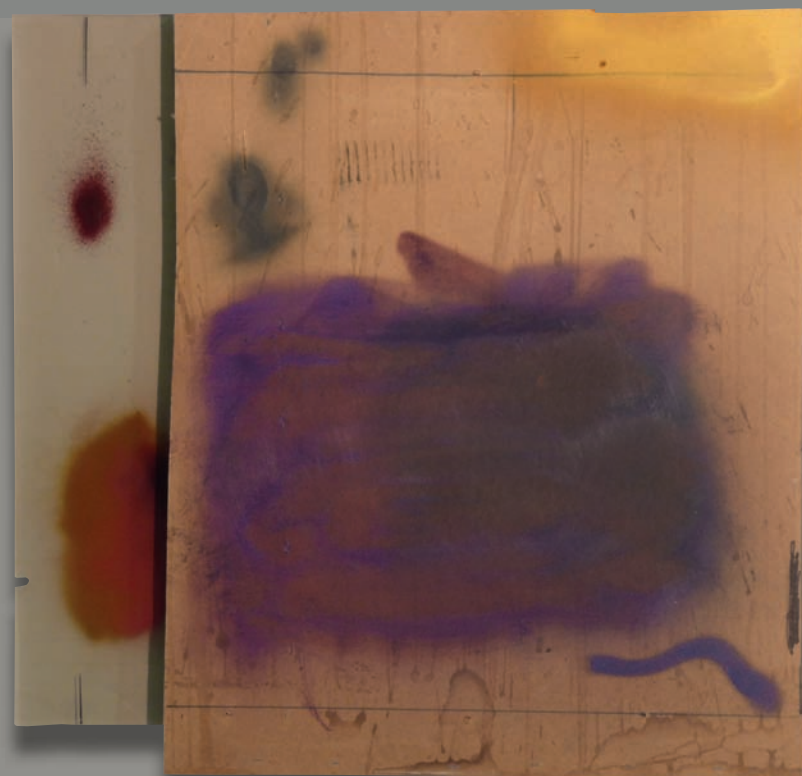
July Night, 2012
 wood, Plexiglas, and paint
 30 x 28 in. (76.2 x 71.1 cm)

Estimate \$5,000-7,000

PROVENANCE

Courtesy of the artist and CANADA, New York

272





PHOTOGRAPHS

AUCTION 17 MAY 2012 LONDON

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PETER BEARD *Hunting Cheetahs on the Taru Desert, June, 1960*
204.5 x 333.5 cm (80 1/2 x 131 1/4 in)
Estimate £140,000–180,000

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Bidding in Person

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

Bidding by Telephone

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

Absentee Bids

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

Employee Bidding

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

Bidding Increments

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

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

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



PHILLIPS
de PURY & COMPANY

LATIN AMERICA

AUCTIONS 21 & 22 MAY 2012 NEW YORK

Phillips de Pury & Company 450 Park Avenue New York 10022

Enquiries +1 212 940 1234 | latinamerica@phillipsdepury.com

Catalogues +1 212 940 1240 | +44 20 7318 4039

PHILLIPSDEPURY.COM

OS GÊMEOS *Electronic Eyes*, 2011 (detail) Estimate \$80,000-120,000 TO BE OFFERED 21 MAY

3 THE AUCTION

Conditions of Sale

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

Interested Parties Announcement

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

Consecutive and Responsive Bidding; 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 de Pury & Company in writing in advance of the sale. Payments must be made in US dollars either by cash, check drawn on a US bank or wire transfer, as noted in Paragraph 6 of the Conditions of Sale. It is our corporate policy not to make or accept single or multiple payments in cash or cash equivalents in excess of US\$10,000.

Credit Cards

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

Collection

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

Loss or Damage

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

Transport and Shipping

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

Export and Import Licenses

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

Endangered Species

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

PHILLIPS
de PURY & COMPANY



DESIGN

AUCTION 15 JUNE 2012 NEW YORK

Viewing 5 – 14 June

Phillips de Pury & Company 450 Park Avenue New York 10022

Enquiries +1 212 940 1268 | designnewyork@phillipsdepury.com

Catalogues +1 212 940 1240 | +44 20 7318 4039

PHILLIPSDEPURY.COM

KEN PRICE *Another Culmination of the Whole Thing*, 2002 **Estimate** \$30,000–40,000

CONDITIONS OF SALE

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

1 INTRODUCTION

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

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

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

2 PHILLIPS de PURY & COMPANY AS AGENT

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

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

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

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

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

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

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

4 BIDDING AT AUCTION

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

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

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

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

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

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

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

5 CONDUCT OF THE AUCTION

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

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

(c) The auctioneer will commence and advance the bidding at levels and in increments he or she considers appropriate. In order to protect the reserve on any lot, the auctioneer may place one or more bids on behalf of the seller up to the reserve without indicating he or she is doing so, either by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

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

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

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

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

6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium and any applicable sales tax (the "Purchase Price"). The buyer's premium is 25% of the hammer price up to and including \$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 de Pury & Company 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.

PHILLIPS
de PURY & COMPANY



CONTEMPORARY ART

EVENING SALE

AUCTION 28 JUNE 2012 LONDON

Phillips de Pury & Company Howick Place London SW1P 1BB

Enquiries +44 20 7318 4010

PHILLIPSDEPURY.COM

ANDY WARHOL *Princess Diana*, 1982

Estimate £900,000–1,200,000

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

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

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

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

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

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

Please reference the relevant sale and lot number.

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

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

7 COLLECTION OF PROPERTY

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

(b) 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 de Pury & Company will upon request transfer on a bi-weekly basis purchased lots suitable for hand carry back to our premises at 450 West 15th Street, New York, New York for collection within 30 days following the date of the auction. Purchased lots are at the buyer's risk, including the responsibility for insurance, from the earlier to occur of (i) the date of collection or (ii) seven days after the auction. Until risk passes, Phillips de Pury & Company will compensate the buyer for any loss or damage to a purchased lot up to a maximum of the Purchase Price paid, subject to our usual exclusions for loss or damage to property.

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

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

8 FAILURE TO COLLECT PURCHASES

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, each lot will incur a late collection fee of \$50, administrative charges of \$10 per day and insurance charges of .1% of the Purchase Price per month on each uncollected lot. 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 de Pury & Company, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips de Pury & Company's reasonable discretion. The proceeds of such sale will be applied to pay for storage charges and any other outstanding costs and expenses owed by the buyer to Phillips de Pury & Company or our affiliated companies and the remainder will be forfeited unless collected by the buyer within two years of the original auction.

9 REMEDIES FOR NON-PAYMENT

(a) Without prejudice to any rights the seller may have, if the buyer without prior agreement fails to make payment of the Purchase Price for a lot in cleared funds within seven days of the auction, Phillips de Pury & Company may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips de Pury & Company's premises or elsewhere at the buyer's sole risk and expense at the same rates as set forth in Paragraph 8 (a) above; (ii) cancel the sale of the lot, retaining any partial payment of the Purchase Price as liquidated damages; (iii) reject future bids from the buyer or render such bids subject to payment of a deposit; (iv) charge interest at 12% per annum from the date payment became due until the date the Purchase Price is received in cleared funds; (v) subject to notification of the buyer, exercise a lien over any of the buyer's property which is in the possession of Phillips de Pury & Company and instruct our affiliated companies to exercise a lien over any of the buyer's property which is in their possession and, in each case, no earlier than 30 days from the date of such notice, arrange the sale of such property and apply the proceeds to the amount owed to Phillips de Pury & Company or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission and all sale-related expenses; (vi) resell the lot by auction or private sale, with estimates and a reserve set at Phillips de Pury & Company's reasonable discretion, it being understood that in the event such resale is for less than the original hammer price and buyer's premium for that lot, the buyer will remain liable for the shortfall together with all costs incurred in such resale; (vii) commence legal proceedings to recover the hammer price and buyer's premium for that lot, together with interest and the costs of such proceedings; (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 de Pury & Company and our affiliated companies, Phillips de Pury & Company retains, and the buyer grants to us, a security interest in each lot purchased at auction by the buyer and in any other property or money of the buyer in, or coming into, our possession or the possession of one of our affiliated companies. We may apply such money or deal with such property as the Uniform Commercial Code or other applicable law permits a secured creditor to do. In the event that we exercise a lien over property in our possession because the buyer is in default to one of our affiliated companies, we will so notify the buyer. Our security interest in any individual lot will terminate upon actual delivery of the lot to the buyer or the buyer's agent.

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

10 RESCISSION BY PHILLIPS de PURY & COMPANY

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

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENSES AND PERMITS

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



PHILLIPS
de PURY & COMPANY

CONTEMPORARY ART DAY SALE

AUCTION 29 JUNE 2012 LONDON

Enquiries +44 20 7318 4010
PHILLIPSDEPURY.COM

GEORGE CONDO *Mental States (The Women of Tisbury Court)*, 2000 (detail) **Estimate** £100,000 – 150,000

©George Condo. Courtesy Galerie Jérôme de Noirmont.

not use or process sensitive information for any other purpose without the client's express consent. If you would like further information on our policies on personal data or wish to make corrections to your information, please contact us at +1 212 940 1228. If you would prefer not to receive details of future events please call the above number.

13 LIMITATION OF LIABILITY

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

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

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

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

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

14 COPYRIGHT

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

15 GENERAL

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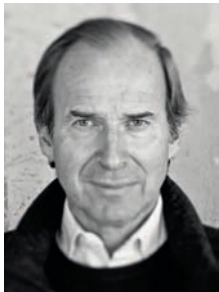
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450 PARK AVENUE NEW YORK 10022

11 May 2012, 10am

VIEWING

450 WEST 15 STREET NEW YORK 10011

28 April – 10 May

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

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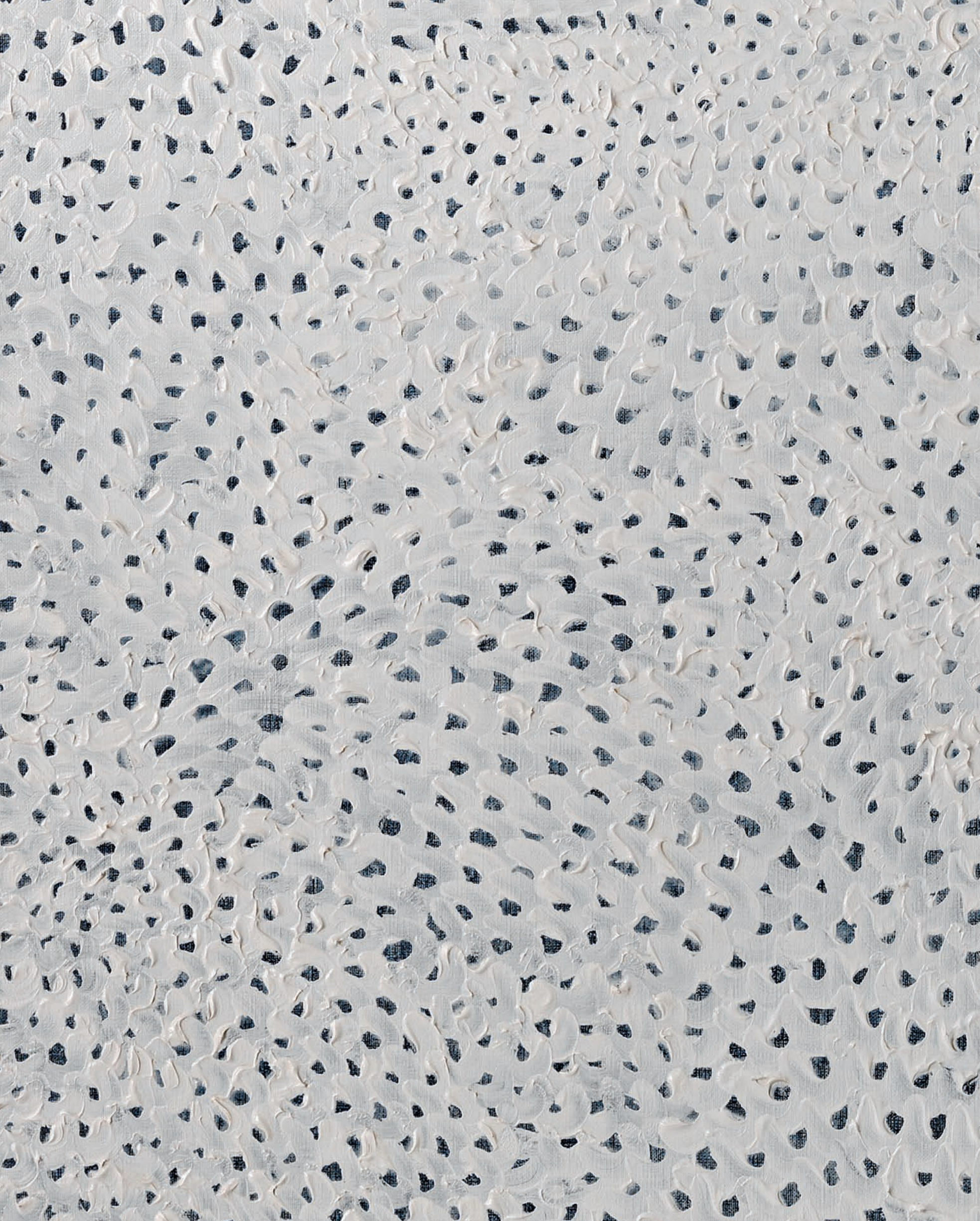
Opposite David Smith, *Untitled*, 1959, lot 165 (detail)

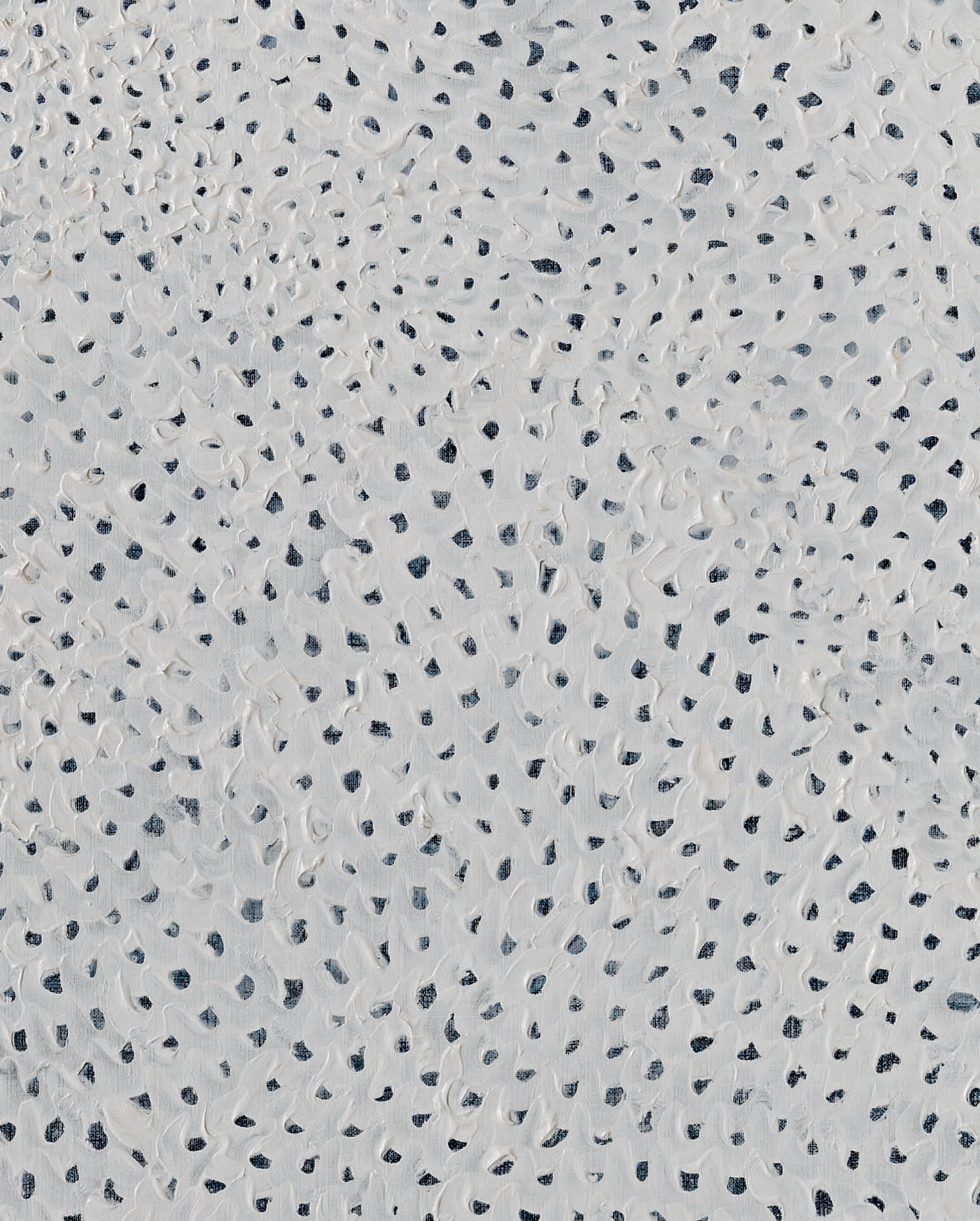
Inside Back Cover Yayoi Kusama, *Infinity Nets*, 2002, lot 164 (detail)

Back Cover Flap Maurizio Cattelan, *A Perfect Day*, 1999, lot 144 (detail)

Back Cover Roy Lichtenstein, *Water Lilies with Japanese Bridge*, 1992, lot 163 (detail)









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