



PHILLIPS
de PURY & COMPANY

PART II
CONTEMPORARY ART

8 NOVEMBER 2011 NEW YORK

AUCTION 450 PARK AVENUE
VIEWING 450 WEST 15TH STREET















PART II CONTEMPORARY ART

INCLUDING WORKS TO BENEFIT THE **VANCOUVER BIENNALE**

8 **NOVEMBER** 2011 11AM **NEW YORK**

AUCTION **450 PARK AVENUE**

VIEWING **450 WEST 15TH STREET**

Front Cover Sturtevant, *Lichtenstein, Frighten Girl*, 1966 Lot 255 (detail)

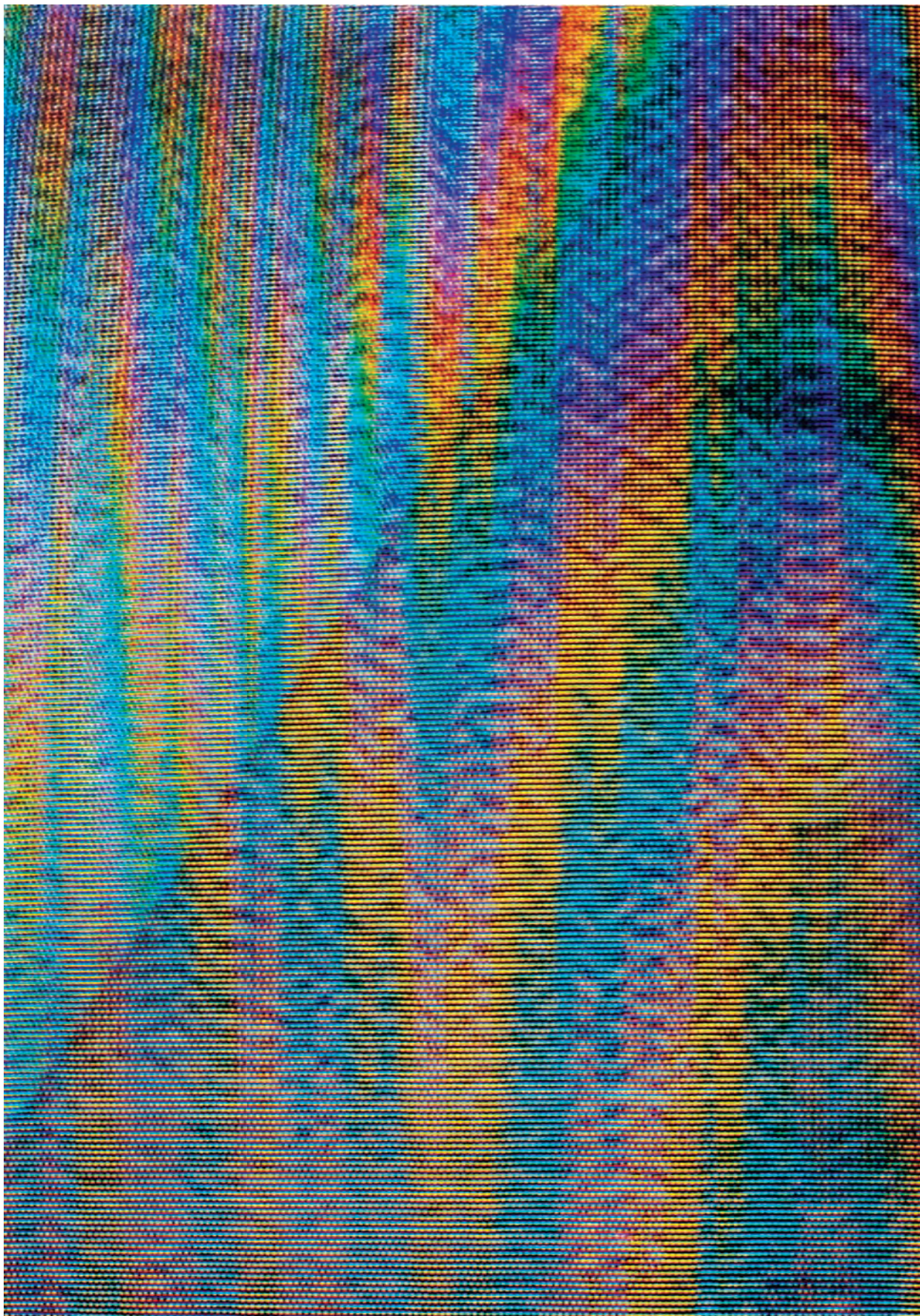
Inside Front Cover Zhan Wang, *Artificial Rock #143*, 2007 Lot 320

Jack Goldstein, *Untitled*, 1983 Lot 216 (detail)

Marc Swanson, *Black Glitter*, 2007 Lot 218 (detail)

Anselm Reyle, *Untitled*, 2006 Lot 213 (detail)

Opposite Sigmar Polke, *Untitled*, 1996 Lot 265



201 **TAUBA AUERBACH** b. 1981
Static III, 2008
C-print on archival paper.
61 3/8 x 43 1/8 in. (155.9 x 109.5 cm)
This work is from an edition of three.

Estimate \$10,000-15,000

PROVENANCE

Standard Gallery, Oslo
Private collection, New York

LITERATURE

L. Cornell and K. Varnelis, "Down the Line", *Frieze Magazine*, Issue 141, September 2011



202 **JOE BRADLEY** b. 1975

Superman 2, 2008

Acrylic, grease pencil, and oil on canvas.

74 x 50 in. (188 x 127 cm)

Signed, titled and dated "Joe Bradley, Superman #2, 08" on the reverse.

Estimate \$15,000-20,000

PROVENANCE

CANADA, New York

EXHIBITED

Miami Beach, *NADA Art Fair*, December 3–7, 2008

LITERATURE

H. Cantz (compiler), *Art Basel Miami Beach Catalogue*, Miami Beach, 2009, p. 99 (illustrated)



203

GUYTON\WALKER b. 1972\ b. 1969

30 Paint Can from (Dear Ketel One Drinker Hello Again. The Failever of Judgement Part 4), 2002

Paint cans with digital inkjet prints.

Overall installation dimensions (as illustrated): 53 3/4 x 56 x 19 in. (136.5 x 142.2 x 48.3 cm)

Each: 7 1/2 x 7 x 7 in. (19.1 x 17.8 x 17.8 cm)

Estimate \$30,000-40,000

PROVENANCE

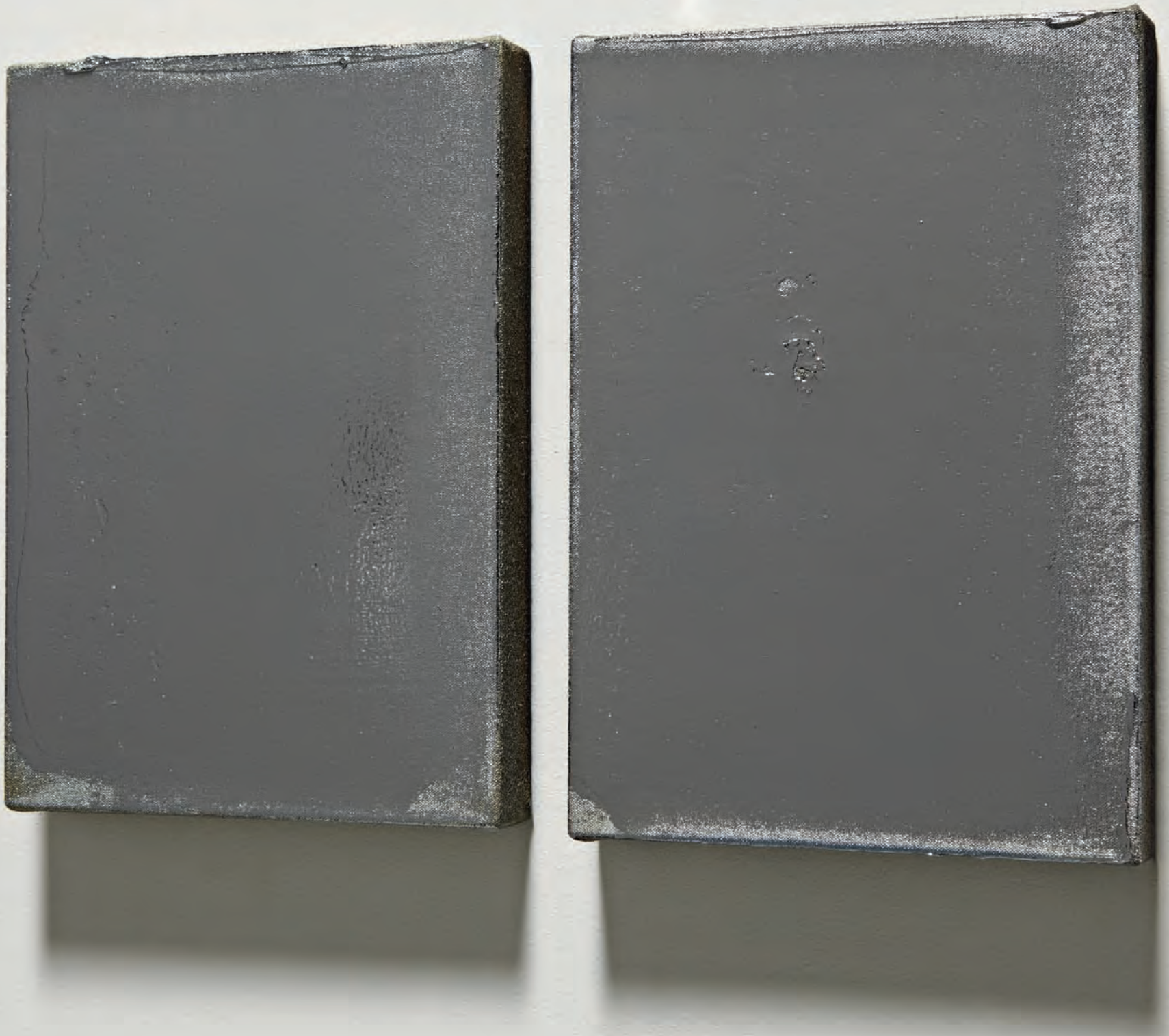
Greene Naftali Gallery, New York



204 **PAOLA PIVI** b. 1971
Untitled (pearls), 2005
Plastic beads with thread on wooden panel.
11 5/8 x 11 5/8 x 9 1/2 in. (29.5 x 29.5 x 24.1 cm)

Estimate \$20,000-30,000

PROVENANCE
Galleria Massimo de Carlo, Milan



205 **JACOB KASSAY** b. 1984

Untitled, 2010

Diptych: acrylic and silver deposit on canvas.

Each: 14 x 11 x 2 in. (35.6 x 27.9 x 5.1 cm)

Each signed and dated "Kassay, 10" on the reverse.

Estimate \$30,000-40,000

PROVENANCE

Eleven Rivington Gallery, New York

Galerie Rodolphe Janssen, Brussels



206 **JOSH SMITH** b. 1976

Untitled, 2005

Oil on canvas.

60 x 48 in. (152.4 x 121.9 cm)

Signed twice and dated "Josh Smith, 2005" on the reverse, and "Josh Smith" on the top of the canvas.

Estimate \$15,000-20,000

PROVENANCE

Jonathan Viner, London



207 **JOSH SMITH** b. 1976
Untitled (JS07306), 2007
Oil on canvas.
60 3/8 x 48 1/4 in. (153.4 x 122.6 cm)
Signed and dated "Josh Smith, 2007" on the reverse.

Estimate \$20,000-30,000

PROVENANCE
Luhring Augustine, New York



208 **JOSH SMITH** b. 1976
Untitled (two works), 2005
 Collage, paper, posters and paint on board.
 Each: 60 x 48 in. (152.4 x 121.9 cm)
 Each signed and dated "Josh Smith 2005" on the reverse.

Estimate \$20,000-30,000

PROVENANCE

Jonathan Viner Gallery, London

EXHIBITED

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

LITERATURE

P. Ellis and N. Rosenthal, *USA TODAY: New American Art from The Saatchi Gallery*, Royal
 Academy of Arts, London, 2006, pp. 346-347 (illustrated)



209 **JENNIFER STEINKAMP** b. 1958

Dervish 1, 2004

Video installation.

Dimensions variable.

This work is an artist's proof and is accompanied by a certificate of authenticity signed by the artist.

Estimate \$40,000-60,000

PROVENANCE

Lehmann Maupin Gallery, New York

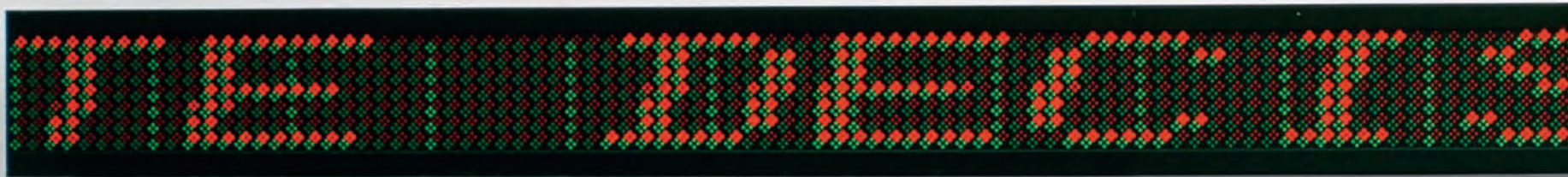
EXHIBITED

Lehmann Maupin, New York, January 10 - February 14, 2004 (another example exhibited)
Buffalo, Albright-Knox Gallery, *In Focus: Themes in Photography*, September, 25-January 9, 2004 (another example exhibited)

Los Angeles, Edythe L. and Eli Broad Art Center, UCLA, *Second Natures*, 2006 (another example exhibited)

Cairo, MAK Center, *The 11th Cairo International Biennale*, December 20, 2008-February 20, 2009 (another example exhibited)

Buffalo, Albright-Knox Art Gallery, *Videosphere: A New Generation*, July 1-October 9, 2011 (another example exhibited)



210 **JENNY HOLZER** b. 1950

Untitled, 1990

Electronic LED signboard, three color diodes.

9 1/2 x 176 x 4 1/2 in. (24.1 x 447 x 11.4 cm)

Estimate \$120,000-180,000

PROVENANCE

Sprüeth Magers Gallery, Berlin-London

EXHIBITED

Turino, Fondazione Sandretto Re Rebaudengo, *Bidibidobidiboo*, 2005

Rome, MACRO (Museum of Contemporary Art Rome), *Preview*, 2010

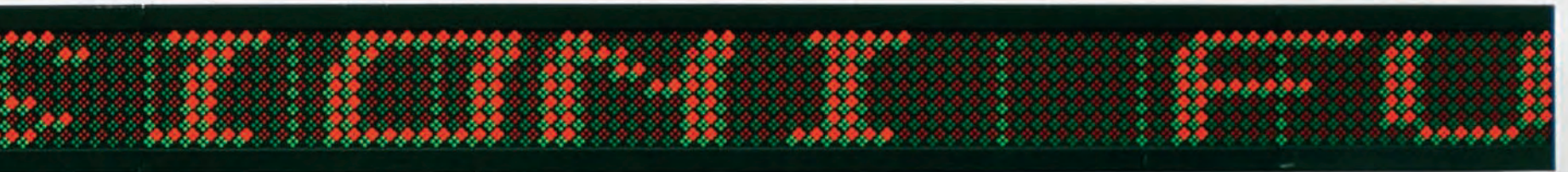
Aosta, Italy, Centro Saint-Benin, *Il Coraggio*, 2010

LITERATURE

Bidibidobidiboo, Torino, 2005, pp. 102-103, 369, 415 (illustrated)

I. Bonacossa, *Il Coraggio*, Aosta, 2010, pp. 48-49 (illustrated)

A full text of the sign is available upon request.



Since emerging on the contemporary art scene in the late 1970s, Jenny Holzer has become famous for her short statements, which are projected through a variety of chosen mediums. Whether formulated as a t-shirt, as a plaque, bench or as a LED signboard, the core of her work is the art of writing. Using literary phrases from common myths or remarks on random subjects, Holzer's work presents both explicit content and minimalist aesthetics which make profound statements about the world of advertising and consumer society today.



211 **JIM LAMBIE** b. 1964

Zobop (Broad Band), 2003

Black and white vinyl on floor.

Dimensions variable.

This work is from an edition of three and is accompanied by the artist's installation instructions. *Zobop* must be installed within an area which has an existing definable end or edge. The edge of *Zobop* cannot be inverted, it must relate to the architecture and fixtures of the given space.

Estimate \$40,000-60,000

PROVENANCE

Anton Kern Gallery, New York



212 **JIM LAMBIE** b. 1964

Untitled, 2007

Wood, household glosspaint and mirrored perspex.

80 1/4 x 56 x 17 in. (203.8 x 142.2 x 43.2 cm)

Estimate \$80,000-120,000

PROVENANCE

The Modern Institute, Glasgow



213 **ANSELM REYLE** b. 1970

Untitled, 2006

Bronze, chrome, enamel and varnish on veneered makassa wood plinth.

Bronze: 11 1/2 x 9 x 7 1/2 in. (29.2 x 22.9 x 19.1 cm)

Plinth: 42 1/2 x 10 5/8 x 10 5/8 in. (108 x 27 x 27 cm)

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

Estimate \$50,000-70,000

PROVENANCE

Galleria Massimo de Carlo, Milan



214 **ANSELM REYLE** b. 1970

Black Earth, 2008

Acrylic, glass and black gesso on aluminum.

100 1/2 x 80 1/2 x 3 1/3 in. (255.3 x 204.5 x 8.5 cm)

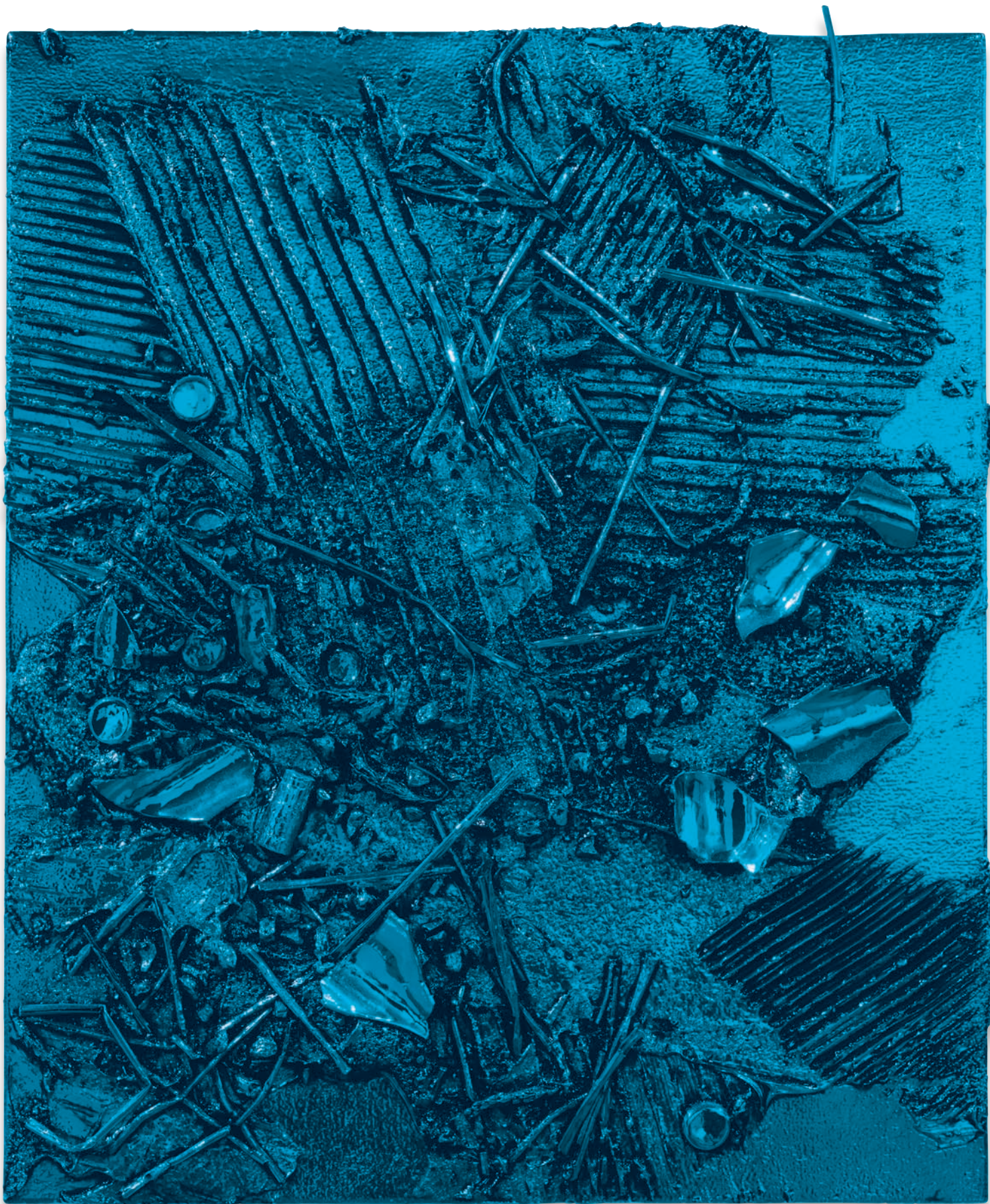
Signed and dated "Anselm Reyle 2008" on the reverse.

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

Estimate \$80,000-120,000

PROVENANCE

The Modern Institute/ Toby Webster Ltd., Glasgow



215 **ANSELM REYLE** b. 1970
Untitled (Turquoise/Black), 2007
Aluminum, chrome and enamel varnish.
26 x 22 x 3 in. (66 x 55.9 x 7.6 cm)
Signed and dated "Anselm Reyle 2007" on the reverse.
This work is accompanied by a certificate of authenticity signed by the artist.

Estimate \$30,000-50,000

PROVENANCE

The Modern Institute/Toby Webster Ltd., Glasgow



216 **JACK GOLDSTEIN** 1945-2003

Untitled, 1983

Acrylic on canvas.

96 x 96 in. (243.8 x 243.8 cm)

Signed "Goldstein" on the reverse.

Estimate \$50,000-70,000

PROVENANCE

Dart Gallery, Chicago

Metro Pictures, New York

EXHIBITED

New York, Metro Pictures, *Jack Goldstein*, September 24 – October 22, 1983

217 **RICHARD PHILLIPS** b. 1963

The Bourgeoisie, 2001

Oil on linen.

108 x 85 5/8 in. (274.3 x 217.5 cm)

Signed and dated "Richard Phillips 2001" on the reverse.

Estimate \$120,000-180,000

PROVENANCE

Friedrich Petzel Gallery, New York

Michael and Eleonore Stoffel Collection, Cologne

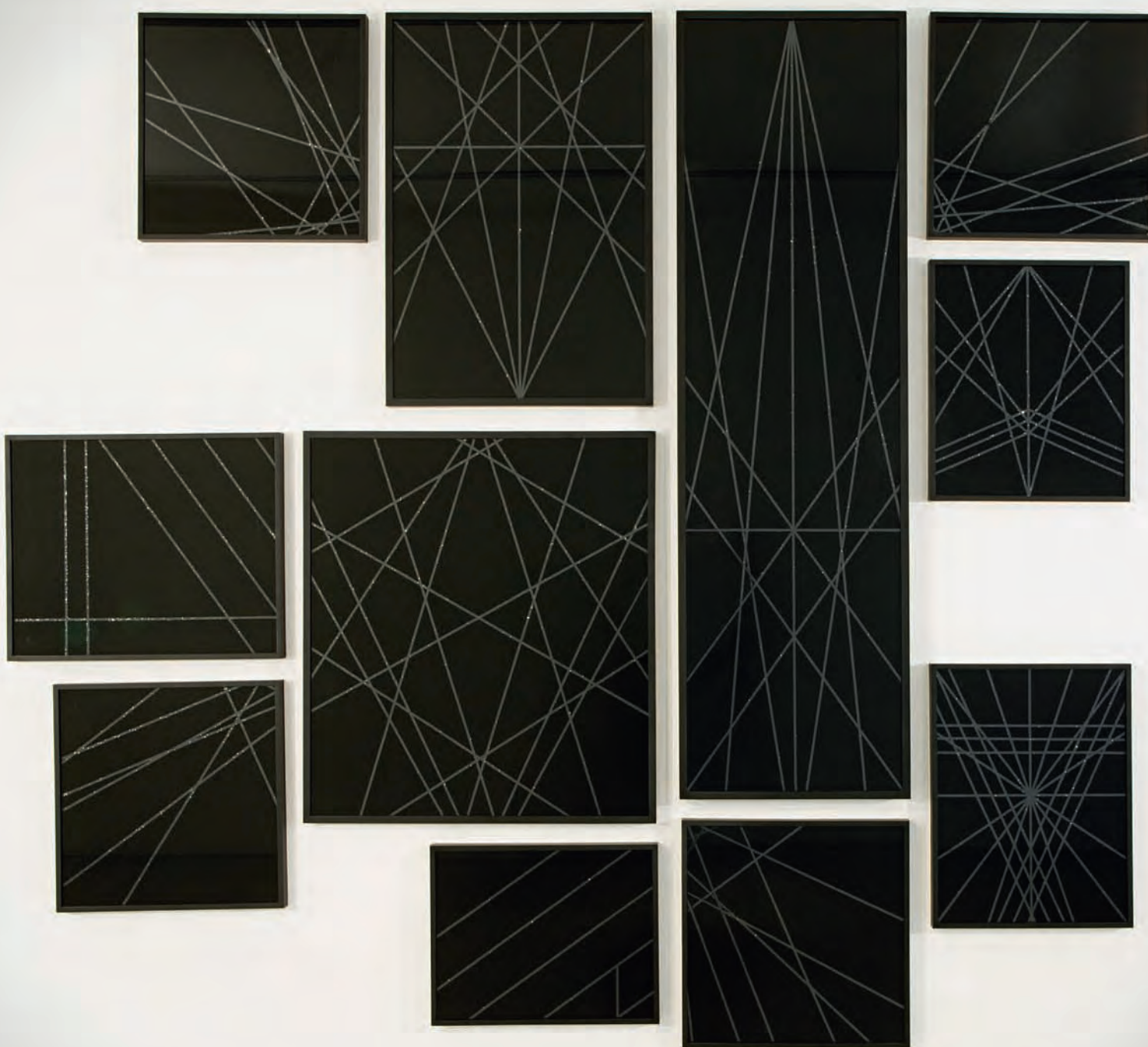
EXHIBITED

New York, Friedrich Petzel Gallery, *Richard Phillips: America*, September 8 - October 6, 2001

Rather than opposing my work to Pop Art, I have seen it more as an extension of the consequences of it. I suppose that would classify it as a second-order experience. The combination of the traditional, European academic painting (techniques of which were rejected by Pop artists in favor of imitating industrial and commercial methods) with images that were often retrieved from magazines of the original Pop era sets up a collision of formal and critical strategies. This disables linear thought and meaning in favor of the possibility of shifting contradiction. If Pop Art sought to be the blank mirror of capitalist 'I want to be a machine' realism, then my work seeks to break that mirror and eradicate the control of these static agendas. There is, in fact, humanity behind this emptiness, and it is not the humanity that would be dictated to us through cynicism and irony. Representation in my painting is not only the means to unleash this potential, but it is an inseparable subject of it as well. Misreading prejudices, hypocrisy, contradiction, duplicity, and fraud are as one with love, charity, hope, and temperance. It is not a detached, critical relationship that I wish to establish with my paintings, nor are they demonstrations of morally acceptable theory,

R. Phillips, taken from Kunstverein in Hamburg, ed., Richard Phillips, Ostfildern-Ruit, 2002, p. 101





218 **MARC SWANSON** b. 1969

Black Glitter, 2007

Enamel, glitter and glass, in 11 parts.

Overall: 120 x 109 in. (304.8 x 276.9 cm)

Signed "Mark Swanson" on the reverse.

Estimate \$20,000-30,000

PROVENANCE

Bellwether Gallery, New York

LITERATURE

J. Cape, *Abstract America*, London, 2008, pp. 388-389 (illustrated)



219 **MARC SWANSON** b. 1969

Psychic Studies, 2006

Wood, mirrored acrylic and paint.

96 x 96 x 1 1/2 in. (243.8 x 243.8 x 3.8 cm)

Signed and dated "Mark Swanson 2006" on the reverse.

Estimate \$20,000-30,000

PROVENANCE

Bellwether Gallery, New York

LITERATURE

J. Cape, *Abstract America*, London, 2008, p. 391 (illustrated)



220 **AARON YOUNG** b. 1972
WE ARE REVOLUTION (KONG), 2008
 Silkscreen on aluminum.
 48 x 72 in. (121.9 x 182.9 cm)

Estimate \$20,000-30,000

PROVENANCE
 Bortolami Gallery, New York



221 **NATE LOWMAN** b. 1979

Action Jackson, 2006

Mixed media installation: bullet-resistant speak-through window with bullets, glass, aluminum, stainless steel and bullet-resistant glaze; found target; alkyd on canvas; Inkjet print; xerox.

Overall installation dimensions variable.

Signed and dated "Nate Lowman 2006" on the reverse of the canvas.

Estimate \$40,000-60,000

PROVENANCE

Peres Projects, Los Angeles



222 **GEDI SIBONY** b. 1973

Its Matter As Well As the Principle Over Which it Holds Sovereignty, 2006

Door, carpet and framed Polaroid.

89 x 32 x 19 in. (226.1 x 81.3 x 48.3 cm)

Estimate \$10,000-15,000

PROVENANCE

Anton Kern Gallery, New York

EXHIBITED

New York, Anton Kern Gallery, *Delete / How to Make a Perfect Ghost*, Group Show, March 2-April 1, 2006



223 **MATTHEW MONAHAN** b. 1972
Rich Man's Ghetto, 2005
 Reinforced dry wall, wax, wood, fabric, and glass.
 48 1/2 x 37 1/4 x 13 in. (123.2 x 94.6 x 33 cm)

Estimate \$20,000-30,000

PROVENANCE

Anton Kern Gallery, New York

EXHIBITED

Los Angeles, Museum of Contemporary Art, *MOCA Focus: Matt Monahan*, July 26-October 29, 2007



224 **JIM LAMBIE** b. 1964
Supernature, 1999
 Collage.
 64 x 62 in. (162.6 x 157.5 cm)

Estimate \$15,000-20,000

PROVENANCE
 Anton Kern Gallery, New York



(detail)

225 **JIM LAMBIE** b. 1964

Psychedelic Soul Stick, 2000

Bamboo cane, wire, thread, broken disco record and ceramic.

Height: 44 in. (111.8 cm)

Estimate \$25,000-35,000

PROVENANCE

Grant Selwyn Fine Art, Los Angeles





226 **NICK CAVE** b. 1959

Soundsuit, 2005

Beads, sequins, fabric, yarn and mixed media on armature and mannequin.

72 1/2 x 29 x 21 in. (184.2 x 73.7 x 53.3 cm)

Estimate \$50,000-70,000

PROVENANCE

Jack Shainman Gallery, New York

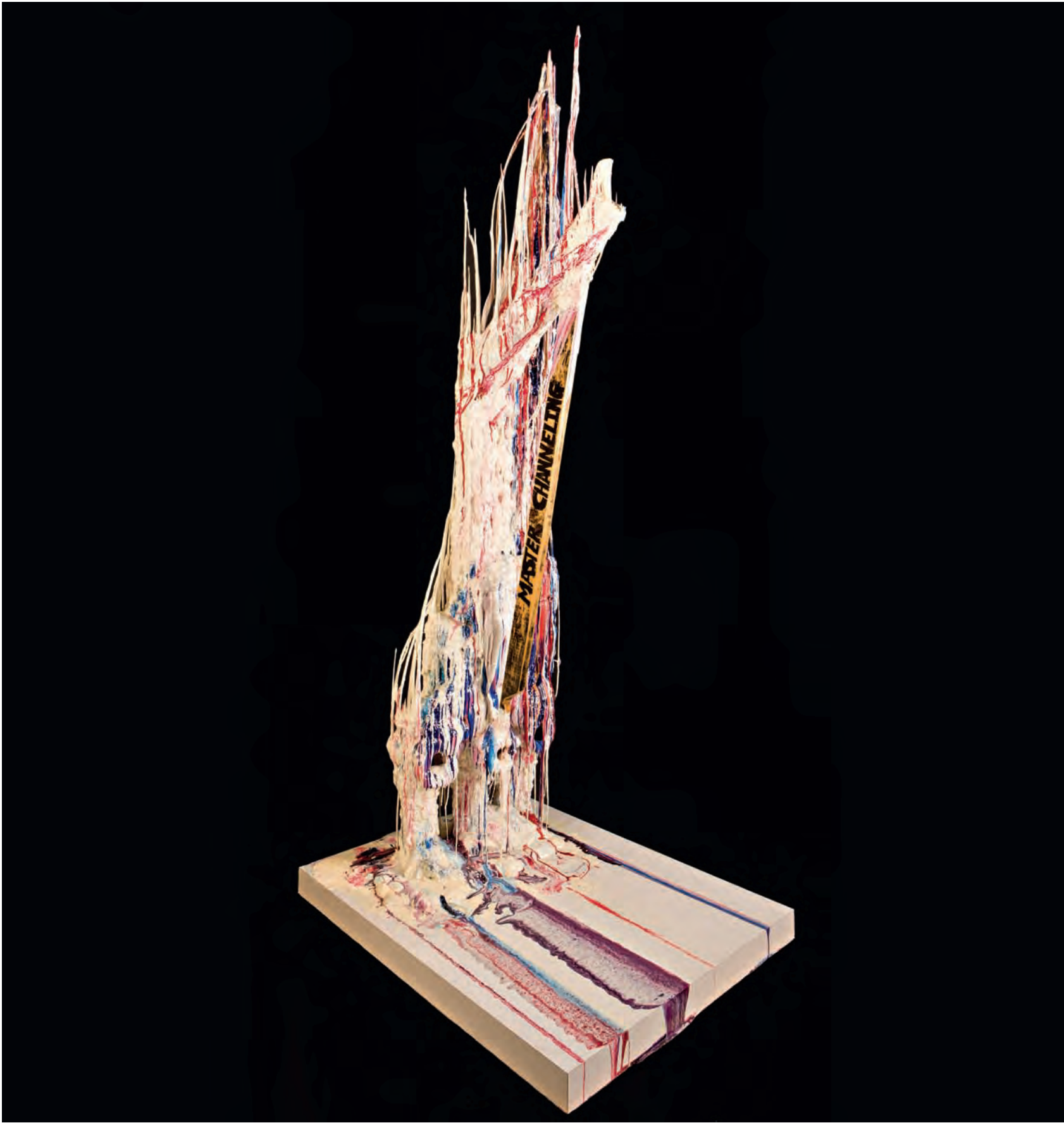
EXHIBITED

Chicago, Chicago Cultural Center, *Nick Cave: Soundsuits*, April 2006

LITERATURE

K. J. Foster, *Nick Cave: Meet Me At The Center Of The Earth*, San Francisco 2009, p. 167 (illustrated)





(Alternate view)



227 **STERLING RUBY** b. 1972
Master Channeling The Subordinate/Monument Stalagmite 5, 2005
PVC pipe, plastic urethane, wood, formica plinth.
139 x 44 x 56 in. (353.1 x 111.8 x 142.2 cm)

Estimate \$100,000-150,000

PROVENANCE
Galerie Christian Nagel, Cologne



228 **GEORGE CONDO** b. 1957

Abstract Face, 1983

Oil on board.

16 x 11 3/4 in. (40.6 x 29.8 cm)

Estimate \$10,000-15,000

PROVENANCE

Ikeda Gallery, New York

Pat Hearn Gallery, New York

Maruani & Noirhomme Gallery, Belgium

Private collection, Belgium

EXHIBITED

Belgium, Maruani & Noirhomme Gallery, *The Essence of George Condo: 1983-1996*,

December 17, 2005 - February 5, 2006



229 **GEORGE CONDO** b. 1957

Untitled, 1996

Acrylic on paper.

27 x 21 1/2 in. (68.6 x 54.6 cm)

Signed and dated "Condo 96" lower left and dedicated "For Jim + Sue for supporting this mission" upper right.

Estimate \$15,000-20,000

PROVENANCE

Gifted to the present owner by the artist



230 **GEORGE CONDO** b. 1957

Young Girl, 1998

Pastel and charcoal on paper.

24 1/2 x 18 3/4 in. (62.2 x 47.6 cm)

Signed and dated "Condo '98" upper right. This work is accompanied by a certificate of authenticity signed by the artist.

Estimate \$25,000-35,000

PROVENANCE

Luhring Augustine, New York



231 **ANDRE BUTZER** b. 1973
N-Technik, 2006
 Oil on canvas.
 98 1/2 x 78 3/4 in. (250.2 x 200 cm)
 Signed "A. Butzer" lower central edge.

Estimate \$20,000-30,000

PROVENANCE

Waddington Galleries, London

232 **GEORGE CONDO** b. 1957

The Portable Musician (Matisse), 1987-1988

Oil on canvas.

60 x 48 in. (152.4 x 121.9 cm)

Signed and dated "Condo 87" upper left and signed and dated "Condo 1987-88" on the reverse.

Estimate \$60,000-80,000

PROVENANCE

The Pace Gallery, New York

Maruani & Noirhomme Gallery, Belgium

Private collection, Belgium

I believe that when I paint I become a conduit or medium for antipodal beings, between myself and the visions that exist inside of me. Beyond the conscious awareness of each of us there are thousands of these creatures who exist within the factory of our minds. That's why, when I paint, I never limit myself to a preconceived notion of the final picture. I let my paintings emerge naturally and so keep myself open to anything that comes my way.

G. Condo from "George Condo, The Condo Effect", Another Magazine, Autumn/Winter 2004, p. 420

Condo 87





233 **HERNAN BAS** b. 1978

Untitled (The Harlequin, Masked), 2006

Mixed media on canvas.

12 x 9 in. (30.5 x 22.9 cm)

Signed and dated "HS 06" lower left and titled, "Untitled (The Harlequin, Masked)" on the reverse.

Estimate \$15,000-20,000

PROVENANCE

Sandroni.Rey Gallery, Los Angeles

234 **KEITH HARING** 1958-1990

Mudman, 1989

Ink and gouache with Herb Ritts photo collage.

24 x 29 in. (61 x 73.7 cm)

Signed and dated "K. Haring, 05 Nov. 1989" on the reverse. This work is accompanied by a certificate of authenticity from the Estate of Keith Haring.

Estimate \$15,000-20,000

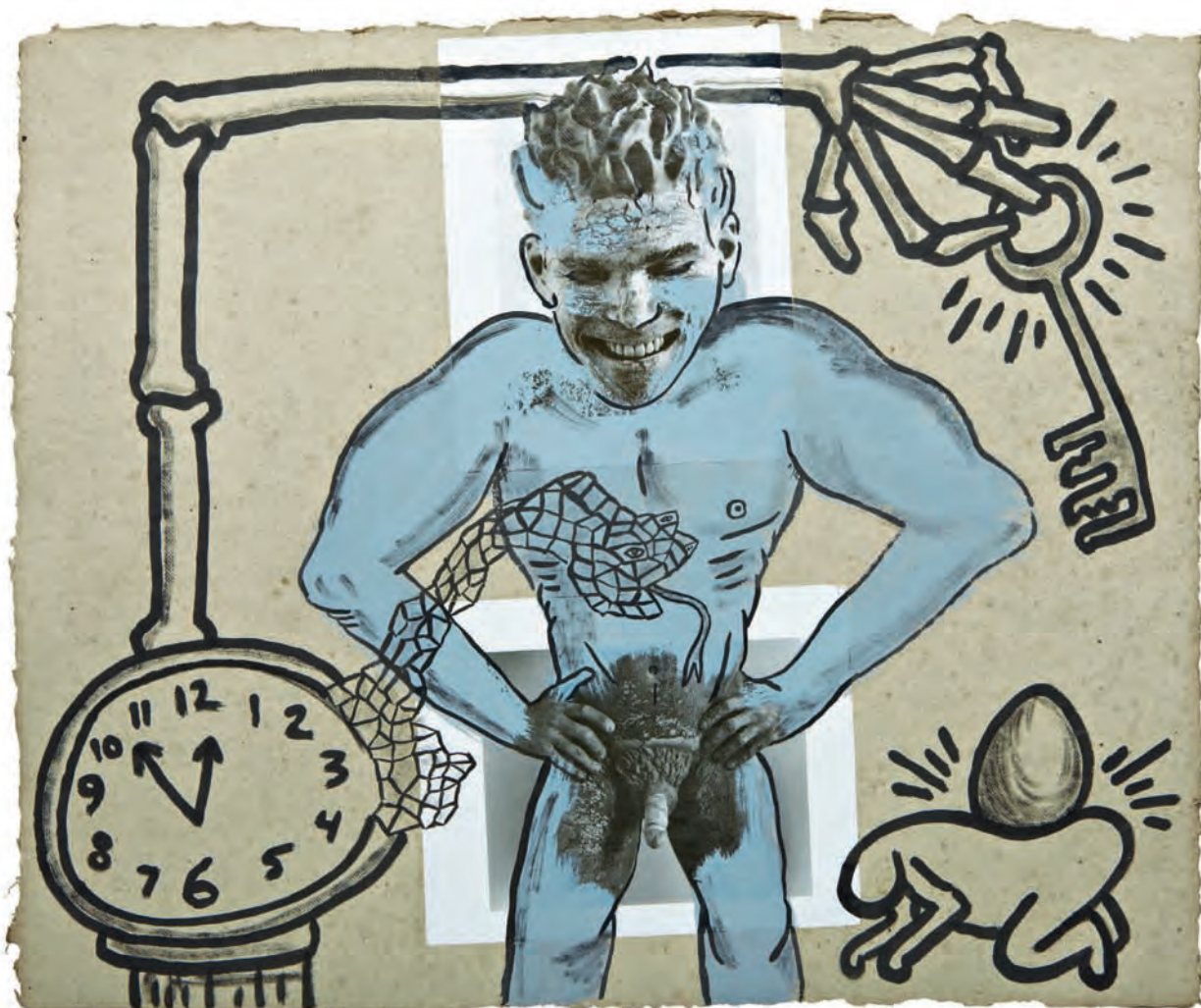
PROVENANCE

Fay Gold Gallery, Atlanta

Acquired directly from the above by the present owner, 1999

EXHIBITED

Atlanta, Fay Gold Gallery, *Keith Haring & Herb Ritts*, December 2, 1989 - January 3, 1990



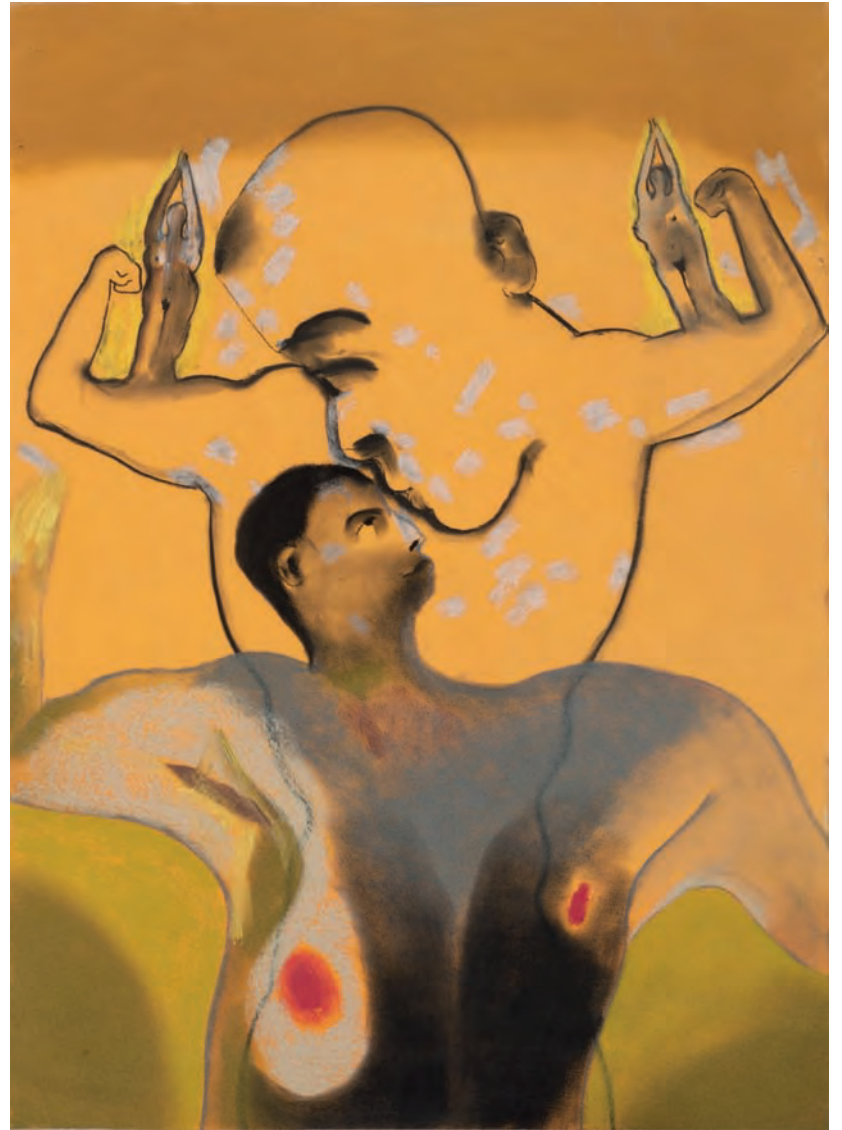
235 **FRANCESCO CLEMENTE** b. 1952*Untitled*, 1983

Pastel on paper.

26 x 19 in. (66 x 48.3 cm)

Estimate \$20,000-30,000**PROVENANCE**

Blum Helman Gallery, New York

236 **FRANCESCO CLEMENTE** b. 1952*Untitled*, 1987

Pastel on paper.

26 x 19 in. (66 x 48.3 cm)

Estimate \$12,000-18,000**PROVENANCE**

Sperone Westwater Gallery, New York

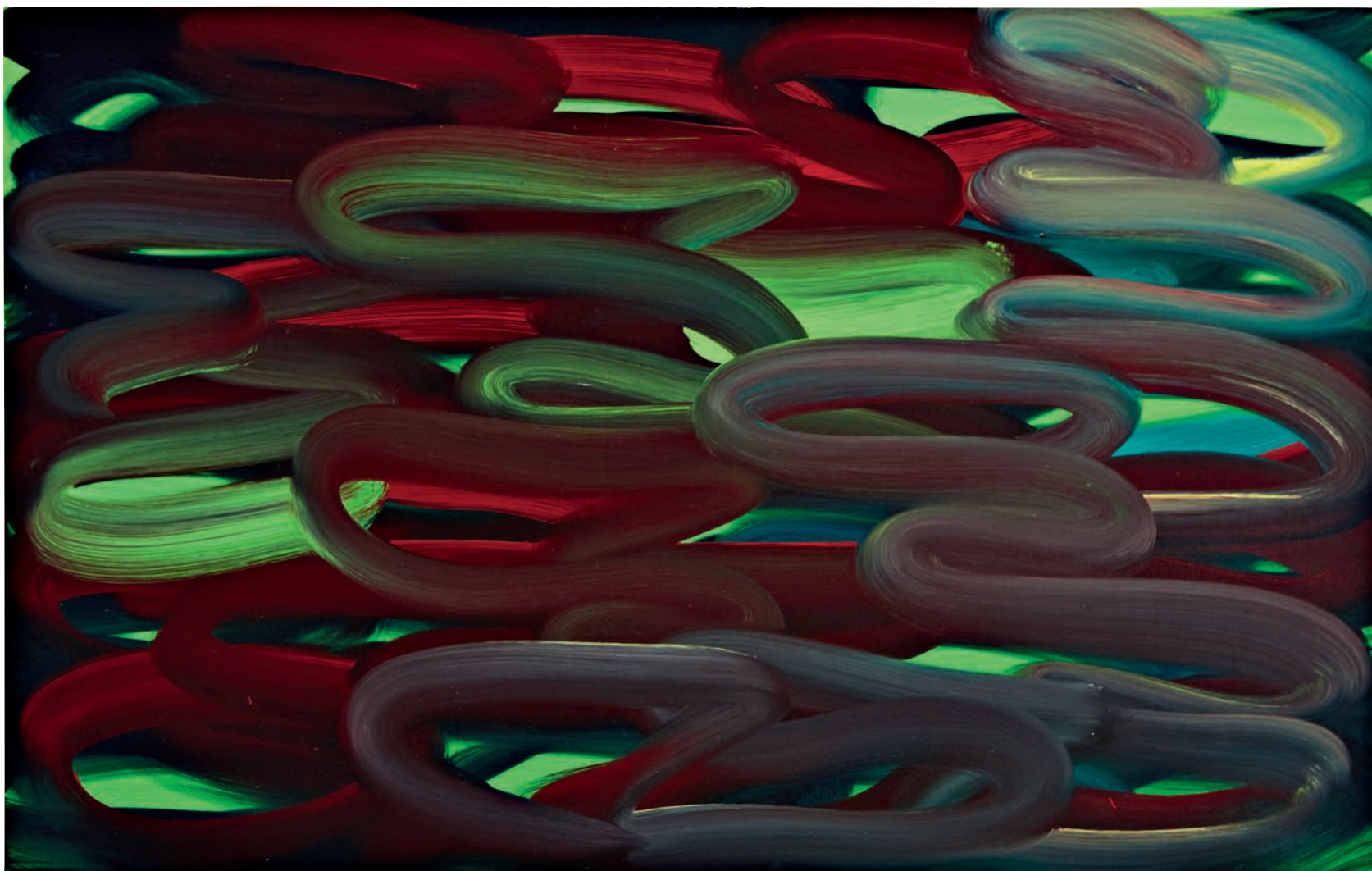


237 **JENNIFER BARTLETT** b. 1941
5725 East Ocean Boulevard, 1976-1977
 Enamel on steel with silkscreen grid (in 99 parts).
 Overall: 76 x 344 1/2 in. (193 x 875 cm)
 Signed "Jennifer Bartlett" lower right.

Estimate \$20,000-30,000

PROVENANCE
 Paula Cooper Gallery, New York

EXHIBITED
 Genoa, Saman Gallery, *Jennifer Bartlett*, 1978
 Buffalo, Albright-Knox Art Gallery, *Jennifer Bartlett-Selected Works*, November 1980 -
 January 1981
 Osaka, National Museum of Art, *The Last Decade 1977-87*, 1987



238 **KARIN DAVIE** b. 1965
Seeing Spots No 4, Part of the Symptomania Series, 2008
 Oil on linen.
 34 1/4 x 54 in. (87 x 137.2 cm)
 Signed, titled and dated "Seeing Spots No 4, Part of the 'Symptomania Series,'
 Davie 2008" on the reverse.

Estimate \$25,000-35,000

PROVENANCE
 Acquired directly from the artist by the present owner

EXHIBITED
 Ridgefield, The Aldrich Contemporary Art Museum, *Karin Davie: Symptomania*, September
 14, 2008, – February 8, 2009.



239 **ALEXANDER CALDER** 1898-1976

Untitled, 1956

Gouache and ink on paper.

22 1/4 x 30 in. (56.5 x 76.2 cm)

Signed and dated "Calder 56" lower right.

Estimate \$30,000-50,000

PROVENANCE

Private collection, New York



240 **ALEXANDER CALDER** 1898-1976

Untitled (bracelet), circa 1940

Silver.

4 1/2 x 2 1/2 in. (11.4 x 6.4 cm)

This work is registered in the archives of the Calder Foundation, New York under the Application Number A13242.

Estimate \$40,000-60,000

PROVENANCE

Perls Gallery, New York

Private collection, New York, 1970

LITERATURE

A. Michelle (ed.), *Jewelry Connoisseur*, summer 2004, p. 38 (illustrated)





241 **FRANK STELLA** b. 1936

Oak Tree, 1970

Acrylic on paper.

16 x 76 in. (40.6 x 193 cm)

Signed, titled and dated "Oak Tree, F. Stella 70" in the lower margin and signed, titled and dated "Frank Stella, Oak Tree, 70" on the reverse.

Estimate \$40,000-60,000

PROVENANCE

Manny Silverman Gallery, Los Angeles



242 **KEITH HARING** 1958-1990

Untitled, 1981

Gold metallic marker on metal.

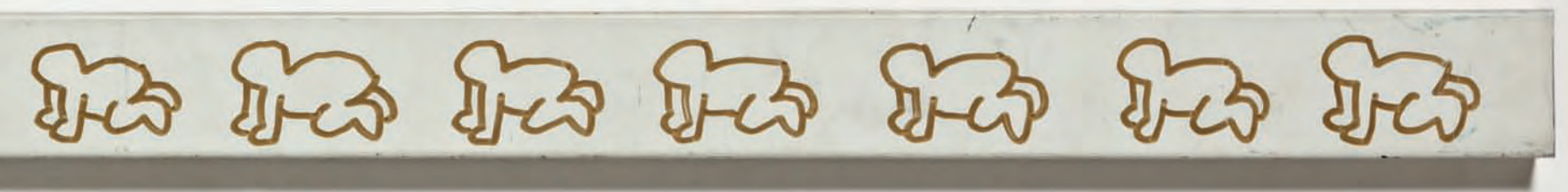
2 x 42 x 1 in. (5.1 x 106.7 x 2.5 cm)

Signed and dated "May 5 - 1981 K. Haring" on the reverse. The Keith Haring Studio, LLC. has confirmed that they will provide the purchaser with a certificate of authenticity for this work.

Estimate \$100,000-150,000

PROVENANCE

Fun Gallery, New York



'The reason that the 'baby' has become my logo or signature is that it is the purest and most positive experience of human existence,' wrote Haring in his journal in 1986. 'Children are color-blind and still free of all the complications, greed and hatred that will slowly be instilled in them through life.' Recognizing that early exposure to artwork and unfettered creative expression can go a long way in opening up new modes of viewing the world, Haring was tireless in his work with children of all ages and backgrounds. Collaborating on murals with kids in America's hardest-hit inner cities and giving drawing workshops at museums everywhere from Bordeaux to Tokyo, Haring encouraged a world view that rendered racial, cultural and sexual differences unimportant in the face of a commonly shared humanity. 'Whatever else I am,' he mused in a 1987 journal entry, 'I'm sure I, at least, have been a good companion to a lot of children and maybe have touched their lives in a way that will be passed on through time, and taught them a kind of simple lesson of sharing and caring.'



243 **CARROLL DUNHAM** b. 1949
Female Portrait (Second Generation, C), 2003
Painted aluminum and wooden table base.
Overall: 62 x 83 x 25 in. (157.5 x 210.8 x 63.5 cm)
This work is from an edition of three plus one artist's proof.

Estimate \$60,000-80,000

PROVENANCE
White Cube, London

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

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



244 **KEITH HARING** 1958-1990

Untitled, 1981

Marker on plastic.

21 x 25 in. (53.3 x 63.5 cm)

This work is accompanied by a certificate of authenticity issued by the Estate of Keith Haring.

Estimate \$80,000-120,000

PROVENANCE

Tony Shafrazi Gallery, New York

EXHIBITED

New York, Tony Shafrazi Gallery, *Keith Haring, A Memorial Exhibition, Early Works on Paper*, May 4-June 2, 1990 New York

Tony Shafrazi Gallery, *Keith Haring, Paintings, Drawings & Sculpture*, February 15-March 29, 2003

245 **ANDY WARHOL** 1928-1987
Motorcycle with side car, 1983
Acrylic and silkscreen on canvas.
11 x 14 in. (27.9 x 35.6 cm)
Signed "Andy Warhol" and stamped by The Andy Warhol Art Authentication Board and numbered PA20.019 on the overlap.

Estimate \$80,000-120,000

PROVENANCE
Private collection, New York

I think of myself as an American artist; I like it here, I think it's so great. It's fantastic. I'd like to work in Europe but I wouldn't do the same things, I'd do different things. I feel I represent the U.S. in my art but I'm not a social critic. I just paint those objects in my paintings because those are the things I know best.

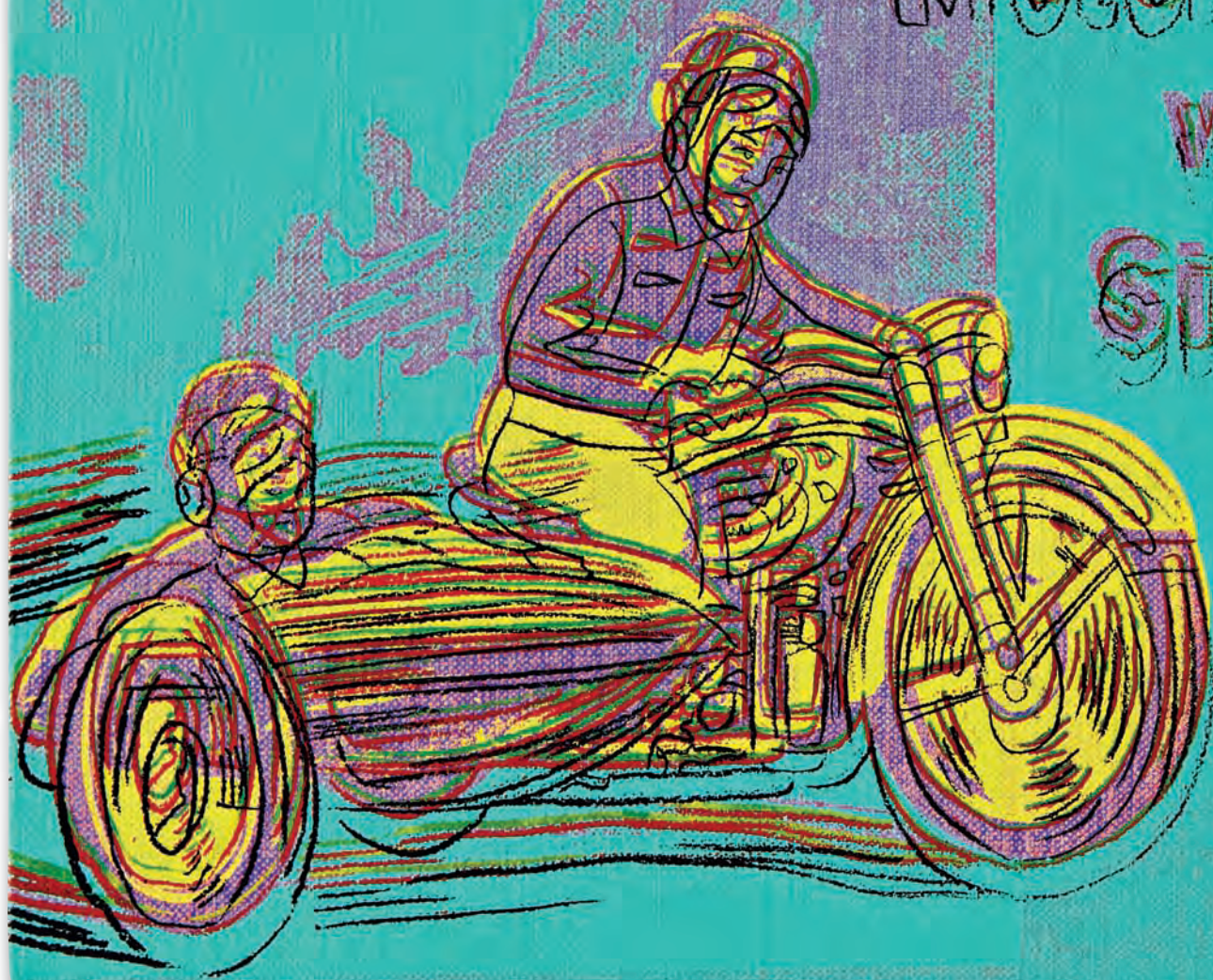
Andy Warhol from "My True Story", an interview with Gretchen Berg

CLOCKWORK

Motorcycle

with

Sidecar





246 **CARROLL DUNHAM** b. 1949

Simple Palette, 1989

Mixed media on canvas.

48 1/4 x 78 3/4 in. (122.6 x 200 cm)

Estimate \$80,000-120,000

PROVENANCE

Jablonka Galerie, Cologne



'Dunham's paintings were seen as part of a 'new biomorphism', 'neosurrealism', or a 'new organic abstraction', positioning them in a history of modern painting with precedents that ranged from Arthur Dove and Charles Burchfield to Wassily Kandinsky, Joan Miro, Arshille Gorky, Yves Tanguy, and Salvador Dali, to Jackson Pollock and Cy Twombly. Likewise, Dunham's connection to other contemporary painter-peers like Bill Jensen and Terry Winters and even Kenny Scharf, Philip Taaffe, and George Condo was widely noted. Dunham's richly associative, ecstatic works were part of the reinvigoration of painting that occurred in the 1980s. He proved to be original and gifted, helping to expand the discourse of painting and expose the false dichotomy between abstraction and figuration. Dunham and several of his peers provided a meaningful, contemporary extension of abstract expressionism through Pop and Process Art,'



247 **THOMAS DOWNING** 1928-1985

Red Twelve, 1965

Acrylic on canvas.

56 1/4 x 115 3/4 in. (142.9 x 294 cm)

Signed twice, titled and dated "Downing - 1965 - 'Red Twelve', Downing" on the reverse.

Estimate \$25,000-35,000

PROVENANCE

Acquired from the Downing Estate by the present owner

EXHIBITED

Washington D.C., Hemphill Fine Arts, *Viewing Rm.*, January 15-March 26, 2011

LITERATURE

J. Dawson, "At D.C. galleries, a trip down memory lane," *The Washington Post*, January 27, 2011 (illustrated)



248 **GENE DAVIS** 1920-1985

Blue Bird, 1978

Acrylic and graphite on canvas.

93 3/4 x 69 in. (238.1 x 175.3 cm)

Estimate \$50,000-70,000

PROVENANCE

Charles Cowles Gallery, New York

Ameringer McEnery Yohe, New York

EXHIBITED

New York, Ameringer McEnery Yohe, *Gene Davis*, June 3-July 17, 2010.

249 **VICTOR VASARELY** 1908-1997

Sagitta, 1978

Acrylic on canvas.

69 1/2 x 69 1/4 in. (176.5 x 175.9 cm)

Signed "Vasarely" lower right and signed twice, titled and dated "Vasarely, 'Sagitta,' 1978, Vasarely" on the reverse.

Estimate \$200,000-300,000

PROVENANCE

Acquired from the Artist

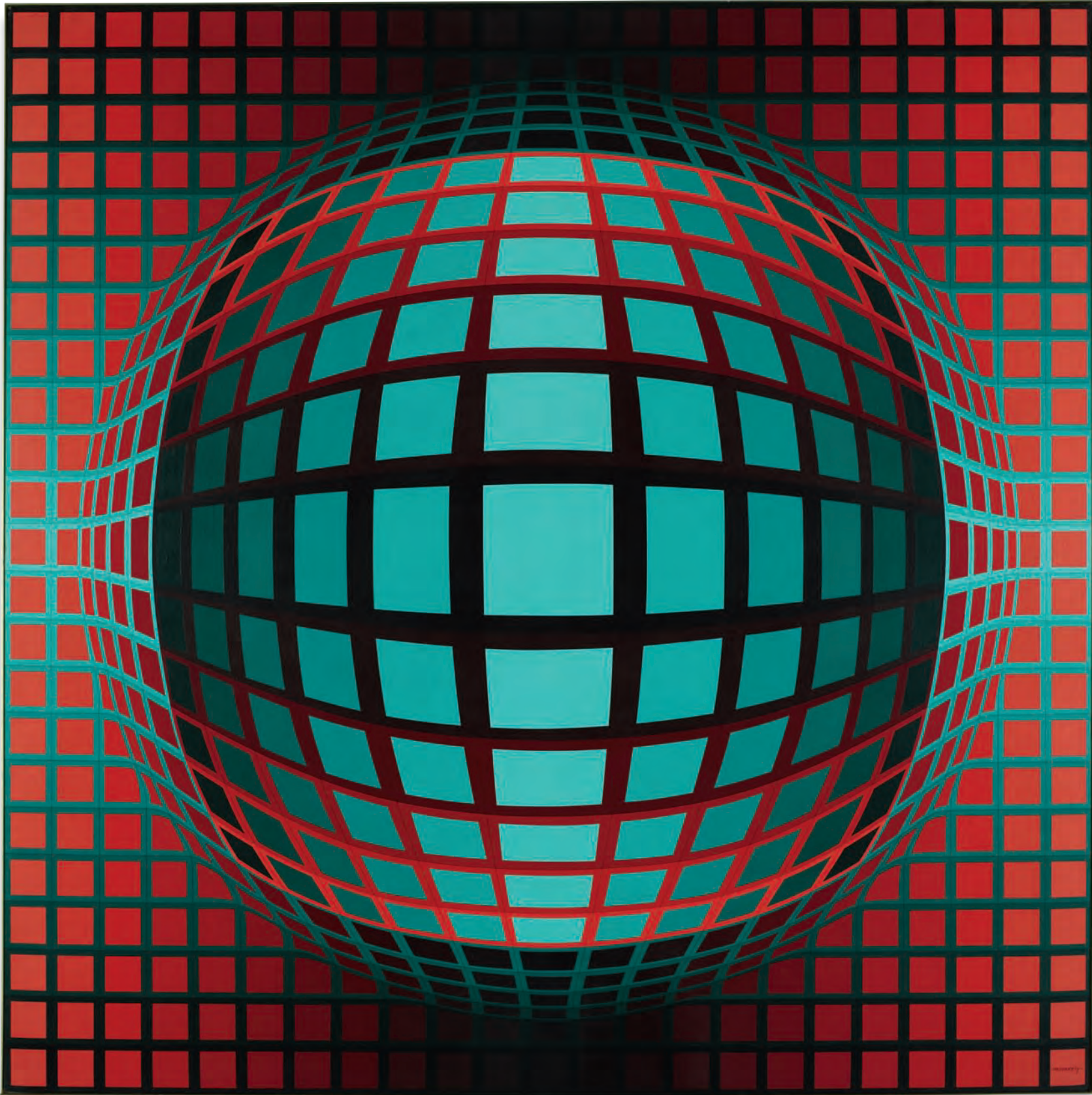
Vasarely Center, New York

Private Collection, Caracas

Acquired from the above by the present owner

The process whereby Vasarely became conscious of himself as an artist is one of the most interesting and exciting problems in the psychology of the artist that our time has witnessed; it alone provides the clue to a correct assessment of his work and of his ideas. In 1954 he wrote: 'It is no longer a question of two tendencies in the arts, one automatist-romantic, the other constructivist and communal, but of two very distinct things. If there is a schism, it is above all functional in nature: on the other hand the evolutionistic developments of the former fine arts (painting, sculpture) which I call the poetic function, on the other hand the birth of pure plasticism which begins with the first dimension and opens out to the nth dimension. What is involved here is a new discipline far vaster in scope than the painting of the old days.'

W. Spies, Victor Vasarely, Harry N. Abrams, Inc., New York, and Verlag M. DuMont Schauberg, Cologne, 1971, p. 13



250 **ARMAN** 1928-2005

Untitled, 1989

Accumulation of acrylic paint and tubes on canvas (in two parts).

72 x 108 in. (182.9 x 274.3 cm)

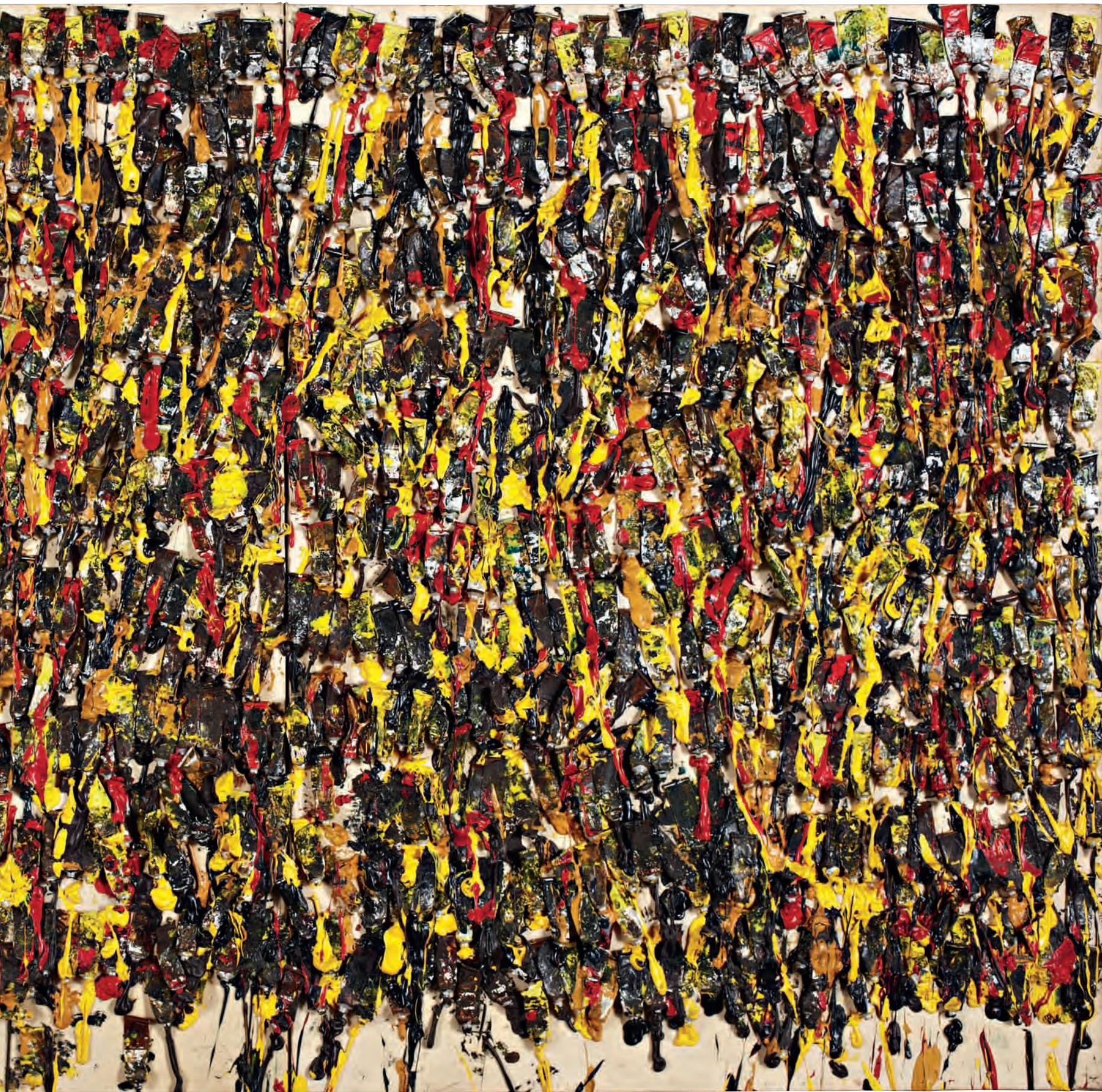
Estimate \$100,000-150,000

PROVENANCE

Marisa del Re Gallery, Inc., New York

Arman is considered one of the most prolific and inventive artists of the late 20th century, whose vast artistic range spans from drawings and prints to monumental public sculpture to his famous accumulations of found objects. The present lot exhibits one of Arman's most widely recognized painting techniques, incorporating the paint tubes themselves on the canvases in addition to the paint they contain. This assemblage creates a mesmerizing feel of movement, texture and innovation, allowing the work to stand out and come alive. By using objects in his work such as these acrylic paint tubes, among the many other materials that the artist has experimented with, Arman allows the objects to take on new meaning and in turn allows the viewer to see the objects in a whole new light.





There are the qualities of objects. The perfect knowledge of the visual impact of objects is a part of my work. I have a very simple theory. I have always pretended that objects themselves formed a self-composition. My composition consisted of allowing them to compose themselves

– Arman



251 **SAM FRANCIS** 1923-1994

Turbo (It's Powered by the Colors), 1987

Acrylic and oil on surfboard.

78 x 21 1/2 in. (196.9 x 54.6 cm)

Signed and dated "Sam Francis, 1987" on the bottom of surfboard.

This work will be included in the forthcoming *Sam Francis: Catalogue Raisonné*

Unique Works on Paper and Sculptures, edited by Debra Burchett-Lere and coordinated by the Sam Francis Foundation.

Estimate \$20,000-30,000

PROVENANCE

Acquired directly from the artist



Detail (pedestal and vitrine not showing)

252 **MEL RAMOS** b. 1935

Chiquita Banana, 2007

Polychrome resin, wooden pedestal and Plexiglas vitrine.

Figure: 34 x 19 1/2 x 17 1/2 in. (86.4 x 49.5 x 44.5 cm)

Pedestal: 35 1/2 x 24 1/4 x 24 1/4 in. (90.2 x 61.6 x 61.6 cm)

Vitrine: 40 x 24 1/4 x 24 1/4 in. (101.6 x 61.6 x 61.6 cm)

Signed "Mel Ramos" and numbered of eight lower left. This work is from an edition of eight plus four artist's proofs.

Estimate \$150,000-200,000

PROVENANCE

Acquired directly from the artist



253 **RICHARD PETTIBONE** b. 1938

Brian Wilson, 1975

Oil on canvas in the artist's frame.

4 1/4 x 3 3/4 in. (10.8 x 9.5 cm)

Signed, titled and dated "Brain Wilson, Richard Pettibone 1975" on the reverse.

Estimate \$20,000-30,000

PROVENANCE

Leo Castelli Gallery, New York

EXHIBITED

St Ives, Cornwall, Tate St Ives, *If Everybody had an Ocean: Brian Wilson*,

May 26 - September 23, 2007

Bordeaux, CAPC Musée d'Arte Contemporain, November 2007 - March 20, 2008



ANDY WARHOL

TWO MARILYNS 1962

254 **RICHARD PETTIBONE** b. 1938

Andy Warhol, 'Two Marilyns', 1962, 2004

Silkscreen and oil on canvas in the artist's wooden frame.

5 1/2 x 5 3/4 in. (14 x 14.6 cm)

Signed, titled and dated "Andy Warhol, Two Marilyns, 1962, Richard Pettibone 2004" on the reverse.

Estimate \$20,000-30,000

PROVENANCE

Leo Castelli Gallery, New York

STURTEVANT b. 1926*Lichtenstein, Frighten Girl*, 1966

Oil and graphite on canvas.

45 1/2 x 63 3/4 in. (115.6 x 161.9 cm)

Signed, titled and dated "'Lichtenstein, Frighten Girl,' E. Sturtevant, Antibes/Paris, 1966" on the reverse.

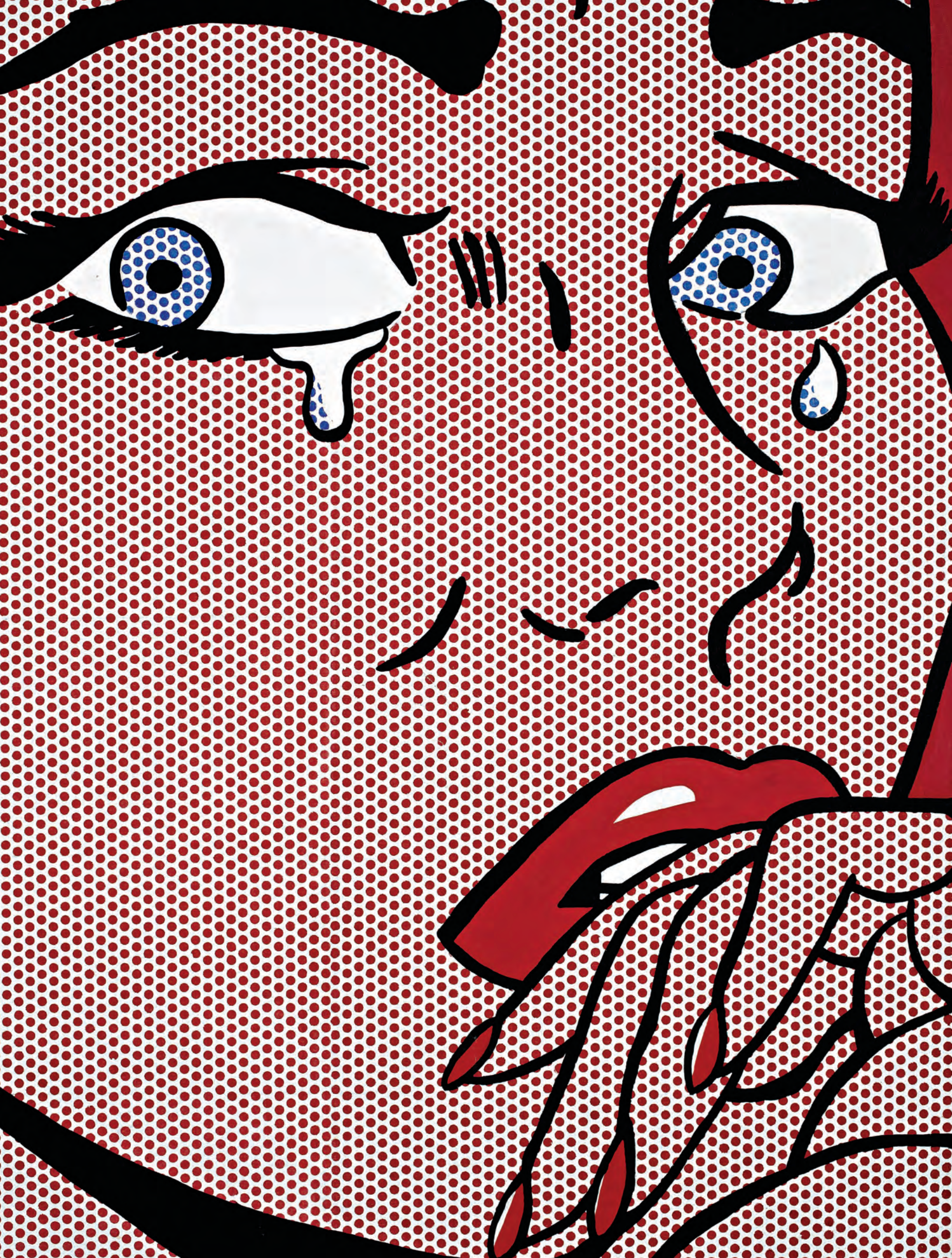
Estimate \$250,000-350,000**PROVENANCE**

Acquired directly from the artist, circa 1970s

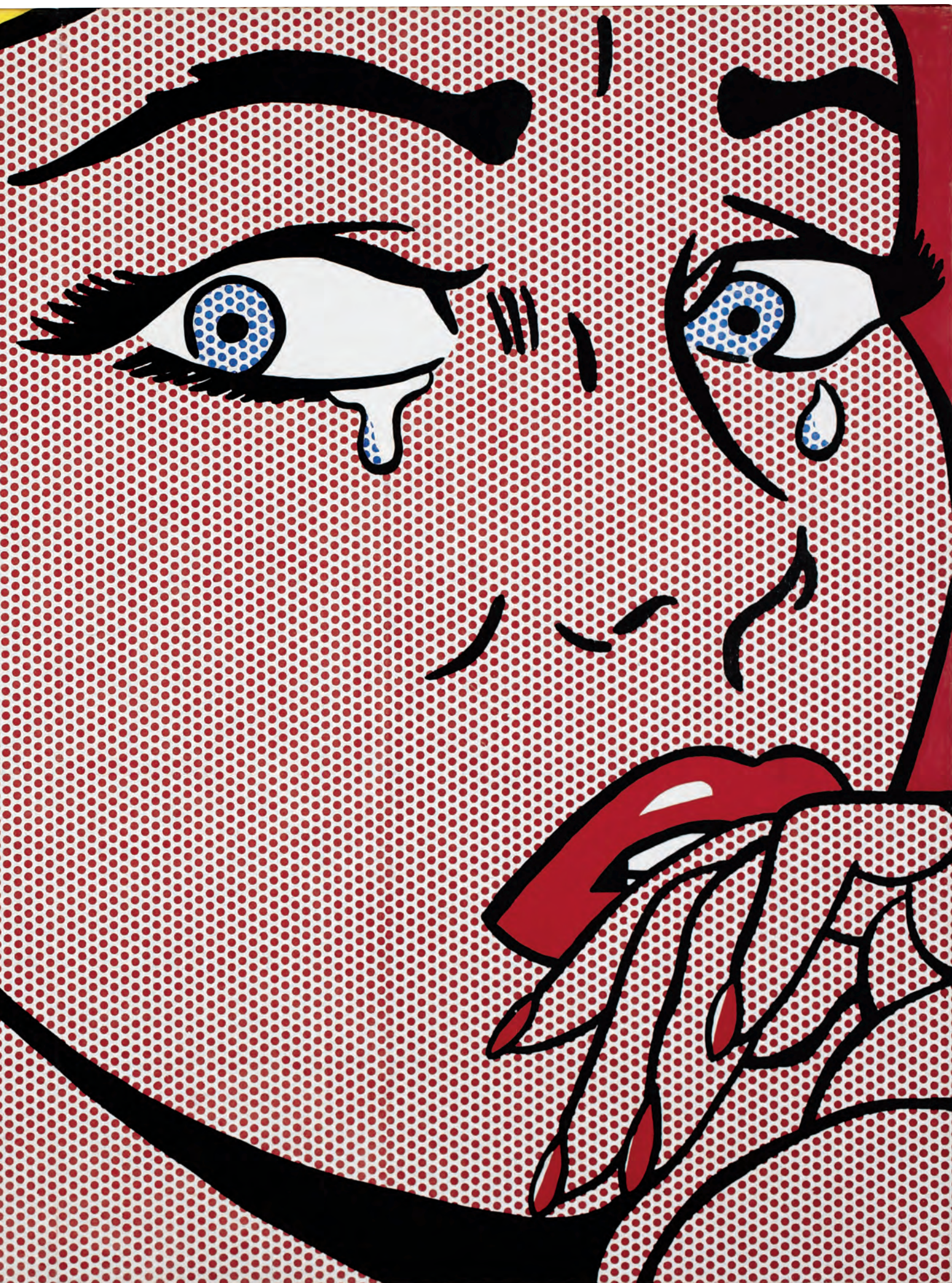
EXHIBITEDParis, Galerie J, *America America*, 1966**LITERATURE**T. Osterwold et. al., eds., *Sturtevant*, Württembergischer Kunstverein, Stuttgart, 1992L. Maculan, *Sturtevant: Catalogue Raisonné 1964-2004*, Frankfurt, 2005, pp. 107-108

(illustration from 1966 Gallery J exhibit)

Adapting freely from the American art critic Alan R. Solomon's 1964 question 'Is it a flag, or is it a painting?' we might ask: Is it a Johns, or is it a Sturtevant? It is interesting to note that, in the 1960s, Sturtevant's artist colleagues were realizing artworks which also played with existing pictures, images of everyday mass culture bearing attributes of multiplication, reproduction and seriality. One contemporary of Sturtevant's- Andy Warhol- had already begun questioning the uniqueness and aura of the 'original work' by having his silkscreen series produced in his 'Factory' by assistants. And it was Warhol as well who recognized the magnitude of Sturtevant's artistic concept, responding immediately to her request that he place the original silk screen of his now so famous Flowers series at her disposal. From the very beginning, Sturtevant's approach was apparently considered so provocative and subversive, so difficult to pin down, that most art critics and museum curators kept their distance. After all, in each respective aesthetic discourse her work lays claim to validity in a manner which art ideologists find uncomfortably difficult- if not impossible- to objectify. In this connection, Bruce Hainley makes the following observation: 'Strangely absent from most histories of Pop and Conceptualism, her work has important ramifications for the understanding of both movements. It is as if Sturtevant, with a radical pragmatism, observed and considered so intensely the art of her contemporaries that her gaze burned through its core,'









256 **ERIC FISCHL** b. 1948
Study for 'Musseleaters', 1993
 Oil on paper.
 20 x 16 in. (50.8 x 40.6 cm)
 Signed and dated "Fischl '93" lower right.

Estimate \$20,000-30,000

PROVENANCE

Mary Boone Gallery, New York
 Private collection, New York



257 **DAVID SALLE** b. 1952
Dinghy, 2007
Oil on linen with wooden object.
49 1/2 x 41 x 4 1/2 in. (125.7 x 104.1 x 11.4 cm)
Signed and dated "David Salle 2007" on the reverse.

Estimate \$40,000-60,000

PROVENANCE
Private collection, Belgium

258 **ALEX KATZ** b. 1927

Kate, 2003

Oil on canvas.

72 x 60 in. (182.9 x 152.4 cm)

Signed and dated "Alex Katz 03" on the overlap.

Estimate \$250,000-350,000

PROVENANCE

Gallery Thaddaeus Ropac, Paris-Salzburg

Phillips de Pury & Company, New York, *Contemporary Art Part II*, May 12, 2006, lot 166

Acquired from the above sale by the previous owner

Private collection, London

EXHIBITED

Vienna, Albertina Museum, *Alex Katz: Cartoons and Paintings*, December 17, 2004 -

February 20, 2005

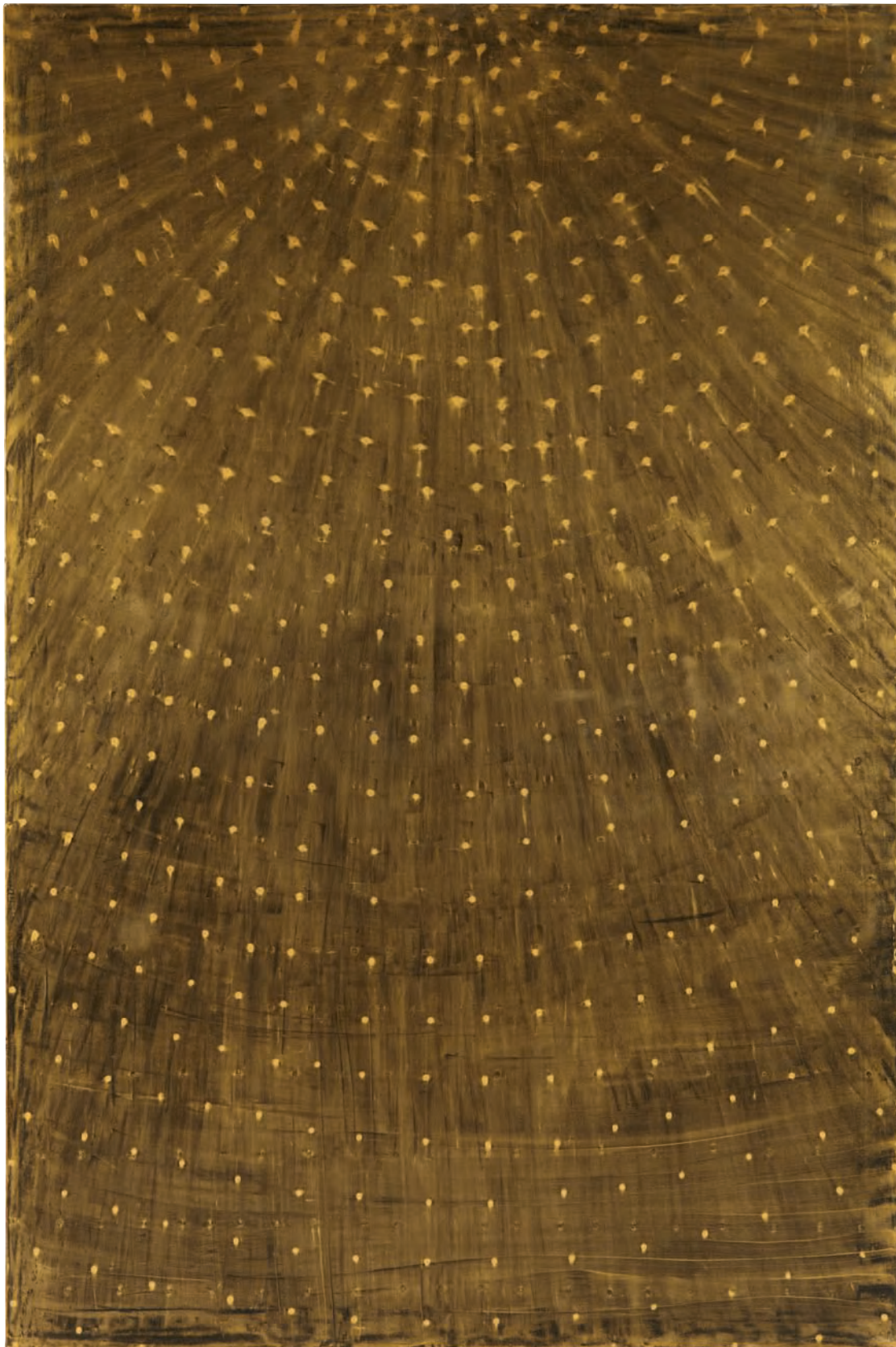
LITERATURE

W Magazine, *Portfolio of Kate Moss*, September 2003

Almost from the beginning of his career, Katz forged an individual style in the interface between representation and artifice, that is, by rendering appearances and painting flatly. Style would become his primary consideration. It was not something superficial, like stylization, which he said 'is a cheap way to make handwriting identifiable,' but was found at the core of his being – Katzness of Katz. The cool that Katz cultivates is conveyed by the smoothness of the painting, by the flatness of the pared-down images, and by their huge size and expansive internal scale, all of which distance the subject from the audience. Flatness reduces the illusion of grasable corporeality and, paradoxically, brings the image closer to the viewer. Bigness causes viewers to back away so that they can take in all of a picture. To sum up, Katz and his sitters are cool in their self-projection and so are his representations of them,

I. Sandler, *Alex Katz A Retrospective*, New York, pp. 59 & 80





259 **ROSS BLECKNER** b. 1949

Gold Count No Count, 1989

Oil on canvas.

108 x 72 in. (274.3 x 182.9 cm)

Signed, titled and dated "Ross Bleckner, 1989, Gold Count No Count" on the reverse.

Estimate \$60,000-80,000

PROVENANCE

Mary Boone Gallery, New York



260 **JULIAN SCHNABEL** b. 1951
Portrait of Alan Moss, 1983
Oil and bondo with plates on wooden panel.
47 1/4 x 47 1/4 in. (120 x 120 cm)

Estimate \$150,000-250,000

PROVENANCE

Bruno Bischofberger, Zurich
Akira Ikeda Gallery, Tokyo
Private collection, Japan

EXHIBITED

Tokyo, Akira Ikeda Gallery, *Julian Schnabel Plate Paintings*, April 4 - April 25, 1987

LITERATURE

Akira Ikeda Gallery, ed., *Julian Schnabel Plate Paintings Catalogue*, Tokyo, 1987 (illustrated)

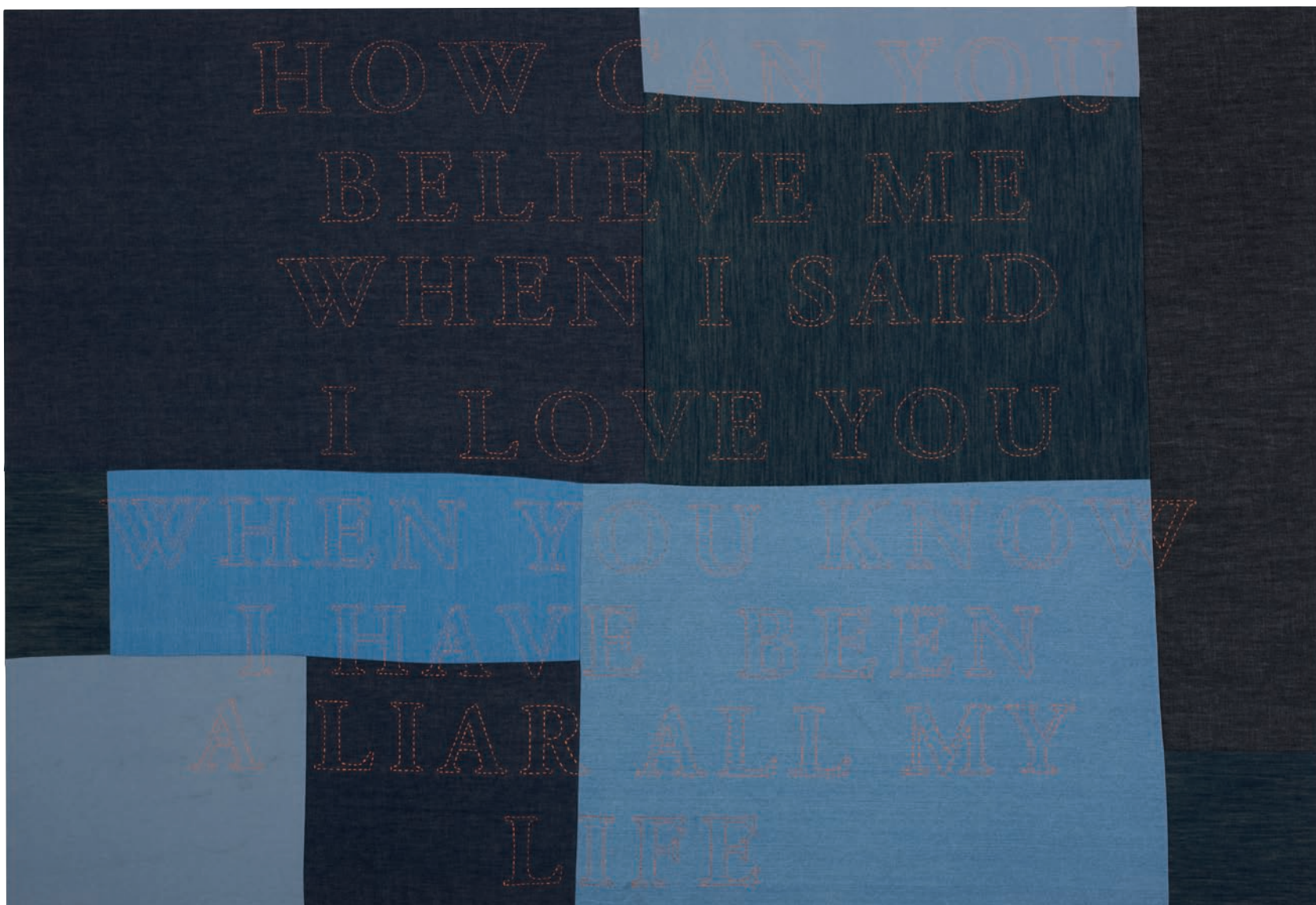


261 **FRIEDRICH KUNATH** b. 1974
Untitled (What was not but could have been...), 2010
 India ink, acrylic, lacquer and watercolor on canvas.
 40 x 31 in. (101.6 x 78.7 cm)

Estimate \$15,000-20,000

PROVENANCE

Blum & Poe, Los Angeles



262 **FRIEDRICH KUNATH** b. 1974
Untitled (How can you believe me...), 2010
Acrylic on denim.
65 x 95 in. (165.1 x 241.3 cm)

Estimate \$30,000-40,000

PROVENANCE
Blum & Poe, Los Angeles



263 **PHILIP TAAFFE** b. 1955
Bahia Baghdad, 1989
Mixed media on linen.
39 1/2 x 26 in. (100.3 x 66 cm)
Signed and dated "Philip Taaffe 1989" on the reverse.

Estimate \$30,000-40,000

PROVENANCE
Alain Noirhomme Gallery, Belgium



264 **FRED TOMASELLI** b. 1956

Joshua Tree Wilderness, 1994

Acrylic, aspirin, colored pencil and resin on wooden panel.

24 x 24 in. (61 x 61 cm)

Signed, titled and dated "Fred Tomaselli, 1994, 'Joshua Tree Wilderness'" on the reverse.

Estimate \$35,000-45,000

PROVENANCE

Jack Tilton Gallery, New York

265 **SIGMAR POLKE** 1941-2010
Untitled, 1996
Oil on lacquer on canvas.
31 x 25 1/2 in. (78.7 x 64.8 cm)
Signed and dated "S. Polke 96" on the overlap.

Estimate \$250,000-350,000

PROVENANCE
Barbara Mathes Gallery, New York

For me the image isn't important, it's the human behavior of wanting to touch it that is.

—Sigmar Polke

A brilliant artist of the Post-War Era, Sigmar Polke was a Renaissance man of his craft, producing photographs, drawings and paintings that reflect his creativity and ingenuity. Polke's early work has often been characterized as European Pop Art for its depiction of everyday subject matter combined with images from mass media, differentiated by implications of irony and parody of consumerist culture and western commercialism. This early style, dubbed "Capitalist Realism," allowed Polke to start building upon American Pop Art earlier and more astutely than any other painter of his generation. Mainly, he expanded upon Pop Art's use of images from popular culture, and further complicated it by adding abstraction and emphasizing a more painterly process.

The present lot exhibits the evolution and experimentation of Polke's later work from Capitalist Realism, in which he produced gestural paintings which combined figurative and abstract imagery. It was in this stage of his career that Polke experimented with materials and chemicals by mixing together traditional pigments with untraditional solvents, varnishes, toxins and resins to produce spontaneous chemical reactions.

It is Polke's bold spontaneity that brings his works to life and gives them a unique appeal. This inventiveness created elaborate abstract paintings, and the physical complexity of such chemical mediums gave Polke's images a sometimes disturbing and often hallucinatory quality. The inclusion of the mythical creature perceived in the present lot is also in keeping with Polke's work of this decade, where he combined abstraction with representational imagery such as cartoons, childish scribbles and references to allegory and art history. All of these elements work together in the present lot to create a rich, almost candy coated quality that is both sensual and beautiful.



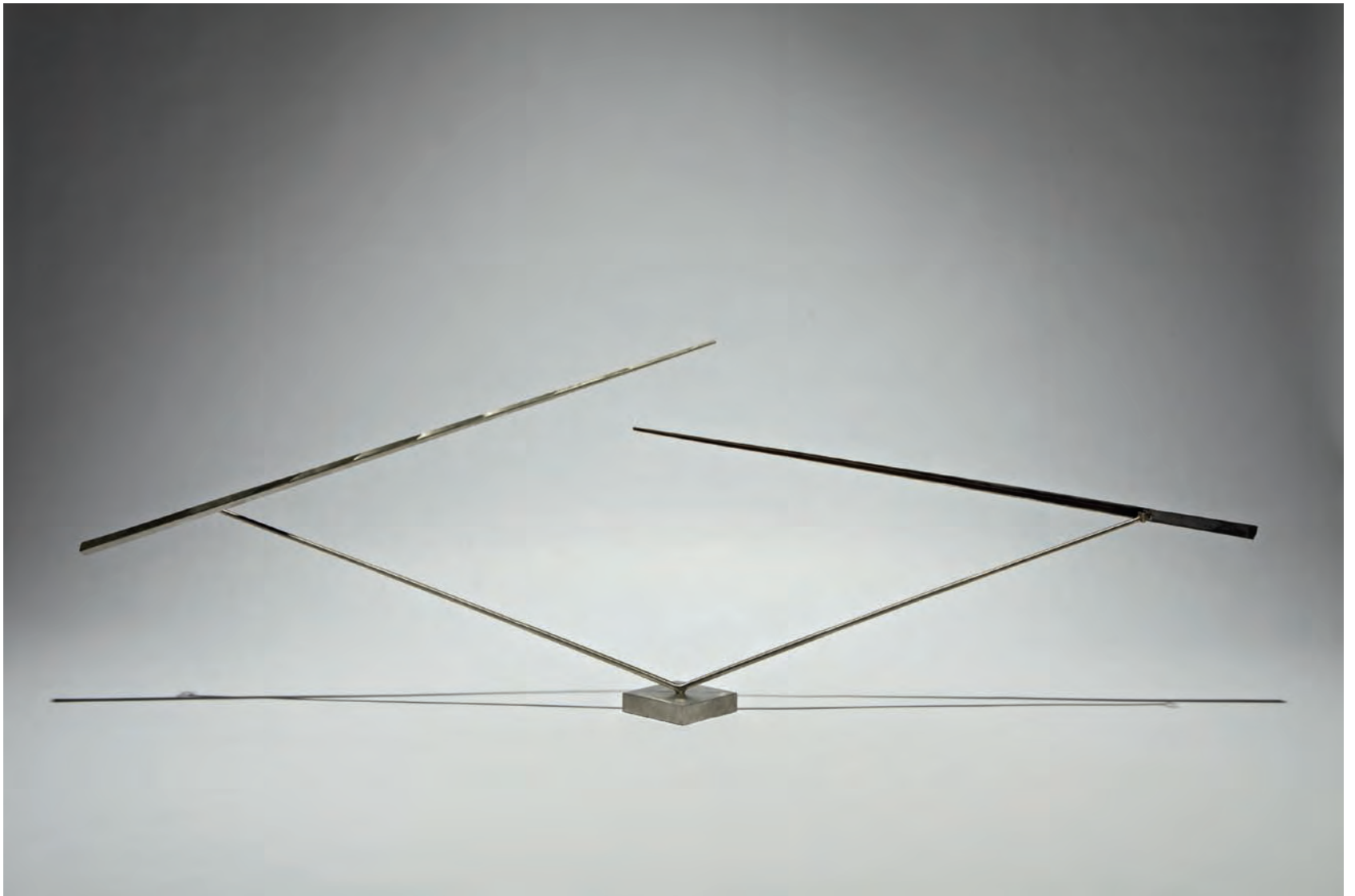


266 **SOL LEWITT** 1928-2007
Complex Form with Colors Superimposed, 1988
Gouache on paper.
30 x 22 in. (76.2 x 55.9 cm)
Signed and dated "S. Lewitt 1988" lower right.

Estimate \$25,000-35,000

PROVENANCE

Sale: Congregation Beth Shalom, Deep River, Connecticut
Acquired from the above sale by the present owner



267 **GEORGE RICKEY** 1907-2002

Untitled, 1982

Stainless steel.

26 x 86 1/2 in. (66 x 219.7 cm)

Signed and dated "Rickey 1982" and numbered of three on the base. This work is from an edition of three.

Estimate \$40,000-60,000

PROVENANCE

Private collection, Belgium





268 **BERNAR VENET** b. 1941
Indeterminate Line, 1990
 Rolled steel.
 58 x 103 x 108 in. (147.3 x 261.6 x 274.3 cm)

Estimate \$250,000-350,000

PROVENANCE

Private collection, Nebraska
 Private collection, New York

EXHIBITED

New York, Vrej Baghoomian Gallery, April, 1990

LITERATURE

C. Ratcliff, Bernar Venet, *Cercle d'Art*, 1993, pp. 90-91
 A. Hindry, Bernar Venet, *Flammarion*, 1996, p. 136
Bernar Venet: Rétrospective 1963-1993, Musée d'Art moderne et d'Art contemporain, Nice and Wilhelm Hack Museum, Ludwigshafen, Germany, 1993, p. 110



269 **JACKSON POLLOCK** 1912-1956

Untitled, 1947-1948

Oil and gouache on paper.

13 x 5 1/8 in. (33 x 13 cm)

Signed and dated "Jackson Pollock 1947-8, Lee Krasner Pollock Oct 1957" on the reverse.

Estimate \$120,000-180,000

PROVENANCE

Sidney Janis Gallery, New York

Acquired from the above by The Dorothy and Marshall M. Reisman Foundation, New York

EXHIBITED

New York, Sidney Janis Gallery, *Drawings by Jackson Pollock*, November 4 - November 30, 1957

LITERATURE

F. O'Connor and E. Thaw, *Jackson Pollock, A Catalogue Raisonné of Paintings, Drawings and Other Works*, vol. 4, p. 94, no. 1020 (illustrated)



270 **WILLEM DE KOONING** 1904-1997

Three Women, 1943

Mixed media on paper mounted on board.

13 1/2 x 17 1/2 in. (34.3 x 44.5 cm)

Signed and dated "de Kooning, 1943" on the reverse.

Estimate \$200,000-300,000

PROVENANCE

Paul Thiebaud Gallery, San Francisco

EXHIBITED

San Francisco, Paul Thiebaud Gallery, *Willem de Kooning: Works on Paper and Selected Paintings*, January 8-March 2, 2002



271 **JUAN MUNOZ** 1953- 2001
Untitled (Shower Curtain), 2004
Oil on plastic and cotton shower curtain.
Installed dimensions: 78 x 84 in. (198.1 x 213.4 cm)

Estimate \$25,000-35,000

PROVENANCE

Galeria Klaus Steinmetz, Costa Rica



272 **FRANCIS ALYS** b. 1959

Tlayacapan, 1992

Oil on canvas laid on panel.

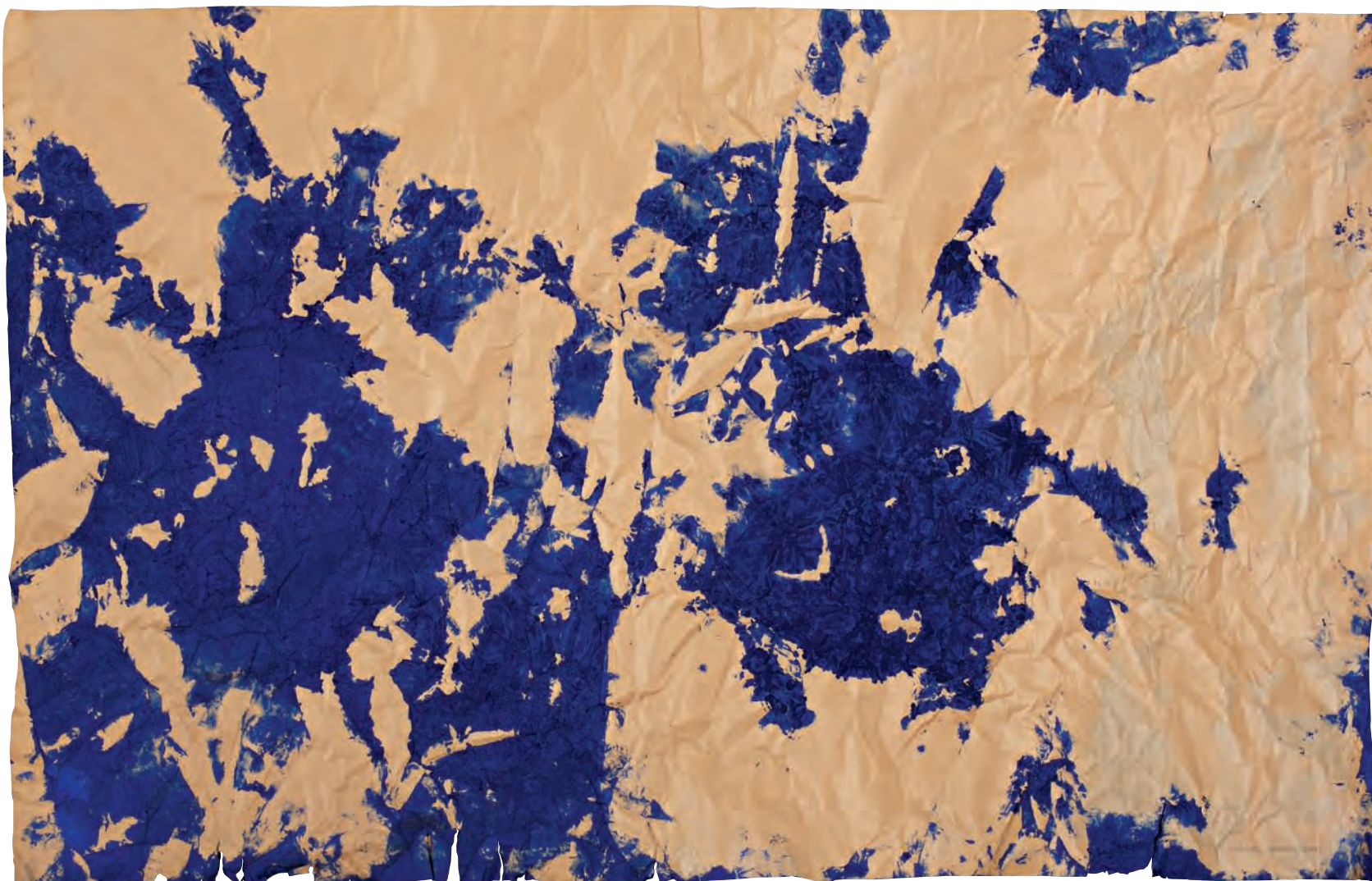
6 x 7 7/8 in. (15.2 x 20 cm)

Titled and dated "Tlayacapan, Mayo 92" lower left and signed "Francis Alys" on the reverse.

Estimate \$50,000-70,000

PROVENANCE

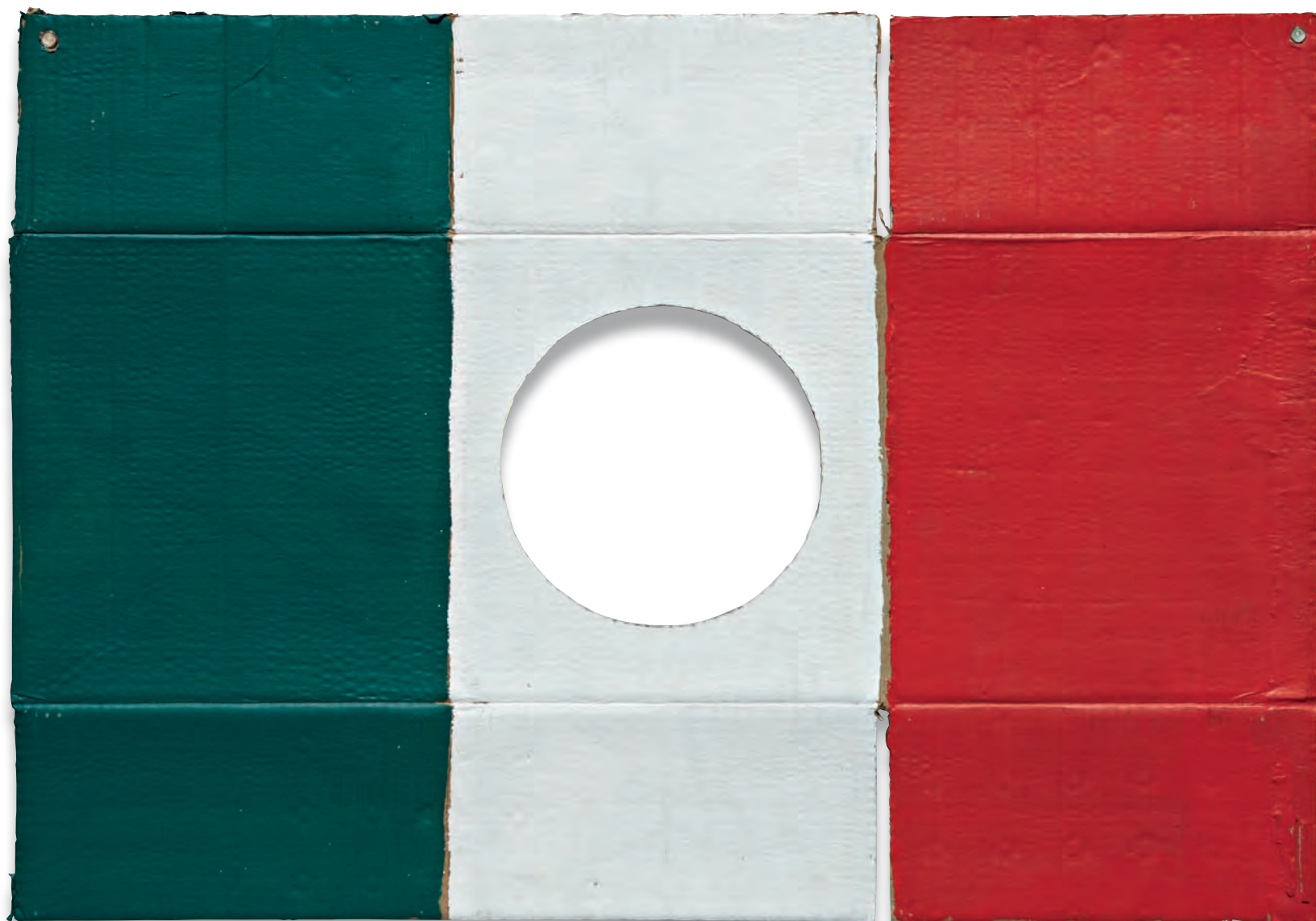
Acquired directly from the artist by the present owner



273 **GABRIEL OROZCO** b. 1962
Untitled, 2001
Ink on paper.
19 x 29 in. (48.3 x 73.7 cm)
Signed and dated "Gabriel Orozco 2001" lower right.

Estimate \$25,000-35,000

PROVENANCE
kurimanzutto Gallery, Mexico City



274 **GABRIEL OROZCO** b. 1962

Untitled (from the flag series), 2003

Acrylic on cardboard.

24 x 35 1/2 in. (61 x 90.2 cm)

Signed and dated "Gabriel Orozco 2003" on the reverse. This work is accompanied by a certificate of authenticity signed by the artist.

Estimate \$30,000-40,000

PROVENANCE

Private Collection



275 **VIK MUNIZ** b. 1961

Verso (Nighthawks), 2008

Canvas, wood support, metal brackets and wood frame.

44 x 70 3/8 x 2 1/8 in. (111.8 x 178.8 x 5.4 cm)

Signed and dated "Vik Muniz 2008" and numbered of three on the reverse.

This work is from an edition of three.

Estimate \$40,000-60,000

PROVENANCE

Sikkema Jenkins & Co., New York

EXHIBITED

New York, Sikkema Jenkins & Co., *VERSO*, September 6 – October 11, 2008

(another example exhibited)

Buffalo, Albright-Knox Gallery, *Recent Acquisition Highlights*, 2009



276 **MCDERMOTT & MCGOUGH** 1952 & 1958
Late Night #14: Patricia Neal, 1967, 2010
 Oil on linen.
 25 x 36 in. (63.5 x 91.4 cm)
 Signed and dated "McDermott & McGough, 2010" on the reverse.

Estimate \$25,000-35,000

PROVENANCE

Alain Noirhomme Gallery, Belgium

277 **SHERRIE LEVINE** b. 1947

Untitled (Golden Knots 7), 1985

Metallic paint on wood.

20 x 16 in. (50.8 x 40.6 cm)

Estimate \$100,000-150,000

PROVENANCE

Mary Boone Gallery, New York

Baskerville + Watson Gallery, New York

Rhona Hoffman Gallery, Chicago

The knot paintings are simply plywood panels—a cheap and easily available material—on which the artist has marked, with the most minimal of gestures, the plugs that replace the missing knots. Encased in shadowbox frames and displayed as “paintings” in the most traditional of modern formats, the panels can be read as a comment on art’s status as a commodity—that a painting is only another ready-made, an allusion to the found objects of Marcel Duchamp. Looking beyond the frame and glass to the images themselves, other interpretations become possible. The wood grain may refer to nature, highlighting of the knotholes to the arbitrary, since chance determined their placement and size. The painted plugs can be read as funny or touching, suggesting raindrops or tears. By painting the plugs, Levine emphasizes that something else once filled them, suggesting absence. This absence is the subject of these paintings, as it had been in much of Levine’s previous work. The shapes of the knotholes present a decidedly female imagery. Gilded or painted then framed and put behind glass, they suggest traditional symbols of female sexuality—desirable but unattainable. This series thus suggests a link between absence as the subject of her work, desire for possession, and unfulfilled sexual longing.





(detail)

278 **SHERRIE LEVINE** b. 1947
Untitled (The Bachelors-'Cuirassier'), 1989
 Frosted glass and vitrine.
 Object: 12 1/4 x 5 1/2 x 3 1/2 in. (31.1 x 14 x 8.9 cm)
 Vitrine: 69 x 20 x 20 in. (175.3 x 50.8 x 50.8 cm)

Estimate \$100,000-150,000

PROVENANCE

Mary Boone Gallery, New York
 Sale: Sotheby's, New York, *Contemporary Art*, May 6, 1997, lot 98
 Acquired from the above sale by the present owner

EXHIBITED

New York, Mary Boone Gallery, *Sherrie Levine*, September 9-October 14, 1989
 Brussels, Palais des Beaux-Arts, *Selective Affinities*, 1990

LITERATURE

R. Krauss, *Sherrie Levine*, Mary Boone Gallery, New York, 1989, p. 16, (illustrated)

In 1989 the bachelor machine was there, waiting, to provide Sherrie Levine with a 'way' to make sculpture. The Duchamp effect she needed was not that of the readymade, which describes relations among commodities, and between commodities and their consumers, but that of the bachelor machine, which invokes the connections between part-objects. And the malic molds, otherwise called the cemetery of uniforms and liveries, would provide these part-objects 'readymade'. The 'way to make sculpture' would be to exhume them, to liberate them from the plane of The Large Glass, to cast them in three dimensions.

Rosalind Krauss, *Bachelors*, 1989.





279 **CHARLES RAY** b. 1953

Handheld Bird, 2006

Painted stainless steel with wooden box.

2 x 4 x 3 in. (5.1 x 10.2 x 7.6 cm)

Signed, titled and dated "Charles Ray, Handheld Bird, 2006" and numbered of 25 on wooden box. This work is from an edition of 25.

Estimate \$40,000-60,000

PROVENANCE

Matthew Marks Gallery, New York



280 **OLAFUR ELIASSON** b. 1967

Your Absolute 7 Degrees, 2004

American white oak.

95 1/8 x 110 7/8 x 23 1/2 in. (241.6 x 281.6 x 59.7 cm)

This work is from an edition of six and is accompanied by a certificate of authenticity signed by the artist.

Estimate \$50,000-70,000

PROVENANCE

Tanya Bonakdar Gallery, New York



281 **JOHN MCCRACKEN** 1934-2011
Untitled (Brown Block), 1970
Polyester resin, fiberglass, and plywood.
10 x 10 1/2 x 8 1/2 in. (25.4 x 26.7 x 21.6 cm)
Signed and dated "John McCracken 1970" on the underside.

Estimate \$15,000-20,000

PROVENANCE

Estate of Fred Hughes
Private collection, New York



282 **ALLAN MCCOLLUM** b. 1944

8 Surrogates, 1984

Enamel on hydrostone.

11 x 8 1/8 x 1 1/2 in. (27.9 x 20.6 x 3.8 cm)

8 1/2 x 6 1/4 x 1 1/8 in. (21.6 x 15.9 x 2.9 cm)

6 x 5 x 1 in. (15.2 x 12.7 x 2.5 cm)

7 x 4 1/8 x 1 in. (17.8 x 10.5 x 2.5 cm)

12 x 8 3/8 x 1 5/8 in. (30.5 x 21.3 x 4.1 cm)

11 x 9 x 1 1/2 in. (27.9 x 22.9 x 3.8 cm)

9 1/2 x 6 x 1 in. (24.1 x 15.2 x 2.5 cm)

12 3/8 x 11 3/8 x 1 1/8 in. (31.4 x 28.9 x 2.9 cm)

Each signed and dated "84, Allan McCollum" on the reverse.

Estimate \$20,000-30,000

PROVENANCE

Private Collection



283 **IMI KNOEBEL** b. 1940

Untitled, 1975-1987

Acrylic on plywood comprised of two panels.

Yellow section: 48 3/4 x 47 1/4 in. (123.8 x 120 cm)

Red section: 49 5/8 x 44 1/2 in. (126 x 113 cm)

Signed and dated "Imi, 75-87" on the reverse.

Estimate \$200,000-300,000

PROVENANCE

Bruno Bischofberger, Zurich

Akira Ikeda Gallery, Tokyo

Private collection, Japan



In his best large works, the artist is able to orchestrate a wide range of possibilities — from tonal shifts to sharp contrasts, and from monochrome to cacophonous groupings — into a single, complex piece. Moving before the work, with its cutaway notches, sets off a shifting of the layers and alignments, revealing more or less of what is beneath, which also changes the color relationship... For Knoebel, color is physical and radiant, solid and slippery, in-your face and barely noticed. Movement and change are an integral part of the viewer's experience. Without the slightest bit of cynicism or parody, the artist has expanded upon the legacy of Mondrian and Malevich by adding something that is distinctly his own. In his thorough courting of chaos and order, without settling for either solution, Knoebel achieves a state of exuberance that strains to break free of the material support.

284 **WILLIAM KENTRIDGE** b. 1955

Learning the Flute, 2003

LCD projector, DVD-PAL player, stereo amplifier, 2 small studio monitors, adjustable pole mount for the LCD projector, black board and easel.
The projector is mounted at a height of 108 inches from the floor and should be approximately 104 inches from the blackboard. However, installation dimensions may be variable. This work is from an edition of eight and is accompanied by installation instructions.

Estimate \$200,000-300,000

PROVENANCE

Marian Goodman Gallery, New York

EXHIBITED

New York, Marian Goodman Gallery, *Zeno Writing*, November 8, 2002 - January 4, 2003 (another example exhibited)
New York, MoMA (Museum of Modern Art), *William Kentridge: Five Themes*, February 24-May 17, 2010 (another example exhibited)

The 2003 Film *Learning the Flute* was visual preparation for William Kentridge's famous production of Mozart's *Zauberflöte* (*The Magic Flute*), which premiered in 2005 at the Royal Opera House in Belgium. The film is iconic Kentridge, using his famous, alluring charcoal drawings on paper and stop-motion animation to alluring effect. As the artist describes, "I needed to try to find a language for the production, as a way of making sense of the opera as a whole. I had the idea of a blackboard as sketchpad, on which ideas could be tested. The blackboard as object remains. The film is projected onto a blackboard; it becomes the screen, but in the end I did not use it for the drawings themselves. The images tested out on the blackboard range from the Egyptian (particularly the falcon but also the sphinx in the cage); to the Napoleonic – slightly after Mozart's time but referring to Schinkel's great designs for the opera. There is diagrammatic Baroque stage machinery. The 20th century has a look-in through Man Ray's perfect *Masonic* objects (the eye on the arm of a metronome)."



(alternate views)



285 **TONY OURSLER** b. 1957

Nixed, 2006

Video installation on gesso sculpture with dvd player and projector.

59 x 17 x 8 in. (149.9 x 43.2 x 20.3 cm)

Estimate \$20,000-30,000

PROVENANCE

Galleria Emi Fontana, Milan



286 **YOSHITOMO NARA** b. 1959
Puff Marshie/Kanazawa Version, 2006
Fiberglass and paint.
28 x 61 x 61 in. (71.1 x 154.9 x 154.9 cm)
This work is from an edition of three plus two artist's proofs.

Estimate \$30,000-40,000

PROVENANCE
Tomio Koyama Gallery, Tokyo
Sale: Sotheby's New York, *Contemporary Art Day Sale*, May 13, 2010, lot 410
Acquired from the above sale by the present owner

287 **TAKASHI MURAKAMI** b. 1962

SUPERFLAT Monogram, 2006

Acrylic on canvas mounted on board.

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

Signed and dated "Takashi 06" on the reverse; also inscribed by the artist's studio and stamped on the reverse.

Estimate \$400,000-600,000

PROVENANCE

Blum & Poe, Los Angeles
Private Collection

EXHIBITED

Korea, National Museum of Contemporary Art, *Made in Popland*, November 12, 2010-February 20, 2011

LITERATURE

National Museum of Contemporary Art, *Made in Popland Catalogue*, Korea, 2010, p. 104

Since his emergence in the 1990s, Takashi Murakami has been perceived as a contemporary practitioner of American Pop. Like Warhol, Murakami “appropriated business as an art form and adopted corporate branding strategies...[and] put those strategies in service of the global projection and promotion of exotic metropolitan taste formations” [P. Schimmel, © Murakami, New York, 2007, pp. 19-20]. Furthermore, Murakami is a leveler; flattening not only the picture plane but also the hierarchies between high and low; between art and commodity and between the art world and fashion. What namely distinguishes Murakami as a Pop icon, however, is his preoccupation with indigenous Japanese culture. Fusing these two concerns is the term “Superflat,” which the artist uses to refer to various flattened forms in Japanese animation, graphic art, pop culture and the Japanese consumer culture.

At the invitation of designer Marc Jacobs, Murakami entered the design world in 2003 and began his collaboration with Moët Hennessey Louis Vuitton (LVMH). The artist's series of handbags combined his own trademark style with Louis Vuitton's signature monogram. While Murakami was already well versed in the commercialization of his own brand, this particular project granted him the opportunity to produce a high-end luxury product that achieved a higher level of visibility through advertising. When asked whether or not his partnership with Louis Vuitton influenced his art, the artist explained, “One-hundred percent yes. When I started with them, I totally didn't know. ‘What is a Louis Vuitton?’ Now I understand: They make large, very expensive bags. This is the same way paintings are very expensive,” (A. Peers, “Superflatbush,” (interview with Murakami) New York Magazine, March 24, 2008).

During this collaboration, Murakami never lost his identity in the LVMH brand. Rather, he activated a process of cross-breeding through which he was able to infuse the brand with his own signature aesthetic. As part of his series of acrylic on canvas paintings that feature the now iconic monogram, the present lot, *SUPERFLAT Monogram*, reflects the way in which Murakami continuously calls into question the boundary between art and commerce.





288 **MARC QUINN** b. 1964
Source of the River Avon, 2008
Oil on canvas.
67 x 102 in. (170.2 x 259.1 cm)
Signed, titled and dated "Source of the River Avon, Marc Quinn, 2008" on the reverse.

Estimate \$120,000-180,000

PROVENANCE
White Cube, London





289 **MARILYN MINTER** b. 1948

Swell, 2010

C-print.

30 x 40 in. (76.2 x 101.6 cm)

Signed "M. Minter" on a label adhered to the reverse of the backing board.

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

Estimate \$20,000-30,000

PROVENANCE

Salon 94, New York



290 **WILL COTTON** b. 1965
Love Me, 1999-2000
 Oil on linen.
 96 x 120 in. (243.8 x 304.8 cm)
 Signed and dated "Will Cotton, 99/2000" on the reverse.

Estimate \$50,000-70,000

PROVENANCE
 Mary Boone Gallery, New York



291 **CINDY SHERMAN** b. 1954

Untitled #326, 1996

Cibachrome print.

57 7/8 x 39 in. (147 x 99.1 cm)

Signed and dated "Cindy Sherman, 1996" and numbered of six on the reverse. This work is from an edition of six.

Estimate \$30,000-50,000

PROVENANCE

Metro Pictures, New York

Galerie Rodolphe Janseen, Brussels

EXHIBITED

New York, Metro Pictures, *Cindy Sherman*, October 26-November 23, 1996

(another example exhibited)

LITERATURE

A. Cruz and E. A. T. Smith, *Cindy Sherman Retrospective*, London: Thames and Hudson, 2007, p. 194 (illustrated)



292 **CINDY SHERMAN** b. 1954

Untitled, 2000

Color photograph.

34 1/4 x 24 in. (87 x 61 cm)

Signed and dated "Cindy Sherman 2000" and numbered of six on the reverse. This work is from an edition of six.

Estimate \$80,000-120,000

PROVENANCE

Metro Pictures, New York

EXHIBITED

New York, Metro Pictures, *Cindy Sherman*, November 11- January 6, 2000
(another example exhibited)



293 **GARY HUME** b. 1962
Pink Nicola, 2004
Enamel on aluminum.
78 x 59 1/8 in. (198.1 x 150.2 cm)

Estimate \$40,000-60,000

PROVENANCE
Matthew Marks Gallery, New York

EXHIBITED
Hanover, Kestnargesellschaft, *Gary Hume: Karnival*, July, 2004; this exhibition later moved to New York, Matthew Marks Gallery, 12 March - 30 April, 2005

LITERATURE
Kestnargesellschaft Exhibition Catalogue, *Gary Hume: Karnival*, Hanover, 2004 (illustrated)



294 **JULIAN OPIE** b. 1958
Sara Gets Undressed, 22, 2003
Vinyl on wooden stretcher.
94 x 54 in. (238.8 x 137.2 cm)
Signed "Julian Opie" on the reverse.

Estimate \$40,000-60,000

PROVENANCE
Rebecca Camhi Gallery, Athens



295 **MIKE KELLEY** b. 1954
Garbage Drawing #29, 1988
Acrylic on paper.
27 3/4 x 32 3/8 in. (70.5 x 82.2 cm)

Estimate \$15,000-20,000

PROVENANCE
Patrick Painter, Inc., Santa Monica

296 **MIKE KELLEY** b. 1954
Yellow Banana 2, 1991
Acrylic on paper.
39 x 31 1/2 in. (99.1 x 80 cm)
Signed, titled and dated "Yellow Banana 2, M. Kelly 1991" on the reverse.

Estimate \$15,000-20,000

PROVENANCE
Rosamund Felson Gallery, Santa Monica





297 **RICHARD PRINCE** b. 1949

Untitled, 1988

Acrylic, silkscreen, spray enamel, and collage on paper.

20 3/4 x 19 1/2 in. (52.7 x 49.5 cm)

Signed and dated "R Prince 88" lower right.

Estimate \$60,000-80,000

PROVENANCE

Margo Leavin Gallery, Los Angeles

Daniel Weinberg Gallery, Los Angeles

Barbara Gladstone Gallery, New York

EXHIBITED

Nice, Musée D'Art Moderne et D'Art Contemporain, *Collage de 20^è siècle*, October 11 - November 24, 1991

298 **JEAN-MICHEL BASQUIAT** 1960-1988

Raw Sewage, 1984

Colored stick on paper.

17 x 13 in. (43.2 x 33 cm)

This work is accompanied by a certificate of authenticity issued by the Estate of Jean-Michel Basquiat.

Estimate \$150,000-200,000

PROVENANCE

Michael Kohn Gallery, Los Angeles

The drawings of Jean-Michel Basquiat often appear to be a secret, coded language that the artist devised and left for the viewer to attempt to decipher. His mysterious marks, words, and symbols are derived from numerous disparate sources, executed in a variety of media and techniques, and organized into disorganized compositions. However, Basquiat's casual, random manner is deceptive, because on closer inspection his images coalesce into intelligent, meaningful, and cohesive thoughts and subjects... To Basquiat, information was power and he unleashed this power in his drawings, transforming the act of reading into a visual experience. In drawing, Basquiat discovered the ideal form of visual expression that was compatible with his inherent appreciation of naïve, childlike figures, cartoons, scribbles, cryptic signs, and letter printing. He combined this facility with sincere and deep-felt commitment to social and racial equality, and created among the most original and important drawings of the twentieth-century.

Richard D. Marshall, "The Drawings of Jean-Michel Basquiat", from Enrico Navarra, *Jean-Michel Basquiat: Works on Paper*, Paris, 1999, p.47





299 **RICHARD PRINCE** b. 1949

Untitled (man's hands with cigarette watch), 1980

Ektacolor photograph.

20 x 24 in. (50.8 x 61 cm)

Signed and dated "Richard Prince 1980" and numbered of ten on the reverse.

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

Estimate \$30,000-40,000

PROVENANCE

Barbara Gladstone Gallery, New York

EY · BEE
CEE · DEE
EE · EF · DJEE
EITCH · AI · JAY · KAY
EL · EM · EN · OH · PEE
KIEW · AR · ES
TEE · YEW · VEE
DUBBLYEW · EX
WAI & ZEE

300 **TAUBA AUERBACH** b. 1981

How to Spell the Alphabet, 2005

Ink and pencil on paper.

30 x 22 in. (76.2 x 55.9 cm)

Signed, titled and dated "How to Spell the Alphabet, Tauba Auerbach, 2005" on the reverse.

Estimate \$15,000-20,000

PROVENANCE

New Image Art, Los Angeles

LITERATURE

L. Ollman, "Alpha and Omega," *Art In America*, February 2007, p. 126 (illustrated)



301 **JAUME PLENSA** b. 1955
Shadow (study) III, 2009
Mixed media on paper.
62 1/4 x 44 1/8 in. (158.1 x 112.1 cm)
Signed and dated "Plensa 2009" lower left.

Estimate \$20,000-30,000

PROVENANCE
Galerie Lelong, New York



302 **HUMA BHABHA** b. 1962

Untitled, 2007

Bronze (in two parts).

Overall: 16 1/2 x 14 x 9 7/8 in. (41.9 x 35.6 x 25.1 cm)

Signed and dated "Huma Bhabha 2007" and numbered of eight on the bottom of the left foot. This work is from an edition of eight.

Estimate \$20,000-30,000

PROVENANCE

Peter Blum Gallery, New York

EXHIBITED

New York, Peter Blum Soho, *Huma Bhabha and Matthew Day Jackson: Sculptures and New Print Editions*, November 16, 2007 - January 12, 2008

LITERATURE

T. McEvilley, *Huma Bhabha*, New York, 2010

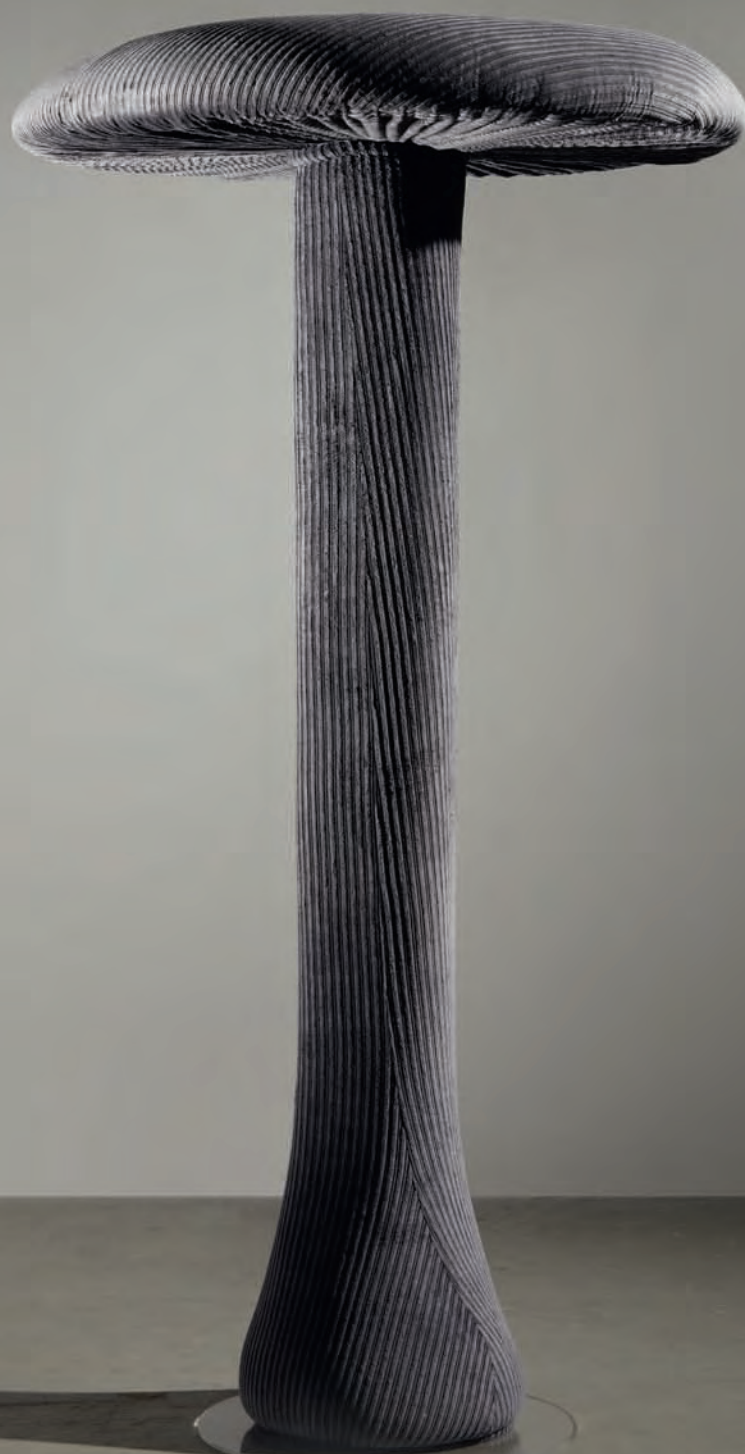


303 **JOHAN CRETEN** b. 1963
Odore di Femmina (Torso 4), 1997
Wood fired stoneware and enamel on terra cotta base.
Sculpture: 28 x 18 x 12 in. (71.1 x 45.7 x 30.5 cm)
Base: 19 1/2 x 18 x 14 in. (49.5 x 45.7 x 35.6 cm)

Estimate \$20,000-30,000

PROVENANCE

Robert Miller Gallery, New York



304 **COSIMA VON BONIN** b. 1962
Therapy (#67), 2002
Cordouroy, foam material, wood and perspex.
66 x 34 1/2 x 34 1/2 in. (167.6 x 87.6 x 87.6 cm)

Estimate \$30,000-40,000

PROVENANCE
Friedrich Petzel Gallery, New York



305

PAUL MCCARTHY b. 1945

Masks (Small) from the Propo series, 1994

Portfolio of seven c-prints.

Each: 20 x 15 7/8 in. (50.8 x 40.3 cm)

Each signed and dated "Paul McCarthy 1994" and numbered of nine on the reverse. This work is from an edition of nine plus four artist's proofs.

Estimate \$40,000-60,000

PROVENANCE

Patrick Painter Editions, Hong Kong

Sale: Phillips de Pury & Co., *Contemporary Art Part II*, May 15, 2009, lot 109

Acquired from the above sale by the present owner

EXHIBITED

New York, Lehmann Maupin Gallery, *Patrick Painter Editions*, October 18 – November 15, 1997 (another example exhibited)

Cleveland, Cleveland Center for Contemporary Art, *In Sequence: Selections from the Metropolitan Bank & Trust Photography Collection*, May 19 – August 9, 1998 (another example exhibited)

New York, Nyehaus, *Paul McCarthy: Between Beauty and the Beast*, October 28 – December 30, 2006 (another example exhibited)

LITERATURE

P. McCarthy & F. Nilson, *Propo*, Milan, 1999, n.p. (illustrated)



306 MATTHEW BARNEY b. 1967

Cremaster 4: Loughton Ram, 1994

C-print in the artist's self-lubricating plastic frame.

33 1/2 x 23 1/2 x 1 1/2 in. (85.1 x 59.7 x 3.8 cm)

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

Estimate \$25,000-35,000

PROVENANCE

Regen Projects, Los Angeles

Lambert Art Collection, Geneva

EXHIBITED

New York, Whitney Museum of American Art, *1995 Biennial Exhibition*, March 15 - June 25, 1995 (another example exhibited)

Rotterdam, Museum Boijmans Van Beuningen, October 21, 1995 - January 1, 1996

Bordeaux, Musée d'Art Contemporain, January 26 - April 8, 1996

Kunsthalle Bern, *Matthew Barney: PACE CAR for the HUBRIS PILL*, May 17 - June 23, 1996 (another example exhibited)

Munich, Sammlung Goetz, *Matthew Barney-Tony Oursler-Jeff Wall*, July 22, 1996 - January 31, 1997 (another example exhibited)

Deichtorhallen Hamburg, *Emotion: Young British and American Art from the Goetz Collection*, October 30 - January 17, 1999 (another example exhibited)

Skovvej (Denmark), Ark Museum for Moderne Kunst, June 3 - September 3, 2000

Sydney, Museum of Contemporary Art, *Veronica's Revenge*, November 16, 2000 - March 4, 2001

Cologne, Museum Ludwig, 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, *Matthew Barney: The CREMASTER Cycle*, February 21 - June 4, 2003 (another example exhibited)

LITERATURE

M. Arzenton, ed., *Matthew Barney Cremaster 4*, Cologne, 1995, n.p. (illustrated);

N. Wakefield, R. Flood, *Matthew Barney: PACE CAR for the HUBRIS PILL*, Rotterdam, 1995, n.p. (illustrated)

I. Goetz, C. Meyer-Stoll, *Matthew Barney-Tony Oursler-Jeff Wall*, Hamburg, 1996, p. 18 (illustrated)

Z. Felix, A. Sievert, *Emotion: Young British and American Art from the Goetz Collection*, Ostfildern-Ruit, 1998, p. 95 (illustrated)

N. Spector, *Matthew Barney: The Cremaster Cycle*, New York, 2003, p. 331 (illustrated)



307 **RIRKRIT TIRAVANIJA** b. 1961

Untitled (Cooking Corner), 2004

Chrome pot, chromed burner, chromed gas tank, and 3 stainless steel plates.
36 x 36 x 36 in. (91.4 x 91.4 x 91.4 cm)

Estimate \$40,000-60,000

PROVENANCE

Nyehaus, New York

EXHIBITED

New York, Nyehaus, *A.B.Normal*, September 15 - November 5, 2005



308 **HAIM STEINBACH** b. 1944

Untitled (5 Burmese lacquerware containers), 1989

Plastic laminated wood shelf and 5 lacquerware containers.

Installed dimensions: 21 1/4 x 55 1/2 x 11 1/2 in. (54 x 141 x 29.2 cm)

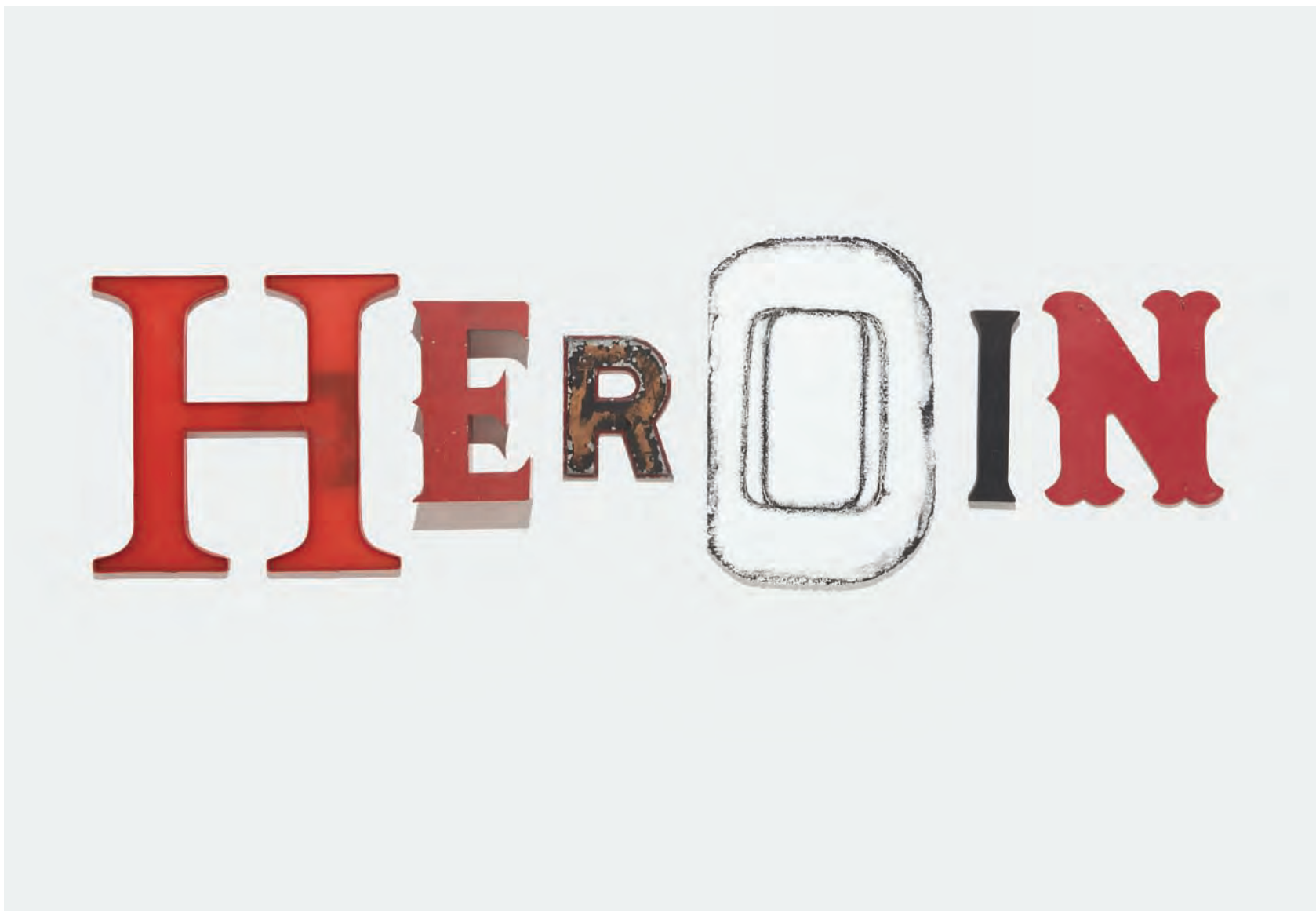
Signed and dated "Haim Steinbach '89" on the reverse of the shelf. The shelf is intended to be installed 38 1/2 in. (98 cm) from floor to uppermost level of shelf.

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

Estimate \$50,000-70,000

PROVENANCE

Jay Gorney Modern Art, New York



309 **JACK PIERSON** b. 1960

Heroin, 2000

Plastic, painted metal, marker on Styrofoam, and press board.

Installed dimensions 29 1/4 x 95 x 4 1/8 in. (74.3 x 241.3 x 10.5 cm)

Signed, titled and dated "Jack Pierson, Heroin, 2000" on the reverse of the letter "O".

Estimate \$80,000-120,000

PROVENANCE

Cheim & Read, New York

Regen Projects, Los Angeles

Collection of Peter Remes, Wayzata, Minnesota

LITERATURE

R.D. Marshall, *Jack Pierson: Desire and Despair*, New York, 2006, p. 86 (illustrated)



310 **MARK HANDFORTH** b. 1969
Partial Stop, 2004
 Aluminum and reflective vinyl.
 68 1/2 x 85 x 34 in. (174 x 215.9 x 86.4 cm)

Estimate \$80,000-120,000

PROVENANCE

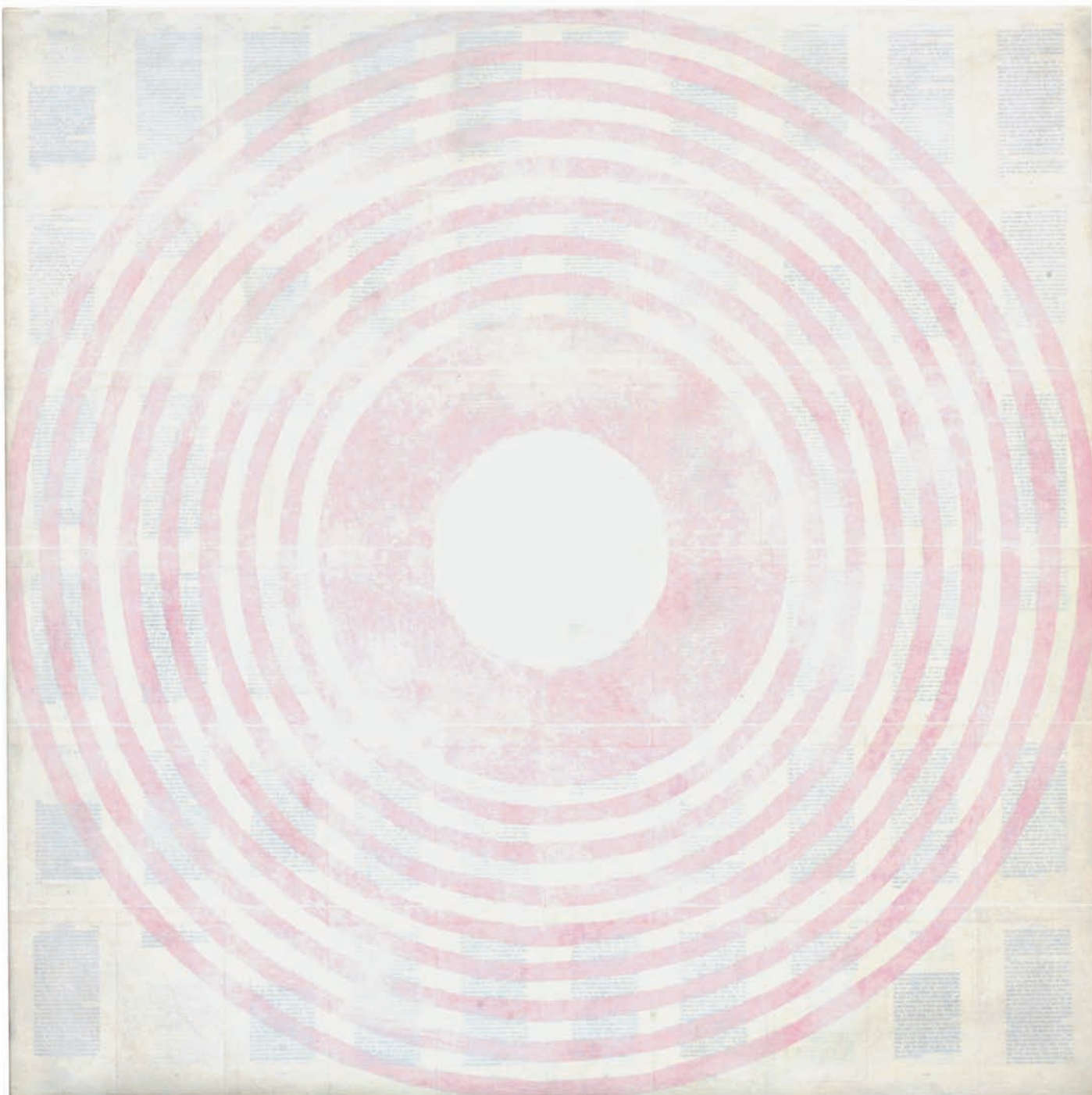
Gavin Brown's Enterprise, New York
 Sale: Phillips de Pury & Company, London, *Contemporary Art*, February 06, 2007, lot 1
 Acquired at the above sale by the present owner
 Private collection, Belgium

EXHIBITED

Rome, Galleria Roma Roma Roma, *Mark Handforth*, September 1 - September 30, 2004

LITERATURE

C. Lauf, "Mark Handforth at Roma Roma Roma," *Art in America*, January 2005



311 **TIM ROLLINS + KOS** b. 1955

Paradiso - Canto I, 2001

Oil on paper laid on canvas.

43 3/4 x 43 3/4 in. (111.1 x 111.1 cm)

Signed and dated "Tim Rollins + KOS, 2001" on the reverse.

Estimate \$10,000-15,000

PROVENANCE

Galerie Eva Presenhuber, Zurich

Private collection, Belgium



312 **TIM HAWKINSON** b. 1960

H.M.S.O., 1995

Wood, string, and fabric.

Diameter: 90 in. (228.6 cm)

Depth: 10 in. (25.4 cm)

Estimate \$40,000-60,000

PROVENANCE

Ace Contemporary Exhibitions, Los Angeles

EXHIBITED

Pasadena, The Armory Center for the Arts, *Tim Hawkinson: Ahi Iknnostw*, June 7-September 7, 1996

Cincinnati, The Contemporary Arts Center, *Humongolous: Sculpture and Other Works by Tim Hawkinson*, August 24, 1996-October, 1997

Washington D.C., Hirshhorn Museum and Sculpture Garden, *Directions: Tim Hawkinson*, March 15 - July 1, 2001

New York, The Whitney Museum of American Art, *Tim Hawkinson*, February 11-May 29, 2005

Los Angeles, LACMA (Los Angeles County Museum of Art), June 26-August 28, 2005



313 **KAI ALTHOFF** b. 1966
Scheidung Ahnt, 2000
Felt collage mounted on cloth.
50 x 51 in. (127 x 129.5 cm)

Estimate \$40,000-60,000

PROVENANCE

Marc Jancou Fine Art, New York



314 **EBERHARD HAVEKOST** b. 1967

Markisen 1, 1998

Oil on canvas.

15 3/4 x 23 5/8 in. (40 x 60 cm)

Signed and dated "Havekost 1998" on the reverse.

Estimate \$20,000-30,000

PROVENANCE

David Zwirner Gallery, New York



315 **WILHELM SASNAL** b. 1972

Untitled (Kacper), 2006

Oil on canvas.

13 3/4 x 10 5/8 in. (34.9 x 27 cm)

Estimate \$10,000-15,000

PROVENANCE

Acquired directly from the artist by the present owner, 2006

EXHIBITED

Düsseldorf, Kunstsammlung Nordrhein-Westfalen, *Wilhelm Sasnal*, September 5, 2009 - January 10, 2010



316 **PALOMA VARGA WEISZ** b. 1966

Kopfgeburt II, 2003

Carved limewood.

49 1/4 x 21 3/4 x 9 in. (125.1 x 55.2 x 22.9 cm)

Signed, titled and dated "Palma Varga Weisz, Kopfgeburt II, 2003" on the reverse.

Estimate \$30,000-40,000

PROVENANCE

Barbara Gladstone Gallery, New York



317 **MARTIN KIPPENBERGER** 1953-1997

Eintritt Frei, 1989

Silkscreen on cotton in the artist's frame.

28 3/4 x 39 3/8 in. (73 x 100 cm)

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

Estimate \$20,000-30,000

PROVENANCE

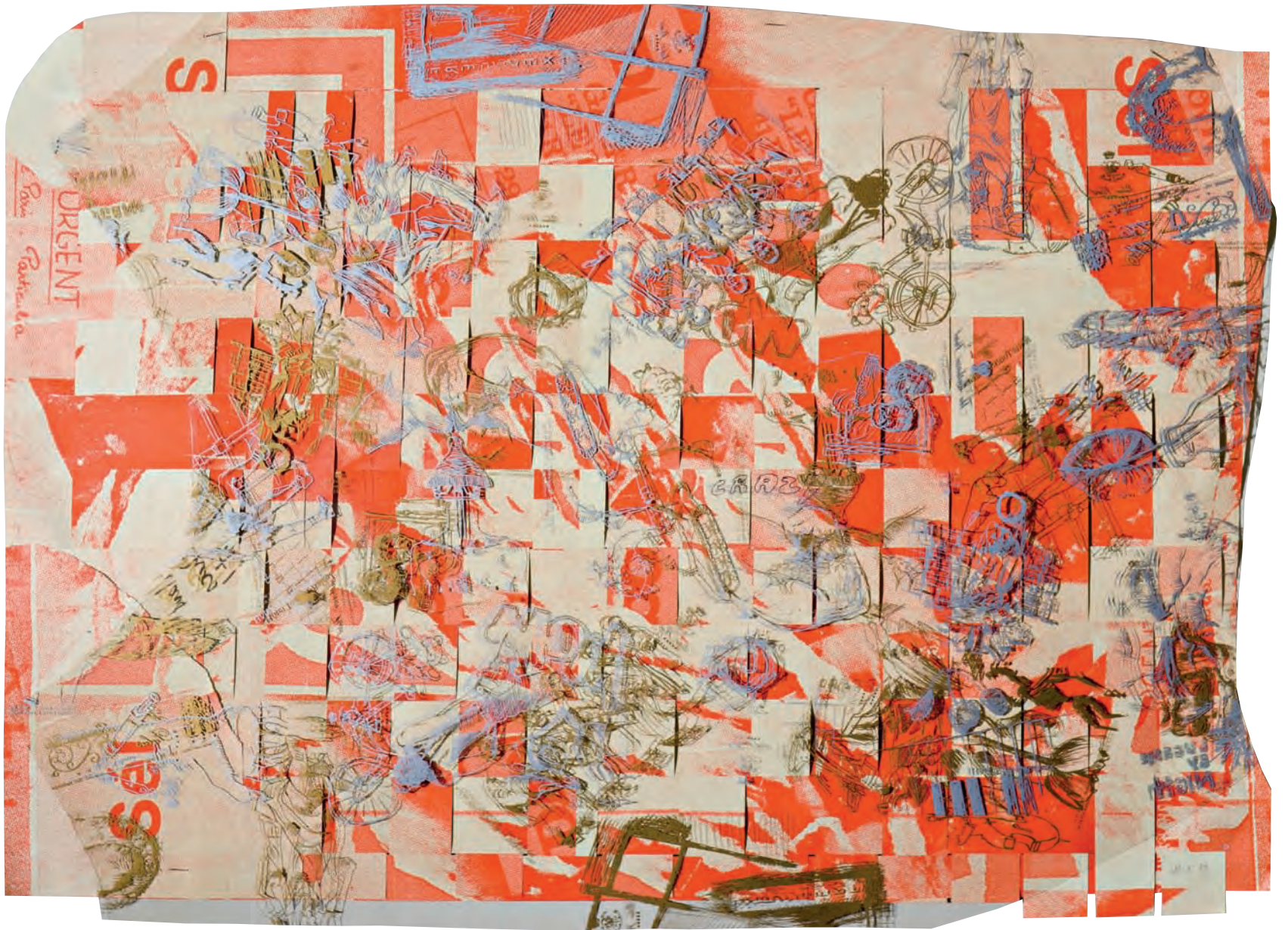
Galerie Gisela Capitain, Cologne

Sale: Phillips de Pury & Co., New York, *Contemporary Art Part II*, May 13, 2005, lot 325

Acquired from the above sale by the present owner

LITERATURE

K. Grasslin, *Martin Kippenberger: Multiples*, Cologne, 2003, p. 42, no. 15 (illustrated)



318 **MARTIN KIPPENBERGER** 1953-1997

Untitled, 1989

Collage.

30 x 39 1/8 in. (76.2 x 99.4 cm)

Initialed and dated "M.K. 89" lower right.

Estimate \$40,000-60,000

PROVENANCE

Galerie Max Hetzler, Cologne

319 **JOHANNES KAHRS** b. 1965
Untitled (Two Legs in a Room), 2006
Oil on canvas in the artist's metal frame.
56 x 38 5/8 in. (142.2 x 98.1 cm)

Estimate \$80,000-120,000

PROVENANCE

Patrick Painter Editions, Los Angeles

Living somewhere between film, modern news media and history painting, Kahrs' work seamlessly merges the beauty and tradition of painting and portraiture with banal yet grotesque objectivity, seducing the viewer into a reductive, saturated palate only to confront them with an aggressive yet all too familiar imagery. Choosing images generally experienced through second hand sources of information, Kahrs infuses his paintings and drawings with the drama of film, creating a sense of constant motion and closeness within a still and fragmented plane.

J. Henson, "Johannes Kahrs", Daily Serving, www.dailyserving.com, February 16, 2010





VANCOUVER BIENNALE

PHILLIPS DE PURY & COMPANY IS DELIGHTED TO PRESENT THE FOLLOWING
LOTS 320 - 336 ON BEHALF OF THE VANCOUVER BIENNALE OPEN AIR MUSEUM,
A NON-PROFIT ORGANIZATION DEDICATED TO EXHIBITING GREAT ART WHERE
PEOPLE LIVE, WORK, PLAY AND TRANSIT.



THE VANCOUVER BIENNALE is an Open Air Museum featuring contemporary art by the world's most renowned and breakthrough artists of our time. The Biennale distinguishes itself by its commitment to accessibility for people of all ages to enjoy great art where they live, work, play and transit throughout the day. Our objective is to create extraordinary biannual exhibitions that celebrate public space and transform city parks, beaches, bike routes, plazas and transit stations into a cultural experience that will inspire the hearts and minds of all those who encounter it, and in so doing, position the Vancouver Biennale as one of the world's leading cultural arts destinations and venues.

Our location is the gateway to the Asia-Pacific and the North American continent. Our exhibitions merge the natural beauty of the Canadian Pacific Coast landscape and our love of outdoor recreation with a museum calibre cultural experience. With each twenty-two month exhibition, the art becomes a springboard for education and outdoor recreation by producing interactive and engaging school curriculum, teacher workshops, walking tours, cycling events, and public symposia.

Pursuing the theme "*in-TRANSIT-ion*", the 2009-2011 exhibition emphasized the physical movement of people in our mobile society, as well as our changing attitudes and sensibilities towards public art. It has been the largest and most successful exhibition in our young history. The Vancouver 2010 Winter Olympics brought the Biennale record numbers of visitors from around the world and international visibility through unprecedented media coverage. We experienced an extraordinary expansion of our geographical footprint, exhibiting forty works of art by thirty-seven artists from fifteen countries in five continents.

Under the curatorial leadership of Shengtian Zheng, the foremost scholar and professor in contemporary Asian art and co-creator of Fumio Nanjo, Director of the Mori Museum in Tokyo, the 2009-2011 exhibition focused largely on Asia while embracing diversity in terms of the variety of artistic mediums and the array of different cultural and aesthetic sensibilities of the artists. The Biennale was the North American debut venue for 70% of the participating artists.

We are proud to present several sculptures and maquettes from the 2009-2011 exhibition to an international audience of art collectors through our collaboration with Phillips de Pury. We hope that the work inspires you as much as it did the hundreds of thousands of visitors who experienced it during our exhibition and we invite you to view our website (www.vancouverbiennale.com) and visit our incredible city for the next Vancouver Biennale in 2013.

-Barrie Mowatt, President / Founder
September 2011



320

ZHAN WANG b. 1962

Artificial Rock #143, 2007

Stainless steel.

102 x 47 1/4 x 82 5/8 in. (259.1 x 120 x 209.9 cm)

Signed and dated "Zhan Wang, 2007" and numbered of four on the underside.

This work is from an edition of four.

Estimate \$300,000-500,000

PROVENANCE

Courtesy of the artist for the 2009-2011 Vancouver Biennale

EXHIBITED

Beijing, National Art Museum of China, *Garden Utopia*, 2008 (another example exhibited)

Belgium, Foundation de 11 Lijnen, *Sculpture in Nature*, 2009 (another example exhibited)

Vancouver Biennale, 2009-2011





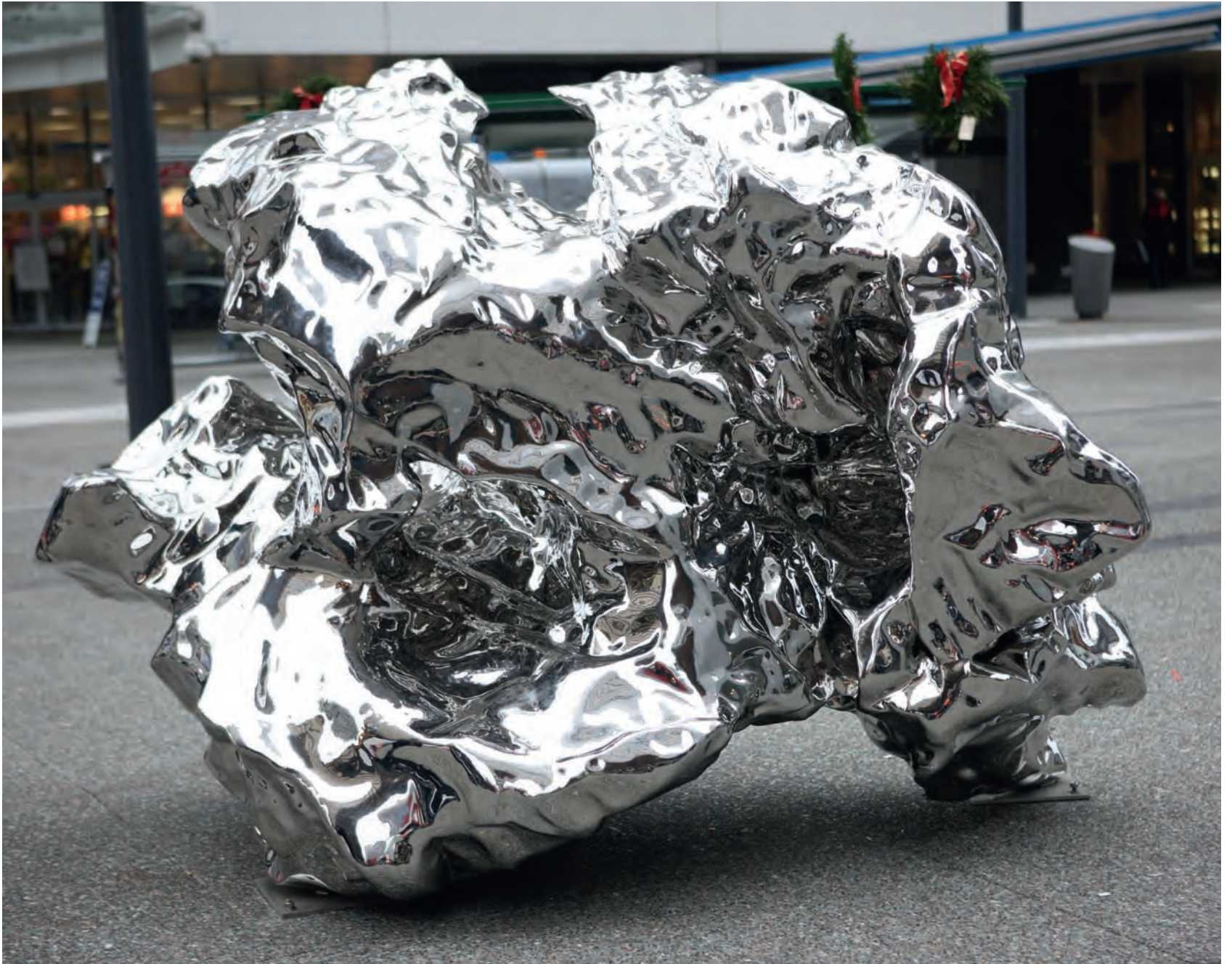


Photo courtesy of Dan Fairchild





321

REN JUN b. 1961

Water #10 Maquette, 2009-2010

Stainless steel.

40 x 8 x 8 in. (101.6 x 20.3 x 20.3 cm)

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

Estimate \$10,000-15,000

PROVENANCE

Created exclusively by the artist for the 2009-2011 Vancouver Biennale



↓
322

REN JUN b. 1961

Freezing Water #7 Maquette, 2009-2010

Stainless steel.

9 1/2 x 65 x 8 3/4 in. (24.1 x 165.1 x 22.2 cm)

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

Estimate \$10,000-15,000

PROVENANCE

Created exclusively by the artist for the 2009-2011 Vancouver Biennale



323 **YEE SOO KYUNG** b. 1963

Ceramic Forms (vase 2), 2009

Ceramic shards with epoxy and 24k gold leaf.

57 x 53 x 53 in. (144.8 x 134.6 x 134.6 cm)

Estimate \$50,000-70,000

PROVENANCE

Created exclusively by the artist for the 2009-2011 Vancouver Biennale

EXHIBITED

Vancouver Biennale, 2009-2011



↓
324

YEE SOO KYUNG b. 1963

Ceramic Forms (vase 1), 2009

Ceramic shards with epoxy and 24k gold leaf.
40 x 59 x 39 in. (101.6 x 149.9 x 99.1 cm)

Estimate \$50,000-70,000

PROVENANCE

Created exclusively by the artist for the 2009-2011 Vancouver Biennale

EXHIBITED

Vancouver Biennale, 2009-2011



325 **GAO BROTHERS** b. 1956 & b. 1962

Miss Mao Trying to Poise Herself at the Top of Lenin's Head Maquette, 2010

Painted bronze.

35 x 31 x 23 in. (88.9 x 78.7 x 58.4 cm)

Signed "Gao" and numbered of three on the back of the head. This work is from an edition of three.

Estimate \$15,000-20,000

PROVENANCE

Created exclusively by the artist for the 2009-2011 Vancouver Biennale



326

WANG SHUGANG b. 1960

Meeting Maquette, 2010

Painted bronze comprised of six figures.

Each 21 x 15 1/2 x 12 in. (53.3 x 39.4 x 30.5 cm)

Each signed "Wang" and numbered of five on the bottom. This work is from an edition of five.

Estimate \$25,000-35,000

PROVENANCE

Created exclusively by the artist for the 2009-2011 Vancouver Biennale



327 **IGOR MITORAJ** b. 1944

Eos Bendato Maquette, 2010

Patinated bronze.

21 1/2 x 6 3/4 x 8 1/2 in. (54.6 x 17.1 x 21.6 cm)

Signed "MITORAJ" and numbered of six on the back of the head. This work is from an edition of six.

Estimate \$20,000-25,000

PROVENANCE

Created exclusively by the artist for the 2009-2011 Vancouver Biennale



Photo courtesy of Dan Fairchild



Photo courtesy of Dan Fairchild



328

MAGDALENA ABAKANOWICZ b. 1930

Walking Figure, 2005

Cast iron.

108 x 35 in. (274.3 x 88.9 cm)

This work is unique from a series of 20 works.

Estimate \$90,000-120,000

PROVENANCE

Created exclusively by the artist for the 2005-2007 Vancouver Biennale

EXHIBITED

Vancouver Biennale, 2005-2007



↓
329

JITEN THUKRAL & SUMIR TAGRA b. 1976 & b. 1979

Keep out of reach of children (tank) & Morning (Bosedk products), 2009-2010

Plastic, resin, water, decals, glass and corian shelving units.

96 x 82 x 12 in. (243.8 x 208.3 x 30.5 cm)

Wallpaper: dimensions variable.

Estimate \$35,000-45,000

PROVENANCE

Created exclusively by the artist for the 2009-2011 Vancouver Biennale

EXHIBITED

Vancouver Biennale, 2009-2011





330

JOHN CLEMENT b. 1969

Pup, 2008

Painted tubular steel.

40 x 39 x 16 1/2 in. (101.6 x 99.1 x 41.9 cm)

Estimate \$12,000-18,000

PROVENANCE

Created exclusively by the artist for the 2005-2007 Vancouver Biennale



↓
331

DENNIS OPPENHEIM 1938-2011

Arriving Home Maquette, 2009

Steel, acrylic and perforated metal.

36 x 42 x 15 in. (91.4 x 106.7 x 38.1 cm)

This work is from an edition of three.

Estimate \$20,000-30,000

PROVENANCE

Created exclusively by the artist for the 2009-2011 Vancouver Biennale

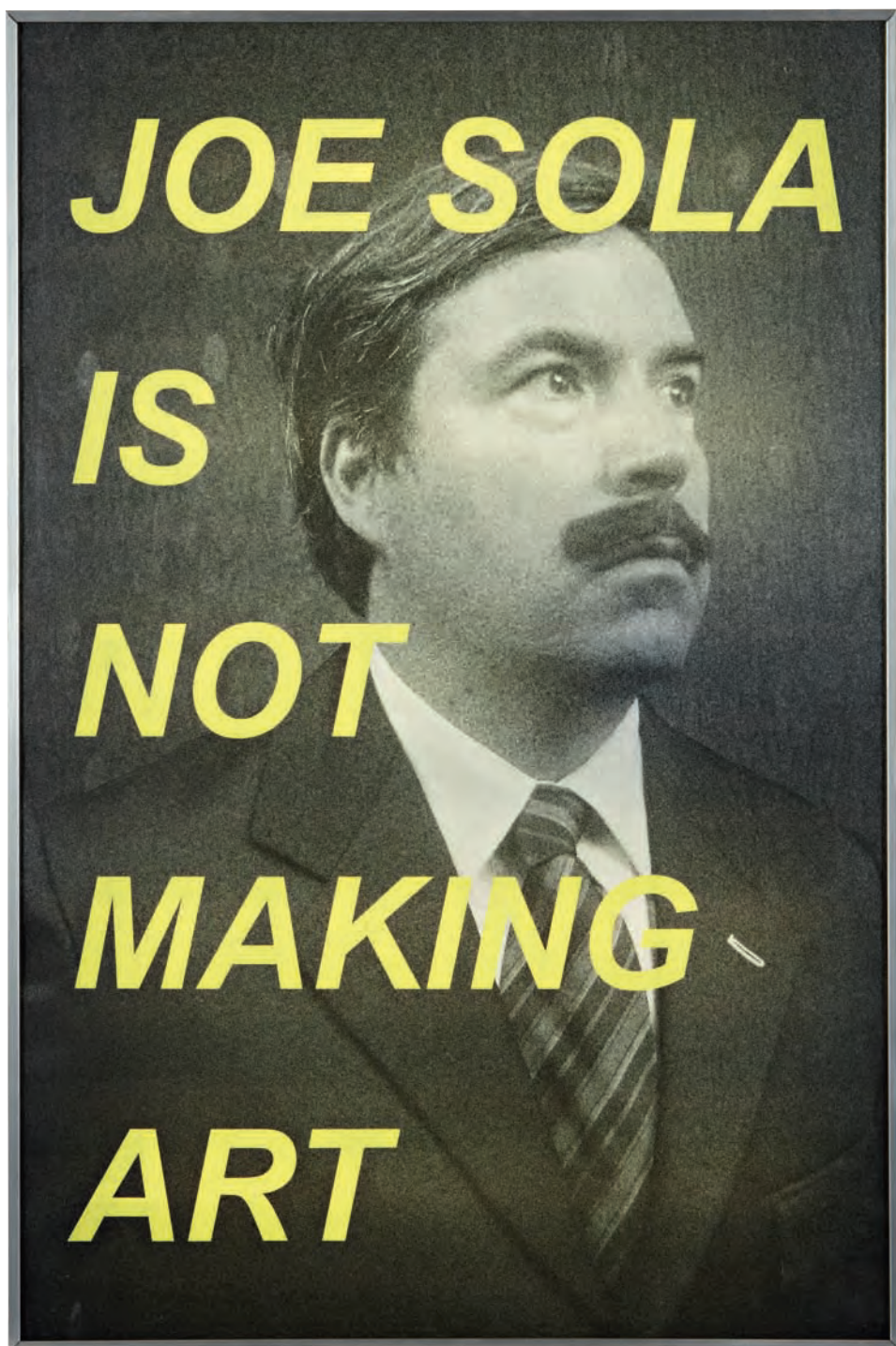


Photo courtesy of Dan Fairchild



332 **JOE SOLA** b. 1966

Joe Sola is (Not) Making Art, 2009

Fluorescent light box, inscription and interactive digital media.

72 x 48 x 5 in. (182.9 x 121.9 x 12.7 cm)

Estimate \$10,000-15,000

PROVENANCE

Created exclusively by the artist for the 2009-2011 Vancouver Biennale

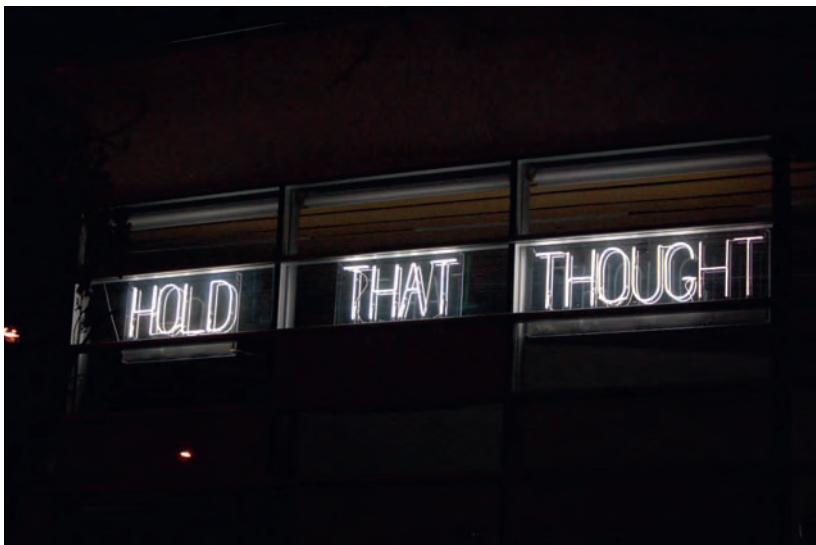
EXHIBITED

Vancouver Biennale, 2009-2011

The work places the artist in a box which exhibits his time making art, and makes visible the idea that making art is a job, with the artist being on or off duty.



Photo courtesy of Dan Fairchild



(Nighttime view.)

Photo courtesy of Dan Fairchild

↓
333

KELLY MARK b. 1967

Hold That Thought, 2009

Neon with programmed failure units.

32 x 180 x 3 in. (81.3 x 457.2 x 7.6 cm)

Estimate \$20,000-30,000

PROVENANCE

Created for the Nuit Blanche Festival 2006, Toronto

EXHIBITED

Toronto, Nuit Blanche Festival, 2006

Toronto, Wynick/Tuck Gallery, 2006

Mississauga, Ontario, Blackwood Gallery, University of Toronto, 2007

Vancouver Biennale, 2009-2011

334



335



334

PATRICK HUGHES b. 1939*Doors of Knowledge Maquette*, 2009-2010

Oil on paper on board under Plexiglas vitrine.

15 1/4 x 49 1/2 x 7 1/8 in. (38.7 x 125.7 x 18.1 cm)

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

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

Created exclusively by the artist for the 2009-2011 Vancouver Biennale



335

LIU JIANHUA b. 1962*Pillow*, 2009

Painted fiberglass.

7 1/2 x 47 1/2 x 25 in. (19.1 x 120.7 x 63.5 cm)

This work is from a series of 18.

Estimate \$2,000-3,000**PROVENANCE**

Created exclusively by the artist for the 2009-2011 Vancouver Biennale

EXHIBITED

Vancouver Biennale, 2009-2011



Photo courtesy of Dan Fairchild



(reverse)

Photo courtesy of Dan Fairchild

↓
336

MICHAEL ZHENG b. 1965

The Stop, 2009

Aluminum, steel, paint. Comprised of ten stop signs.
Each: 110 x 24 x 4 1/2 in. (279.4 x 61 x 11.4 cm)

Estimate \$15,000-20,000

PROVENANCE

Created exclusively by the artist for the 2009-2011 Vancouver Biennale

EXHIBITED

Vancouver Biennale, 2009-2011



337 **CHRISTIAN HOLSTAD** b. 1972

Nativity Donkey #2, 2006

Wool, leather, polyester, rubber, chicken wire, wood, linen, buttons and tie.
25 1/2 x 39 x 14 in. (64.8 x 99.1 x 35.6 cm)

Estimate \$15,000-20,000

PROVENANCE

Daniel Reich Gallery, New York
Galleria Massimo de Carlo, Milan

EXHIBITED

Miami, Museum of Contemporary Art, *Christian Holstad: The Terms of Endearment*,
September 9 – November 11, 2006

LITERATURE

B. Clearwater, *Christian Holstad: The Terms of Endearment*, Miami, 2006 (illustrated)



338 **SHINTARO MIYAKE** b. 1970
Star Sweet Shintaro Wars (Live Painting), 2002
 Acrylic, pastel and pencil on paper.
 44 1/2 x 194 in. (113 x 492.8 cm)
 Signed, titled and dated "2002.8.24 25 26" and inscribed in Japanese on the reverse.

Estimate \$20,000-30,000

PROVENANCE

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



339 **IVÁN NAVARRO** b. 1972

Floor Hole, 2005

Glass, light bulbs, mirrors and electrical wiring in wooden frame.

5 1/2 x 30 x 30 in. (14 x 76.2 x 76.2 cm)

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

Estimate \$15,000-20,000

PROVENANCE

Roebbing Hall, New York

Private collection, Los Angeles

Sale: Bonhams, New York, *Modern and Contemporary Art*, November 9, 2010, lot 182

Acquired from the above sale by the present owner



340 **DAVID LACHAPELLE** b. 1963

Madonna: Mythical Swans, 1998

Digital colour coupler print, flush-mounted.

43 1/2 x 60 in. (110.5 x 152.4 cm)

Signed, titled and dated "David LaChapelle, Madonna: Mythical Swans, 1998" and numbered on an artist's label affixed to the reverse of the frame. This work is from an edition of one plus three artist's proofs.

Estimate \$30,000-40,000

PROVENANCE

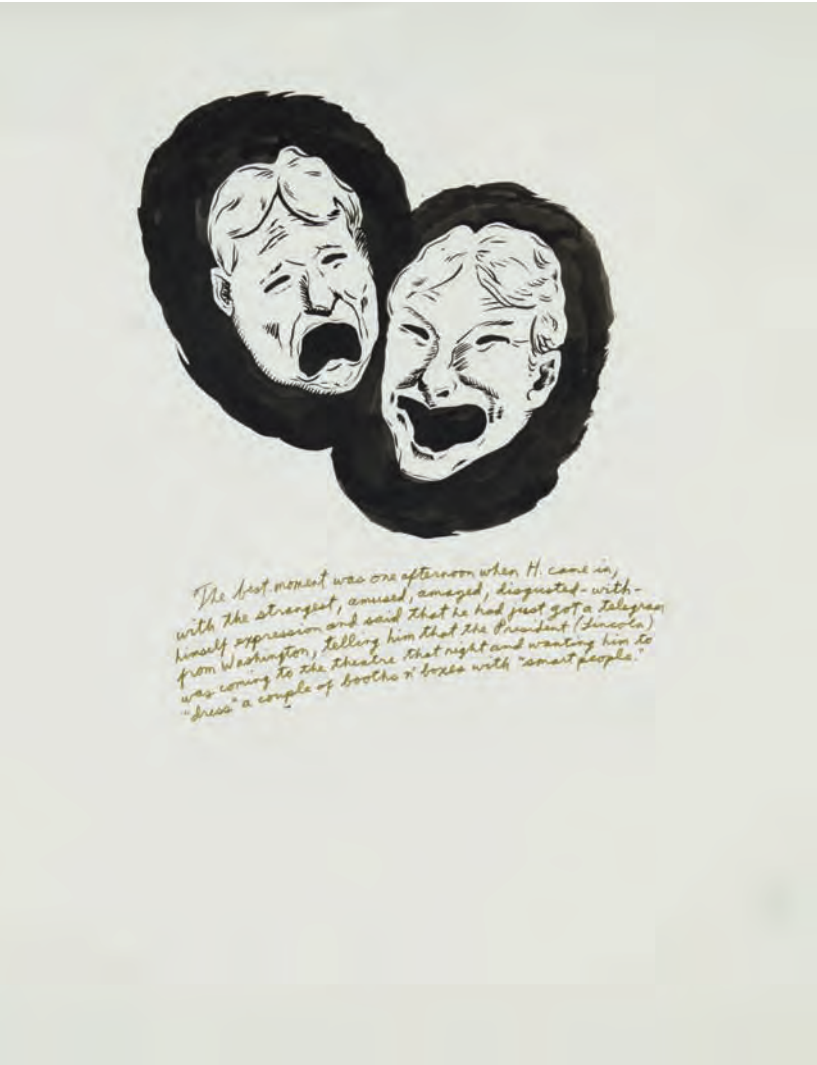
Private collection, Switzerland



341 **RAYMOND PETTIBON** b. 1957
Untitled (Tennis, Motherfucker?), 2000
Pen, ink, graphite and watercolor on paper.
17 7/8 x 11 3/4 in. (45.4 x 29.8 cm)
Signed, dated and inscribed "Raymond Pettibon 2000, RAP 4271" on the reverse.

Estimate \$10,000-15,000

PROVENANCE
Regen Projects, Los Angeles



342 **RAYMOND PETTIBON** b. 1957
Untitled (The Best Moment...), 1995
Pen, ink and graphite on paper.
25 1/8 x 19 1/2 in. (63.8 x 49.5 cm)
Signed and dated "Raymond Pettibon 95" on the reverse.

Estimate \$12,000-18,000

PROVENANCE
Sadie Coles Gallery, London



343 **JIM SHAW** b. 1952
Untitled (Robbie), 2004
Acrylic on canvas.
59 7/8 x 80 in. (152.1 x 203.2 cm)

Estimate \$50,000-70,000

PROVENANCE
Galerie Praz Delavallade, Paris



344 **MATTHEW DAY JACKSON** b. 1974

American Front (Amerikkkan) Front, 2002

Contact paper collage on Plexiglas.

21 1/2 x 31 1/2 in. (54.6 x 80 cm)

Signed, titled and dated "Matthew Day Jackson 2002, American Front, (Amerikkkan) Front" on the reverse.

Estimate \$10,000-15,000

PROVENANCE

Acquired directly from the artist by the present owner



345 **MATTHEW DAY JACKSON** b. 1974

SS, 2002

Artificial grass on Plexiglas.

21 1/4 x 31 1/2 in. (54 x 80 cm)

Signed, titled and dated "Matthew Day Jackson 2002, SS" on the reverse.

Estimate \$10,000-15,000

PROVENANCE

Acquired directly from the artist by the present owner



346 SLATER BRADLEY b. 1975

Theory & Observation, 2002

DVD. Single channel video projection. Duration: 4:02 minutes looped. This work is unique. Signed and dated "Slater Bradley 2002" on the DVD. This work is an artist's proof from an edition of three plus two artist's proofs.

Estimate \$10,000-15,000

PROVENANCE

Blum & Poe, Los Angeles

Collection of Dean Valentine and Amy Adelson, Los Angeles

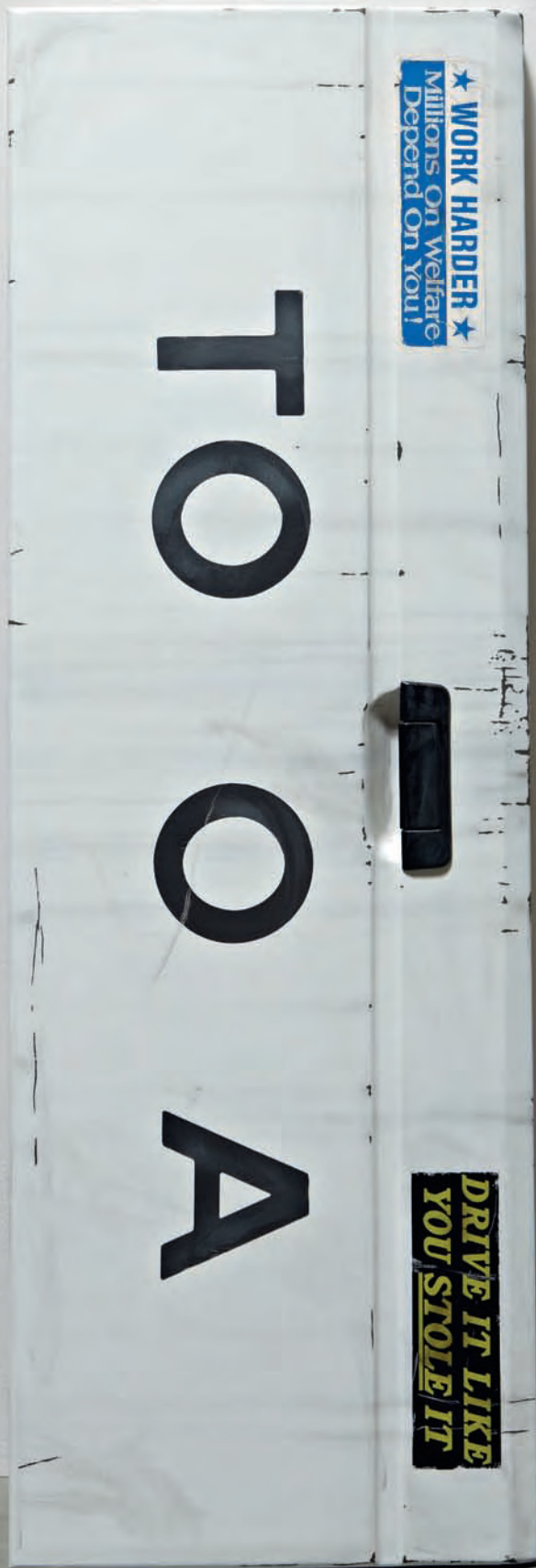
EXHIBITED

New York, Whitney Museum of American Art, *2004 Whitney Biennial*, March 11 - May 30, 2004

LITERATURE

H. N. Abrams, *Whitney Biennial 2004 Catalogue*, New York, p. 57

J. Saltz, "The OK Corral," *The Village Voice*, New York, 2004



347 **KAZ OSHIRO** b. 1967

Tailgate (TOOA), 2009

Acrylic and bondo on stretched canvas.

52 7/8 x 18 x 2 1/4 in. (134.3 x 45.7 x 5.7 x cm)

Signed, titled and dated "Kaz Oshiro, Tailgate (TOOA), 2009" on the reverse.

Estimate \$15,000-20,000

PROVENANCE

Rosamund Felsen Gallery, Santa Monica



348 **RYAN MCGINNESS** b. 1972

Untitled, 2005

Triptych: acrylic on paper.

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

Each signed and dated "Ryan McGinnes 2005" and inscribed "left in triptych, center in triptych, right in triptych"

Estimate \$20,000-30,000

PROVENANCE

Deitch Projects, New York



349 **RYAN MCGINNESS** b. 1972

Untitled (two works), 2007

Acrylic on wooden panel.

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

Overall: 24 x 48 in. (61 x 121.9 cm)

Each signed and dated "Ryan McGinness 2007" on the reverse.

Estimate \$20,000-30,000

PROVENANCE

Deitch Projects, New York



350 **CAROLE FUERMAN** b. 1945

Waterskier, 1985-1989

Oil and resin with rubber bathing cap.

38 1/2 x 24 x 28 in. (97.8 x 61 x 71.1 cm)

Signed and dated "Carol Fuerman 1985-9" and numbered of eight on the reverse.

This work is from an edition of eight.

Estimate \$10,000-15,000

PROVENANCE

Becker Galleries Inc., Vancouver



351 **ELMGREEN & DRAGSET** b. 1961 and 1969

Ibiza, June 6, 1989, 2004

Painted bronze.

18 1/4 x 14 1/2 x 9 3/4 in. (46.4 x 36.8 x 24.8 cm)

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

Estimate \$18,000-25,000

PROVENANCE

Galleri Nicolai Wallner, Copenhagen

LITERATURE

T. Benn, M. Gioni, and A. Saul, *This is the First Day of My Life*, Hatje Cantz, Germany, 2008



352 **CHRIS BURDEN** b. 1946

Noah's Ark, 1992

Metal, mechanical parts, glass and mixed media.

58 x 63 x 42 in. (147.3 x 160 x 106.7 cm)

Estimate \$40,000-60,000

PROVENANCE

Marc Jancou Fine Art, New York



353 **JOHN BOCK** b. 1965

Wright, 2008

Vespa with wings, 22 drawings and linen bag.

77 x 118 1/2 x 82 in. (195.6 x 301 x 208.3 cm)

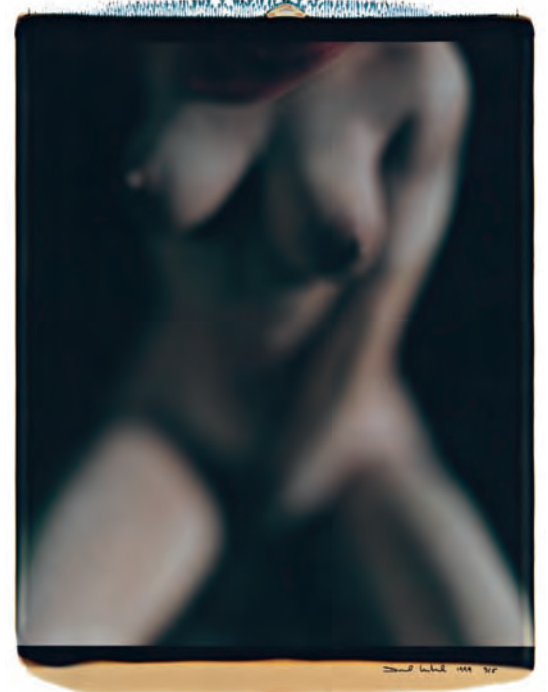
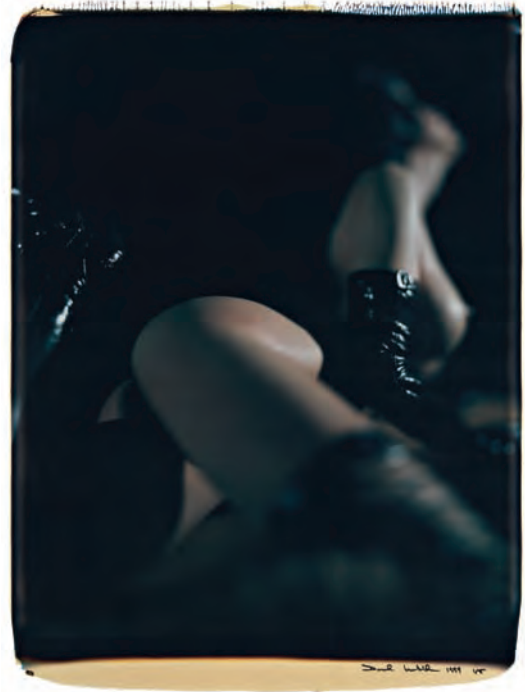
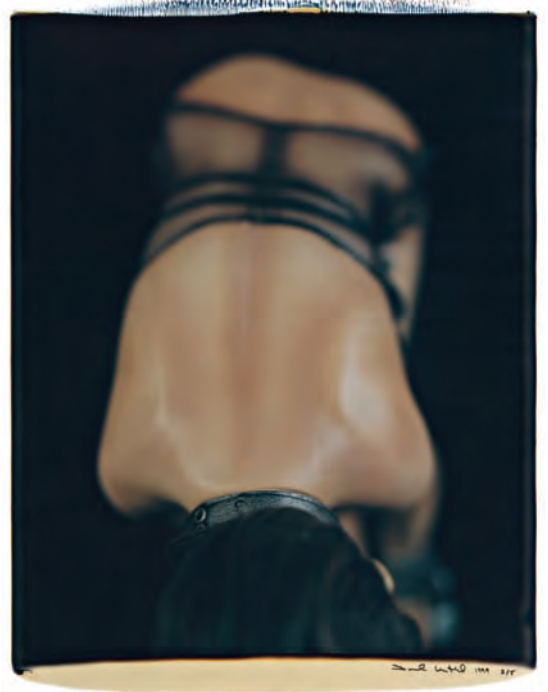
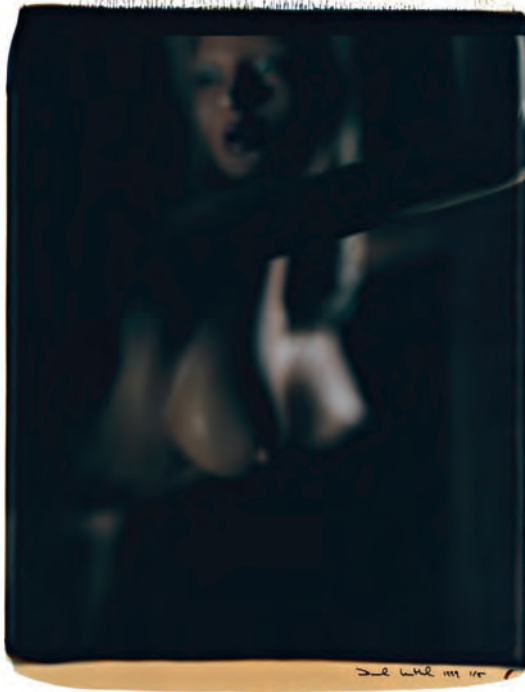
Estimate \$70,000-90,000

PROVENANCE

Galerie Klosterfelde, Berlin

EXHIBITED

Art/39/Basel, Galerie Klosterfelde, 2008



354 **DAVID LEVINTHAL** b. 1949

Six works: *Untitled*, 1999

Color photograph.

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

Each signed and dated "David Levinthal 1999" and numbered of five lower right.

These works are each from an edition of five.

Estimate \$10,000-15,000

PROVENANCE

Mark Moore Gallery, Santa Monica



355 **OLEG TISTOL** b. 1960

Untitled, 2007

Acrylic and silkscreen on canvas.

58 1/4 x 41 in. (148 x 104.1 cm)

Signed and dated "O. Tistol '07" lower right. Signed and dated "Oleg Tistol, 2007" on the reverse.

Estimate \$15,000-20,000

PROVENANCE

Acquired directly from the artist by the present owner.



356 **DANIEL HESIDENCE** b. 1975
Untitled (post FARM Paintings), 2005
 Oil on canvas.
 72 x 84 in. (182.9 x 213.4 cm)
 Signed and dated "Daniel Hesidence, 04-05" on the reverse.

Estimate \$15,000-20,000

PROVENANCE

Feature Inc., New York
 The Saatchi Gallery, London

EXHIBITED

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



357 **MONIKA BAER** b. 1964

Untitled, 2005

Oil on canvas.

74 3/4 x 118 1/8 x 1 5/8 in. (189.9 x 300 x 4.1 cm)

Signed and dated "Monika Baer, 2005" on the reverse.

Estimate \$20,000-30,000

PROVENANCE

Galerie Barbara Weiss, Berlin

Galerie Eva Presenhuber, Zurich

EXHIBITED

Maastricht, Bonnefantenmuseum, *Monika Baer-Painting*, February 10, 2005-January 26, 2006

Munich, Pinakothek der Moderne, March 3-June 11, 2006

Muenster, Ausstellungshalle zeitgenossische Kunst, July 8-September 24, 2006



358 **JAKUB JULIAN ZIOLKOWSKI** b. 1980

Szpieg (Spy), 2006

Oil on canvas.

22 3/8 x 19 in. (56.8 x 48.3 cm)

Signed, titled and dated "Jakub Julian Ziolkowski, 2006, 'Szpieg'" on the reverse.

Estimate \$10,000-15,000

PROVENANCE

Foksal Gallery Foundation, Warsaw

EXHIBITED

Bielefeld, Germany, Bielefeld Art Museum, *Installation, Sculpture and Painting from Poland*; Michal Budny, Slawomir Elsner, Jakub Julian Ziolkowski, March 24-May 14, 2006, this exhibition later moved to Nuremberg Art Museum, July 20-September 17, 2006



359 **JAKUB JULIAN ZIOLKOWSKI** b. 1980

Untitled, 2006

Oil on canvas.

22 3/8 x 19 in. (56.8 x 48.3 cm)

Signed and dated "Jakub Julian Ziolkowski, 2006" on the reverse.

Estimate \$10,000-15,000

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360 **TODD NORSTEN** b. 1967
Untitled (Bucket of Blood), 2005
Oil on canvas.
80 x 67 in. (203.2 x 170.2 cm)
Signed and dated "Todd Norsten, 2005" on the reverse.

Estimate \$10,000-15,000

PROVENANCE
Cohan and Leslie Gallery, New York

Herald Monde PAIS 星島日報

We are ready to lead once more

A call to remake America



Herald Monde captured the crowd during the ceremony in the 1990s. The photo is part of the artist's series 'Remake America'.

Focus on economy and wars

By Kamran Diba

WASHINGTON — The president of the United States, George W. Bush, has called for a "new kind of patriotism" in the wake of the September 11 attacks. He has urged Americans to focus on the economy and wars, and to support the troops. The president's speech was widely praised, and he has been seen as a strong leader. However, some critics argue that his focus on the economy and wars is a distraction from the need for social and economic reform. They argue that the government should be more involved in addressing issues such as healthcare, education, and the environment. The president's response to the 9/11 attacks has been a mix of praise and criticism, and his leadership style remains a topic of debate.



The World Trade Center towers in New York City, September 11, 2001.

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A clean break, ... from Bush

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K. DIBA 10

361 **KAMRAN DIBA** b. 1937
Remake (narrative series), 2010
Acrylic on canvas.
59 x 38 in. (149.9 x 96.5 cm)
Signed and dated "K DIBA 10" lower left.

Estimate \$10,000-15,000

PROVENANCE

Acquired directly from the artist by the present owner

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GUIDE FOR PROSPECTIVE BUYERS

BUYING AT AUCTION

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

CONDITIONS OF SALE

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

BUYER'S PREMIUM

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

1 PRIOR TO AUCTION

Catalogue Subscriptions

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

Pre-Sale Estimates

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

Pre-Sale Estimates in Pounds Sterling and Euros

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

Catalogue Entries

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

Condition of Lots

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

Pre-Auction Viewing

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

Electrical and Mechanical Lots

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

Symbol Key

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

O Guaranteed Property

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

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

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

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

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

● No Reserve

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

Ω Endangered Species

This property may require an export, import or endangered species license or permit. Please refer to Paragraph 4 of the Guide for Prospective Buyers and Paragraph 11 of the Conditions of Sale.

2 BIDDING IN THE SALE

Bidding at Auction

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

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.

SAM FRANCIS

1923 – 1994

CATALOGUE RAISONNÉ

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We invite you to send information about unique works on paper that are owned by collectors, museums, galleries, or other institutions.

Photographs and writings regarding the artist are also requested.

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Debra Burchett-Lere, Editor

Sam Francis Foundation

1146 North Central Avenue #523

Glendale, California 91202

818 246 5455 phone / 818 246 6690 fax

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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 five days following the auction.

Transport and Shipping

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

Export and Import Licenses

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

Endangered Species

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

PHILLIPS
de PURY & COMPANY

LATIN AMERICA

EVENING SALE 14 NOVEMBER 2011 7PM **NEW YORK**

DAY SALE 15 NOVEMBER 2011 11AM **NEW YORK**

Viewing 11 - 14 November

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JESÚS RAFAEL SOTO *Cubo Virtual Azul y Negro*, 1983 (detail) **Estimate** \$600,000 – 800,000

CONDITIONS OF SALE

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

1 INTRODUCTION

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

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

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

2 PHILLIPS de PURY & COMPANY AS AGENT

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

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

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

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

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

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

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

4 BIDDING AT AUCTION

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

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

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

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

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

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

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

5 CONDUCT OF THE AUCTION

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

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

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

(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.

PHILLIPS
de PURY & COMPANY



JEWELS

AUCTION 6 DECEMBER 2011 NEW YORK

Phillips de Pury & Company 450 Park Avenue New York 10022

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

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

PHILLIPSDEPURY.COM

JESÚS RAFAEL SOTO *Cubo Virtual Azul y Negro, 1983 (detail)* **Estimate** \$600,000 – 800,000

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

7 COLLECTION OF PROPERTY

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

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

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

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

8 FAILURE TO COLLECT PURCHASES

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

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

9 REMEDIES FOR NON-PAYMENT

(a) Without prejudice to any rights the seller may have, if the buyer without prior agreement fails to make payment of the Purchase Price for a lot in cleared funds within five days of the auction, Phillips de Pury & Company may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips de Pury & Company's premises or elsewhere at the buyer's sole risk and expense at the same rates as set forth in Paragraph 8 (a) above; (ii) cancel the sale of the lot, retaining any partial payment of the Purchase Price as liquidated damages; (iii) reject future bids from the buyer or render such bids subject to payment of a deposit; (iv) charge interest at 12% per annum from the date payment became due until the date the Purchase Price is received in cleared funds; (v) subject to notification of the buyer, exercise a lien over any of the buyer's property which is in the possession of Phillips de Pury & Company and instruct our affiliated companies to exercise a lien over any of the buyer's property which is in their possession and, in each case, no earlier than 30 days from the date of such notice, arrange the sale of such property and apply the proceeds to the amount owed to Phillips de Pury & Company or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission and all sale-related expenses; (vi) resell the lot by auction or private sale, with estimates and a reserve set at Phillips de Pury & Company's reasonable discretion, it being understood that in the event such resale is for less than the original hammer price and buyer's premium for that lot, the buyer will remain liable for the shortfall together with all costs incurred in such resale; (vii) commence legal proceedings to recover the hammer price and buyer's premium for that lot, together with interest and the costs of such proceedings; or (viii) release the name and address of the buyer to the seller to enable the seller to commence legal proceedings to recover the amounts due and legal costs.

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

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

10 RESCISSION BY PHILLIPS de PURY & COMPANY

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

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENSES AND PERMITS

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

12 CLIENT INFORMATION

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

13 LIMITATION OF LIABILITY

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

PHILLIPS
de PURY & COMPANY

IMPORTANT NORDIC DESIGN

AUCTION 17 NOVEMBER 2011 **LONDON**
Viewing 9 – 16 November

CURATED BY
LEE F. MINDEL, FAIA,
SHELTON, MINDEL & ASSOCIATES

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(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

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

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

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

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

16 LAW AND JURISDICTION

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

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

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

AUTHORSHIP WARRANTY

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

(a) Phillips de Pury & Company gives this Authorship Warranty only to the original buyer of record (i.e., the registered successful bidder) of any lot. This Authorship Warranty does not extend to (i) subsequent owners of the property, including purchasers or recipients by way of gift from the original buyer, heirs, successors, beneficiaries and assigns; (ii) property where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iii) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; (iv) property whose description or dating is proved inaccurate by means of scientific methods or tests not generally accepted for use at the time of the publication of the catalogue or which were at such time deemed unreasonably expensive or impractical to use or likely in our reasonable opinion to have caused damage or loss in value to the lot; or (v) there has been no material loss in value of the lot from its value had it been as described in the heading of the catalogue entry.

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

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

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

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450 PARK AVENUE NEW YORK 10022

8 November 2011, 11am

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450 WEST 15 STREET NEW YORK 10011

Saturday 29 October 10am – 6pm

Sunday 30 October 12pm – 6pm

Monday 31 October – Saturday 5 November 10am – 6pm

Sunday 6 November 12 – 6pm

Monday 7 November 10am – 6pm

SALE DESIGNATION

In sending in written bids or making enquiries please refer to this sale as NY010411 or Contemporary Art Part II.

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Inside Back Cover Jim Lambie, *Untitled*, 2007, lot 212 (detail)
Jennifer Steinkamp, *Dervish 1*, 2004, lot 209 (detail)
Tim Hawkinson, *H.M.S.O.*, 1995 Lot 312 (detail)
Takashi Murakami, *SUPERFLAT Monogram*, 2006 Lot 287 (detail)
Back Cover Sturtevant, *Lichtenstein, Frighten Girl*, 1966 Lot 255 (detail)













