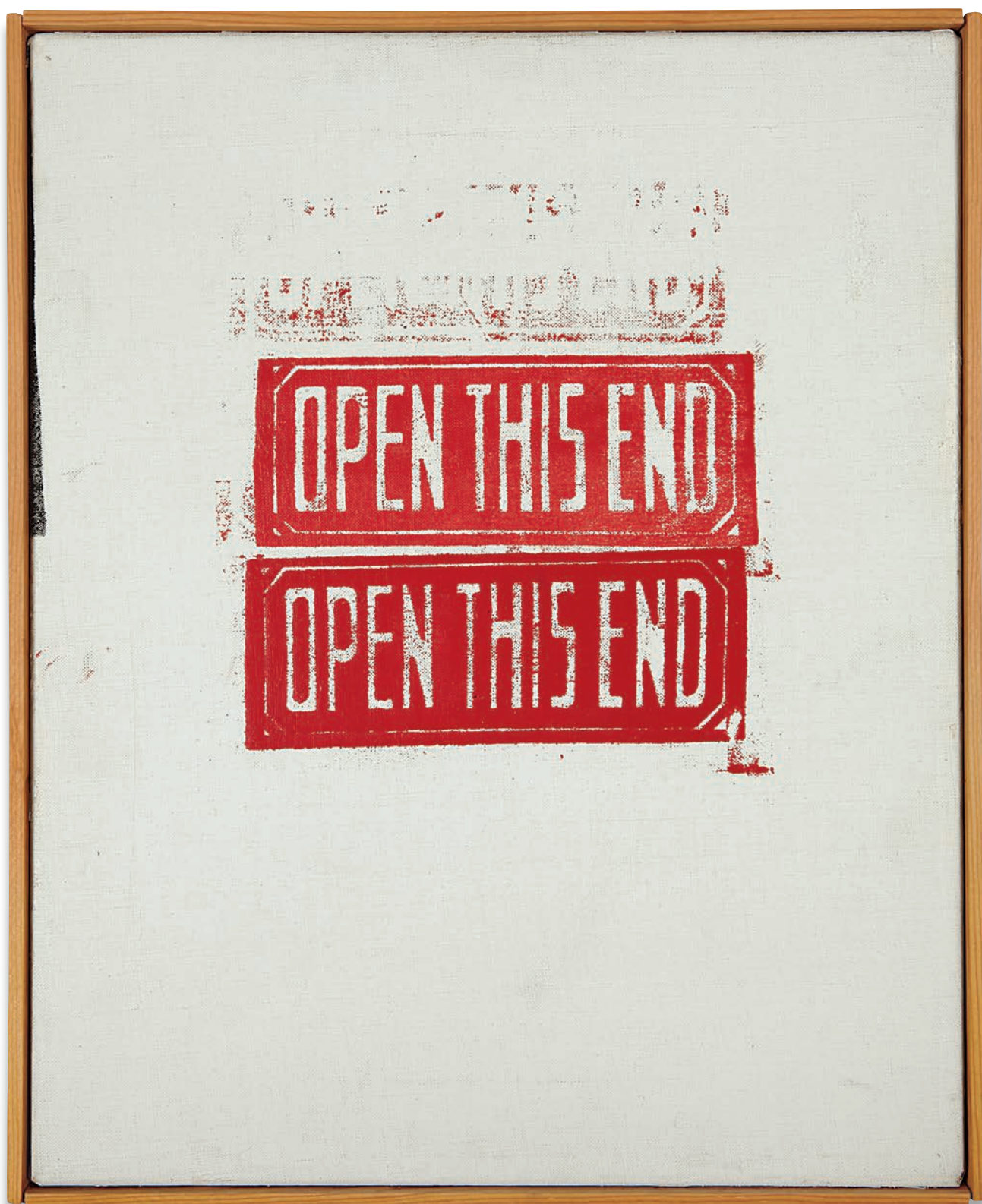


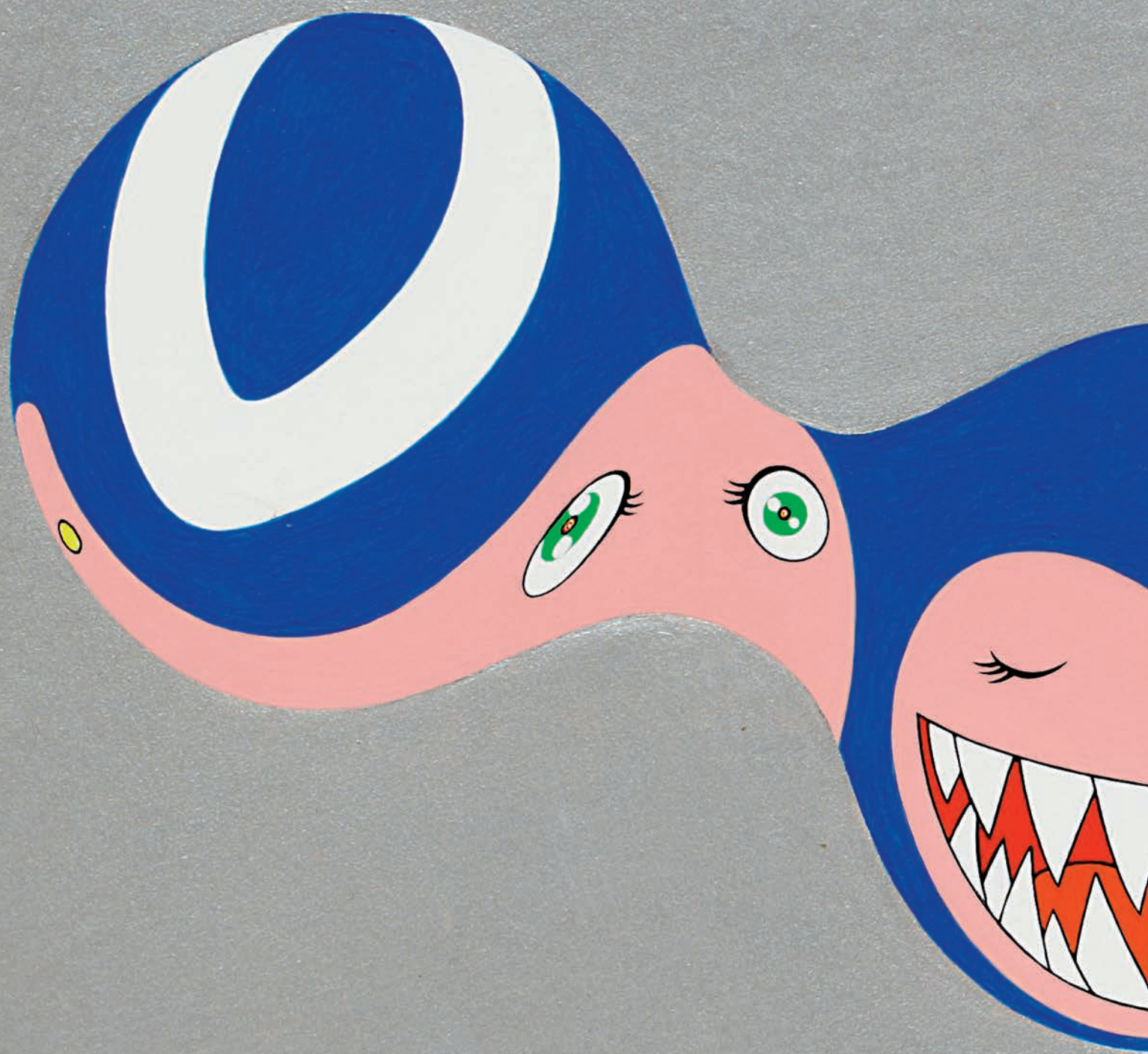
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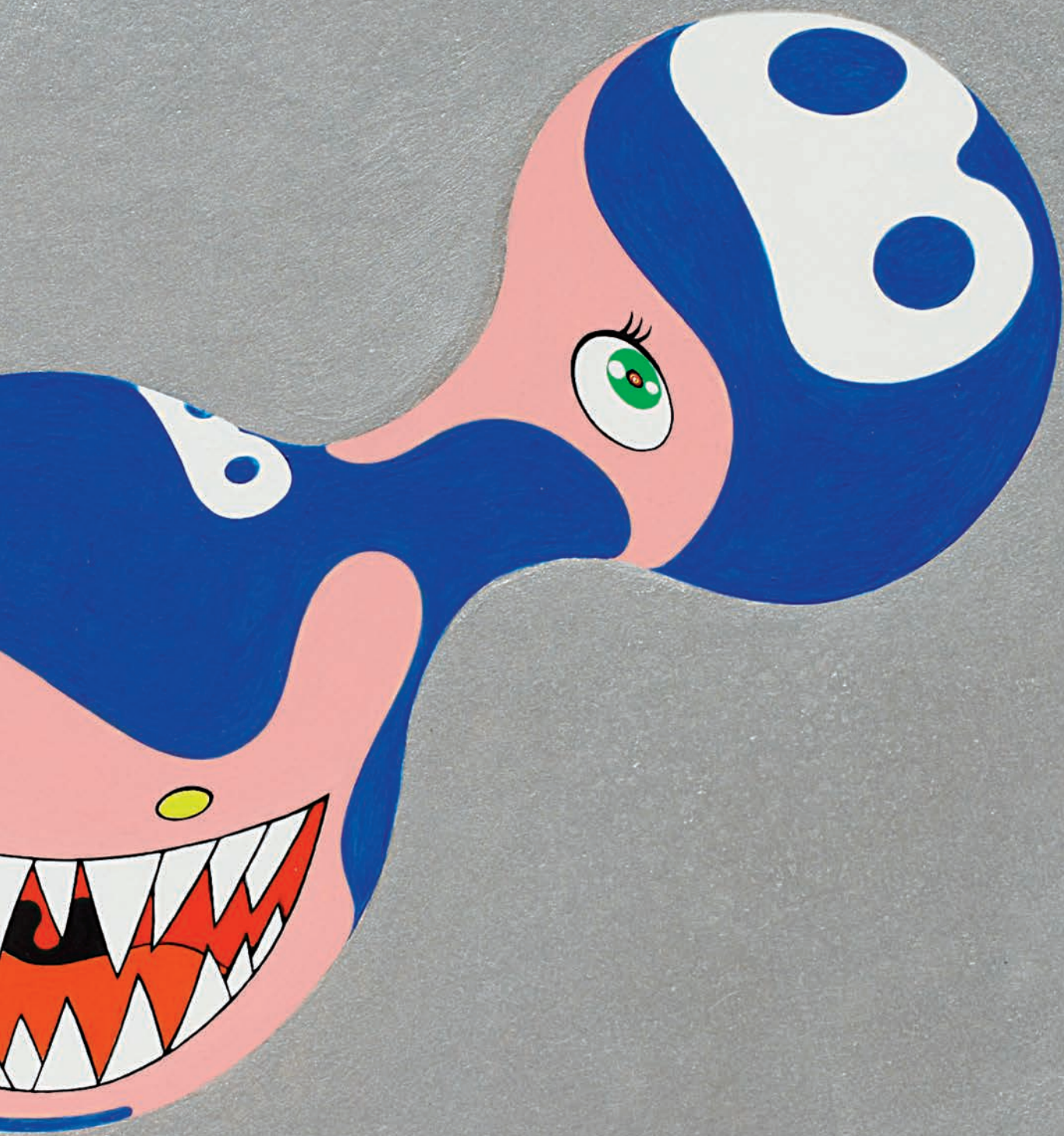


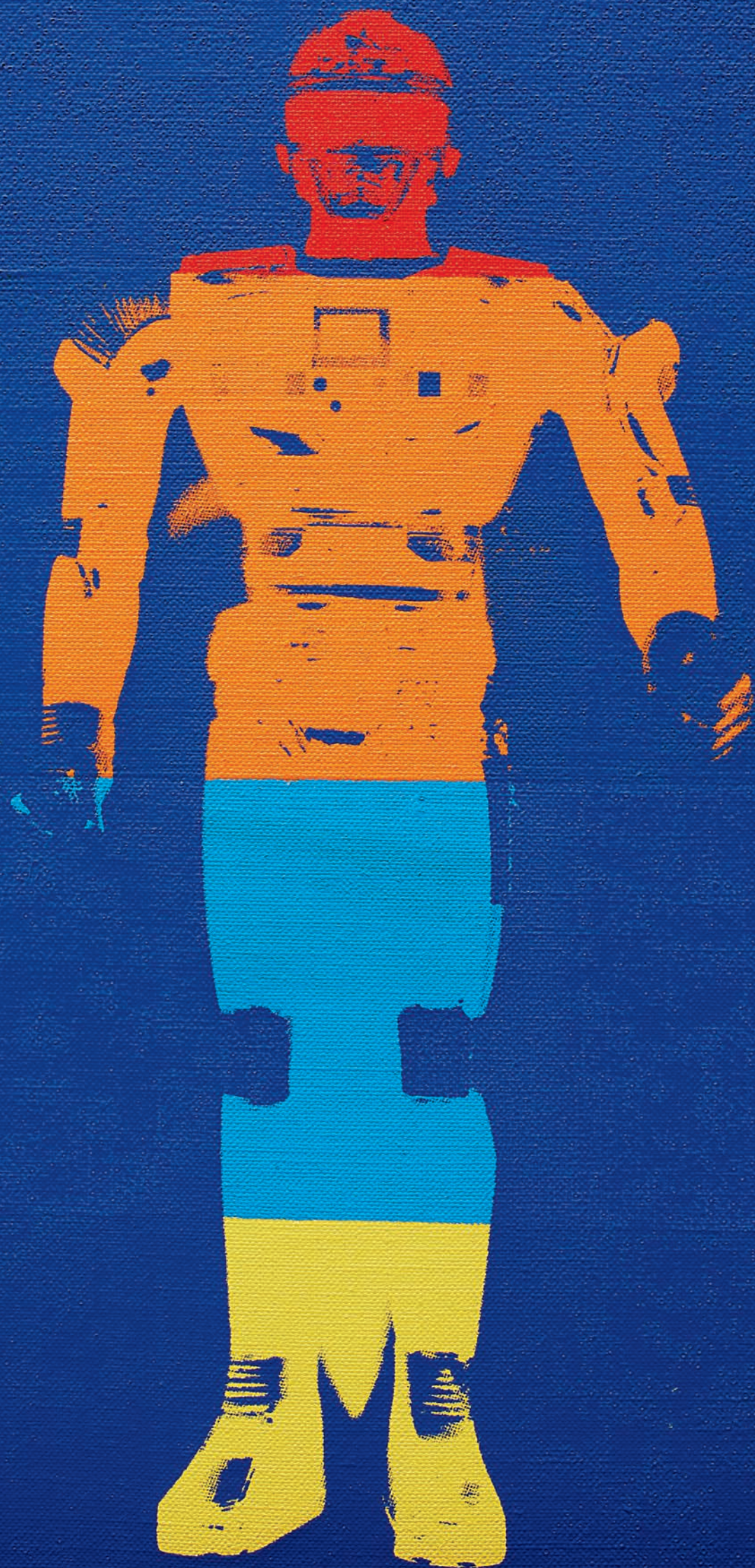
CONTEMPORARY ART

NEW YORK DAY SALE 17 MAY 2013

FACE SH









PHILLIPS

CONTEMPORARY ART

SALE INFORMATION

NEW YORK DAY SALE 17 MAY 2013 at 10AM

AUCTION & VIEWING LOCATION

450 Park Avenue New York 10022

AUCTION

17 May 2013 at 10am

VIEWING

4-16 May

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

SALE DESIGNATION

In sending in written bids or making enquiries
please refer to this sale as NY010413 or
Contemporary Art Day Sale.

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Front cover Andy Warhol, *Open This End*, 1962, lot 140

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Back cover Tom Wesselmann, *Study for Great American Nude #90*, 1966, lot 141 (detail)

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CONTEMPORARY ART

New York Day Sale

17 May 2013 at 10 am

Lots 101-258

101

JOE BRADLEY b. 1975

Untitled, 2010

colored oil sticks on canvas, in artist's wood frame

51 1/4 x 41 1/4 in. (130.2 x 104.8 cm.)

Signed and dated "Joe Bradley 2010" twice on the stretcher.

Estimate \$100,000-150,000

PROVENANCE

Jonathan Viner Gallery, London

"I try to go into it with no idea. So theoretically anything could happen. Anything can happen! All of these [paintings] have work on both sides so a lot of the stuff you see is kind of like bleeding from the other side. It ends up being a competition. Usually one wins."

JOE BRADLEY, 2011





102

JULIA DAULT b. 1977

Bunga Bunga, 2011

oil on costume pleather

61 1/2 x 42 1/2 in. (156.2 x 108 cm.)

Estimate \$15,000-20,000

PROVENANCE

Casey Kaplan Gallery, New York

LITERATURE

E. Joo, *The Ungovernables: The 2012 New Museum Triennial*, New York, 2012, p. 126

J. R. Wolin, "Ungoverned: Julia Dault makes her mark at New York's New Museum", *Canadian Art*, Fall 2012



103

R.H. QUAYTMAN b. 1961

Untitled, 2005

silkscreen, gesso on wood

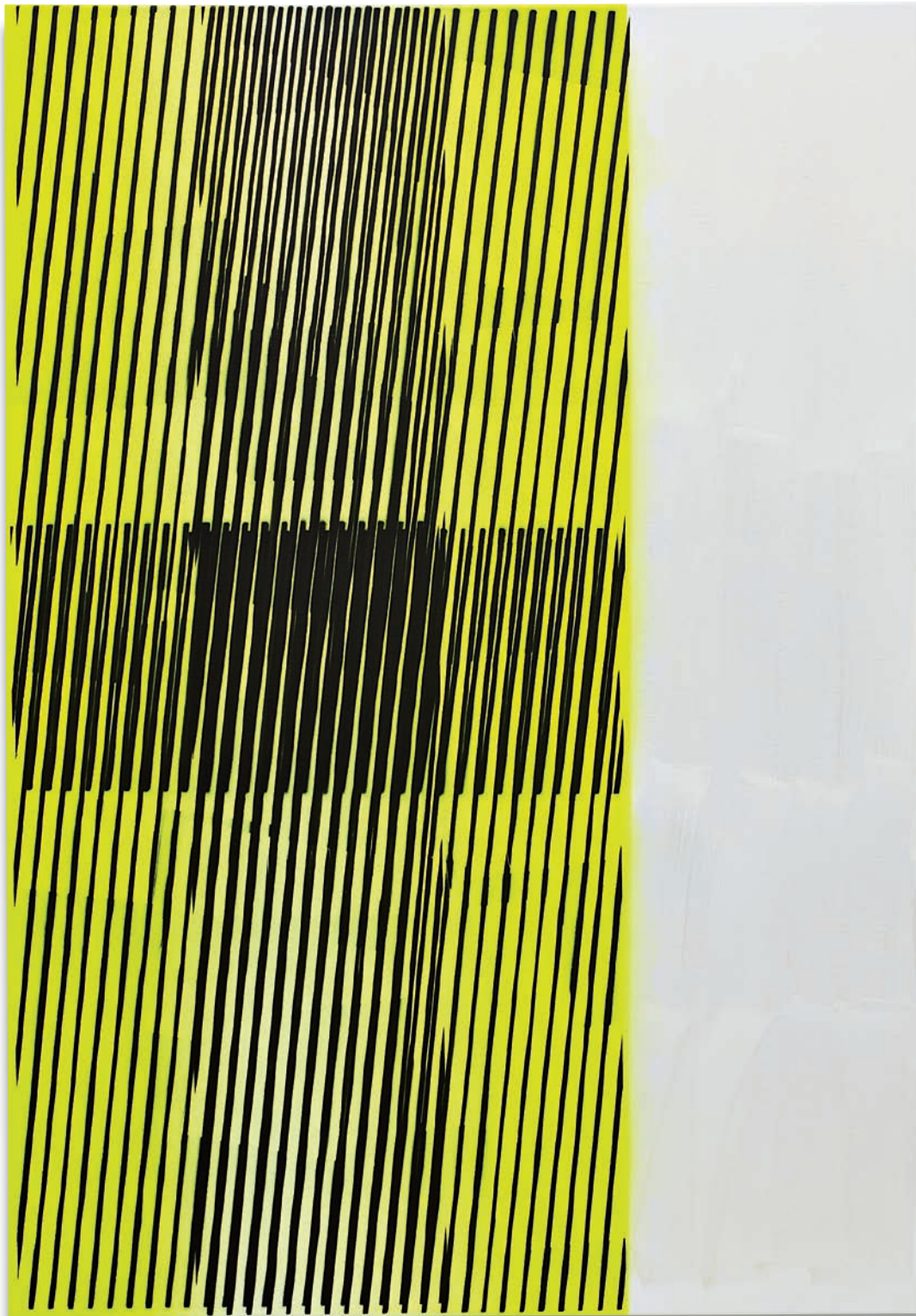
20 x 20 in. (50.8 x 50.8 cm.)

Signed, titled and dated "R.H. Quaytman,
untitled 2005" on the reverse.

Estimate \$30,000-50,000

PROVENANCE

Private Collection



104

NATHAN HYLDEN b. 1978

Untitled, 2008

acrylic on linen

67 1/2 x 46 1/2 in. (171.5 x 118 cm.)

Signed "Nathan Hylden" on the reverse.

Estimate \$20,000-30,000

PROVENANCE

Richard Telles Fine Art, Los Angeles

Private Collection, Miami

Private Collection, New York

105

WALEAD BESHTY b. 1976

Walead Beshty: Natural Histories. Texts by Nicolas Bourriaud, Suzanne Hudson, and Bob Nickas. Zurich: JRP Ringier, 2011. Exhibition catalogue, p. 84, 2011

light jet print in custom plexi box

108 1/2 x 51 1/2 x 7 in. (275.6 x 130.8 x 17.8 cm.)

Estimate \$35,000-45,000

PROVENANCE

Regen Projects, Los Angeles





106

OSCAR TUAZON b. 1975

Untitled, 2010

steel, broken security glass, Plexiglas, plastic
tarp, steel mesh, silicone, fiberglass, tracing
paper

60 x 36 1/2 x 10 1/2 in. (152.4 x 92.7 x 26.7 cm.)

This work is unique.

Estimate \$30,000-40,000

PROVENANCE

Private Collection



107

WALEAD BESHTY b. 1976

FedEx® Medium Kraft Box © 2004 FEDEX 155143 REV 10/04 B), Standard Overnight, Los Angeles – New York trk#797507007510, September 12-13, 2011, Standard Overnight, New York- New Castle trk# 798659205644, July 25-26, 2012, Priority Overnight, New Castle – New York trk#799409496088, April 1-2, 2013, 2011-2013

polished copper box and accrued FedEx tracking and shipping labels

20 x 20 x 12 in. (50.8 x 50.8 x 30.5 cm.)

This work is registered by the Walead Beshty studio under number WBFX-SHCP-11.01.

Estimate \$60,000-80,000

PROVENANCE

WALLSPACE, New York

108

JACOB KASSAY b. 1984

Untitled, 2008

acrylic and silver deposit on canvas

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

Signed and dated “Kassay 08” on the reverse.

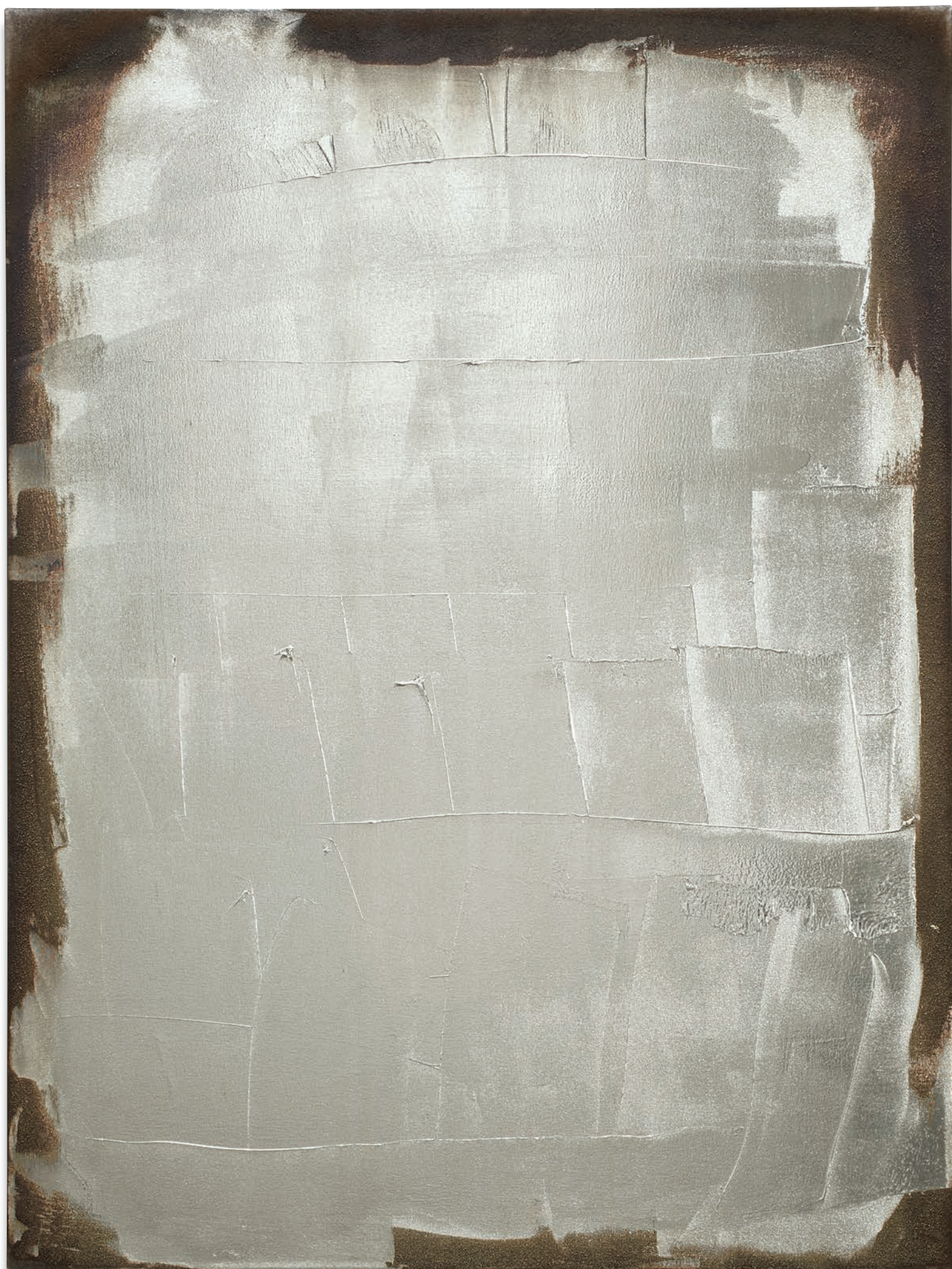
Estimate \$100,000-150,000

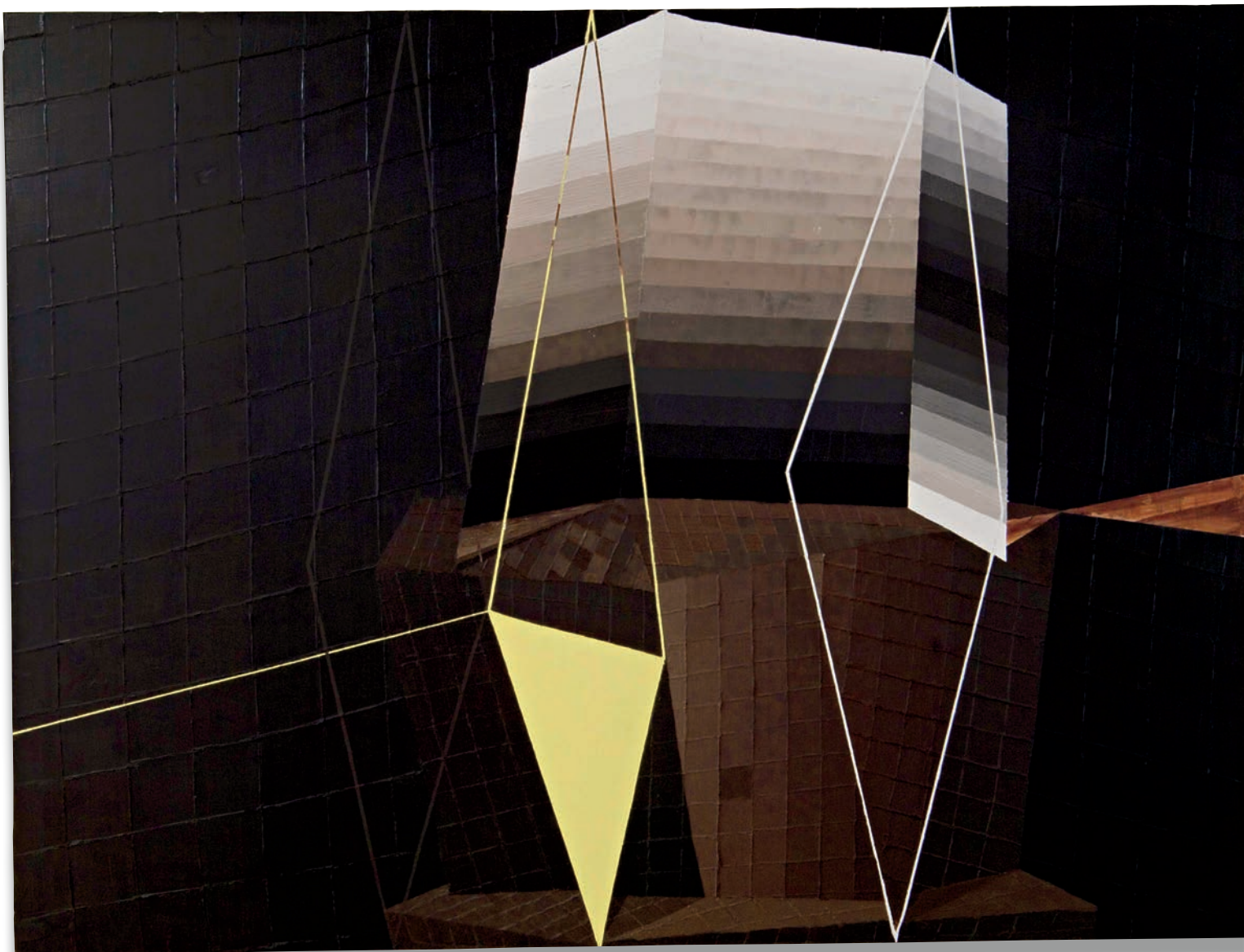
PROVENANCE

Acquired directly from the artist by the present owner

The present lot, *Untitled, 2008*, is from Kassay’s now well-known body of work, commonly referred to as silver paintings. While their visual splendor is undoubtedly majestic, the means by which the shimmering surfaces are achieved is a quite simple and basic process. The raw canvas is stretched and then cloaked in a few layers of gesso. The paintings are then electroplated in silver, which produces the mirrored and foggy effect on the surface. Some of the results become hyper reflective, revealing the silhouettes of the viewers who stand before them; however, few show the vigorous brushworks applied in the early stages of being simply doused in white gesso.

Untitled, 2008, shows bands of brushstrokes that stretch across the horizontal length of the canvas. They zigzag across the plane in harmonious rhythms. The edges of the canvas, however, reveal burnt edges as a result of the raw silver being oxidized. This unplanned outcome serves as a framing device to the pool of silver at its center. The bands of once white pigment are contained within the confines of the canvas with shimmering majesty. The lush and luxurious transformation of basic pigment into an elegant and regal medium highlights the very capacities and unlimited possibilities of painting in its most basic form. The present lot is a unique and unusual example from this series, capturing both the ghostly reflectivity of the silver paintings, but also unabashedly revealing the process by which they are achieved.





109

GARTH WEISER b. 1979

Baseboard Outlet, 2006

oil on canvas

90 x 120 in. (228.6 x 304.8 cm.)

Signed and dated "Garth Weiser 2006" on the reverse.

Estimate \$30,000-40,000

PROVENANCE

Guild & Greyshkul, New York

LITERATURE

J. Cape, *Abstract America: New Painting*, Saatchi Gallery, London, 2008, p. 332 (illustrated)



110

NED VENA b. 1982

Untitled (Lozenge 11), 2010

4 framed acid etched mirrors, in artist's frames

each 36 1/4 x 36 1/4 in. (92.1 x 92.1 cm.)

overall 104 x 104 x 1 1/2 in. (264.2 x 264.2 x 3.8 cm.)

Signed and dated "VENA 10" on the reverse of the first element.

Estimate \$30,000-40,000

PROVENANCE

Clifton Benevento, New York
Private Collection

EXHIBITED

New York, Clifton Benevento, *Ned Vena*, April 22 - June 5, 2010



111

NED VENA b. 1982

Untitled, 2010

rubber on linen

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

Signed and dated "VENA 10" along the overlap.

Estimate \$10,000-15,000

PROVENANCE

Clifton Benevento, New York

112

KAARI UPSON b. 1972

Untitled, 2009

smoke and oil on panel

95 7/8 x 48 in. (243.8 x 122 cm.)

Signed "Kaari Upson" on the reverse of the wood mount.

Estimate \$10,000-15,000

PROVENANCE

Massimo de Carlo, Milan

Acquired from the above by the present owner

EXHIBITED

Milan, Massimo de Carlo, *Berlin - Los Angeles; A Tale of Two (other) Cities*, November 12 - December 19, 2009







113

KRISTIN BAKER b. 1975

Overleaf, 2009

acrylic on PVC

60 x 80 in. (152.4 x 203.2 cm.)

Signed, titled and dated "KRISTIN BAKER
'Overleaf' 2009" on the reverse.

Estimate \$70,000-90,000

PROVENANCE

Deitch Projects, New York



147

114

WADE GUYTON b. 1972

Untitled, 2006

Epson Durabrite inkjet on book page

sheet 10 x 8 1/2 in. (25.4 x 21.6 cm.)

Printed "Wade Guyton 06" on the reverse.

Estimate \$20,000-30,000

PROVENANCE

Petzel Gallery, New York



115

GARTH WEISER b. 1979

Sherwood, 2010

acrylic and gold leaf on jute

40 x 30 in. (101.6 x 76.2 cm.)

Signed, titled and dated "Garth Weiser, 2010,
'Sherwood'" on the reverse.

Estimate \$20,000-30,000

PROVENANCE

Altman Siegel Gallery, San Francisco

EXHIBITED

San Francisco, Altman Siegel Gallery, *Garth Weiser*, February 19 - March 27, 2010



116

ANDISHEH AVINI b. 1974

Untitled, 2009

acrylic and silkscreen ink on canvas
60 x 40 in. (152.4 x 101.6 cm.)

Estimate \$25,000-35,000

PROVENANCE

I-20 Gallery, New York
Private Collection

EXHIBITED

New York, I-20 Gallery, *Andisheh Avini*, May 9 - June 20, 2009

Malcolm McLaren

Impresario who launched punk with the Sex Pistols and proposed himself as Mayor of London

MALCOLM McLaren, who has died aged 54, came to public attention in 1976 as the manager of the Sex Pistols, the punk band which he steered to fame and notoriety before their implosion little more than two years later. Presenting himself as arch media manipulator and Fagin figure, McLaren rode the wave of self-inflicted chaos touched off by the Sex Pistols, and in the process helped usher in a new era in British music.

With a head of curly red hair and a constant stream of often conflicting ideas, he demonstrated a mesmerising ability to invent wild notions and then to persuade other people to make them come true.

Early coups included taking sizeable cheques from both EMI and A&M Records, who signed and then fired the group in quick succession, and the making of a self-glorifying film, *The Great Rock 'n' Roll Swindle* (1979), giving his version of the Sex Pistols' career.

He went on to create and promote bands such as Bow Wow Wow, achieved Top Ten hits with his own records combining African rhythms and hip-hop lyrics, was frequently asked for his opinion on television and radio, and latterly proposed himself as candidate for Mayor of London.

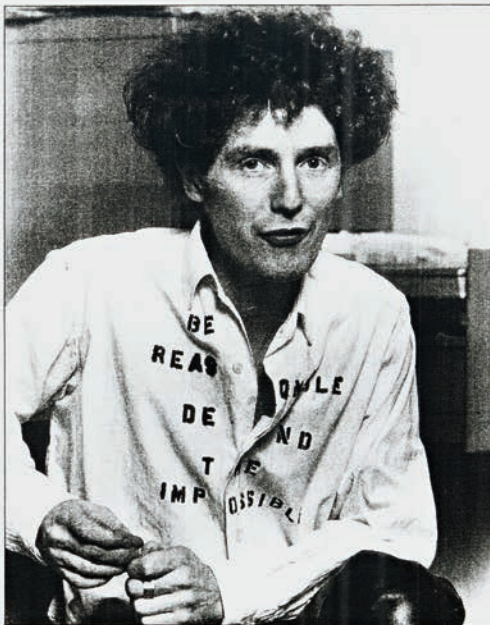
Although he often left a trail of bruised and bitter collaborators behind him, McLaren was unrepentant; his main priority, he declared, was to question and disturb the status quo. "I am a product of the Sixties", he said. "All I have ever felt is disruptive — I don't know any other way."

The son of a Scottish engineer, Malcolm McLaren was born on January 22 1946 in Stoke Newington, London. He was brought up by his maternal grandmother Rose, who encouraged in him a subversive spirit. At school he developed a talent for manipulating his class-mates, on one occasion luring them to a rubbish tip and making them get into a large cardboard box he had saved in order that they could be his "Box Gang."

At 18 he went to Harrow Art School, where he lost his virginity to a talented designer five years his senior called Vivienne Westwood. He also met Jamie Reid, who would later create the Sex Pistols' provocative and influential graphics.

In the late Sixties, McLaren drifted through several art colleges, immersing himself in the writings of the Situationist International (SI), the French Marxist/Dadaists whose new media practices included manifestos, broadsheets, pranks and disinformation.

For an unfinished film made while still at art college, he wrote a manifesto



McLaren (1976): helped to change the face of British rock music

which would sum up the underpinnings of punk: "Be childish. Be irresponsible. Be disrespectful. Be everything this society hates." In 1971, with Vivienne Westwood (who by now had had a child by him), McLaren opened a boutique at 430 King's Road in Chelsea. At first called Let It Rock, and then Too Fast to Live Too Young to Die, the shop sold then-unfashionable 1950s Teddy Boy drapes and crepe-soled shoes to a new generation.

By 1974 the shop, now renamed Sex and later Seditionaries, was selling Vivienne Westwood's proto-punk bondage gear and t-shirts printed with letrist-inspired slogans. Run with the help of Jordan, a girl from the suburbs who favoured S&M gear, the shop was a hangout for a cast of young, bored and frustrated misfits, among them Steve Jones, John Lydon, Paul Cook and Glen Matlock, who would become the Sex Pistols.

In 1975 McLaren went to New York, where he became obsessed by the New York Dolls, a glam-metal male band who performed live in

high heels, lurex tights and make-up, though in an aggressive style which would make them influential to punks. Led by singer David Johansen and guitarist Johnny Thunders, the Dolls were the toast of the city's underground scene, having just signed a record deal.

McLaren soon talked his way into becoming the band's manager. His first move, the better to shock bourgeois Americans, was to put the Dolls into Maoist Red Guard outfits and have them play in front of a hammer and sickle flag; but New York was unimpressed by the band's new image and, disillusioned by the sudden downturn in their fortunes, Thunders and drummer Jerry Nolan quit soon after.

Undeterred, McLaren returned to London, intent on creating a band in the way that the Fifties manager Larry Parnes had moulded such stars as Billy Fury and Marty Wilde. When Steve Jones pestered him to find a rehearsal room for his fledgling band, The Swankers, McLaren did so; and with the addition as lead singer of Lydon, who was rechristened Johnny Rotten for the state

of his teeth, the Sex Pistols, clothed in Vivienne Westwood's designs, emerged.

Their first single, 'Anarchy in the UK', became a minor hit after an infamous televised interview with Bill Grundy turned them into national celebrities. With Matlock replaced as bass player by Sid Vicious, the group's rise from then on was meteoric and haphazard, marked by the singles 'God Save the Queen' and 'Pretty Vacant' and, in 1977, the album *Never Mind the Bollocks, Here's the Sex Pistols*.

McLaren's relationship with the band had deteriorated, however, partly due to his turning his attention and funds to *The Great Rock 'n' Roll Swindle* (directed by Julien Temple after the exploitation film-maker Russ Meyer withdrew); and at the end of a poorly organised American tour, the group split up. Soon afterwards, Vicious died of an overdose.

After the demise of the Sex Pistols, McLaren continued to put out unreleased material by the band, until the aptly-named *Flogging a Dead Horse* album of 1979. The band sued McLaren in

1986 for royalties, eventually receiving £1 million in an out of court settlement.

In 1979, McLaren was invited to provide a new image for the band Adam and the Ants. For a consultancy fee of £1,000, he came up with a combination of American Indian and pirate garb, before suggesting to the band's guitarist and rhythm section that they abandon their singer, Adam Ant, and join a new group McLaren was forming called Bow Wow Wow.

With 14-year old Annabella Lwin on vocals, Bow Wow Wow released the single 'C50, C50, C90, Go' (1980), a driving, Burundi-influenced paean to home taping composed by McLaren. This was followed by the cassette-only EP *Your Cassette Pet*.

Bow Wow Wow's powerful and innovative sound was eventually rewarded by Top 10 hits with 'Go Wild in the Country' and 'I Want Candy'; but after a number of publicity stunts, including a photograph of Annabella Lwin semi-nude with the band in an album-sleeve pastiche of Manet's *Déjeuner sur l'Herbe*, the band folded in 1983.

That year, McLaren made his own recording debut, *Duck Rock*, a collection of songs based on "field recordings" made in Africa and incorporating New York's fast-growing hip-hop style, exemplified by rappers The World's Famous Supreme Team.

Although he was accused of plagiarism at the time, McLaren's appropriation of musical styles from around the world was prophetic and would soon be much imitated. The album included the Top 10 hit 'Buffalo Gals' (the first British record to feature scratching) and the quirky 'Double Dutch'.

After releasing *Would Ya Like More Scratchin'* (1984), McLaren then turned his attention to opera, producing the hit single 'Madame Butterfly' and the album *Pans* (1985). Other albums mixing hip-hop and ethnic rhythms followed.

In the Nineties McLaren moved into television, producing commercials and, in 1991, a poorly received Christmas show, *The Ghosts of Oxford Street*, which featured The Pogues, Tom Jones and the Happy Mondays.

He returned to recording in 1993, signing to the French label Vogue and releasing an album, *Paris*, to mixed reviews. In 1998 he attempted unsuccessfully to launch a group named Jungk, consisting of five beautiful Chinese girls.

Malcolm McLaren and Vivienne Westwood had one son.

117

ADAM McEWEN b. 1965

Untitled (Malcolm), 2004

c-print

40 x 29 in. (101.6 x 73.7 cm.)

Signed, numbered and dated "A. McEwen 2004, 2/3" on the reverse.

This work is number 2 from an edition of 3.

Estimate \$50,000-70,000

PROVENANCE

Nicole Klagsbrun Gallery, New York

Acquired from the above by the present owner

EXHIBITED

New York, Whitney Museum of American Art, *Two Years*, October 17, 2007 - February 17, 2008 (another example exhibited)

Dallas, The Goss-Michael Foundation, *Highlights from The Collection*, November 19 - February 28, 2011 (another example exhibited)

LITERATURE

M. Schwendener, "Adam McEwen," *ArtForum*, November 12, 2004, n.p.



118

TAUBA AUERBACH b. 1981

B, 2005

ink on paper

50 x 38 in. (127 x 96.5 cm.)

Signed "TAUBA AUERBACH" lower left.

Estimate \$30,000-40,000

PROVENANCE

New Image Art Gallery, Los Angeles

Private Collection, California

EXHIBITED

Los Angeles, New Image Art Gallery, *Signs of The Real and Infinite*, Tauba Auerbach and Nico Dios, September 9 - October 8, 2005

“I think it’s interesting how narrative works in a painting—it’s not dictated in real time, but it does have its own time. So you can read the painting and it can unfold, but in a slightly different way for everyone.”

DANA SCHUTZ, 2012



119

DANA SCHUTZ b. 1976

Sneeze, 2002

oil on canvas

19 5/8 x 18 3/4 in. (49.8 x 47.6 cm.)

Signed and dated “Dana Schutz 2002” on the reverse.

Estimate \$30,000-40,000

PROVENANCE

Roberts & Tilton, Los Angeles

EXHIBITED

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

LITERATURE

The History of the Saatchi Gallery, London, 2011, p. 696 (illustrated)

120

MARK GROTJAHN b. 1968

Untitled (Black Butterfly), 2004

colored pencil on paper

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

Initialed and dated "MG 04" lower right; further signed and dated "Mark Grotjahn 2004" on the reverse with additional artist's rendering.

Estimate \$100,000-150,000

PROVENANCE

Blum & Poe, Los Angeles

WALLSPACE, New York

Christies, New York, *Post War and Contemporary Art Afternoon Session*, November 14, 2007, lot 367

Acquired at the above sale by the present owner

"The 'butterflies' are fairly planned out. They're still intuitive, but I generally know where they're going. It's a different kind of freedom, a different kind of expressionism. It's personal without being overly personal."

MARK GROTJAHN, 2003



121

STERLING RUBY b. 1972

Headless Dick / Deth Till, 2008

Formica, wood and spray paint

180 x 47 7/8 x 150 in. (457.2 x 121.9 x 381 cm.)

Inscribed "Deth Till" along the lower base of the central element.

Estimate \$80,000-120,000

PROVENANCE

Foxy Production, New York

EXHIBITED

Los Angeles, Museum of Contemporary Art, *SUPERMAX 2008*, June 19 - September 19, 2008

London, Saatchi Gallery, *The Shape of Things to Come: New Sculpture*, May 27 - October 16, 2011

LITERATURE

P. Kaiser, *SUPERMAX 2008*, The Museum of Contemporary Art, Los Angeles, 2008, p. 87 (illustrated)

J. Cape, *The Shape of Things to Come: New Sculpture*, Saatchi Gallery, Los Angeles, 2009, pp. 336-339 (illustrated)

A. R. Rabottini, *Sterling Ruby*, Galleria d'Arte Moderna e Contemporanea di Bergamo, Italy, 2009, pp. 1-3 (illustrated)

The Shape of Things to Come: New Sculpture, exh. cat., Saatchi Gallery, London, 2011, p. 85 (illustrated)

"I was looking at the gang-related activity of marking territories; gang members would inscribe Formica, aluminum and steel objects as if to claim authorship/ownership over anything placed within their vicinity; gangs were even defacing things that looked like Minimalist works, objects and public-monuments... like a thief. I've always wanted to do that to a [Donald] Judd."

STERLING RUBY, 2007-2008



(detail of the present lot)





122

ELLIOTT HUNDLEY b. 1975

Untitled, 2005

paper, collage, fabric, wire, wood, found materials
62 x 52 x 5 in. (157.5 x 132.1 x 12.7 cm.)

Estimate \$40,000-60,000

PROVENANCE

Acquired directly from the artist by the present owner



123

ELLIOTT HUNDLEY b. 1975

Euripides after de Chirico Obscured by Flowers No. II, 2008

oil on linen stretched over panel

58 x 40 in. (147.3 x 101.6 cm.)

Signed, titled and dated "Euripides after de Chirico Obscured by Flowers Elliot Hundley 2008" on the reverse.

Estimate \$70,000-90,000

PROVENANCE

Andrea Rosen Gallery, New York

EXHIBITED

Columbus, Wexner Center for the Arts, The Ohio State University, *Elliot Hundley: The Bacchae*, September 17 - December 30, 2011, then traveled to Dallas, Nasher Sculpture Center (January 28, 2012 - April 22, 2012)

LITERATURE

C. Bedford, *Elliot Hundley: The Bacchae*, Wexner Center for the Arts, The Ohio State University, Ohio, 2012, p. 22 (illustrated)

124

DAVID ALTMEJD b. 1974

FEBRUARY, 2008

wood, foam, epoxy resin, epoxy clay, mineral crystals, synthetic hair, paint, plastic wolf nose

figure 74 3/4 x 24 3/8 x 12 1/2 in. (189.9 x 61.9 x 31.8 cm.)

overall 79 1/2 x 28 x 28 in. (201.9 x 71.1 x 71.1 cm.)

Estimate \$80,000-120,000

PROVENANCE

Private Collection

EXHIBITED

Warsaw, Centre for Contemporary Art Ujazdowski Castle, *Figures From The New World*, May 19 – August 26, 2012

“I actually wish that everything were visible. I wish that even the energy and liveliness and the potential for transformation were visually evident. There is a history of personal art-making in these works that brought everything to its current appearance...I like the idea that if someone were really to pay attention they could see the history of the piece being made-the actions that formed the object.”

DAVID ALTMEJD, 2011



125

DAN COLEN b. 1979

TBT, 2008

chewing gum and gum wrappers on canvas, in artist's frame

canvas 40 x 30 in. (101.6 x 76.2 cm.)

frame 42 x 32 in. (106.7 x 81.3 cm.)

Signed "Dan Colen" on a label affixed to the reverse of the backing board. This work is accompanied by a certificate of authenticity signed by the artist.

Estimate \$250,000-350,000

PROVENANCE

Peres Projects, Berlin/Los Angeles

Acquired from the above by the present owner

“When I first started, the canvases were very sparse...It slowly developed into a more elaborate and involved process. I started adding a lot more gum to each canvas; I would put pieces down, pick them up again, move 'em around, stretch them out, mush 'em together, and mix flavors to create new colors.”

DAN COLEN, 2008

Dan Colen's penchant for unusual mediums has found its paradigm in bubble gum. Taking his cues from the Pop Art greats of the past, Colen redirects the Pop project: while Andy Warhol, Jeff Koons, and others have chosen to make culture and color their subjects, Colen's approach is to use subject as medium—to investigate the boundaries of painting by using chewing gum as his element of choice. Plentitudes of hot pinks, pale greens and soft yellows criss-cross their elongated bodies across his canvases, exuding a raw elegance with fascinating depth. In doing so, Colen creates a new tradition; one where he transforms the masticated and the grotesque into a vehicle for abstract beauty.

While Colen's medium has long since hardened on the surface of his canvas, it retains its pastel glow. And, while the composition of the piece might appear haphazardly thrown together, perhaps even intentionally random, Colen's work conjures the methodical genius of Jackson Pollock, whose careful distribution of a single hue had the power to unite a work in its chromatic entirety. Towards the center of the canvas, Colen's delicious medium weighs down upon its surface in an orgy of melted color, seductively tactile from the viewpoint of the observer. In addition to his elevation of a normally discarded medium, Colen gives to us a special kind of nostalgia in his kitsch: memories of a sticky nuisance on summer boardwalks and city benches, magically molded to retain its sweetness even after it has lost its taste.



126

KELLEY WALKER b. 1969

Black Star Press; Star Press, Black Star Press, Black Press, 2005

scanned image and silkscreened white, milk and dark chocolate on digital print laid on canvas, in 3 parts
each 36 x 28 in. (91.4 x 71.1 cm.); overall 36 x 84 in. (91.4 x 213.4 cm.)

Signed and dated "Kelley Walker 2005" on the reverse of the third panel.

Estimate \$180,000-250,000

PROVENANCE

Paula Cooper Gallery, New York

“With the Black Star Press pieces (the chocolate riots) I attempt to sidestep a familiar art source, Warhol, as a starting point. Looking back at artists dealing with appropriation in the '80s, it seems the strategy of replicating in itself became the style or brand of the artist using it. In my works, I don't escape the effects of branding but think of the processes associated with appropriation as a way of dealing with branding as a social space.”

KELLEY WALKER, 2006



(detail of the present lot)





127

RICHARD PRINCE b. 1949

Untitled, 2006

acrylic on canvas

30 x 40 in. (76.2 x 101.6 cm.)

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

Estimate \$120,000-180,000

PROVENANCE

Gagosian Gallery, New York





128

DANA SCHUTZ b. 1976

Black Tulips, 2000

oil on canvas

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

Signed, titled and dated "Dana Schutz 2000 Black Tulips" on the reverse.

Estimate \$80,000-120,000

PROVENANCE

Shaheen Modern & Contemporary Art, Cleveland

"I used to be very conscious of the way each brush stroke could be coded. But it started to hold me back from painting the way I wanted to. Now I just project into the space."

DANA SCHUTZ, 2004





129

LOUISE BOURGEOIS 1911-2010

House, 1984

marble

4 3/4 x 12 5/8 x 2 7/8 in. (12.1 x 32.1 x 7.3 cm.)

Initialed and dated "LB 84" along the lower edge.

Estimate \$180,000-220,000

PROVENANCE

Acquired directly from the artist

Galerie Hauser & Wirth, Zurich

Private Collection

EXHIBITED

Zurich, Daros Exhibitions, *Louise Bourgeois: Emotions Abstracted. Works 1941-2000*, March 13 - September 12, 2004

LITERATURE

E. Keller and R. Malin, *Louise Bourgeois: Emotions Abstracted. Works 1941-2000*, exh. cat., Zurich, 2004, fig. 31, cat. 33 (illustrated)



Louise Bourgeois in 1990 with *Eye to Eye*, 1970.
Photography by Raimon Ramis. Art © Louise
Bourgeois Trust, Licensed by VAGA.

The present lot is a small-scale marble replica of the artist's country home in Easton, Connecticut, where Louise Bourgeois and her family took refuge during World War II. This house, purchased by the family in 1941, served as a recurring theme in Bourgeois' work over the course of her career. Bourgeois depicted the country house in multiple mediums, but arguably the most beautiful and serene of these representations are the sculptures in marble, each of which is unique and completely handcrafted.

Each representation from the *House* series varies only slightly; some have gently curved façades, and varying numbers of windows and

doors. The present lot however is one of the most perfect and flawless renderings, with smooth and immaculate edges, and most notably, no means of entering the secret and sacred interior. The work's gently sculpted edges and soft white coloration give the hard medium a serene and almost tender appearance; the work becomes supple like a weightless cloud. Bourgeois' attachment to the house comes through in her sensitive rendering of its obstinate architecture. When examining the piece, it is possible to sense the artist's emotional investment in the object of her work, creating a peaceful, intimate moment between viewer and sculpture, and a window into the artist's complex past.



130

AI WEIWEI b. 1957

Whitewash, 1993-2000

clay urn dating from the late Stone Age (10,000 - 4000 BC) and industrial paint
14 x 14 x 14 in. (35.6 x 35.6 x 35.6 cm.)

Estimate \$60,000-80,000

PROVENANCE

Robert Miller Gallery, New York
Private Collection, New York

EXHIBITED

New York, Robert Miller Gallery, *Ai Weiwei*, September 9 - October 9, 2004

LITERATURE

C. Merewether, *Ai Weiwei. Works: Beijing 1993-2003*, Hong Kong, 2003, pp. 14, 82-85 (another example illustrated)

G. Montreuil, "Ai Weiwei," in *Flash Art*, November - December, 2004, no. 239, p. 69

“By changing the meaning of the object, shaking its foundation, we are also changing our own condition. We can question what we are.”

AI WEIWEI, SEPTEMBER 2003



Ai Weiwei *Dropping a Han Dynasty Urn*, 1995/2009.
(detail) Lambda print. 75 3/8 x 70 7/8 in. (191.5 x 180 cm.)
Collection of the artist.

The present lot, *Whitewash*, 1993-2000, is comprised of a clay urn dating from the Neolithic period. The earthenware jar, originally once adorned with mineral pigments mixed with a clay slip, is coated in a thick and obscure white industrial paint, its ancient chronicle concealed by the opaque pigment. The once historical symbolism which danced across the surface of the vessel is no longer evident; the intricate mineral designs which graced the façade of the prized urn are replaced with an unforgiving and impenetrable cloak, the artistic and historical significance gone. The familiar silhouette of the urn, its narrow neck and full body, is the only evidence of its past. The beautiful white washed vessel appears like an apparition; its grey façade seeming like a fleeting ghost of a now eliminated yesterday.

Through the artist's treatment, this touchstone of Chinese heritage is transformed into a question of cultural authority and worth. By manipulating the surface of the object it is rendered historically worthless; the literal act of expunging the traditional value erases the cultural history. This treatment of antiquities allows the artist to rewrite history as the original spirals and the past itself are hidden; the vessel is transformed into an abstract cipher. In describing the series, Ai Weiwei says, "with *Whitewash* (1993-2000) I painted a group of Neolithic pieces with industrial paint so that the original texture was covered up by a meaningless color. To see the change is significant to me. At the same time though it becomes suddenly hard to judge, the value of the original pieces remains but under the white paint." (Ai Weiwei, *Changing Perspective*, interview with Charles Merewether, Beijing, September 10-11, 2003.)



131

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

YINKA SHONIBARE b. 1962

Boy on Flying Machine, 2008

mannequin, Dutch wax printed cotton, steel, rubber, aluminum

mannequin 61 x 23 1/2 x 27 1/2 in. (154.9 x 59.9 x 70.1 cm.)

propeller 78 5/8 x 23 1/2 x 35 1/4 in. (199.9 x 59.9 x 89.9 cm.)

overall 71 x 58 x 68 in. (180.3 x 147.3 x 172.7 cm.)

Estimate \$80,000-120,000

PROVENANCE

James Cohan Gallery, New York

EXHIBITED

Miami, Miami Art Museum, *Yinka Shonibare, MBE: A Flying Machine For Every Man, Woman and Child and Other Astonishing Works*, October 31, 2008 - January 18, 2009, then traveled to Santa Barbara Museum of Art (March 14 - June 21, 2009)

LITERATURE

Yinka Shonibare, MBE: A Flying Machine For Every Man, Woman and Child, exh. cat., Santa Barbara Museum of Art, Santa Barbara, 2009, n.p. (illustrated)

“None of us have isolated identities anymore, and that’s a factor of globalization ultimately. I suppose I’m a direct product of that... I’m trying to grasp living with more than one culture in my head.”

YINKA SHONIBARE, 2013





The present lot in Yinka Shonibare, *MBE: A Flying Machine For Every Man, Woman and Child and Other Astonishing Works*, March 14 – June 21, 2009. Image Courtesy of the Santa Barbara Museum of Art.



(detail of the present lot)

Yinka Shonibare's *Boy on Flying Machine*, 2008, with its twirling propeller of rich crimson and deep emerald and its energetic pilot adorned in vibrant and intricate fabrics, twirls and soars to great heights in both its visual splendor and simply miraculous existence. The engaged youthful pilot stands upon the pedals ready to ascend to impossible heights as his flying contraption is set in motion by merely the muscles in his legs. Shonibare's *Boy on Flying Machine*, 2008, is at once sophisticated in its ingenuity and artistry, but also childlike and playful in its imaginative and dreamlike ambition. The present lot is an object of wonder and fantasy and undoubtedly one of the artist's greatest realizations.

Yinka Shonibare's remarkable popularity in today's art world is a testament to both the profound cultural implications of his work and his daringness to resist categorization as a sculptor. Shonibare's inherently theatrical creations, which are pillars of the permanent collections of countless institutions, including The Museum of Modern Art, New York, Tate Modern, London, Art Institute of Chicago, and Walker Art Center, Minneapolis, incorporate a number of dissonant elements into a final product that is at once comical and clever, absurd yet scathingly satirical. As seen in the present lot, the craft of the sculpture, the labor of each pattern and each construction, is masterfully executed. The fabrics which adorn the characters of his tableaux are Dutch-manufactured textiles originally exported from England to Indonesia. When they failed to sell on the Indonesian market, they were once again exported, but this time to Africa.

Shonibare piles these textiles atop mannequins of Western derivation, and then stitches the fabric into the shapes of the eighteenth century European aristocracy. While the batik pattern is commonly known as "African," it is in fact a twice removed European export, and far from traditional. By implementing these fabrics, Shonibare has literally woven together the strands of cultures and customs that comprise the continent from which these patterns are considered "original." Consequently, the present lot, *Boy on Flying Machine*, 2008, is a meeting place of multiple ethnicities and racial histories, as deep in academic intrigue as it is wondrous to admire.



Jean-Honoré Fragonard *The Swing*, ca. 1767. Oil on canvas. 31 7/8 x 25 1/4 in. (81 x 64.2 cm.) The Wallace Collection, London, United Kingdom © By the kind permission of the Trustees of the Wallace Collection, London



Yinka Shonibare, MBE *The Swing (after Fragonard)*, 2001. Mannequin, cotton costume, 2 slippers, swing seat, 2 ropes, oak twig and artificial foliage. Permanent Collection of The Tate, London © Courtesy of the artist

The origins of Shonibare's work are themselves a study in origin. Born in England, raised in Lagos, Nigeria, and now living in London, Shonibare has expressed his fascination with the idea of culture as a construct – much like a work of art is a fabrication in and of itself. His penchant for incorporating Victorian-era machinery into his work situates it in a kind of utopian wonderland perfect for exploring clashing cultures and historical periods. The present lot was part of a seminal traveling exhibition, *A Flying Machine for Every Man, Woman and Child*, shown along with Shonibare's other flying machine sculptures in an installation depicting an idealized nineteenth century nuclear family of four members: mother, father, boy and girl. Each family member, intricately crafted with masterful skill, mounts his or her machine with an energy fitting each role; the father stands erect and proud atop his vessel, his feet conservatively resting on the pedals. The mother, in utter glee, stretches her limbs as if soaring downhill. The girl sits atop her seat with her shoulders leaning forward, as if challenging her little brother to a race, convinced her little legs will take her far. And the boy, the present

lot, stands atop his flying machine with the vivacity and eagerness only known to a young child. In his posture, his desire to climb towards the sky, reach for the stars, and acquire the impossible is read in every detail of his brilliant rendering.

With its colorful pinwheel of a propeller, *Shonibare's Boy on Flying Machine*, 2008, ignites comparisons to the elaborate inventions and prototypes of Leonardo da Vinci, the first Western artist to imagine a practical flying machine. Yet, while the sculpture radiates with youthful fantasy and imagination, the reality is that, like da Vinci's flight efforts, it is a failed dream.

Shonibare invites us to muse on his inherent contradictions. Does a futile attempt at flight capture the monumental efforts of colonization – both of the colonizers and those who resisted? Which effort was more hopeful, which more hopeless? Shonibare's work prompts our exploration of the themes of subjugation and oppression; and, with his inclusion of fabrics whose historical and modern identities are at odds, Shonibare even asks us to consider the lasting impact of

Colonialism on modern society and its future. The complicated history of trade routes is captured and enclosed in the protagonist of this sculpture, both in the making of his multi-layered costume, and the very hybrid nature of his identity.

While Shonibare's rudimentary machinery is a doomed device, it is also an expression of the emancipatory freedom brought about by the flight of an ex-patriot, one who is at liberty to explore his own identity at a distance. The present lot is undoubtedly Shonibare's masterwork, where a boy of the world is primed to penetrate deep into the annals of his own cultural history. But, it is also a kind of self-portrait of the daring and imaginative ways of its creator. With Shonibare's rising gravity and purport, most notably in the current retrospective at the Yorkshire Sculpture Park, the elements of the present lot, *Boy on Flying Machine*, seem to pervade his newest and grandest endeavors. The *Boy on Flying Machine*, literally serves as a vessel in and of itself, as a means to take flight, not only for the pilot but for its architect. And as the contraption itself is a modern day flying machine, Yinka Shonibare MBE emerges as a Renaissance man – a modern day da Vinci.

132

SUBODH GUPTA b. 1964

Still Steal Steel #1, 2007

oil and enamel on canvas

78 x 144 in. (198.1 x 365.8 cm.)

Inscribed and dated "07, Dec. 13" on the reverse.

Estimate \$120,000-180,000

PROVENANCE

Wedel Fine Art, London

EXHIBITED

London, Saatchi Gallery, *The Empire Strikes*

Back: Indian Art Today, January 29 - May 8, 2010

Lille, Tri Postal, *La Route de la Soie/The Silk*

Road, October 20, 2010 - January 16, 2011

LITERATURE

J. Cape, *The Empire Strikes Back: Indian Art*

Today, exh. cat., 2009, p. 132 (illustrated)

The History of the Saatchi Gallery, London, 2011,
p. 796 (illustrated)





“I use materials that are connected with collective memory... I remember when I was in school, stainless steel was so desirable, to eat on it at an uncle’s house was the height of luxury. It was more expensive than brass at that time.”

SUBODH GUPTA, 2007

133

KAWS b. 1974

Untitled, 2010

acrylic on canvas

68 x 68 in. (172.7 x 172.7 cm.)

Signed and dated "KAWS '10" on the reverse.

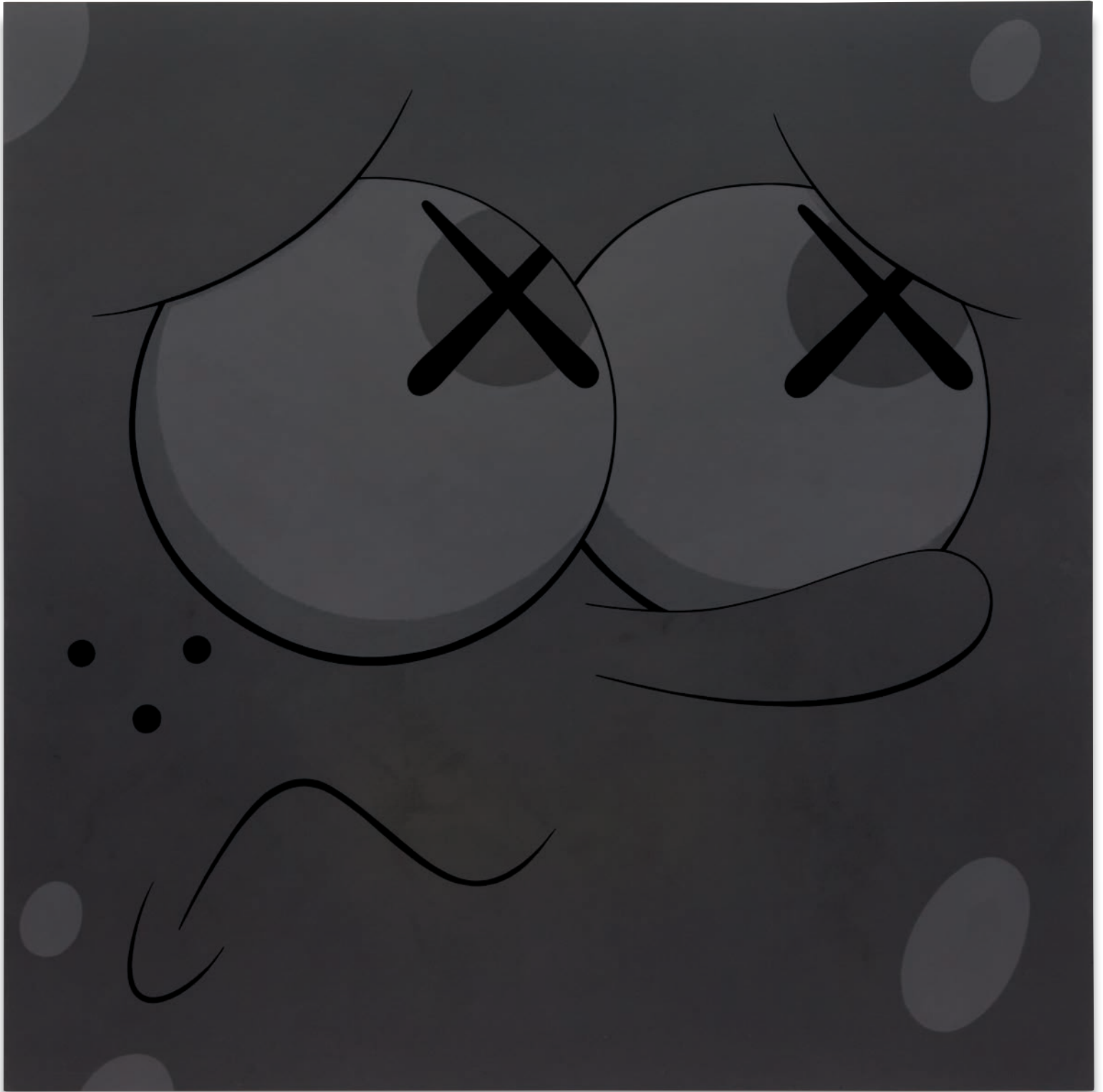
Estimate \$70,000-90,000

PROVENANCE

Galerie Perrotin, Paris

“At the end of the day, I love painting. There’s really not many things that beat just being in the studio, working, but the product also has its benefits in the way that I can exist in all these different houses.”

KAWS, 2011



134

TAKASHI MURAKAMI b. 1962

DOB b, 1996

acrylic on canvas, laid on panel
13 1/2 x 13 1/2 in. (34.3 x 34.3 cm.)

Signed, titled, inscribed and dated "Takashi, 1996, DOB. No. 2" on the reverse.

Estimate \$250,000-350,000

PROVENANCE

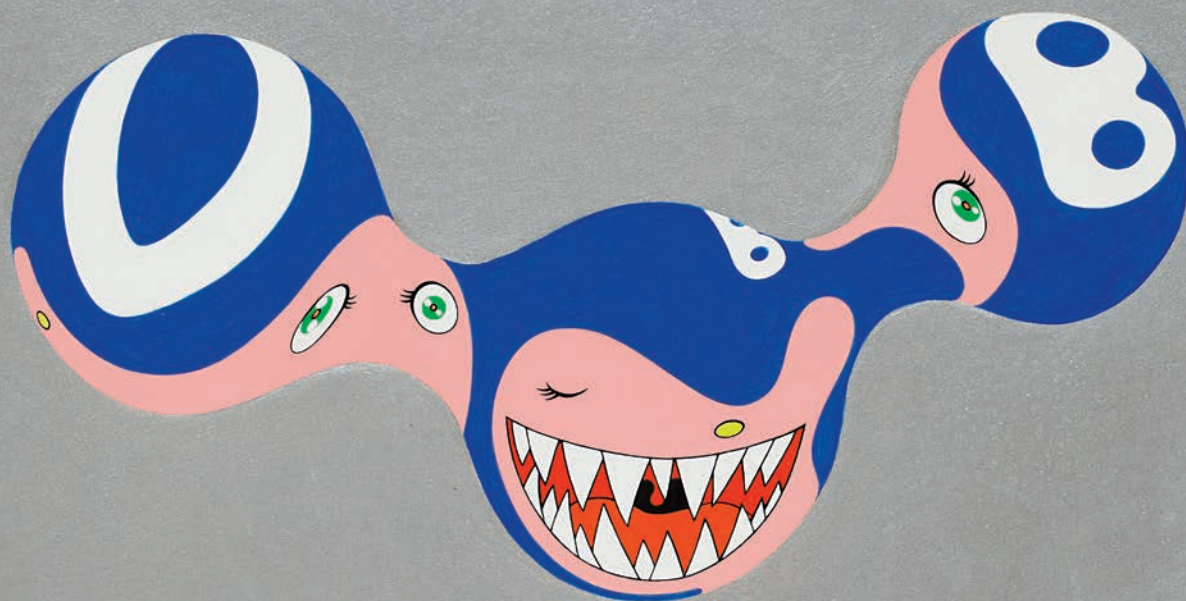
Blum & Poe, Los Angeles

Acquired from the above by the present owner

For the past 20 years, Takashi Murakami has reshaped the way we think of contemporary art. By blurring the traditional lines drawn between Eastern and Western Art and marrying historical narratives with post-modern aesthetics, he has created an extensive body of work that integrates high art and popular culture in an accessible yet intellectually complex manner. Visually, Murakami's paintings and sculptures are colorful and inviting, referencing lovable cartoon characters and perky imagery rendered in bright hues on flat and glossy surfaces. These signature motifs allow the artist to simultaneously reference his Japanese upbringing yet create works that are employable to international audiences.

The present lot, *DOB b*, 1996, is a prime example of Murakami creating a Japanese

icon that would generate immediate universal appeal. The character in the painting, Mr. DOB, was created by the artist in 1993 and serves as a self-portrait or alter-ego in his work. Mr. DOB has a circular head with two ears with the letter "D" inscribed on the left ear and "B" on the right while the face is shaped like an "O" creating a distinct reference to the character's name. DOB is a construction of the Dada phrase "Dobojite, dobojite" (Why? Why?) and the Japanese catchphrase "oshamanbe." It is this deep structural understanding of Western art integrated alongside kitsch "Japanese-ness" that has escalated Murakami into his permanent status as a revolutionary in the art world. With a self-portrait at its center surrounded by a pool of shimmering silver, the present lot, *DOB b*, 1996 captures the quintessence of its maker.



135

TAKASHI MURAKAMI b. 1962

Untitled, 1997

acrylic on canvas, laid on panel

18 x 14 3/4 in. (45.7 x 37.5 cm.)

Signed and dated "Takashi. '97" and stamped "DOB, TAKASHI, Made in Japan Takashi Co. Ltd." on the reverse.

Estimate \$200,000-300,000

PROVENANCE

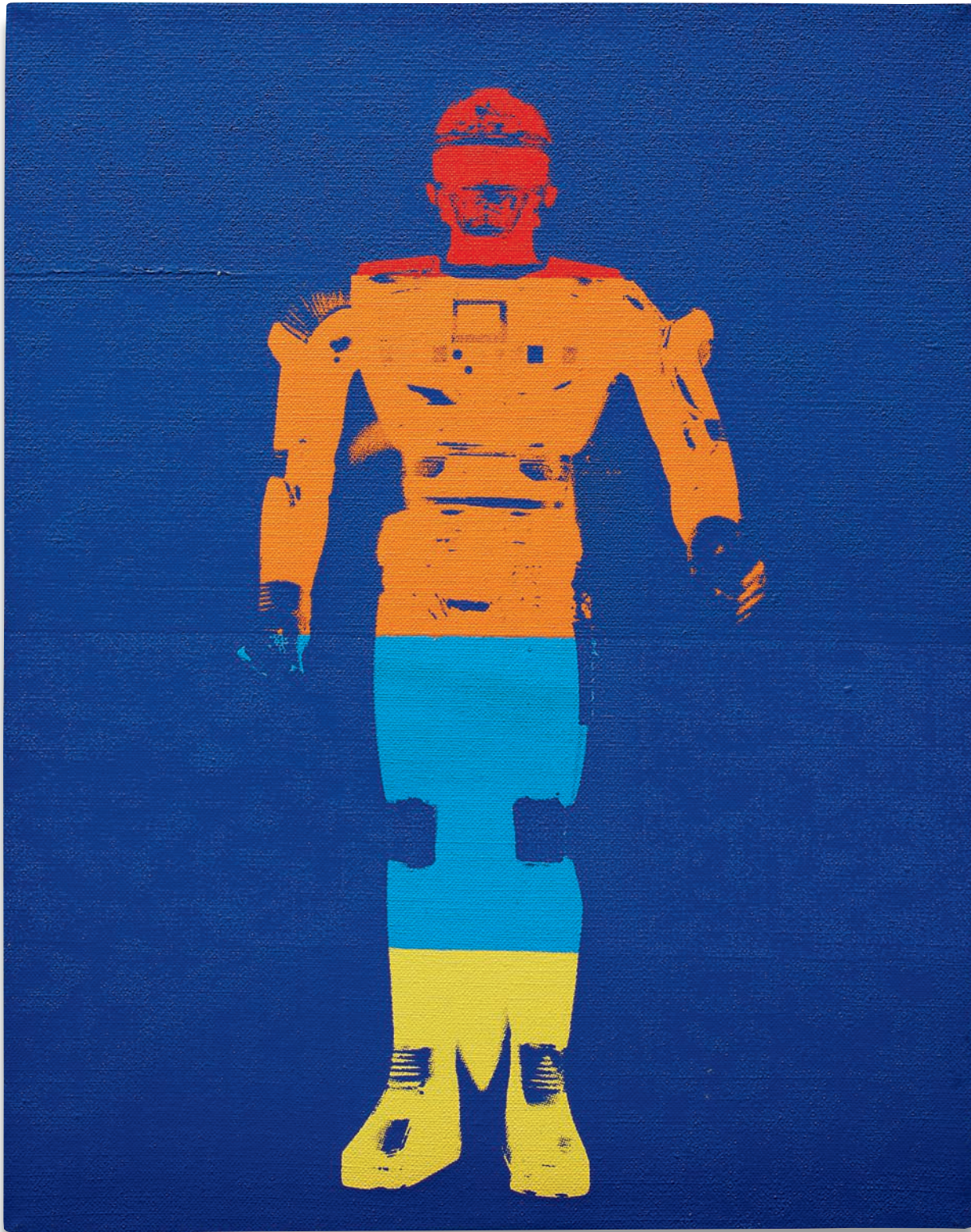
Galerie Perrotin, Paris

Acquired from the above by the present owner, in 1997

Takashi Murakami has put his indelible stamp on art history, bringing to the international stage a representation of contemporary Japanese art unequaled in today's art world. Murakami's resistance to conformity has made him a presence in both the commercial world and that of high art, blending Western traditions of Pop art and marketing with graphic design of his homeland. Indeed, much of Murakami's success is owed to his singular genius as a global art marketeer, establishing his success in the West before redirecting his attention back to Japan. As means of appealing to widespread audiences, the signature elements in Murakami's work focus on the commercial aspects of Japanese art, namely that of anime and manga. But while both of these art forms had previously existed in a consumer culture, Murakami elevates his subjects. His subjects are both cartoonish kitsch and the grotesque, appearing in their two-dimensional origins but with Murakami's emphasis of bright color and manipulation of the subject's character.

The present lot, *Untitled*, 1997, serves as an early example of Murakami's "Superflat" work, a term he coined to describe the flat, two-dimensional imagery customary in Japanese art that emphasizes surfaces and flat planes of color. As a term, "superflat" is Murakami's way of marrying high art and the commercialism, as both traditions embrace this particular style; hence, "superflat" is Murakami's great equalizer. *Untitled*, 1997, also displays similarities to older traditions of Japanese art: the curved lines that form the mad figure are themselves reminiscent of Japanese woodcuts, while the character itself evokes the fantastical creatures that made frequent appearances in the ancient paintings of Japan. But as opposed to the horrifying dragons and mythical beasts that dotted the halls of Medieval palaces, here we find a many-eyed grin that we cannot help but adore. All in all, Murakami has stepped beyond the commercial achievements of a contemporary pop artist and instead found himself at the center of a cross-cultural exchange of artistic values. The present lot is both old and new: a memory of the past, a symbol of the present, and a vision of the future.





136

ANDY WARHOL 1928-1987

Flash Sharivan Robot, 1983

synthetic polymer and silkscreen ink on canvas
14 x 11 in. (35.6 x 27.9 cm.)

Stamped twice on the overlap with The
Estate of Andy Warhol and The Andy Warhol
Foundation for the Visual Arts and numbered
PA20.187 along the overlap.

Estimate \$70,000-90,000

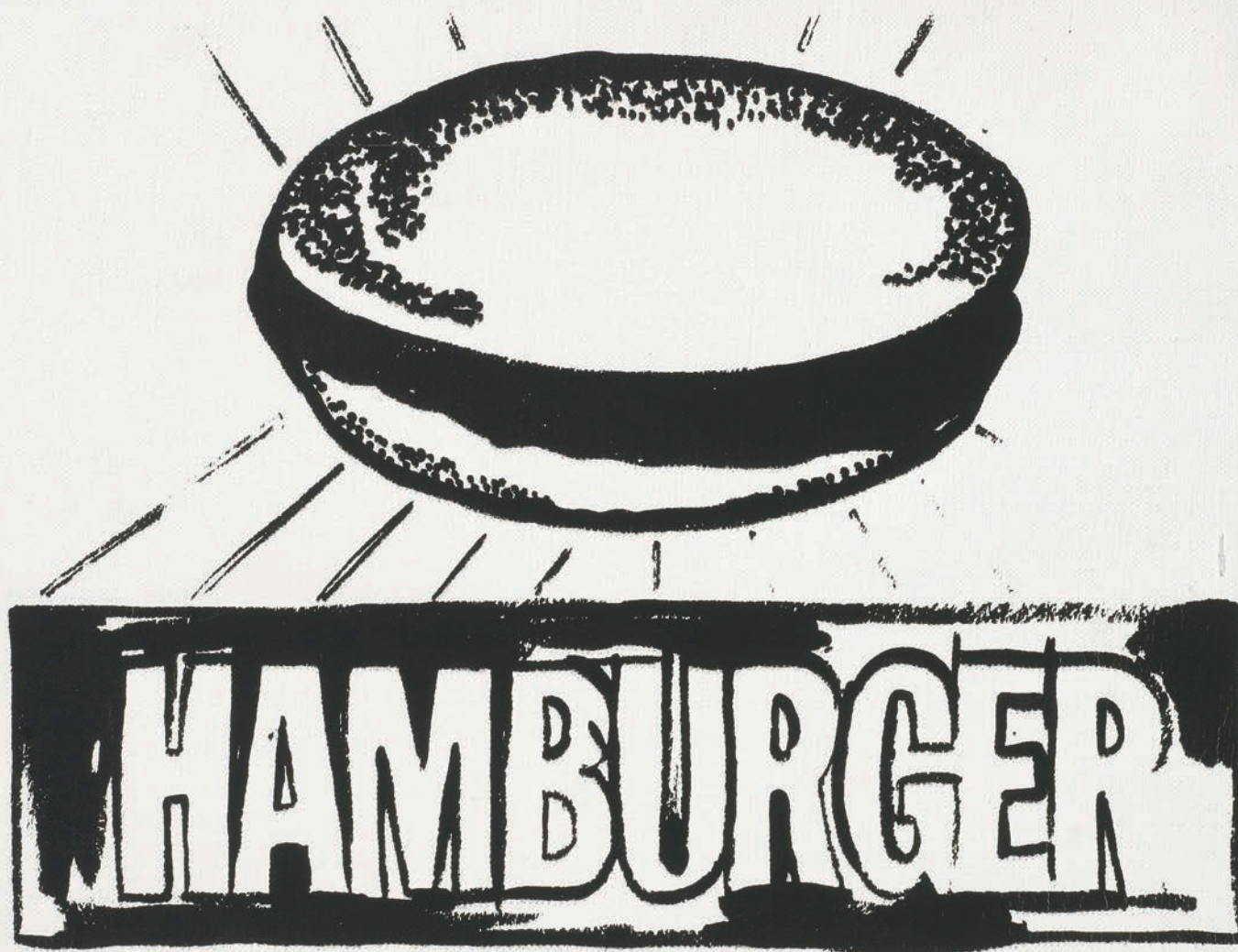
PROVENANCE

Estate of the Artist

The Andy Warhol Foundation for the Visual
Arts, New York

Acquired from the above by the previous owner
Sothebys, New York, *Contemporary Art Part II*,
November 15, 2000, lot 315

Acquired from the above by the present owner



WHOLE SOME • DELICIOUS

137

ANDY WARHOL 1928-1987

Hamburger, 1986

synthetic polymer paint and silkscreen ink on
canvas

10 x 12 in. (25.4 x 30.5 cm.)

Stamped twice on the overlap with The
Estate of Andy Warhol and The Andy Warhol
Foundation for the Visual Arts and numbered
PA10.313.

Estimate \$100,000-150,000

PROVENANCE

The Collection of Banque Worms, Paris
Cornette de Saint-Cyr, Paris, *Art Contemporain*,
April 19, 2005, lot 130
Acquired at the above sale by the present owner

138

ANDY WARHOL 1928-1987

Portrait of Paul Jenkins, 1979

acrylic and silkscreen ink on canvas

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

Stamp signed and inscribed "Andy Warhol 1979" along the overlap.

Estimate \$150,000-200,000

PROVENANCE

Acquired directly from the artist

Paul and Suzanne Donnelly Jenkins

Sotheby's, New York, *Contemporary Art Part II*, May 19, 1999, lot 298

Acquired at the above sale by the present owner

EXHIBITED

Disputación Provincial de Málaga, Sala de Exposiciones Alameda; Ayuntamiento de Vigo, Casa de las Artes, *Post pictórico-pop: Noland - Warhol*, March 31-May 14, 2000, then traveled to Vigo, Spain, Museo Municipal "Quinones de Leon", July 24 - September, 2000

LITERATURE

Disputación Provincial de Málaga, *Post pictórico-pop: Noland - Warhol*, Sala de Exposiciones Alameda; Ayuntamiento de Vigo, Casa de las Artes, 2000, pp. 54-55 (illustrated)



Paul Jenkins *Phenomena, Yonder Near*, 1964. Acrylic paint on canvas, 116 x 63 1/2 in. Presented by David Kluger through the American Federation of Arts 1972. Tate Gallery, London.



139

ANDY WARHOL 1928-1987

Fashion - Two Female Torsos with Necklaces, circa 1983

synthetic polymer paint and silkscreen ink on canvas

20 x 32 in. (50.8 x 81.3 cm.)

Stamped by The Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts and numbered PA73.002 and accompanied by a certificate of authenticity.

Estimate \$180,000-220,000

PROVENANCE

Private Collection, Florida

Porro & Co. Art Consulting, Milan

Private Collection, Milan



Five paintings by Andy Warhol in display window at Bonwit Teller, New York, April 1961. The Andy Warhol Museum, Pittsburgh. Photograph by Nathan Gluck.

Andy Warhol's transition into the 1980s was marked by his work's sudden surge in two particular areas. The first was nostalgia, triggered by a long career verging into its fourth decade. The second was the result of an external force: the 1980s brought a wave of glamor in fashion unequalled since the early days of Marilyn Monroe and Grace Kelly. Warhol chose to ride this wave in the only way that he knew how—as a trendsetter. His work soon took on a notably fashionable bent, featuring bright and bold combinations of color unseen in past canvasses. In addition, Warhol looked elsewhere for his subjects. Suddenly the 1980s' aura of materialism

granted an iconographic power to objects themselves, as opposed to the human icons that Warhol had immortalized in decades past.

Fashion—Two Female Torsos with Necklaces, circa 1983, is a perfect embodiment of two of the styles of its day: aesthetic neutrality and the costumed flash of exaggerated ornamentation. Warhol's silkscreen is fashioned from two photographs of the same subject taken from different angles. The clothing and decorative jewelry of the model evokes the earliest days of modern vogue, where sexual crossover was a standard feature of the fashion world. The

immaculately bleached white skin and large shoulder pads of the subject provide competing narratives: that of a French aristocratic sense of beauty and that of a modern businesswoman. This contradiction was an inherent feature of 1980s fashion, where the model was a product of multiple trends and multiple eras. In addition, Warhol draws special attention to the anonymous shape of his figure, outlined in a series of bright reds, blues, and golds. The necklaces, undoubtedly the most severe feature on the model, are emblematic of the era in which Warhol created his painting: extravagant, illuminated, and, of course, finished.



ANDY WARHOL 1928-1987*Open This End*, 1962

silkscreen ink on linen

16 x 13 in. (40.6 x 33 cm.)

Signed and dated "Andy Warhol 1962" on the reverse.

Estimate \$300,000-500,000**PROVENANCE**

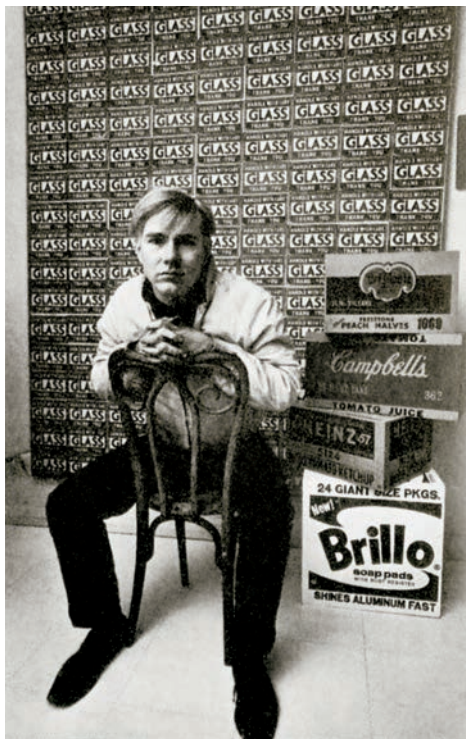
B.S. Holland, Chicago

Galerie 1900-2000, Paris

Galerie Beaubourg, Paris

Gabrielle Bryers, New York

Private Collection

EXHIBITEDTokyo, Galerie Nichido, *Leo Castelli's Artists*, February 9 - February 19, 1990, then traveled to Nagoya, Galerie Nichido (February 26 - March 5, 1990)**LITERATURE**Galerie Nichido, *Leo Castelli's Artists*, exh. cat., Tokyo, 1990, no. 1 (illustrated)G. Frei and N. Printz, *The Andy Warhol Catalogue Raisonné Vol. 1: Paintings and Sculpture 1961-1963*, Phaidon, 2002, cat. no. 182, p. 157 (illustrated)

Photograph of Andy Warhol. From *Pop Art: Images of the American Dream*, by John Rublowsky; photography by Ken Heyman. Copyright © 1965 by John Rublowsky and Ken Heyman. Reprinted by permission of Basic Books. Photo of book. Kevin Ryan.

Open this End, 1962, stands alone on the cusp of Andy Warhol's transition from commentator to iconographer. 1962 brought a deluge of national attention for the artist, namely for his portrayal of Marilyn Monroe shortly after her death. His work was premiering in two pivotal exhibitions: at the Ferus Gallery in Los Angeles and at Stable Gallery in New York City. But while many were enraptured with the image of the late star, it was the other works in Warhol's oeuvre that most carefully outlined his Pop Project. Warhol was at the center of the most controversial moment in art history, and the present lot only fanned the flames further.

As an embodiment of Warhol's commentary on consumer culture, *Open This End*, 1962 is ripe for discussion not only for its Duchampian origins, but also for its fabulous sexual suggestiveness, which Warhol would explore further later in his career. Recalling the iconicity of his Campbell's Soup Cans, the severe medium of the present lot stands starkly in the center of the canvas, as though radiating a heat—perhaps hot to the touch. Fate played an important role in Warhol's artistic process, as we observe the smudges, smears, and unintentional marks that came to be the ubiquitous signs of an authentic Warhol silkscreen. Warhol takes a common phrase, found on canned goods and other marvelously mundane groceries, and elevates it, ultimately granting the brief instruction a life of its own. But we can also see Warhol's wry sense of humor working its mischievous magic, inviting us to question his good intentions. Warhol never provides us with any answers—only paintings.

1944
JAN 19 1944

OPEN THIS END

OPEN THIS END

TOM WESSELMANN 1931-2004*Study for Great American Nude #90*, 1966

Liquitex on paper

18 1/4 x 21 3/4 in. (46.4 x 55.2 cm.)

Signed and dated "Tom Wesselmann 66" lower right.

Estimate \$175,000-250,000**PROVENANCE**

Sidney Janis Gallery, New York

David Janis Gallery, New York

Maxwell Davidson Gallery, New York

Acquired from the above by the previous owner

Sotheby's, New York, *Contemporary Art Part Two*, November 15, 2000, lot 295

Acquired at the above sale by the present owner

Tom Wesselmann's evolution as an artist in the 1960s is as impressive to track as it is fascinating. Beginning with his rejection of American-style "action painting" in the early 1960s, Wesselmann's fondness for figural representation soon began to take center stage. His signature palette of white, red, blue, and gold—a result of a particularly vivid dream—inspired his series of Great American Nudes, premiering at Tanager Gallery in 1961. Wesselmann's rapid production of the Nudes over the next several years began to form an artistic project with both a beginning and end: the infamous sexual power and cartoonish seduction of the *Great American Nude series* ceased with #100 in 1973. But even though Wesselmann chose to end this particular series, he continued to anatomize and explore each of his model's features in even more detail with his shaped canvases and remarkably sensual *Mouth series*.

Study for Great American Nude #90, 1966 is not only a paradigm of America's sexual revolution that was just beginning, but it is also a portrait of Wesselmann's own romantic fulfillment with his wife and model, Claire Selley. Wesselmann often testified that he found sex to be an integral part of his life, and we can view the total confidence of the figure in this metaphorical light. Her hair a drape of golden perfection, adjacent to Wesselmann's color-field portrayal of a scene of the utmost serenity, the model wields her nudity not as a weapon of seduction or power, but as an expression of her indomitable personality. Her tan lines and single blue stocking emphasize Wesselmann's dedication to a realistic portrait despite the fantastical tendencies of his own style. In the present lot, one of his final Studies for the American Nude, Wesselmann tests us with two kinds of resolve: both his and that of his model.



142

TOM WESSELMANN 1931-2004

Study for Bedroom Painting #2, 1967

oil on canvas

8 x 10 in. (20.3 x 25.4 cm.)

Signed, titled and dated "Study for Bedroom Painting #2, 1967, Wesselmann" on the stretcher.

Estimate \$200,000-300,000

PROVENANCE

Sidney Janis Gallery, New York

Sotheby's, London, *Contemporary Art Part 2*, December 10, 1999, lot 148

Private Collection

Christie's, New York, *Post War and Contemporary Art Morning Session*, May 10, 2006, lot 219

Acquired at the above sale by the present owner



Tom Wesselmann, Second studio 157 Bleecker Street
1963-65. © Photography by Ken Heyman.

One of the leading American artists of the Pop Art Movement of the 1960's, Tom Wesselmann owes his prestige to his brilliant rendering of classical subjects—nudes, landscapes, still lifes—in a mode fit for a design-oriented audience. Wesselmann portrays his many classical subjects (sometimes juxtaposed) with a focus on flat colors and smooth figures, opting for an aesthetic simplicity that eschews any aspirations of illusion. One can trace Wesselmann's use of color and figure back to the Fauvist paper works of Henri Matisse, where the emphasis of the piece was equal parts geometry, adjacent color fields, and and subject itself.

Study for Bedroom Painting #2, 1967, continues Wesselmann's series of Bedroom Paintings that emerged in 1966. *In Study for Bedroom Painting #2*, 1967, Wesselmann

depicts elements of both his previous and later series' of paintings— including his *Great American Nudes*, *Smokers*, *Mouths*, and *Still Lives*. In doing so, he both maintains and prefaces his favorite motifs. Though the present lot is meant to be a prologue to the painting itself, Wesselmann's piece exhibits several differing visual elements, such as the subject's hair and the positioning of each object. While the flesh tones of the woman's face occupy an entire section of the canvas, Wesselmann's exploration of primary colors is also evident in the present lot: from the vibrant blues of the curtains and blinds to the woman's vivid blonde hair to the brick red of her lips, Wesselmann proves that he can make even the most conventional chromatic scheme seem alive and fresh. As his classical subjects also glow with an exuberant vigor, Wesselmann shows himself to be a master of brush in *Study for Bedroom Painting #2*, 1967.



143

PROPERTY FROM AN IMPORTANT WEST COAST COLLECTION

JEAN-MICHEL BASQUIAT 1960-1988

Swinging Diamonds, 1987

crayon, pencil, oil stick on paper

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

Initialed and dated "JMB 87" on the reverse. This work is registered in the archives of the Authentication Committee of the Estate of Jean-Michel Basquiat.

Estimate \$200,000-300,000

PROVENANCE

Annina Nosei Gallery, New York

Vrej Baghoomian, Inc., New York

Twiga Collection, New York

Marcel Sitcoske Gallery, San Francisco

Private Collection



(detail of the present lot)

In Jean-Michel Basquiat's *Swinging Diamonds*, 1987, the lower right portion of the sheet is filled with the artist's unmistakable hieroglyphics. A cascading waterfall of signs spills across the picture, revealing a pool of various shapes, portraits, and text, all executed with precision and a vivid palette. The lines are bold and applied with unabashed resoluteness, varying greatly from the vigorous yet unrestrained hand of earlier works. The coloring is controlled and stays within the boundaries and confines of each shape across the surface. While dynamic, each symbol maintains its own space, prohibiting any crossover between forms; however, though each is contained, the symbols together read almost like a letter, challenging the viewer to decode the message within.

Created a year before the artist's death, *Swinging Diamonds*, 1987 captures a sense of care and attention that is unrecognizable in many of Basquiat's earlier work. Accustomed to working with abandon when it came to wielding a paint brush and oil sticks, Basquiat here displays a discipline that seems to be drawn from experience. Each letter of text, from "widow" to "non-belligerent", to the title "swinging diamonds," is printed with the intent of an author who knows precisely the message he wishes to convey. The concentration of drawings in the lower right portion, once again, seems to be a deliberate choice, as if the artist restricted himself to stay within an assigned quadrant. The juxtaposition of the highly inundated corner and the purity of the remaining sheet, coupled with the vibrant palette and bold execution of each rendering, makes the present lot a moment of visual clarity amongst the entropy that is Basquiat.



WIDOW.



HEAT HEAT
HEAT HEAT
HEAT HEAT



BLI
TUMBLING
HORSHOES'
ELIGER
EIN
G "G



IRMA

PIG'S



BRILLANT



L E
NON-BELIGERANT



DIET
SMITH



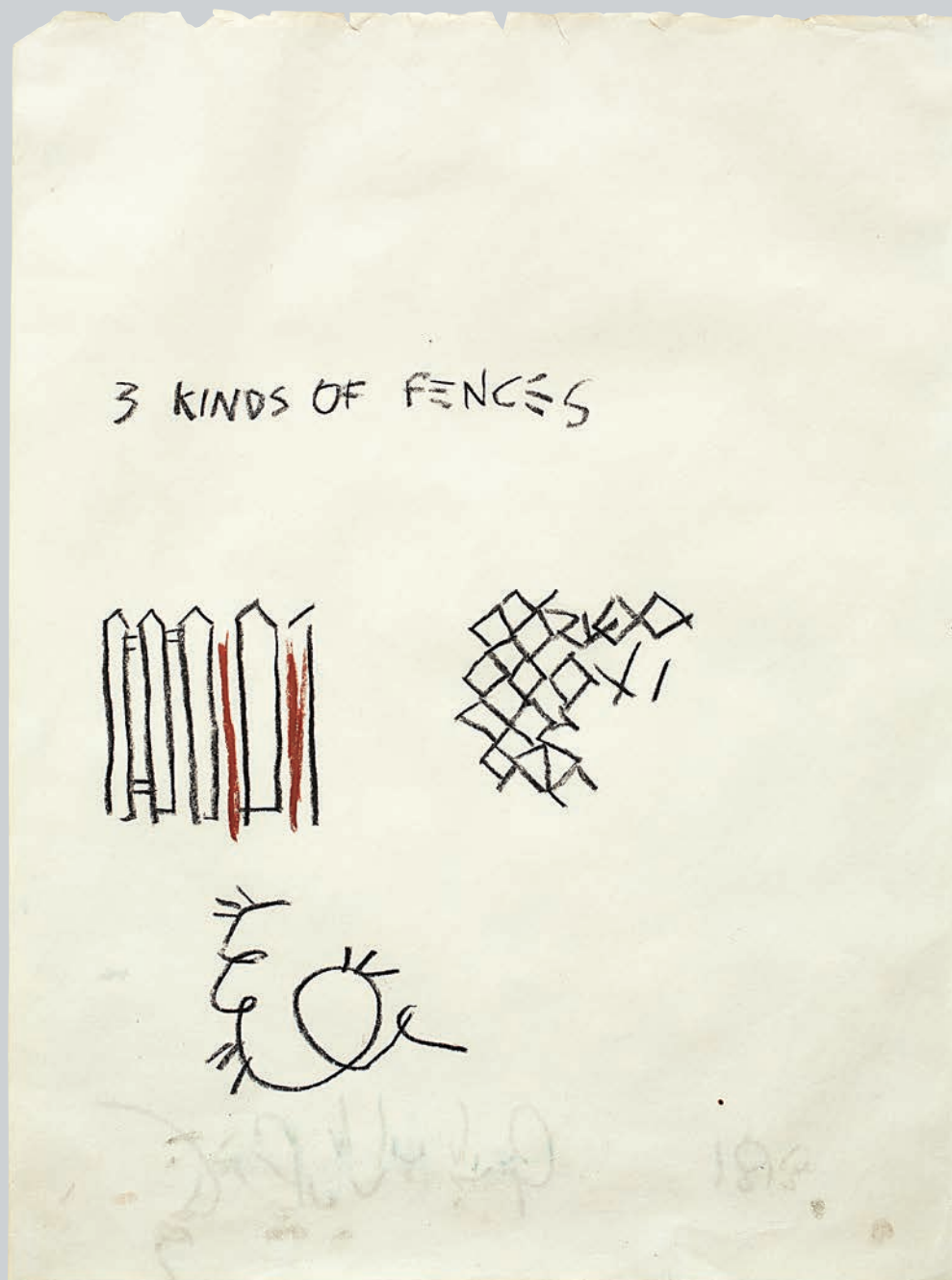
SWINGING
DIAMONDS



TRI-X

TRI-X





144

PROPERTY FROM AN IMPORTANT
WEST COAST COLLECTION

JEAN-MICHEL BASQUIAT 1960-1988

Three Kinds of Fences, 1981

oil stick on paper

24 x 17 3/4 in. (61 x 45.1 cm.)

Signed and dated "81 Jean-Michel Basquiat" on the reverse. This work has been registered in the archives of the Authentication Committee of the Estate of Jean-Michel Basquiat.

Estimate \$50,000-70,000

PROVENANCE

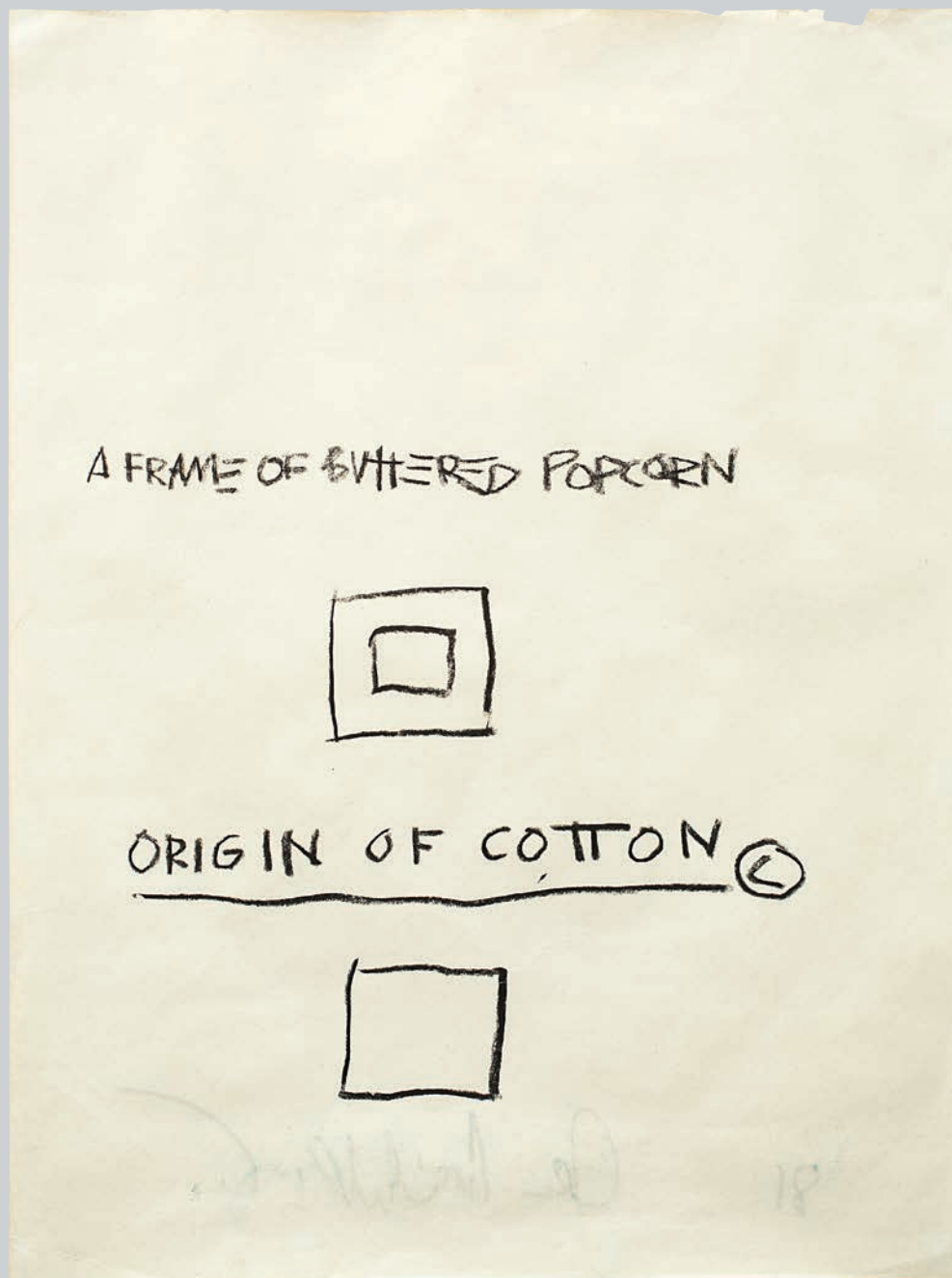
Galerie Bruno Bischofberger, Zurich
Tony Shafrazi Gallery, New York
Twiga Collection, New York
Marcel Sitcoske Gallery, San Francisco
Private Collection

EXHIBITED

Clinton, NY, Fred Emerson Gallery, Hamilton College, *Collection Peter Brams*, December 12, 1986 - January 25, 1987, then traveled to Exeter, NH, Lamont Gallery, Phillips - Exeter Academy (February 13 - March 16, 1987)
Miami, FL, Wolfson Galleries, Miami - Dade Community College, *Two Cents*, October 20, 1995 - January 14, 1996, then traveled to Buffalo, NY, Castellani Art Museum, Niagra University (February - March 1996), Memphis, TN, University of Memphis (April - May 1996), Tampa, FL, University of South Florida Art Museum, (July - August 1996), Los Angeles, CA, Otis Gallery, Otis Parsons College of Art and Design, (September - October 1996), Austin, TX, Austin Museum of Art (November - January 1997)
Tokyo, Parco Gallery, *King for a Decade - Jean-Michel Basquiat*, July 9 - September 3, 1997
Osaka, Japan, Big Step Inc., *Jean-Michel Basquiat - Works on Paper*, October 1997

LITERATURE

D. Cortez, P. Brams, Fred L. Emerson Gallery, *Collection Peter Brams : Jean Michel Basquiat, Gilbert & George, Milan Kunc, David McDermott & Peter McGough, Philip Taaffe, Rosemarie Trockel*, New York : The Gallery, 1986
J.M. Basquiat, K. Young, Miami-Dade Community College, *Two Cents*, Wolfson Galleries, Miami : The Centre Gallery, Miami-Dade Community College, Wolfson Campus, 1995
T. Kawachi, ed., *King for a Decade: Jean-Michel Basquiat*, Kyoto: Korinsha Press, 1997



145

PROPERTY FROM AN IMPORTANT
WEST COAST COLLECTION

JEAN-MICHEL BASQUIAT 1960-1988

Untitled (Origin of Cotton), 1981

oil stick on paper

24 x 17 3/4 in. (61 x 45.1 cm.)

Signed and dated "81 Jean Michel Basquiat"
on the reverse. This work is registered in the
archives of the Authentication Committee of
the Estate of Jean-Michel Basquiat.

Estimate \$50,000-70,000

PROVENANCE

Galerie Bruno Bischofberger, Zurich
Tony Shafrazi Gallery, New York
Twiga Collection, New York
Marcel Sitcoske Gallery, San Francisco
Private Collection

EXHIBITED

Clinton, NY, Fred Emerson Gallery, Hamilton
College, *Collection Peter Brams*, December 12,
1986 - January 25, 1987, then traveled to Exeter,
NH, Lamont Gallery, Phillips - Exeter Academy
(February 13 - March 16, 1987)
Miami, FL, Wolfson Galleries, Miami - Dade
Community College, *Two Cents*, October 20,
1995 - January 14, 1996, then traveled to Buffalo,
NY, Castellani Art Museum, Niagara University
(February - March 1996), Memphis, TN,
University of Memphis (April - May 1996), Tampa,
FL, University of South Florida Art Museum,
(July - August 1996), Los Angeles, CA, Otis
Gallery, Otis Parsons College of Art and Design,
(September - October 1996), Austin, TX, Austin
Museum of Art (November - January 1997)
Tokyo, Parco Gallery, *King for a Decade - Jean-
Michel Basquiat*, July 9 - September 3, 1997
Osaka, Japan, Big Step Inc., *Jean-Michel
Basquiat - Works on Paper*, October, 1997

LITERATURE

D. Cortez, P. Brams, Fred L. Emerson Gallery,
Collection Peter Brams : Jean Michel Basquiat,
Gilbert & George, Milan Kunc, David McDermott
& Peter McGough, Philip Taaffe, Rosemarie
Trockel, New York : The Gallery, 1986
J.M. Basquiat, K. Young, Miami-Dade Community
College, *Two Cents*, Wolfson Galleries, Miami :
The Centre Gallery, Miami-Dade Community
College, Wolfson Campus, 1995
T. Kawachi, ed., *King for a Decade: Jean-Michel
Basquiat*, Kyoto: Korinsha Press, 1997



146

PROPERTY FROM AN IMPORTANT WEST COAST COLLECTION

JEAN-MICHEL BASQUIAT 1960-1988

Untitled (House with "S" and Baseball), 1981

oil stick on paper

11 x 7 in. (27.9 x 17.8 cm.)

This work is registered in the archives of the Authentication
Committee of the Estate of Jean-Michel Basquiat.

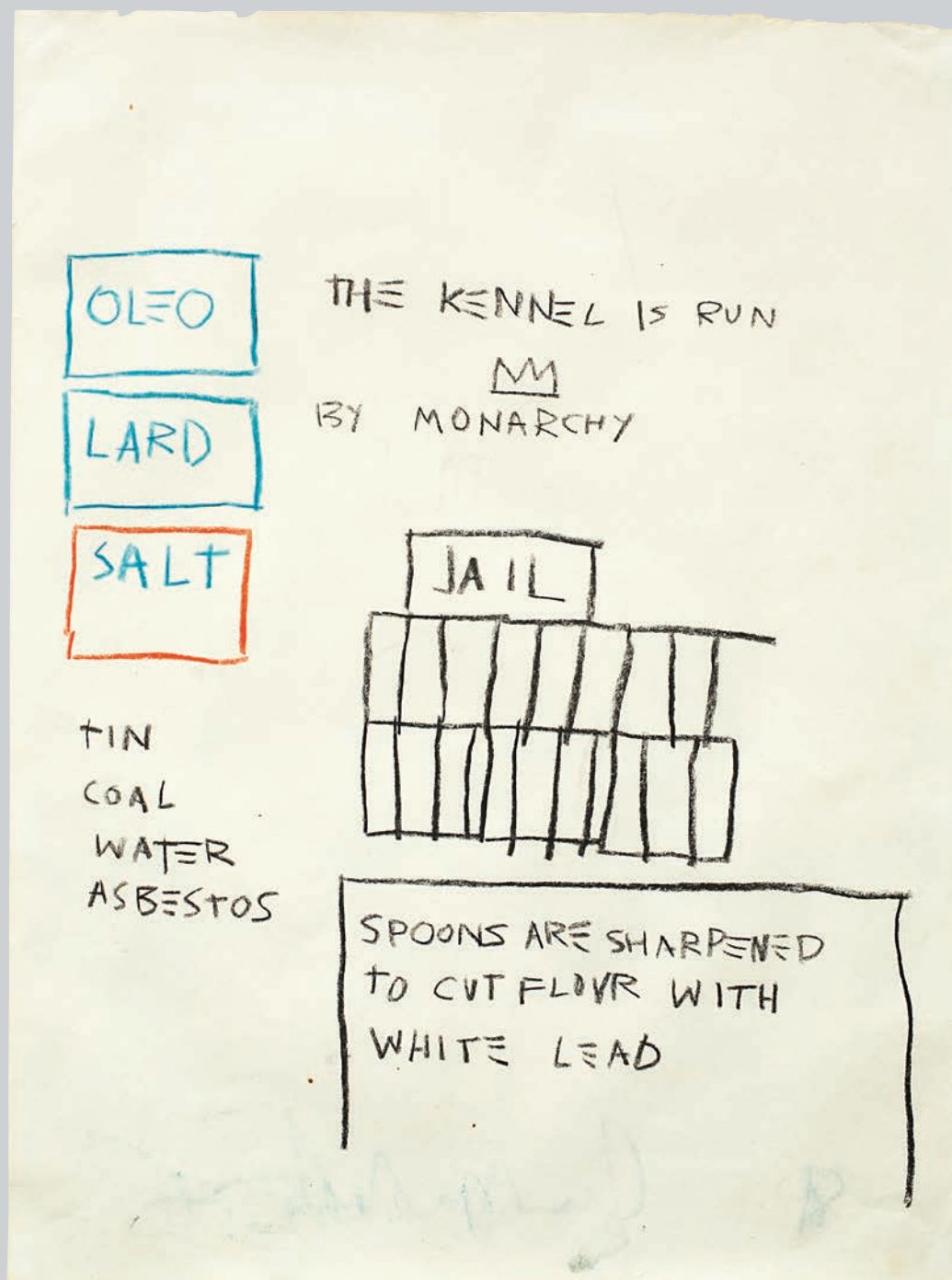
Estimate \$30,000-40,000

PROVENANCE

Twiga Collection, New York

Marcel Sitcoske Gallery, San Francisco

Private Collection



147

PROPERTY FROM AN IMPORTANT
WEST COAST COLLECTION

JEAN-MICHEL BASQUIAT 1960-1988

Untitled (Jail), 1981

oil stick on paper

24 x 17 3/4 in. (61 x 45.1 cm.)

Signed and dated "81 Jean-Michel Basquiat"
on the reverse. This work is registered in the
archives of the Authentication Committee of
the Estate of Jean-Michel Basquiat.

Estimate \$120,000-180,000

PROVENANCE

Galerie Bruno Bischofberger, Zurich
Tony Shafrazi Gallery, New York
Twiga Collection, New York
Marcel Sitcoske Gallery, San Francisco
Private Collection

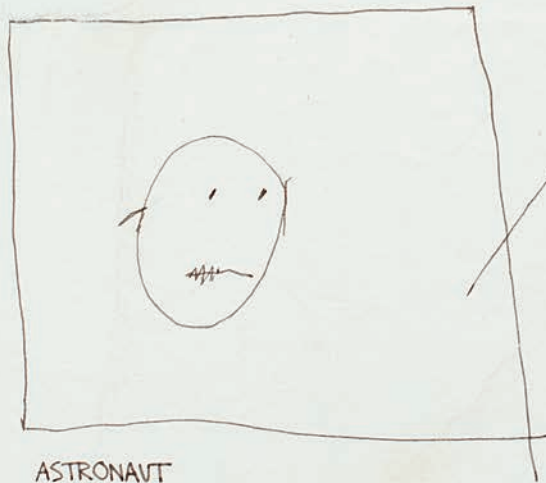
EXHIBITED

Clinton, NY, Fred Emerson Gallery, Hamilton
College, *Collection Peter Brams*, December 12,
1986 - January 25, 1987, then traveled to Exeter,
NH, Lamont Gallery, Phillips - Exeter Academy
(February 13 - March 16, 1987)
Miami, FL, Wolfson Galleries, Miami - Dade
Community College, *Two Cents*, October 20,
1995 - January 14, 1996, then traveled to Buffalo,
NY, Castellani Art Museum, Niagra University
(February - March 1996), Memphis, TN,
University of Memphis (April - May 1996), Tampa,
FL, University of South Florida Art Museum,
(July - August 1996), Los Angeles, CA, Otis
Gallery, Otis Parsons College of Art and Design,
(September - October 1996), Austin, TX, Austin
Museum of Art (November - January 1997)
Tokyo, Parco Gallery, *King for a Decade - Jean-
Michel Basquiat*, July 9 - September 3, 1997
Osaka, Japan, Big Step Inc., *Jean-Michel
Basquiat - Works on Paper*, October 1997

LITERATURE

D. Cortez, P. Brams, Fred L. Emerson Gallery,
Collection Peter Brams : Jean-Michel Basquiat,
Gilbert & George, Milan Kunc, David McDermott
& Peter McGough, Philip Taaffe, Rosemarie
Trockel, New York: The Gallery, 1986
J.M. Basquiat, K. Young, Miami-Dade Community
College, *Two Cents*, Wolfson Galleries, Miami :
The Centre Gallery, Miami-Dade Community
College, Wolfson Campus, 1995
T. Kawachi, ed., *King for a Decade: Jean-Michel
Basquiat*, Kyoto: Korinsha Press, 1997

PENCILCLUB AMASSE



ASTRONAUT

PUBLIC FIGURE HIM FIGUREHEAD/ THE PENCILCLUB AMASSED A GREAT
FORT FORTUNE TO SHOOT A MAN THRU A CANNON

HE WAVED BACK
INSERTED THE FLAG

148

JEAN-MICHEL BASQUIAT 1960-1988

Astronaut, 1980

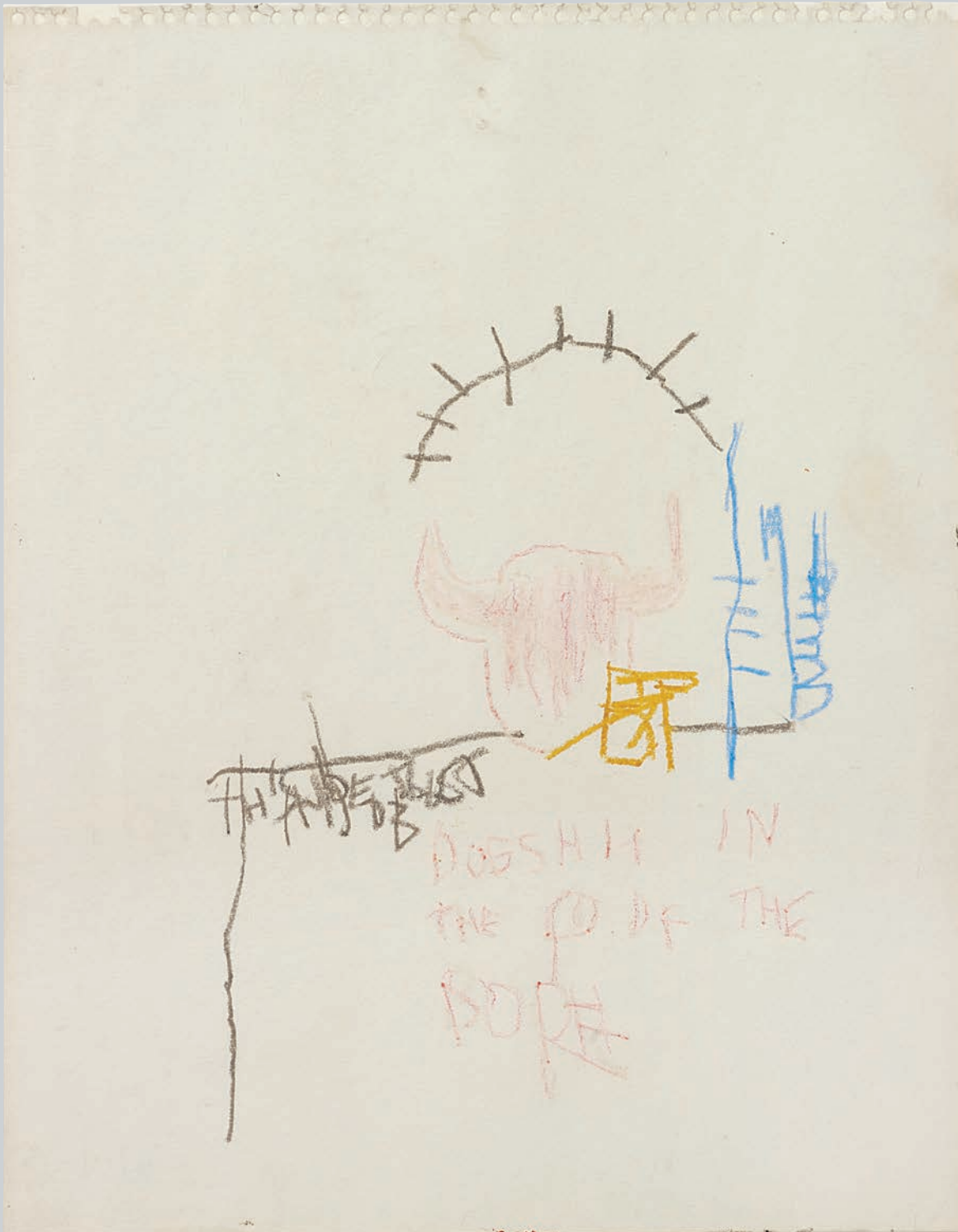
felt-tip pen on paper, mounted on cardboard
sheet 10 1/4 x 8 3/4 in. (26 x 22.2 cm.)

This work is accompanied by a certificate of
authenticity issued by the Authentication
Committee of the Estate of Jean-Michel
Basquiat as well as an original receipt from
Annina Nosei Gallery, New York.

Estimate \$20,000-30,000

PROVENANCE

Annina Nosei Gallery, New York.
Private Collection, Sweden



149

JEAN-MICHEL BASQUIAT 1960-1988

Dog Shit in the Head of the Pope, 1981

wax crayon on paper

13 7/8 x 10 7/8 in. (35.2 x 27.6 cm.)

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

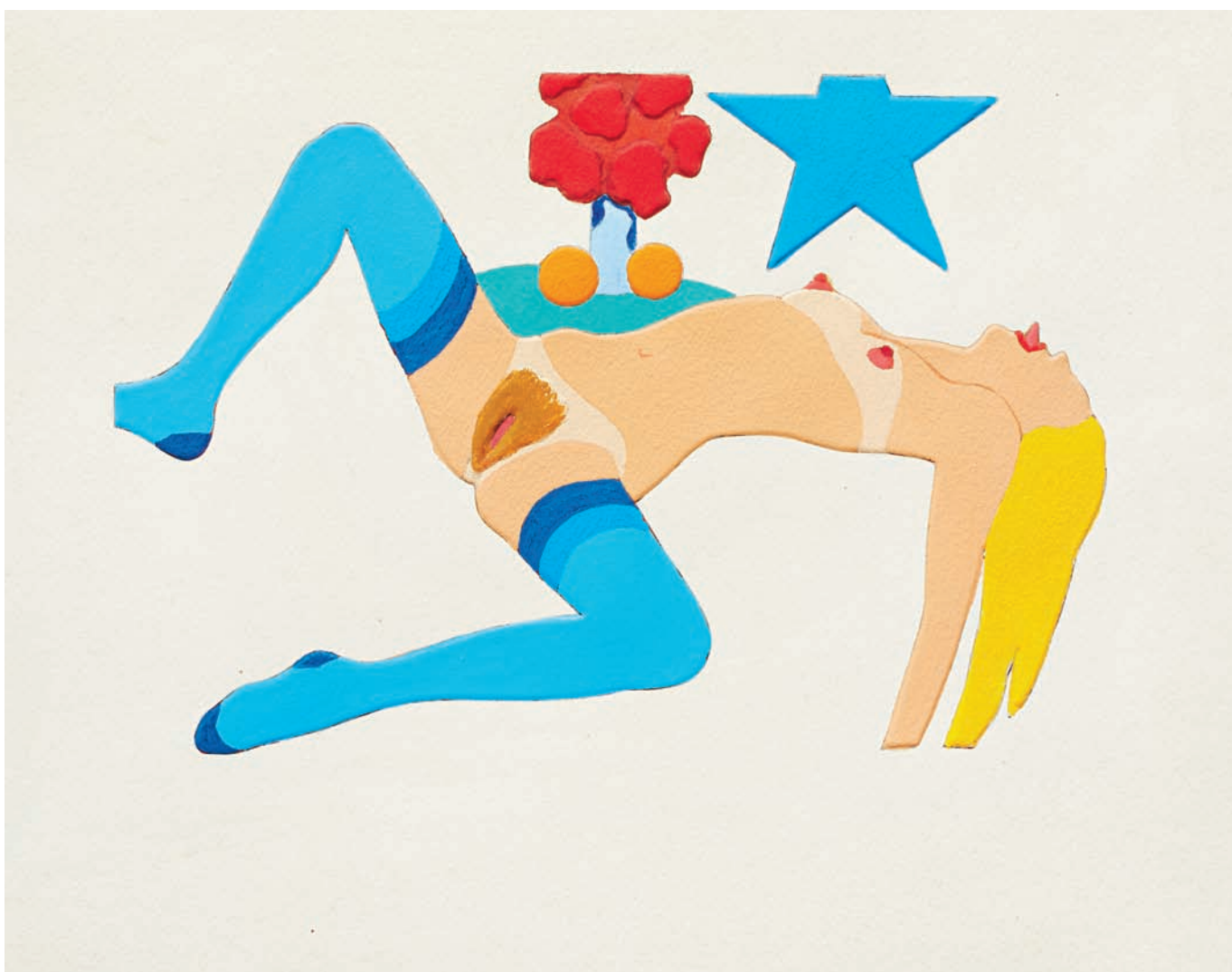
Estimate \$40,000-60,000

PROVENANCE

Nohra Haime Gallery, New York

Phillips de Pury & Company, London, *Contemporary Art Part II*, November 16, 2007, lot 191

Acquired at the above sale by the present owner



150

TOM WESSELMANN 1931-2004

Embossed Nude #3 (Legs Spread), 1968-73

Liquitex in colors, pencil and embossing on paper

15 x 18 1/4 in. (38.1 x 46.4 cm)

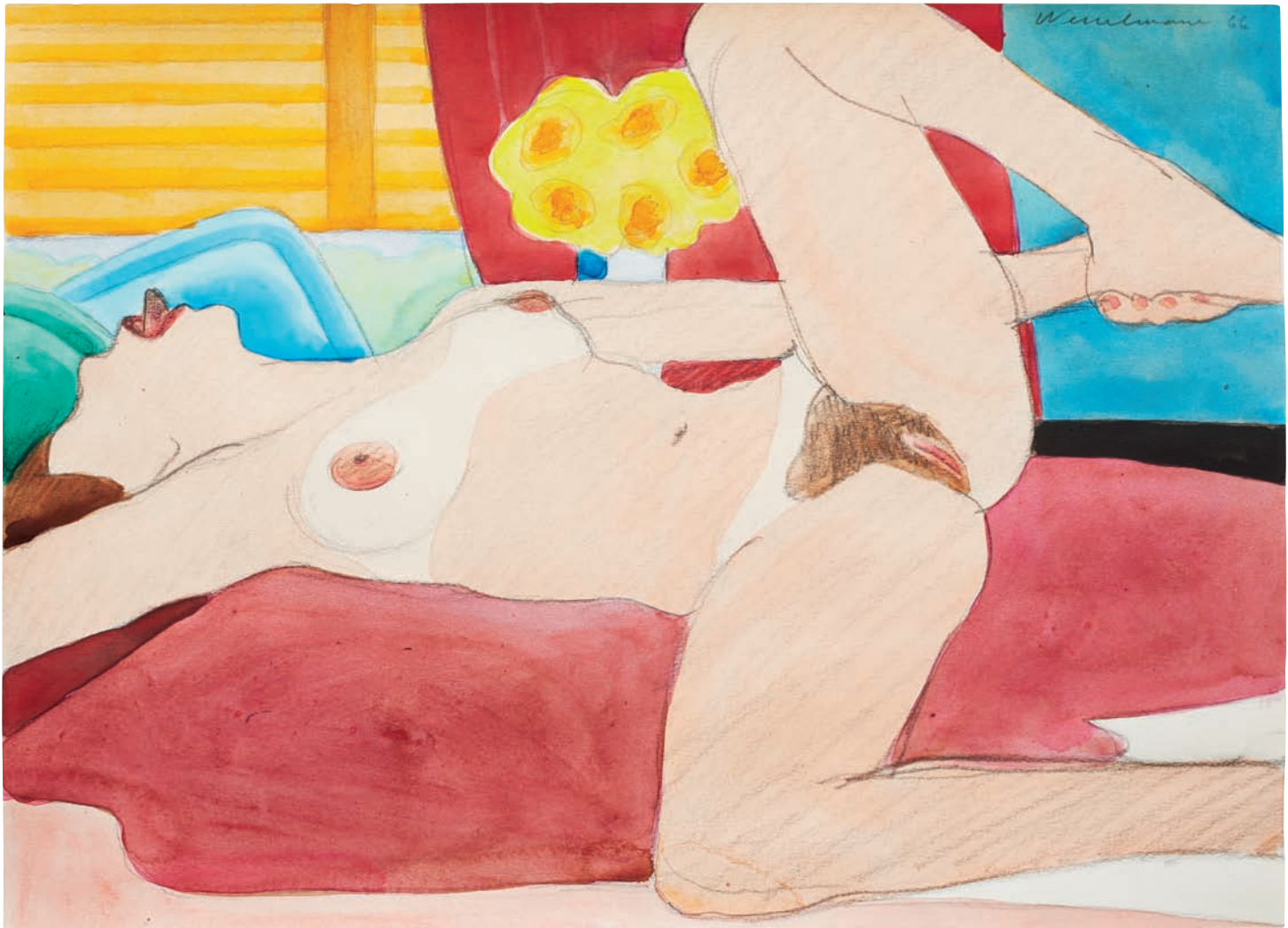
Signed and dated "Wesselmann Proof 1968-1973" lower right.

Estimate \$30,000-40,000

PROVENANCE

Max Lang Gallery, New York

Paul Kasmin Gallery, New York



151

TOM WESSELMANN 1931-2004

Drawing for Great American Nude #87,
1966-75

pencil and thinned Liquitex on Bristol board
8 1/4 x 11 1/2 in. (21 x 29.2 cm.)

Signed and dated "Wesselmann 66" upper
right.

Estimate \$40,000-60,000

PROVENANCE

Max Lang Gallery, New York
Paul Kasmin Gallery, New York

ANDY WARHOL 1928-1987*Torso*, 1977

synthetic polymer and silkscreen ink on canvas

50 x 38 in. (127 x 96.5 cm.)

Signed and dated "Andy Warhol 1977" along the overlap; further stamped twice on the overlap with The Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts and numbered PA79.002 along the overlap. This work is accompanied by a certificate of authenticity issued by The Andy Warhol Foundation for the Visual Arts.

Estimate \$150,000-250,000**PROVENANCE**

Robert Miller Gallery, New York

Acquired from the above by the present owner

EXHIBITED

Venice, Ace Gallery, *Andy Warhol: Torsos*, September 24 - October 21, 1978, then traveled to Vancouver, Ace Gallery, April 1979

New York, Robert Miller Gallery, *Andy Warhol Nudes*, May 2 - June 23, 1995

New York, Gagosian Gallery, *Andy Warhol: Piss & Sex Paintings*, September 19 - November 2, 2002

LITERATURE

Andy Warhol Nudes, exh. cat., Robert Miller Gallery, New York, 1995, p. 29 (illustrated)

B. Hainley, *Andy Warhol: Piss & Sex Paintings*, exh. cat., New York: Gagosian, 2002, p. 36 (illustrated)

“You can get closer to your subject, one piece at a time.”

ANDY WARHOL



Andy Warhol, *Untitled Male Nude*, 1976-86. 4 stitched gelatin silver prints. 21 1/4 x 27 1/4 in. (54 x 69.2 cm). The Andy Warhol Museum, Pittsburgh.

Throughout Warhol's vast and varied output of images, the whole human body is never fully rendered in his oeuvre. The intensification of the close-up, exemplified in the present lot, represents nearly all of Warhol's small series of the naked human body. Most interesting is the framing of the nude works; heads are excised from the pictures, leaving the subject's identity a mystery. This close-crop of the subject, focusing exclusively on an intimate fragment of the sitter, harkens back to Courbet's *L'Origine du monde*; however, here the form is accented with bold hues in hand-painted brushstrokes. The application of dramatic tones infuses the painting with a commerciality that recalls the vibrancy of Warhol's earliest silkscreens—*Marilyns* and *Soup Cans*.

In the present lot, *Torso*, 1977, the pornographic implications of the phallus are conveyed as a sophisticated construct in a closely-cropped presentation. A map is created from the male form, highlighting the curves and convexities of the body's terrain.

The contrast between the pink fleshy planes of the legs and the hair-like brushstrokes offers a topographical study of form. Within this palette, *Torso*, 1977, emerges as a landscape: the pink thighs as hills, the blue vertical stroke as the sky, the green diagonal line as a meadow, and the swaths of ochre yellow as the setting sun. "Victor came down with a nude pose-er. I'm having boys come and model nude for photos for the new paintings I'm doing. But I shouldn't call them nudes. It should be something more artistic. Like 'Landscapes.' Landscapes." (Andy Warhol, *The Andy Warhol Diaries*, p. 32.)

The framing of each *Torso* painting is based on Polaroid images by Warhol of the sitters, behind closed doors and were usually taken at the Factory or in Victor Hugo's loft. The erotic nature of each shot is heightened by the glory-hole perspective of the scene and the anonymity of the sitter. The resulting paintings, screen-printed and hand-painted, exemplify Warhol's ability to define his artistic output, as in the *Torso* series, via a purely unique and timely aestheticism.





153

ANDY WARHOL 1928-1987

Flowers & Bees, circa 1961

ink and tempera on Strathmore paper

29 x 23 in. (73.7 x 58.4 cm.)

Stamped by The Estate of Andy Warhol and The
Andy Warhol Foundation for the Visual Arts and
numbered 352.028 on the reverse.

Estimate \$50,000-70,000

PROVENANCE

Acquired from The Andy Warhol Foundation for
the Visual Arts, 2010

Private Collection



“There is something humorous about doing a sunset in a solidified way, especially the rays, because a sunset has little or no specific form. It is like the explosions. They may have some kind of form at any particular moment, but they are never really perceived as defined shape, it makes something ephemeral completely concrete.”

ROY LICHTENSTEIN, 1967

154

ROY LICHTENSTEIN 1923-1997

Untitled (Landscape Red Sunset),
circa 1964

pencil, colored pencil, ink on paper
5 1/2 x 5 3/4 in. (14 x 14.6 cm.)
Signed “rf Lichtenstein” lower right.

Estimate \$60,000-80,000

PROVENANCE

Acquired directly from the artist
Collection of Ray Stark, New York
Private Collection, Los Angeles

LITERATURE

D. Waldman, *Roy Lichtenstein, Drawings and Prints*, New York, 1969, p. 152



“I like black and white, that’s one thing and then, black and white and red, red’s vary...it’s the only color that really counts somehow.”

ALEXANDER CALDER

155

ALEXANDER CALDER 1898-1976

Flower Seeds, 1968

gouache on paper

22 x 30 1/2 in. (55.9 x 77.5 cm.)

Signed and dated “Calder 68” lower right. This work is registered in the archives of the Calder Foundation under application number A06136.

Estimate \$35,000-45,000

PROVENANCE

Perls Gallery, New York

Private Collection, New York

EXHIBITED

Michigan, Grand Rapids Art Museum, *Alexander Calder: Mobiles and Stables*, May 18 - August 24, 1969



156

FERNAND LÉGER 1881-1955

Untitled (for Arthur Rimbaud Illuminations), 1950

gouache on paper

12 1/2 x 9 1/2 in. (31.8 x 24.1 cm)

Initialed and dated "F.L. 50" lower right; further inscribed "original gouache by Fernand Leger, for Arthur Rimbaud's Illuminations and given to the underwriter (Louis Grosclaude, editeur) in March 1950" on the reverse.

Estimate \$40,000-60,000

PROVENANCE

Acquired directly from the artist

Louis Grosclaude, in March 1950

Irv Brenner Gallery, Palm Beach

Acquired from the above by the present owner

157

ROBERT MOTHERWELL 1915-1991

Untitled (Black Ochre Pink), 1977-79

acrylic on canvas

20 x 30 in. (50.8 x 76.2 cm.)

Signed and dated "R. Motherwell 1979" on the reverse.

Estimate \$200,000-300,000

PROVENANCE

Dedalus Foundation

Ameringer & Yohe Fine Art, New York

Sotheby's, New York, *Contemporary Art*, September 10, 2008, lot 96

Acquired at the above sale by the present owner

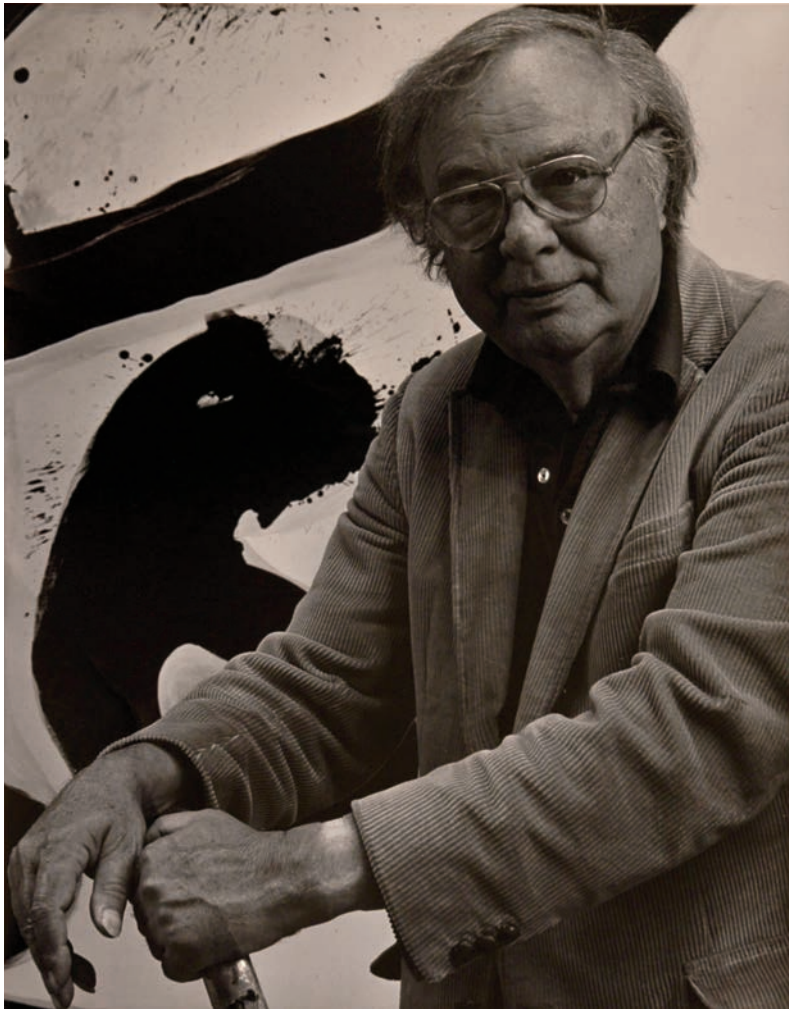
LITERATURE

J. Flam, K. Rogers and T. Clifford, *Robert Motherwell: A Catalogue Raisonné, 1941-1991, vol. 2, Paintings on Canvas and Panel*, Yale University Press, New Haven, 2012, cat. no P977, p. 476 (illustrated)

"I would say that in that sense there are certain colors that have become my colors; they're yellow ochre, black and white, and so on. Colors are no different than shapes. Anybody recognizes a Tanguy shape, or a Magritte shape, or a Miró shape. Well, one has to use color as personally and as exactly as one does shapes."

ROBERT MOTHERWELL, 1971





Robert Motherwell in his studio, late 1970s. Photograph by Arthur Mones.



Robert Motherwell *Nightwood*, 1981-82, oil on masonite, 20 x 24 in. (50.8 x 61 cm).

A major figure of the Abstract Expressionist generation, Robert Motherwell entered into what is considered to be one of the most important periods of painting in art history during a time that would ultimately change the face of American painting. Influenced by Surrealism, this young group of artists, including Jackson Pollock and Mark Rothko, renounced the commonplace realist style prevalent at the time as they believed it only scratched the surface of American culture. Instead, their interests laid in examining a broadened and less palpable truth that existed beyond easily recognizable imagery. Thus, the Abstract Expressionists made it their goal to create work that depicted an accumulation of emotional truth, authenticity, and the freedom associated with postwar life in the United States.

Motherwell was the youngest and one of the most prolific figures of the group, playing a significant role in the intellectual development of the art world at that time. Originally hoping to be a philosopher, the artist turned to painting after moving to New York and spending time with the Surrealists, a group who shared his academic and creative ambitions. To Motherwell, abstraction was the process of peeling away the inessential and presenting the necessary. Armed with a psychoanalytic background and knowledge of free association, he began to shape the theory of automatism which allowed chance to play a major role in artistic creation. These ideologies ultimately lead to the inception of action painting.

During Motherwell's mature years he began to create works that comprised both the poignant brushwork of action painting with the broadened scales and intense chromatism of color field painting. Admired for his spirited ingenuity, the dramatic nature of his painterly process is marked by the bold consummation of movement and decorative abstraction that successfully married the avant-garde with European traditions and rendered raw emotions through visual interpretation.

The present lot, *Untitled (Black Ochre Pink)*, 1977-79, a vibrantly saturated amalgamation of automatist spontaneity and areas of broad flat color, is a prime example from



Robert Motherwell *Face of the Night (For Octavio Paz)*, 1977-81, acrylic on canvas, 72 x 180 in. (182.9 x 457.2 cm.) Collection Modern Art Museum of Fort Worth. Museum purchase, The Friends of Art Endowment Fund.

a series of works on canvas that began in the 1960s and extended through the latter part of Motherwell's career. Executed in his signature poetic and powerful approach, in which imagery is generalized to convey a mood rather than distinct representation, *Untitled (Black Ochre Pink)*, is a spry assertion of audacious forms and gestural lines. The oversaturated black silhouette dominating the piece seems daunting when placed against the tranquility of the pink background creating an aesthetic antithesis in both color and composition. Contour delineations surrounded by ochre creep across canvas in a loose manner balancing severity of form with casual visual subversions in a melodious juxtaposition between harmony and ire. This jovial contention remains one of the most compelling aspects in Motherwell's work. As the artist put it, "Drama moves us: conflict is

an inherent pattern in reality. Harmony moves us too: faced as we are with ever imminent disorder. It is a powerful idea." ('Beyond the Aesthetics', *Robert Motherwell*, in 'Design 47', no 8, April 1946, pp. 38-39.)

In a market saturated with Pop Art, Motherwell's large abstract paintings retain an idealistic quality. His esoteric nature and emotional purity regarding social and political matters as well as artistic creation serve as welcome contrast to the customary cynicism of the post-modern era. As Motherwell stated in his 1942 essay *The Modern Painter's World*, "We must remember that ideas modify feelings. The anti-intellectualism of English and American artists has led them to the error of not perceiving the connection between the feeling of modern forms and modern ideas. By feeling is meant the response

of the 'body-and-mind' as a whole to the events of reality." Despite the overwhelming emphasis on popular culture themes adapted by his peers, Motherwell remained committed to creating emotionally-charged and intellectually stimulating work for the entire duration of his life. Today, his legacy is upheld as one of the most prominent and public voices in abstraction leaving behind an impressive collection of writings, painting, prints and collages that remain an extensive contribution to modern art and a testament to the emotional integrity upheld by abstract expression. On July 16, 1991, at the age of 76, Motherwell died. Upon his death, Clement Greenberg, openly expressing his respect for the artist commented that, "although he is underrated today, in my opinion Robert Motherwell was the very best of the Abstract Expressionist painters".

158

PROPERTY FROM AN IMPORTANT INTERNATIONAL PRIVATE COLLECTION

WILLEM de KOONING 1904-1997

Study for Seated Woman, 1946-48

pencil on cardboard

11 x 9 1/2 in. (27.9 x 24.1 cm.)

Estimate \$200,000-300,000

PROVENANCE

Gifted by the artist to Elaine de Kooning, New York

Acquired from the above by the present owner

EXHIBITED

Bridgehampton, New York, Mark Borghi Fine Art, *Willem de Kooning: A Retrospective Featuring 35*

Works from 1936 - 1978, July 2 - July 22, 2011

Munich, Galerie Thomas, *Ernst Ludwig Kirchner & Willem de Kooning Drawings: The Expressionist Line*,
September 14 - November 3, 2012

Berlin, Akim Monet GmbH, Side by Side Gallery, *The Aggressive Line: Seminal Drawings of Women - de Kooning, E. L. Kirchner*, January 18 - March 9, 2013

LITERATURE

T. B. Hess, *Willem de Kooning*, Braziller, 1959, no. 94, n.n. (illustrated)

S. Yard, *Willem de Kooning: The First Twenty-six Years in New York*, 1986, no. 246, n.n. (illustrated)

Ernst Ludwig Kirchner & Willem de Kooning Drawings: The Expressionist Line, exh. cat., Galerie Thomas,
Munich, 2012, plate 8 (cover illustration)

The Aggressive Line: Seminal Drawings of Women - de Kooning, E. L. Kirchner, exh. cat., Akim Monet
GmbH, Side by Side Gallery, Berlin, 2013, p. 8 (cover illustration)



“To make a small painting look big is very difficult, but to make a big painting look small is also very difficult.”

WILLEM de KOONING, 1972



Elaine and de Kooning with a woman painting in progress in his improvised studio on Leo and Ileana Castelli's porch in East Hampton, Long Island, Summer 1953. Photo by Hans Namuth.

De Kooning's 2011 retrospective at the Museum of Modern Art illustrated his career's trajectory to a degree never before achieved with any other exhibition. One of the lasting benefits of that superb show was the dizzying display of de Kooning's three essential qualities as an artist: the first was his steady prolificacy, showcased in the exhibition's tiny sampling of an astoundingly large oeuvre. The next was his ability to thwart the confines of category, as his many paintings refused to fall into stylistic boxes. The final quality, and that which we glance with such touching intimacy in the present lot, was de Kooning's near-parental relationship to his subjects. In *Study for Seated Woman*, 1946-1948, de Kooning grants us a first look at his legendary *Woman*—a sonogram of his brainchild.

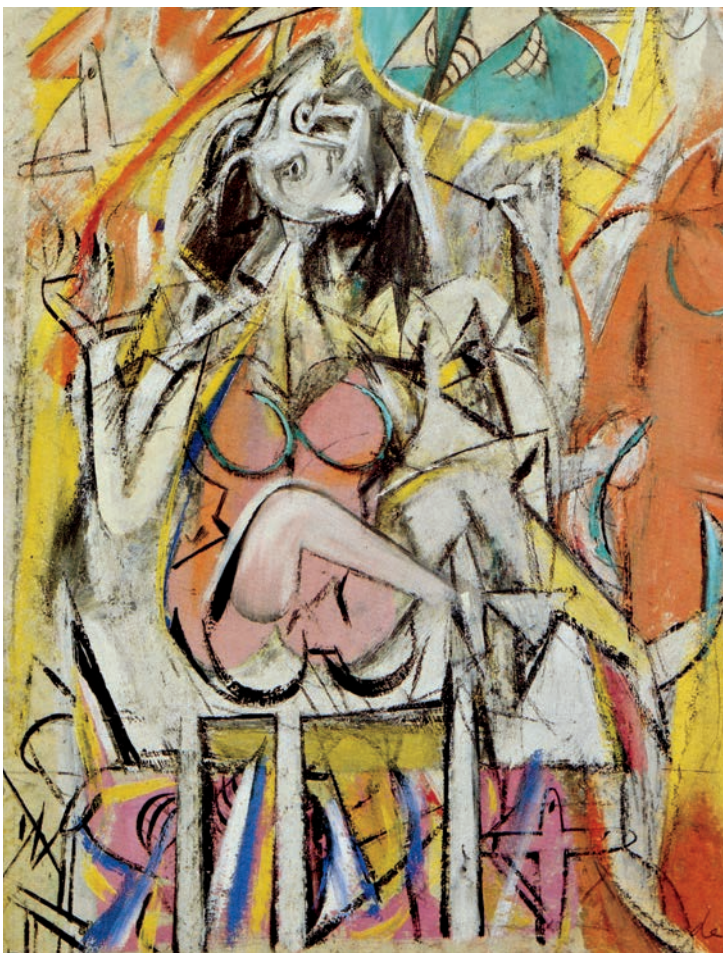
De Kooning spent much of the early part of the 1940s—during his mid-thirties—abstracting subjects that he had first

painted in the 1930s. Household items and seated men, among others, all received an Expressionist makeover, displaying elegant lines along with ripened color that propelled them out of the realm of realism: “The late 1940s was when de Kooning first caught fire, when abstraction and figures first merged... from painting to painting, the single seated figure in the series grows less naturalistic, begins to lose its contours, to dissolve into its surroundings.” (H. Cotter, “De Kooning—A Retrospective’ at MoMA—Review”, *The New York Times*, September 15, 2011).

Yet de Kooning's body of work was immature until he found his most prized subject. De Kooning had married Elaine Fried in 1938, and he began experimenting with her shape in the mid-1940s. De Kooning, intentionally or not, suddenly found himself harkening back to the habits of the Impressionists in his work—portraying the female subject in a series of

intimate poses. The present lot, *Study for Seated Woman*, 1946-1948, reveals a female subject reclining on a chair; her right arm is raised and curved behind her head, while her left arm stretches outwards. Her parted knees are each distinct, one angular and rigorously executed with thick black lines, while the left knee is barely rendered in wispy strokes.

Study for Seated Woman, 1946-1948, comes in de Kooning's first wave of women paintings, a precursor to the full-fledged canvases of the early 1950s. What is remarkable about the present lot, other than its astounding formative value with regard to the creation of the later paintings, is de Kooning's multitude of influences coming through in its shapes and lines. Like many other Abstract Expressionist artists of the 1940s, de Kooning worked hard to shake the overwhelming influence of Picasso in his paintings, yet we can clearly see snippets of cubist origin in the de Kooning's mask-work. The triangular nose and angled head of the woman face upwards, contorted. In addition, we see the planes of the breast assume the shapes of the women in Picasso's *Les Femmes d'Alger*, 1907.



Willem de Kooning, *Untitled (Two Women)*, 1947 (detail). Oil on paper. 20 x 16 in. (50.8 x 40.6 cm.) Collection Samuel and Ronnie Heyman.



Willem de Kooning, *Seated Woman*, c.1940, oil and charcoal on masonite, 54 1/16 x 36 in. (137.3 x 91 cm.). Philadelphia Museum of Art. The Albert M. Greenfield and Elizabeth M. Greenfield Collection.

Yet it is de Kooning's hand that displays its power to the utmost. In the limbs of the figure, we see the delicate lines of hands and feet that direct us forward to 1952's *Woman I*; the fingers and toes almost assume the shape of claws, monstrous yet wholly indicative of de Kooning's independent evolution as an artist. We also find de Kooning developing one of his celebrated visual tropes in the present lot: movement. As a whole, the figure sits in a sexually arresting pose, arms outstretched, legs parted. Yet she seems to recline on an unstable chair, almost comically unbalanced. De Kooning would instill a sense of movement into nearly all of his following paintings, culminating with the dancing abstract portraits of his late career.

Assessing the importance of de Kooning's studies is the equivalent of discussing Chopin's Etudes: they were proving grounds for developing his ideas, rich with the indulgences of artistic experimentation and an unparalleled device for exploring the evolving mind of an artistic genius. In *Study for Seated Woman*, 1946-1948, we see the prenatal beginnings of de Kooning's most celebrated subject, ready to make the leap onto the canvas. And, with de Kooning's affection for both Elaine and the painted figure of legend that she had become, she would do so. The present lot is de Kooning's last breath before greatness was thrust upon him: a pure study of an artist's vision.

PROPERTY FROM AN IMPORTANT INTERNATIONAL PRIVATE COLLECTION

WILLEM de KOONING 1904-1997

Untitled, circa 1960s

charcoal on paper

8 7/8 x 11 3/4 in. (22.5 x 29.8 cm.)

Signed "de Kooning" lower right.

Estimate \$60,000-80,000

PROVENANCE

Collection of Elaine de Kooning, by descent from the artist

Acquired from the above by the present owner

EXHIBITED

Munich, Galerie Thomas, *Ernst Ludwig Kirchner & Willem de Kooning Drawings: The Expressionist Line*, September 14 - November 3, 2012

Berlin, Akim Monet GmbH, Side by Side Gallery, *The Aggressive Line: Seminal Drawings of Women - De Kooning, E. L. Kirchner*, January 18 - March 9, 2013

LITERATURE

Ernst Ludwig Kirchner & Willem de Kooning Drawings: The Expressionist Line, exh. cat., Galerie Thomas, Munich, 2012, plate 7 (illustrated)

The Aggressive Line: Seminal Drawings of Women - de Kooning, E. L. Kirchner, exh. cat., Akim Monet GmbH, Side by Side Gallery, Berlin, 2013, pp.32-33 (illustrated)

Willem de Kooning's rapid progression from representational to non-representational painting occurred during the late 1950s into the early 1960s. His legendary Women series over, he began to find inspiration from sources other than the human form, namely that of landscape. In addition, the sharp lines and geometric patterns that had categorized his earlier work began to smooth out into curvatures and fields of space and color. This gave de Kooning's new work a more reflective element, as it no longer contained the anger and rigor of his earlier paintings and drawings. De Kooning also began to venture into the realm of sculpture, bringing his newly found fluidity and softness into the third dimension. In his works on paper, de Kooning followed the same trajectory: definite figure began to morph into indefinite shape, smoother yet more mysterious than before.

This is precisely the moment in which de Kooning created *Untitled*, conceived in the early 1960s. While the general outline of his human figure is clear, we strain to see the shapes of the torso and head that so characterized his earlier paintings. The figure's left foot even disappears entirely, as if dissolving into abstraction. Though the figure's left hand bears a resemblance to the claws of his past subjects, the gentle waves and soft shapes that make up the figure's right arm prefigure de Kooning's period of absolute abstraction that was to come. Through the shadings and smudges of his charcoal, de Kooning gives us a perfect demonstration of an artistic mind mid-evolution, experimenting with approaches to his work. De Kooning was a believer in the intimacy that exists between an observer and a picture, and, through creating a private and quiet moment of charcoal on paper, de Kooning is able to give us a glimpse of his ever-evolving mind.



160

ARSHILE GORKY 1904-1948

Untitled, circa 1946-47

pencil and crayon on paper

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

This work is signed by Mrs. Arshile Gorky on the reverse.

Estimate \$90,000-120,000

PROVENANCE

Agnes "Mougouch" Gorky Fielding, London

Private Collection

Sotheby's, New York, *Contemporary Art Day Auction*, November 12, 2009, lot 171

Acquired at the above sale by the present owner

EXHIBITED

New York, Peridot Gallery, December 1962 - January 1963

Milwaukee Art Center, *Suggested Additions*, May - June 1963

Maryland, J. Millard Tawes Fine Arts Center, University of Maryland Art Department and Art Gallery,

The Drawings of Arshile Gorky, March 20 - April 27, 1969

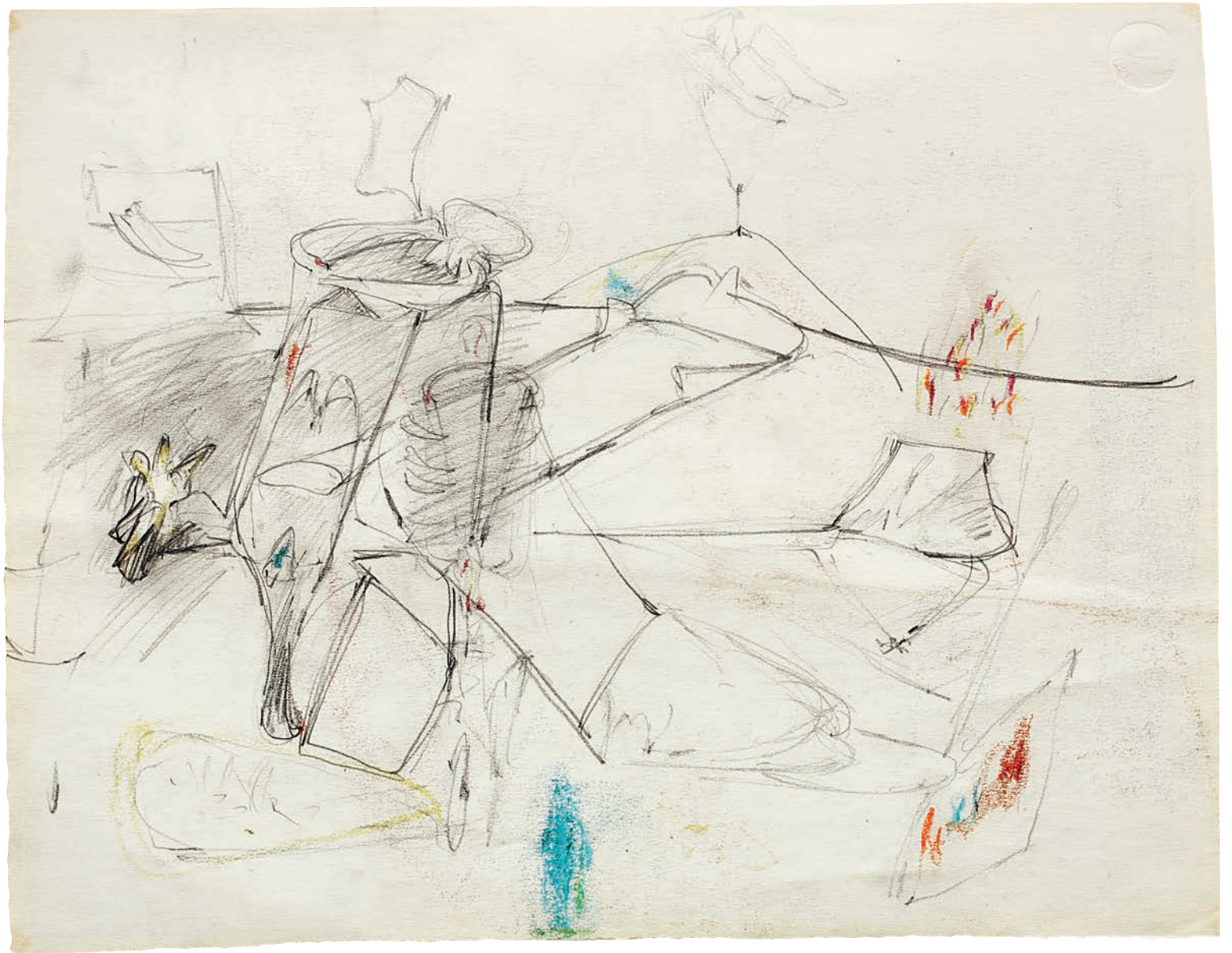
LITERATURE

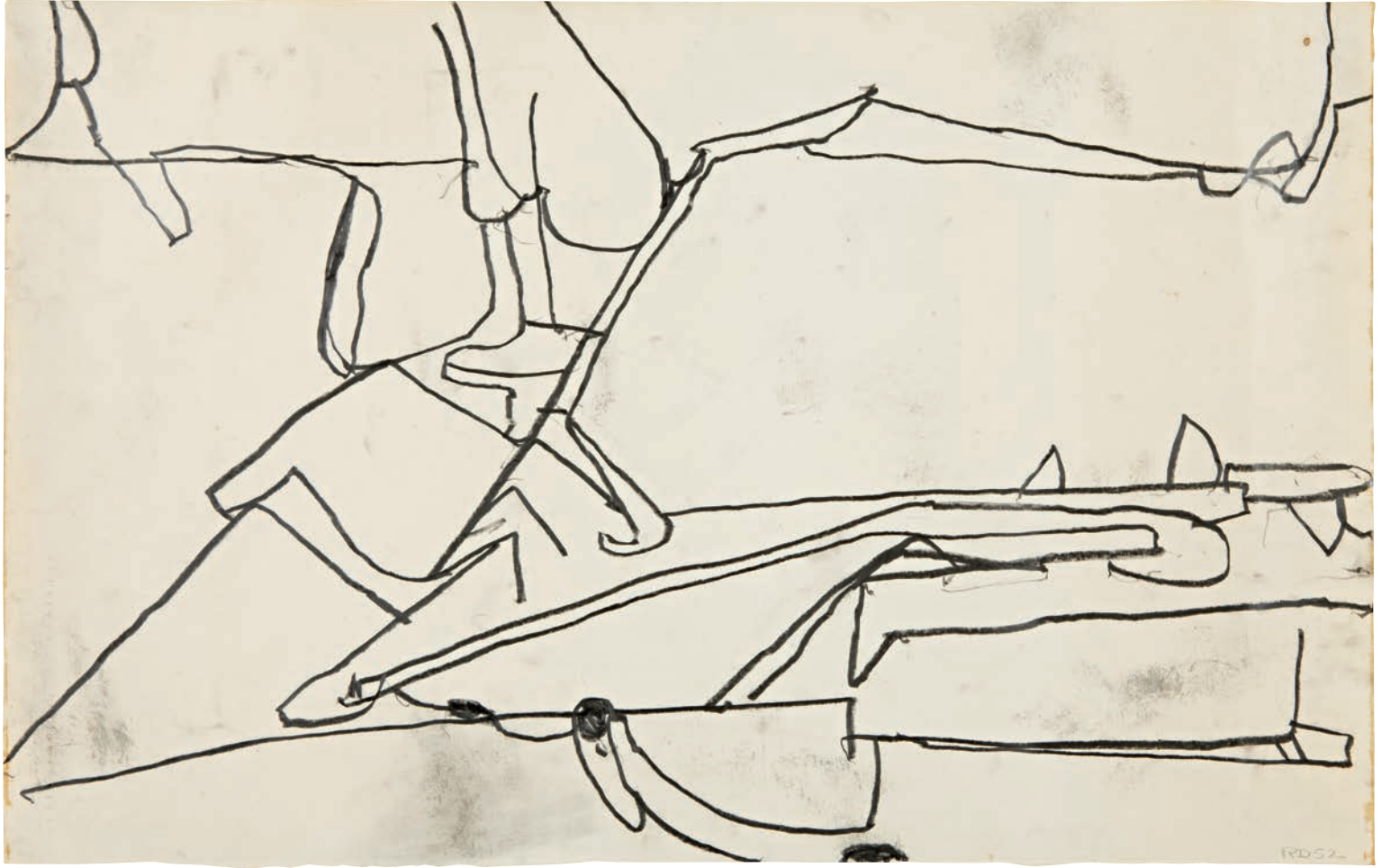
B. Joyner, G. Levitine and W. H. Gerdtts, *The Drawings of Arshile Gorky*, exh. cat., J. Millard Tawes Fine Arts Center, University of Maryland Art Department and Art Gallery, 1969, cat. no. 49, p. 54



Arshile Gorky, *Landscape Table*, 1945 oil on canvas

Musée National d'Art Moderne, Centre Georges Pompidou, Paris





161

RICHARD DIEBENKORN 1922-1993

Untitled, 1952

pencil on paper

15 1/4 x 24 in. (38.7 x 61 cm.)

Initialed and dated "RD 52" lower right.

Estimate \$30,000-40,000

PROVENANCE

Richard Diebenkorn Foundation
Private Collection

LITERATURE

G. Nordland, M. Lavatelli and C. Strong, *Richard Diebenkorn in New Mexico*, Museum of New Mexico Press, 2007, plate 79



162

FRANZ KLINE 1910-1962

Untitled (Composition), 1959

ink on paper

9 1/2 x 14 1/8 in. (24 x 36 cm.)

Signed "F. Kline" lower right.

Estimate \$60,000-80,000

PROVENANCE

Galleria La Tartaruga, Rome

Galleria l'Attico, Rome

Private Collection, Rome

Marlborough Gallery, Rome

163

SAM FRANCIS 1923-1994

Saraband, 1948-49

oil on canvas

32 x 24 in. (81.3 x 61 cm.)

Signed "Sam Francis" lower right; further signed and titled "Sam Francis 'Saraband'" along the stretcher bar.

This work is archived under number SPF48-019 and has been published in the Sam Francis Catalogue Raisonné under number SFF.54.

Estimate \$120,000-180,000

PROVENANCE

Acquired directly from the artist, in 1949

Ubu Gallery, New York & Galerie Berinson, Berlin

Private Collection, Padua, Italy

Sam Francis' legendary belief in the healing power of art stems from his stay at a hospital following a plane crash in World War II. Though it would be years before we would see Francis embark upon the enormous-scaled *Blue Balls* series of the early 1960s (and his mystical devotion to painting), he created myriad canvases in the interim year, exploring color with compelling intensity and texture. In addition, Francis was a pioneer of light in visual art, granting chromatic brightness rarely seen to his various coloring. One of the key inspirations for Francis' work in this period was his environment: in the serenity of California he found his home and muse.

The present lot, *Saraband*, 1948-49 comes only a few short years after Francis began his painting career. The title comes from a

courtly dance of the late Renaissance, giving us clues as how to read Francis' wondrous patterns of darkness and bright coloring. Francis' great silver bands seem to form the background of the piece, providing a surface on which both darker and lighter hues perform a rapturous dance. In the upper regions of the picture, we observe flashes of ochre yellow and deep crimson, emerging from the shadows of Francis' darker, deeper colors of framing. In all, *Saraband* manages to achieve a visual complexity that lends it a third dimension, its many layers spinning on top of one another in perfect synchrony. In a career that was to bring him to the mountains of Japan to seek inspiration for his work, here we observe Francis as vigorous and youthful, drawing brilliance from his own inner vision.





164

SAM FRANCIS 1923-1994

Untitled, 1979

acrylic on paper

19 1/8 x 13 7/8 in. (49 x 35.2 cm.)

Signed and dated "Sam Francis 1979" on the reverse. This work is registered in the archives of Sam Francis with the interim research number SF79-264.

Estimate \$15,000-20,000

PROVENANCE

André Emmerich Gallery, New York

Heath Gallery, Atlanta, in 1983

Private Collection, Atlanta

EXHIBITED

Los Angeles, Ace Gallery, *Sam Francis: Major Paintings and Drawings*, March 20 – April 25, 1981



165

CLAES OLDENBURG b. 1929

Standing mitt with ball in Greenwich site – back view, 1973

crayon and watercolor on paper

14 x 20 in. (35.6 x 50.8 cm.)

Signed and dated "73" along the lower edge.

Estimate \$30,000-40,000

PROVENANCE

Margo Leavin Gallery, Los Angeles

Malmberg International, Malmö, Sweden

Thomas Segal Gallery, Baltimore

Sotheby's, New York, *Contemporary Art Morning Session*, November 15, 2007, lot 214

Acquired at the above sale by the present owner

EXHIBITED

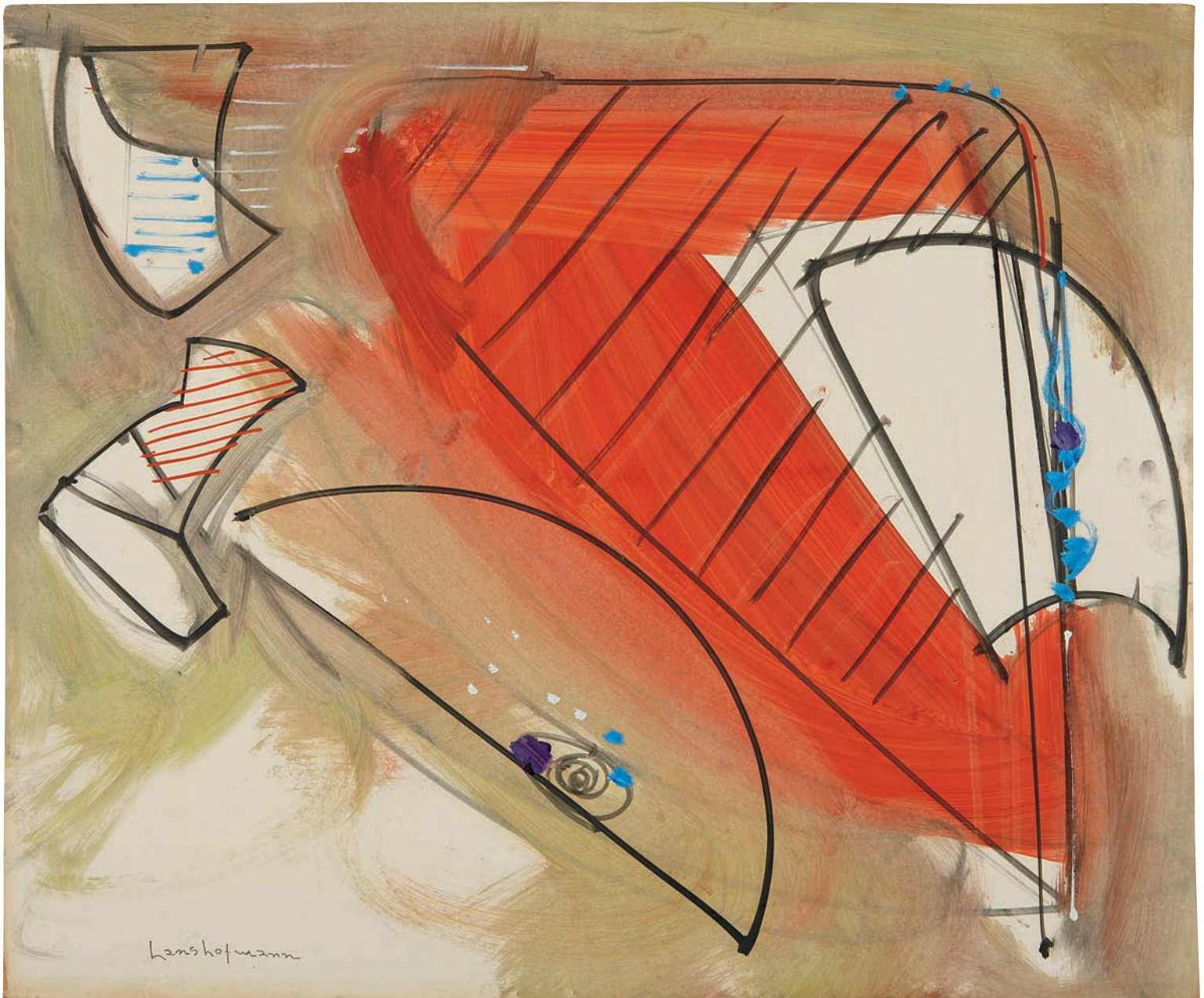
Minneapolis, Walker Art Center, *Oldenburg: Six Themes*, April 6 - May 25, 1975, then traveled to Denver, The Denver Art Museum (June 28 - August 24, 1975), Seattle, Seattle Art Museum (September 29 - November 9, 1975), New Orleans, New Orleans Museum of Art (January 16 - February 27, 1976); Toronto, Art Gallery of Ontario (April 4 - May 9, 1976)

New York, Wave Hill, *Standing Mitt with Ball: From Concept to Monument*, September 16 - November 4, 1984

New York, Grant Selwyn Fine Art, *Claes Oldenburg and Coosje van Bruggen Objects and Drawings*, 2003

LITERATURE

M. Friedman, *Oldenburg: Six Themes*, exh. cat., Minneapolis: Walker Art Center, 1975, p. 82



166

HANS HOFMANN 1880-1966

Untitled, 1944

gouache and oil on paper

19 1/2 x 23 1/2 in. (49.5 x 59.7 cm.)

Signed "Hans Hofmann" lower left. Stamped with number M - 821 by the Estate of Hans Hofmann on a label affixed to the reverse.

Estimate \$20,000-30,000

PROVENANCE

David Mirvish Gallery, Toronto

Aronson Gallery, Atlanta

André Emmerich Gallery, New York



167

ROBERT MOTHERWELL 1915-1991

Lakerol with Black Stripe, 1973

acrylic and collage on paper

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

Initialed and dated "RM 73" lower right.

Estimate \$50,000-70,000

PROVENANCE

Hanson-Cowles Gallery, Minneapolis

Acquired from the above by the present owner



168

DAN CHRISTENSEN 1942-2007

Fiesta Red, 1988

acrylic on canvas

13 x 60 1/4 in. (33 x 153 cm.)

Signed, titled and dated "FIESTA RED' 1988 ©

D. Christensen" along the overlap.

Estimate \$10,000-15,000

PROVENANCE

Douglas Drake Gallery, New York



169

CHRISTO b. 1935

The Umbrellas, 1989

mixed media on paper, laid on panel, in 2 parts

left 31 x 26 1/2 in. (78.7 x 67.3 cm.)

right 31 x 12 1/4 in. (78.7 x 31.1 cm.)

overall 31 x 40 in. (78.7 x 101.6 cm.)

Each signed and dated "© CHRISTO 1989" on the reverse.

Estimate \$70,000-90,000

PROVENANCE

Acquired directly from the artist



170

JOHN CHAMBERLAIN 1927-2011

Untitled, 1981

mineral-coated synthetic polymer resin
4 1/2 x 4 1/2 x 4 1/2 in. (11.4 x 11.4 x 11.4 cm.)

This work has been recorded in the archives of the John Chamberlain studio.

Estimate \$10,000-15,000

PROVENANCE

Acquired directly from the artist by the present owner

171

JOHN CHAMBERLAIN 1927-2011

Untitled, 1981

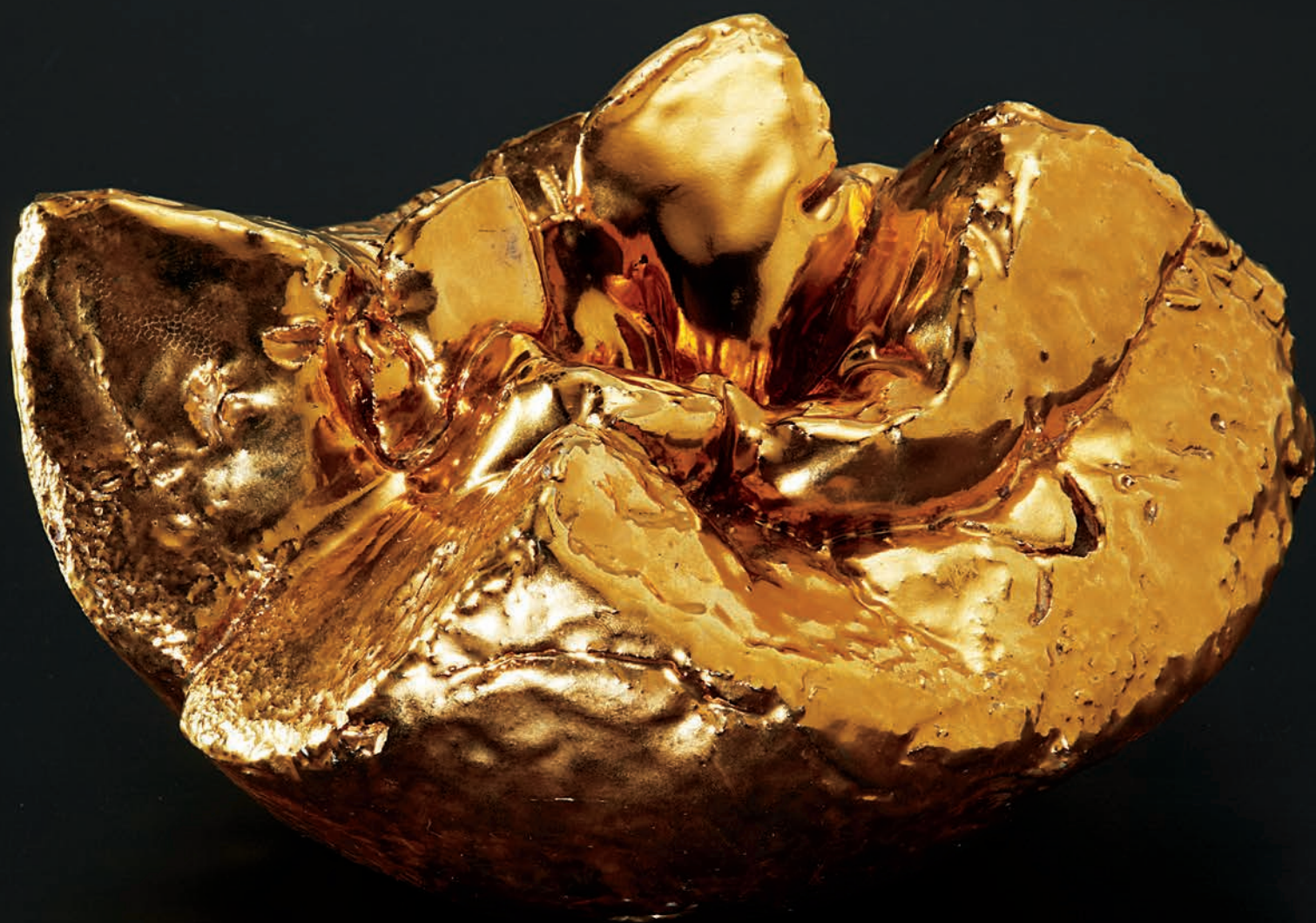
ceramic glazed in gold
5 x 8 1/2 x 7 in. (12.7 x 21.6 x 17.8 cm.)

Signed and dated "Chamberlain 81" on the base.
This work has been recorded in the archives of the John Chamberlain studio.

Estimate \$60,000-80,000

PROVENANCE

Acquired directly from the artist by the present owner



172

RAYMOND PETTIBON b. 1957

No Title (Twilite Doubleheader...), 2010

pen, ink and gouache on paper

22 1/2 x 30 in. (57.2 x 76.2 cm.)

Signed and dated "Raymond Pettibon 2010"
on the reverse.

Estimate \$60,000-80,000

PROVENANCE

Regen Projects, Los Angeles

"...I find pitching and
batting are visually
very striking... It's
like drawing drapery
for the old masters,
more than, say, with
drawing a superhero,
where it's all tight-
it may as well have
been painted on."

RAYMOND PETTIBON, 2009





173

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

ED RUSCHA b. 1937

Face Shield, 1974

pastel on paper

11 1/8 x 28 5/8 in. (28.3 x 72.7 cm.)

Signed and dated "Edward Ruscha 1974" on the reverse.

Estimate \$180,000-250,000

PROVENANCE

Leo Castelli Gallery, New York

Jared Sable Gallery, Toronto

Sotheby's, New York, *Contemporary Art, Part II*, November 10, 1989, lot 412

Brooke Alexander Gallery, New York

Acquired from the above by present owner, in 2006

LITERATURE

E. Ruscha, *They Called Her Styrene*, London, 2000, n.p. (illustrated)

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

FACE

FACE S

HIELD

174

SOL LEWITT 1928-2007

Wall Drawing #354F: Isometric figure drawn with India ink washes [Parallelogram], 1981

India ink wash

dimensions variable

First drawn by Sol LeWitt and Carol Androccio.

This work is accompanied by a certificate of authenticity and a diagram issued by the artist's studio.

Estimate \$120,000-180,000

PROVENANCE

Saman Gallery, Genoa, Italy

Private Collection, Genoa, Italy

EXHIBITED

Düsseldorf, Konrad Fischer Gallery, *Sol LeWitt*, June, 1981

LITERATURE

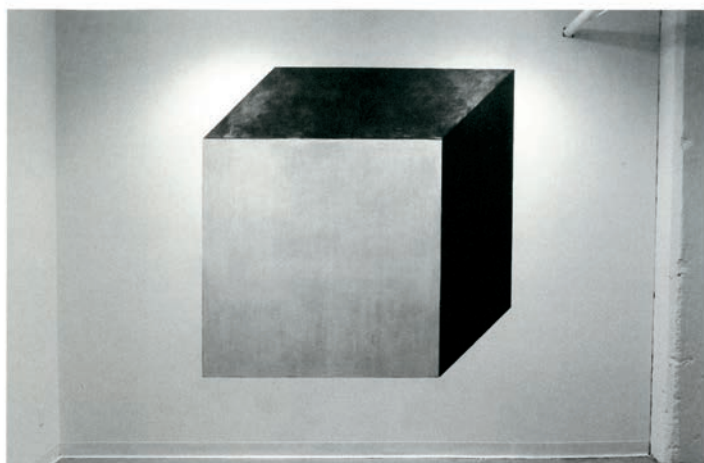
S. LeWitt, B. Corà and M. Panzera, *Sol LeWitt in Italia*, Siena, 1998, p. 110 (illustrated)

A pioneer of Conceptualism and Minimalism, Sol LeWitt is known for reducing art to its essentials. Unique from other minimalists, he was not interested as much in the use of industrial materials as he was in concepts and systems. For LeWitt, the cube became the basic modular unit for his artistic study. LeWitt's visual exploration of space developed from this universally recognizable form. He divided the sides of the cube into halves, thirds, and quarters, breaking up the traditional representation of three

dimensional space. The present lot is part of LeWitt's study of forms derived from a cube, in which he transforms planar figures into a three-dimensional form.

In the present lot, LeWitt blurs the line between artist and architect. He simplifies art to a few of the most basic shapes and colors, presenting an ordered, organized approach to the artistic process. His drawings sometimes resemble mathematical diagrams. LeWitt's India ink washes create three distinct tones

of color, creating literal and figurative "grey areas" of space. His drawings create an interesting juxtaposition to the tradition of the "white cube" viewing space and ignite the work in dialogue with the location where it is ultimately displayed. His brilliantly colored ink washes were diluted and layered to achieve varying shades of grey, creating multifaceted areas. His goal was "to recreate art, to start from square one," – beginning literally with squares and cubes.



Another example from the series, *Wall Drawing #354*, 1981, India ink wash, Raussmüller Collection, Basel





175

RICHARD PETTIBONE

Neo-Plasticism, 1996

oil on maple

19 3/4 x 23 x 4 5/8 in. (50.2 x 58.4 x 11.7 cm.)

Inscribed with signature, titled twice and dated "NEO-PLASTICISM RICHARD PETTIBONE 1996" on base; further inscribed with initials, title and dated "NEO-PLASTICISM RP 96" on the reverse of shelf.

Estimate \$8,000-12,000

PROVENANCE

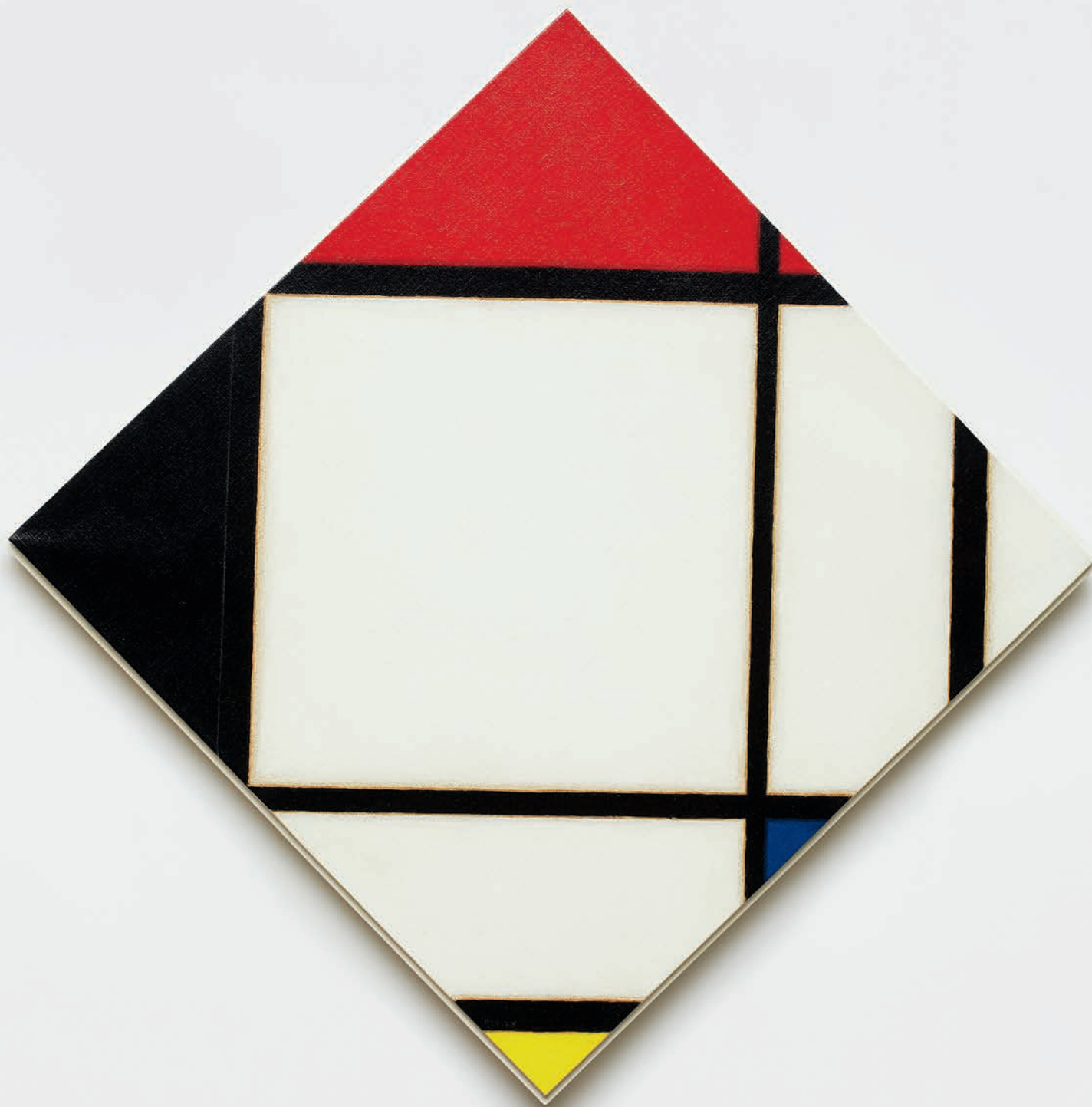
Curt Marcus Gallery, New York

EXHIBITED

Philadelphia, Institute of Contemporary Art, *Richard Pettibone: A Retrospective*, April 30 - August 1, 2005, then traveled to Saratoga Springs, The Tang Teaching Museum and Art Gallery at Skidmore College (November 19, 2005 - February 12, 2006), Laguna Beach, Laguna Art Museum (March 12 - May 28, 2006)

LITERATURE

I. Berry and M. Duncan, *Richard Pettibone: A Retrospective*, exh. cat., Saratoga Springs, The Tang Teaching Museum and Art Gallery at Skidmore College, 2005, p. 148 (illustrated)



176

RICHARD PETTIBONE b. 1938

Piet Mondrian, "Lozenge Composition with Red, Blue, and Yellow," 1925, 1996

oil on canvas, in artist's frame

12 3/4 x 12 3/4 in. (32.4 x 32.4 cm.)

Signed, titled, numbered and dated "Richard Pettibone, Piet Mondrian, Lozenge Composition with Red Blue and Yellow, 1925, 1996, 109" on the reverse.

Estimate \$15,000-20,000

PROVENANCE

Curt Markus Gallery, New York

EXHIBITED

Philadelphia, Institute of Contemporary Art, *Richard Pettibone: A Retrospective*, April 30 - August 1, 2005, then traveled to Saratoga Springs, The Tang Teaching Museum and Art Gallery at Skidmore College (November 19, 2005 - February 12, 2006), Laguna Beach, Laguna Art Museum (March 12 - May 28, 2006)

LITERATURE

I. Berry and M. Duncan, *Richard Pettibone: A Retrospective*, exh. cat., Saratoga Springs, The Tang Teaching Museum and Art Gallery at Skidmore College, 2005, p. 150 (illustrated)



177

KENNETH NOLAND 1924-2010

Glean, 1977

acrylic on canvas

93 x 76 1/2 in. (236.2 x 194.3 cm.)

Signed, titled and dated "Kenneth Noland 1977 Glean" with artist's diagram on the reverse; further signed "Kenneth Noland" on label affixed to the stretcher.

Estimate \$60,000-80,000

PROVENANCE

André Emmerich Gallery, Inc., New York
Hokin Gallery Inc., Palm Beach
Private Collection, Toronto
Sotheby's, New York, *Impressionist, Modern, and Contemporary Art*, February 17, 1999, lot 199
Private Collection
Sotheby's, New York, *Contemporary Art Day Auction*, November 10, 2011, lot, 175
Acquired at the above sale by the present owner

EXHIBITED

Disputación Provincial de Málaga, Sala de Exposiciones Alameda; Ayuntamiento de Vigo, Casa de las Artes, *Post pictórico-pop: Noland - Warhol*, March 31-May 14, 2000, then traveled to Vigo, Spain, Museo Municipal "Quinones de Leon", July 24 - September, 2000

LITERATURE

Disputación Provincial de Málaga, *Post pictórico-pop: Noland - Warhol*, Sala de Exposiciones Alameda; Ayuntamiento de Vigo, Casa de las Artes, 2000, pp.32-33 (illustrated)



178

JACK GOLDSTEIN 1945-2003

Untitled, 1985

acrylic on canvas, in 3 parts

(i) 96 x 6 x 6 in. (243.8 x 15.2 x 15.2 cm.); (ii) 96 x 36 x 4 in. (243.8 x 91.4 x 10.2 cm.);

(iii) 96 x 6 x 6 in. (243.8 x 15.2 x 15.2 cm.)

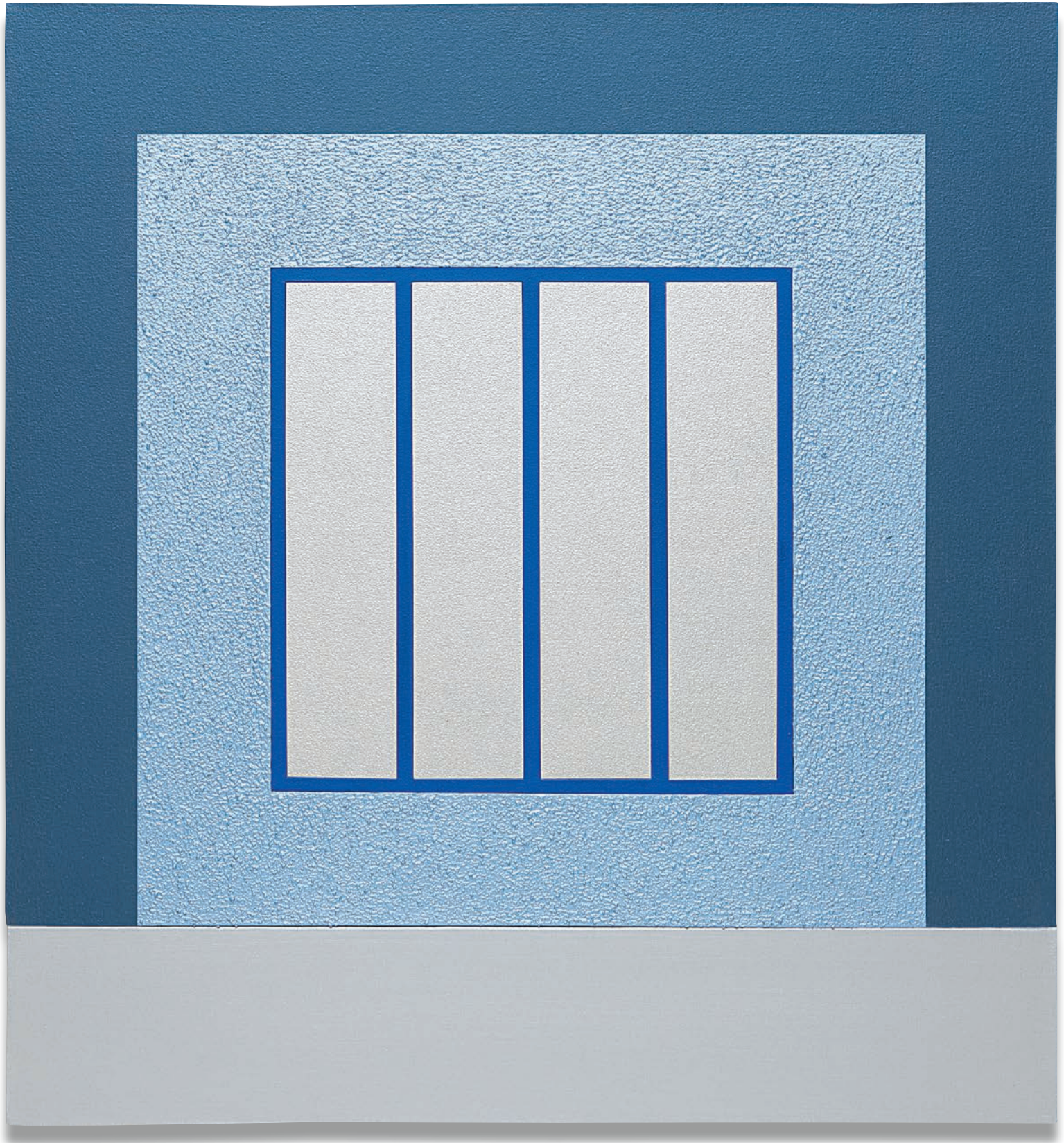
overall dimensions: 96 x 48 x 6 in. (243.8 x 121.9 x 15.2 cm.)

Signed and dated "Jack Goldstein 1985" on the stretcher of center element.

Estimate \$60,000-80,000

PROVENANCE

Collection of the artist's estate



179

PETER HALLEY b. 1953

Blue Prison, 2000

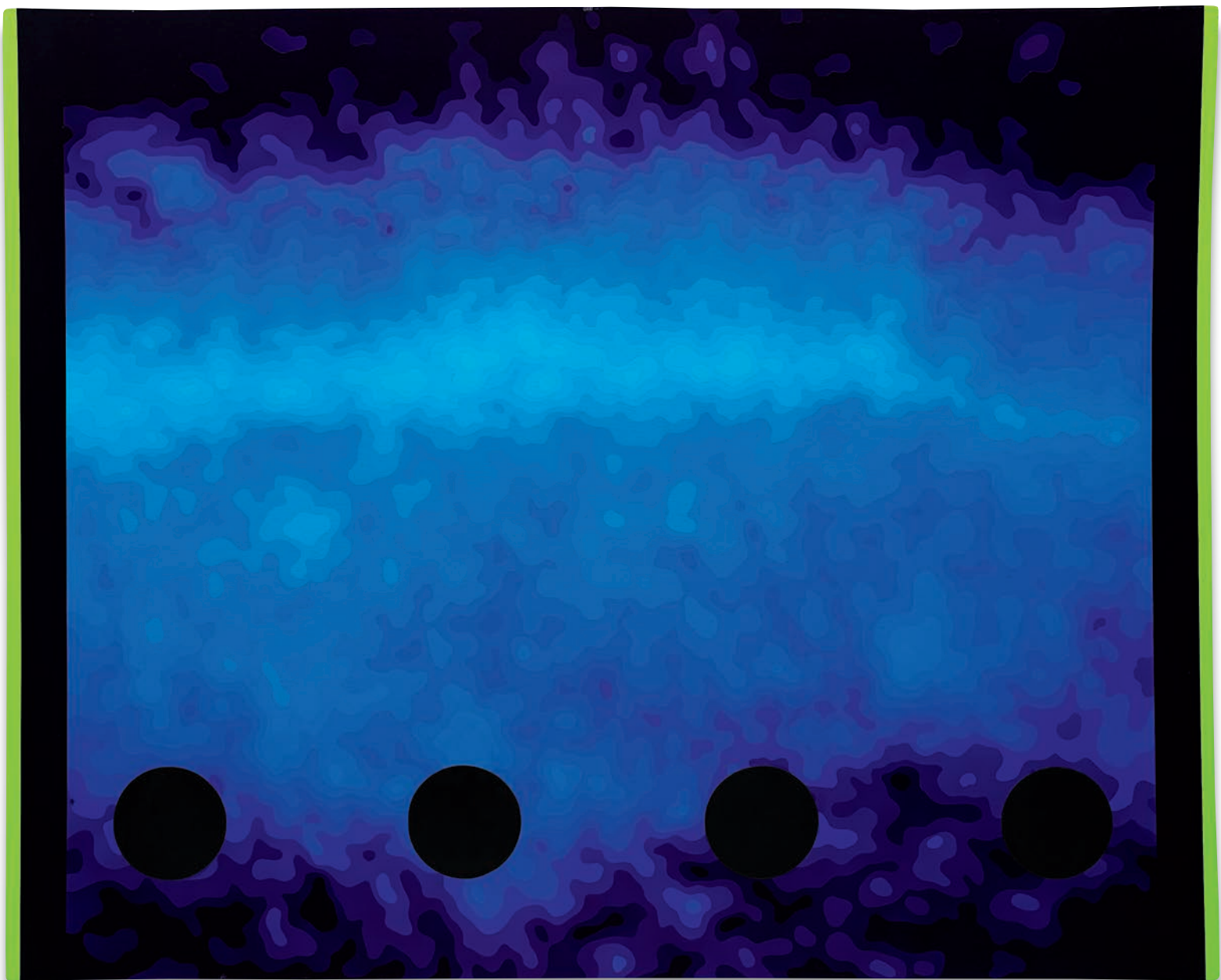
metallic acrylic, pearlescent acrylic, Roll-a-Text on canvas
47 x 44 in. (119.4 x 111.8 cm.)

Signed and dated "Peter Halley 2000" on the reverse.

Estimate \$30,000-50,000

PROVENANCE

Mary Boone Gallery, New York



180

JACK GOLDSTEIN 1945-2003

Untitled, 1989

acrylic on canvas

48 x 60 x 4 in. (121.9 x 152.4 x 10.2 cm.)

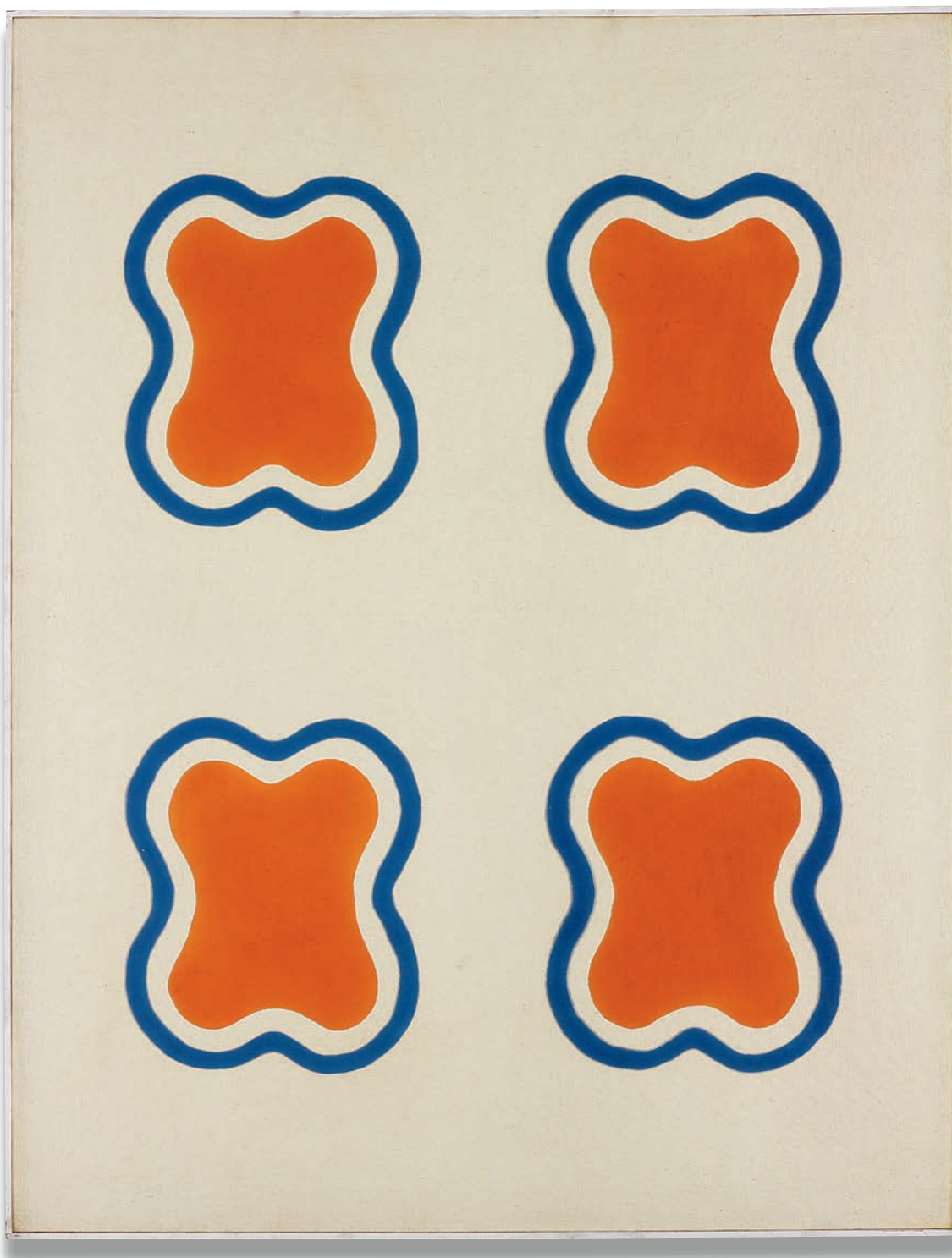
Estimate \$60,000-80,000

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

Chicago, Dart Gallery, Group Exhibition, 1990



181

PAUL FEELEY 1910-1966

ACRUX, 1964

oil-based enamel on canvas, in artist's frame
66 x 51 in. (168 x 130 cm.)

Signed, titled and dated "Paul Feeley, 'ACRUX',
1964" twice on the stretcher.

Estimate \$25,000-35,000

PROVENANCE

Kasmin Limited, London
Private Collection, London

LITERATURE

L. Alloway, "Paul Feeley: Opinions on Painting,"
(Edited reprint from *Living Arts* 3, 1964),
Bennington College Bulletin, vol. 32, no. 4, May
1964 (illustrated)

L. Alloway and G. Baro, *Paul Feeley: Painting and
Sculpture*, Lawrence Markey and Matthew Marks
Gallery, 2002, p. 100 (illustration of sketch)



182

FRED TOMASELLI b. 1956

Green on Red, 1995

acrylic, hemp leaves and resin on panel
72 x 54 in. (182.9 x 137.2 cm.)

Signed, titled and dated "Fred Tomaselli, Green
on Red, 1995" on the reverse.

Estimate \$80,000-120,000

PROVENANCE

Private Collection, California

Acquired from the above by the present owner

EXHIBITED

Washington, D.C., The Corcoran Gallery of
Art, *44th Biennial Exhibition of Contemporary
American Painting: Painting Outside Painting*,
December 16, 1995 - February 19, 1996
New York, Whitney Museum of American Art
at Philip Morris, *Sowon Kwon: Two or Three
Comodores*, October 20, 2000 - January 5, 2001
New York, Edward Tyler Nahem Fine Art, LLC.,
Autumn Group Show, September 1 - October 31,
2008

LITERATURE

H. Risatti, "Painting Outside of Painting,"
Artforum, April 1996

183

CHARLES BELL 1935-1995

Untitled (Monkey & Doll), 1973

oil on canvas

72 x 40 in. (182.9 x 101.6 cm.)

Estimate \$150,000-200,000

PROVENANCE

Louis K. Meisel Gallery, New York
Collection Richard Clair, New York

LITERATURE

L.K. Meisel, "Charles Bell", *Photo-realism*, New York, 2008, plate 110, p. 58 (illustrated)

H. Geldzahler and L. K. Meisel, *Charles Bell, The Complete Paintings 1970-1990*, New York, 1991, plate 58, p.48 (illustrated)

“By radically changing the size of everyday objects we can get into them and more easily explore the surfaces and construction—their reality.”

CHARLES BELL



Charles Bell, *Seaplane in Bathtub*, 1973 (14), oil on canvas, 68 x 48 in. (172 x 122 cm.) Stuart M. Speiser Collection, Smithsonian Institution, Washington, D.C.
© Estate of Charles Bell

Acclaimed American Photo-Realist, Charles Bell has left a legacy of captivating still life paintings imbued with child-like wonder and Pop sensibility. Influenced by Richard Diebenkorn and Wayne Thiebaud, Bell's work is distinguished by its use of familiar and everyday subject matter, depicted on a scale as much as ten times life-size. Moving from the west coast to New York City in 1967, Bell felt inspired by the resurgence of subject matter into painting, "the more research I did the further I got into realism and eventually did a lot of experimentation with trompe l'oeil. You had to be something of a renegade to be a realist back then." Indeed, Bell had developed and employed traditional painting techniques used by Vermeer and Dalí while engaging with photography to create his large-scale subjects. He would use the photographic lens to engage with forms, focus and the reflection of light, capturing his subject matter and then working from a photo transparency during a three to six month period of painting.

The present lot, *Untitled (Monkey & Doll)*, 1973, is exemplary of Bell's undeniable engagement with realism and nostalgia. Here, the artist creates somewhat of a fantasy, bringing the familiar to life, anthropomorphized children's toys, bathed in light against a dark background, engaged in a quiet tender moment. Bell's oeuvre can be categorized into three periods according to subject; his toys, gumball machines, and pinball machines. The present lot, *Untitled (Monkey & Doll)*, stems from his first series of toys, from which the artist's famed *Seaplane in Bathtub*, 1972, emerged as a meditation of perspective and refractions of light. Certainly, Bell sought to bring pictorial majesty and wonder to the mundane. The present lot was noted by the artist as his *Pieta*, suggesting a direct association between composition and chiaroscuro effect: "For myself, choosing subjects is definitely an emotional process rather than an intellectual exercise." (Charles Bell, in L.K. Meisel, "Charles Bell", *Photo-realism*, New York: Harry N. Abrams, 2008, p.55-56)



184

GEORGE CONDO b. 1957

German Nights, 2003

oil on canvas

40 x 32 in. (101.6 x 81.3 cm.)

Signed, titled and dated "German Nights Condo 03" along the overlap.

Estimate \$150,000-200,000

PROVENANCE

Galerie Andrea Caratsch, Zurich

Private Collection

As an artist, George Condo has long maintained deep-seeded ideals about the pictures he paints. Borne out of the 1980s, Condo was largely responsible for the resurgence of painted canvases, along with Basquiat, Haring, and various other East Village painters. Yet, similar to the work of his contemporaries, Condo's art was a collision of old masters and new ideas, where classically painted figures bore the grotesque faces of psychological confusion. Condo's signature faces—he coined the term "artificial realism" to describe an accurate portrayal of the artificial—give the viewer insight into the inner workings of the subject, where sex, humor, and horror all meet in a stunning dissolution of the viewer's comfort and expectations.

The present lot, *German Nights*, 2003, presents as its subject a satisfied recipient of lovemaking, standing centrally before the observer, her robe unabashedly swept

open to reveal her bare torso. What makes this particular woman unique in Condo's oeuvre is not her unassuming nudity or full frontal portraiture, but rather the curiously elusive nature of her facial expression, her contorted mouth and chin caught somewhere in between peace and longing. Her bulbous nose and straggly hair gives us the impression that we have awoken her from her slumber, perhaps too early for a full night's rest. Condo's serene background, a pastiche of the night sky at both emerging dawn and impending dusk, creates a color palette similar to that of the Italian Masters, the dark greens giving way to the excellent crimson drapery work of the subject's gown. In the end, we witness a very human specimen willing to give us a glimpse into her inner psychology, which she lies bare for us to see. It is a scene hilarious, somewhat melancholy and just a tad unsettling: a perfect embodiment of Condo's artistic project.



185

DAVID SALLE b. 1952

Snowflake, 2003

diptych: oil and acrylic on canvas and linen

each 90 1/2 x 56 in. (229.9 x 142.2 cm.)

overall 90 1/2 x 112 in. (229.9 x 284.5 cm.)

Signed, titled and dated "David Salle, Snowflake, 2003" on the stretcher of the right panel.

Estimate \$100,000-150,000

PROVENANCE

Galerie Thaddaeus Ropac, Paris and Salzburg

Private Collection

Dorotheum, *Zeitgenössische Kunst*, May 13, 2009, lot 275

Acquired at the above sale by the present owner

EXHIBITED

Paris, Galerie Thaddaeus Ropac, *David Salle*, Paris Opera Paintings, 2004

LITERATURE

P. Dagen, *Paris Opera Paintings*, exh. cat., Galerie Thaddaeus Ropac, Paris, 2004

David Salle's paintings are energetic, colorful, and often characterized by the juxtaposition of disparate images. Salle draws from sources varied from Parisian opera to highly-stylized Japanese Manga drawings. He expertly juxtaposes the two disparate worlds in a single image, creating a work whose meaning is not immediately discernible. In Salle's *Snowflake*, 2003, images collide and coexist, conversing in similar time, yet transformed by the drama of his visual story. The girl in the red tank top seems to be moving towards the viewer, while the opera performer draped in the fabric of her costume retreats backwards – their hierarchical poses forming yet another study in contrasts.

Salle explores the intangible relationships between subjects. His images float in a fragmented world of simultaneity and unexpected equilibrium. Drawing his images from a variety of sources, Salle combines them into a painting as if creating a collage using scraps of paper – yet his connections

do not seem forced. With the profusion of iconography jostling for attention, it is unapparent whether Salle is reflecting on the images with irony, indifference, or nostalgia. Similar to the paintings of John Baldessari, Salle's paintings lack obvious narrative logic in their dualism. The comparison of multiple aesthetics obscures the purpose of Salle's work.

Salle's *Paris Opera Paintings* draw on the rich history of Parisian opera and ballet and illuminate his fascination with theatrical sets and costumes. In the tradition of artists such as Picasso and Karen Kilimnik, Salle has made forays into set design for the Paris Opera and the Joyce Theater in New York, in addition to painting. Salle's *Snowflake*, 2003, is an exploration of images that captivate, whether in advertising, performance, or pop culture. Salle's work is a testament to the evolution of popular culture over time, across genres and societies. Salle examines what these images communicate and how their impact is changed when juxtaposed against each other.



186

GEORG BASELITZ b. 1938

Teolie, 2000

oil on canvas

57 1/3 x 44 7/8 in. (145.6 x 114 cm.)

Signed, titled and numbered 6.III.2 on the reverse.

Estimate \$200,000-300,000

PROVENANCE

Galerie Michael Schultz, Berlin

Acquired directly from the above by the previous owner, in 2003

Sotheby's, London, *Contemporary Art Day Auction*, June 30, 2011, lot 134

Acquired at the above sale by the present owner

EXHIBITED

Cuenca, Fundación Antonio Pérez, *Pintura y escultura de la colección Irene Cábez - Ignacio Muñoz*, May 19 - August 31, 2005

Miengo, Sala de Arte Robayera, *Baselitz*, September - October, 2005

LITERATURE

Pintura y escultura de la colección Irene Cábez - Ignacio Muñoz, exh. cat., Cuenca, Fundación Antonio Pérez, 2005, p. 39 (illustrated)

G. Baselitz and M. Mantecón, *Baselitz*, exh. cat., Sala de Arte Robayera, Ayuntamiento de Miengo, 2005, p. 25 (illustrated)

Georg Baselitz's name is synonymous with severity in art; his approach cannot be disjoined from his overwhelming influences—namely those of the historical and cultural circumstances in which he has lived. Particularly, Baselitz's work creates brilliant political statements about the realities of German life following World War II. But, rather than offering blatant cultural criticism or critiquing specific institutions, Baselitz instead gives the viewer a wealth of symbol and image, which work together in his sculptures and paintings to achieve a somewhat disturbing yet wholly cathartic end. As a German, a Neo-Expressionist, and first and foremost, as a creator, Baselitz shows us the cracks in our world through the lens of artistic invention.

In *Teolie*, 2000, we observe one of his most fascinating reflections on an earlier period. Baselitz's "upside-down" paintings of the 1970s inverted the commonplace features of the urban landscape into an unrecognizable scene of shape and image. Yet in the present lot, Baselitz works with only one recognizable figure—the inverted child at left—crafting along side of it a web that links to a dark, sinister mass. It would be difficult not to observe the violence in *Teolie*, 2000, especially given the red coloring of the figure's head and Baselitz's splattering technique. Yet we must remind ourselves that he is not simply crafting a picture of a victim of war or tragedy, but rather assembling many visual components into an illusion, further exploring the ability to find abstraction in a subject. *Teolie* is a marvelous testament to Baselitz's decades-long dedication to the realm of visual possibility.





187

GEORGE CONDO b. 1957

Double Seated Couple, 2006

silkscreen ink on paper

50 x 44 in. (127 x 111.8 cm.)

Signed and dated "Condo 06" lower right.

Estimate \$25,000-35,000

PROVENANCE

Luhring Augustine, New York



188

GEORGE CONDO b. 1957

St. Lucy Collage, 1994

oil, acrylic, colored pencil, chalk, paper on canvas

75 1/2 x 47 3/4 in. (199 x 121.3 cm.)

Signed and dated "Condo 94" upper left; further signed and dated "Condo 94" on the reverse.

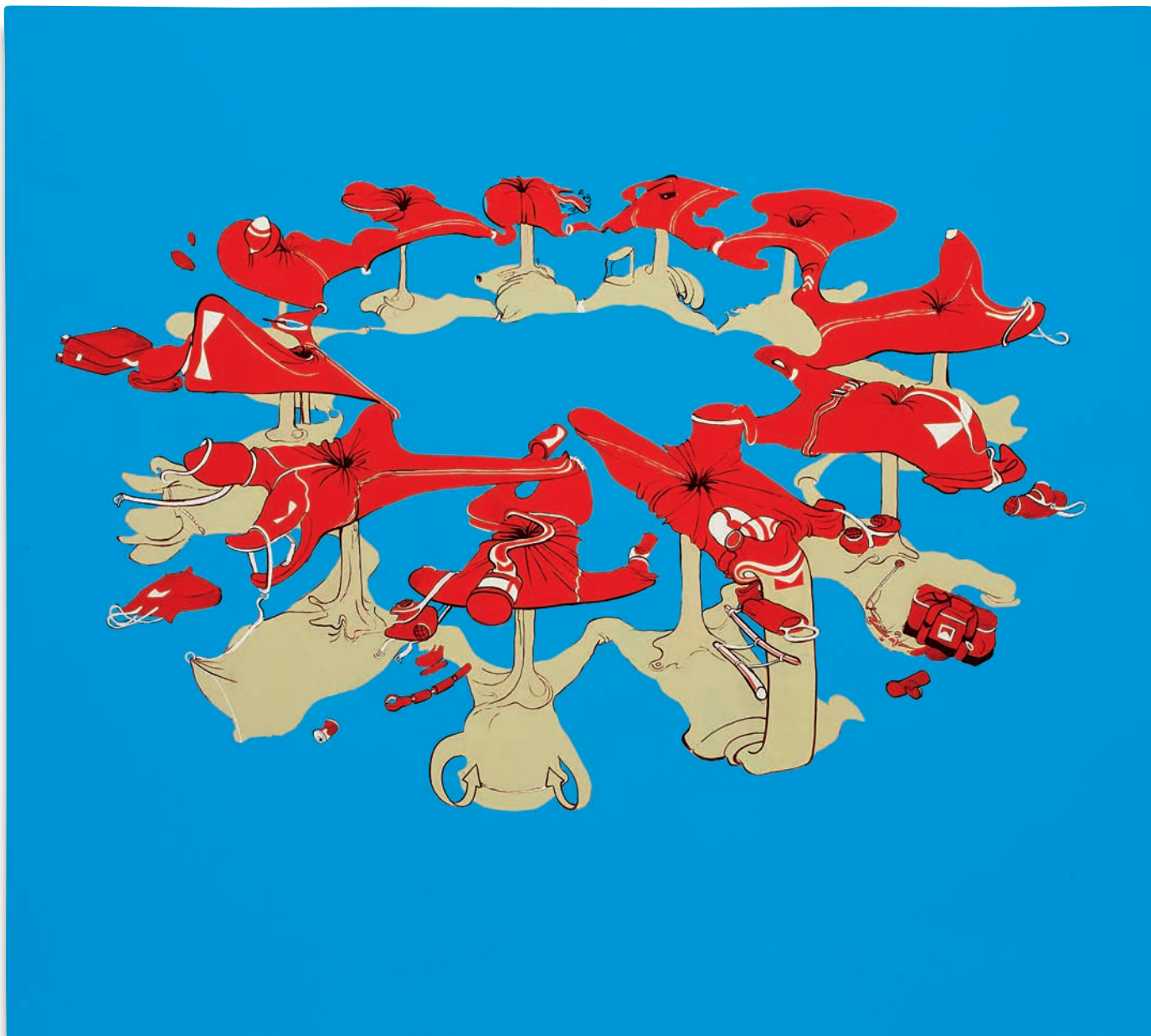
Estimate \$60,000-80,000

PROVENANCE

Baldwin Gallery, Aspen

EXHIBITED

Aspen, Baldwin Gallery, *George Condo: Paintings 1993 - 2001*, July 27 - September 3, 2002



189

INKA ESSENHIGH b. 1969

"Mass Suicide" from Special Forces #2, 1997

oil enamel on canvas

54 x 60 in. (137.2 x 152.4 cm.)

Signed, titled and dated "Inka Essenhigh 1997, Special Forces #2 'Mass Suicide'" on the reverse.

Estimate \$30,000-40,000

PROVENANCE

Stefan Stux Gallery, New York

EXHIBITED

New York, Exit Art, *Wild*, January 17 - March 29, 1998



190

INKA ESSENHIGH b. 1969

"The Great Beyond" from *Special Forces #3*, 1997

oil enamel on canvas

73 x 90 in. (185.4 x 228.6 cm.)

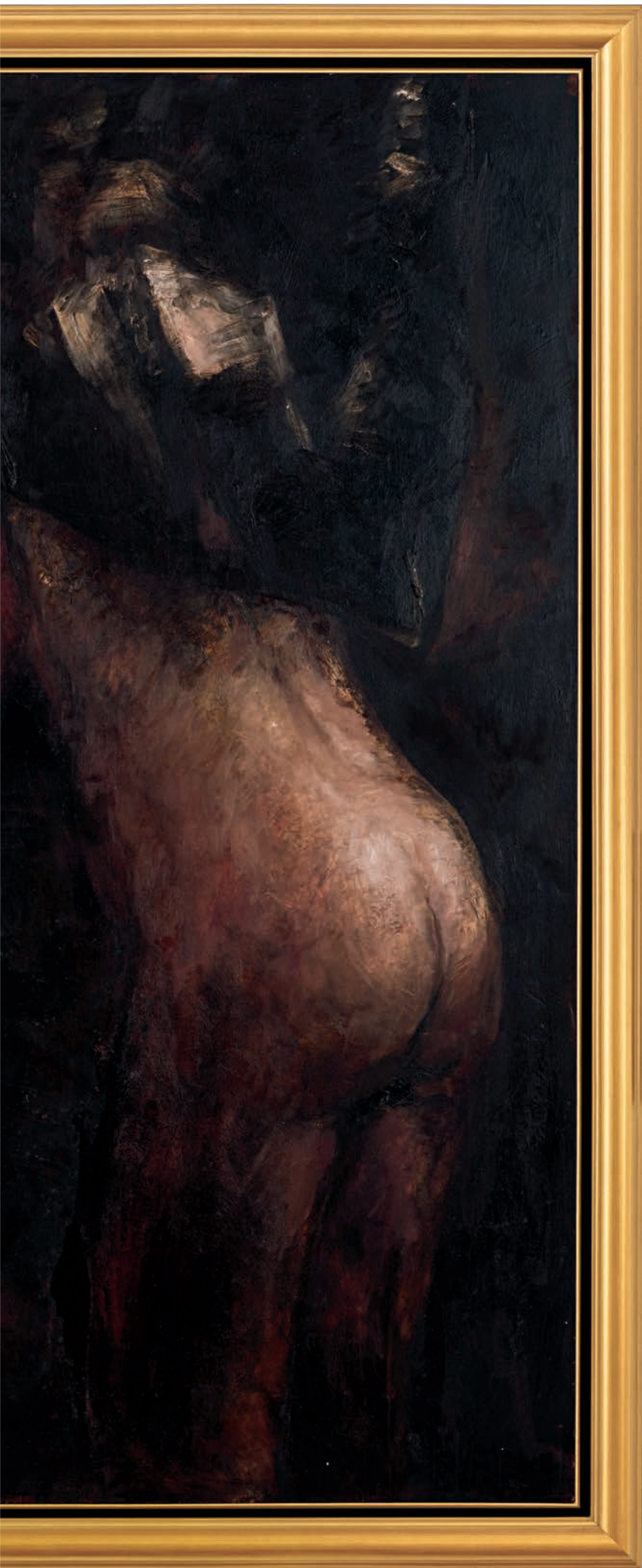
Signed, titled and dated "Inka Essenhigh 1997, Special Forces #3 'The Great Beyond'" on the reverse.

Estimate \$35,000-45,000

PROVENANCE

303 Gallery, New York





191

KOMAR & MELAMID b. 1943 & b. 1945

The Allies from The Anarchistic Sintesis and Yalta Conference Series, 1984-85

diptych: oil and mixed media on canvas, laid on wood panel

each 59 7/8 x 35 7/8 in. (152 x 91 cm.)

overall 59 7/8 x 71 5/8 in. (152 x 182 cm.)

Each panel signed and titled "Komar & Melamid, 'Allies'" on the reverse.

Estimate \$80,000-120,000

PROVENANCE

Acquired directly from the artist

Galerie Sandmann, Berlin

Private Collection, USA

EXHIBITED

Berlin, Galerie Sandmann, *Die Verwandlung des roten Sterns - SOZ Art*, 2000, then traveled to Basel, University of Basel, (March 29 - May 12, 2002)

Berlin, Galerie Sandmann, *Gefährliche Spiele: von der Soz-Art zur Konzept-Kunst*, 2002

Berlin, Galerie Sandmann, *Ortstermin Moskau 1970 und die Zeit danach (Local Schedule Moscow 1970 and the Time Afterwards)*, September 30 - November 13, 2003



192

NATALIA NESTEROVA b. 1944

Hammock, 1989

diptych: oil on canvas

each 51 x 50 in. (129.5 x 127 cm.)

overall framed 60 x 118 in. (152.4 x 299.7 cm.)

Signed, titled and dated in Russian "Hammock 1989" on the reverse.

Estimate \$40,000-50,000

PROVENANCE

Private Collection, USA



193

OLEG TSELKOV b. 1934

With The Hatches, 2004

oil on canvas

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

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

Estimate \$50,000-70,000

PROVENANCE

Acquired directly from the artist

Gallery Le Minotaure, Paris/Tel Aviv

Private Collection, USA



194

ANDREAS GURSKY b. 1955

Untitled 1 (Carpet), 1993

c-print mounted on Plexiglas, in artist's frame
sheet 69 x 83 in. (175.3 x 210.8 cm.)

frame 71 x 85 in. (180.3 x 215.9 cm.)

Signed, titled, numbered and dated "O.T.I '93
5/5 A. Gursky" on the reverse of the mount .

This work is number 5 from an edition of 5.

Estimate \$60,000-80,000

PROVENANCE

Monika Sprüth Galerie, Cologne

Phillips de Pury & Company, New York,

Contemporary Art Part II, November 17, 2006,
lot 406

Acquired at the above sale by the present owner

EXHIBITED

Düsseldorf, Kunsthalle Düsseldorf, *Andreas
Gursky - Photographs from 1984 to the Present*,
August 29 - October 18, 1998 (another example
exhibited)

New York, Museum of Modern Art, *Andreas
Gursky*, March 4 - May 15, 2001 (another
example exhibited)

LITERATURE

R. Pfab and M. L. Syring, *Andreas Gursky
- Photographs from 1984 to the Present*, New
York, 1998/2002, p.129 (illustrated)

P. Galassi, Museum of Modern Art, *Andreas
Gursky*, New York, Museum of Modern Art,
2001, pp.104-105 (illustrated)



195

PROPERTY FROM A DISTINGUISHED
PRIVATE COLLECTION

ANDREAS GURSKY b. 1955

Heidelberg, Ost, 1993

c-print mounted on Plexiglas, in artist's frame
sheet 66 x 79 in. (167.6 x 200.7 cm.)

frame 68 x 81 in. (172.7 x 205.7 cm.)

Signed, titled, numbered and dated

"Heidelberg, Ost, 1993 2/4 Andreas Gursky"

on the reverse of frame; further signed, titled,

numbered and dated "Heidelberg, Ost, 1993 2/4

Andreas Gursky" on the reverse of the mount.

This work is number 2 from an edition of 4.

Estimate \$150,000-200,000

PROVENANCE

Monika Sprüth Galerie, Cologne

Christie's, London, *Contemporary*, June 29,
1999, lot 29

Acquired at the above sale by the previous owner
Phillips de Pury & Company, London,

Contemporary Art, October 14, 2006, lot 64

Acquired at the above sale by the present owner

EXHIBITED

Amsterdam, De Appel Foundation, *Andreas
Gursky: Photographs 1984 - 1993*, May 20

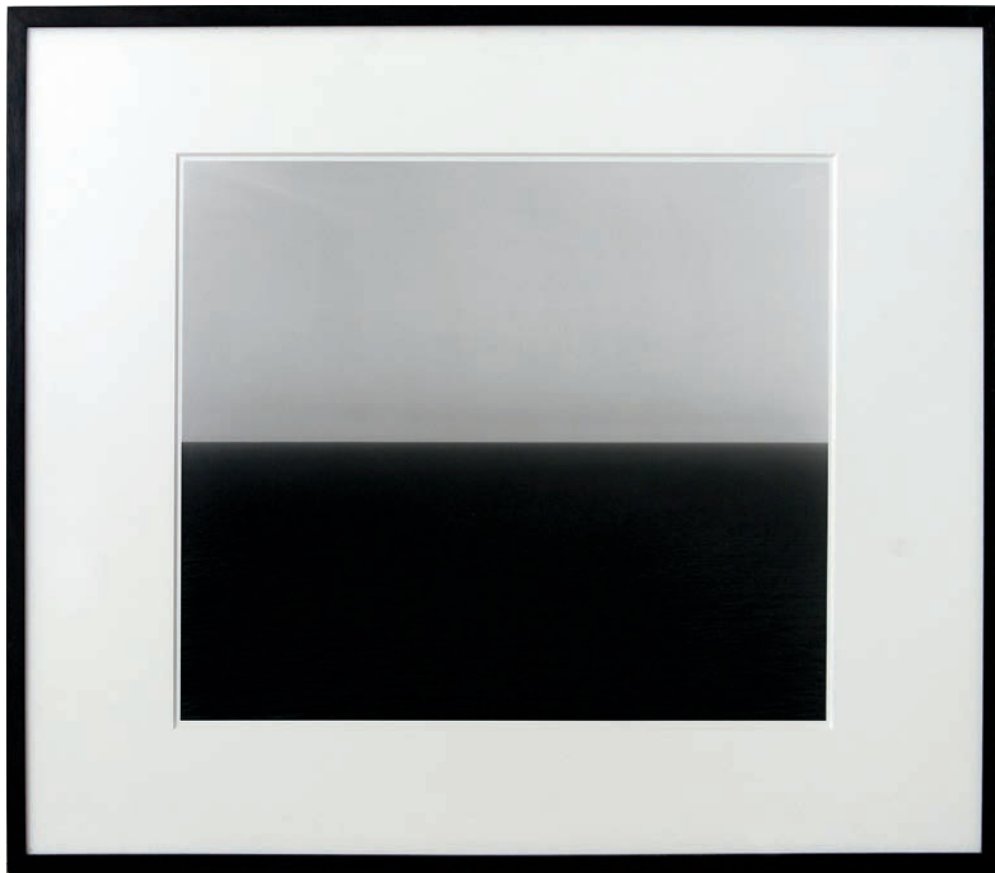
- July 4, 1994, then traveled to Hamburg,

Deichtorhallen (February 4 - April 10, 1994),

Milan Le Case d'Arte, (Summer 1994) (another
example exhibited)

LITERATURE

Z. Felix, ed., *Andreas Gursky: Photographs 1984
- 1993*, Amsterdam, 1994, p. 72 (illustrated)



196

PROPERTY FROM AN IMPORTANT
MEXICAN COLLECTION

HIROSHI SUGIMOTO b. 1948

Baltic Sea, Rügen, 1996

gelatin silver print

20 x 24 in. (50.8 x 61 cm.)

Blind stamped with title, number and date

"BALTIC SEA RUGEN 1996 5/25 451";

further signed "Hiroshi Sugimoto" along the
lower margin.

This work is number 5 from an edition of 25.

Estimate \$20,000-30,000

PROVENANCE

Sonnabend Gallery, New York

Pace Gallery, New York

Acquired from the above by the present owner

EXHIBITED

Tokyo, Mori Art Museum, *Hiroshi Sugimoto*,
September 17, 2005 – January 9, 2006, then
traveled to Washington, D.C., Hirshhorn
Museum and Sculpture Garden, (February 16–
May 14, 2006) (another example exhibited)
London, PACE, *Rothko/Sugimoto: Dark
Paintings and Seascapes*, October 4, 2012 –
November 17, 2012 (another example exhibited)

LITERATURE

K. Brougher and P. Müller-Tamm, *Hiroshi
Sugimoto*, Mori Art Museum and Washington,
D.C., Hirshhorn Museum and Sculpture Garden,
Hatje Cantz Verlag, 2005, p. 140 (illustrated)

197

PROPERTY FROM AN IMPORTANT
MEXICAN COLLECTION

HIROSHI SUGIMOTO b. 1948

Bass Strait, Table Cape, 1997

gelatin silver print

20 x 24 in. (50.8 x 61 cm.)

Blind stamped with title, number and date

"BASS STRAIT, TABLE CAPE 1997 7/25 466";

further signed "Hiroshi Sugimoto" along the
lower margin.

This work is number 7 from an edition of 25.

Estimate \$20,000-30,000

PROVENANCE

Sonnabend Gallery, New York

Pace Gallery, New York

Acquired from the above by the present owner

EXHIBITED

Tokyo, Mori Art Museum, *Hiroshi Sugimoto*,
September 17, 2005 – January 9, 2006, then
traveled to Washington, D.C., Hirshhorn
Museum and Sculpture Garden, (February 16–
May 14, 2006) (another example exhibited)
London, PACE, *Rothko/Sugimoto: Dark
Paintings and Seascapes*, October 4, 2012 –
November 17, 2012 (another example exhibited)
Sydney, Australia, Art Gallery of NSW,
permanent collection as of 1997 (another
example exhibited)

LITERATURE

K. Brougher and P. Müller-Tamm, *Hiroshi
Sugimoto*, Mori Art Museum and Washington,
D.C., Hirshhorn Museum and Sculpture Garden,
Hatje Cantz Verlag, 2005, p. 143 (illustrated)

197





198

SHINICHI MARUYAMA b. 1968

Kusho #2, 2006

archival pigment print

40 x 60 in. (101.6 x 152.4 cm.)

Signed in Japanese, titled and numbered "Kusho #2 6/10" on the reverse.

This work is number 6 from an edition of 10 plus 2 artist's proofs.

Estimate \$15,000-25,000

PROVENANCE

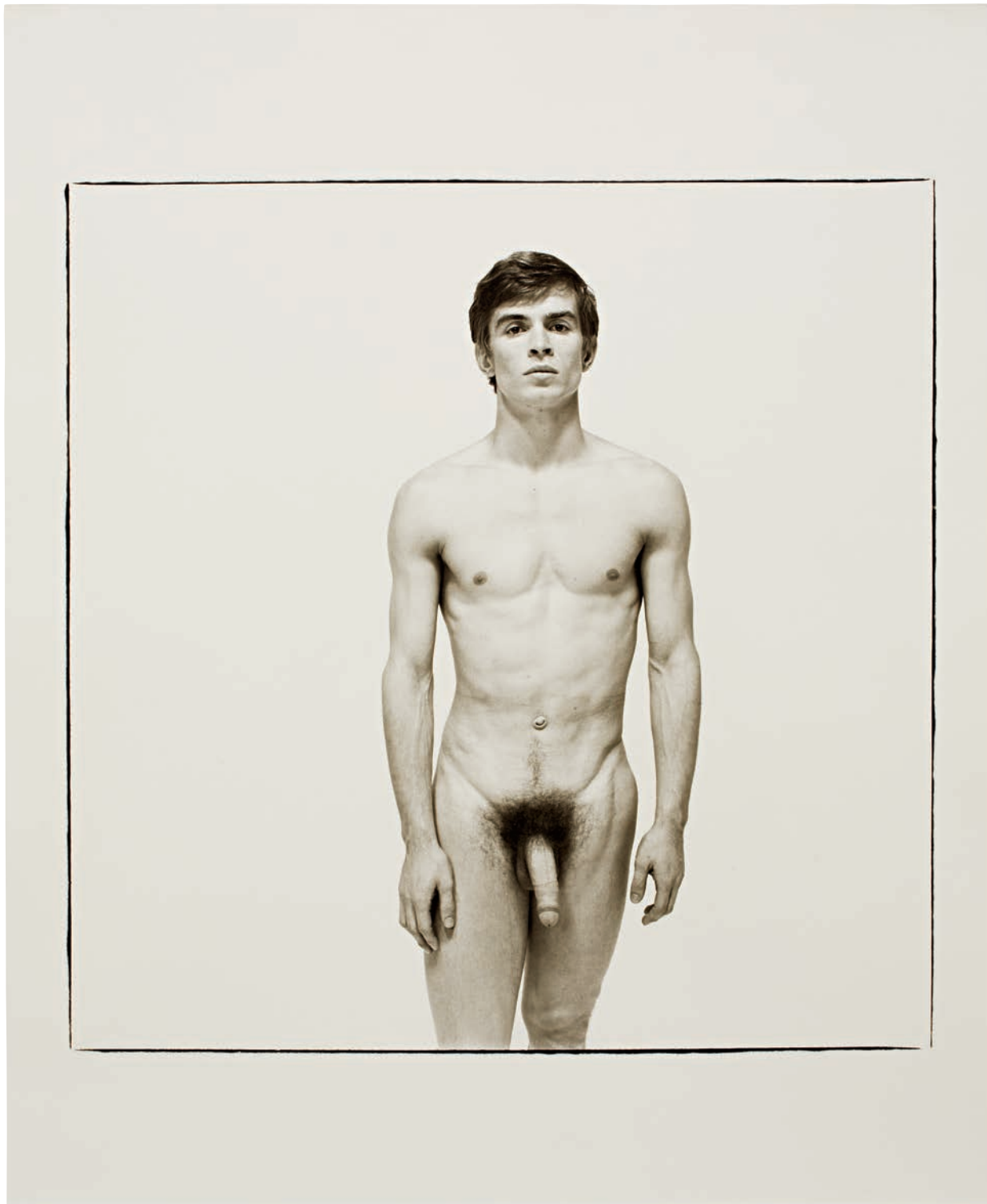
Bruce Silverstein, New York
Private Collection

EXHIBITED

New York, Bruce Silverstein, *Shinichi Maruyama / KUSHO*, January 15 – March 7, 2009 (another example exhibited)

LITERATURE

S. Maruyama and M. Berger, *Shinichi Maruyama: Kusho*, Bruce Silverstein, 2009, pl. 2 (illustrated)



199

RICHARD AVEDON 1923-2004

Rudolf Nureyev, Paris, France, July 25, 1961, 1961

gelatin silver print, printed in 1999

image 13 3/4 x 13 3/4 in. (34.9 x 34.9 cm.); sheet 20 x 16 in. (50.8 x 40.6 cm.)

Signed, numbered and dated "Avedon 5/30 1999" on the reverse; title and copyright credit reproduction limitation stamps on the reverse. This work is number 5 from an edition of 30.

Estimate \$40,000-60,000

PROVENANCE

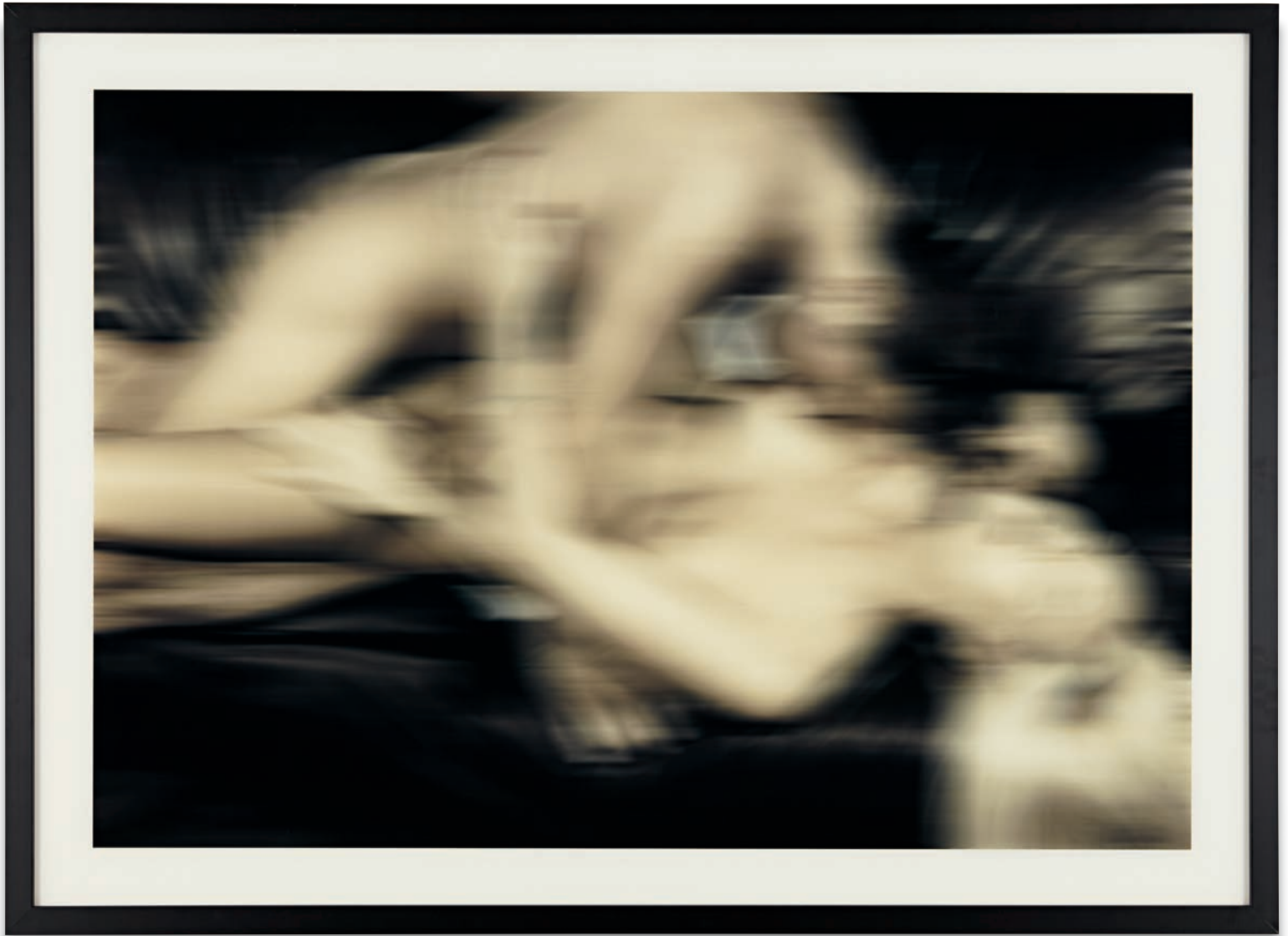
Private Collection

Swann Galleries, New York, *Photographs & Photographic Literature*, October 22, 2009, lot 284

Acquired at the above sale by the present owner

LITERATURE

R. Avedon and D. Arbus, *The Sixties*, New York, 1999, p. 169 (illustrated)



200

THOMAS RUFF b. 1958

Nudes PI 08, 2001

chromogenic color print mounted with Diasac Face, in artist's wood frame

48 x 66 in. (122 x 167.6 cm.)

Signed, numbered, and dated "Thomas Ruff, 3/5 2001" on the reverse.

This work is number 3 from an edition of 5 plus 2 artist's proofs.

Estimate \$40,000-60,000

PROVENANCE

Private Collection, New York

Gaston & Sheehan, Pflugerville

Acquired from the above by the present owner

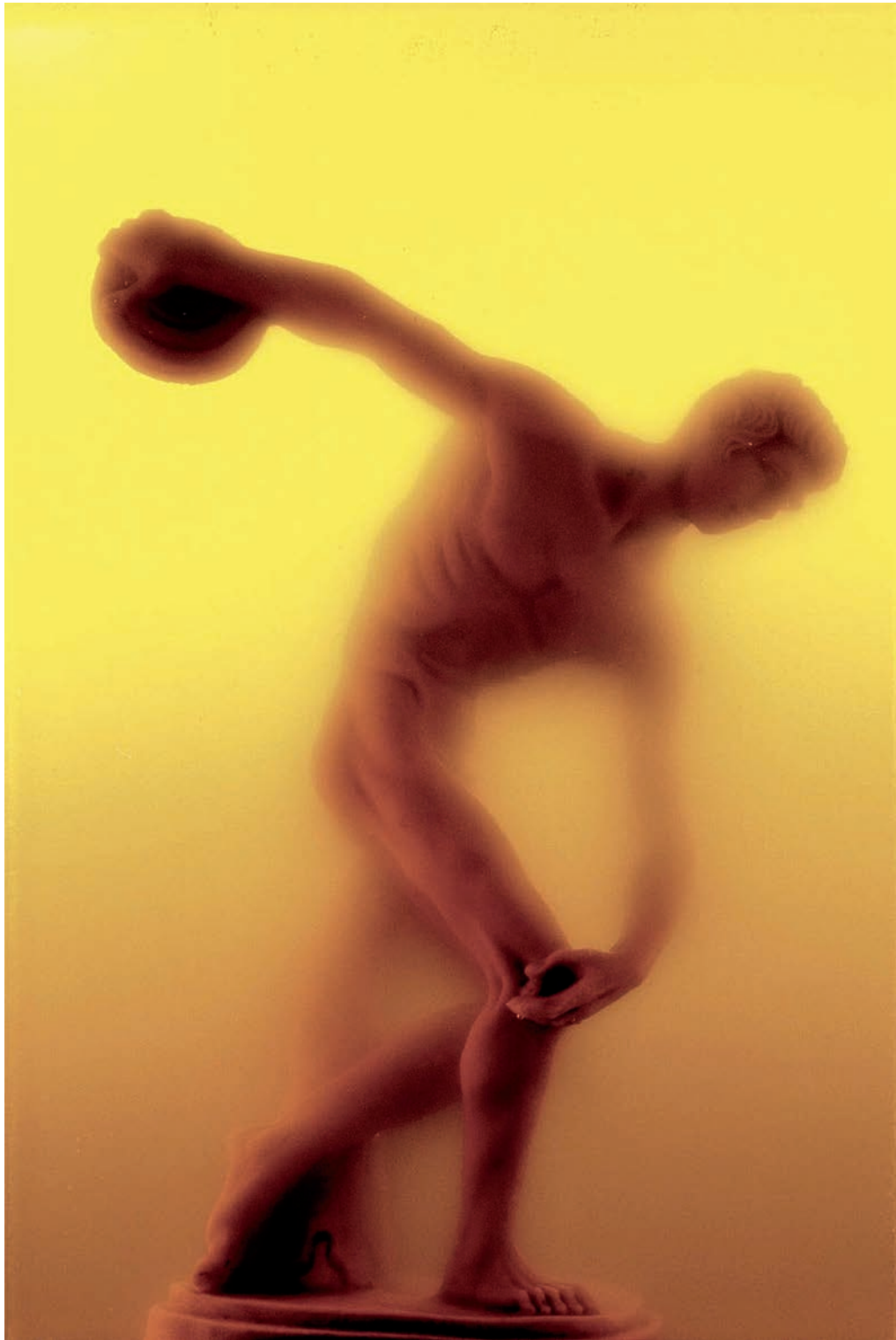
EXHIBITED

Baden-Baden, Staatliche Kunsthalle Baden-Baden, *Thomas Ruff: 1979 to the Present*, November 17, 2001 - January 13, 2002, then traveled to Essen, Museum Folkwang Essen (February 17 - April 14, 2002), Oslo, Museet for Samtidskunst (January 20 - April 5, 2002), Städtische Galerie im Lenbachhaus München (April 26 - July 14, 2002), Irish Museum of Modern Art Dublin (August 2 - October 9, 2002), Vitoria-Gasteiz, Artium - Centro-Museo Vasco de Arte Contemporáneo (October 24, 2002 - January 8, 2003), Porto, Museu de Arte Contemporanea de Serralves (January 24 - April 20, 2003), Liverpool, Tate, (July - September 2003) (another example exhibited)

LITERATURE

M. Winzen, ed., *Thomas Ruff: 1979 to the Present*, Cologne, 2001, p.240 (illustrated)

M. Houellebecq, *Thomas Ruff: Nudes*, New York, 2003, pp. 30-31 (illustrated)



201

ANDRES SERRANO b. 1950

Discobolo from *Piss Series*, 1988

Cibachrome print

40 x 27 1/2 in. (101.6 x 69.9 cm.)

Signed, titled and numbered "Andres Serrano, Discobolo (Piss Series), 6/10" on the reverse.

Estimate \$20,000-30,000

PROVENANCE

Paula Cooper Gallery, New York

André Simoens, Knokke

Sotheby's, New York, *Contemporary Art*, March 9, 2010, lot 100

Acquired at the above sale by the present owner

LITERATURE

F. J. Lumbreras, *The Art of Collecting Art*, Fomento Cultural Banamex, Mexico City, 2011, p. 32 (illustrated)



202

NAN GOLDIN b. 1953

Greer Lankton, 21 April, 1958 - 18 November, 1996

Cibachrome prints mounted on aluminum

61 x 71 7/8 in. (154.9 x 182.6 cm.)

Signed, titled, numbered and dated "Nan Goldin, Greer Lankton, 21 April, 1958 - 18 November, 1996, 2/3" on the reverse of the backing board. This work is number 2 from an edition of 3.

Estimate \$40,000-60,000

PROVENANCE

Matthew Marks Gallery, New York

Xavier Hufkins, Brussels

Acquired from the above by the previous owner

Sotheby's, New York, *Contemporary Art (Afternoon)*, November 10, 2004, lot 523

Acquired at the above sale by the present owner

203

GILBERT & GEORGE b. 1943 & b. 1942

Aklis, 1980

photo ink on photographs in artist's frames, in 15 parts

77 x 99 in. (195.6 x 251.5 cm.)

Signed "Gilbert and George" lower right.

Estimate \$180,000-250,000

PROVENANCE

Anthony d'Offay Gallery, London

Phillips de Pury & Company, New York, *Contemporary Art Part II*, May 12, 2006, lot 442

Acquired at the above sale by the present owner

EXHIBITED

Bordeaux, CAPC Musée d'Art Contemporain de Bordeaux, *Gilbert & George, The Complete Pictures, 1971-1985*, May 9 - September 7, 1986, then traveled to Basel, Kunsthalle (September 28 - November 9, 1986), Brussels, Palais Des Beaux Arts, Brussels (November 21, 1986 - January 11, 1987), Madrid, Palacio de Velazquez, Parque del Retiro (February 4 - March 29, 1987), Munich, Städtische Galerie im Lenbachhaus (April 15 - June 14, 1987), London, Hayward Gallery (July 9 - September 26, 1987)

LITERATURE

Gilbert & George, The Complete Pictures, 1971-1985, Germany: 1986, p. 167 (illustrated)

R. Fuchs, *Gilbert & George: The Complete Pictures 1971-2005, in Two Volumes, vol 1.*, London: Tate, 2007, p. 358 (illustrated)

“... we had always kept each image to a single panel. Then we discovered that it wasn't necessary. Before we had thought of a four-panel piece as a four-part piece- four images, sixteen in a sixteen-panel piece and so on. We decided we could do exactly as we pleased.”

GILBERT & GEORGE, 1986



204

CINDY SHERMAN b. 1954

Untitled #142, 1985

color photograph

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

Signed, numbered and dated "Cindy Sherman, 1/6, 1985" on the reverse. This work is number 1 from an edition of 6.

Estimate \$80,000-120,000

PROVENANCE

Metro Pictures, New York

Dart Gallery, Chicago

Private Collection

EXHIBITED

New York, Skarstedt Fine Art, *Cindy Sherman Fairy Tales*, 1985, May 6 - July 1, 2000 (another example exhibited)

LITERATURE

Whitney Museum of American Art, *Cindy Sherman*, New York, 1987, no. 96 (illustrated)

R. Krauss and N. Bryson, *Cindy Sherman 1975-1993*, New York, 1993 n.n. (illustrated)

“I think people are more apt to believe photographs, especially if it’s something fantastic. They’re willing to be more gullible. Sometimes they want fantasy. Even if they know it’s fake they can believe anything. People are accustomed to being told what to believe in.”

CINDY SHERMAN, 1985





205

FÉLIX GONZÁLEZ-TORRES 1957-1996

No Title, 1992

c-print

5 x 7 in. (12.7 x 17.8 cm.)

Signed, titled, dedicated and dated "For Laura (Alice B. Toklas + Gertrude Stein Flower Bed In Paris) - 1992 Felix" on the reverse

Estimate \$30,000-40,000

PROVENANCE

Acquired directly from the artist



206

ANDREAS GURSKY b. 1955

Hong Kong, Grand Hyatt Park, 1994

c-print mounted on Plexiglas, in artist's frame
sheet 55 1/4 x 48 1/4 in. (140.3 x 122.6 cm.)

frame 57 x 50 in. (144.8 x 127 cm.)

Signed, titled, numbered and dated "Hong Kong, Grand Hyatt Park '94 2/5 Andreas Gursky" on the reverse of the mount. This work is number 2 from an edition of 5.

Estimate \$50,000-70,000

PROVENANCE

The Saatchi Collection, London
Private Collection, New York

EXHIBITED

Wolfsburg, Kunstmuseum, *Andreas Gursky: Fotografien 1994-1998*, May 1998 - December 1999, then traveled to Winterthur, Fotomuseum Winterthur, London, Serpentine Gallery, Edinburgh, Scottish National Gallery of Modern Art, Turin, Castello di Rivoli, Museo d'Arte Contemporanea, (June 4 - September 2, 1999), Lisbon, Centro cultural de Belém (another example exhibited)
Düsseldorf, Kunsthalle Düsseldorf, *Andreas Gursky - Photographs from 1984 to the Present*, August 29 - October 18, 1998 (another example exhibited)
New York, Museum of Modern Art, *Andreas Gursky*, March 4 - May 15, 2001 (another example exhibited)

LITERATURE

A. Gursky, *Andreas Gursky Fotografien 1994-1998*, Wolfsburg, 1998, pp. 24-25 (illustrated)
R. Pfab and M. L. Syring, *Andreas Gursky - Photographs from 1984 to the Present*, New York, 1998/2002, p.93 (illustrated)
P. Galassi, Museum of Modern Art, *Andreas Gursky*, New York: Museum of Modern Art, 2001, pp. 130-131 (illustrated)



“The clown is not about actuality. It’s the opposite, it’s of appearance; it’s a symbol. And the cloud, all it is is appearance; it’s moisture and air... the two objects are immaterial realities. One in the fabric of nature and the other in the fabric of humankind...”

RONI HORN, 2004



207

RONI HORN b. 1955

Clowd and Cloun (Gray) Group 2, 2000-01

6 c-prints

3 Clowds 27 x 35 in. (68.6 x 88.9 cm.)

3 Clouns 27 x 27 in. (68.6 x 68.6 cm.)

Signed, numbered and dated "Roni Horn, Clowd Cloun (Gray) Group 2, ed. 1/4" on a label affixed to the reverse of the first element. This work is number 1 from an edition of 4.

Estimate \$60,000-80,000

PROVENANCE

Matthew Marks Gallery, New York

Phillips de Pury & Company, New York, *Photographs*, October 6, 2005, lot 57

Acquired at the above sale by the present owner

208

PROPERTY FROM AN IMPORTANT MEXICAN COLLECTION

MIKE KELLEY 1954-2012

Plato's Cave, 1985-96

34 gelatin silver prints, in painted wood and Plexiglas frames
each 16 3/4 x 12 3/4 in. (42.5 x 32.4 cm.)

Estimate \$25,000-35,000

PROVENANCE

Patrick Painter Inc., Santa Monica

Acquired from the above by the present owner

EXHIBITED

Mexico City, Museo de Arte Carrillo Gil, *Colección López Rocha*, May 19 - July 18, 1999

Guadalajara, Museo de las Artes de la Universidad de Guadalajara, *Alma Colectiva: Colección López Rocha*, September 22 - November 15, 1999



(detail of the present lot)



209

MATTHEW DAY JACKSON b. 1974

The Lower 48, Wyoming, 2006

48 c-prints, framed

each unframed 13 1/2 x 20 in. (34.3 x 50.8 cm.); each framed 15 3/8 x 21 7/8 in. (39.1 x 55.6 cm.)

This work is number 3 from an edition of 5 plus 2 artist's proofs.

Estimate \$60,000-80,000

PROVENANCE

Perry Rubenstein Gallery, New York

Acquired from the above, in 2007

EXHIBITED

New York, Perry Rubenstein Gallery, *Matthew Day Jackson: The Lower 48*, January 9 – February 10, 2007

Cambridge, Massachusetts, MIT List Visual Arts Center, *Matthew Day Jackson: The Immeasurable Distance*, May 8 – July 12, 2009, then traveled to Houston, Contemporary Arts Museum (October 17, 2009 – January 17, 2010)

Dublin, Douglas Hyde Gallery, *Matthew Day Jackson High, Low, and In Between*, July 3 – August 12, 2009

London, Saatchi Gallery, *Out Of Focus: Photography*, September 27 – November 4, 2012

LITERATURE

Matthew Day Jackson – Dynamic Maximum Tension, Grimm Fine Art, Amsterdam, 2010, n.p. (illustrated)

Out Of Focus: Photography, exh. cat., Saatchi Gallery, London, 2012, n.p. (illustrated)

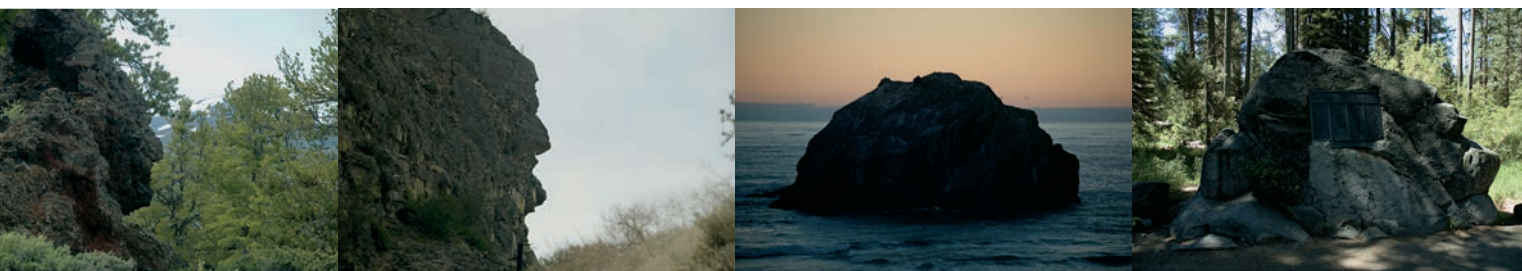
“For four and a half months, I lived and traveled in a van through the contiguous 48 states of America, making photographs of rocks that look like people’s faces. We are constantly searching for a reflection of ourselves in everything we see. We realize we are not present there, but nevertheless we feel that we are part of these things. The project relates to my concept of the studio as a much larger place. It also documents me trying to understand landscape in a geopolitical sense. It is about the part of us that is outside of us.”

MATTHEW DAY JACKSON, 2010



(detail of the present lot)







210

VIK MUNIZ b. 1961

Valentine, The Fastest from *The Sugar Children Series*, 1996

gelatin silver print

20 x 16 in. (50.8 x 40.6 cm.)

This work is number 1 from an edition of 10 plus 5 artist's proofs.

Estimate \$20,000-25,000

PROVENANCE

Wooster Gardens, New York

EXHIBITED

Miami, Miami Art Museum, *Vik Muniz: Reflex*, February 10 - May 28, 2006, then traveled to Tampa, Contemporary Art Museum, University of South Florida (June 23 - October 8, 2006), Seattle, Seattle Art Museum (November 10, 2006 - January 14, 2007), New York, Long Island City, P.S.1 Contemporary Art Center (February - May, 2007), San Diego, Museum of Contemporary Art San Diego, (June 1 - September 9, 2007), Montreal, Musée d'Art Contemporain de Montréal, (October 5, 2007 - January 6, 2008), Mexico City, Antiguo Colegio de San Ildefonso, (April - September, 2008)

LITERATURE

V. Muniz and P. Corrêa do Lago, *Vik Muniz: Complete Works, 1987-2009: Catalogue Raisonné*, Rio de Janeiro, 2009, p. 215 (illustrated)

L. E. Martin, *Reflex. A Vik Muniz Primer*, New York, 2005, p. 61 (illustrated)

211

VIK MUNIZ b. 1961

Creature from the Black Lagoon from *Pictures of Caviar*, 2004

Chromogenic print

40 x 30 in. (101.6 x 76.2 cm.)

Signed and dated "Vik Muniz 2004" on a label affixed to the reverse of the backing board. This work is number 3 from an edition of 10 plus 4 artist's proofs.

Estimate \$15,000-20,000

PROVENANCE

Galerie Xippas, Paris

EXHIBITED

Paris, Galerie Xippas, *Diamond Divas and Caviar Monsters*, September 11 - October 23, 2004 (another example exhibited), then traveled to Athens, Galerie Xippas, October 10 - December 4, 2004 (another example exhibited)

LITERATURE

V. Muniz and P. Corrêa do Lago, *Vik Muniz: Complete Works, 1987-2009: Catalogue Raisonné*, Rio de Janeiro, 2009, p. 527 (illustrated)

211





212

VIK MUNIZ b. 1961

Maria Callas from *Pictures of Diamonds*, 2004

Chromogenic print

40 x 30 in. (101.6 x 76.2 cm.)

Signed and dated "Vik Muniz 2004" on a label affixed to the reverse. This work is artist proof number 3 from an edition of 10 plus 4 artist's proofs.

Estimate \$80,000-120,000

PROVENANCE

Galerie Xippas, Paris

EXHIBITED

Paris, Galerie Xippas, *Vik Muniz: Diamond Divas and Caviar Monsters*, September 11 - October 23, 2004 (another example exhibited)

LITERATURE

V. Muniz and P. Corrêa do Lago, *Vik Muniz: Complete Works, 1987-2009: Catalogue Raisonné*, Rio de Janeiro, 2009, p. 516 (illustrated)



213

SLATER BRADLEY b. 1975

CODA X, 2005-06

gold marker on fiber based gelatin silver print
33 x 41 in. (83.8 x 104.1 cm.)

Signed, titled and dated "Slater Bradley, 2005-
2006, CODA X" on the reverse.

Estimate \$15,000-20,000

PROVENANCE

Team Gallery, New York
Private Collection



214

JACOB KASSAY b. 1984

Untitled, 2008

acrylic and silver deposit on canvas

14 x 10 in. (35.6 x 25.4 cm.)

Signed and dated "Kassay 08" on the reverse.

Estimate \$35,000-45,000

PROVENANCE

Eleven Rivington, New York



215

STERLING RUBY b. 1972

Spectrum Series: Trunk, 2003

Lambda print mounted on Sintra and UV Plexiglas

59 1/2 x 44 in. (151.1 x 111.8 cm.)

This work is number 2 from an edition of 3 plus 2 artist's proofs

Estimate \$20,000-30,000

PROVENANCE

Foxy Production, New York

Private Collection, New York

EXHIBITED

New York, Foxy Production, *STERLING RUBY: Disintegrating Identities Morph into One Solid Rainbow*,
January 22 - February 28, 2004



216

STERLING RUBY b. 1972

Inscription Suite, 2006

21 lambda prints, mounted in matted frame

each 11 3/4 x 8 3/4 in. (29.8 x 22.2 cm.)

overall 53 x 94 7/8 in. (134.6 x 241 cm.)

This work is number 1 from an edition of 3.

Estimate \$30,000-40,000

PROVENANCE

Metro Pictures, New York

Phillips de Pury & Company, London,

Contemporary Art Day Sale, June 30, 2008, lot 521

Acquired at the above sale by the present owner

EXHIBITED

New York, The Drawing Center, *Sterling Ruby: CHRON*, February 22 - March, 27, 2008 (another example exhibited)

LITERATURE

A. R. Rabottini, *Sterling Ruby*, Galleria d'Arte Moderna e Contemporanea di Bergamo, Italy, 2009, p. 7 (illustrated)



217

MAURIZIO CATTELAN b. 1960

Untitled, 2009

polyurethane rubber

8 x 4 x 3 in. (20.3 x 10.2 x 7.6 cm.)

This work is number 39 from an edition of 80 plus 20 artist's proofs and is accompanied by a certificate of authenticity signed by the artist.

Estimate \$15,000-20,000

PROVENANCE

X Initiative, New York
Private Collection

EXHIBITED

Houston, The Menil Collection, *Maurizio Cattelan*, February 12 - August 15, 2010 (another example exhibited)

New York, The Solomon R. Guggenheim Museum, *Maurizio Cattelan: All*, November 4, 2011 - January 22, 2012 (another example exhibited)

LITERATURE

The Menil Collection, *Maurizio Cattelan*, exh. cat., Houston, 2010, pp. 60-61 (illustrated)



218

SETH PRICE b. 1973

Untitled, 2008

yew wood and diamond acrylic plastic, in 2 parts

i) 58 x 44 in. (147.3 x 111.8 cm.)

ii) 27 1/4 x 17 1/4 in. (69.2 x 43.8 cm.)

overall 68 7/8 x 57 3/8 in. (175 x 145.8 cm.)

This work is accompanied by a certificate of authenticity and installation instructions issued by Galerie Gisela Capitain, Cologne.

Estimate \$25,000-35,000

PROVENANCE

Galerie Gisela Capitain, Cologne

219

TRACEY EMIN b. 1963

When I Think about Sex ..., 2005

neon

8 1/4 x 97 in. (21 x 246.4 cm.)

This work is from an edition of three.

Estimate \$50,000-70,000

PROVENANCE

White Cube, London

EXHIBITED

London, White Cube, *When I Think about Sex ...*, May 27 – June 25, 2005 (another example exhibited)

“When I think about sex... it makes me realize just how alone I feel. The idea of actually holding, touching, feeling a breath, knowing the smell of someone — and the fear of life. I am a demented warrior charging into battle on every heightened occasion. What the world perceives of me from the outside is not the same from within.”

TRACEY EMIN, 2005

When I Think about Sex...

220

ANSELM REYLE b. 1970

Untitled, 2006

PVC foil and acrylic on canvas and Plexiglas
119 x 79 1/2 x 8 1/4 in. (302.3 x 201.9 x 21 cm.)

Estimate \$100,000-150,000

PROVENANCE

Galerie Almine Rech, Paris
Private Collection, New York

Anselm Reyle has incorporated nearly every categorical style into his uncategorizable oeuvre. Drawing inspiration from early abstract art, Reyle redirects the impulses of the expressionist into the third dimension, employing a variety of found and common household materials as his mediums. Reyle's most celebrated works are undoubtedly his series of "foil paintings", such as the present lot, in which he employs the use of acrylics and foil to maximize the viewer's desire for a tactile experience while denying them any satisfaction. Suspended in their plexiglas boxes, his foil paintings force the observer to come to terms with the painting as an isolated object, forbidden to touch. Generating this sense of longing in the viewer, Reyle brings to mind our attraction to the kitsch of shine and our necessary inhibition to its seductive power if we are to maintain the progression of art. It is a perfect marriage of simple materials and lofty ideals.

The present lot, Reyle's *Untitled* from 2006, takes the familiar form of his foil paintings.

Untitled towers almost ten feet in front of the observer, a goliath study in our tactile impulses. Trapped within the seven-inch thick box, his PVC foil is observable from all angles for the viewer's maximum enticement, yet guarded by its Plexiglas enclosure. The canvas on which Reyle mounts his work functions simultaneously as a surface and a foundational structure, similar to the collage-style works of Reyle's predecessors Robert Rauschenberg and Jasper Johns. But Reyle also adds a fourth dimension to his work, detailing various recessions within the PVC foil with black acrylic. In doing so, the viewer finds difficulty in differentiating the negative space of Reyle's black paint from the reflective surfaces of his sculpture. The occasional sharp corners of the foil alternate with smooth curvatures elsewhere, begetting a surface pattern that resembles the drapery work of the past two millennia. Anselm Reyle's work is as pleasurable for the eyes as it is frustrating for our outstretched fingers; a modern masterpiece that both attracts and rebukes us.



221

IVÁN NAVARRO b. 1972

Shortcut, 2005

triptych: aluminum doors, mirrors, neon variable

each 86 x 39 1/2 x 7 in. (218.4 x 100.3 x 17.8 cm.)

overall 86 x 130 x 7 in. (218.4 x 330.2 x 17.8 cm.)

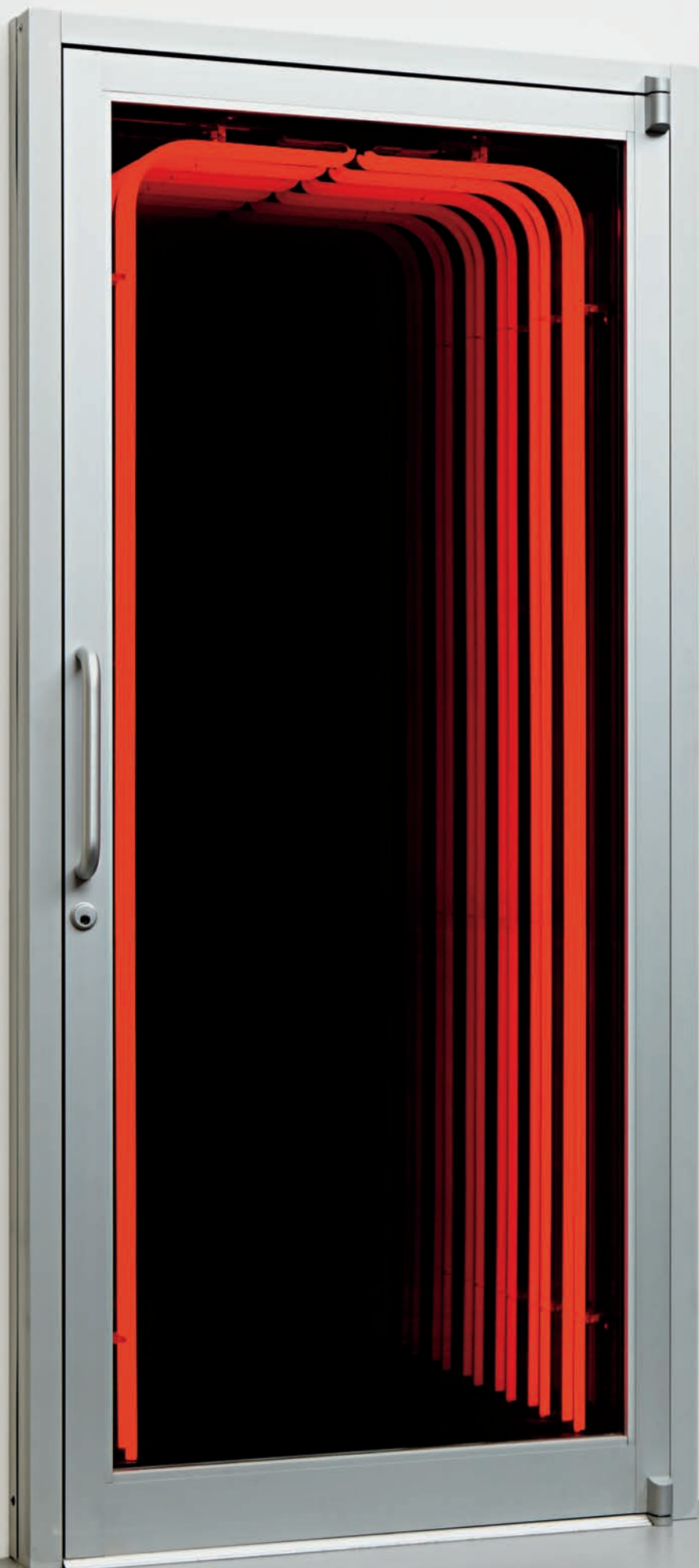
This work is number 2 from an edition of 3 plus
1 artist's proof.

Estimate \$80,000-120,000

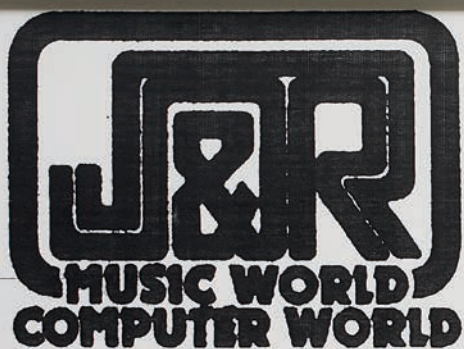
PROVENANCE

Roebbing Hall, New York

Private Collection, New York







Popular Music

tel: (212) 238-9000
ext. ~~2335~~ 2500

25 Park Row
New York, NY 10038

222

ADAM McEWEN b. 1965

Popular Music, 2004

ink on paper

24 x 42 in. (61 x 106.7 cm.)

Estimate \$20,000-30,000

PROVENANCE

Nicole Klagsbrun Gallery, New York



223

ADAM McEWEN b. 1965

Bomber Harris, 2008

diptych: acrylic and chewing gum on canvas
each 14 x 11 in. (35.6 x 27.9 cm.)

Each signed and dated "A. McEwen 2008"
on the reverse.

Estimate \$25,000-35,000

PROVENANCE

Nicole Klagsbrun Gallery, New York



224

GAVIN TURK b. 1967

Trash, 2006

painted bronze

16 1/2 x 20 x 18 1/2 in. (42 x 51 x 47 cm.)

Signed and numbered on the underside with engraving "TRASH Gavin Turk 08 5/8."

This work is number 5 from an edition of 8.

Estimate \$30,000-40,000

PROVENANCE

Private Collection, New York



225

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

AARON YOUNG b. 1972

Focus on the Four Dots in the Middle of the Painting for Thirty Seconds, 2007

acrylic silkscreen on canvas

diameter 58 in. (147.3 cm.)

Estimate \$15,000-20,000

PROVENANCE

Galerie Marian Goodman, Paris

Acquired from the above by present owner, in 2007



226

ELAD LASSRY b. 1977*Wall*, 2008

c-print

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

This work is number 4 from an edition of 5 plus 2 artist's proofs.

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

Andrea Rosen Gallery, New York

Acquired from the above by the present owner

227

ELAD LASSRY b. 1977*Sea (Puzzle)*, 2010

c-print

11 1/2 x 14 1/2 in. (29.2 x 36.8 cm.)

This work is number 5 from an edition of 5 plus 2 artist's proofs.

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

Luhring Augustine, New York

Acquired from the above by the present owner

227





228

RUDOLF STINGEL b. 1956

STI-014, 1992

oil on paper

30 x 22 3/8 in. (76.2 x 56.7 cm.)

Estimate \$15,000-20,000

PROVENANCE

Galleria Massimo de Carlo, Milan

Phillips de Pury & Company, *Contemporary Art
Part II*, May 13, 2011, lot 205

Acquired at the above sale by the present owner



229

GLENN LIGON b. 1960

Study for Negro Sunshine #78, 2011

oil stick and coal dust on paper

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

Signed and titled "Glenn Ligon Study for Negro Sunshine #78" on the reverse.

Estimate \$25,000-35,000

PROVENANCE

Eleventh Avenue Contemporary Art, New York



230

GLENN LIGON b. 1960

Malcolm X, Sun, Frederick Douglass, Boy with Bubbles #2, 2001

flashé paint and silkscreen ink on paper

24 3/8 x 17 1/4 in. (61.9 x 43.8 cm.)

Signed, titled and dated "Glenn Ligon 2001, Malcolm X, Sun, Frederick Douglass, Boy with Bubbles #2" on the reverse.

Estimate \$30,000-40,000

PROVENANCE

Anthony Meier Fine Arts, San Francisco

D'Amelio Terras, New York



231

ADRIAN GHENIE b. 1977

Untitled, 2006

oil on canvas

14 3/4 x 22 3/4 in. (37.5 x 57.8 cm.)

Signed and dated "Ghenie 2006"
on the reverse.

Estimate \$15,000-20,000

PROVENANCE

Kontainer Gallery, Los Angeles



232

KATY MORAN b. 1975

Untitled, 2006

acrylic on canvas

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

Signed and dated "Katy Moran 2006"
on the reverse.

Estimate \$20,000-30,000

PROVENANCE

Gagosian Gallery, New York

233

FRANZ WEST 1947-2012

Emilio Prini, 1992

papier-mâché, plaster, gauze, paint
11 x 10 1/4 x 8 1/4 in. (28 x 26 x 21 cm.)

This work is listed in the Franz West archives
under number DN 3502.

Estimate \$25,000-35,000

PROVENANCE

Galleria Mario Pieroni, Rome
Private Collection, France



234

ROBIN RHODE b. 1976

Untitled, 2006

charcoal cast abalone shells and ink on paper
106 x 45 in. (269.2 x 114.3 cm.)

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

Estimate \$50,000-70,000

PROVENANCE

Perry Rubenstein, Los Angeles





235

ROBERT LONGO b. 1953

Chair and Window, 1938, 2003

ink and charcoal on vellum


16 x 8 5/8 in. (40.6 x 21.9 cm.)

Signed, titled and dated "Chair & Window,
Robert Longo, 03" along the lower margin.

Estimate \$20,000-30,000

PROVENANCE

Metro Pictures, New York

ristorante albergo
all'
"Arciduca" 



strada per Chiampore, 46 Muggia (Ts)
telefono 040-271131 271019

K.88

236

MARTIN KIPPENBERGER 1953-1997

Untitled, 1988

colored pencil on hotel stationery

11 x 8 1/4 in. (27.9 x 21 cm.)

Initialed and dated "K.88" lower right.

Estimate \$30,000-40,000

PROVENANCE

Marc Jancou Contemporary, New York

"Kippenberger made hundreds of drawings on hotel stationery, a body of work that comes across as a kind of travel diary. Although he often lived in hotels for weeks or even months, he didn't stay at all the hotels whose notepaper he used, often picking it up from other sources. The stationery became, like so many things he encountered, a readymade material for his art." (Text from the exhibition *Martin Kippenberger*, Tate Modern, 2006. Curated by Jessica Morgan, Curator, Contemporary Art, Tate Modern and Doris Krystof, Curator, K21, Dusseldorf).



237

PROPERTY FROM AN IMPORTANT MEXICAN COLLECTION

THOMAS HIRSCHHORN b. 1957

Lines, 1990-91

ink and collage on cardboard, styrofoam and wood in 31 parts

overall 90 1/2 x 197 in. (229.9 x 500.4 cm.)

Each element either signed or initialed "Thomas Hirschhorn" or "TH" and consecutively numbered on the reverse.

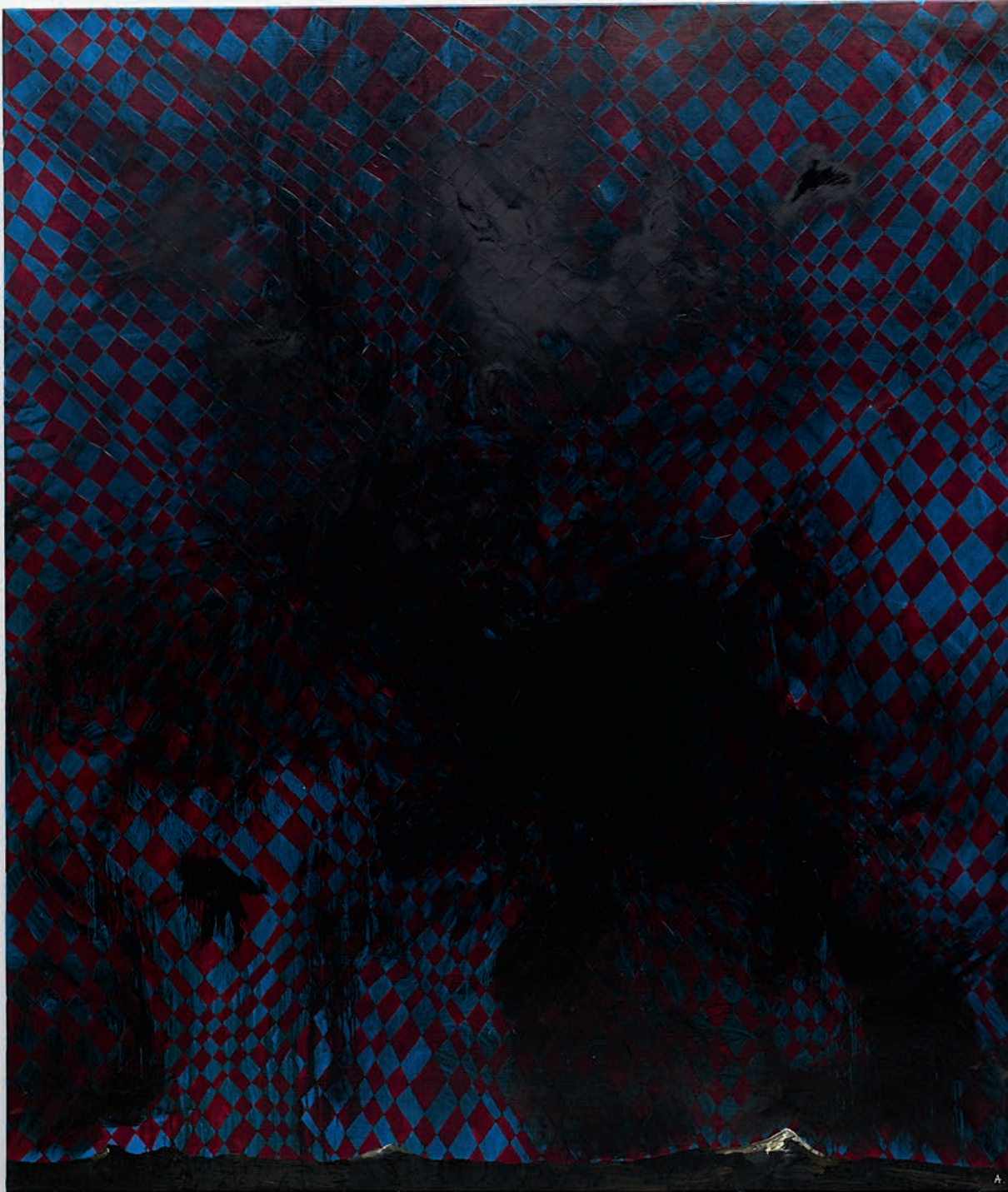
Estimate \$40,000-60,000

PROVENANCE

Galerie Chantal Crousel, Paris

Acquired from the above by the present owner





238

THOMAS ZIPP b. 1966

A. World Health. Mental Health, 2008

mixed media and oil on canvas, Xerox photo

(i) 88 3/4 x 67 in. (225.4 x 170.2 cm.); (ii) 11 3/4 x 8 1/4 in. (29.8 x 21 cm.)

Signed, titled and dated "A (WORLD HEALTH, MENTAL HEALTH) Thomas Zipp 08" on the reverse of the Xerox element.

Estimate \$20,000-30,000

PROVENANCE

Sommer Contemporary Art, Tel Aviv

Acquired from the above by the present owner

239

PROPERTY FROM AN IMPORTANT
MEXICAN COLLECTION

STEPHAN BALKENHOL b. 1957

Column Figure IV (Monk), 2004

painted wawa wood

figure 20 x 7 1/2 x 6 1/4 in. (50.8 x 19.1 x 15.9 cm.)

pedestal 47 1/2 x 13 1/2 x 9 7/8 in. (120.7 x 34.3 x 25.1 cm.)

Estimate \$40,000-60,000

PROVENANCE

Galería OMR, Mexico City

Acquired from the above by the present owner







240

MARC QUINN b. 1964

*Under the Volcano, Batur Lesser Sunda
Island, 2011*

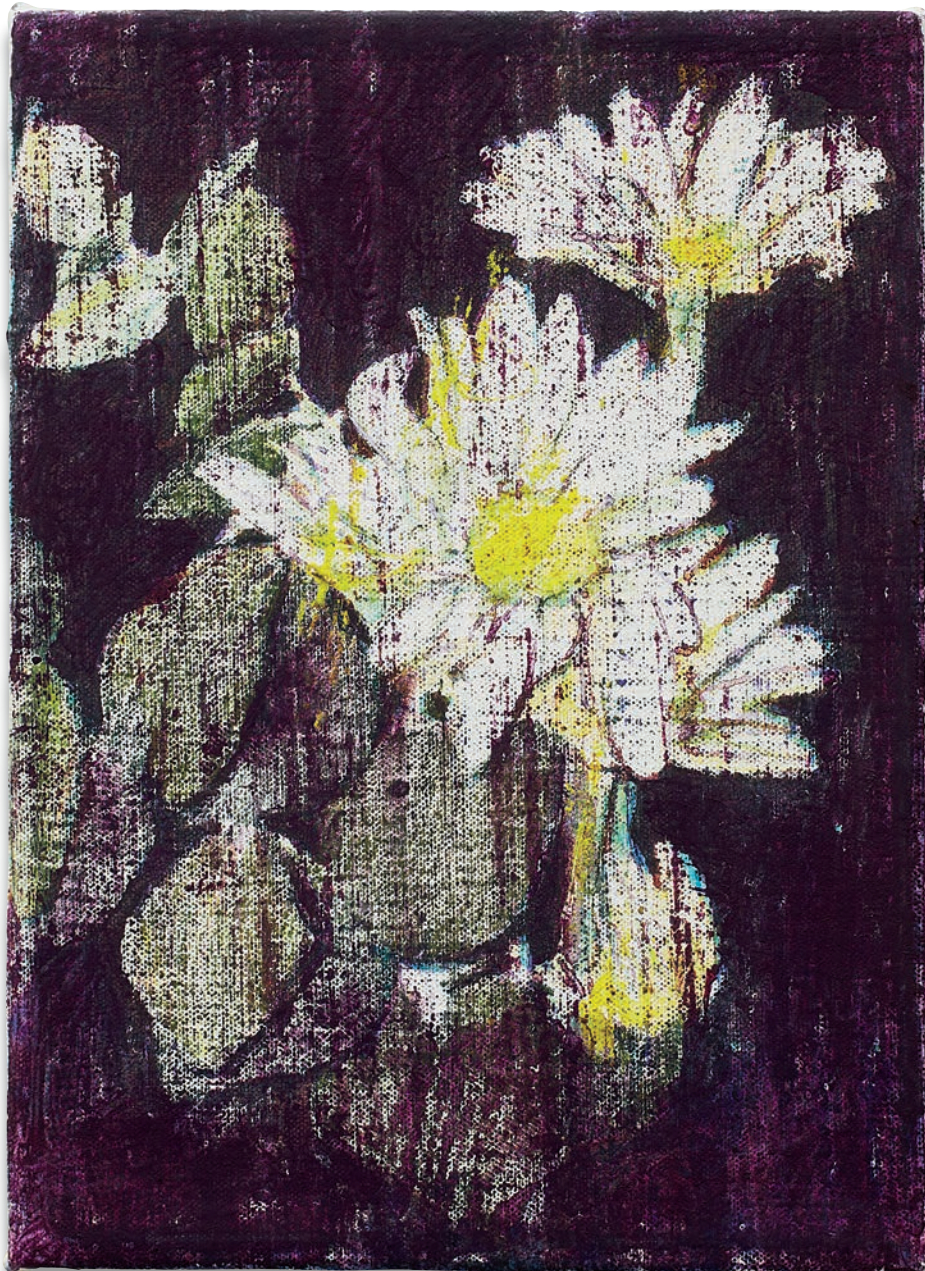
oil on canvas

66 1/2 x 100 5/8 in. (169 x 255.5 cm.)

Estimate \$100,000-150,000

PROVENANCE

Private Collection, Switzerland



241

ENOC PÉREZ b. 1967

Daisies, 1999

oil on canvas

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

Signed and dated "Enoc Pérez 1999"
on the reverse.

Estimate \$8,000-12,000

PROVENANCE

Acquired directly from the artist
Turner & Runyon Gallery Inc., Dallas
Private Collection, Fort Worth



242

JULIE HEFFERNAN b. 1956

Self Portrait Setting Up Camp, 2010

oil on canvas

63 x 60 in. (160 x 152.4 cm.)

Signed, titled and dated "J. Heffernan ©2010, Self-Portrait Setting Up Camp" on the reverse; further inscribed "SP as Post Apocalyptic Planner" on left turning edge, and "Animal Shelter" on right turning edge.

Estimate \$35,000-55,000

PROVENANCE

PPOW, New York
Private Collection

EXHIBITED

New York, PPOW, *Julie Heffernan: Boy, O Boy*, April 29 – June 5, 2010



243

PROPERTY FROM AN IMPORTANT
NEW YORK COLLECTION

FRED TOMASELLI b. 1956

Sep. 4, 2010

gouache on printed watercolor paper
sheet 8 1/4 x 10 3/4 in. (21 x 27.3 cm.)

Signed and dated "Tomaselli 2010" lower right.

Estimate \$10,000-15,000

PROVENANCE

James Cohan Gallery, New York

Fred Tomaselli employs the use of collage renderings and kaleidoscopic gouaches to a revolutionary degree. His most renowned work is the reimagining of the usually monochromatic pages of The New York Times, which he decorates with vibrant patterns of daring palettes, executed with stunning precision and detail. Tomaselli launches the mundane materials of print media into a new realm, where the exuberant aesthetics make for a bold, and occasionally cathartic, viewing experience. *Sep. 4 2010* refers to the date of his surrogate canvas, the picture in the periodical laying dormant below Tomaselli's layers of pulsating artistic energy. The present lot is a subtle

commentary on the media, redirecting our gaze from the unfortunate power of its headlines to the visual spectacle that Tomaselli has created over its feature photograph. Hypnotic concentric circles in bright purples obscure the chaos underneath, allowing the viewer to find a placid satisfaction in the entropy around him. In the end, Tomaselli gives us the gift of meditation, where our escapism can grant us peace: "I think that maybe the Times collages are quietly political, in that I can riff on anything I want, while the horrors of the world become the background buzz. Maybe I'm saying that the world may be going to hell, but I still keep painting."



244

OS GÊMEOS b. 1974

Silvester Está Longe, 2012

mixed media on panel

20 x 15 x 1 in. (50.8 x 38.1 x 2.5 cm.)

Estimate \$30,000-40,000

PROVENANCE

Prism Gallery, Los Angeles

Private Collection

EXHIBITED

Los Angeles, Prism Gallery, *Os Gêmeos: Miss You*, February 25 - March 24, 2012





245

OS GÊMEOS b. 1974

Untitled (Storm of Love), 2001

acrylic on canvas

67 3/8 x 106 3/4 in. (171 x 271 cm.)

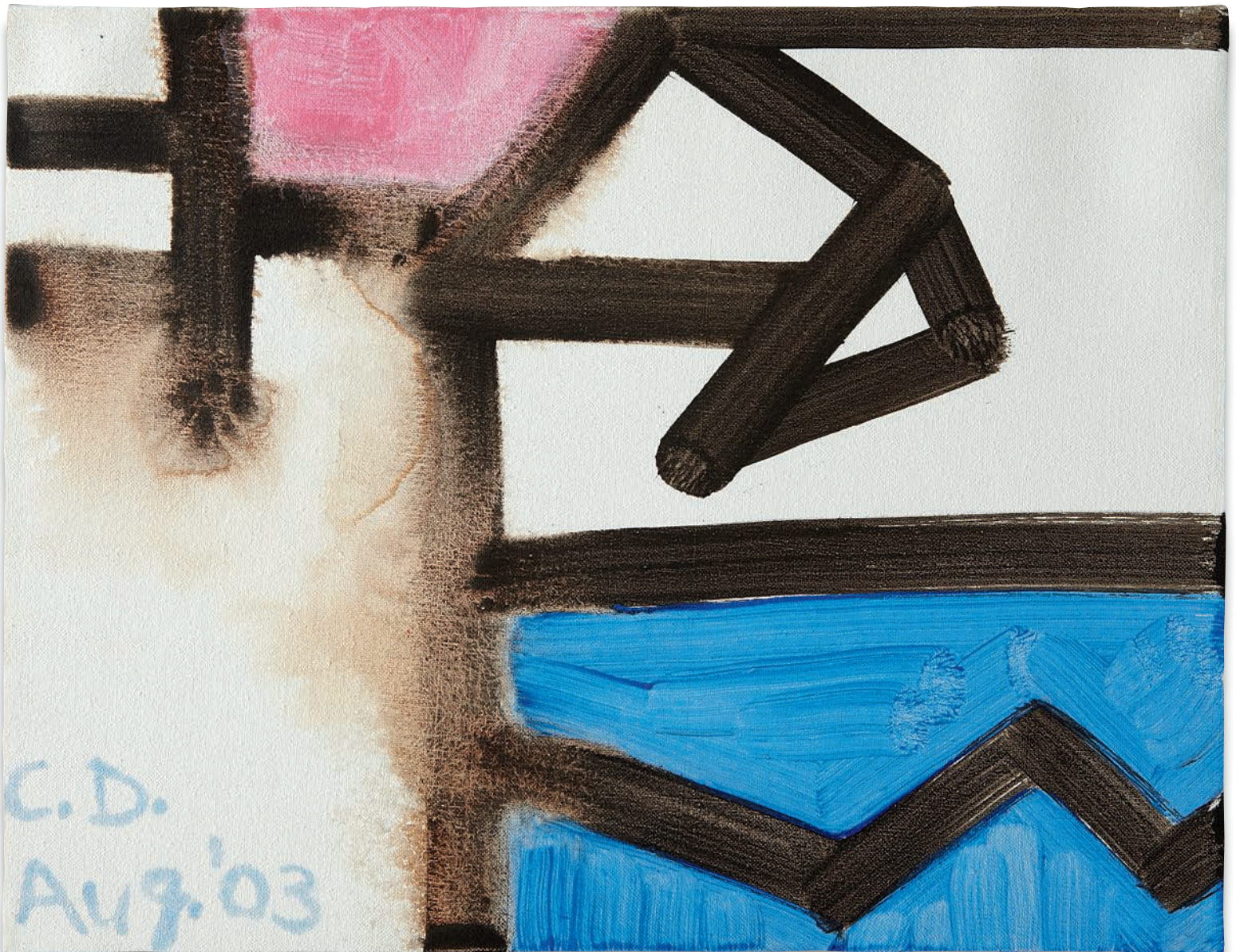
Estimate \$60,000-80,000

PROVENANCE

Acquired directly from the artists by the present owner



The artists with the present lot



246

CARROLL DUNHAM b. 1949

Untitled, 2003

acrylic on canvas

14 x 18 in. (35.6 x 45.7 cm.)

Initialed and dated "C.D. Aug. '03" lower left.

Estimate \$20,000-30,000

PROVENANCE

Barbara Gladstone Gallery, New York



247

JOHN WESLEY b. 1928

Joke, 2000

acrylic on paper

image 13 1/2 x 18 in. (34.3 x 45.7 cm.)

sheet 18 x 22 1/2 in. (45.7 x 57.2 cm.)

Signed, titled and dated "JOKE John Wesley 2000" lower right.

Estimate \$20,000-30,000

PROVENANCE

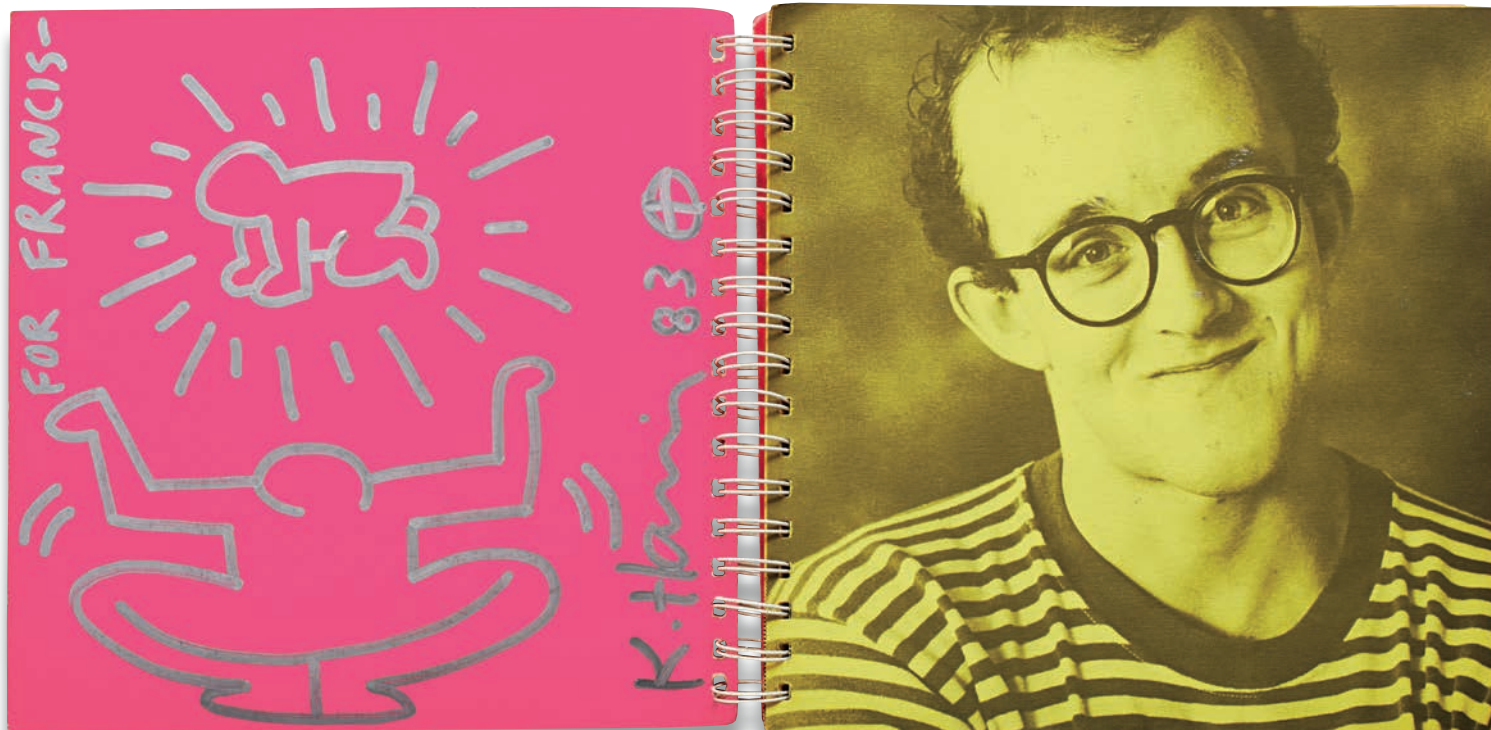
Fredericks & Freiser, New York
Private Collection, New York

EXHIBITED

New York, Matthew Marks Gallery, *100 Drawings and Photographs*, November 2 - December 22, 2001

LITERATURE

100 Drawings and Photographs, exh. cat., New York: Matthew Marks Gallery, 2001, cat no. 97 (illustrated)



(inside front cover)



(front cover)

248

KEITH HARING 1958-1990

Untitled, 1983

felt-tip pen on inside cover of exhibition catalogue produced by Tony Shafrazi, 1982 closed 9 x 9 7/8 in. (22.9 x 25.1 cm.) Signed, dedicated and dated "For Francis, K. Haring '83" on the interior of the book cover. This work is accompanied by a certificate of authenticity issued by the Estate of Keith Haring.

Estimate \$10,000-15,000

PROVENANCE

Gifted to Francis Bogaert
Private Collection
Artcurial, Paris, *Contemporary Art 2*, October 23, 2007, lot 988
Acquired at the above sale by the present owner

The present lot was signed by the artist and dedicated to Francis Bogaert, press agent to the founder and director of the prestigious Montreux Jazz Festival, Claude Nobs. Haring was selected by Claude Nobs and foundation member Pierre Keller to design their official festival poster in 1983. Subsequent to this, Haring was invited to design official posters for the festival in 1985 and again in 1986, in collaboration with Andy Warhol.



249

ELIZABETH PEYTON b. 1965

Elliott 1969-2003, 2003

charcoal on paper

16 1/2 x 11 3/4 in. (41.9 x 29.8 cm.)

Estimate \$40,000-60,000

PROVENANCE

Neugerriemschneider, Berlin

Sammlung Plum, Aachen, Germany

EXHIBITED

Kleve, Germany, Museum Kurhaus Kleve, *Sammlung Plum*, May 23 - September 5, 2004

LITERATURE

G. de Werd, J. Plum, R. Mönig et. al., *Sammlung Plum*, exh. cat., Kleve: Museum Kurhaus Kleve, 2004, p. 55 (illustrated)



250

KERRY JAMES MARSHALL b. 1955

Preliminary Sketch for Black Painting, 2002

graphite and charcoal on paper

20 1/2 x 25 in. (52.1 x 63.5 cm.)

Initialed and dated "KJM 02" lower right.

Estimate \$20,000-30,000

PROVENANCE

Koplin Del Rio Gallery, Culver City

EXHIBITED

Chicago, The Museum of Contemporary Art, *Kerry James Marshall: One True Thing, Meditations on Black Aesthetics*, October 25, 2003 - January 18, 2004, then traveled to Miami, Art Museum (February 6 - April 25, 2004), Baltimore, Baltimore Museum of Art (June 20 - September 5, 2004), New York, The Studio Museum in Harlem (October 13, 2004 - January 9 2005), Birmingham, Birmingham Museum of Art (February 3 - April 24, 2005)



251

MIKE BIDLO b. 1953

Not Warhol (Marilyn), circa 1984

synthetic polymer paint and silkscreen inks
on canvas

22 1/4 x 21 1/4 in. (56.5 x 54 cm.)

Signed "Bidlo" on the reverse.

Estimate \$15,000-20,000

PROVENANCE

Acquired directly from the artist
Private Collection, Sweden

EXHIBITED

Stockholm, Liljevalchs Konsthall, *Min Marilyn*,
June 15-August 18, 2002



252

RUUD van EMPEL b. 1958

World #16, 2006

dye destruction print, Diasec mounted

33 1/8 x 23 3/8 in. (84.1 x 59.4 cm.)

Signed, titled, numbered and dated "WORLD #16 2006 AP 1/2 RUUD VAN EMPEL" on artist's label affixed to the reverse of the mount. This work is artist's proof 1 from an edition of 13 plus 2 artist's proofs.

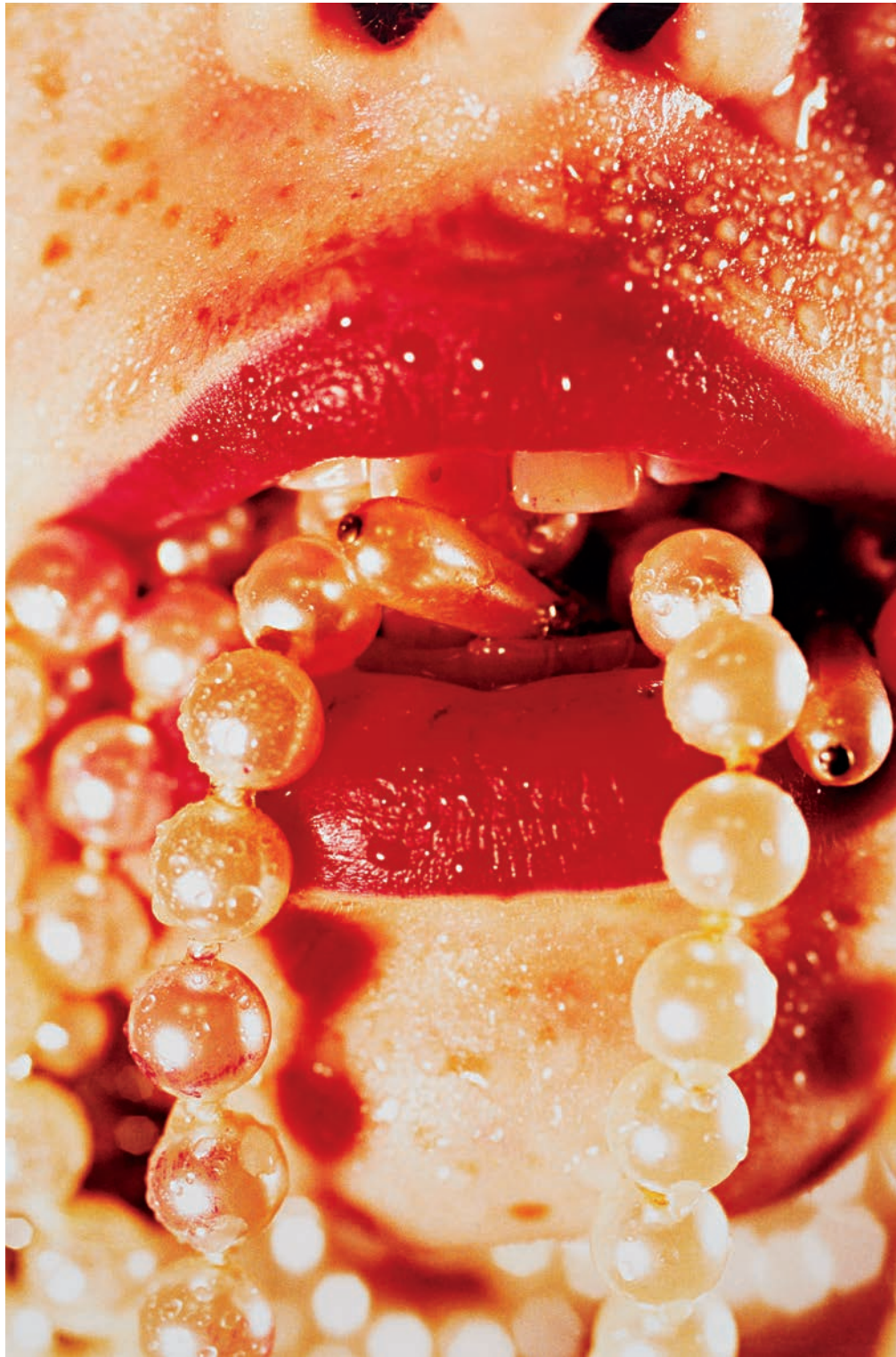
Estimate \$12,000-18,000

PROVENANCE

TZR Galerie Kai Brückner, Dusseldorf

EXHIBITED

New York, Stefan Stux Gallery, *Perfection /Imperfection: New Photographs Ruud van Empel*, January 26 - February 18, 2006 (another example exhibited)



253

MARILYN MINTER b. 1948

Bullet, 2003

c-print

50 x 35 1/2 in. (127 x 90.2 cm.)

Signed "M. Minter" on a label affixed to the reverse. This work is number 2 from an edition of 5.

Estimate \$15,000-20,000

PROVENANCE

Baldwin Gallery, Aspen



254

PROPERTY FROM A DISTINGUISHED
PRIVATE COLLECTION

CATHERINE OPIE b. 1961

Untitled #14 (Wall Street), 2001

iris print

image 16 x 41 in. (40.6 x 104.1 cm.)

sheet 22 x 47 in. (55.9 x 119.4 cm.)

Signed "Catherine Opie" on label affixed to the reverse of the backing board. This work is number 5 from an edition of 5 plus 2 artist's proofs.

Estimate \$10,000-15,000

PROVENANCE

Regen Projects, Los Angeles

Gladstone Gallery, New York

Acquired from the above by the present owner, in 2007

255

PROPERTY FROM A DISTINGUISHED
PRIVATE COLLECTION

CATHERINE OPIE b. 1961

Untitled #11 (Wall Street), 2001

iris print

image 16 x 41 in. (40.6 x 104.1 cm.)

sheet 22 x 47 in. (55.9 x 119.4 cm.)

Signed "Catherine Opie" on label affixed to the reverse of the backing board. This work is number 4 from an edition of 5 plus 2 artist's proofs.

Estimate \$10,000-15,000

PROVENANCE

Regen Projects, Los Angeles

Gladstone Gallery, New York

Acquired from the above by the present owner, in 2007



256

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

COLLIER SCHORR b. 1963

Her head from *The Series Jens F.*, 2006

Chromogenic print and pencil on paper

20 x 24 in. (50.8 x 61 cm.)

Signed, titled, numbered and dated "Collier Schorr, Her head, 2006, 2/2" on the reverse of the backing board. This work is a unique variation of 2.

Estimate \$12,000-18,000

PROVENANCE

303 Gallery, New York

Modern Art Gallery, London



257

PHIL FROST b. 1973

Untitled, 2006

gouache, spray enamel, correction fluid, felt-tip
pen, mixed media on wood
79 x 12 x 3 5/8 in. (200.7 x 30.5 x 8.5 cm.)

Estimate \$10,000-15,000

PROVENANCE

Jack Shainman Gallery, New York

EXHIBITED

New York, Jack Shainman Gallery, *PHIL FROST*,
April 20 - May 20, 2006



EDDIE MARTINEZ b. 1977

acrylic, oil and spray paint on canvas
60 x 72 in. (152.4 x 182.9 cm.)

Estimate \$10,000-15,000

PROVENANCE
ZieherSmith, New York

GUIDE FOR PROSPECTIVE BUYERS

BUYING AT AUCTION

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

CONDITIONS OF SALE

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

BUYER'S PREMIUM

Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including \$100,000, 20% of the portion of the hammer price above \$100,000 up to and including \$2,000,000 and 12% of the portion of the hammer price above \$2,000,000.

1 PRIOR TO AUCTION

Catalogue Subscriptions

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

Pre-Sale Estimates

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

Pre-Sale Estimates in Pounds Sterling and Euros

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

Catalogue Entries

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

Condition of Lots

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

Pre-Auction Viewing

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

Electrical and Mechanical Lots

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

Symbol Key

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

O Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price. The guarantee may be provided by Phillips, by a third party or jointly by us and a third party. When a third party has financed all or part of our financial interest in a lot, it assumes all or part of the risk that the lot will not be sold and will be remunerated accordingly. The third party may bid on the guaranteed lot during the auction. If the third party is the successful bidder, the remuneration may be netted against the final purchase price. If the lot is not sold, the third party may incur a loss

Δ Property in Which Phillips Has an Ownership Interest

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

● No Reserve

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

Ω Endangered Species

Lots with this symbol have been identified at the time of cataloguing as containing endangered or other protected species of wildlife which may be subject to restrictions regarding export or import and which may require permits for export as well as import. Please refer to Paragraph 4 of the Guide for Prospective Buyers and Paragraph 11 of the Conditions of Sale.

2 BIDDING IN THE SALE

Bidding at Auction

Bids may be executed during the auction in person by paddle or by telephone or prior to the sale in writing by absentee bid. Proof of identity in the form of government issued identification will be required, as will an original signature. We may also require that you furnish us with a bank reference.

Bidding in Person

To bid in person, you will need to register for and collect a paddle before the auction begins. New clients are encouraged to register at least 48 hours in advance of a sale to allow sufficient time for us to process your information. All lots sold will be invoiced to the name and address to which the paddle has been registered and invoices cannot be transferred to other names and addresses. Please do not misplace your paddle. In the event you lose it, inform a Phillips staff member immediately. At the end of the auction, please return your paddle to the registration desk.

Bidding by Telephone

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

Absentee Bids

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

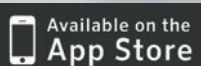
Employee Bidding

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

PHILLIPS



CONTEMPORARY ART EVENING SALE
CATALOGUE NOW FOR THE iPad



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Bidding Increments

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

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

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

3 THE AUCTION

Conditions of Sale

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

Interested Parties Announcement

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

Consecutive and Responsive Bidding; No Reserve Lots

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot’s low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

4 AFTER THE AUCTION

Payment

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

Credit Cards

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

Collection

It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer’s authorized representative when Phillips has received full and cleared payment and we are not owed any other amount by the buyer. Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, we will upon request transfer purchased lots suitable for hand carry back to our premises at 450 Park Avenue, New York, New York for collection within 30 days following the date of the auction. We will levy removal, interest, storage and handling charges on uncollected lots

Loss or Damage

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

Transport and Shipping

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

Export and Import Licenses

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

Endangered Species

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

PHILLIPS



LATIN AMERICA

AUCTION 23 MAY 2013 NEW YORK

ENQUIRIES +1 212 940 1216 latinamerica@phillips.com

LYGIA CLARK *Contra relevo (Reverse Relief)*, 1959 Estimate \$600,000-800,000

PHILLIPS.COM

CONDITIONS OF SALE

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

1 INTRODUCTION

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

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

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

2 PHILLIPS AS AGENT

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

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

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

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

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

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

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

4 BIDDING AT AUCTION

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

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

The auctioneer will not accept an instruction to execute an absentee bid which does not indicate such maximum bid. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

(c) Telephone bidders are required to submit bids on the "Telephone Bid Form," a copy of which is printed in this catalogue or otherwise available from Phillips. Telephone bidding is available for lots whose low pre-sale estimate is at least \$1000. Phillips reserves the right to require written confirmation of a successful bid from a telephone bidder by fax or otherwise immediately after such bid is accepted by the auctioneer. Telephone bids may be recorded and, by bidding on the telephone, a bidder consents to the recording of the conversation.

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

(e) By participating in the auction, whether in person, by absentee bid or on the telephone, each prospective buyer represents and warrants that any bids placed by such person, or on such person's behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

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

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

5 CONDUCT OF THE AUCTION

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

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he or she believes there may be error or dispute and take such other action as he or she deems reasonably appropriate. Phillips shall have no liability whatsoever for any such action taken by the auctioneer. If any dispute arises after the sale, our sale record is conclusive. The auctioneer may accept bids made by a company affiliated with Phillips provided that the bidder does not know the reserve placed on the lot.

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

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

(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.

PHILLIPS



DESIGN

AUCTION 11 JUNE 2013 NEW YORK

ENQUIRIES + 1 212 940 1268 designnewyork@phillips.com

CHARLOTTE PERRIAND *Bibliothèque*, circa 1954 Estimate \$200,000-300,000

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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 \$100,000, 20% of the portion of the hammer price above \$100,000 up to and including \$2,000,000 and 12% of the portion of the hammer price above \$2,000,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

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

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

(i) Phillips will accept payment in cash provided that the total amount paid in cash or cash equivalents does not exceed US\$10,000. Buyers paying in cash should do so in person at our Client Accounting Desk at 450 Park Avenue during regular weekday business hours.

(ii) Personal checks and banker's drafts are accepted if drawn on a US bank and the buyer provides to us acceptable government issued identification. Checks and banker's drafts should be made payable to "Phillips." If payment is sent by mail, please send the check or banker's draft to the attention of the Client Accounting Department at 450 Park Avenue, New York, NY 10022 and make sure that the sale and lot number is written on the check. Checks or banker's drafts drawn by third parties will not be accepted.

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

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

Please reference the relevant sale and lot number.

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

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

7 COLLECTION OF PROPERTY

(a) Phillips will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing conditions, he or she should contact our Shipping Department at +1 212 940 1372 or +1 212 940 1373 to arrange for collection of purchased property.

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

(c) As a courtesy to clients, Phillips will, without charge, wrap purchased lots for hand carry only. We will, at the buyer's expense, either provide packing, handling, insurance and shipping services or coordinate with shipping agents instructed by the buyer in order to facilitate such services for property bought at Phillips. Any such instruction, whether or not made at our recommendation, is entirely at the buyer's risk and responsibility, and we will not be liable for acts or omissions of third party packers or shippers. Third party

shippers should contact us by telephone at +1 212 940 1376 or by fax at +1 212 924 6477 at least 24 hours in advance of collection in order to schedule pickup.

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

8 FAILURE TO COLLECT PURCHASES

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, the buyer will incur charges of \$10 per day for storage, insurance and administrative expenses for each uncollected lot. Additional charges may apply to oversized lots. We will not release purchased lots to the buyer until all such charges have been paid in full.

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

9 REMEDIES FOR NON-PAYMENT

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

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

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

10 RESCISSION BY PHILLIPS

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

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENSES AND PERMITS

Before bidding for any property, prospective buyers are advised to make their own inquiries as to whether a license is required to export a lot from the United States or



Amalia Pica

Apr 27–Aug 11, 2013

Generous support for Amalia Pica is provided by Mary Ittelson; Nancy Lauter McDougal and Alfred L. McDougal; James Keith Brown and Eric Diefenbach; Larry Mathews and Brian Saliman; Marc Foxx and Rodney Hill, Marc Foxx Gallery, Los Angeles; the Consulate General of Argentina in Chicago; Phillips; Galerie Diana Stigter, Amsterdam; and Herald St, London.

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Amalia Pica. *Venn diagrams (under the spotlight)*, 2011. Spotlights on tripod, motion sensors, lighting gels, and graphite on wall. Dimensions variable. Colección Patricia Phelps de Cisneros. Photo: Kiki Triantafyllou, courtesy of the artist; Herald St, London; Galerie Diana Stigter, Amsterdam; Marc Foxx Gallery, Los Angeles.

to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licenses or permits. Failure to obtain a license or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot. As a courtesy to clients, Phillips has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.

12 CLIENT INFORMATION

In connection with the supply of auction related services and other products and services, or as required by law, Phillips may ask clients to provide personal information about themselves or in certain cases (such as to conduct credit checks, verify identity or prevent fraud) obtain information about clients from third parties. Phillips may also occasionally use personal details provided by clients to send them marketing communications about our products, services or events. By agreeing to these Conditions of Sale and providing Phillips with personal details, clients agree that Phillips and our affiliated companies may use those details for the above purposes. If clients would like further information about our privacy policy or how to correct their data or opt-out from receiving further marketing communications, please contact us at +1 212 940 1228

13 LIMITATION OF LIABILITY

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

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

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

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

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

14 COPYRIGHT

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

15 GENERAL

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

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

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

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

16 LAW AND JURISDICTION

(a) the rights and obligations of the parties with respect to these conditions of sale and authorship warranty, the conduct of the auction and any matters related to any of the foregoing shall be governed by and interpreted in accordance with laws of the state of new york, excluding its conflicts of law rules.

(b) phillips, all bidders and all sellers agree to the exclusive jurisdiction of the (i) state courts of the state of new york located in new york city and (ii) the federal courts for the southern and eastern districts of new york to settle all disputes arising in connection with all aspects of all matters or transactions to which these conditions of sale and authorship warranty relate or apply.

(c) all bidders and sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by new york law or the law of the place of service, at the last address of the bidder or seller known to phillips.

AUTHORSHIP WARRANTY

Phillips warrants the authorship of property in this auction catalogue described in headings in **BOLD** or **CAPITALIZED** type for a period of five years from date of sale by Phillips, subject to the exclusions and limitations set forth below.

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

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

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

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

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CONTEMPORARY ART NEW YORK DAY SALE

AUCTION & VIEWING LOCATION

450 Park Avenue New York 10022

AUCTION

17 May 2013 at 10am

VIEWING

4-16 May

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

SALE DESIGNATION

In sending in written bids or making enquiries please refer to this sale as NY010413 or Contemporary Art Day Sale.

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Front cover Andy Warhol, *Open This End*, 1962, lot 140

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Back cover Tom Wesselmann, *Study for Great American Nude #90*, 1966, lot 141 (detail)

Inside front cover Ed Ruscha, *Face Shield*, 1974, lot 173 (detail)

Page 2-3 Takashi Murakami, *DOB b*, 1996, lot 134 (detail)

Page 4 Andy Warhol, *Flash Sharivan Robot*, 1983, lot 139 (detail)

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Page 5 Jack Goldstein, *Untitled*, 1985, lot 178 (detail)

Page 6 Raymond Pettibon, *No Title (Twilite Doubleheader...)*, 2010, lot 172 (detail)

Page 10-11 KAWS, *Untitled*, 2010, lot 130 (detail)

Following page Richard Prince, *Untitled*, 2006, lot 127 (detail)

Page 230-231 Dana Schutz, *Black Tulips*, 2000, lot 128 (detail)

Inside back cover Louise Bourgeois, *House*, 1984, lot 129

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TELEPHONE AND ABSENTEE BID FORM

PLEASE SUBMIT YOUR BIDS TO BIDSNEWYORK@PHILLIPS.COM OR BY FAX +1 212 924 1749 AT LEAST 24 HOURS BEFORE THE SALE

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

☐ **ABSENTEE BID FORM**

☐ **TELEPHONE BID FORM**

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

☐ **AS A PRIVATE INDIVIDUAL**

☐ **ON BEHALF OF A COMPANY**

Sale Title	Number	Date
Title	First Name	Surname
Company (if applicable)	Client Number	
Address		
City	State/Country	
Post Code		
Phone	Mobile	
Email	Fax	
Phone (for Phone Bidding only)		

Lot Number In Consecutive Order	Brief Description	US \$ Limit* Absentee Bids Only

* Excluding premiums and taxes

FINANCIAL INFORMATION

For anyone wishing to bid, please provide the following information (for reference only)

Credit Card Type	Expiration Date
Credit Card Number	

For anyone wishing to bid on lots with a low pre-sale estimate above \$10,000, please provide the following information (for reference only)

Bank Name	Contact
Telephone / Fax	Account Number

Please note that you may be contacted to provide additional bank references.

I hereby authorize the above references to release information to PHILLIPS. Please bid on my behalf up to the limits shown for the indicated lots without legal obligations to PHILLIPS, its staff or agents; and subject to the Conditions of Sale and Authorship Warranty printed in the catalogue, additional notices or terms printed in the catalogue and supplements to the catalogue posted in the salesroom, and in accordance with the above statements and conditions.

Signature	Date
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☐ I ACCEPT THE CONDITIONS OF SALE OF PHILLIPS AS STATED IN OUR CATALOGUES AND ON OUR WEBSITE.

• **PRIVATE PURCHASES:** Proof of identity in the form of government-issued identification will be required.

• **COMPANY PURCHASES:** If you are buying under a business entity we require a copy of government-issued identification (such as a resale certificate, corporate bank information, or the certificate of incorporation) to verify the status of the company.

• If you cannot attend the sale, we can execute bids confidentially on your behalf.

• All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.

• Please note that our buyer's premium is 25% of the hammer price up to and including \$100,000, 20% of the portion of the hammer price above \$100,000 up to and including \$2,000,000 and 12% of the portion of the hammer price above \$2,000,000 on each lot sold.

• "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers.

• For absentee bids, indicate your maximum limit for each lot, excluding the buyer's premium and any applicable sales or use tax. Your bid will be executed at the lowest price taking into account the reserve and other bidders. On no reserve lots, in the absence of other bids, your bid will be executed at approximately 50% of the low pre-sale estimate or at the amount specified, if less than 50% of the low estimate.

• Your bid must be submitted in the currency of the sale and will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

• If we receive identical bids, the first one received will take precedence.

• Arranging absentee and telephone bids is a free service provided by us to prospective buyers. While we will exercise reasonable care in undertaking such activity, we cannot accept liability for errors relating to execution of your bids except in cases of willful misconduct. Agreement to bid by telephone must be confirmed by you promptly in writing or by fax.

• Please submit your bids to the Bid Department by fax +1 212 924 1749 or bidsnewyork@phillips.com at least 24 hours before the sale. You will receive confirmation by email within one business day. To reach the Bid Department by phone please call +1 212 940 1228.

• Absent prior payment arrangements, please provide a bank reference. Payment can be made by cash or credit card (in each case, up to \$10,000), money order, wire transfer, bank check, or personal check with identification. Lots cannot be collected until payment clears and all charges have been paid.

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AT 450 PARK AVENUE, NEW YORK, NY 10022

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

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☐ **ON BEHALF OF A COMPANY**

Sale Title	Number	Date
Title First Name	Surname	
Company (if applicable)	Client Number	
Address		
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Post Code		
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For anyone wishing to bid, please provide the following information (for reference only)

Credit Card Type	Expiration Date
Credit Card Number	

For anyone wishing to bid on lots with a low pre-sale estimate above \$10,000, please provide the following information (for reference only)

Bank Name	Contact
Telephone / Fax	Account Number

Please note that you may be contacted to provide additional bank references.

I hereby authorize the above references to release information to PHILLIPS. I agree that all bids and purchases are subject to the Conditions of Sale and Authorship Warranty printed in the catalogue, additional notices or terms printed in the catalogue and supplements to the catalogue posted in the salesroom, and in accordance with the above statements and conditions. I assume all responsibility for payment for the goods purchased under the assigned paddle. If I am acting as an agent, I agree to be personally responsible for all purchases made on behalf of my client(s), unless other arrangements are confirmed in writing prior to each auction.

Signature	Date
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☐ I ACCEPT THE CONDITIONS OF SALE OF PHILLIPS AS STATED IN OUR CATALOGUES AND ON OUR WEBSITE.

Paddle Number

- **PRIVATE PURCHASES:** Proof of identity in the form of government-issued identification will be required.
- **COMPANY PURCHASES:** If you are buying under a business entity we require a copy of government-issued identification (such as a resale certificate, corporate bank information, or the certificate of incorporation) to verify the status of the company.
- Please note that our buyer's premium is 25% of the hammer price up to and including \$100,000, 20% of the portion of the hammer price above \$100,000 up to and including \$2,000,000 and 12% of the portion of the hammer price above \$2,000,000 on each lot sold.
- Please submit your bids to the Bid Department by fax +1 212 924 1749 or bidsnewyork@phillips.com at least 24 hours before the sale. You will receive confirmation by email within one business day. To reach the Bid Department by phone please call +1 212 940 1228.
- Absent prior payment arrangements, please provide a bank reference. Payment can be made by cash or credit card (in each case, up to \$10,000), money order, wire transfer, bank check, or personal check with identification. Lots cannot be collected until payment clears and all charges have been paid.

PHILLIPS CONTACT

Name













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