

# PHILLIPS



## CONTEMPORARY ART

NEW YORK DAY SALE 16 MAY 2014





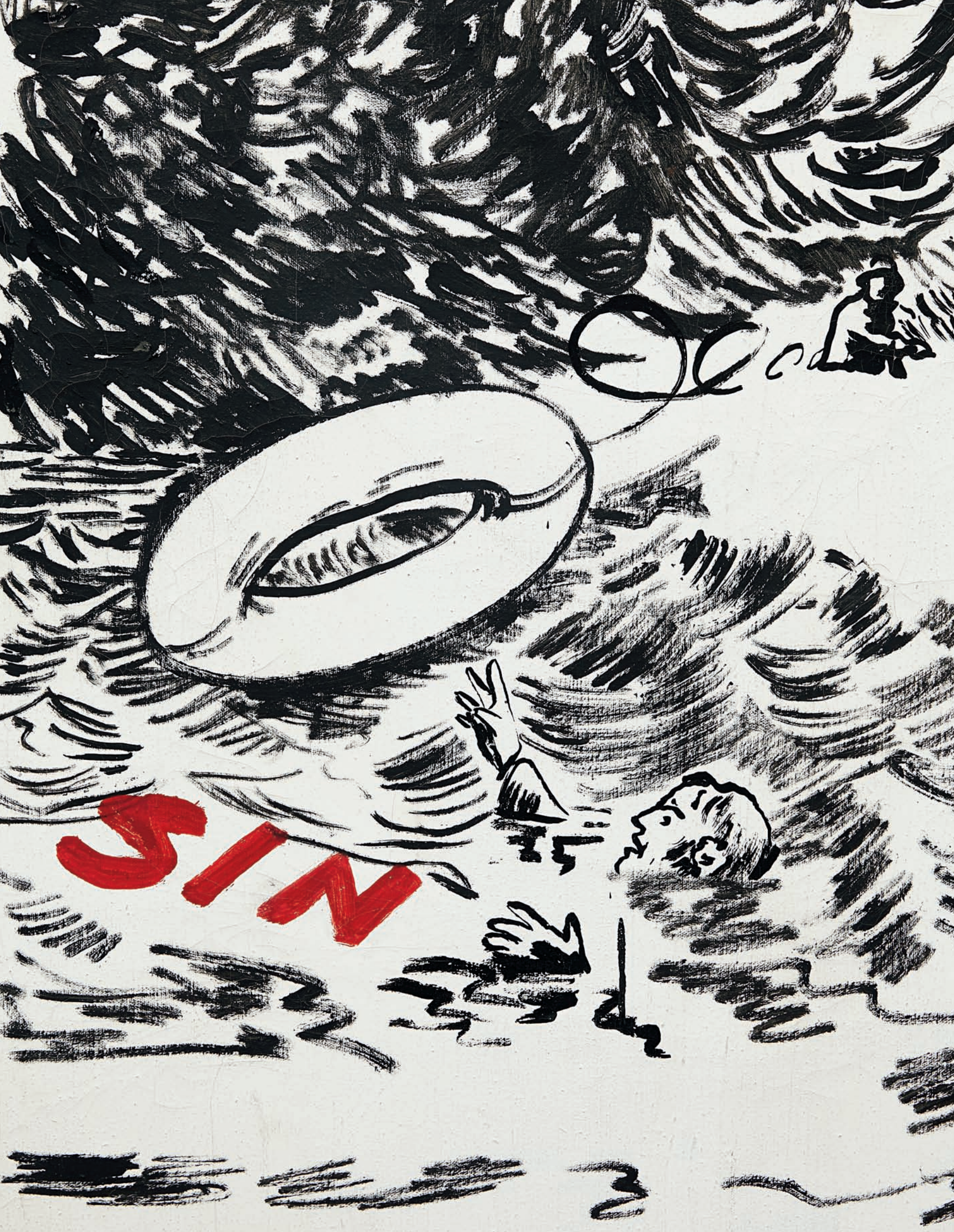


















# PHILLIPS

## CONTEMPORARY ART

### SALE INFORMATION

NEW YORK DAY SALE 16 MAY 2014

### AUCTION & VIEWING LOCATION

450 Park Avenue New York 10022

### AUCTION

16 May 2014 at 11am

### VIEWING

3-15 May

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

### SALE DESIGNATION

When sending in written bids or making enquiries please refer to this sale as NY010414 or Contemporary Art Day Sale.

### ABSENTEE AND TELEPHONE BIDS

tel +1 212 940 1228 fax +1 212 924 1749

bidsnewyork@phillips.com

### CONTEMPORARY ART DEPARTMENT

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**Front Cover** Wayne Thiebaud, *Candy Sticks*, 1962, lot 192 © Wayne Thiebaud/Licensed by VAGA, New York, NY

**Back cover** Cecily Brown, *Mommets in the Tumult*, 2008, lot 187

**Opposite** James Rosenquist, *Gun-Play-Guns*, 1996, lot 190 (detail) © James Rosenquist/VAGA, New York



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Specialist, Brussels



**Oksana Katchaluba**  
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**Deniz Atac**  
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## PRIVATE CLIENT SERVICES

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Services



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Private Client  
Services









## CONTEMPORARY ART

New York Day Sale

16 May 2014 at 11 am

Lots 101-330



101

**DAVID OSTROWSKI** b. 1981

*F (Between Two Ferns)*, 2012

oil, lacquer, paper on canvas

86 $\frac{5}{8}$  x 62 $\frac{7}{8}$  in. (220 x 160 cm.)

Signed and dated "David Ostrowski 12" on the reverse.

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

**PROVENANCE**

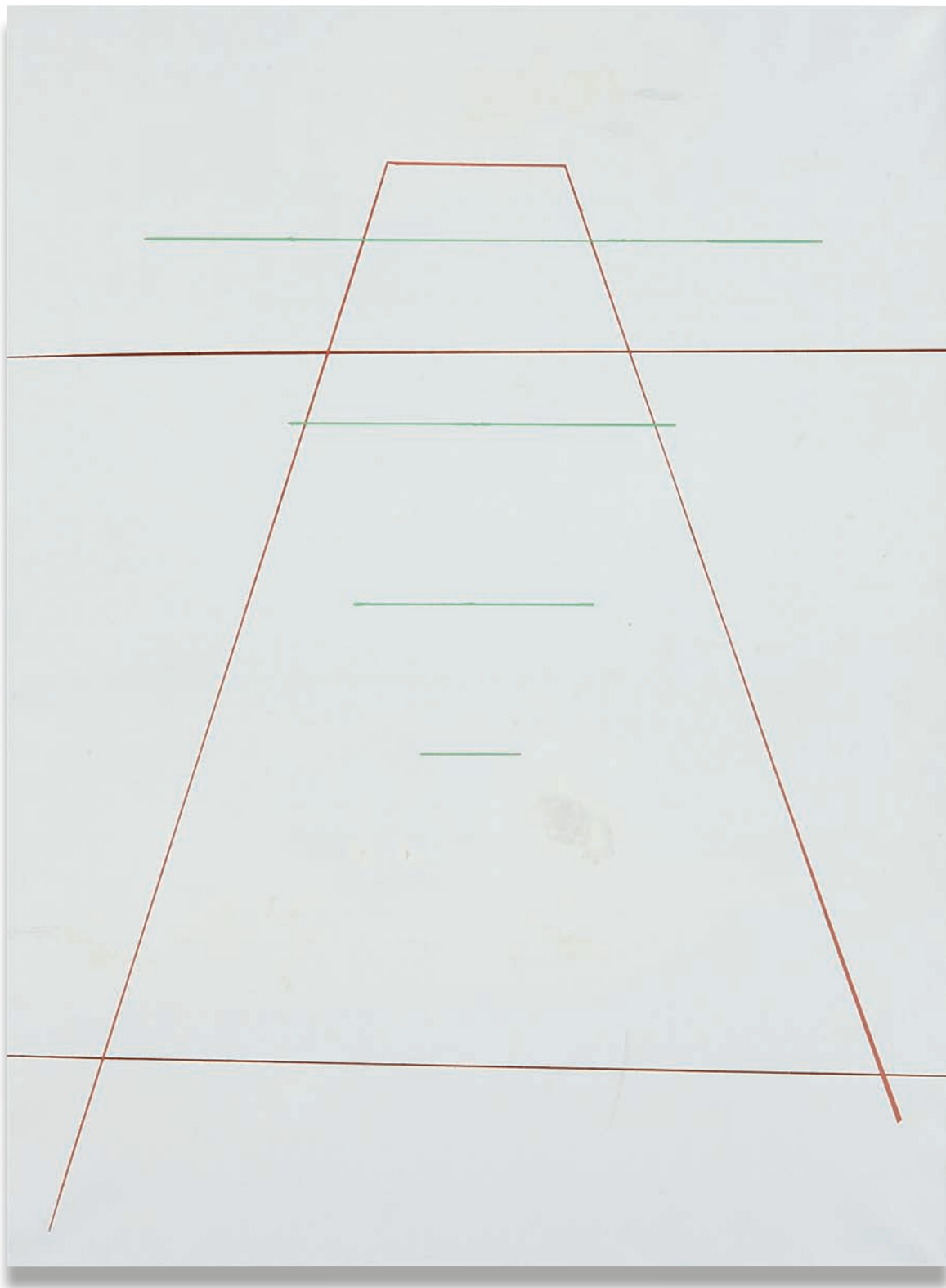
Peres Projects, Berlin

Acquired from the above by the present owner









102

**RICHARD ALDRICH** b. 1975  
*Two Planes (with marks)*, 2006-07  
 oil, wax on muslin  
 40 x 30 in. (101.6 x 76.2 cm.)

**Estimate** \$25,000-35,000

**PROVENANCE**  
 Marc Foxx, Los Angeles  
 Private Collection

**EXHIBITED**  
 Los Angeles, Marc Foxx, *Richard Aldrich*, November 17 -  
 December 22, 2007

103

**JEFF ELROD** b. 1966  
*Air/Sea*, 2001  
 acrylic on canvas  
 98 x 74 in. (248.9 x 188 cm.)  
 Signed, titled and dated "Jeff Elrod Air/Sea 2001" on the  
 reverse.

**Estimate** \$40,000-60,000

**PROVENANCE**  
 Leo Koenig Inc., New York



A1K



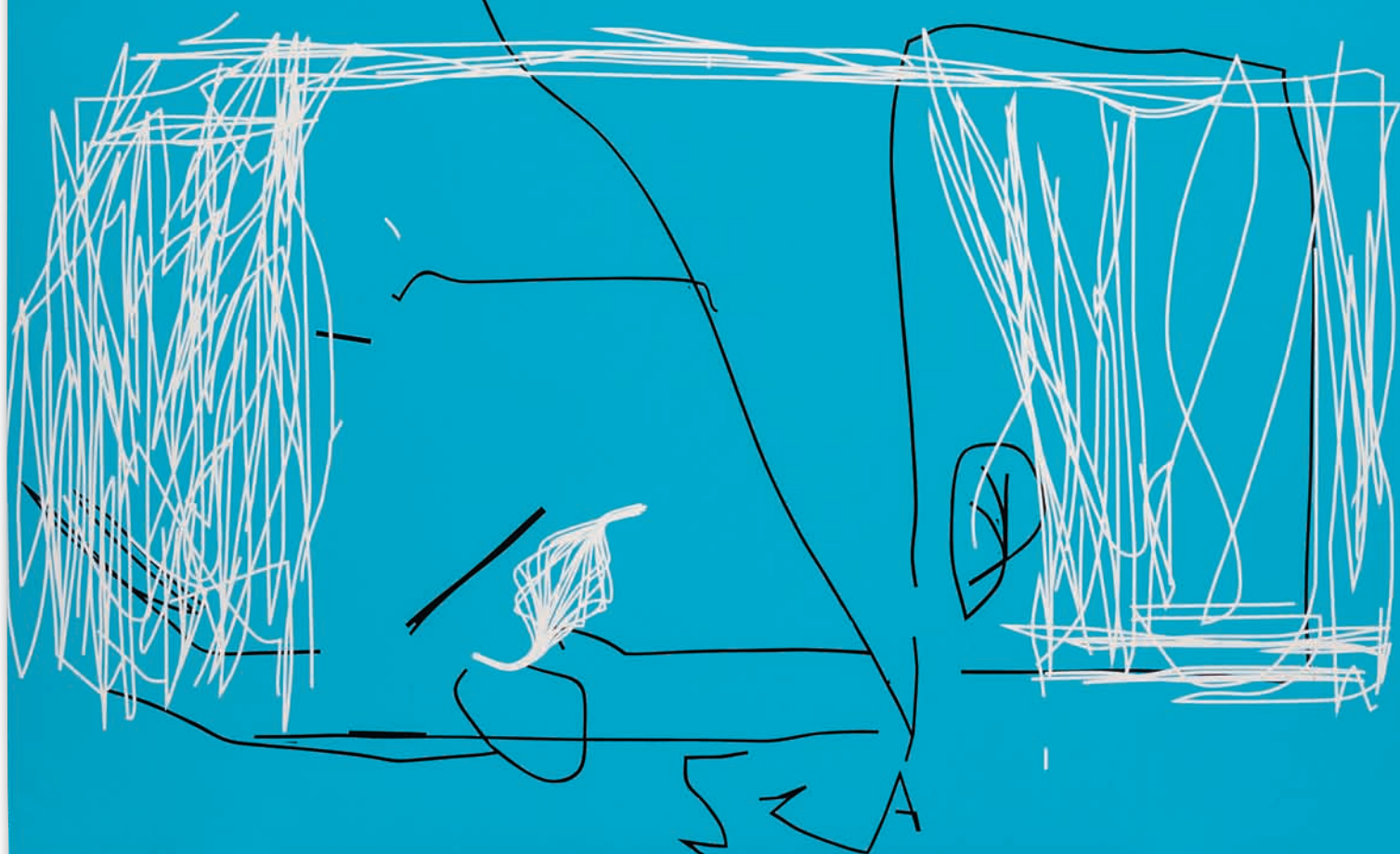
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7



1







104

**NATHAN HYLDEN** b. 1978

*Untitled*, 2011

acrylic on aluminum

77¼ x 56¾ in. (196.2 x 144.1 cm.)

Signed and dated "Nathan Hylden '11" on the reverse.

**Estimate** \$30,000-40,000

**PROVENANCE**

Richard Telles Fine Art, Los Angeles  
Private Collection

105

**FREDRIK VAERSLEV** b. 1979

*Untitled*, 2011

house paint, enamel paint, spray paint, nails on pressure

impregnated spruce, Siberian Larch frame mounted on steel

54⅞ x 30½ x 11½ in. (139.4 x 77.4 x 29.2 cm.)

Signed and dated "FVaerslev 2011" on the reverse.

**Estimate** \$30,000-50,000

**PROVENANCE**

STANDARD (OSLO), Oslo

Private Collection, Europe

Acquired from the above by the present owner









106

**PARKER ITO** b. 1986

*The Agony and the Ecstasy (1)*, 2012

vinyl over enamel on 3M Scotchlite

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

**Estimate** \$30,000-40,000

**PROVENANCE**

Steve Turner Contemporary, New York

Private Collection

**EXHIBITED**

New York, Steve Turner Contemporary, *Wet Paint 4*,  
August 11 - August 25, 2012





107

**ISRAEL LUND** b. 1980

*Untitled, 2013*

acrylic on raw canvas

44 x 34 in. (111.8 x 86.4 cm.)

Signed and dated "Israel Lund 2013" along the overlap.

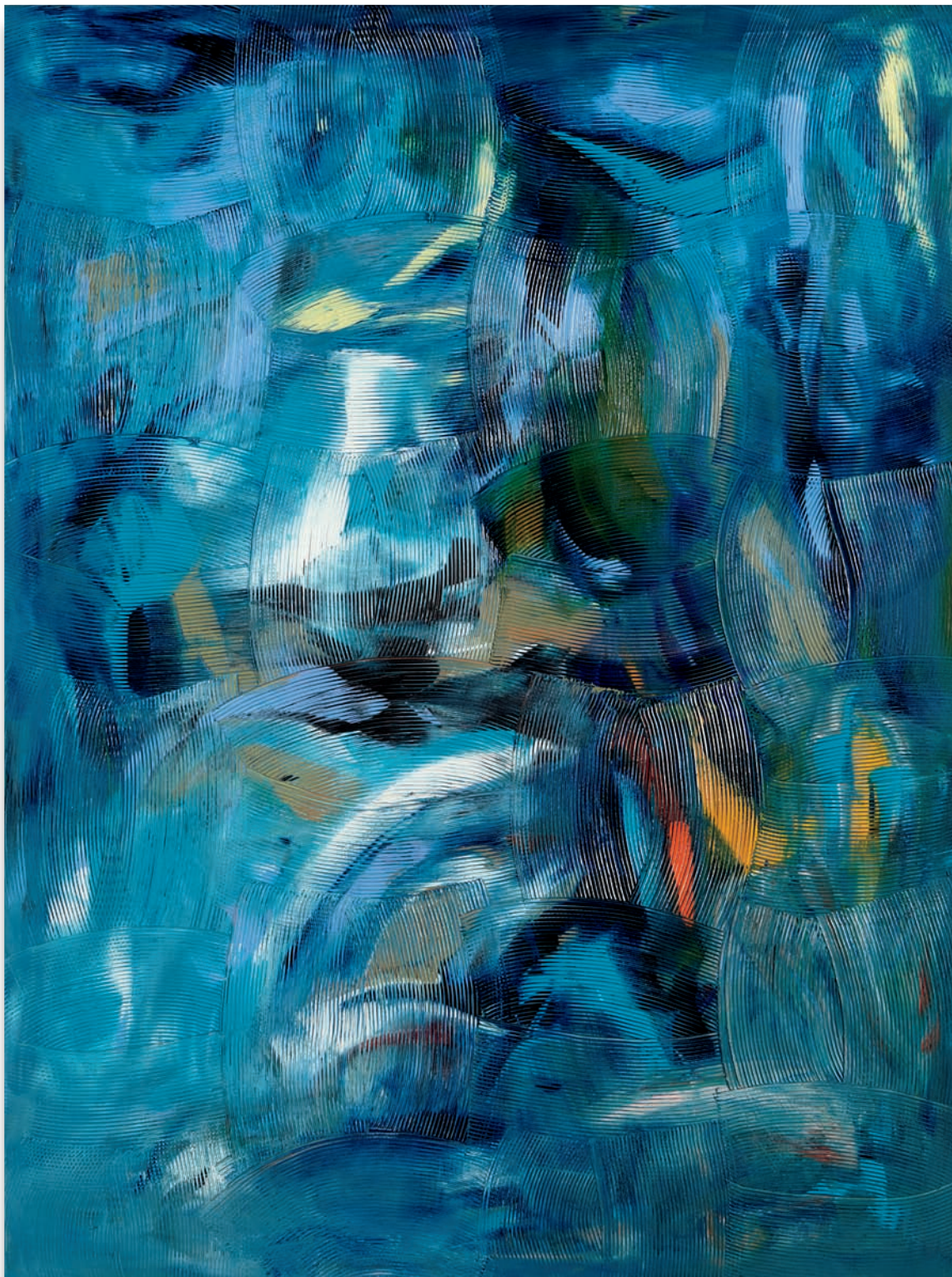
**Estimate** \$30,000-40,000

**PROVENANCE**

Roberts & Tilton, Los Angeles

Private Collection





108

**DAN REES** b. 1982

*Artex Painting*, 2011

oil on canvas

55 $\frac{1}{8}$  x 39 $\frac{3}{8}$  in. (140 x 100 cm.)

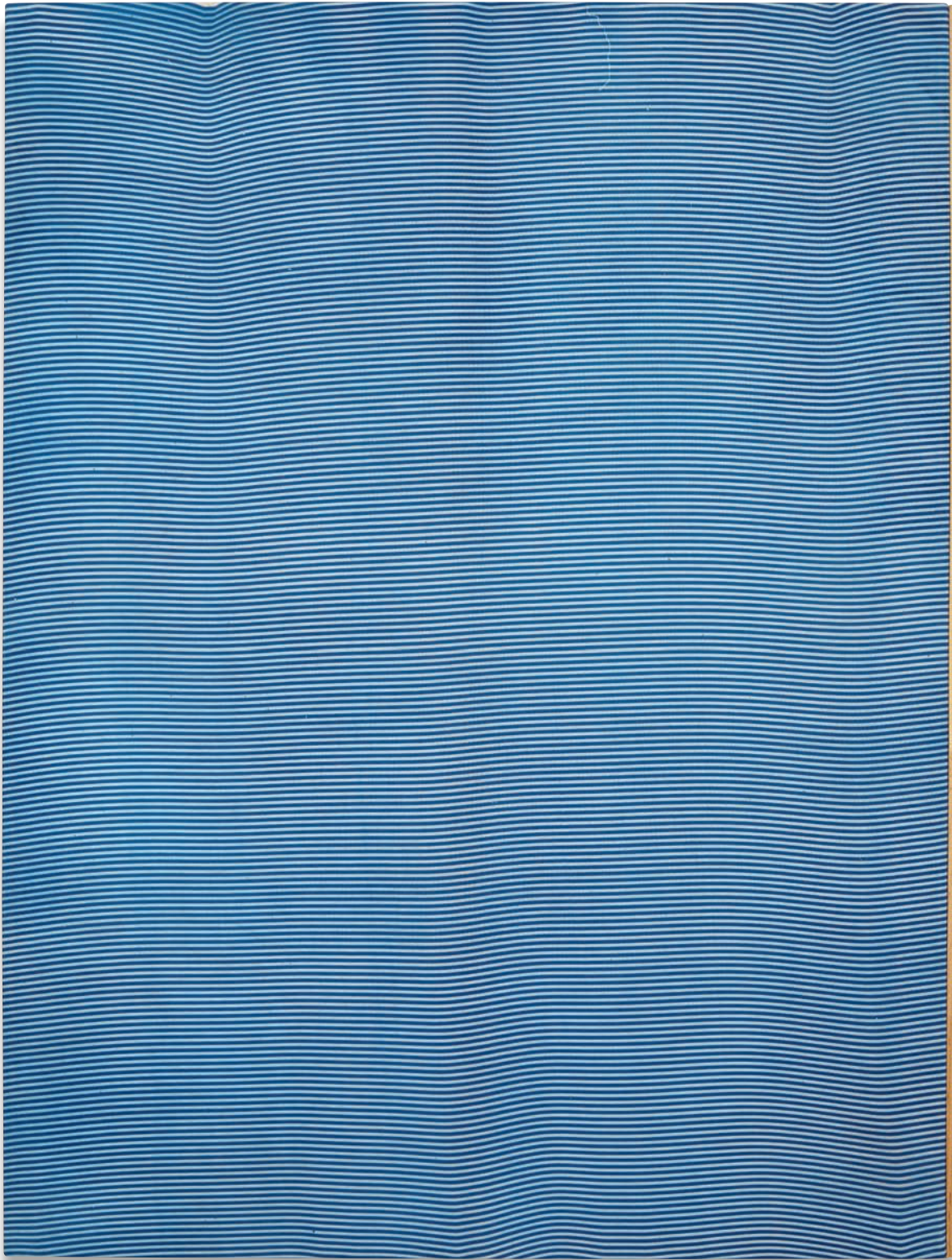
**Estimate** \$20,000-30,000

**PROVENANCE**

Tanya Leighton, Berlin

Private Collection, Belgium





109

**HUGH SCOTT-DOUGLAS** b. 1988

*Untitled, 2011*

cyanotype on linen

40½ x 30½ in. (102.9 x 77.5 cm.)

Signed and dated "Hugh Scott-Douglas 2011" on the stretcher bar.

**Estimate** \$30,000-40,000

**PROVENANCE**

Croy Nielsen, Berlin  
Private Collection





110

**IDA EKBLAD** b. 1980

*To Drink A Glass Of Melted Snow, 2010*

oil on linen

78 $\frac{5}{8}$  x 62 $\frac{7}{8}$  in. (199.7 x 159.7 cm.)

Initialed "I.E" lower right.

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

**PROVENANCE**

Herald Street, London

Acquired from the above by the present owner, 2010

**EXHIBITED**

London, Herald Street, *A Clothespin Left Behind on a Line*,  
June 4 - July 4, 2010

London, Saatchi Gallery, *Gesamtkunstwerk: New Art from  
Germany*, November 18 - April 15, 2012

**LITERATURE**

*Gesamtkunstwerk: New Art from Germany*, exh. cat.,  
Saatchi Gallery, London, 2011, p. 65 (illustrated)

111

**KAARI UPSON** b. 1972

*Untitled, 2011*

smoke and oil on panel

98 x 48 in. (248.9 x 121.9 cm.)

**Estimate** \$25,000-35,000

**PROVENANCE**

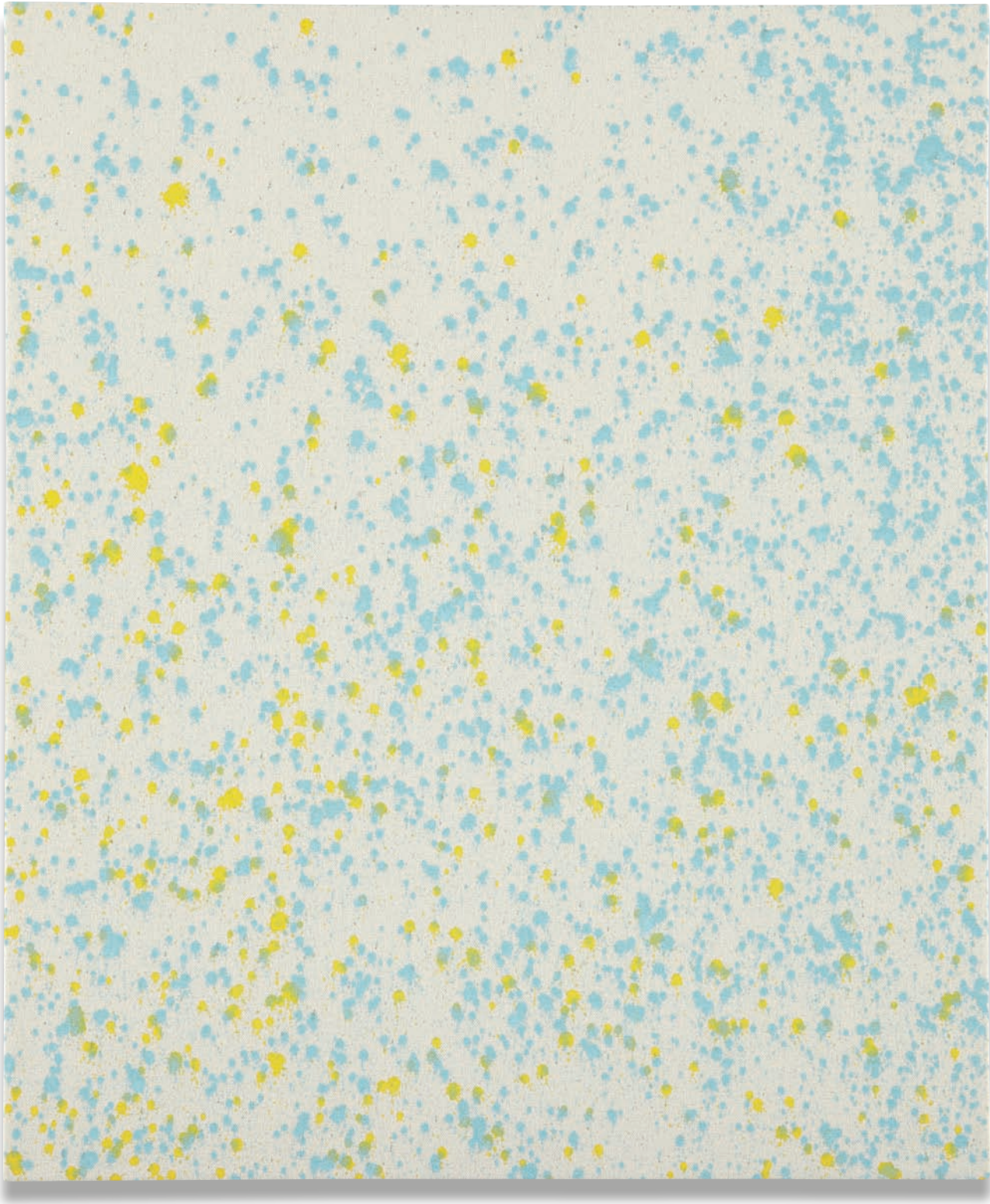
OVERDUIN AND KITE, Los Angeles

Private Collection, Italy









112

**LUCIEN SMITH** b. 1989

*Rain*, 2012

acrylic on canvas

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

Signed "Lucien Smith" along the overlap.

**Estimate** \$30,000-40,000

**PROVENANCE**

Ritter/Zamet Gallery, London  
Private Collection

113

**PARKER ITO** b. 1986

*Inkjet Painting #4 (8 color ink)*, 2013

inkjet on silk

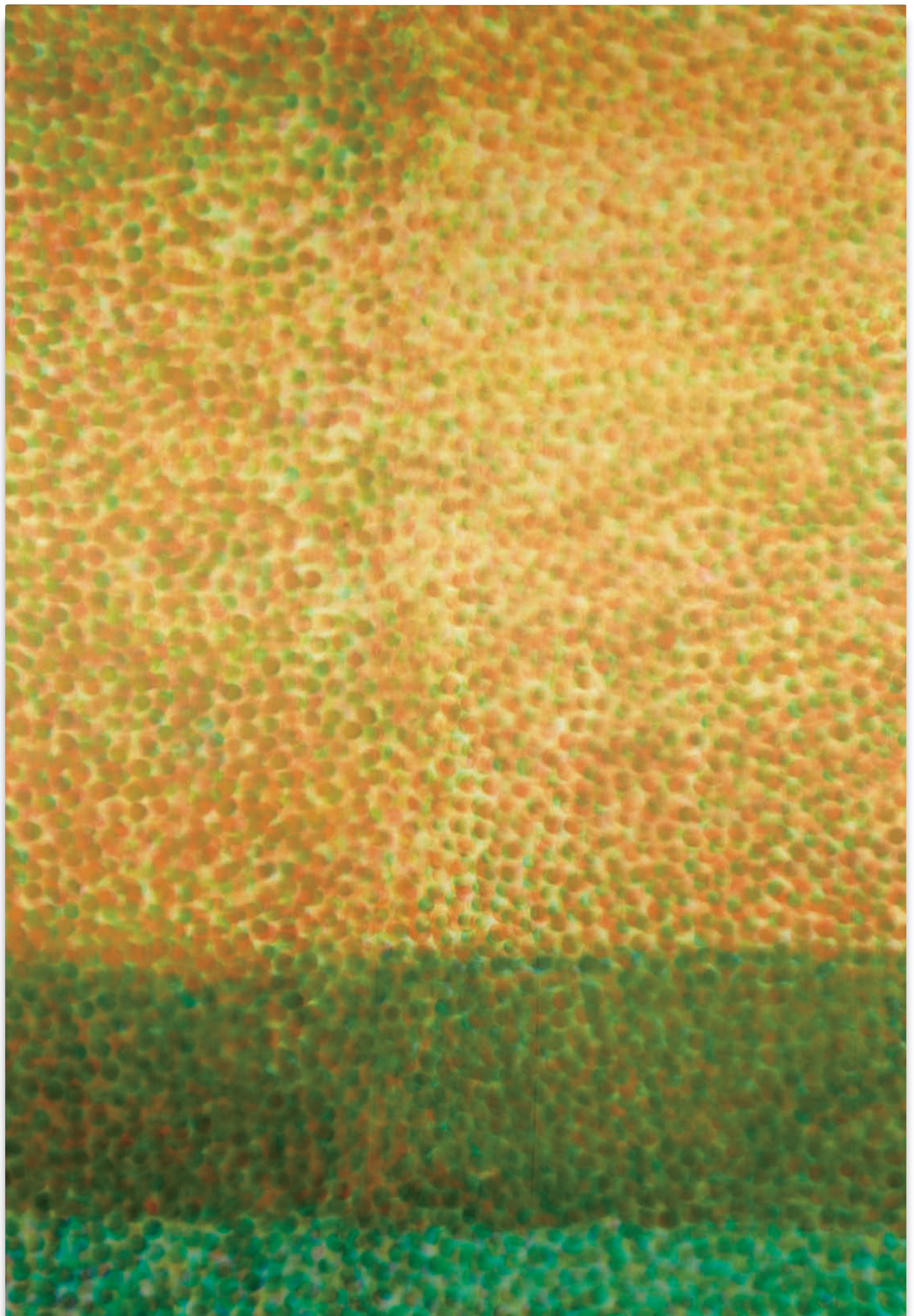
64 x 44 in. (162.6 x 111.8 cm.)

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

**PROVENANCE**

PRISM, Los Angeles  
Private Collection









114

**SAM FALLS** b. 1984  
*Untitled (Topanga 8)*, 2011-12  
 terrycloth, fabric dye  
 61½ x 35½ in. (156.2 x 90.2 cm.)

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

**PROVENANCE**  
 American Contemporary, New York  
 Private Collection

**EXHIBITED**  
 New York, American Contemporary, *Sam Falls*, May 10 -  
 June 24, 2012

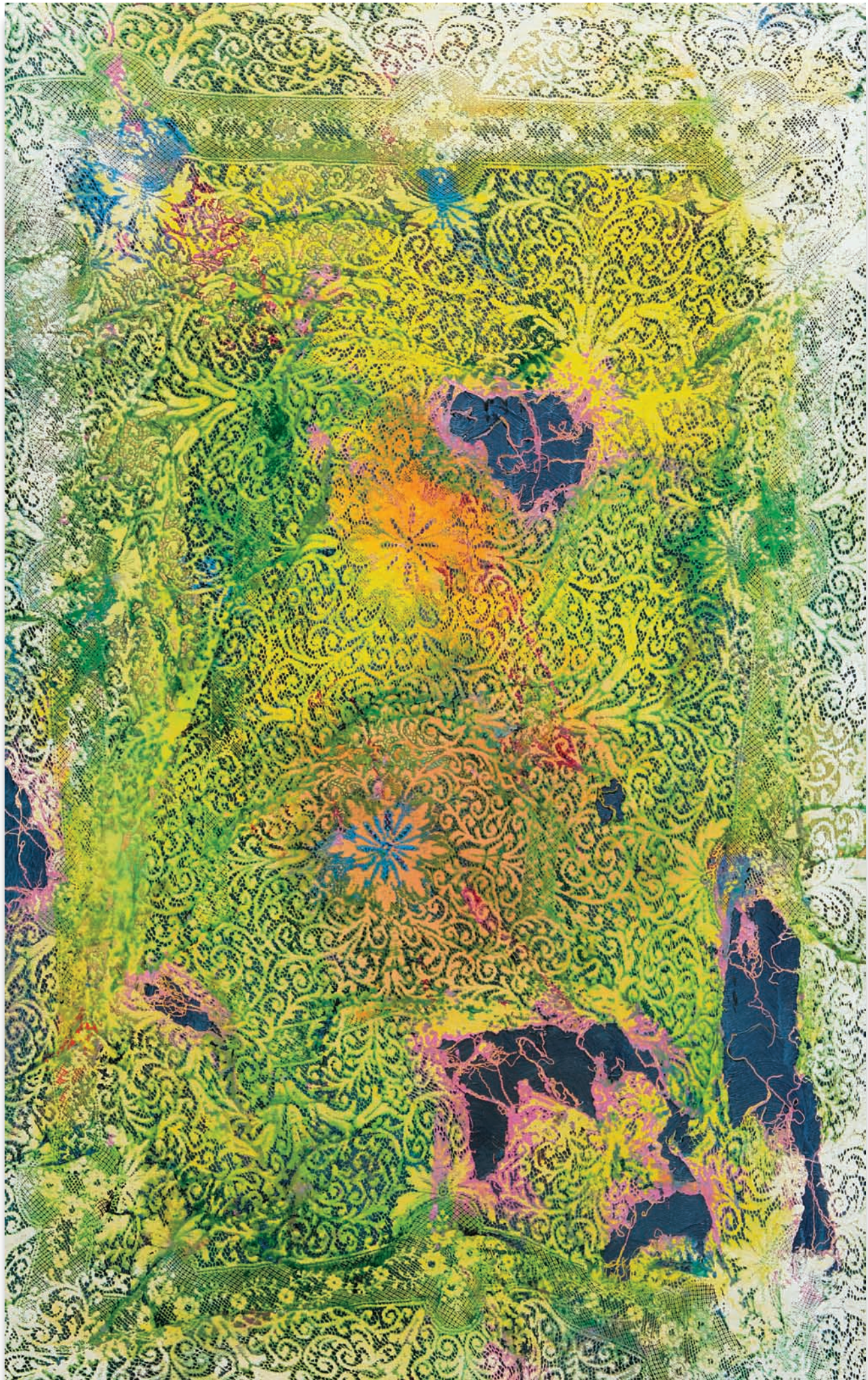
115

**MARK FLOOD** b. 1957  
*Pleasure Island*, 2009  
 acrylic on canvas  
 76¼ x 47¼ in. (193.7 x 120 cm.)  
 Signed, titled and dated "Mark Flood 2009 Pleasure Island"  
 along the overlap.

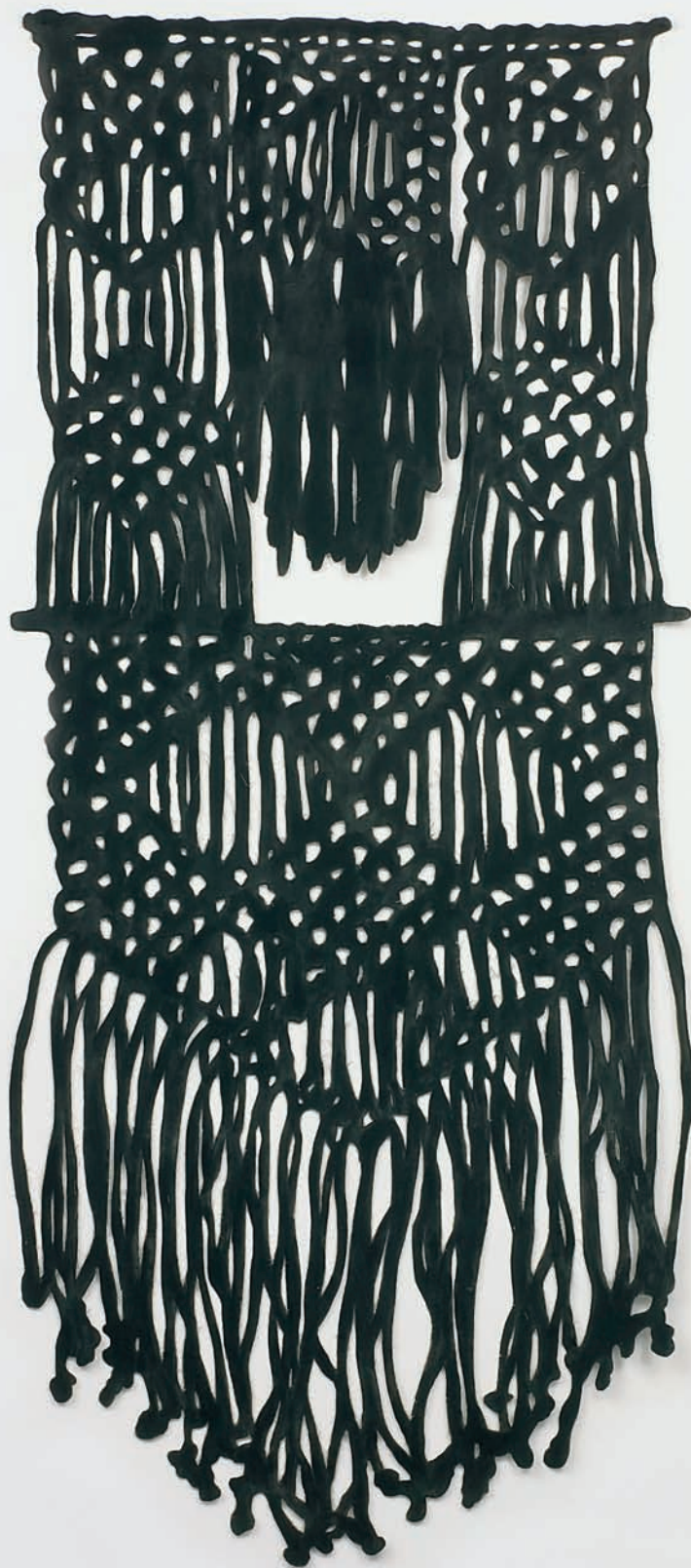
**Estimate** \$50,000-70,000

**PROVENANCE**  
 Zach Feuer Gallery, New York  
 Acquired from the above by the present owner









116

**AMANDA ROSS-HO** b. 1975

*White Goddess #1 Wall*, 2007

acrylic on cut canvas, incised sheetrock, wood, screws,  
gaffers tape, wrapping paper

88¼ x 37½ in. (224 x 94.2 cm.)

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

**PROVENANCE**

Cherry and Martin, Los Angeles

Acquired from the above by the present owner, 2007

**EXHIBITED**

Los Angeles, Cherry and Martin, *Amanda Ross-Ho: Nothin'  
Fuckin' Matters*, February 17 - March 24, 2007

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

**LITERATURE**

J. Cape, *Abstract America: New Painting and Sculpture*,  
exh. cat., Saatchi Gallery, London, 2008, p. 250 (illustrated)





117

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

**MARK FLOOD** b. 1957

*25 Additional Paintings*, 2009

spray paint, acrylic on cardboard

47 x 48 in. (119.4 x 121.9 cm.)

Initialed and dated "MF 09" on the reverse.

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

**PROVENANCE**

Zach Feuer Gallery, New York

Private Collection

**EXHIBITED**

New York, Zach Feuer Gallery, *Mark Flood: Chelsea Whores*, May 22 - July 10, 2009





118

**NED VENA** b. 1982

*Untitled*, 2010

Rustoleum flat white enamel on linen, artist's wood frame

93¾ x 72 in. (238.1 x 182.9 cm.)

Signed and dated "VENA 2010" along the overlap.

**Estimate** \$60,000-80,000

**PROVENANCE**

Michael Benevento, Los Angeles

Private Collection





119

**SERGEJ JENSEN** b. 1973

*Untitled*, 2005

sewn linen

68 $\frac{7}{8}$  x 51 $\frac{1}{2}$  in. (175 x 130 cm.)

Signed and dated "2005 Sergej Jensen" along the overlap.

**Estimate** \$70,000-90,000

**PROVENANCE**

Anton Kern Gallery, New York

Private Collection

**EXHIBITED**

New York, MoMA P.S.1, *Sergej Jensen*, January 23 -  
May 2, 2011





120

**SAM MOYER** b. 1983

*Bleach Bum*, 2011

ink and bleach on canvas, laid on wood  
96 x 72 in. (243.8 x 182.9 cm.)

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

**PROVENANCE**

The Hole, New York  
Private Collection

**EXHIBITED**

New York, The Hole, "...", December 16, 2011 - February 4, 2012

**LITERATURE**

A. Adler, "Void Filled: '...' at The Hole", *Huffington Post*,  
January 5, 2012 (illustrated)

121

**NED VENA** b. 1982

*Untitled (Pembroke)*, 2007

acrylic, rubber on linen  
71½ x 54 in. (181.6 x 137.2 cm.)

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

**PROVENANCE**

Cohan and Leslie Gallery, New York  
Private Collection, New York









122

**STERLING RUBY** b. 1972

*Mother and Father Saved with Exhaust Pipes, 2005*

collage, spray paint on paper  
22¼ x 29¾ in. (56.5 x 75.6 cm.)

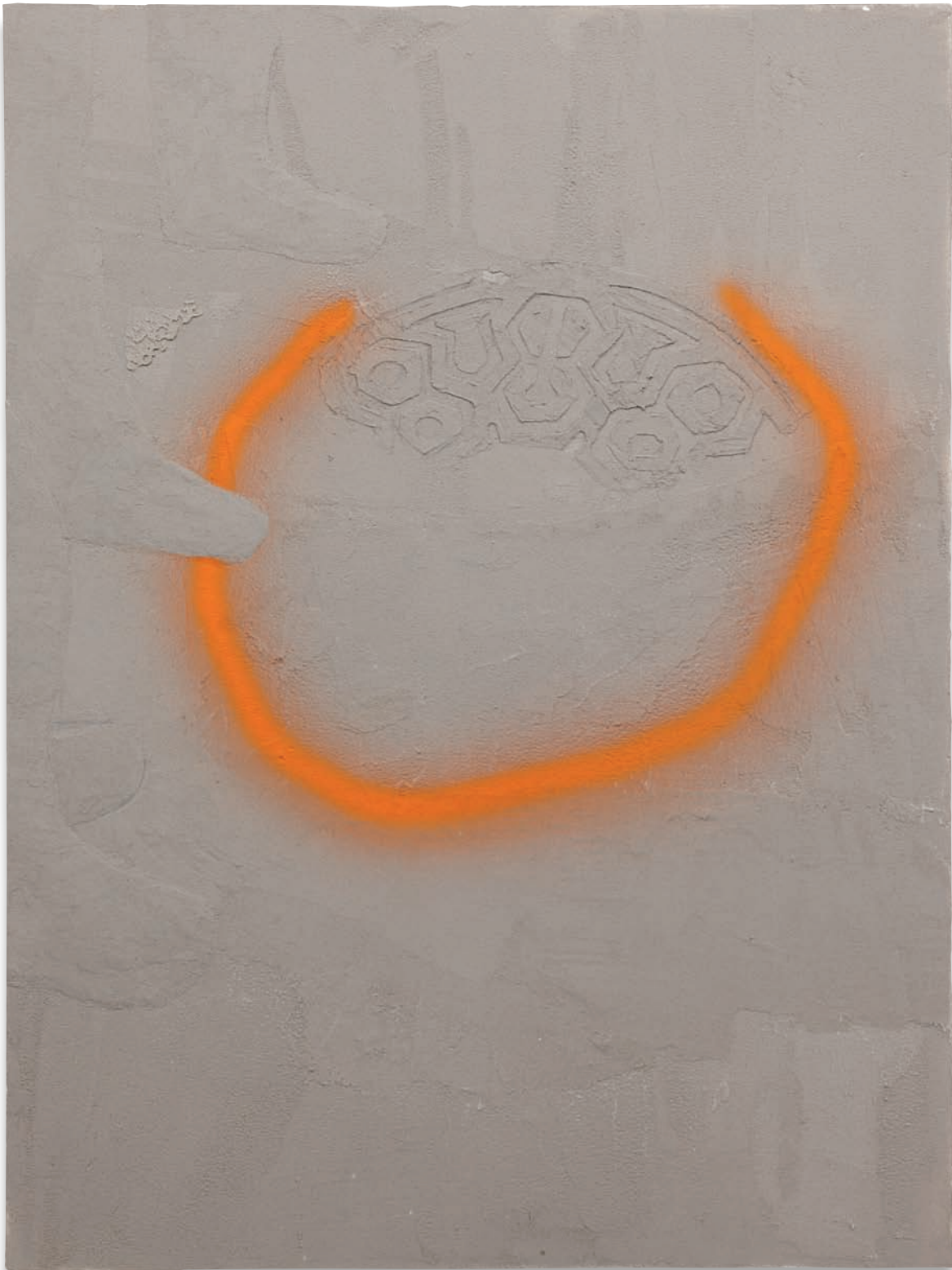
Signed and dated "Sterling Ruby 05" lower left; further  
titled and dated "Mother and Father Saved w/Exhaust  
Pipes 2005" on the reverse.

**Estimate** \$40,000-60,000

**PROVENANCE**

Galleria Emi Fontana, Milan  
Metro Pictures, New York  
Private Collection





123

**NATE LOWMAN** b. 1979

*Ghosts*, 2010

Bondex and oil on canvas

39¾ x 30 in. (101 x 76.2 cm.)

**Estimate** \$60,000-80,000

**PROVENANCE**

Carlson Gallery, London

**EXHIBITED**

London, Carlson Gallery, *Fill You With Holes - EXTRA CONTENT*, March 24 - May 15, 2010





124

**SAM FALLS** b. 1984

*Untitled Red (Highland Park, CA), 2012*

pre-dyed polyester/cotton with metal grommets  
101 x 61 in. (256.5 x 154.9 cm.)

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

**PROVENANCE**

China Art Objects, Los Angeles  
Acquired from the above by the present owner

125

**ROB PRUITT** b. 1964

*Cherry Bomb, 2007*

acrylic, oil and glitter on insulation panel  
47 $\frac{7}{8}$  x 35 $\frac{7}{8}$  in. (121.5 x 91 cm.)

Signed, titled and dated "Cherry Bomb 2007 Rob Pruitt" on  
the reverse.

**Estimate** \$40,000-60,000

**PROVENANCE**

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









126

**JIM SHAW** b. 1952

*Untitled (Ripped Face Drawing)*, 2003-04

graphite on paper

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

**Estimate** \$30,000-50,000

**PROVENANCE**

Emily Tsingou Gallery, London

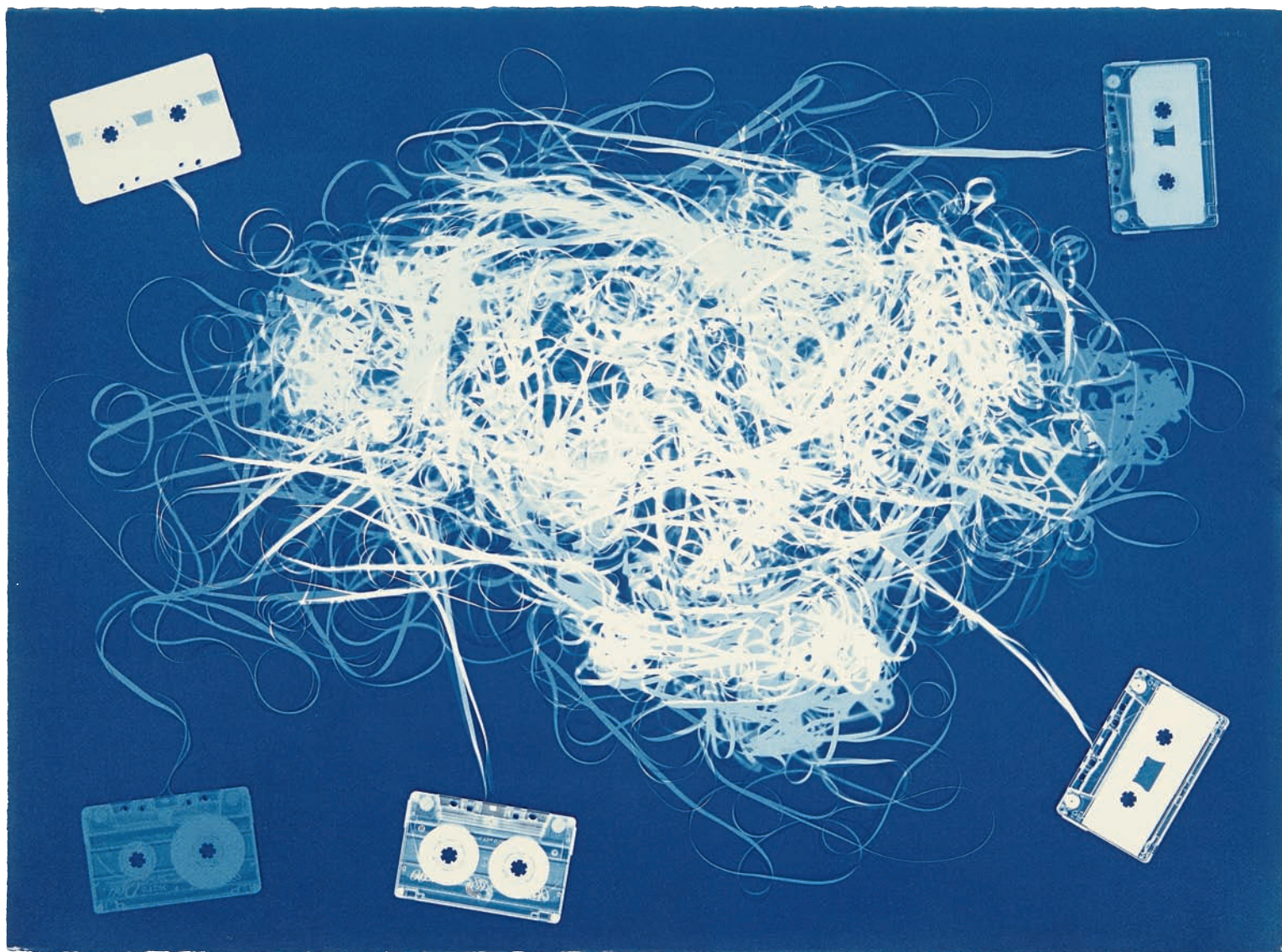
**EXHIBITED**

New York, New Museum, *Skin Fruit*, March 3 - June 6, 2010

**LITERATURE**

*Skin Fruit*, exh. cat., New York: New Museum, 2010, p. 107





127

**CHRISTIAN MARCLAY** b. 1955

*Small Mashup II*, 2012

cyanotype on Aquarelle Arches Natural White CP  
Watercolor Paper

22 $\frac{3}{8}$  x 30 $\frac{1}{2}$  in. (56.8 x 77.5 cm.)

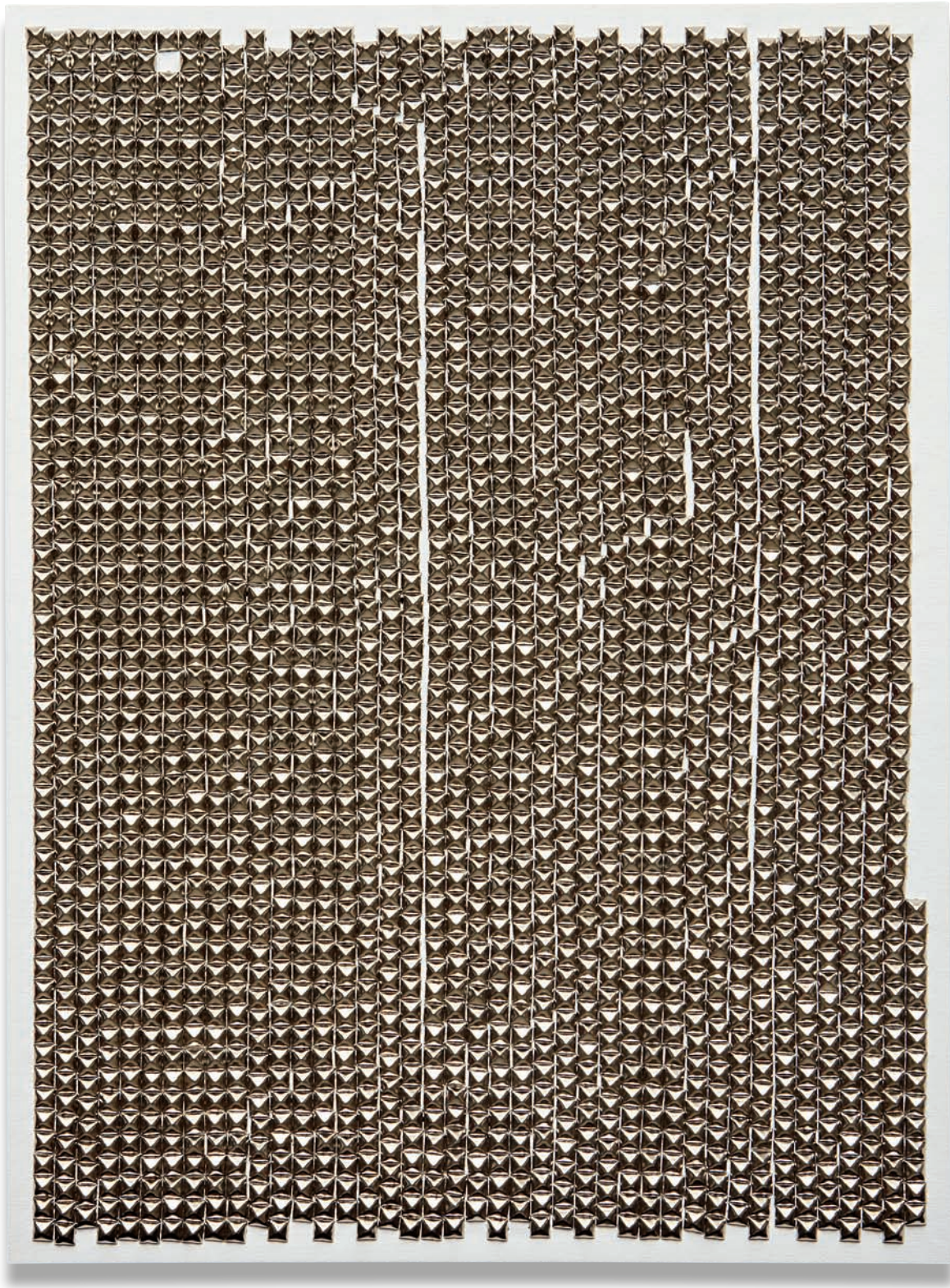
Signed, titled and dated "Christian Marclay 2012 Small  
Mashup II" on the reverse.

**Estimate** \$40,000-60,000

**PROVENANCE**

Paula Cooper Gallery, New York  
Private Collection





128

**DAN COLEN** b. 1979

*Haddad*, 2013

steel studs on canvas

30 x 22½ in. (76.2 x 57.2 cm.)

Signed, titled and dated "Daniel Colen 2013 'Haddad'" along the overlap.

**Estimate** \$60,000-80,000

**PROVENANCE**

Halsey McKay Gallery, East Hampton  
Private Collection

**EXHIBITED**

East Hampton, Halsey McKay Gallery, *Paint Off, Paint On*,  
October 12 - November 10, 2013

129

**DAN COLEN** b. 1979

*Untitled (Birdshit)*, 2007

diptych, oil on canvas

each 16 x 8 in. (40.6 x 20.3 cm.)

Each signed and dated "Daniel Colen, 2007" along the overlap.

**Estimate** \$80,000-120,000

**PROVENANCE**

Peres Projects, Berlin  
Private Collection, New York









130

**TOM FRIEDMAN** b. 1965

*Untitled (cereal)*, 2002

cereal, glue, paper, wood frame

33 x 24½ in. (83.8 x 62.2 cm.)

This work is number 5 of 10 unique variants.

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

**PROVENANCE**

The Fabric Workshop and Museum, Philadelphia  
Private Collection, New York





131

**DAN COLEN** b. 1979

*To be titled*, 2011

M&M's on paper

55½ x 44 in. (141 x 111.8 cm.)

**Estimate** \$30,000-40,000

**PROVENANCE**

Gagosian Gallery, New York





132

**LUCIEN SMITH** b. 1989

*Meeeeoooooooooww!*, 2012

aluminum trays, molding paste, enamel on gessoed canvas

24 x 18 x 3 in. (61 x 45.7 x 7.6 cm.)

Signed "Lucien Smith" along the overlap.

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

**PROVENANCE**

Salon 94, New York

Acquired from the above by the present owner





133

**STERLING RUBY** b. 1972

*Untitled (Nest), 2007*

glazed ceramic, white formica pedestal

ceramic 12 x 25 x 20 in. (30.5 x 63.5 x 50.8 cm.)

pedestal 36 x 31 x 21 in. (91.4 x 78.7 x 53.3 cm.)

**Estimate** \$25,000-35,000

**PROVENANCE**

Vilma Gold Gallery, London

**EXHIBITED**

London, Vilma Gold Gallery, *Charles Atlas, Spartacus*  
*Chetwynd, Kitty Kraus, Manuela Leinhoss, Sol LeWitt, John*  
*McCracken, Dawn Mellor, John Miller, Carter Mull, Sterling*  
*Ruby, Jill Spector, Jannis Varelas*, January 26 - March 2, 2008





134

**NATHAN HYLDEN** b. 1978

*Untitled, 2007*

acrylic on linen

67½ x 47 in. (171.5 x 119.4 cm.)

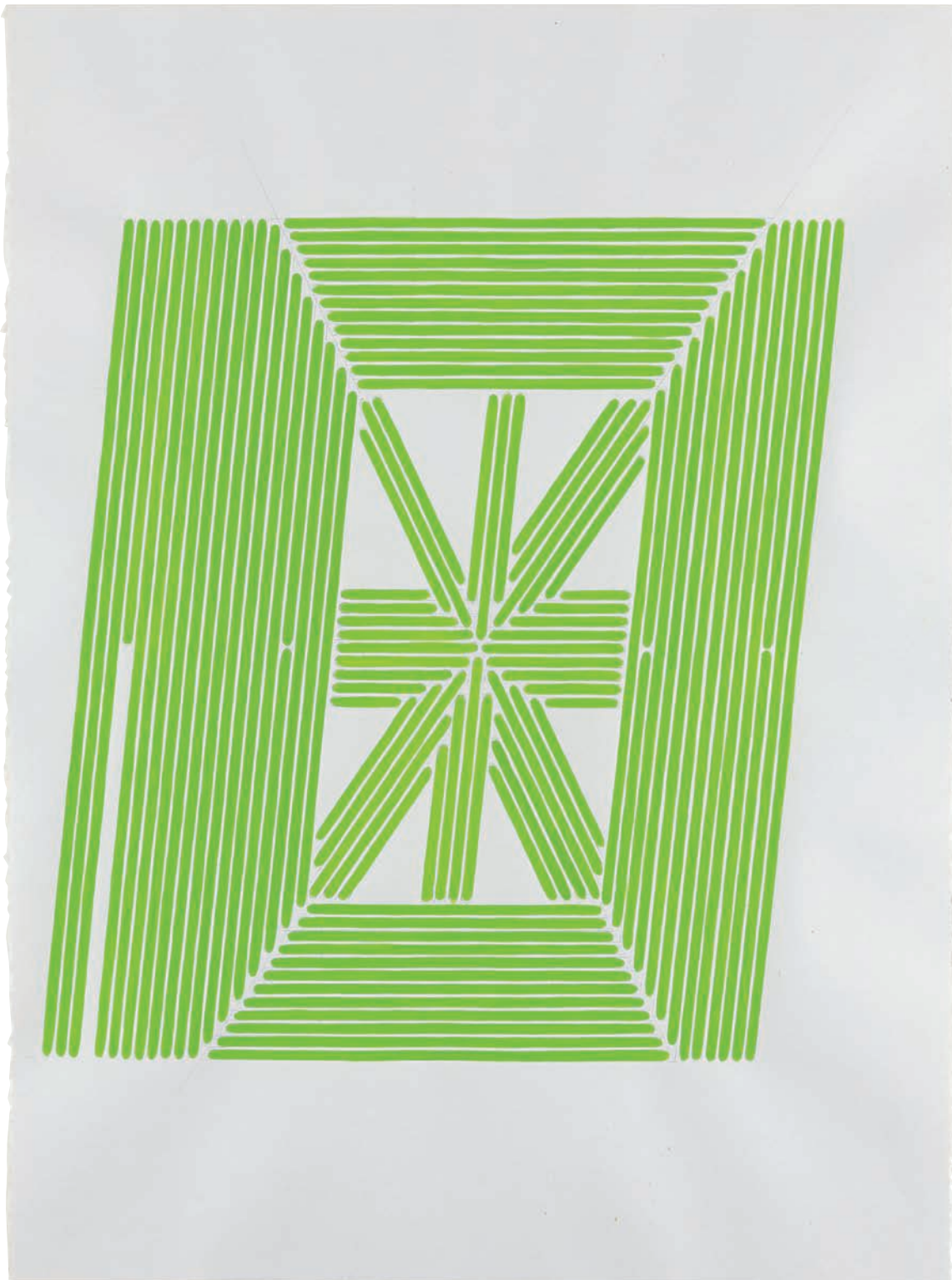
Signed and dated "Nathan Hylden '07" on the reverse.

**Estimate** \$25,000-35,000

**PROVENANCE**

Richard Telles Fine Art, Los Angeles





135

**TAUBA AUERBACH** b. 1981

*The Whole Alphabet*, 2005

gouache on paper

30 x 22 in. (76.2 x 55.9 cm.)

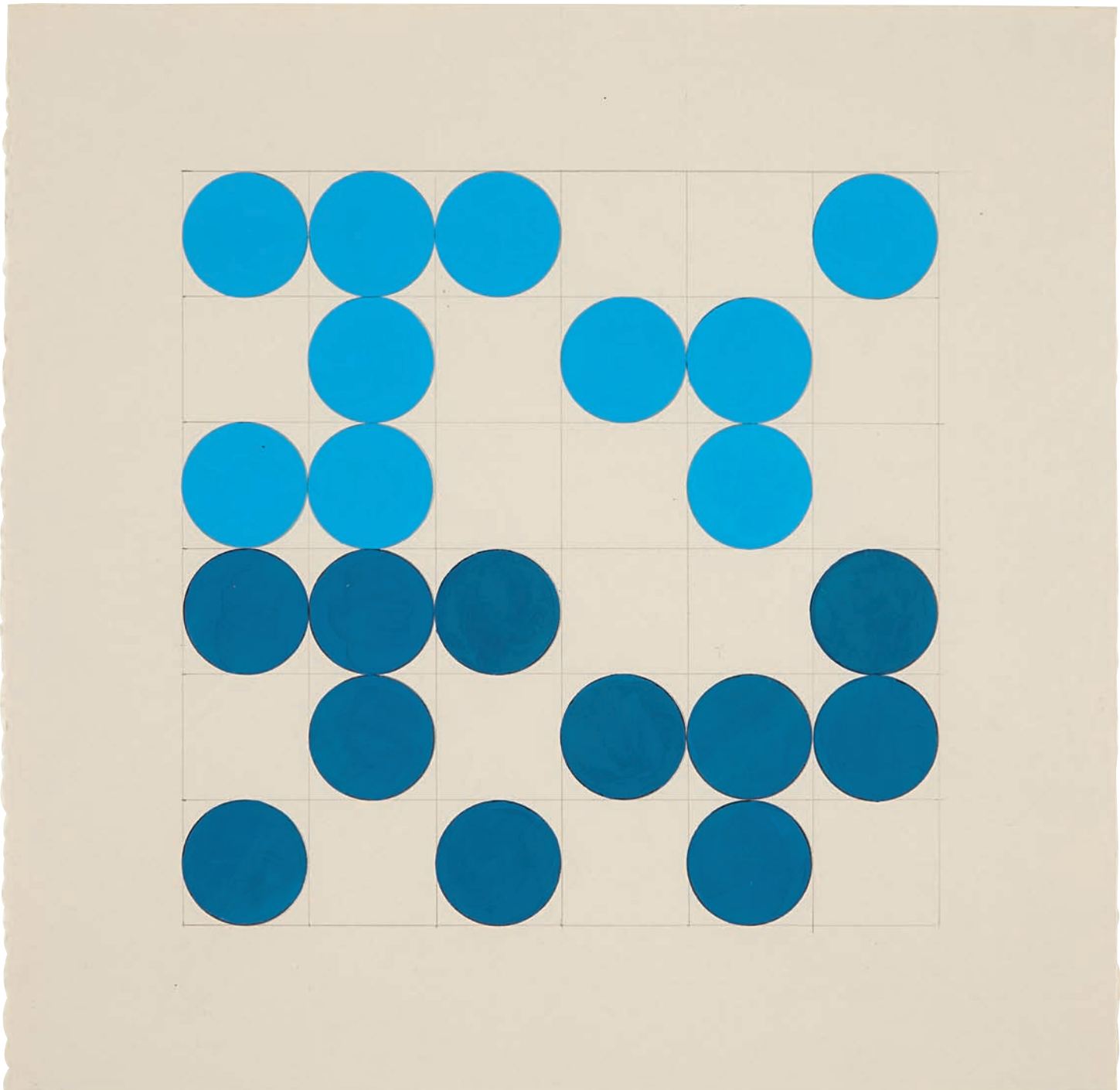
Signed and dated "Tauba Auerbach 2005" on the reverse.

**Estimate** \$40,000-60,000

**PROVENANCE**

New Art Image, San Francisco





136

**TAUBA AUERBACH** b. 1981

*Braille Yes + Not*, 2006

gouache, ink, pencil on paper

13 x 13¼ in. (33 x 33.7 cm.)

Signed, titled and dated "Tauba Auerbach Braille Yes + Not 2006" on the reverse.

**Estimate** \$25,000-35,000

**PROVENANCE**

Southern Exposure, San Francisco  
Private Collection

137

**GARTH WEISER** b. 1979

*Nude #4, Red Grid*, 2007

oil, acrylic on canvas

108⅞ x 82⅞ in. (276.8 x 210.8 cm.)

Signed and dated "Garth Weiser 2007" on the reverse.

**Estimate** \$30,000-40,000

**PROVENANCE**

Casey Kaplan, New York

Acquired from the above by the present owner, 2007

**EXHIBITED**

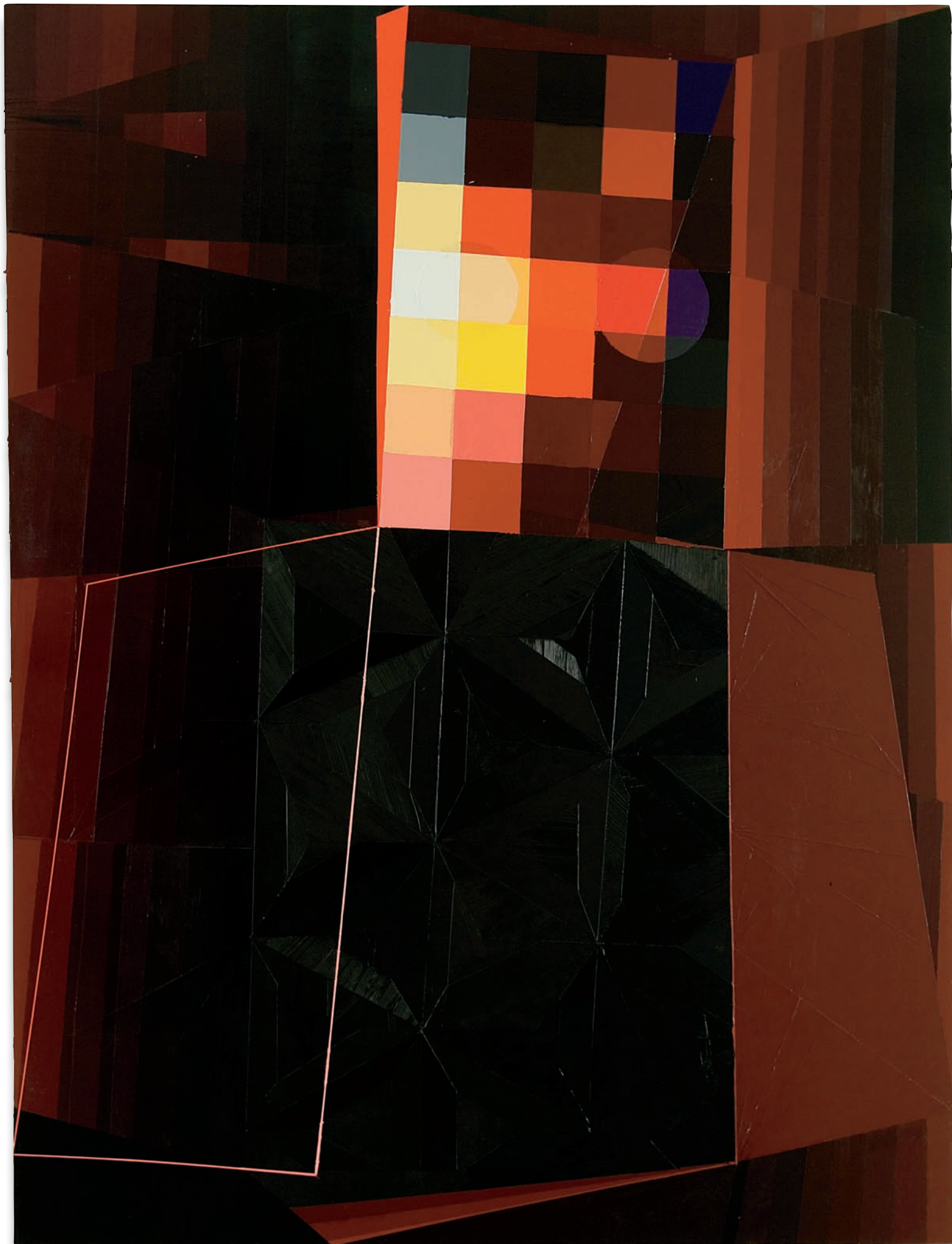
New York, Casey Kaplan, *GARTH WEISER GALLERY*,  
October 18 - November 24, 2007

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

**LITERATURE**

J. Cape, *Abstract America: New Painting and Sculpture*,  
exh. cat., Saatchi Gallery, London, 2008, p. 330 (illustrated)









138

**MATTHEW MONAHAN** b. 1972

*Mask (Concentric Self)*, 2010

bronze, patina, wax, stainless steel, brick  
50¼ x 18½ x 13½ in. (127.6 x 46.9 x 34.2 cm.)

Estimate \$25,000-35,000

**PROVENANCE**

Anton Kern Gallery, New York

**EXHIBITED**

New York, Anton Kern Gallery, *Matthew Monahan*,  
November 5 - December 23, 2010

**LITERATURE**

K. Rosenberg, "Matthew Monahan," *New York Times*,  
December 16, 2010





139

**OSCAR MURILLO** b. 1986

*Untitled, 2010*

oil, dust, pigment, dirt on canvas

30¾ x 33¼ in. (78 x 84.3 cm.)

Signed and dated "Oscar Murillo '10" on the reverse.

**Estimate** \$30,000-40,000

**PROVENANCE**

Acquired directly from the artist  
Private Collection





140

**MARY HEILMANN** b. 1940

*Beach Break*, 2008

oil on canvas

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

Signed, titled and dated "Beach Break 2008 M. Heilmann" on the reverse.

**Estimate** \$30,000-50,000

**PROVENANCE**

303 Gallery, New York

141

**DAN REES** b. 1982

*Vacuum Painting*, 2012

oil on canvas, plastic, glass

58 x 47 x 9¾ in. (147.3 x 119.4 x 24.8 cm.)

**Estimate** \$40,000-60,000

**PROVENANCE**

Jonathan Viner Gallery, London

Private Collection, New York









142

**CAROL BOVE** b. 1971

*Desuverette*, 2008

driftwood, brass, chain

7½ x 3⅜ x 4¾ in. (19 x 8.5 x 12 cm.)

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

**PROVENANCE**

Galerie Dennis Kimmerich, Dusseldorf  
Private Collection



143

**AARON YOUNG** b. 1972

*Tumbleweed (crushed fence)*, 2009

24 karat gold plated steel fence

27 $\frac{7}{8}$  x 20 x 42 in. (71.1 x 50.8 x 106.7 cm.)

This work is accompanied by a certificate of authenticity.

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

**PROVENANCE**

Bortolami, New York





144



144

**UGO RONDINONE** b. 1964

2. March, 2006

gesso, paper collage, graphite on linen

9 x 11 in. (22.9 x 28 cm.)

Signed "Ugo Rondinone" and titled "Giovedì 2 Marzo 2006" on the reverse.

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

Galerie Esther Schipper, Berlin

145



145

**UGO RONDINONE** b. 1964

24. April, 2010

gesso, paper collage, graphite on linen

7 7/8 x 9 7/8 in. (20 x 25.1 cm.)

Signed "Rondinone Ugo" and titled "Samstag 24, April 2010" on the reverse.

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

Galerie Eva Presenhuber, Zurich



146

**JACOB KASSAY** b. 1984

*Untitled*, 2011

acrylic on canvas, charcoal on wall

canvas 48 x 48 in. (121.9 x 121.9 cm.)

overall 48 x 168 in. (121.9 x 426.7 cm.)

Signed and dated "Jacob Kassay 11 1/2" on the reverse. This work is accompanied by installation instructions.

**Estimate** \$25,000-35,000

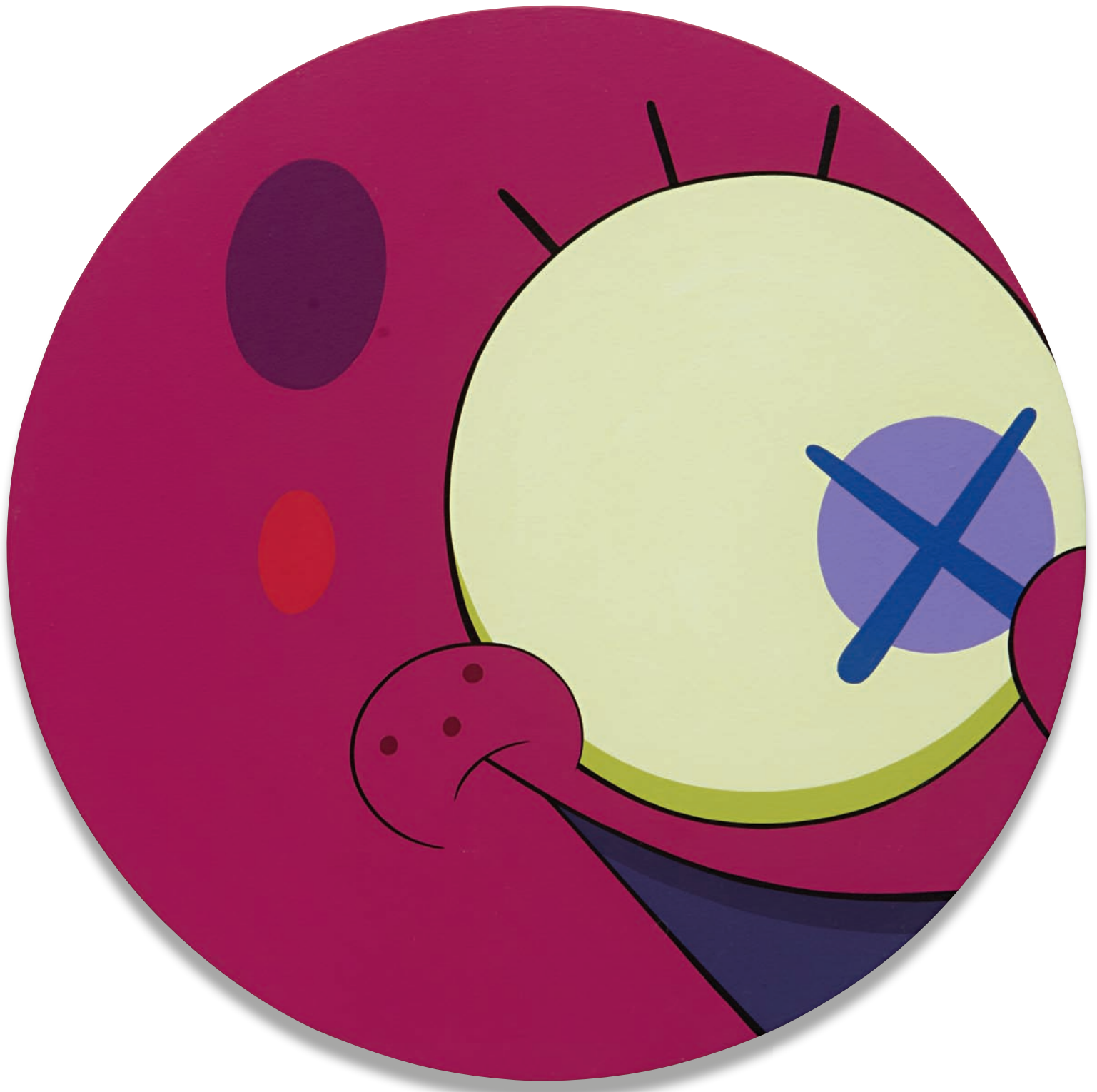
**PROVENANCE**

Eleven Rivington, New York

Private Collection







147

**KAWS** b. 1974

*Untitled (HTLC10)*, 2011

acrylic on canvas

diameter 20 in. (50.8 cm.)

Signed and dated "KAWS 11" on the reverse.

**Estimate** \$25,000-35,000

**PROVENANCE**

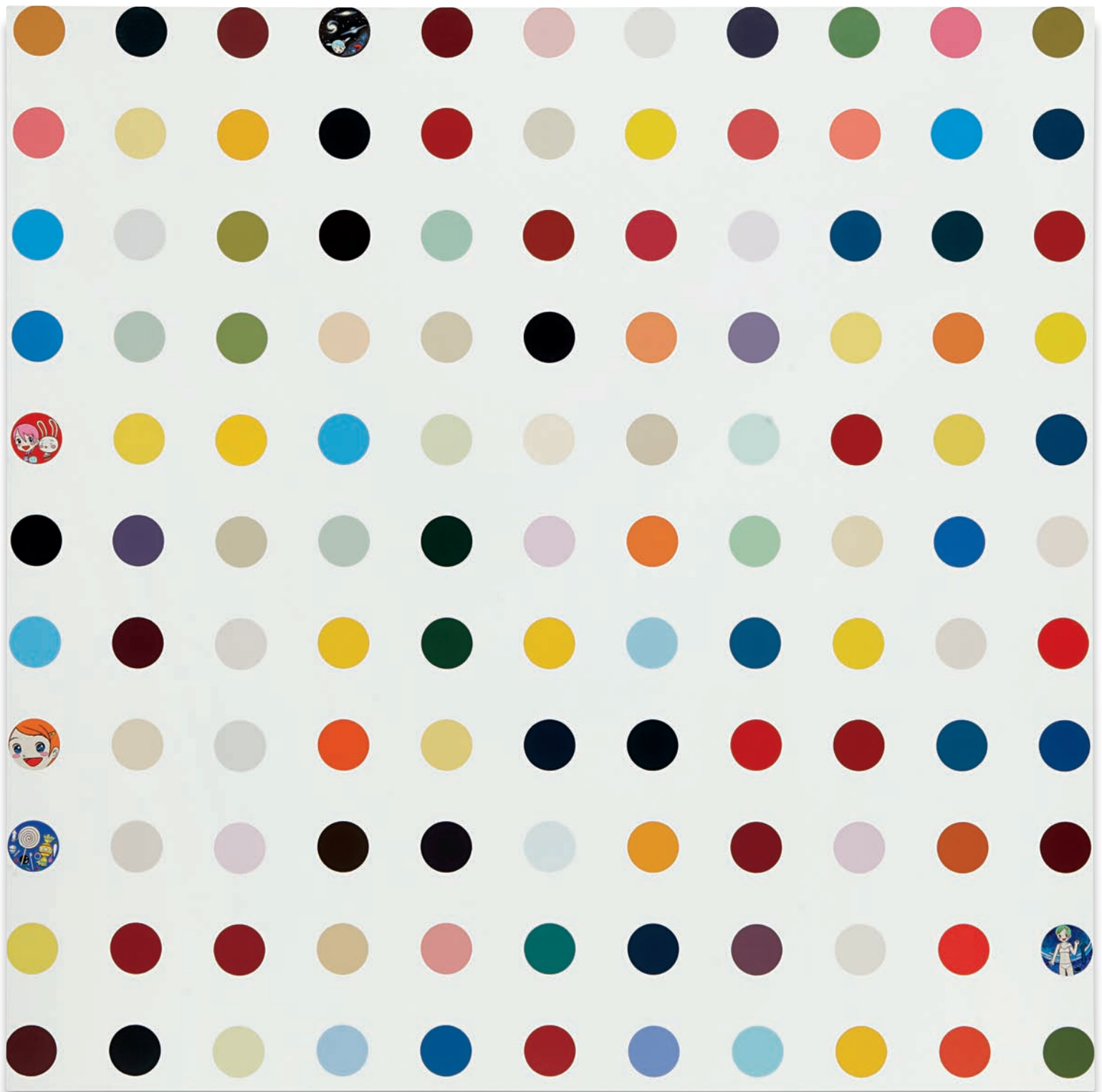
Honor Fraser, Los Angeles

Private Collection

**EXHIBITED**

Los Angeles, Honor Fraser, *KAWS: HOLD THE LINE*,  
September 10 - October 22, 2011





148

**MR.** b. 1969

*Untitled, 2004*

acrylic on canvas

76¼ x 76¼ in. (193.7 x 193.7 cm.)

Signed and dated "Mr. 2004" on the stretcher bar.

**Estimate \$60,000-80,000**

## PROVENANCE

Galerie Emmanuel Perrotin, Paris

Private Collection, New York





149

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

**ALLAN MCCOLLUM** b. 1944

*Five Colored Surrogates*, 1987

enamel, acrylic on hydrostone

smallest 17 x 10 in. (43.2 x 25.4 cm.)

largest 20 x 17 in. (50.8 x 43.2 cm.)

overall 20 x 74 in. (50.8 x 188 cm.)

Each signed, titled and dated "8622a (1 of 5) - 8622e (5 of 5) Allan McCollum 1986" respectively on the reverse.

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

**PROVENANCE**

Cash/Newhouse Gallery, New York

Private Collection

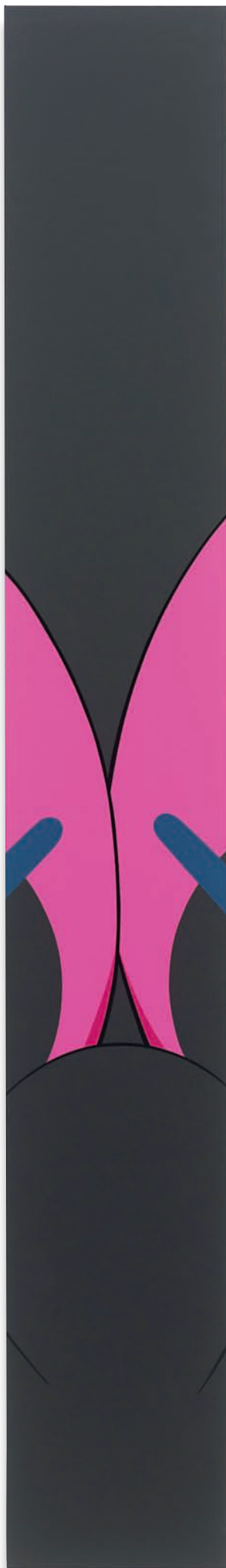
**EXHIBITED**

Jerusalem, Israel Museum, *New York Now*, 1987

**LITERATURE**

*New York Now*, exh. cat., Israel Museum, Jerusalem, 1987, no. 15 (illustrated)





150

**KAWS** b. 1974

*T.N.O.N - B*, 2012

acrylic on canvas

84 x 12 in. (213.5 x 30.5 cm.)

Signed, inscribed and dated "KAWS 12 T.N.O.N - B"  
on the reverse.

**Estimate** \$40,000-60,000

**PROVENANCE**

Galerie Emmanuel Perrotin, Paris  
Private Collection

**EXHIBITED**

Hong Kong, Galerie Emmanuel Perrotin, *KAWS: The Nature  
of Need*, May 15 - June 30, 2012





151

**TOMOO GOKITA** b. 1969

Two works: (i) *Jackie Morningstar*; (ii) *Sorry Charlie*, 2008  
gouache on canvas  
each 20 $\frac{7}{8}$  x 17 $\frac{7}{8}$  in. (53 x 45.4 cm.)

(i) Signed, titled and dated “‘Jackie Morningstar’ Tomoo Gokita ‘08” on the reverse.

(ii) Signed, titled and dated “‘Sorry Charlie’ Tomoo Gokita ‘08” on the reverse.

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

**PROVENANCE**

Taka Ishii Gallery, Tokyo  
Private Collection







152

**KAWS** b. 1974

*Untitled (Guess)*, 1999

acrylic on existing advertising poster

50 x 26 in. (127 x 66 cm.)

Signed and dated "KAWS 99" lower right.

**Estimate** \$30,000-50,000

**PROVENANCE**

Magidson Fine Art, New York

**EXHIBITED**

Athens, DESTE Foundation for Contemporary Art, *New Acquisitions from the Dakis Joannou Collection*, February 9 - May 23, 2001

**LITERATURE**

I. Luna, *KAWS*, New York: Skira Rizzoli; Aldrich Contemporary Art Museum, 2010, p. 102 (illustrated)



**THOMAS HOUSEAGO** b. 1972*Untitled*, 2011

Tuf-Cal, hemp, iron rebar

83 x 42 x 8 in. (210.8 x 106.7 x 20.3 cm.)

This work is unique.

**Estimate** \$100,000-150,000**PROVENANCE**

Xavier Hufkens, Brussels

Private Collection, Switzerland

Widely praised for his deft interpretations of the complex interplay of two and three dimensionality combined with a forceful confrontation of the touchstones of Modernism, Thomas Houseago has set forth a bold and startling new vision for figurative sculpture. Recalling the muscular energy of Rodin, the fractured planes of Picasso, the attenuated forms of Giacometti, and the “truth to materials” ethos of Henry Moore, Houseago imbues each work with a particular dynamism that is inherently contemporary and yet born of the traditional. Forged in a rough-hewn, yet sophisticated manner, Houseago excels in every material in his repertoire, from plaster to wood and metals.

The current work, *Untitled*, from 2011 is an exceptional example of his ability to wrest an inimitable vitality from his material – a vitality which is a direct result of his intensely physical process. Beginning with an armature of iron rods, Houseago then drapes plaster soaked hemp

and adds additional plaster forms in order to build up the weighty layers of his forms. Despite being built up, the face appears carved in relief while simultaneously seeming to grow out of its entablature. There is a frenetic energy to the face which strains at its own solidity and physicality. It is as if the head has become detached from the body and even as it can exist of its own volition, strains to find its way out into the world in the round. As the artist himself has enumerated, “I think you could say that all faces in sculptures are to some extent masks, so I’m not unusual in that. But I do love to look at how faces are made in sculptures historically and the stylizations that are employed in masks from different cultures...I create faces or heads or masks usually with the idea that they will be part of a bigger sculpture, but sometimes they are so complete or tell such a clear story that they become complete works, and I present them like that.” (T. Houseago, in R. R. Lafo “Figuratively Speaking,” *Sculpture* 29, no. 9 (November, 2010) pp. 29-30.)







**NATHAN MABRY** b. 1978

*A Very Touching Moment (Pitching a Tent)*, 2006

steel, coral, silver, turquoise

overall 47 $\frac{7}{8}$  x 30 x 14 $\frac{7}{8}$  in. (121.9 x 76.2 x 38 cm.)

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

**PROVENANCE**

Cherry and Martin, Los Angeles

Acquired from the above by the present owner, 2006

**EXHIBITED**

Los Angeles, Cherry and Martin, *Nathan Mabry*, February 18 - March 25, 2006

London, Saatchi Gallery, *Body Language*, November 20 - March 23, 2014

**LITERATURE**

*Body Language*, exh. cat., Saatchi Gallery, London, 2013, p. 59 and 61





155

**ANTONY GORMLEY** b. 1950

*MEME CXXXIII*, 2011

cast iron

6¾ x 3¾ x 5⅞ in. (17 x 9.5 x 15 cm.)

Inscribed "ANDG 1200 2011" on the underside.

This work is unique.

**Estimate** \$60,000-80,000

**PROVENANCE**

Anna Schwartz Gallery, Melbourne

Private Collection

**EXHIBITED**

Melbourne, Anna Schwartz Gallery, *Antony Gormley:*

*MEMES*, March 17 - April 23, 2011

**LITERATURE**

R. Salecl, *Antony Gormley: MEMES*, exh. cat., Melbourne: Anna Schwartz Gallery, 2011, p. 83 (illustrated)





**AI WEIWEI** b. 1957

*Fairytale - 1001 Chairs*, 2007

Qing dynasty wooden chairs, in 2 parts

i)  $44\frac{3}{8} \times 26\frac{7}{8} \times 18\frac{7}{8}$  in. (112.7 x 68.5 x 48 cm.)

ii)  $39\frac{1}{4} \times 24\frac{3}{4} \times 18\frac{1}{2}$  in. (99.8 x 62.8 x 47 cm.)

Each signed in Chinese and stamped with a wax seal on the underside.

**Estimate** \$40,000-60,000

**PROVENANCE**

Galerie neugerriemschneider, Berlin  
Private Collection

**EXHIBITED**

Kassel, Documenta 12, *Fairytale*, 2007, no. LR. 079 and no. LR. 080

Paris, Galerie Torri, *A few things that I know from them*, October 24 - December 21, 2013 (another example exhibited)

**LITERATURE**

U. Meile, *Ai Weiwei: Works 2004-2007*, Lucerne: Galerie Urs Meile; Zurich: Distributed by Jrp/Ringier, 2007, p. 9 (another example illustrated)

D. Horowitz, *Ai Weiwei: According to what?*, Washington, D.C.: Hirshhorn Museum and Sculpture Garden; Tokyo: Mori Art Museum; Munich: DelMonico Books, 2012, p. 110 (installation illustrated)





157

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

**RASHID JOHNSON** b. 1977

*The Tribal Futurist*, 2008

black soap, shea butter, wax, brass, incense, gold paint  
69 x 69 x 7 in. (175.3 x 175.3 x 17.8 cm.)

Estimate \$70,000-90,000

**PROVENANCE**

Tracy Williams, Ltd., New York

**EXHIBITED**

New York, Tracy Williams, Ltd., *Zero Zone*, July 2 -  
August 8, 2008





158

**CHRISTOPHER WOOL** b. 1955

*Untitled (T8)*, 1987

alkyd, flashe on aluminum laid on board

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

**Estimate** \$100,000-150,000

**PROVENANCE**

Mark Moore Gallery, Santa Monica

Influenced by the New York Pop art scene of his youth, Christopher Wool's exploration of painting landed in the mid-1980's with his Pollock infused drip paintings and beautifully rendered decorative patterns. As seen in the present lot, *Untitled (T8)*, Wool utilizes rubber rollers to execute stunning floral patterns onto a clean white palette. Reminiscent of wallpaper, the winding black vines sprawl out over the canvas and the repetitive pattern has no end and no beginning. Wool's paintings embrace the intersection of decoration and design as a means to confront factory motifs and the boundaries of painting.

The painting's reliance on pattern also allows the viewer to find irregularities as an entry point to the work: "The repetitive patterns of these works are articulated by layering, skips in register, drips and scumbles... The imperfections imbue these works with fragility, as the seemingly empty decorative patterns are rendered imperfect, and thus vulnerable" (Ann Goldstein, 'What They're Not: The Paintings of Christopher Wool', in *Christopher Wool*, exh. cat., San Francisco Museum of Modern Art, 1998). Wool's departure from the perfection of décor and the regularity of machinery allow *Untitled (T8)* to resist such easy categorization.







159

**MARK GROTJAHN** b. 1968

*Untitled*, 2002

colored pencil on paper

16¾ x 13⅞ in. (42.5 x 35.5 cm.)

Initialed "G" lower right; further signed and dated "Mark Grotjahn 2002" on the reverse.

**Estimate** \$100,000-150,000

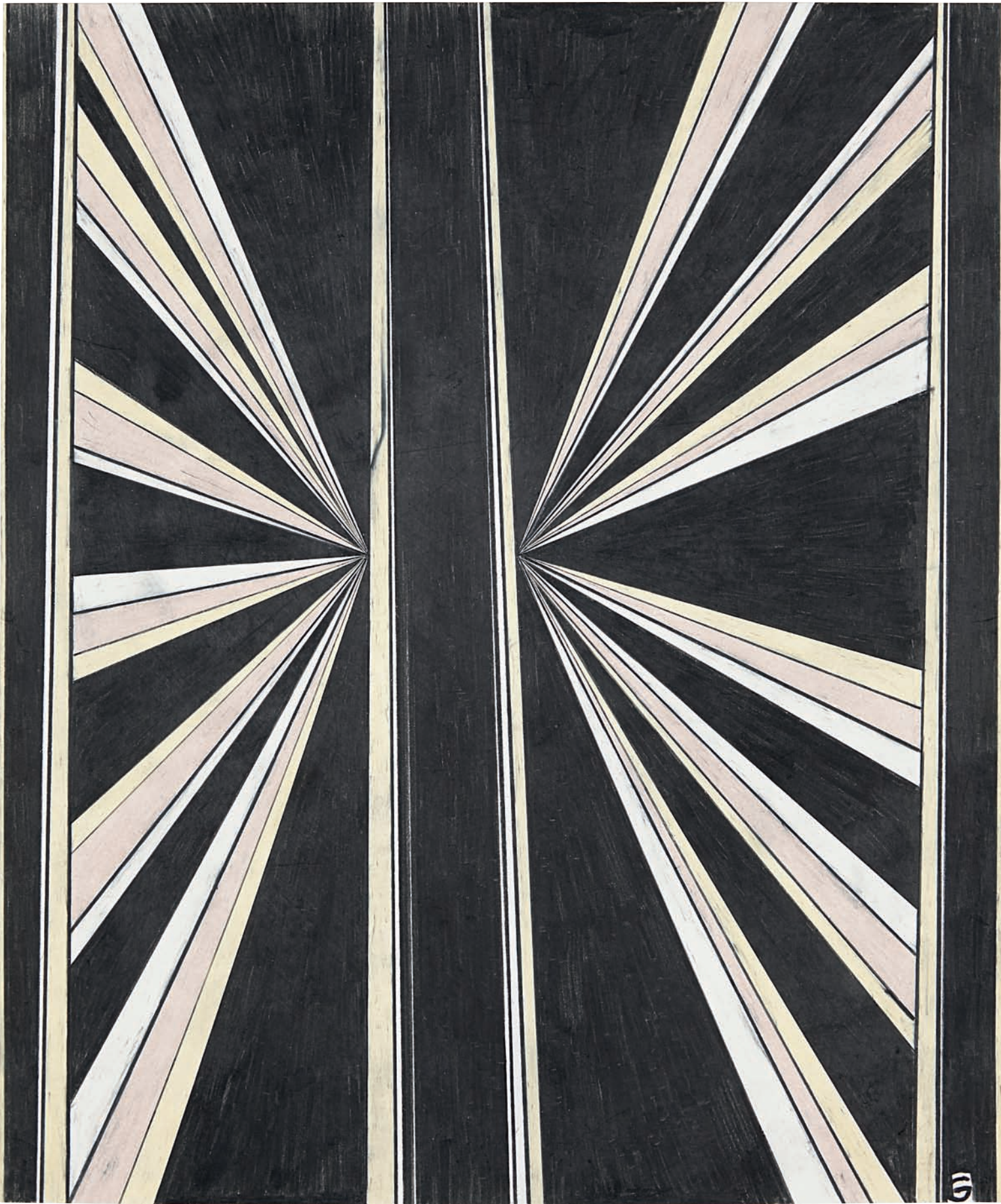
**PROVENANCE**

Blum & Poe, Los Angeles

Private Collection

“The sense that everything’s possible, for me, that’s kind of a given. I don’t feel restricted, or I don’t want to feel restricted, by any rules.” MARK GROTJAHN, 2007







160

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

*Untitled*, 2008

silkscreen, digital inkjet on canvas

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

**Estimate** \$100,000-150,000

**PROVENANCE**

Greene Naftali Gallery, New York

Phillips de Pury & Company, New York, *MOCA BENEFIT*,

May 15, 2008, lot 1

Acquired at the above sale by the present owner

“We were also playing with the idea of transformation, the idea of using something kind of promising and lush and also exotic...being brought into this sort of space as an image between something passing and something becoming.” GUYTON\WALKER, 2010







161

**KELLEY WALKER** b. 1969

*Untitled*, 2006

gold leaf, digital print on laser cut steel  
diameter 58 in. (147.3 cm.)

**Estimate** \$180,000-250,000

**PROVENANCE**

Paula Cooper Gallery, New York  
Private Collection

“I wanted zero, but I wanted the negative and positive to remain on both sides of zero. There was no way to begin with zero because whatever I would start with, it would have a history.” KELLEY WALKER, 2007



(reverse)







**DAMIEN HIRST** b. 1965*Beautiful Ain't That a Kick in the Head Painting*, 2008

household gloss on canvas

72 in. (182.9 cm.)

Signed, titled and dated "'Beautiful Ain't That a Kick in the Head Painting' Damien Hirst 2008" on the reverse; further signed "D Hirst 2008" and stamped with Hirst Studio stamp on the reverse stretcher bar.

**Estimate** \$450,000-550,000**PROVENANCE**

White Cube, London

Acquired from the above by the present owner

"I really like making them. And I really like the machine, and I really like the movement. Every time they're finished, I'm desperate to do another one." DAMIEN HIRST, 2001

Damien Hirst has solidified his position as the most widely maligned and critically acclaimed artist of the 20th century. Having first gained infamy in 1992 in Charles Saatchi's exhibition *Young British Artists*, Hirst continues to push and expand the boundaries of contemporary art stretching the viewer's perception of what is possible both with regards to the technique and technology as well as what is possible to contextualize as "art." His spin paintings, of which *Beautiful Ain't That a Kick in the Head Painting* from 2008 is a superb example, are the culmination of all of his eccentricity and enthusiasm for his materials and the spontaneity and energy inherent in the creative process.

Hirst has sometimes been portrayed as having an outsized interest in death; however, the spin paintings are a fantastic thread of his oeuvre which is almost completely oriented towards the celebration of life and technology, culture and the inherent beauty of things even in spite of the feverish activity of their own inception. Done in highly keyed color palettes such as here with its rich deep navies, electric yellows, and vermilion reds all set off and accentuated by the slash of black, *Beautiful Ain't That a Kick in the Head* seems to literally vibrate with its tonal energies. Each of the paintings in the series, which was first initiated in the early 1990's, is titled "Beautiful...painting" and truly each one is an ecstatic and dynamic festivity of color and action, creation and destruction, humanism and technology.







163

**TRACEY EMIN** b. 1963

*Those who suffer LOVE*, 1990

white neon

22½ x 82¾ in. (57 x 209.3 cm.)

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

**Estimate** \$60,000-80,000

**PROVENANCE**

White Cube, London

Private Collection

**EXHIBITED**

London, Freud Museum, *Mad, Bad and Sad: Women and the Mind Doctors*, October 7, 2013 - January 31, 2014 (another example exhibited)

“And even though my heart had felt completely  
pounded and trampled on, like a star that had died,  
part of me was still shining. I took on the responsibility  
of that being my existence.”

TRACEY EMIN, 2009



Those who Suffer  
Love





164

**JOHN BALDESSARI** b. 1931

*Strobe Series/Futurist: Dog on Leash (for Balla) (Version B)*, 1975  
black and white photographs, in 8 parts  
each 11 x 11 in. (27.9 x 27.9 cm.)

**Estimate** \$200,000-300,000

**PROVENANCE**

Sonnabend Gallery, New York  
Private Collection, 2000  
Private Collection

**EXHIBITED**

New York, Sonnabend Gallery, *John Baldessari*, October 4 - November 12, 1975  
Liverpool, Walker Art Gallery, *Kirklands International Photographic Exhibition*, September, 1978  
Dayton, Ohio, University Art Galleries, Wright State University, *John Baldessari: Art as Riddle*, January 4 - 26, 1982, then traveled to Long Beach, Long Beach Museum of Art (May 16 - June 29, 1982), Richmond, Anderson Gallery, Virginia Commonwealth University (September 2 - 26, 1982)

**LITERATURE**

Print Collector's Newsletter, "Prints and Photographs Published," Vol.6, no. 5 (November - December, 1975), p. 135  
Foote, *Mary Miss...*, 1976, p. 65  
*John Baldessari: Art as Riddle*, exh. cat., University Art Galleries, Wright State University, Dayton, Ohio, 1981, n.p. (illustrated)  
S. Muchnic, "Mind Over Matter," *Los Angeles Times*, June 9, 1982, p. G1  
R. Fuchs, et. al., *John Baldessari: A Different Kind of Order (Arbeiten 1962 - 1984)*, exh. cat., Vienna: Museum Moderner Kunst Stiftung Ludwig Wien, 2005, p. 223  
J. Morgan, L. Jones, *John Baldessari, Pure Beauty*, Los Angeles Country Museum of Art, Los Angeles, 2009, p. 20  
P. Pardo, R. Dean, *John Baldessari Catalogue Raisonne, Volume Two: 1975 - 1986*, Yale University, 2012, cat no. 1975.8, pp.16-7 (illustrated)

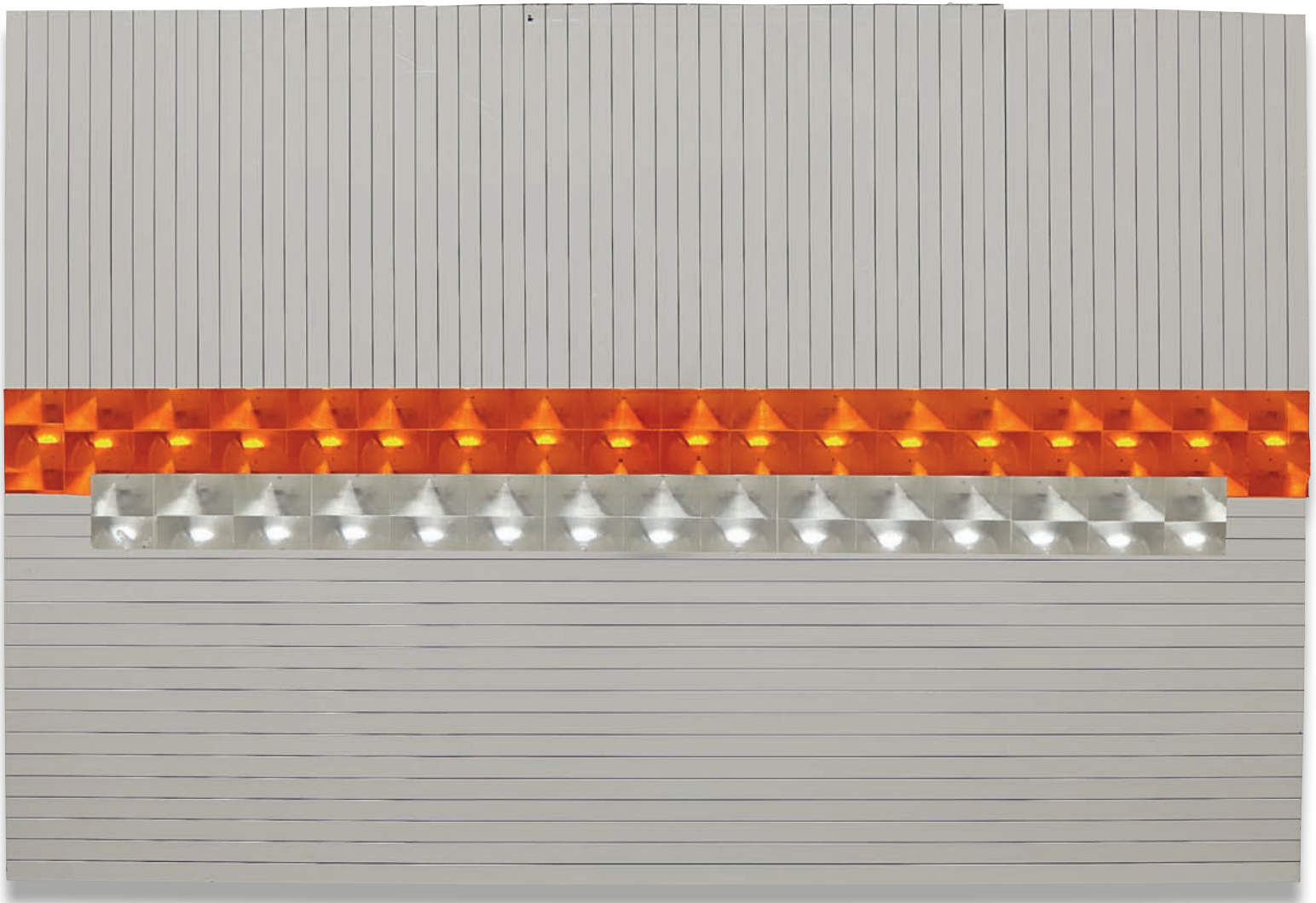


Giacomo Balla, *Dinamismo di un Cane al Guinzaglio (Dynamism of a Dog on a Leash)*, 1912, oil on canvas, 35 3/8 x 43 1/4 in. (89.85 x 109.85 cm.). Bequest of A. Conger Goodyear and Gift of George F. Goodyear, 1964. Albright-Knox Art Gallery, Buffalo, NY, USA © ARS, NY









165

**ISA GENZKEN** b. 1948

*Soziale Fassaden*, 2002

mirrored metal, celluloid

15¾ x 23⅝ in. (40 x 60 cm.)

Signed and dated "Isa Genzken 2002" on the reverse.

This work is unique.

**Estimate** \$40,000-60,000

**PROVENANCE**

Private Collection

**EXHIBITED**

Berlin, Werkstatt Galerie, *Isa Genzken - Works from Private Collections*, November 22 - November 25, 2013

166

**ANSELM REYLE** b. 1970

*Untitled*, 2004

silver PVC foil on canvas, in Plexiglas box

54 x 45 x 4½ in. (137.2 x 114.3 x 11.4 cm.)

**Estimate** \$70,000-90,000

**PROVENANCE**

Private Collection, New York







167

**ERNESTO NETO** b. 1964

*Desverticalizando o encontro no aconchego do conflito*, 2007  
stocking Polyamide, styrofoam balls, glass beads  
139 x 20 x 7 in. (353.1 x 50.8 x 17.8 cm.)

**Estimate** \$25,000-35,000

**PROVENANCE**

Galeria Fortes Vilaça, São Paulo  
Private Collection





**ÓLAFUR ELÍASSON** b. 1967*Holo lamp*, 2005

stainless steel, holo lens, mirror and light

78¼ x 59 x 31 in. (198.8 x 149.9 x 78.7 cm.)

This work is from an edition of 10.

**Estimate** \$60,000-80,000**PROVENANCE**

neugerriemschneider Gallery, Berlin

**EXHIBITED**Pasadena, The Jamie Residence, *Ólafur Elíasson*, April 21 - May 31, 2005 (another example exhibited)Stockholm, Magasin 3 Stockholm Konsthall, *Here Comes the Sun*, August 27 - December 4, 2005 (another example exhibited)Aosta, Forte di Bard, *In Cima alle Stelle. L'Universo tra Arte, Archeologica e Scienza*, April 4 - September 2, 2007 (another example exhibited)**LITERATURE**D. Birnbaum, R. Martinez, J. Sans and S. Shapira, eds., *Here Comes the Sun*, Stockholm, 2005, p. 8 (illustrated)O. Elíasson, ed., *Your Engagement Has Consequences: On the Relativity of Your Reality*, Baden, 2006, p. 182 (illustrated)D. Cimorelli, A. Albano, *In Cima alle Stelle. L'Universo tra Arte, Archeologica e Scienza*, exh. cat., Aosta: Forte di Bard, 2007, pp. 250-251 (illustrated)O. Elíasson, ed., *Studio Ólafur Elíasson: An Encyclopedia*, Cologne, 2008, p. 95 (illustrated)

A circular mirror reflects light from a bulb on to a vertically mounted holographic glass disk. This divides the light into the colors of the spectral range. Viewed at eye level the glass disk is blue; viewed from above or below, its color changes to others in the color spectrum.





169

**ISA GENZKEN** b. 1948

*Urlaub*, 2004

glass, lacquer, plastics, metal, wood, photograph  
89 $\frac{3}{8}$  x 64 $\frac{7}{8}$  x 21 $\frac{1}{8}$  in. (227 x 165 x 55 cm.)

**Estimate** \$80,000-120,000

**PROVENANCE**

David Zwirner, New York  
Acquired from the above by the present owner, 2005

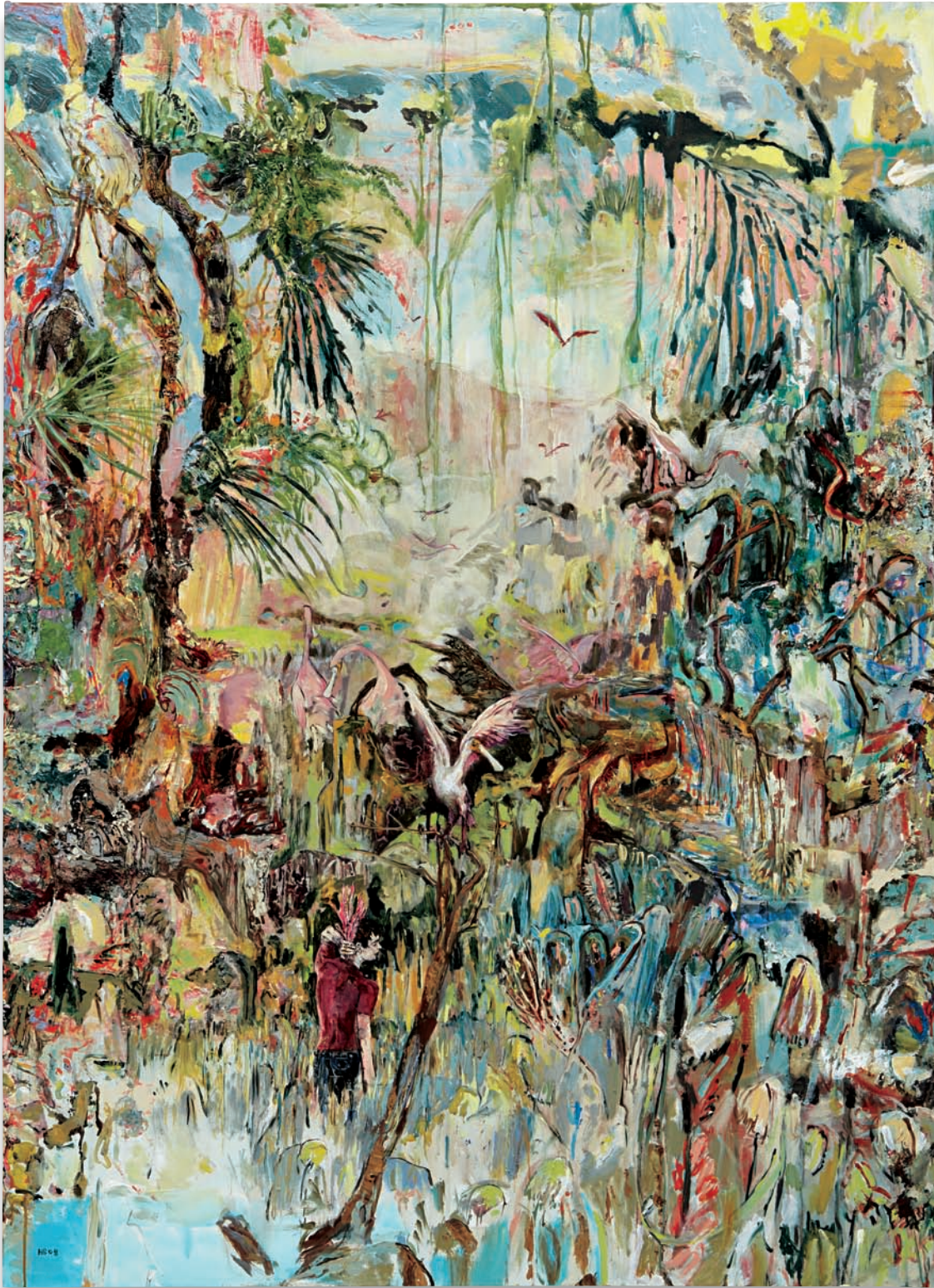
**EXHIBITED**

New York, David Zwirner, *Isa Genzken New Work*, February 10 - March 5, 2005  
London, Saatchi Gallery, *Gesamtkunstwerk; New Art from Germany*, November 18 - April 15, 2012

**LITERATURE**

J. Cape, *Germania; New Art from Germany*, Saatchi Gallery, London, 2008, pp. 174-175 (illustrated)  
*Gesamtkunstwerk; New Art from Germany*, exh. cat., Saatchi Gallery, London, 2012, pp. 50-51 (illustrated)





170

**HERNAN BAS** b. 1978

*The Soft Spoken Sissy with Spoonbill Feathers*, 2008

oil, gouache, acrylic on linen, laid on panel

66 x 48 in. (167.6 x 121.9 cm.)

Initialed and dated "HB '08" lower left; further initialed, titled and dated "The Soft Spoken Sissy With Spoonbill Feathers HB '08" on the reverse.

**Estimate** \$80,000-120,000

**PROVENANCE**

Sandroni Rey Gallery, Los Angeles

Private Collection, Miami

Tresart Inc., Miami

**EXHIBITED**

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





171

**ELLIOTT HUNDLEY** b. 1975

*The Hanging Garden, The Invention of Drawing*, 2005

collage, pastel, graphite, cut outs on paper

53½ x 85½ in. (136.2 x 217.2 cm.)

Estimate \$40,000-60,000

**PROVENANCE**

Peres Projects, Berlin

Acquired from the above by the present owner, 2006

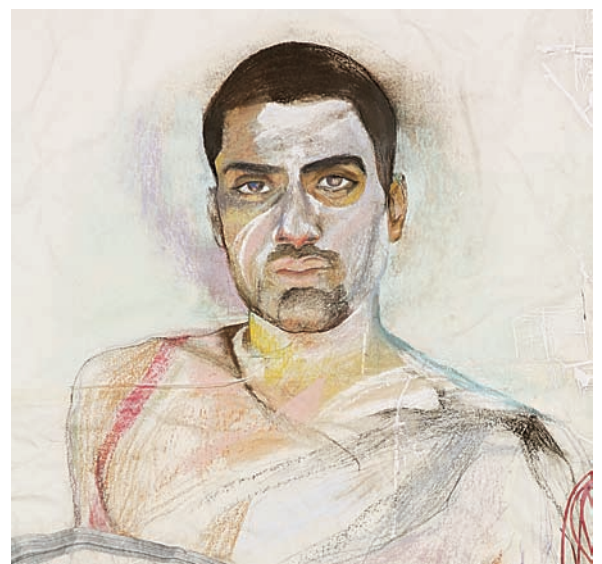
**EXHIBITED**

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

**LITERATURE**

*USA Today: New American Art from The Saatchi Gallery*, exh. cat., Royal Academy of Arts, London, 2006, pp. 186-187 (illustrated)

E. Booth-Clibborn, *The History of the Saatchi Gallery*, London: E. Booth-Clibborn Editions, 2011, p. 643 (illustrated)



(reverse detail)





172

**GHADA AMER** b. 1963

*White Kiss*, 2003

acrylic, embroidery, gel on canvas

48 x 50 in. (121.9 x 127 cm.)

Signed, titled and dated twice "Ghada Amer 03 White Kiss" along the overlap and lower left turnover edge.

**Estimate** \$40,000-60,000

**PROVENANCE**

Gagosian Gallery, New York

Private Collection, New York





173

**ELLIOTT HUNDLEY** b. 1975

*Untitled, 2006*

paper, collage, fabric, wire, wood, found materials  
51 x 38 x 15 in. (129.5 x 96.5 x 38.1 cm.)

**Estimate** \$30,000-40,000

**PROVENANCE**

Michael Kohn Gallery, Los Angeles  
Private Collection





174

**ISA GENZKEN** b. 1948

*Oskar*, 2005

barbed wire, concrete

13¾ x 9½ x 7⅞ in. (35 x 24 x 20 cm.)

Signed and dated "Isa Genzken 2005" on the reverse.

**Estimate** \$60,000-80,000

**PROVENANCE**

Private Collection

**EXHIBITED**

Berlin, Werkstatt Galerie, *Isa Genzken - Works from Private Collections*, November 22 - November 25, 2013



175

PROPERTY FROM THE COLLECTION OF  
THE LOCKSLEY SHEA GALLERY

**FRED TOMASELLI** b. 1956

*Study for Tower of Peace Towers, 2007*

photo collage, acrylic, gouache, resin on wood

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

Signed, titled and dated "Fred Tomaselli 2007 'Study For  
Tower of Peace Towers'" on the reverse.

**Estimate** \$100,000-150,000

**PROVENANCE**

James Cohan Gallery, New York

Phillips de Pury & Company, New York, *New Museum*

*Benefit Auction*, November 15, 2007, lot 6

Acquired at the above sale by the present owner

"I grew up so close to Disneyland that I could sit on my roof and watch Tinkerbell fly through the night sky. Artificial, immersive, theme park reality was such a normal part of my life that when I saw my first natural waterfall I couldn't believe it didn't involve plumbing or electricity." FRED TOMASELLI, 2004

Fred Tomaselli's paintings exquisitely fuse and suspend an array of found and unorthodox materials in a dense layer of clear epoxy resin, leaving behind an extraordinary opus poised between reality and the sublime. Having grown up in Los Angeles, during the 60's and 70's Tomaselli's work assumes a particular psychedelic aesthetic simultaneously informed by the studio theatricality of Hollywood. The current work, *Study for Tower of Peace Towers* from 2007 is an intricate and laboriously crafted painting built from hundreds of collaged images embalmed within layers of clear epoxy resin. Tomaselli has carefully preserved the individuality of each component, using them as building blocks of the larger composition that encourages the eye to shift from macro to micro and back again. Adding new details to each strata of resin, and including flourishes

of acrylic paint, he achieves an effect of depth which, combined with the richness of color and a highly decorative graphic style, serves to produce a beautiful almost psychedelic outcome. Evocative of Cinderella's Castle at Disney, the flamed structure incorporates elements from a variety of other architectural sources – London's Big Ben, Southeast Asian stupas, Egyptian obelisks, the Universal Studios' fountain, and the World Trade Center towers to name just a few. Conglomerating all of these disparate structures into one unified "peace tower," Tomaselli equates the suffering and destruction of one with that of the entire group. In this intimately scaled but visually powerful canvas, Tomaselli has fused his quasi-psychedelic, Southern California roots with a pan-humanist vision of liberation and freedom of mind, body and spirit.









© Yoshitomo Nara

176

**YOSHITOMO NARA** b. 1959

*The Puff Marshies Mini*, 2006

urethane on fiber reinforced plastic

28 x 61 x 61 in. (71.1 x 154.9 x 154.9 cm.)

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

**Estimate** \$80,000-120,000

**PROVENANCE**

Tomio Koyama Gallery, Tokyo

Private Collection

**LITERATURE**

N. Miyamura and S. Suzuki, *Yoshitomo Nara: The Complete Works, Paintings, Sculptures, Editions, Photographs, Vol. I*, San Francisco: Chronicle Books, 2011, cat no. D-2006-007, pp. 286, 398 (illustrated)





177

**TAKASHI MURAKAMI** b. 1962

*Superflat Monogram*, 2004

acrylic on canvas, laid on panel

23 $\frac{7}{8}$  x 23 $\frac{5}{8}$  in. (60.5 x 60 cm.)

Stamped "TAKASHI FIRST IN QUALITY AROUND THE  
WORLD, Takashi Co. LTD., Made in Japan, Hiropon Factory"  
on the reverse.

**Estimate** \$80,000-120,000

**PROVENANCE**

Marianne Boesky Gallery, New York



178

**KAWS** b. 1974

*Night Time Office*, 2010

acrylic on canvas

84 x 84 in. (213.4 x 213.4 cm.)

Signed and dated "KAWS 10" on the reverse.

This work is alternately titled *Through the Door*.

**Estimate** \$180,000-220,000

**PROVENANCE**

Galeria Javier Lopez, Madrid

Acquired from the above by the present owner

**EXHIBITED**

Madrid, Galeria Javier Lopez, *KAWS*, February 18 - April 7, 2010

**LITERATURE**

I. Luna, *KAWS*, New York: Skira Rizzoli; Aldrich

Contemporary Art Museum, 2010, pp. 180-181 (illustrated)

"I am who I am, and I've never said to myself that I would become a famous graffiti artist or a famous painter. I just painted on the outside and I'm doing it inside." KAWS, 2010







179

**ZHANG HUAN** b. 1965

*American Flag No. 7, 2007*

ash, charcoal and resin on canvas

59 x 78¾ in. (150 x 200 cm.)

Signed, titled and dated "Zhang Huan, American Flag No. 7, 2007" on the reverse.

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

**PROVENANCE**

ProjectB Contemporary Art, Milan

**EXHIBITED**

Milan, ProjectB Contemporary Art, *Zhang Huan: Rebirth*,  
May 15 - July 10, 2009



Ed Ruscha, *Plenty Big Hotel Room (Painting for the American Indian)*, 1985, oil on canvas, 84 x 60 in. (213.4 x 152.4 cm.) Collection Emily Fisher Landau, New York © Ed Ruscha







180

**KARA WALKER** b. 1969

*Untitled*, 1996-98

cut paper, adhesive

24 x 110 in. (61 x 279.4 cm.)

In addition to the original cutout, this work is accompanied by 1 template in white and 1 exhibition copy.

**Estimate** \$80,000-120,000

**PROVENANCE**

Sikkema Jenkins & Co., New York

Acquired directly from the above by the present owner, 1998

**EXHIBITED**

Minneapolis, Walker Art Center, *The Cities Collect*,  
September 23, 2000 - January 7, 2001





One of the most prominent and controversial artists today, Kara Walker emerged on the international scene with several solo and group exhibitions in the mid-1990s, when this present example was first executed. Utilizing cut-paper silhouettes produced on a life-sized scale in a reduced color palette, typically black and white shapes against a white background, Walker expands on a popular eighteenth and nineteenth century parlor game in which genteel ladies decorated their boudoirs with similar silhouette figures. Connected to the low arts, this medium was also associated with caricature and with the pseudo-science of physiognomy (a belief that facial features provide insight into a range of psychological and moral characteristics.) Walker turns this decorative art form into a powerful medium by which she can address the repressive perversions of antebellum America.

The lurid scene depicted here involving two decapitated bodies kneeling in a declaration of piety or forgiveness, their respective heads, and pools of blood is both

incredibly resolved and simultaneously impossible to fully comprehend. With her figures combining sublime beauty in their effervescent silhouettes and disturbing content, the scene created by Walker describes a world full of mischief, violence, scatology and sensuality. The lady's head gazes up underneath the dress of her own truncated body in an expression of seeming astonishment, while the gentleman's eyes still seem transfixed by her elevated body even as his own clasped hands and kneeling form seemingly beg for redemption.

Walker has created a body of work that has sparked numerous reactions ranging from critical acclaim to outrage for its startling imagery and unflinching portrayal of often painful and disturbing subject matter. Choosing bizarre yet intriguing, and often grotesque, images rooted in stereotypes, Walker comments on the system of oppression and subjugation in antebellum America and its legacy in the American consciousness.





PROPERTY FROM A PRIVATE COLLECTION, MINNEAPOLIS

**YOSHITOMO NARA** b. 1959

*Soldier*, 2003

acrylic, colored pencil on paper

28¼ x 20¼ in. (71.8 x 51.4 cm.)

Signed and dated "Nara 2003" on the reverse.

**Estimate** \$80,000-120,000

**PROVENANCE**

Blum & Poe, Los Angeles

Acquired from the above by the present owner

**EXHIBITED**

Cleveland, Museum of Contemporary Art Cleveland, *Nothing Ever Happens*, September 12, 2003 – January 4, 2004, then traveled to Philadelphia, Institute of Contemporary Art, University of Pennsylvania (January 24 – April 4, 2004), San Jose, San Jose Museum of Art (July 24 – October 24, 2004), St. Louis, Contemporary Art Museum St. Louis, Missouri (December 3, 2004 – February 26, 2005); Honolulu, Contemporary Museum, Honolulu (March 25 – May 22, 2005)

**LITERATURE**

N. Miyamura and S. Suzuki, *Yoshitomo Nara: The Complete Works, Works on Paper, Vol. II*, San Francisco: Chronicle Books, 2011, cat no. D-2003-002, pp. 199, 375 (illustrated)

Yoshitomo Nara's oeuvre is characterized by his constant and varied investigation of the human condition as illustrated and elucidated through his depiction of children in the guise of adults. Associated with Japan's Pop Art movement in the 1990s and drawing inspiration from a variety of sources such as punk and rock music, Manga illustrations, 20th century children's books and Giotto, Nara works to express outwardly his innermost feelings evoking his childhood, and being mostly concerned with his personal difficulties in relating to the outside world.

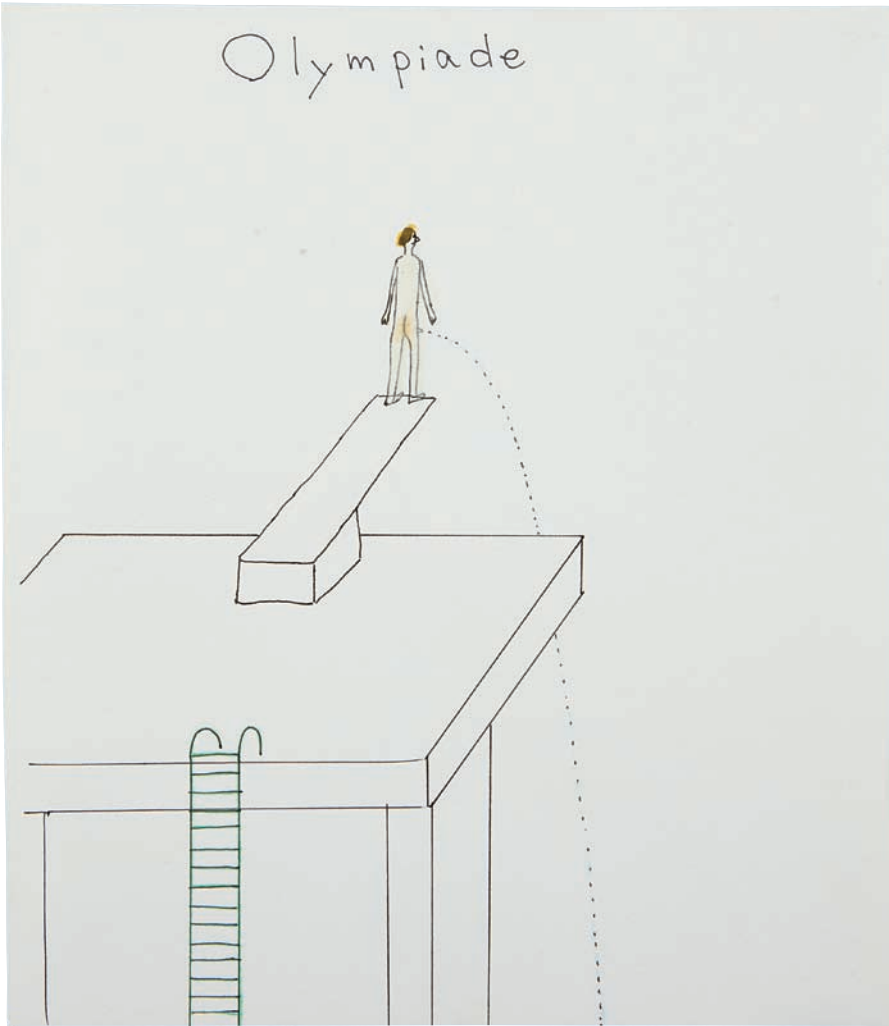
*Soldier* is one of the few works by Nara which completely removes the figure from its original childlike surroundings. However, this "soldier" encircled as she is by flowery clouds and shrubbery, seems to be more playacting than actually engaged in warfare. The rigid conformity and deference to authority are aspects of both childhood and soldiering with which the artist has always taken grievance. Here he has conflated the two to create a new alternate reality where the child and soldier exist as individual entities living concurrently within this world of the artist's creation.







i)



182

**YOSHITOMO NARA and  
DAVID SHRIGLEY** b. 1958 & b. 1968

Two works: (i) *Olympiade*; (ii) *Untitled*, 2002

(i) colored pencil, felt-tip pen on paper

(ii) colored pencil, oil pastel, acrylic, gouache on paper

(i) 10½ x 9¼ in. (26.7 x 23.5 cm.)

(ii) 16 x 17½ in. (40.6 x 44.5 cm.)

Each initialed and dated "DS 12 2002" on the reverse.

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

**PROVENANCE**

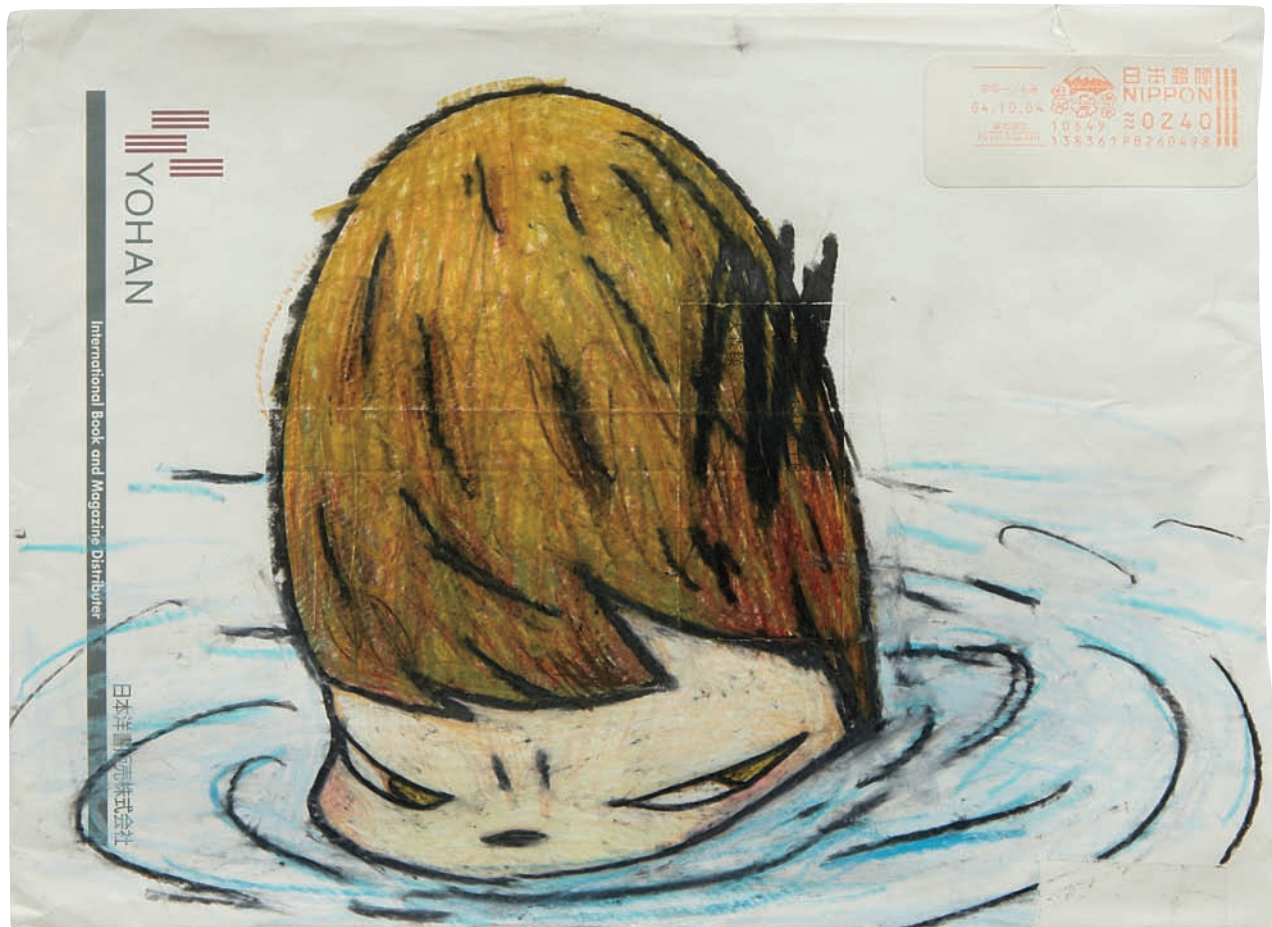
Stephen Friedman Gallery, London

Acquired from the above by the present owner

ii)







183

**YOSHITOMO NARA** b. 1959*Untitled*, 2008

colored pencil on found envelope

9⅞ x 12¾ in. (23.9 x 32.5 cm.)

Initialed and dated "08 YN" on the reverse.

**Estimate** \$25,000-35,000**PROVENANCE**Galerie Meyer Kainer, Vienna  
Private Collection**EXHIBITED**Vienna, Galerie Meyer Kainer, *Yoshitomo Nara*, April 26 -  
June 26, 2008**LITERATURE**N. Miyamura and S. Suzuki, *Yoshitomo Nara: The Complete Works, Works on Paper, Vol. II*, San Francisco: Chronicle Books, 2011, cat no. D-2008-137, pp. 285 and 398 (illustrated)

184

**YOSHITOMO NARA** b. 1959*Untitled*, 1997

acrylic and colored pencil on paper

12¼ x 9¼ in. (31.1 x 23.5 cm.)

Signed, inscribed and dated "Kleine Tauferin mit dem  
Messer Nara '97" along the lower edge.**Estimate** \$20,000-30,000**PROVENANCE**Blum & Poe, Los Angeles  
Private Collection

184







185

**FRANCIS ALÿS** b. 1959

*Untitled*, circa 1989

oil on canvas board

7 x 9½ in. (17.8 x 24.1 cm.)

Signed "Francis Alÿs" on the reverse.

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

**PROVENANCE**

Acquired directly from the artist by the present owner





ACTUAL SIZE

186

**FRANCIS ALÿS** b. 1959

*Untitled*, 1989

oil on canvas board

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

Signed "Francis Alÿs" on the reverse.

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

**PROVENANCE**

Acquired directly from the artist by the present owner



187

PROPERTY FROM A PRIVATE COLLECTION

**CECILY BROWN** b. 1969

*Mommets in the Tumult*, 2008

oil on linen

45 x 41 in. (114.3 x 104.1 cm.)

Signed and dated "Cecily Brown 2008" on the reverse.

**Estimate** \$450,000-550,000

**PROVENANCE**

Gagosian Gallery, New York

"Everything was there, confused and topsy-turvy, the red and yellow flames, the smoke, bellying in the wind, the white-hot stacks, hollow and canting, the farm and the barn and our little black figures like mommets in the tumult." CHAPTER 2 OF *PRECIOUS BANE* BY MARY WEBB, PUBLISHED IN 1924









Cecily Brown in her studio,  
Photo by Todd Eberle, in *Vogue*,  
Oct. 1999 © 2014 Todd Eberle.

Set against the pastoral expanse of England just after the Napoleonic Wars, Mary Webb's fifth novel *Precious Bane* concerns the blight of a woman born with a cleft lip, and her struggle to gain loving acceptance in a small-minded community. While many of Cecily Brown's paintings take their titles from the golden age of Hollywood, the present lot is an anomaly, drawing its label from a gorgeous turn of phrase buried within the dense text of a rural drama. But given this direct reference, *Mommets in the Tumult*, 2008 becomes illuminated, dancing with the passion of the characters inherent to text and, as a consequence, becoming a rare contemporary Expressionistic masterpiece, alive with subtext and figure yet brimming with a wide array of painterly aesthetics.

The female protagonist of *Precious Bane*, Prue Sarn, confronts a variety of painful rebukes for her physical deformity, yet her inner beauty is without question, as is eventually recognized by her romantic opposite, Kester Woodseaves. But Gideon, the brother of Prue, who aims for power and influence, contents himself with the fashioning of black paper puppets, also known as "mommets" in the novel. These small dolls are described by Webb as stand-ins for the characters themselves, awash in a sea of passions yet unable to act upon their impulses.

Indeed, the present lot captures a marvelous array of human emotion in its lustrous and thick brushstrokes, evoking the tragic and ecstatic essence of the human condition. Covered in the full diversity of the chromatic spectrum, Brown's linen canvas glows with an incredible floral power—its creams, pinks, and reds dominating the central arena of the picture. Within the minutiae of the bold strokes of color, we find bits of figural suggestion: a rush of water runs down the right-center of the painting, a wizard-like figure to its left winking at





Joan Mitchell, *City Landscape*, 1955. Oil on linen.  
80 x 80 in. (203.2 x 203.2 cm.) The Art Institute of  
Chicago, Gift of Society for Contemporary American  
Art. © Estate of Joan Mitchell.



Helen Frankenthaler, *Before the Caves*, 1958. Oil on unsized,  
unprimed canvas. 102 3/8 x 104 3/8 in. (260 x 265.1 cm.)  
University of California, Berkeley Art Museum and Pacific  
Film Archive. © 2014 Helen Frankenthaler Foundation, Inc./  
Artists Rights Society (ARS), New York 2014.

the viewer from an abstract dimension. These lighter shades make each stroke resemble a blossoming flower, an oil-based petal reminiscent of Joan Mitchell's early work.

Simultaneously, Brown details her expansive universe with dark elements near the borders of the picture. Above, shades of black interrupt the vital rose and cream patches, inserting death into the midst of a richly vibrant group of colors. In addition, in the right quadrant, Brown creates flames from a descending jet of bright yellow, threatening all the delicacy that surrounds it. This figure echoes the imagery from the work's eponymous passage, evoking the realization in the viewer that human feeling is as vulnerable as the paper puppets sharing space with the rising flames.

Brown's manner of painting, a modern take on Abstract Expressionism, has been cited for its rich sexual and erotic content, even within the context of an abstract painting. Her ability to conjure up to the most base of desire desires is a testament to her simultaneous passion and subtlety, the power of the former giving way to the intricate result of the latter. *Mommets in the Tumult*, 2008 bears both of these trademark qualities, in both its rich canvas bursting with the frenzy of its commencement and in its narrative capabilities even amidst an abstraction of figurative representation.

Webb's novel concludes with Prue's escape, along with Kester, to a reality of their own, independent of the judgment of Prue's provincial community. And perhaps this is the conclusion we can find in Brown's piece as well: that, even despite the ever-fragile nature of human emotion, we can find strength in forging our own path. In *Mommets in the Tumult*, 2008, Cecily Brown's path is simple but courageous: to be raw and true.



**JOHN BALDESSARI** b. 1931*Untitled*, 1964

oil on canvas

36½ x 24 in. (92.7 x 61 cm.)

Signed and dated "Baldessari 64" in pencil along the lower edge.

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

Acquired directly from the artist

Collection of Louis M. Sander, San Diego

Acquired from the above by descent

**LITERATURE**This work will be included in the forthcoming *John Baldessari Catalogue Raisonné, Volume 3: 1987-1993*.

Having grown up in Southern California, and subsequently attending numerous schools in the region, starting with a B.A. at San Diego State and ending with post-graduate work at Chouinard Art Institute, Baldessari's work has always reflected the culture and climate of his surroundings, be it in the appropriated imagery pulled from film and other picture media, to the ability of West Coast artists to shun and reject established artistic norms codified out east. The current work, an oil on canvas from 1964, is one of the earliest known examples of how Baldessari incorporated text into his paintings. Eventually, he would eliminate representative elements in favor of plain text, which he would then isolate further by having it painted by professional sign-painters, thereby completely removing the artist's hand. Here, however, we see Baldessari's skilled ability as a draftsman in pure and lush paint. Interestingly, the banner along the upper edge and the cartooned style of the composition imply that this image, too, was found, possibly as an illustration in a book or cartoon. His cheeky addition of "Sin" in red transforms the composition from a literal ocean rescue to one which implies a rescue from a less wholesome existence.

In 1962, two years prior to this painting's realization, Louis Sander opened his Art Works Gallery in the wave of San Diego's rapidly developing art scene. The second solo show that he produced, and the first commercial gallery exhibition of the artist, was John Baldessari's X Exhibition. Sander was himself a particular personality on the scene and Baldessari's early show clearly set the bar for both the artist, and the dealer's, later careers. This rare painting was gifted to Louis Sander. By 1964, Baldessari was already playing with appropriated imagery, irony, and incorporated text, and as the decade progressed, the paintings became more and more restrained, relying only on text couched from art historical heavyweights like George Kubler. *Untitled* is a fantastic example of the artist's own hand working an early painting and grappling with many of the same compositional and critical elements which would continue to color the rest of his oeuvre.





BALDESSARI 64



189

**JEAN-MICHEL BASQUIAT** 1960-1988

*Untitled (crown of thorns)*, circa 1982

crayon on paper

14 x 12¼ in. (35.6 x 31.2 cm.)

Annotated "L66-JMB #19" on the reverse.

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

**PROVENANCE**

Gagosian Gallery, Los Angeles

Michael Klein, Inc., New York

Private Collection

**EXHIBITED**

Los Angeles, Gagosian Gallery, *Jean-Michel Basquiat*,  
April - May, 1982

“The soldiers twisted together a crown of thorns  
and put it on his head.” JOHN 19:2









Jean-Michel Basquiat,  
November 9, 1985.  
Photograph by Yoshitaka  
Uchida, Tokyo

Notoriously brief with regard to commentary on his work, Jean-Michel Basquiat was in some respects the pure artist: he who does not need to justify or elaborate upon the work that he has created, simply allowing the work to speak for itself. Yet in the past four decades, scholars, critics, and devotees alike have striven to dissect the meaning of his work; consequently, the categories of Basquiat criticism in existence today approach that of the Shakespearean, and, in their creativity, even the Biblical. Yet this final comparison is unsurprising, seeing how Basquiat's constant wrestling with themes of his own religious and spiritual life consistently found their way into his work. Conceived near the beginning of his career, and during one of his most prolific periods in the 1980s, *Untitled (crown of thorns)*, circa 1982 is a blueprint for one of Basquiat's most important works, which was exhibited at the only show during his life with the Gagosian Gallery in Los Angeles.

Several of Basquiat's most powerful recurrent themes in his work exist within a rapturous state in *Untitled (crown of thorns)*, circa 1982. Prior to his infamous late adolescence, which spawned the most famous duo in the history of modern graffiti (SAMO, along with Al Diaz), Basquiat's dual Haitian/Puerto Rican ethnicity primed him for a spiritual battle with which he would contend his entire life. Charged with both the primal nature of Haitian voodoo and the European Catholicism that came from Puerto Rico, Basquiat was fascinated with his religious duality, examining the existence of the respective faiths within himself both separately and together: "he seems to have been driven to pull things apart, examine their inner workings, consider the harmony or discord of their parts, and to reassemble them in some semblance, however

elaborate the artifice of reordering, of wholeness." (J. Hoffeld, "Basquiat and the Inner Self", *Jean-Michel Basquiat*, Edited by J. Baal- Teshuva, Bonn, 2001, p. 28).

This investigation of the roots of harmony segued into anatomical curiosity as well, and, as his career took off following the massively influential Times Square Show of 1981, Basquiat's signature figure became the anatomized skeleton, almost scripted onto his mediums instead of drawn. The present lot is a wondrous hybrid of both his spiritual influence and penchant for physical dissection. A solid black mask sits upon naked white paper, spare in its foregrounding yet all the more visually powerful for it. With just a few strokes of wax, Basquiat presents us with an almost geometric skull, more cubic than round. Employing electric blue and his highlighting tool, Basquiat sketches the features of his naked skull—teeth grit angrily together, eyes bloodshot and wide, ears marked with only an "x" for detail, and the surrounding border of skin. All in all, Basquiat's black mask is one of complete rage and aggression, nearly bursting out of its blue shell.

Above and below the skull, we find two of Basquiat's favorite artistic motifs: firstly, a double "E" rests below, almost as a label or name for the figure, reminiscent of the popular "INRI" inscription said to accompany Jesus in three languages as he stood dying on the cross (coincidentally, Basquiat was fluent in three languages from childhood). Basquiat's frequent insertion of script into his work, sometimes coherent, sometimes poetic, sometimes neither, was a throwback to his work as a graffiti artist, when the power of suggestion trumped the sway of description. The sprawling crown above the figure's head





Jean-Michel Basquiat, *Six Crimee*, 1982. Acrylic, oil paintstick and crayon on Masonite, in 2 panels. 72 x 144 in. (182.9 x 365.8 cm.) The Museum of Contemporary Art, Los Angeles. © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2014.

further emphasizes the Christian roots of the skull, perhaps even suggesting a self-portrait of Basquiat himself, full of remarkably unique rage, yet bound to his ethnic and religious roots. Yet, as he demonstrated time and time again, Basquiat's work is too loaded with symbolism and to be analyzed so simply. The skull is pure expression, its flourishes a necessary adornment: "His paintings proclaimed the existence of a more basic truth locked within a given event or thought. As his career unfolded, the young artist applied the same intense scrutiny previously reserved for the world around him to the emotional and spiritual aspects of his own being." (F. Hoffman, "The Defining Years: Notes on Five Key Works," *Basquiat*, Edited by M. Mayer, New York, 2005, p. 129).

Produced when Basquiat was only 22 years old, *Untitled (crown of thorns)*, circa 1982 is not only a portrait of a brilliant mind, but one awash with the vigor of youth, pushing back against the forces that inarguably define it. Basquiat's work was almost always a peephole into a mind working furiously ahead of its time: "Jean-Michel Basquiat was an articulate and prolific spokesman for youth: insatiably curious, tirelessly inventive, innocently self-deprecating because of youth's inadequacies, jealously guarding his independence, typically disappointed by the inherited world he defensively mocked, yet filled with adulation for his heroes." (M. Mayer, "Basquiat in History," *Basquiat*, Brooklyn Museum of Art, 2005, p. 46). Perhaps it was this constant state of intense alertness that drew Basquiat's career to a sudden end so tragically fast. But it remains true that, despite the efforts of many to pigeonhole his work into the static halls of the ivory tower, he continues to frustrate many and inspire countless numbers more.



Jean-Michel Basquiat, *King Alphonso*, 1982-83. Acrylic, oil paintstick, crayon, graphite, colored pencil, and charcoal on paper. 22 1/2 x 30 in. (57.2 x 76.2 cm.) Daros Collection. © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2014



190

**JAMES ROSENQUIST** b. 1933

*Gun-Play-Guns*, 1996

oil on canvas, laid on board

48 x 47 $\frac{7}{8}$  in. (121.9 x 121.6 cm.)

Signed, titled and dated "Gun-Play-Guns, James Rosenquist, 1996" along the overlap.

**Estimate** \$200,000-300,000

**PROVENANCE**

Galerie Thaddaeus Ropac, Paris

Christie's, New York, *Contemporary Art Day Sale*, May 17, 2001, lot 190

Acquired at the above sale by the present owner

**EXHIBITED**

Galerie Thaddaeus Ropac, Paris, *James Rosenquist: Target Practice*, May 14 – June 15, 1996

**LITERATURE**

*James Rosenquist: Target Practice*, exh. cat., Galerie Thaddaeus Ropac, Paris, 1996, n.p.

“I’ve been exhilarated by a numbness I get when I’m forced to see something close that I don’t want to see.” JAMES ROSENQUIST, 1972

James Rosenquist established himself as one of the leading artists of the American Pop art movement in the 1960s. The cool photorealistic aesthetic that he had become accustomed to in producing large-scale advertisements applied itself particularly well to the impersonal and fetishistic style that he and peers like Andy Warhol and Roy Lichtenstein would come to promote. Known for blending and distorting colorful American Pop imagery, Rosenquist is a thriving product of the sixties Pop art scene. Typically depicts bland or otherwise generic everyday objects, he renders them on large canvases in order to evoke a sort of immersive cinematic experience. Working from source materials, including photographs cut out from magazines, he often plays with scale to yield unexpected juxtapositions and almost surrealist narratives. The present lot, *Gun-Play-Guns*, isolates sleek fire arms upon a splashy, monochromatic tangerine background. The three guns seem to be held by one invisible culprit, each pointing in different directions, offering no escape to their unknown target. Their fluorescent treatment of the background both weakens the original purpose of these objects of violence and accentuates their lethality.

When *Gun-Play-Guns* made its premiere at Thaddeus Ropac Gallery in 1996, the gallery was crowded with colorful gun paintings, playing up the allure of danger and flirting with the taboo of excitable violence. Upon immediately recognizing the work, the viewer is struck by the fluorescence of the orange which is simultaneously used both as a warning to keep away and as a means by which to grab one’s attention and entice closer. The viewer is caught completely unaware finding these three barrels pointed outwards, menacingly into the “real” world. The matter-of-factness of their representation, offered without context or emotion is paradoxically what makes the work arresting. This is not specific violence, or violence with any sort of purpose. No this is violence for its own enjoyment, to luxuriate in the high keyed tonality of the canvas and its reflected and inflected aggression. Rosenquist’s ability to conjure quintessentially, albeit critically, American pictures has not dulled in the slightest over his extensive and accomplished career. *Gun-Play-Guns* is a superb example of just how far he has been able to take his practice and how much infinitely more may be left to follow.







**RICHARD PETTIBONE** b. 1938*Andy Warhol Saturday Disaster 1964, 1968*

acrylic, silkscreen on canvas, in artist's frame

8¼ x 11¼ in. (21 x 28.6 cm.)

Signed, titled and dated "Andy Warhol Saturday Disaster 1964 R Pettibone 1968" along the stretcher bar.

**Estimate** \$100,000-150,000**PROVENANCE**

Private Collection, New Jersey

Rago Arts and Auction Center, New York, *Post-War and Contemporary Art*, May 19, 2007, lot 502

Private Collection, New York

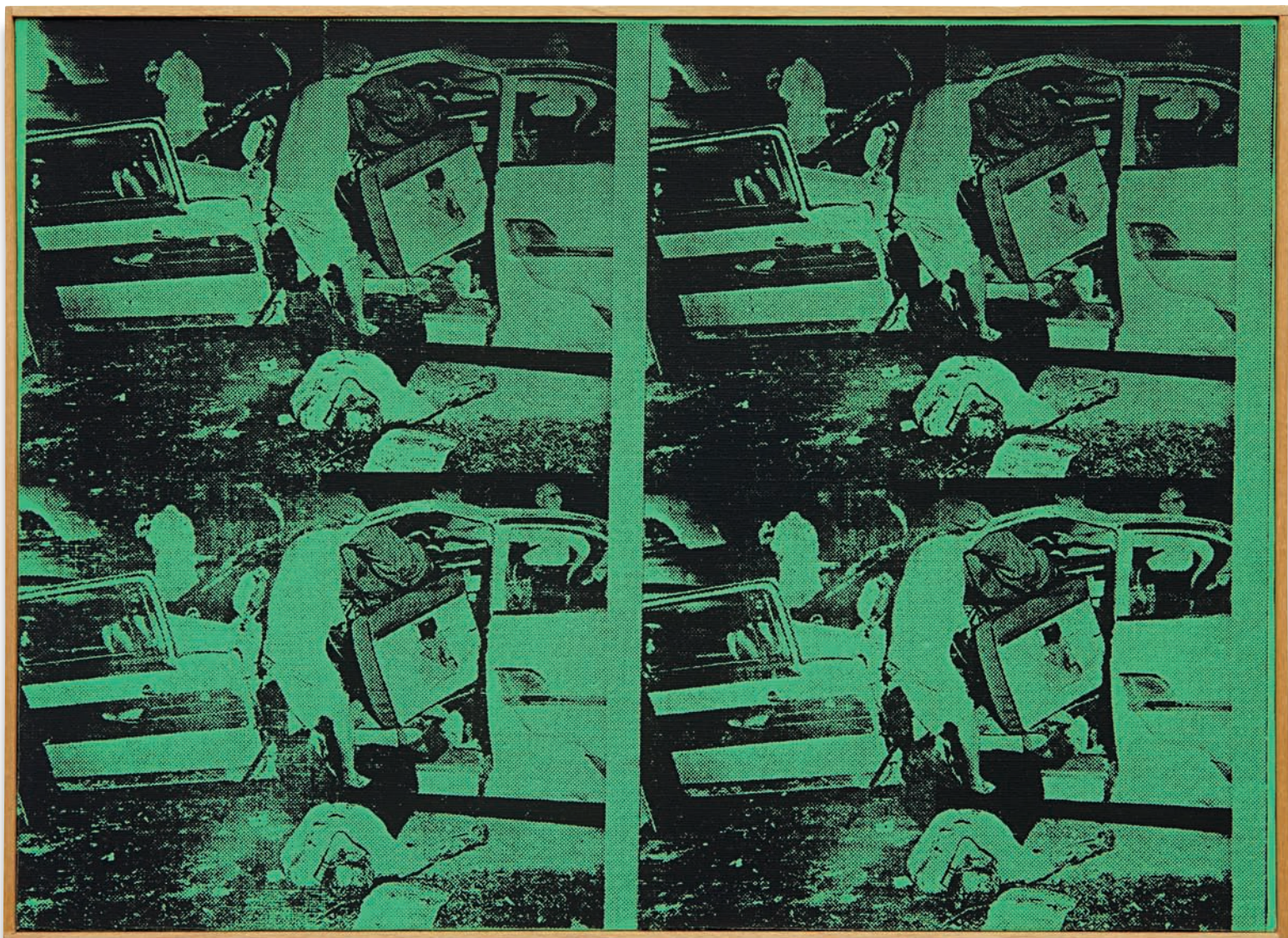


Andy Warhol, *Saturday Disaster*, 1964, silkscreen ink on synthetic polymer paint on canvas, (118 7/8 x 81 7/8 in. (301.9 x 208 cm.)), Rose Art Museum, Brandeis University © 2011 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York

As a trail blazer of appropriation, Richard Pettibone raised controversial issues surrounding ownership within artistic representation. Pettibone paved the way for artists of the 1980's by blurring the lines between an original and a replicated image. Re-producing works by Frank Stella, Roy Lichtenstein and Andy Warhol, in a reduced scale, Pettibone infused his appropriations with a satirical edge. In response to the utilization of the term "appropriation artists" Pettibone explains, "You don't often hear about Andy being called an appropriation artist, but he was. Someone asked me once about Andy doing an appropriation with the Last Supper paintings, and I remarked that Andy's soup cans are an appropriation, he just wasn't appropriating an old master, he was appropriating a commercial artist. I thought about these ideas when I chose artists to work on. In the end, I chose the artists that I was nuts about." (*Richard Pettibone*, exh. cat., The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, 2005, p. 16).

The present lot is a rare 1968 Richard Pettibone appropriation painting that re-presents Andy Warhol's *Saturday Disaster* of 1964. Warhol's provocative *Disaster Series* highlighted America's, and in particular Warhol's fascination with the powerful American media. Gleaned from newspaper stories, the horrifying images pulse with the dark undercurrent of tragic disaster. By reproducing classic works in reduced scale, Pettibone seems to prosper artistically while simultaneously embracing the critical nature of his work. Created just shortly after Warhol's original *Saturday Disaster*, Pettibone's miniature masterpiece incorporates repeated imagery and Warhol's infamous "Hooker Green." In his *Disaster Series*, Andy Warhol utilized cropping and repetition to create a more forceful impact, the crashes and explosions seem to occur visually again and again, as though part of a nightmare. Pettibone has taken this repeated expose to media content and compacted it into a miniature work of astounding impact and precise craft. Roberta Smith states that Richard Pettibone "has made art that he can call his own. Its emotional wisdom for the artistically inclined is bracingly clear: love art, love yourself, do what you have to do and what only you can do. Utter honesty is the only path to originality." (R. Smith, "Imitations That Transcend Flattery," *The New York Times*, July 15, 2005).







192

**WAYNE THIEBAUD** b. 1920

*Candy Sticks*, 1962

oil on linen

6 $\frac{7}{8}$  x 9 in. (17.5 x 22.9 cm.)

Signed and dated "Thiebaud 1962" lower left; further signed and titled "Thiebaud 'Candy Sticks'" along the stretcher bar.

**Estimate** \$700,000-900,000

**PROVENANCE**

Allan Stone Gallery, New York

Collection of Abraham Sherr, New York, 1963

Private Collection, United States

Private Collection

**EXHIBITED**

New York, Allan Stone Gallery, *Wayne Thiebaud: Recent Paintings*, April 9 - April 27, 1963

"I think we have barely touched upon the real capacity of what realistic painting can do." WAYNE THIEBAUD, 1968









Wayne Thiebaud installing works for Thiebaud's solo exhibition at the Allan Stone Gallery, 1963. The present lot featured fourth from the right. Photo courtesy of the Allan Stone Collection © Wayne Thiebaud/VAGA, NY

As a looming force in contemporary painting, Wayne Thiebaud has always skirted heady issues of form and approach, single-handedly negating the notion that great art must have an accompanying air of mystery and pretention. Thiebaud's confectionary subject matter of choice has always grounded his work in an unequaled aura of accessibility—Thiebaud is Alexander Calder with a paintbrush, creating art sweetly extolled by both the old and the young. Yet that is not to say that Thiebaud's delicious pies, candies, and toys cannot touch us the way in which a great Romantic landscape can, for Thiebaud excites our most primal appetite in his work: the eternal craving for simplicity and sweetness, perhaps suppressed but never conquered. 1962 saw Thiebaud enter the mainstream, and in *Candy Sticks* from that year, his idiosyncratic mastery of the canvas is already at hand, tempting both our sweet tooth and sensuous attention.

Though he paints to this day at the age of 93, having passed through a plethora of figure and subject matter, Thiebaud's delicious treats remain his most enduring legacy, and one that he still revisits. Perhaps the quality in these paintings that lends them the most gravitas is their inextricable link to California, the land of both Thiebaud's childhood and work. Though sunny in their disposition, and full of hyper-real color foregrounding a cartoonist's shadows, Thiebaud's cakes, candies, gumballs, and diner

fare represent Pop's answer to the American gastronomic landscape. As the production line began to run more and more quickly in the 1950s, so did the standardization of sweets—the mechanical duplication of deliciousness.

Thiebaud created his first paintings of cakes and candies during the late 1950s, as he assumed a teaching position at the University of California-Davis. Davis was fertile ground for Thiebaud's exploration of his subject matter. Irreverent in the face of American Abstract Expressionism for its marvelous directness and simplicity, yet profound for just that reason, Thiebaud's work conjures the ritual inherent in American consumption: a gastronomy as timeless as Edward Hopper's landscape Americana.

*Candy Sticks*, 1962, amounts to the perfect manifestation of Thiebaud's artistic project. Compact in its form and honest in its complete lack of pretention, the piece has no illusions about its identity nor does it profess to function as a metaphor for a deeper reality. Instead, it requires the viewer to contend only with the forms upon the surface and to be content only with those forms—which, of course, is not a difficult task. Sprawled out on the surface of the canvas, Thiebaud's confectionary marvels dance in rhythm, as if the bearer has chosen this exact moment to unfurl his candied treasures for our pleasure. They are paragons of a bygone era in American history, when the ideals of





Wayne Thiebaud, *Confections*, 1962, oil on linen, 16 x 20 in. (40.6 x 50.8 cm.) Byron Meyer, San Francisco © Wayne Thiebaud/VAGA, NY



Wayne Thiebaud, *Cake Window (Seven Cakes)*, 1970-76, oil on canvas, 48 x 59 3/8 in. (121.9 x 150.8 cm.) Private Collection, New York © Wayne Thiebaud/VAGA, NY

domestic and suburban utopia were slowly beginning to erode along with the decade of their triumph, the 1950s.

Thiebaud's candy sticks are a rarity today, giving way to an endless array of packaged candies and gimmicky brand names. Yet in the present lot, the sweets lay side-by-side, vacant of any branding, beholden to no corporate entity. In thick swaths of white, burnt orange, and sky blue, Thiebaud crafts a neutral space on which his candy sticks lie—the Platonic form of confectionary indulgence. The forms of the candies themselves are so variegated as to lend them distinct personalities, particular to their patterns and color. From right, a black licorice swirl bookends the bunch, allowing the more submissive vanilla, cherry and cream sweets to take center stage in Thiebaud's composition. But arising with fire out of the central block is an orange and gold piece, a fruity addition to the more restrained flavors at its side. At the far left, a holiday-themed peppermint stick bumps shoulders with its lime neighbor, further exhibiting Thiebaud's excellence in finding pleasing chromatic contrast. Underlying all the sugar is a thin blue curtain of shadow, marrying the lot with a sensual background.

As Thiebaud found fame with many other Pop artists at the legendary Sidney Janis show in 1962, he chose not to pursue the road of appeasing critics or staying ahead of the ever-shifting curve. He continued to teach, appointing his students to re-create his own subject matter in an effort to instill within them honesty in figure. As Jock Reynolds, the director of the Yale University Art Gallery remembered in 2010, "He was giving his students direct insights into the very subject matter that was inspiring his own art; the frosted cakes, cream pies, lollipops and the trays of herring and sardines he was transforming, through the skilled application of paint onto canvas, into the most tactile and sensuous visual compositions imaginable." (P. Brown, "Sweet Home California", *The New York Times*, September 29, 2010).

Thiebaud entrusts us with perhaps one of the most difficult puzzles in contemporary art: that of looking with our stomachs first, hearts second, and minds third. *Candy Sticks*, 1962 is a marvelous accomplishment in Thiebaud's oeuvre: wholly unapologetic and heavenly delectable.





193

**RAYMOND PETTIBON** b. 1957

*No title (We are safe here...), 1991*

acrylic on canvas

30 x 15 in. (76.2 x 38.1 cm.)

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

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

**PROVENANCE**

Private Collection, New York

Phillips de Pury & Company, New York, *Contemporary Art: Part II*, May 15, 2009, lot 290

Acquired at the above sale by the present owner





194

**ANDY WARHOL** 1928-1987

*Work Boots (Positive)*, 1985-86

synthetic polymer, silkscreen ink on canvas

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

Stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. and numbered "PA10.206" along the overlap.

Estimate \$60,000-80,000

**PROVENANCE**

The Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, New York  
Michael Kohn Gallery, Los Angeles  
Christie's, New York, *Post War and Contemporary Art Morning Sale*, May 14, 2009, lot 199  
Private Collection, California

"It doesn't make any difference if I'm going to portray my own shoes or a Coke bottle or in interview or in film or in cable TV I'm going to portray a new face. Every time I do something the end effect is a portrait." ANDY WARHOL, 1981



195

PROPERTY FROM A PACIFIC NORTHWEST COLLECTION

**ANDY WARHOL** 1928-1987

*John Gotti*, 1986

5 unique screen prints, each with colored paper collage  
each 31 x 24 in. (78.7 x 61 cm.)

This work is based on a publicity photograph of John Gotti, created for the cover of *Time* magazine, September 19, 1986. Each stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. and numbered "115.153; 115.154; 115.156; 115.161; 115.163" respectively on the reverse.

**Estimate** \$150,000-200,000

**PROVENANCE**

Andy Warhol Foundation  
Private Collection, Pacific Northwest

**LITERATURE**

F. Feldman and J. Schellmann, eds., *Andy Warhol Prints: A Catalogue Raisonné 1962-1987, Fourth Revised and Expanded Edition*, New York, 2004, cat. no., IIIB.50, p. 278



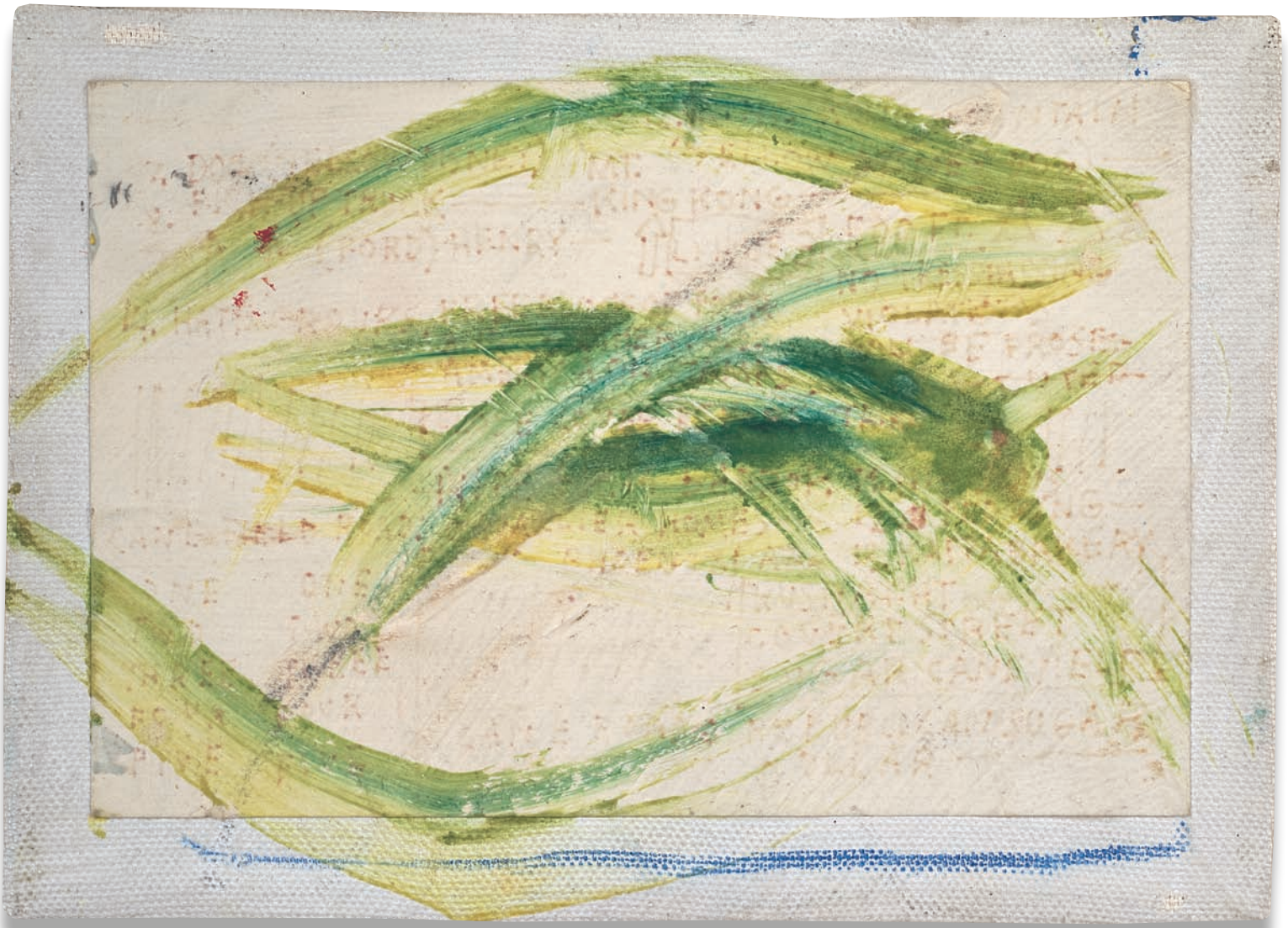
Cover of *Time* Magazine, September 29 © 2006 Time Inc. Used under license. *Time* Magazine and Time Inc. are not affiliated with, and do not endorse products or services of, Licensee.

Artwork: © 2014 The Andy Warhol Foundation for the Visual Arts, Inc./Artists Rights Society (ARS), New York









196

**JEAN-MICHEL BASQUIAT** 1960-1988

*Untitled*, 1982

acrylic and oil stick on photocopy, mounted on canvas

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

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

**Estimate** \$30,000-40,000

**PROVENANCE**

Acquired directly from the artist

René Ricard, New York

Adrian Barone, New York

Sotheby's New York, *Arcade Modern and Contemporary Paintings*, February 20, 1997, lot 287

Private Collection

**EXHIBITED**

Paris, Galerie Jérôme de Noirmont, *Basquiat: Testimony 1977-1988*, October 2 - November 27, 1998

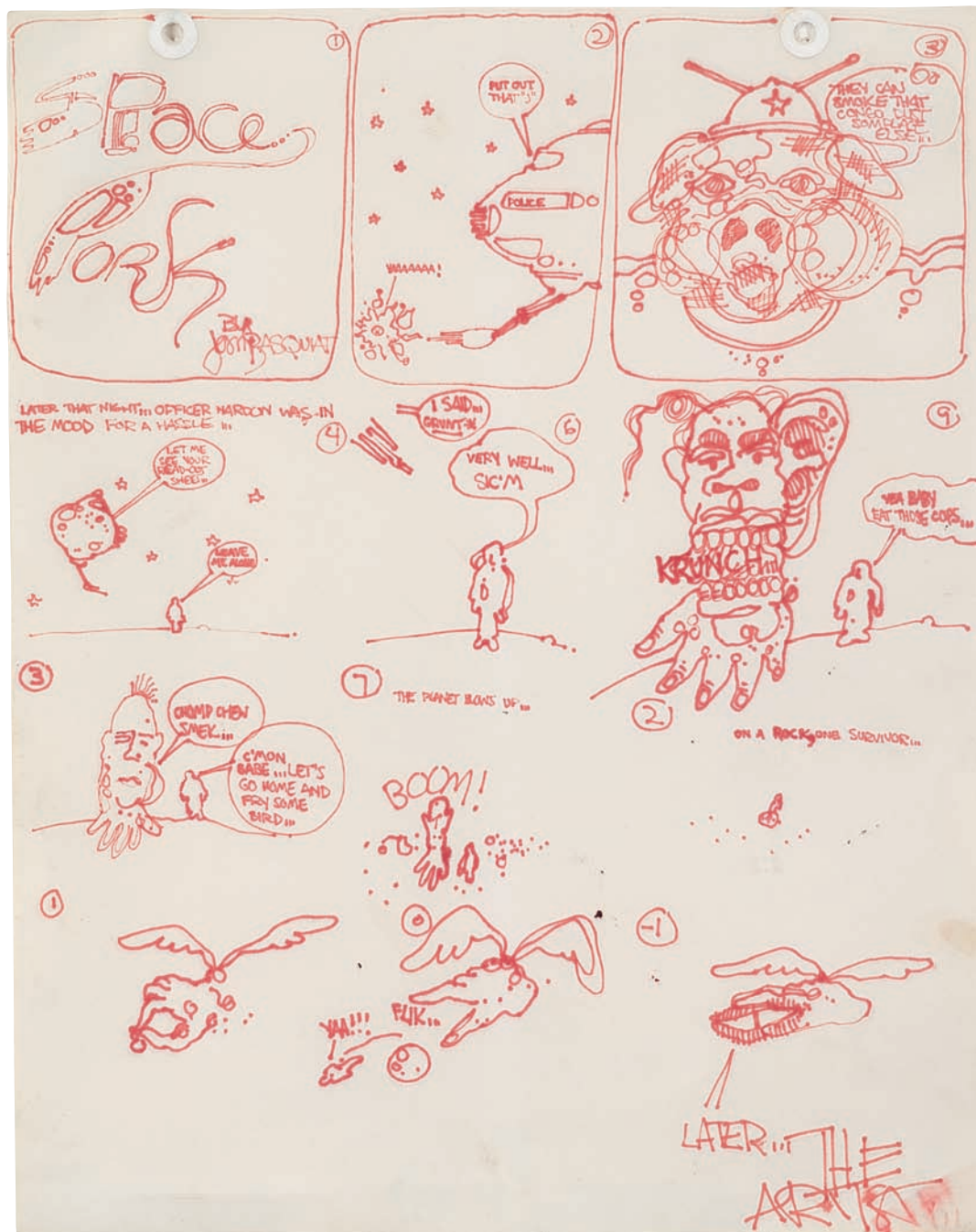
Le Mans, Centre Culturel l'Espal, *Jean-Michel Basquiat*, April 29 - June 15, 1999

**LITERATURE**

*Jean-Michel Basquiat - Testimony 1977-1988*, exh. cat., Paris: Galerie Jérôme de Noirmont, 1998, p. 47 (illustrated)

J. de Noirmont, P. Barbancey, *Jean-Michel Basquiat*, Le Mans: Centre Culturel l'Espal, 1999, p. 30 (illustrated)





197

**JEAN-MICHEL BASQUIAT** 1960-1988

*Untitled (Space Pork)*, 1977

red ink on paper

14 x 11 in. (35 x 27.8 cm.)

Signed "Jean Basquiat" upper left.

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

**Estimate** \$60,000-80,000

**PROVENANCE**

Acquired directly from the artist

Vrej Bahoomian Inc., New York

Galerie Jérôme de Noirmont, Paris

Sotheby's, Paris, *Contemporary Art*, June 1, 2011, lot 205

Private Collection

**EXHIBITED**

New York, Vrej Bahoomian, Inc., *Jean-Michel Basquiat*, October 25 - November 25, 1989

Paris, Fondation Dina Vierny - Musée Maillol, *Jean-Michel Basquiat: Works on Paper*, May 23 - September 29, 1997

Paris, Galerie Jérôme de Noirmont, *Jean-Michel Basquiat -*

*Testimony 1977-1988*, October 2 - November 27, 1998

Maubeuge, Espace Sculfort, *Art and Writing*, March 27 - May 22, 1999

Berlin, Galerie Pictureshow, *Jean-Michel Basquiat: Hits on Paper*, July 12 - September 23, 2001

Rome, Chiostro del Bramante, *Jean-Michel Basquiat - Paintings*, January 20 - March 17, 2002

**LITERATURE**

F. Pellizzi, G. O'Brien, *Jean-Michel Basquiat*, exh. cat., New York: Vrej Bahoomian, 1989, p. 97, pl. 36 (illustrated)

B. Blistène, D. Vierny, *Jean-Michel Basquiat: Works on Paper*, exh. cat., Paris: Fondation Dina Vierny - Musée Maillol, 1997, p. 23 (illustrated)

*Jean-Michel Basquiat - Testimony 1977-1988*, exh. cat., Paris: Galerie Jérôme de Noirmont, 1998, p. 7 (illustrated)

G. Durozoi, K. Baudin, C. Melin, *Art and Writing*, exh. cat., Maubeuge: Espace Sculfort, 1999, p. 11 (illustrated)

B. Wedekind, *Jean-Michel Basquiat: Hits on Paper*, exh. cat., Berlin: Galerie Pictureshow, 2001, p. 3 (illustrated)

G. Mercurio, M. Panepinto, *Jean-Michel Basquiat Paintings*, Rome: Chiostro del Bramante, 2002, p. 58 (illustrated)





198

**MIKE BIDLO** b. 1953

*Campbell's Chili Beef Soup*, 1985

acrylic on canvas

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

Signed "Bidlo" on the reverse.

Estimate \$20,000-30,000

**PROVENANCE**

Private Collection

Christie's East, New York, *Modern & Contemporary Paintings, Drawings & Sculpture*, May 9, 1989, lot 274

Acquired at the above sale by the present owner



199

**KEITH HARING** 1958-1990

*Untitled*, 1988

ink on terracotta

16½ x 11½ in. (41 x 29.5 cm.)

Signed, dedicated and dated "K. Haring 9.27.88 For Gil 9.27.88" on the interior. This work is accompanied by a certificate of authenticity issued by The Estate of Keith Haring.

**Estimate** \$40,000-60,000

**PROVENANCE**

Acquired directly from the artist

Private Collection

Sotheby's New York, *Contemporary Art*, March 10, 2009, lot 197

Private collection

**EXHIBITED**

Bregenz, Kunsthau Bregenz, *Love is Colder than Capital*, February 2 - April 14, 2013

**LITERATURE**

*Love is Colder than Capital*, exh. cat., Kunsthau Bregenz, Bregenz, 2014, pp. 8-9 (illustrated) and pp. 144-145 (illustrated)



(alternate view)





200

**KEITH HARING** 1958-1990

*Untitled*, 1987

Sumi ink on paper

22 x 30 in. (55.9 x 76.2 cm.)

Signed, inscribed and dated "Jun 25 - 87 © K Haring  
KNOKKE" on the reverse.

**Estimate** \$25,000-35,000

**PROVENANCE**

Gallery 121, Antwerp

Acquired from the above by the present owner, 1989

**EXHIBITED**

Antwerp, Gallery 121, *Keith Haring*, July - August, 1989

201

**KEITH HARING** 1958-1990

*Untitled*, 1988

ink, gouache on paper

42 $\frac{3}{4}$  x 28 $\frac{1}{16}$  in. (108.5 x 73.5 cm.)

Signed and dated "K. Haring © aug 31.88 MC" lower right.

**Estimate** \$40,000-60,000

**PROVENANCE**

Acquired directly from the artist

Collection of Yves Arman, Monaco, 1988

Charly Bailly Fine Art, Geneva

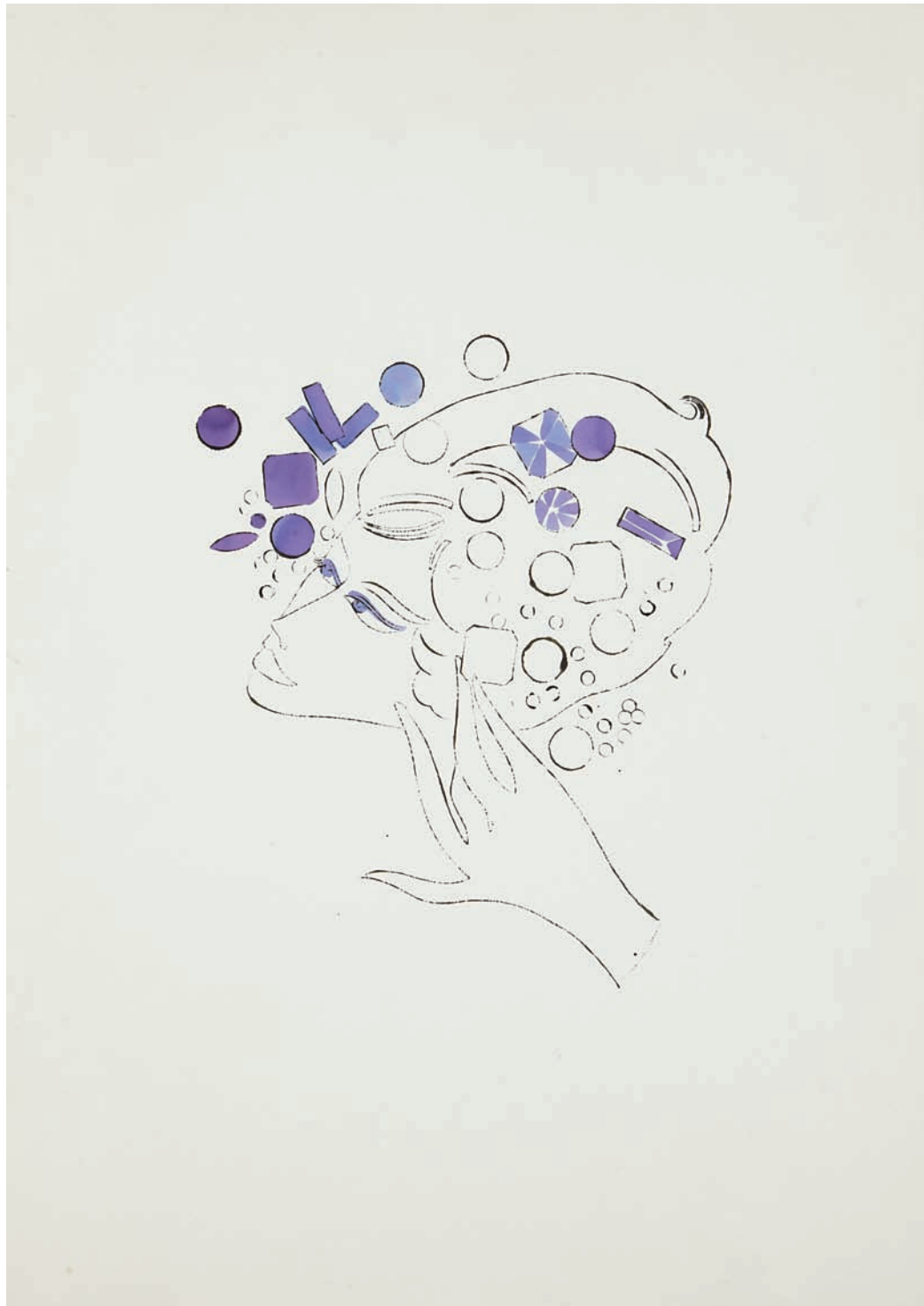
Galerie Jérôme de Noirmont, Paris

Private Collection









202

**ANDY WARHOL** 1928-1987

*Female Head (with Blue Gems)*, circa 1950

ink on Strathmore Paper

28½ x 22½ in. (72.4 x 57.2 cm.)

Stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. and numbered "295.029" on the reverse.

**Estimate** \$30,000-40,000

**PROVENANCE**

The Andy Warhol Foundation, New York

Acquired from the above by the present owner, 2003





203

**TOM WESSELMANN** 1931-2004

*Untitled (Study for Bedroom Painting), 1983*

pencil, colored pencil on vellum

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

Signed and dated "Wesselmann 83" lower right; further inscribed "D8354" lower left.

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

**PROVENANCE**

Gifted by the artist to the present owner



204

**MEL RAMOS** b. 1935

*Rokeby Venus (Velazquez Version)*, 1975

oil on canvas

44 x 66 in. (111.8 x 167.6 cm.)

Signed and dated "Mel Ramos 75" on the reverse.

**Estimate** \$350,000-450,000

**PROVENANCE**

Ursula Niggemann, Dusseldorf, acquired from the artist

Private Collection, 1975

Sotheby's, New York, *Contemporary Art Day Auction*, May 15, 2008, lot 316

Acquired at the above sale by the present owner

**EXHIBITED**

Krefeld, Kaiser Wilhelm Museum, *Sammlung Helga und Walther Lauffs - Amerikanische und Europäische Kunst der Sechziger und Siebziger Jahre*, November 1983 - April 1984

**LITERATURE**

*Sammlung Helga und Walther Lauffs - Amerikanische und Europäische Kunst der Sechziger und Siebziger Jahre*, exh. cat., Kaiser Wilhelm Museum, Krefeld, 1984, cat. no. 278

T. Levy, *Mel Ramos, Heroines, Goddesses, Beauty Queens*, Bielefeld: Kerber Verlag, 2002, p. 219 (illustrated)

D. Kuspit & L. Meisel, *Mel Ramos: Pop-Art Fantasies, The Complete Paintings*, New York, 2004, p. 151 (illustrated)

“All of my work sums up the fact that  
I really love women.” MEL RAMOS, 2002









Tom Wesselmann, *Great American Nude*, 1965, serigraph, 24 x 30 in. (61 x 76.2 cm.) Leta and Mel Ramos Family Collection © Tom Wesselmann/VAGA, New York



Mel Ramos, *The Voyeur*, 1989, oil on canvas, 52 x 40 in. (132.1 x 101.6 cm.) Leta and Mel Ramos Family Collection © Mel Ramos / VAGA, by New York

Mel Ramos, a Sacramento native, is one of the most renowned West Coast Pop artists. Ramos' paintings of superheroes and pinups were exhibited alongside the works of Roy Lichtenstein, Andy Warhol, Claes Oldenburg, Wayne Thiebaud and James Rosenquist. As opposed to artists like Lichtenstein and Warhol, who utilized the Ben-Day dots and silk-screening technique, Ramos embraced the content of Pop Art while still executing his paintings in a mock Old Master artistic manner. As a student of Wayne Thiebaud, Ramos earned critical appreciation early in his career and described, "In 1960 I was wallowing in despair when I gave up painting abstract expressionism and painted something that I used to love as a kid, American Super Heroes, and I did a painting of Superman. My life changed, Pop Art was born and I was caught up in the energy of it all." (M. Folds, "Making the Most of Everything" in *Mel Ramos/Artist Interview*, Ragzine.cc, volume 10, Number 2).

Ramos, along with Tom Wesselmann, tapped into the tradition of the art historical nude through the lens of American Pop Art. Together Ramos and Wesselmann "Americanized" the female nude figure and shifted the classical nude towards a more modern image of an American bombshell. Depicted with flawlessly tanned skin, luscious hair, pristinely whitened teeth, and winsome eyes, Ramos' figures are straight out of an American pinup poster. By placing female nudes alongside consumer products and relocating them in art historical settings, Ramos created masterfully glossy compositions with an edge of comical flirtation. Ramos' leggy female nudes are the essence of a carefree, tanned, California girl, often juxtaposed with commercial commodities, and infused with a healthy dose of American lewdness.

Ramos has commented, "Of course there has been a long tradition in art of painting nude women, ranging from Rubens to Ingres, among many, many others" (T. Levy, "Conversation between Mel Ramos and Belinda Grace Gardner in Dusseldorf, Germany (Spring, 2002) in *Mel Ramos, Heroines, Goddesses, Beauty Queens*, Bielefeld: Kerber Verlag, 2002, p. 219). The present lot Rokeby Venu, is a modern interpretation of Diego Velázquez's masterpiece and highlights Ramos' painterly interests. Ramos explains that "For as long as I can remember, I was very fond of Spanish Painting, Velasquez, Goya, Salvador Dali. When I was fourteen I discovered Dali and I was amazed at his painting skills. It made me want to be an artist. I have always been interested in drawing the figure and I think of myself as a figure painter." (M. Folds, "Making the Most of Everything" in *Mel Ramos/Artist Interview*, Ragzine.cc, volume 10, Number 2). The present lot depicts Venus lying in a sensual pose, lounging on crumpled, silky blue sheets. The luxurious folds in the bed sheets sweep across the composition, echoing the female form and emphasizing the curves of Venus' waist, thighs and back. In Velázquez's painting *Venus*, the god of love is gazing into a mirror held up by her son Cupid, the Roman god of physical love. Velázquez's *Venus* is rendered with brown hair while traditionally in earlier works, such as Peter Paul Ruben's *Venus at the Mirror*, c. 1614-15, she is seen with a flowing blonde coif.





Ramos' painting returns to the classical imagery of Venus with a modern twist. She is depicted with long, lush, bleached blonde hair. She gazes at her reflection, her mouth slightly open, admiring her own sexual allure. Departing from the classical tradition of porcelain white nudes, Ramos' Venus is perfectly tanned. The artist explains, "When you look at how the old masters painted skin and compare it to the way I go about it, you will find that there is a great difference. I don't want my work to look like the paintings I am inspired by. I'm more interested in how the figure looks in the media, namely artificial. But then, the media figure is artificial." (T. Levy, "Conversation between Mel Ramos and Belinda Grace Gardner in Dusseldorf, Germany (Spring, 2002) in *Mel Ramos, Heroines, Goddesses, Beauty Queens*, Bielefeld: Kerber Verlag, 2002, p. 219). The mirror in this painting is held up by an ominous ape, his left hand steadying the wooden frame and his right hand straight up in the air as though to acknowledge the voyeuristic viewer. A departure from a mythological cupid, the monkey makes a subtle and witty comment on the evolution of human perception and the awareness of our own self-image. It also refers to the artistic mimicry that Ramos undertakes in restaging the famous painting by Velázquez.

The motif of the mirror was critical to Pop artists, as it signified the reflective vanity and glossy veneer of the female in popular imagery and mass media. It appears in Roy Lichtenstein's *Mirrors and Reflection*, which Ramos had judged to be "brilliant." Lichtenstein's *Self Portrait* from 1978 also depicts a mirror as a kind of witty commentary on self-perception and self-delusion that had so intrigued Ramos. Through his paintings, Ramos has brought out into plain view the lascivious implications of the reclining female nude in Old Master painting and in modern "girlie" magazines. The healthy, voluptuous figure is presented in a glowing light of sexual freedom and is balanced on the tightrope "between the clean and the dirty," which for Ramos, "has a lot to do with humor... I love to make jokes with painting." (D. Daniels, *An Affluent American Beauty: Understanding Mel Ramos's New Nude*, in *Mel Ramos: 50 Years of Superheros, Nudes and Other Pop Delights*, exh. cat., Crocker Museum of Art, Sacramento, 2012, p. 47). The present lot provocatively entertains both a reverential and an absurdist dialogue with its Old Master template.

Diego Velázquez, *The Toilet of Venus* ('*The Rokeby Venus*'), 1647-51, 48 1/4 x 69 5/8 in. (122.5 x 177 cm.) © National Gallery, London / Art Resource, NY



205

**ALEX KATZ** b. 1927

*Harbor #2*, 1999

oil on linen

72 x 96 in. (182.9 x 243.8 cm.)

Signed and titled "Alex Katz Harbor #2" along the overlap.

**Estimate** \$150,000-200,000

**PROVENANCE**

Galleria Monica de Cardenas, Milan

Acquired from the above by the present owner

**EXHIBITED**

Milan, Galleria Monica de Cardenas, *Alex Katz*, May 16 - July 15, 2000

**LITERATURE**

*Alex Katz*, exh. cat., Galleria Monica de Cardenas, Milan, 2000, n.p.

Alex Katz is one of the most prolific and seminal American artists to have emerged since the 1950's. His stunning portraits of the 1960's, 70's and 80's "form a new and distinctive type of realism in American art which combines aspects of both abstraction and representation." (Richard Marshall, Whitney Museum of American Art, curator of *Alex Katz: A Retrospective*, 1986). Katz's work is distinctly recognizable due to his cropped, flattened compositions and brilliant use of color. Early on in his career, beginning in the 1950's, Katz painted landscapes from photographs; as he explained "it was just like painting landscapes - very generalized..... In the '90s I went back to large landscapes but I got the idea of making an environmental landscape. Most landscapes are in the distance, so the idea was a wrap-around painting - one that wraps around you so that you're in the landscape." (Alex Katz in conversation, "Alex Katz on his works, worries and his wife," New York, 2012). Katz considers his landscape paintings "environmental" and pays

avid attention to the shifting light and continuous flux of our natural surroundings. The result is both vividly descriptive and highly distilled in its artistic language of form.

In the present lot, *Harbor II*, 1999, the sweeping shoreline of a deeply blue lake envelops the viewer into this almost cinematic scene, while tiny boats are seen bobbing up and down upon the luminously sunlit lake. The beach is speckled with dark brown brushstrokes and the foreground of the crisp blue lake captures the sporadic white waves breaking upon the shore. Like stepping into a sensuous picturesque postcard, the present lot represents Katz's perfectly rendered holiday scenes. Whether depicting a lake, a cottage, a rowboat, the moon reflecting upon a lake, or swimmers frolicking on a beach, Katz's simplistic and elegant landscapes convey the tranquility of American coastal scenery refracted through his unique artistic idiom of the late 20th century.







206

**SAM FRANCIS** 1923-1994

*Untitled (SF92-116)*, 1992

acrylic on paper, laid on canvas

48½ x 64 in. (123.2 x 162.6 cm.)

Signed "Sam Francis" lower right; further dated and inscribed "10-10-92 for Dean + Rochelle with love & respect" on the reverse.

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

**PROVENANCE**

Private Collection, Los Angeles

Gallery Delaive, Amsterdam

Private Collection, The Netherlands

Sotheby's, New York, *Contemporary Art Day Auction*,  
November 14, 2012, lot 278

Acquired at the above sale by the present owner

**EXHIBITED**

Amsterdam, Gallery Delaive, *Sam Francis: Works on Paper*,  
1957 - 1994, March 30 - May 15, 1996

New York, Sotheby's S|2, *Sam Francis: The Exploration of  
Color*, September 17 - October 14, 2011

**LITERATURE**

*Sam Francis: Works on Paper, 1957 - 1994*, exh. cat.

Amsterdam: Gallery Delaive, 1996, p. 39 (illustrated)

*Sam Francis: The Exploration of Color*, exh. cat., New York:  
Sotheby's S|2, 2011, cat. no. 37, p. 82 (illustrated)



Joan Miró, *Le Ciel entrebâillé nous rend l'espoir* (*The Half-Open Sky Gives Us Hope*), 1954, oil on canvas, 51 1/8 x 76 3/8 in. (130 x 195 cm.) Collection Gallery K. AG.  
© Joan Miró /Artists Rights Society (ARS), New York







i)



ii)



207

**SAM FRANCIS** 1923-1994

Two works: (i) 74-139, 1974; (ii) 73-657, 1973

acrylic on paper

(i) 11 x 6¼ in. (27.9 x 15.9 cm.)

(ii) 18¾ x 14 in. (47.6 x 35.6 cm.)

(i) Stamp signed and stamped by The Sam Francis Foundation; further inscribed and dated "Tokyo 1974 SFT74139" on the reverse.

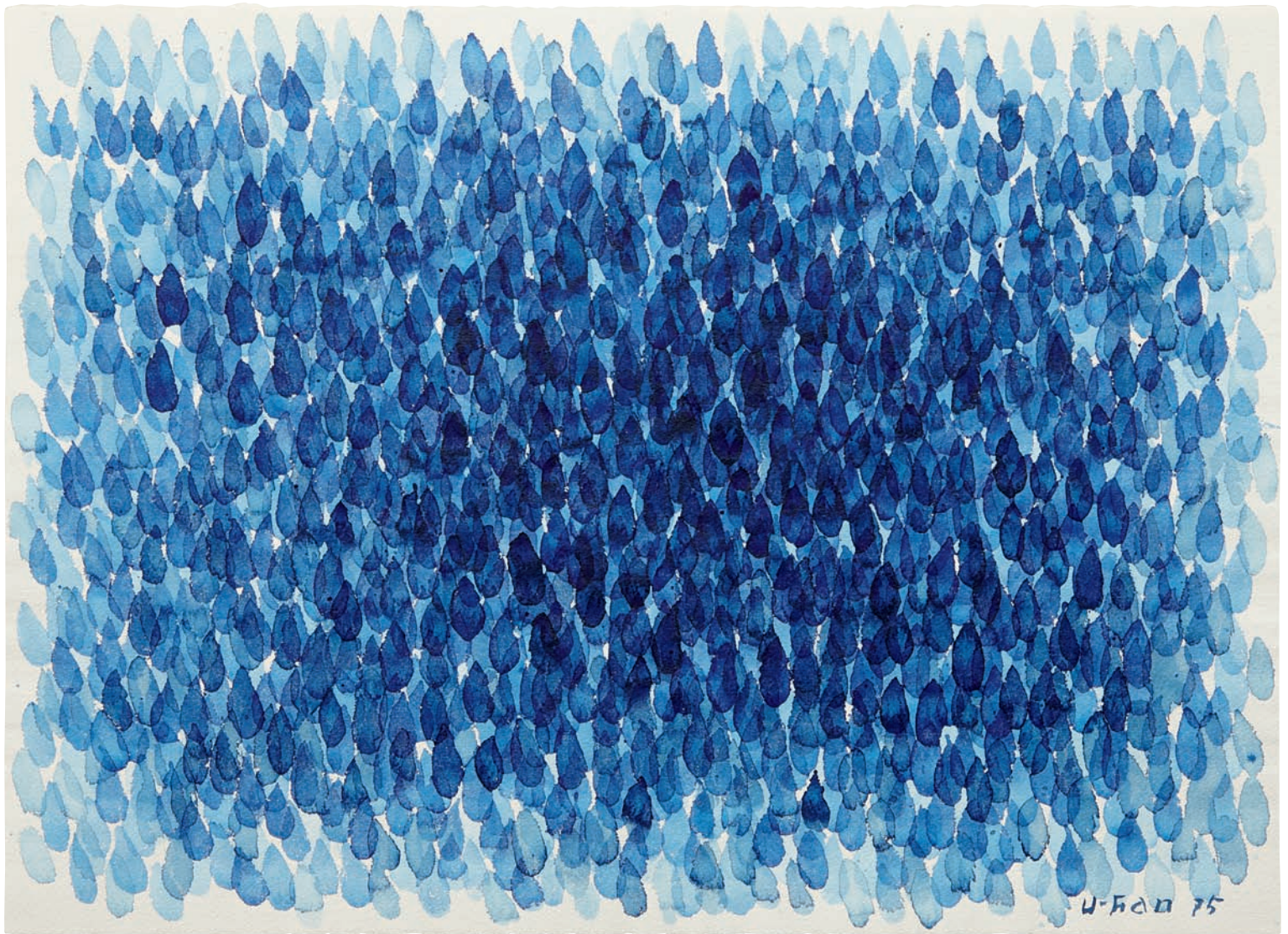
(ii) Stamp signed and stamped by The Sam Francis Foundation; further inscribed "S4-40mm SF 73-657" on the reverse.

**Estimate** \$30,000-40,000

**PROVENANCE**

The Sam Francis Foundation, Glendale, California  
Private Collection





208

**LEE UFAN** b. 1936

*From Point*, 1975

watercolor on paper

22 x 30 in. (55.9 x 76.2 cm.)

Signed and dated "Lee Ufan 75" lower right; further annotated "No. 7506" on the reverse.

**Estimate** \$40,000-60,000

**PROVENANCE**

Private Collection

Sotheby's, New York, *Contemporary Art*, September 24, 2009, lot 194

Acquired at the above sale by the present owner





209

PROPERTY FROM A PRIVATE COLLECTION,  
WASHINGTON D.C.

**PAUL JENKINS** 1923 - 2012

*Untitled*, circa 1970s

watercolor on paper

41½ x 30 in. (105.4 x 76.2 cm.)

Signed "Paul Jenkins" along the lower margin.

**Estimate** \$15,000-25,000

**PROVENANCE**

Gimpel & Weitzenhoffer, New York

Acquired from the above by the present owner, late 1970s





210

**SOL LEWITT** 1928-2007

*Not Straight Brushstrokes In All Directions*, 1993

gouache on paper

22¼ x 22¼ in. (56.5 x 56.5 cm.)

Signed and dated "Sol LeWitt 93" lower right.

Estimate \$20,000-30,000

**PROVENANCE**

Galleria Klemens Gasser, Bolzano

**EXHIBITED**

Bolzano, Galleria Klemens Gasser, *Sol LeWitt - Wall Drawings*, 1993





211

**ALEXANDER CALDER** 1898-1976

*Composition (Pyramids and Sun on Target)*, 1973

ink, gouache on paper

29¼ x 43 in. (74.3 x 109.2 cm.)

Signed and dated "Calder 73" lower right.

**Estimate** \$40,000-60,000

**PROVENANCE**

Simon Capstick-Dale Fine Art, New York

Acquired from the above by the present owner, 2005





212

**ALEXANDER CALDER** 1898-1976

*Untitled*, 1975

ink, gouache on paper

29 x 43 in. (73.7 x 109.2 cm.)

Signed and dated "Calder 75" lower right. This work is registered in the archives of the Calder Foundation under application number A26469.

**Estimate** \$40,000-60,000

**PROVENANCE**

Leonard B. & Gloria Gutner, New York, gift from the artist  
By descent from the above to the present owner

"The underlying sense of form in my work has been the system of the Universe, or part thereof." ALEXANDER CALDER, 1951



**JOHN CHAMBERLAIN** 1927-2011*Leggsbenedict*, 2008

painted and chrome plated steel

14½ x 19 x 19 in. (36.8 x 48.3 x 48.3 cm.)

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

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

Studio of the artist, Shelter Island

Private Collection

John Chamberlain's work with its masterful application of found materials, color, composition, and installation has come to embody a quintessential American aesthetic of the post-war period as manifested in the round. First establishing his bona fides with his inclusion alongside the likes of Pablo Picasso and Marcel Duchamp in the seminal "Art of Assemblage" show at the Museum of Modern Art, New York, he went on to continue to push the boundaries of sculpture throughout his over five decade long career.

*Leggsbenedict* from 2008 is a superb late work which rejoins many of his much earlier, smaller scale pieces. Formed of his trademark colored scrap metal, *Leggsbenedict* exudes a particular visual energy that is in fact a direct result of the work's more moderate size. As with his acclaimed wall reliefs, *Leggsbenedict* compresses

an incredible amount of visual energy within a seemingly compact amount of space. With its various armatures, hues, and angles of approach, the work has an incredible presence of being that is only found in the exemplars of Chamberlain's oeuvre.

His artistic practice was driven by an unrelenting curiosity to approach the unknown and to discover dormant knowledge, as it might be accessed via creativity, collage and sculptural endeavor. As he has explained, "Probably the key activity in the occupation of art is to find out what you don't know. To start someplace that's curious to you and delve into it in a common way and come out with an uncommon satisfaction, an uncommon piece of knowledge." (J. Sylvester, *John Chamberlain: A Catalogue Raisonné of the Sculpture 1954-1985*, New York, 1986, p. 11).



*John Chamberlain*, 1963. Photograph, 14 x 17 inches.  
 Photograph by Hollis Frampton. Gift of Marion Faller, 1993.  
 Albright-Knox Art Gallery, Buffalo, NY, USA © Albright-Knox  
 Art Gallery / Art Resource, NY © John Chamberlain/Artists  
 Rights Society (ARS), New York







**DONALD JUDD** 1928-1994*Untitled (88-11)*, 1988

green anodized aluminum

4 $\frac{7}{8}$  x 39 $\frac{7}{8}$  x 8 $\frac{7}{8}$  in. (12.4 x 101.3 x 22.5 cm.)

Stamped "JO JUDD 88-11 Bernstein Bros. Inc." on the reverse.

**Estimate** \$350,000-450,000**PROVENANCE**

Paula Cooper Gallery, New York

Christies, New York, *Contemporary Art Part II*, November 10, 1993, lot 367

Private Collection

Filled with the crisp precision and eloquence that marked much of his oeuvre, *Untitled (88-11)* from 1988, is an example of one of Donald Judd's most successful and elegant works. Elaborating on the idea of his rounded, "bullnose," progressions first formulated in 1964, themselves an evolution of another earlier example of bisected iron pipe set into a box on the floor, Judd first transformed the form from rounded to square. He then determined the spacing of the forms and their equally important paired negative spaces, by following an *a priori* mathematical formula. The progression of the forms and space follow the XHXHXHX; the solid form and empty space alternate and interact according to this mathematical sequence extending along the horizontal plane, and in designing the form in such a way, Judd transferred the spatial play he had originally conceived of with the pipe on the floor into an altogether new wall form. In utilizing a regular, mathematical formulation, here the XHXHX, Judd was able to make an abstraction phenomenal and thus manifest it now as a sort of material unto itself.

Conflating rigorous geometric design and an *a priori* determined mathematical system, *Untitled (88-11)*, 1988, simultaneously conveys the artist's commitment to spectacular coloration. Asserting its materiality and conceptual rigor, *Untitled (88-11)* evinces a chromatic resonance in its lustrous surfaces and embedded coloration. Color is the single-most telling aspect of this seminal work, as it is for his entire output. As he himself stated, "It's best to consider everything as color." (Judd in Exh. Cat., Staatliche Kunsthalle Baden-Baden, *Donald Judd*, 1989, p. 94). Judd's realization that space is not discovered or identified, but rather "made by thought," catalyzed a new idea about objects and their relationship to abutting surfaces-neither propped by pedestals nor encircled by frames. Having famously sought to abandon any evidence of the authorial hand, Judd nevertheless has created a compelling visual object in its own terms.







215

**SOL LEWITT** 1928-2007

*Wall Drawing 415B*, 1984

india ink wash

dimensions variable

First drawn by Benoit Bidault Boone, Pascale Petit,  
Anthony Sansotta and Pietro Sparta.

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

**Estimate** \$180,000-220,000

**PROVENANCE**

John Weber Gallery, New York  
Private Collection

**EXHIBITED**

Chagny, Galerie Pietro Sparta & Pascal Petit, *Au Fond de la  
Cour À Droite*, May 1984

**LITERATURE**

S. Singer, ed., *Sol LeWitt Wall Drawings 1984 - 1988*, Bern:  
Kunsthalle Bern, 1989, p. 20



As an innovator of conceptualism and minimalism, Sol LeWitt started with the basic modular cubes in order to strategically explore geometric systems and transform them into three-dimensional visual forms. He initiated his series of innovative “Wall Drawings” in 1968 when he drew upon the gallery wall of Paula Cooper’s exhibition space. Beginning in pencil, LeWitt transitioned to dazzling inks, his carefully chosen colorful washes layered to capture subtle depth within the flattened forms. As LeWitt commented, “One lesson learnt from the fresco painters of Italy’s Quattrocento was that they had a sense of surface, of flatness, where an actual linear perspective was not used but a system of isometric perspective that flattened the forms. I thought that was more powerful in terms of expression and adhered to the sensibility of the idea of the flatness of the wall and the integrity of the picture plane. I had always tried to keep the depth as shallow as possible and the integrity of the wall” (*Sol LeWitt; wall drawing allo Studio G7*, Bologna: Damiani Editore, 2006, p. 12).



“I wanted to render form without space” SOL LEWITT



In the present lot, *Wall Drawing 415*, 1984, two identical modular forms sit side by side, one rendered in varying tonal grays and the other in primary colors: red, yellow and blue. By creating systematic plans in order for others to realize his wall drawings, LeWitt at once positioned himself as the composer and inventor of his drawings as well as a propagator of works that would be modified and completed by others; as he remarks: “The contribution brought by the draughtsman may not be predicated by the artist, even when the artist is the draughtsman...Nobody can do the same thing twice.” (*Sol LeWitt; wall drawing allo Studio G7*, Bologna: Damiani Editore, 2006, p. 15) By meticulously choreographing the plans for his wall drawings, LeWitt’s simplistic shapes and primary colors create a methodical, geometric arrangement that demonstrates both the reductive and productive processes of artistic invention and execution.



216

**FRED SANDBACK** 1943-2003

*Untitled*, 1990

red, yellow, blue acrylic yarn

81⅞ in. (208 cm.)

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

**Estimate** \$100,000-150,000

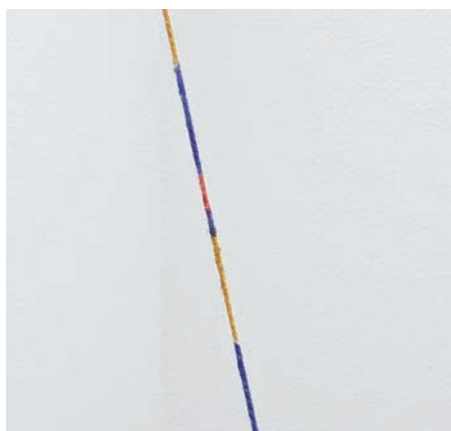
**PROVENANCE**

Acquired directly from the artist

Private Collection, New York

Private Collection

“Retrospectively, I think I wanted all the positive aspects of sculpture without the jumble that it implied.” FRED SANDBACK, 1992

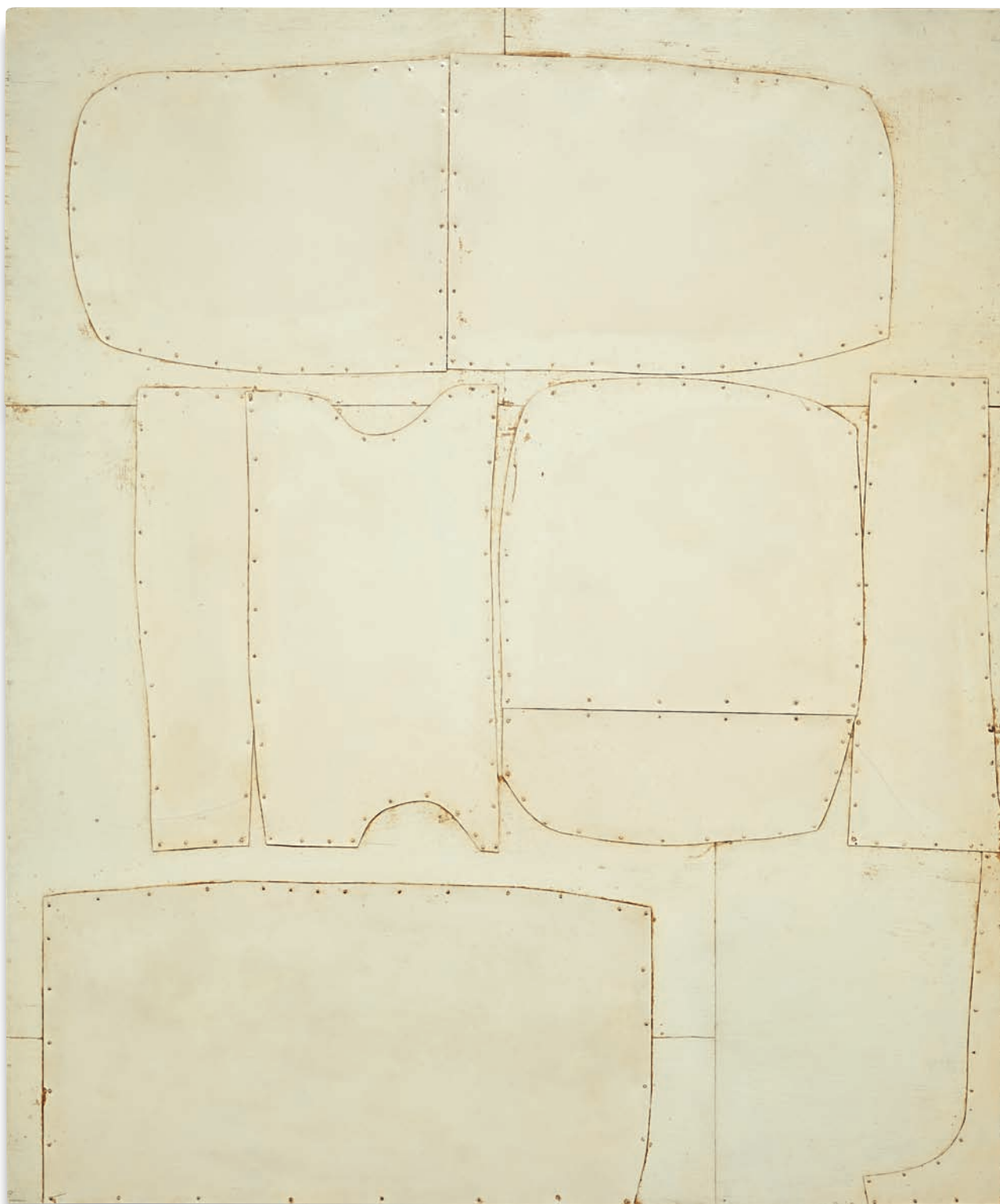


(detail of the present lot)









218

**CONRAD MARCA-RELLI** 1913-2000

*'Plan M' L-5-62, 1962*

painted vinyl, plastic collage on wood

72 x 60 in. (182.9 x 152.4 cm.)

Signed "Marca-Relli" lower left; further signed, titled and numbered "Marca-Relli 'Plan M' L-5-62" on the reverse.

**Estimate** \$80,000-120,000

**PROVENANCE**

Kootz Gallery, New York

Marisa Del Re Gallery, Inc., New York

Marlborough-Gerson Gallery Inc., New York

Private Collection

**EXHIBITED**

New York, Whitney Museum of Art, *Marca-Relli*, October 4 - November 12, 1976, then traveled to Waltham, Rose Art Museum, Brandeis University (December 3, 1967 - January 28, 1968)

**LITERATURE**

W. Agee, *Marca-Relli*, exh. cat., Whitney Museum of American Art, 1967, p. 72





219

**CONRAD MARCA-RELLI** 1913-2000

*L-5-69*, 1969

oil, canvas collage on canvas

66½ x 57 in. (168.9 x 144.8 cm.)

Signed "Marca-Relli" lower right; further signed and titled  
"Marca-Relli L-5-69" on the reverse.

**Estimate** \$80,000-120,000

**PROVENANCE**

Marisa Del Re Gallery, Inc., New York  
Marlborough-Gerson Gallery Inc., New York  
Private Collection



220

PROPERTY FROM THE COLLECTION OF  
CEIL AND MICHAEL PULITZER

**JEAN DUBUFFET** 1901-1985

*Chameau et Bédouin*, 1947

gouache on paper

10 $\frac{5}{8}$  x 8 $\frac{1}{4}$  in. (27 x 21 cm.)

Signed and dated "J. Dubuffet 47" upper right.

**Estimate** \$60,000-80,000

**PROVENANCE**

Arthur Tooth & Sons, London

Private Collection, London, 1957

Private Collection, London

Waddington Galleries, London

Hopkins-Custot Gallery, Paris

Acquired from the above by the present owner, 2006

**EXHIBITED**

M. Loreau, *Catalogue des Travaux de Jean Dubuffet*,  
*Fascicule IV: Roses d'Allah, clowns du désert*, Paris: Société  
française des Presses suisses, 1967, no. 13, p. 18, pl. 13  
(illustrated)



Jean Dubuffet, *Ils Tiennent Conseil*, 1947, oil on canvas,  
57 x 44 in. (145 x 112 cm.) Private collection © 2012 Jean  
Dubuffet / Artists Rights Society (ARS), New York



J. Dubuffet 47





221

**NICOLAS DE STAËL** 1914-1955

*Un tableau arraché*, 1946

oil on canvas

39 $\frac{3}{4}$  x 25 $\frac{3}{4}$  in. (100.1 x 65.2 cm.)

Signed "Staël" lower left; further signed and dated

"Staël|1946" on the reverse.

**Estimate** \$120,000-180,000

**PROVENANCE**

Galerie Louis Carré, Paris

Private Collection, London

**EXHIBITED**

Bern, Kunsthalle Bern, *Nicolas de Staël*, September 13 - October 20, 1957

**LITERATURE**

J. Dubourg and F. de Stael, *Nicolas de Staël*, Paris: le Temps, 1968, p. 75, no. 70 (illustrated)

B. Majewska, *Sztuka Inna Sztuka ta-sama, Dubuffet, de Staël, Wols, Pollock*, Warsaw: Wydawn. Artystyczne i Filmowe, 1974, pp. 48-68, pl. 25

F. de Staël, *Nicolas de Staël: Catalogue Raisonné de l'oeuvre peint*, Neuchâtel: Ides et Calendes, 1997, p. 210, no. 80 (illustrated)

"I want my paintings and my drawings to be like a tree or like a forest. One passes from a line, from a fine line to a point, to a spot...like one passes from a twig to a trunk. But it all has to hold together, to create unity."

NICOLAS DE STAËL



The artist in his rue Gauguier atelier, Paris, 1947. Artwork  
© Artists Rights Society (ARS), New York









222

**MILTON RESNICK** 1917-2004

*Untitled*, 1983

oil on canvas

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

Signed and dated "Resnick 1983" on the reverse.

**Estimate** \$25,000-35,000

**PROVENANCE**

Acquired directly from the artist

Private Collection, New York





223

**GERHARD RICHTER** b. 1932

*Vermalung (Braun)*, 1972

oil on canvas

10 $\frac{5}{8}$  x 15 $\frac{3}{4}$  in. (27 x 40 cm.)

Signed, numbered and dated "62 Richter, 72" on the reverse.

**Estimate** \$70,000-90,000

**PROVENANCE**

Private Collection, Germany

**EXHIBITED**

This work is unique and was one of an installation of canvases that were assembled for the Westfälischer Kunstverein, Düsseldorf.

**LITERATURE**

B. Butin, S. Gronert, eds., *Gerhard Richter - Editions, 1965-2004, Catalogue Raisonné*, Hatje Cantz, CR No. 325-62, p. 186

J. Harten, *Gerhard Richter, Bilder 1962-1985*, Cologne 1986, p. 148, no. 325-1-120 (illustrated)

*Gerhard Richter: Catalogue Raisonné 1962-1993*, Ostfildern-Ruit 1993, no. 325/1-120 (illustrated)

Gerhard Richter's enigmatic career has been characterized by his constant reinvention and reinvigoration of his practice. Undoubtedly, he is most widely recognized for his technical prowess wielding only a brush, paint and canvas. Richter's incredible paint handling, gestural brushwork, and overall abstract compositional structure are manifest in this arresting small work from 1972, *Vermalung (braun)*. Part of a series of 120 *Vermalung*, or *Inpainting*, works, this series was the most complete realization to date of his painterly abstract style. Having progressed from the loosely abstracted *Townscapes* of 1968-69 and specific works such as *Park Piece* from 1971, Richter was prepared for fully abandoning any figurative reference by the time he set out to paint the current work.

The "inpainting" of these works could refer to the manner in which Richter first may have painted a figurative work, but instead of the soft blurring abstraction of his earlier works, here he has literally "painted into" the figuration as to completely obstruct any recognition therein. Informed by his interest in Art Informel, a European abstract movement which abandoned and refuted the harder-edged geometric abstraction of Cubism in favor of a much freer, more intuitive style of painting, Richter has applied his paint in thick bands of impasto, sweeping and whirling across the canvas; however, and in opposition to many of his contemporaries, the works were not meant to be read as expressive. Similarly to other monochromatic abstractionists, such as Robert Ryman, these works were a way for Richter to investigate the nature of the paint and his gesture without a personal or expressive component. These *Inpaintings* solidified Richter's belief in the power of abstraction and its ability to reflect an objectivity and immediacy through its textures, patterns, surfaces, colors, and application – qualities which he would most fully investigate in the celebrated *Abstraktes Bilds*.





224

**GÜNTHER FÖRG** b. 1952

*Untitled, 2004*

oil on canvas

23½ x 17½ in. (59.9 x 44.5 cm.)

Signed and dated "Förg 04" upper left.

**Estimate** \$25,000-35,000

**PROVENANCE**

Private Collection

225

**JOHN McLAUGHLIN** 1898-1976

*#1, 1970*

oil on canvas

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

Signed, titled and dated "John McLaughlin #1, 1970" on the reverse.

**Estimate** \$70,000-90,000

**PROVENANCE**

Private Collection

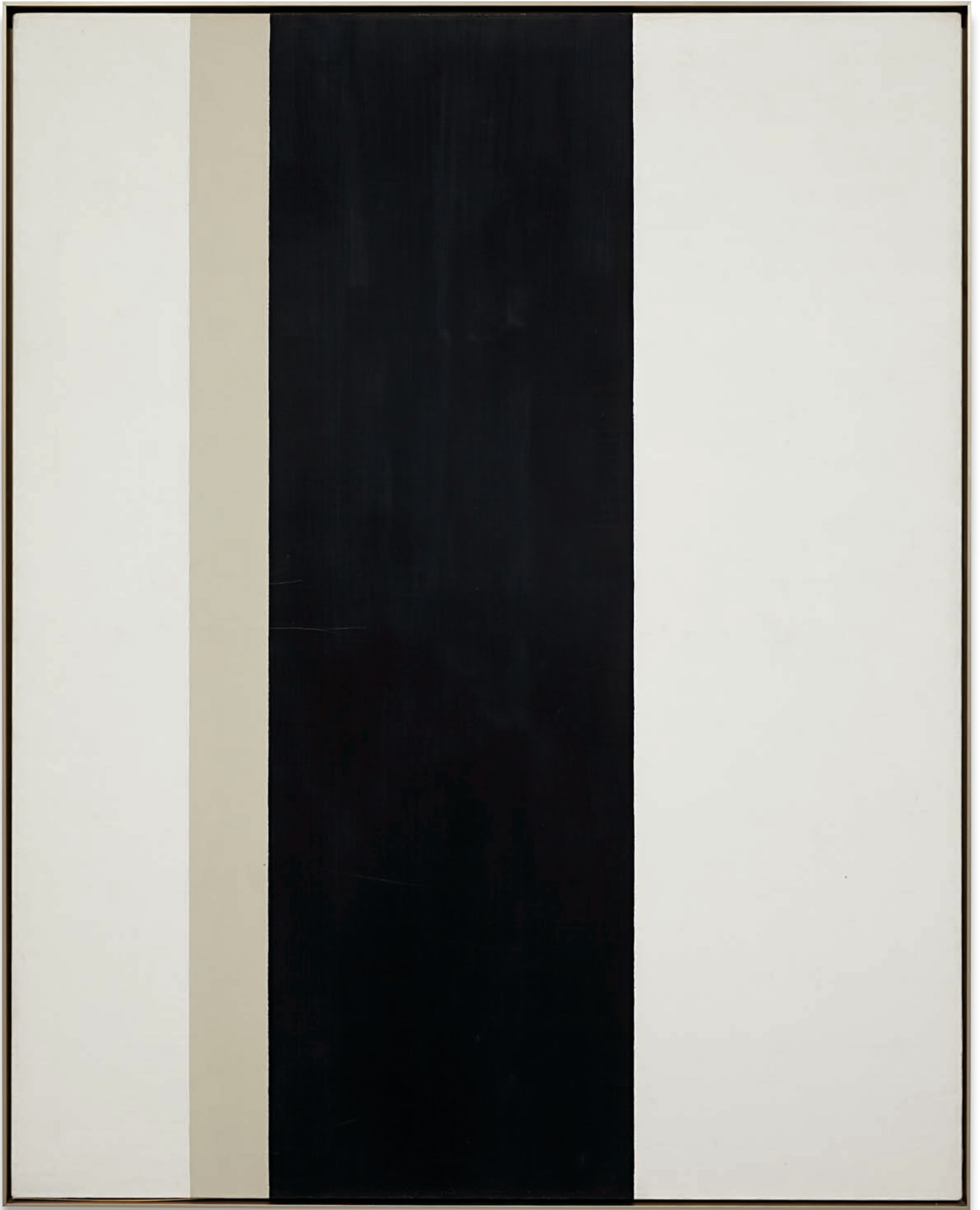
Christie's, New York, *Contemporary Art*, November 18, 1981, lot 72

Acquired at the above sale by the present owner

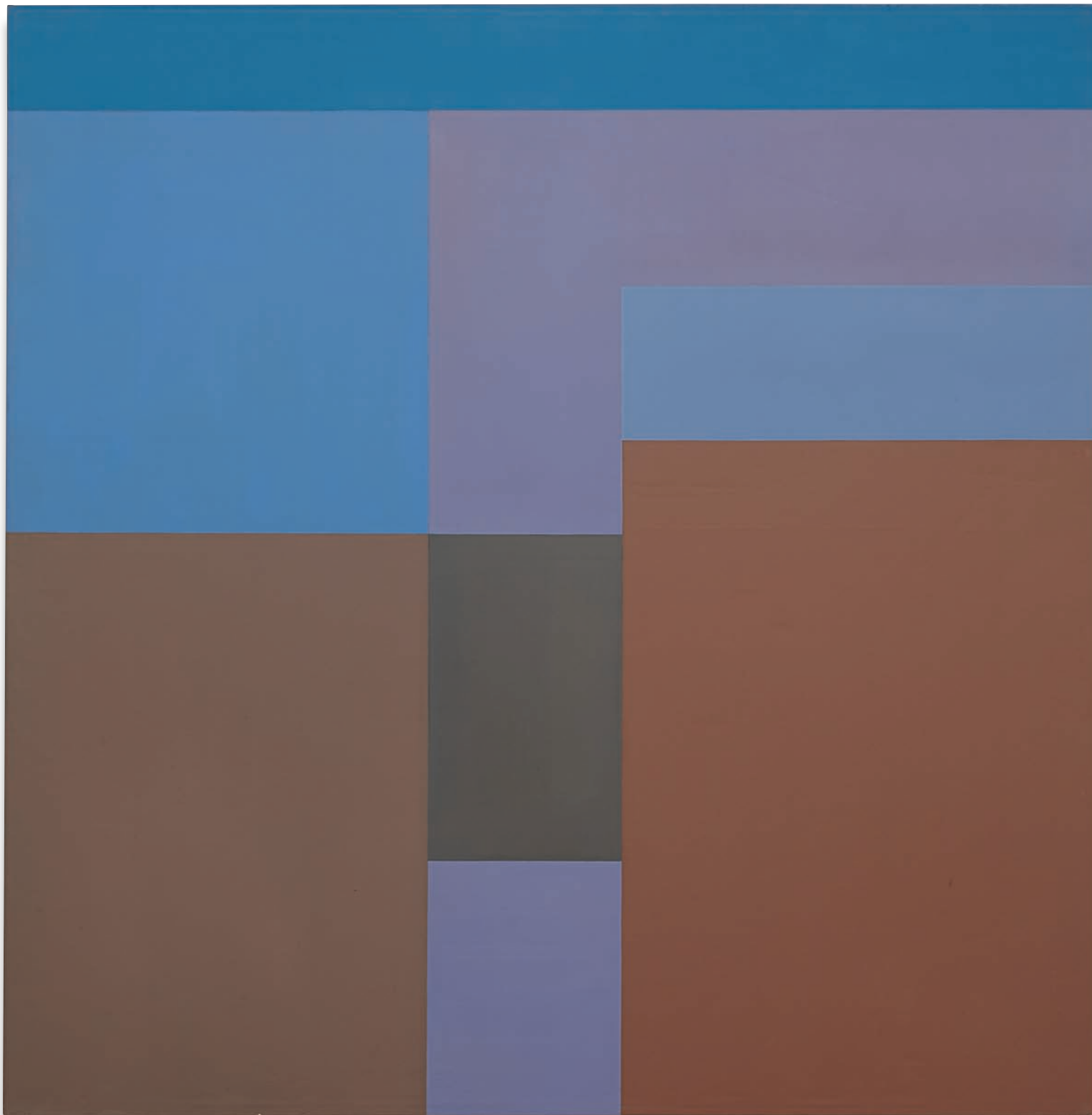
**EXHIBITED**

London, Arts Council of Great Britain, *11 Los Angeles Artists*, September - November, 1971









226

**DAVID NOVROS** b. 1941

*Untitled, 1973*

acrylic on canvas

63 x 62 in. (160 x 157.5 cm.)

**Estimate** \$25,000-35,000

**PROVENANCE**

Private Collection

Christie's East, New York, *Contemporary Paintings, Drawings, and Sculpture*, May 7, 1990, lot 99

Acquired at the above sale by the present owner

227

**THEODOROS STAMOS** 1922-1997

*Infinity Field, E Series 127, 1991*

acrylic on canvas

66 x 32 in. (167.6 x 81.3 cm.)

Signed, titled and dated "'Infinity Field, E Series' 127" Stamos 1991" along the overlap.

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

**PROVENANCE**

ACA Galleries, New York

Beacon Hill Fine Art, New York

Private Collection, Europe









228

**TERRY WINTERS** b. 1949

*Strata (Bed)*, 1982

oil on linen

65 x 80 in. (165.1 x 203.2 cm.)

**Estimate** \$30,000-40,000

**PROVENANCE**

Sonnabend Gallery, New York

Acquired from the above by the present owner

**EXHIBITED**

Denver, Republic Plaza, *Corporate Collections*, January 28  
– March 19, 1997

**LITERATURE**

*An International Survey of Recent Painting and Sculpture*,  
exh. cat., The Museum of Modern Art, New York, 1984,  
n.p. (illustrated)

229

**JULIAN SCHNABEL** b. 1951

*Untitled (Swan Lake Painting)*, 1998

oil, resin, enamel on canvas, in artist's frame

canvas 60 x 48 in. (152.4 x 121.9 cm.)

frame 79 x 67 in. (200.7 x 170.2 cm.)

Signed and dated "Julian Schnabel 98" on the overlap.

**Estimate** \$70,000-90,000

**PROVENANCE**

Acquired from the artist

Private Collection









## 230

**ROBERT RAUSCHENBERG** 1925-2008

*Secret (anagrams)*, 1996

vegetable dye transfer on paper

28½ x 22 in. (72.9 x 55.9 cm.)

Signed and dated "Rauschenberg 96" lower right.

**Estimate** \$40,000-60,000

**PROVENANCE**

PaceWildenstein, New York

Christian Dam Galleries, Copenhagen

Wetterling Gallery, Stockholm

Sotheby's, New York, *Contemporary Art Day Sale*, May 11, 2006, lot 277

Acquired at the above sale by the present owner

**EXHIBITED**

Kuala Lumpur, Gallerie Taksu, *Rauschenberg: New Works*,

January 15 - January 21, 1997, then traveled to Singapore,

Wetterling Teo Gallery (January 24 - March 31, 1997)

**LITERATURE**

*Rauschenberg: New Works*, exh. cat., Wetterling Gallery, Stockholm, 1997, n.p. (illustrated)

## 231

**JIM DINE** b. 1935

*Untitled (Tools)*, 1973

pencil, collage on paper

23 x 30¾ in. (58.4 x 78.1 cm.)

Signed and dated "Jim Dine 1973" along the lower margin.

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

**PROVENANCE**

Sonnabend Gallery, New York

Janie C. Lee Gallery, Houston

Private Collection

**LITERATURE**

D. Shapiro, *Jim Dine: Painting What One Is*, New York:

Harry N. Abrams, 1981, no. 131 (illustrated)







232

**JIM DINE** b. 1935

*Tampa Tool Reliefs, 1973*

cast aluminum relief, in 5 parts

each 27 x 29 x 2 in. (68.6 x 73.7 x 5.1 cm.)

overall 27 x 145 x 2 in. (68.6 x 368.3 x 5.1 cm.)

Each imprinted "G" and signed "Jim Dine" at lower edge.

This work is letter G from edition A through I.

**Estimate** \$40,000-60,000

**PROVENANCE**

Graphicstudio, University of South Florida, Tampa  
Private Collection

**EXHIBITED**

Brooklyn, The Brooklyn Museum, *Graphicstudio U.S.F.: An Experiment in Art and Education*, May 13 - July 16, 1978

(another example exhibited)

Washington, D.C., National Gallery of Art, *Graphicstudio: Contemporary Art from the Collaborative Workshop at the University of South Florida*, September 15, 1991 - January 5, 1992 (another example exhibited)

**LITERATURE**

G. Baro, *Graphicstudio U.S.F.: An Experiment in Art and Education*, exh. cat., Brooklyn Museum, Brooklyn, 1978, pp. 184-185 (illustrated)

R.E. Fine and M.L. Corlett, *Graphicstudio: Contemporary Art from the Collaborative Workshop at the University of South Florida*, exh. cat., National Gallery of Art, Washington, DC, 1991, pp. 80-81 (illustrated)





233

**WILLIAM ANASTASI** b. 1933

*Untitled (Babadad VII)*, 1989

oilstick on linen

34 x 50 in. (86.4 x 127 cm.)

Estimate \$40,000-60,000

**PROVENANCE**

Scott Hanson Gallery, New York

Acquired from the above by the present owner





234

**JULES de BALINCOURT** b. 1972

*Going In Coming Out*, 2005

oil, enamel on panel

24 x 22½ in. (61 x 56.2 cm.)

Initialed and dated "JDB 05" on the reverse.

**Estimate** \$30,000-40,000

**PROVENANCE**

Zach Feuer Gallery, New York  
Private Collection



235

**BARNABY FURNAS** b. 1973

*Concert (Grey)*, 2009

acrylic and Saral transfer paper on linen

43 $\frac{7}{8}$  x 52 in. (111.7 x 132.1 cm.)

Signed, titled and dated "Concert (Grey) Barnaby Furnas  
2/26/09 N.Y.C." on the reverse.

**Estimate** \$120,000-180,000

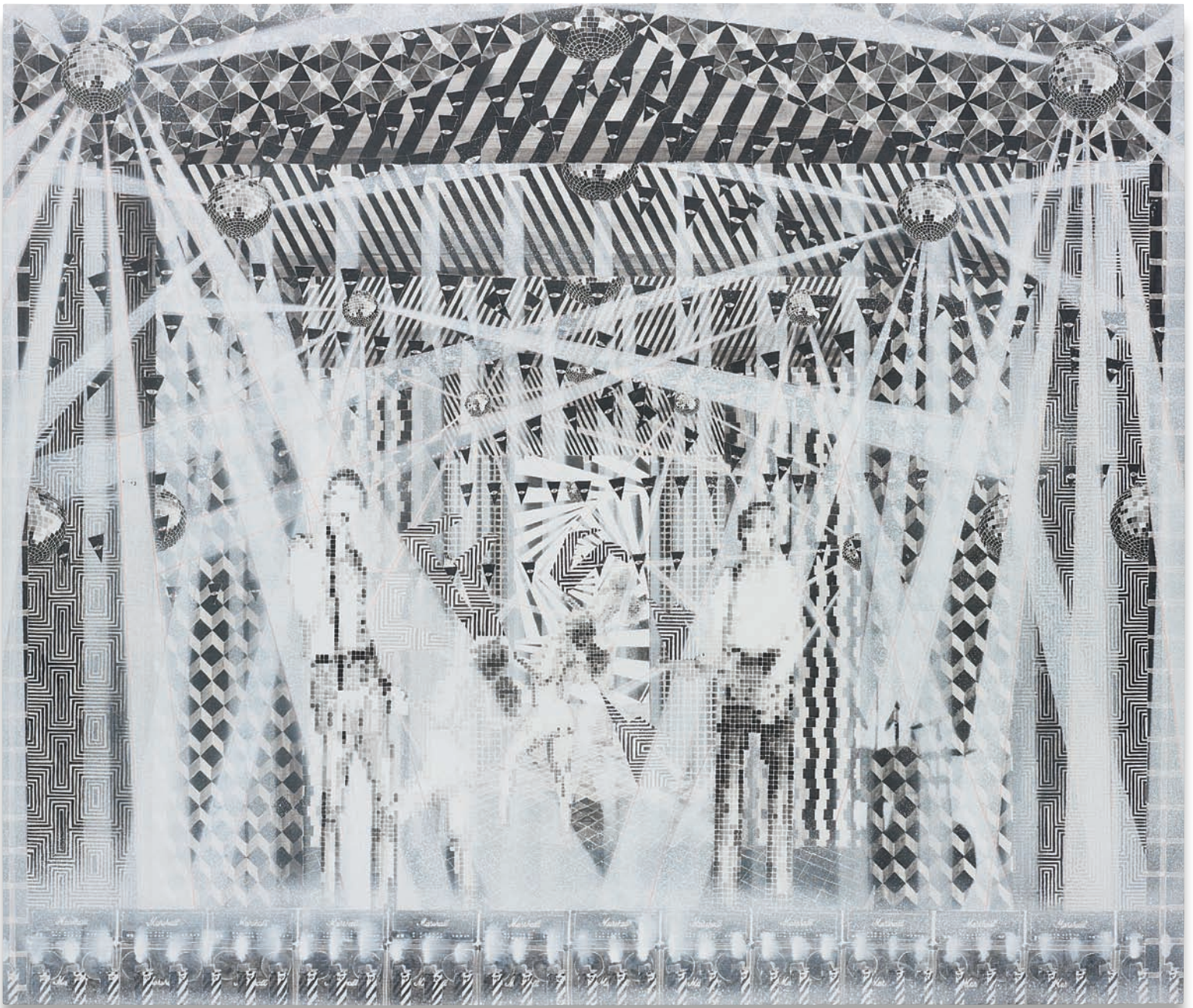
**PROVENANCE**

Marianne Boesky Gallery, New York

“Music was very important to me then – it was all the company I had – so I decided to make a picture of the band playing the music I was listening to: to close the loop, so to speak.”

BARNABY FURNAS, 2009







## 236

### **ED RUSCHA** b. 1937

*Doric*, 1996

acrylic on canvas

54 x 40½ in. (137.2 x 102 cm.)

Signed, titled and dated “Ed Ruscha Doric 1996”  
on the reverse.

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

#### **PROVENANCE**

Gagosian Gallery, Los Angeles

Mark Moore Gallery, Santa Monica

Gallery Seomi, Seoul

Kukje Gallery, Seoul

Max Lang Gallery, New York

Mark Neuberger Collection, New York

Sotheby's New York, Contemporary Art Day Sale, May 16,

2007, lot 301

Private Collection, Belgium

#### **EXHIBITED**

Seoul, Seomi Gallery, *Edward Ruscha*, 1996

#### **LITERATURE**

This work will be included in a forthcoming volume of  
*Edward Ruscha: Catalogue Raisonné of Paintings, Volume  
Five, 1993-1997*, pp. 254-255.

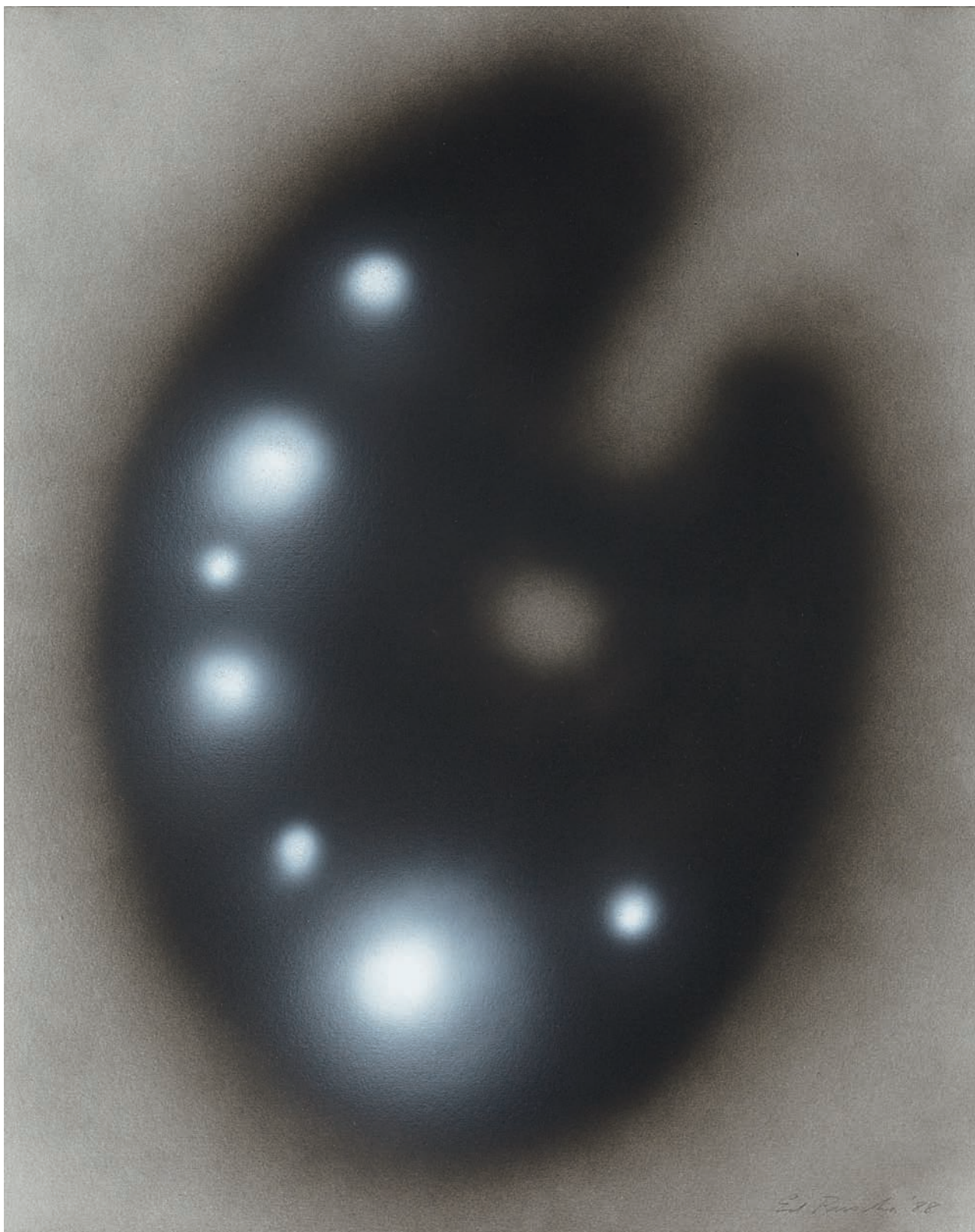
Executed in nuances of black, blue and white, *Doric*, Ed Ruscha's dramatic 1996 painting, belongs to a recent body of work influenced by the secondary effects of light as well as the seminal Abstract Expressionist painter Franz Kline. Ruscha recalls having been in school and “thinking how great it was that this man [Kline] only worked with black and white.” (E. Ruscha quoted in R. D. Marshall, *Ed Ruscha*, New York, p. 210). Taking the monochromatic palette as his inspiration, Ruscha executed a number of works done only in these subdued but powerful tonalities. As opposed to the incredibly expressive brushiness of Kline's paintings, however, Ruscha applies his own anti-painterly technique in order “to produce a flat, photographic finish.” As he stated, “The dark paintings came mostly from photography, although they are not photographically done or anything.

I feel that they are related to the subject of photography. They are dark and strokeless. They're painted with an airbrush.” (Ibid., p. 211). In this way, the blurred architectural photographs of the vaunted contemporary photographer Hiroshi Sugimoto come immediately to mind. Both elaborating and exalting in the beauty of negative space and the representation of ephemeral atmospherics, *Doric*, 1996, elucidates the particular, and peculiar, ability of painting to establish an alternative reality in the immediacy of its evanescence not readily established elsewhere. Leaving out his hallmark text, *Doric*, 1996, exudes visual allure and power through its stoic silence and serves as an important investigation of the artist's parallel interests in the command of language and the seductive appeal of film throughout Ruscha's oeuvre.









237

**ED RUSCHA** b. 1937

*Black and White Palette*, 1988

acrylic on paper

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

Signed and dated "Ed Ruscha '88" lower right; further titled "Black and White Palette" on the reverse.

**Estimate** \$45,000-65,000

**PROVENANCE**

Gagosian Gallery, New York

James Corcoran Gallery, Santa Monica

Collection of Douglas Cramer

Christie's, New York, *Post-War & Contemporary*, November 15, 2012, lot 430

Acquired at the above sale by the present owner

**LITERATURE**

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





238

**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.)

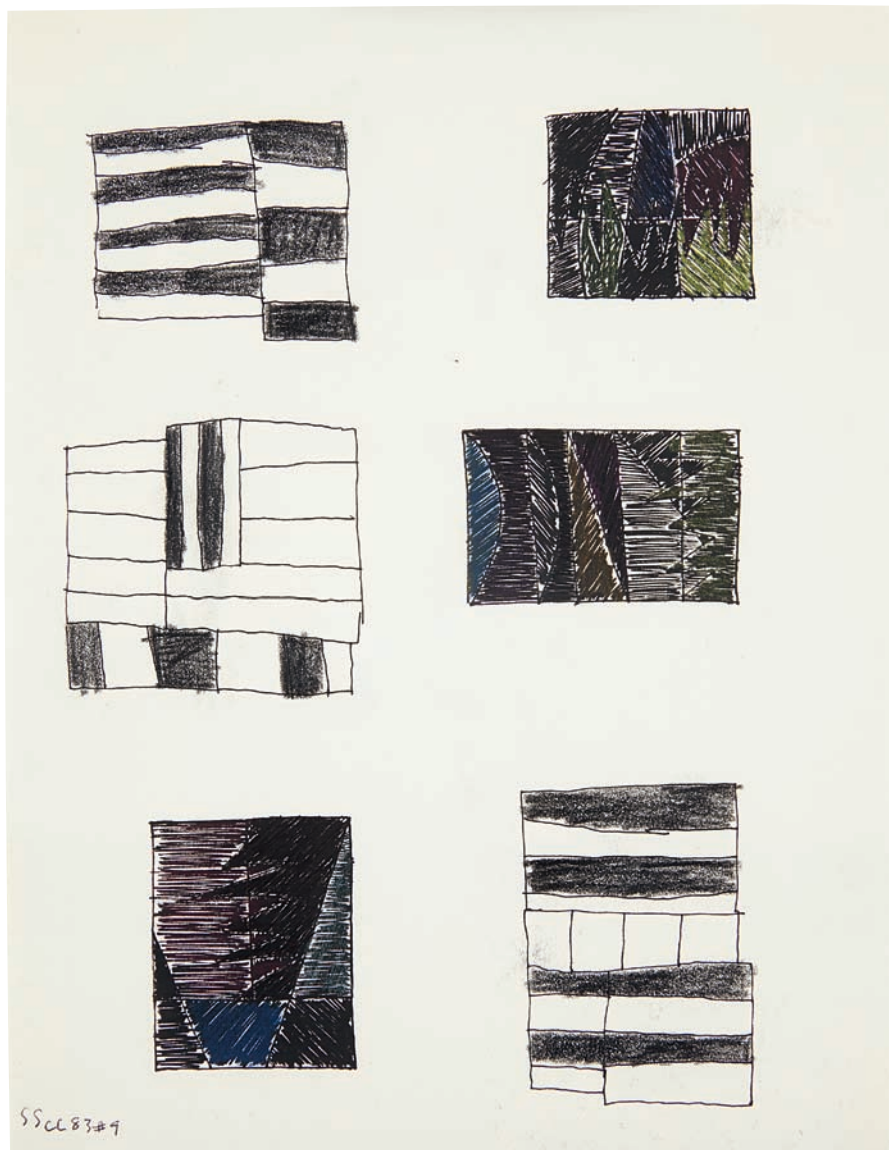
Signed and dated "Jack Goldstein 1985" on the stretcher of center element.

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

**PROVENANCE**

Collection of the Artist  
Estate of Jack Goldstein  
Private Collection





239

**SEAN SCULLY** b. 1945*Untitled*, 1983

graphite, ink on paper

11 x 8½ in. (27.9 x 21.6 cm.)

Inscribed "SScc83 #9" lower left.

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

Acquired directly from the artist by the present owner

240

**BERNAR VENET** b. 1941*Position of Three Major Arcs of 242.5 degrees*, 1979

charcoal, graphite, paper collage on paper

20¾ x 49½ in. (52.7 x 125.7 cm.)

Signed and dated "Venet Bernar 1979" on the reverse.

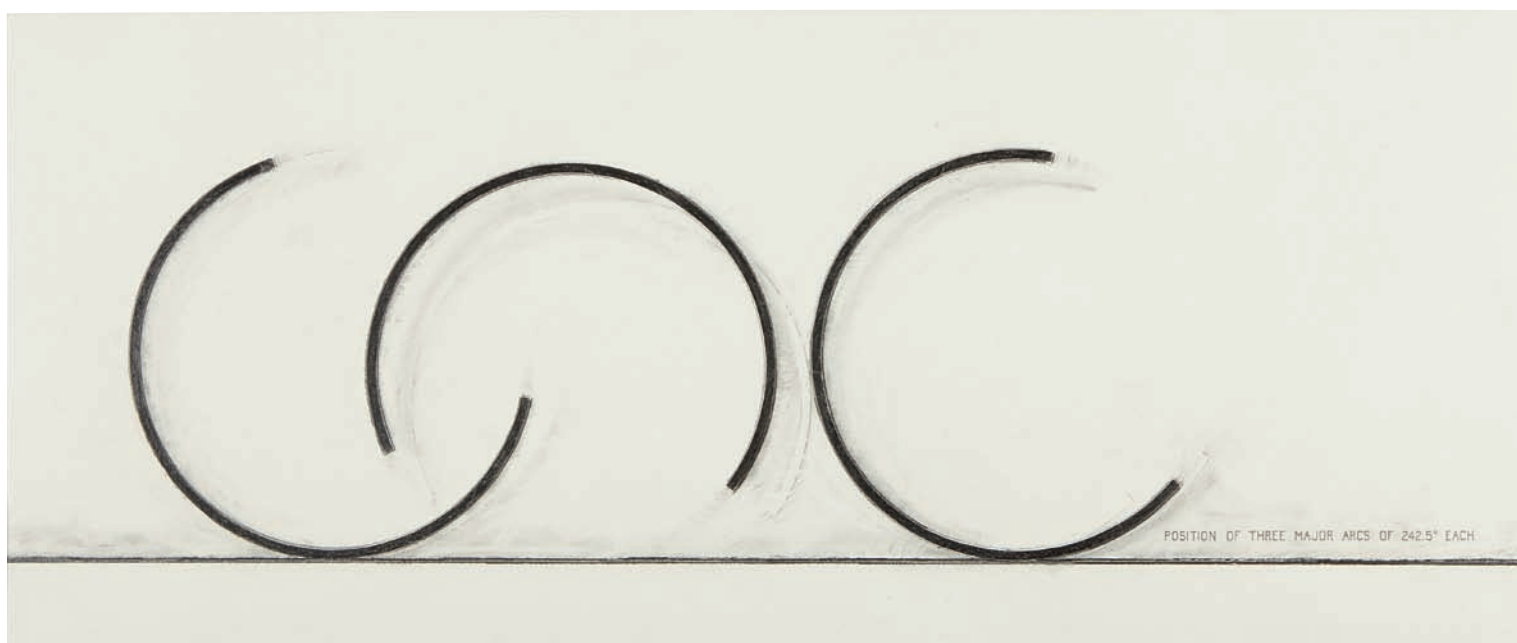
**Estimate** \$15,000-20,000**PROVENANCE**

Acquired directly from the artist

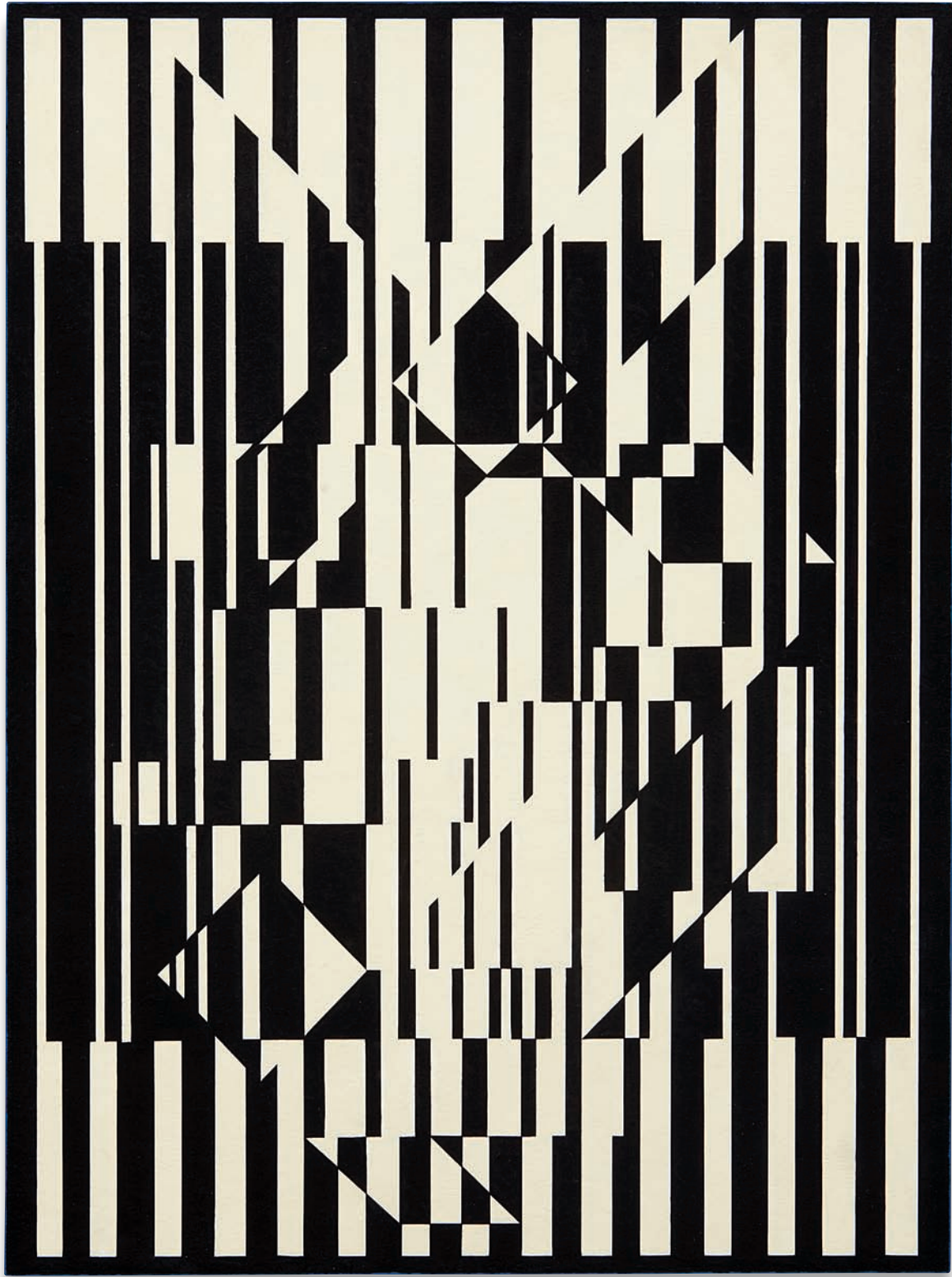
Private Collection

Christie's, New York, *Open House*, January 12, 2009, lot 132

Acquired at the above sale by the present owner







241

**VICTOR VASARELY** 1906-1997

*Calcis*, 1956

oil on paper, mounted to wood

18½ x 13¾ in. (47 x 34.9 cm.)

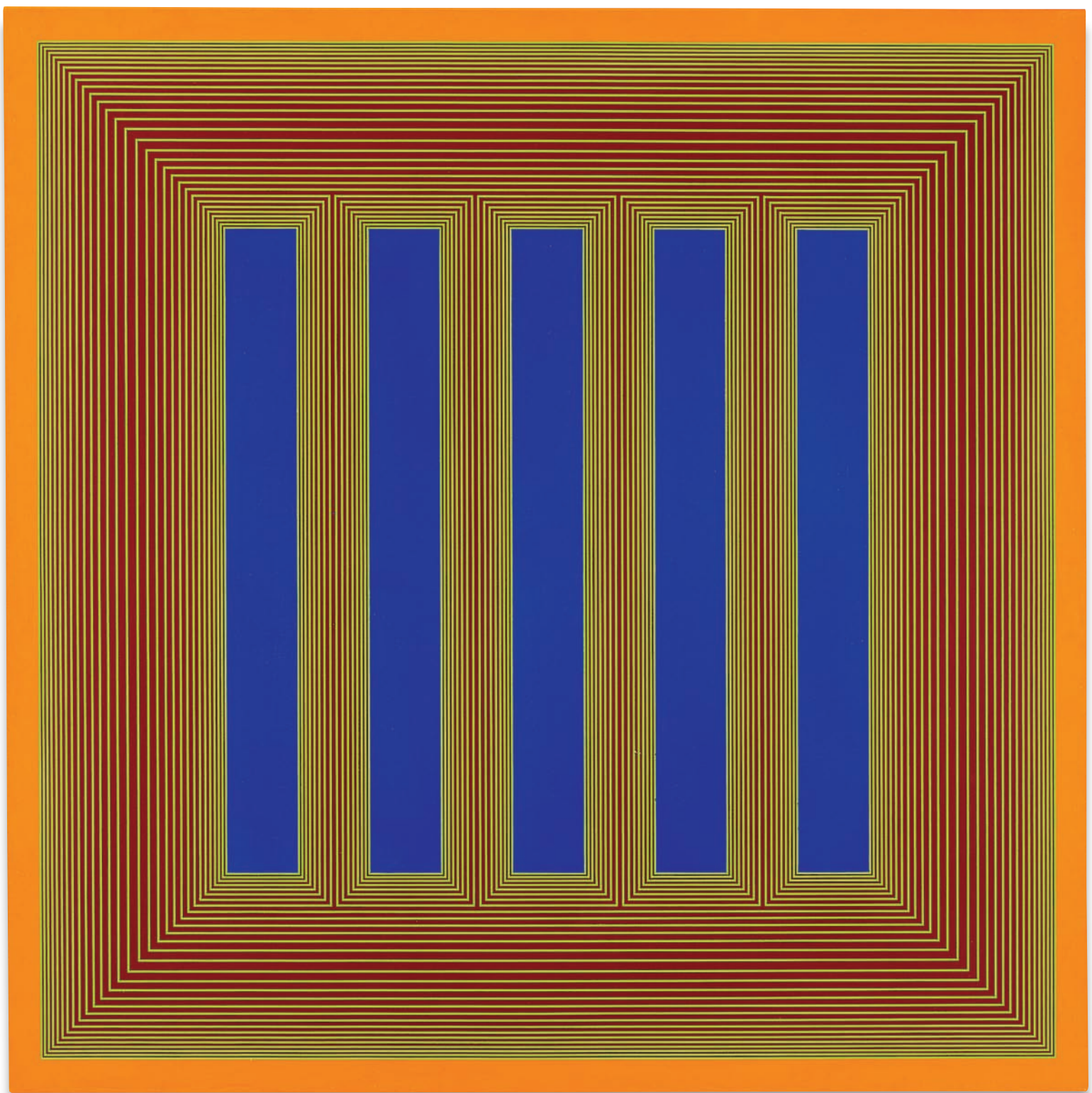
Signed "Vasarely" along the lower edge; further signed, titled and dated "Calcis 1956 Vasarely" on the reverse.

**Estimate** \$30,000-40,000

**PROVENANCE**

Collection of Mr. Richard Dreyfus  
Private Collection





242

PROPERTY FROM AN EAST COAST COLLECTOR

**RICHARD ANUSZKIEWICZ** b. 1930

*Temple of Dark Blue and Orange*, 1984

acrylic on canvas

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

Signed and dated "©RICHARD ANUSZKIEWICZ 1984" on the reverse.

**Estimate** \$30,000-40,000

**PROVENANCE**

United Jersey Bank, New Jersey  
Private Collection

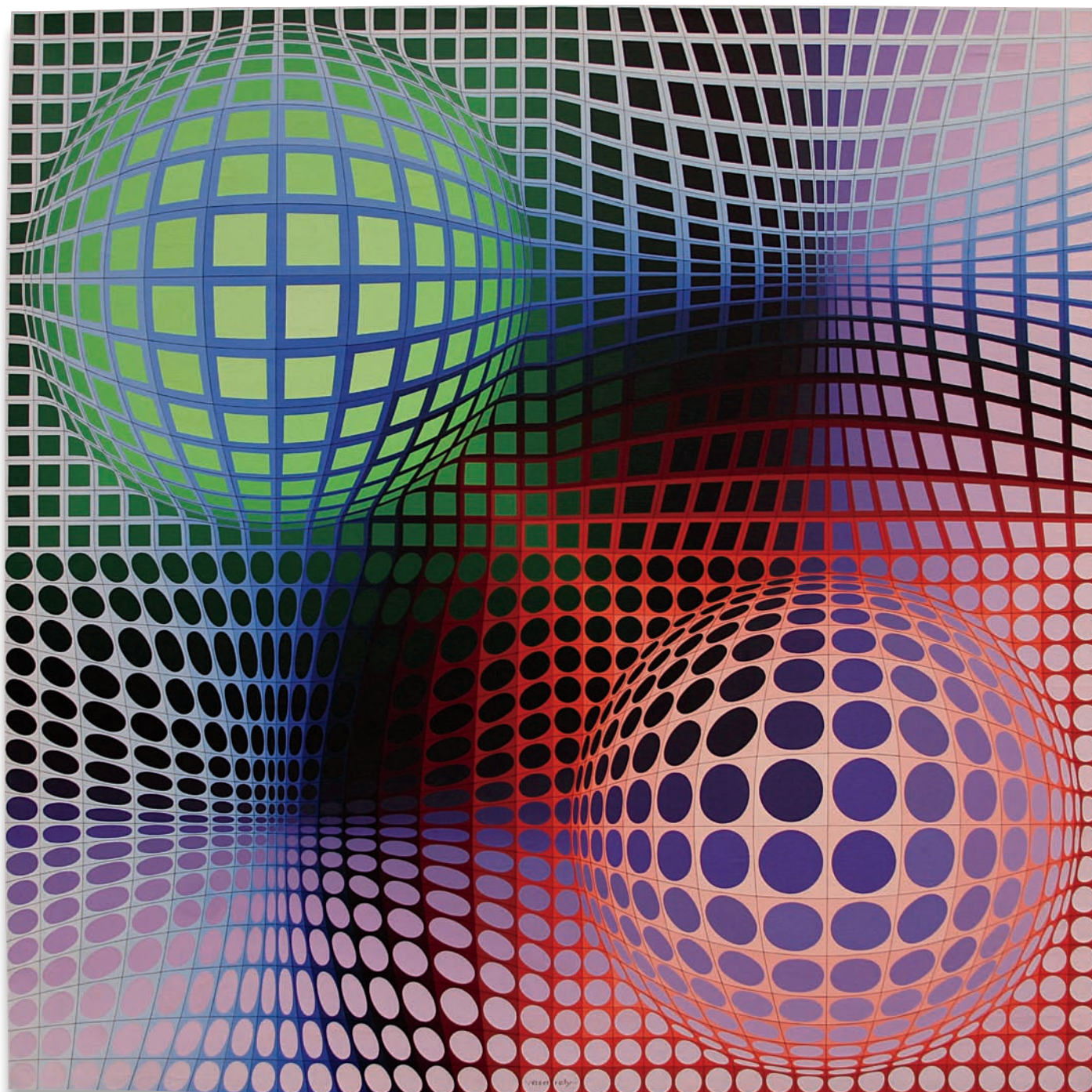
**EXHIBITED**

Princeton, United Jersey Banks, *Fine Art and New Jersey*, Summer, 1985  
Melbourne, Brevard Art Center & Museum, *Anuszkiewicz: The Last Decade*, February 6 - March 23, 1986, then traveled to Tampa, The Tampa Museum (August 3 - September 14, 1986), Daytona Beach, Daytona Museum of Arts & Sciences (January - February, 1987), Lakeland, The Polk Museum of Art (September - October, 1987)

**LITERATURE**

V. Raynor, "Bank Joins List of Artist Showplaces" *The New York Times*, Art Section, August 4, 1985  
D. Madden, N. Spike, *Anuszkiewicz: Paintings & Sculptures 1945 - 2001: Catalogue Raisonné*, Florence: Centro Di, 2010, cat. no. 1983.11, R.A. inventory no. R.A. 727, p. 197





243

**VICTOR VASARELY** 1906-1997

*Pokal*, 1991

acrylic on canvas

46½ x 46½ in. (118 x 118 cm.)

Signed "Vasarely" along the lower edge; further signed, titled and dated "Vasarely Pokal 1991" on the reverse.

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

**PROVENANCE**

Acquired directly from the artist

Private Collection

Acquired from the above by the present owner





244

**CHRIS MARTIN** b. 1954

*Untitled, 2006*

acrylic gel, oil, newsprint, banana peel on canvas

48½ x 37½ in. (122.2 x 96.5 cm.)

Dated "2006" lower right. Signed and dated "CM 2006" on the reverse.

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

**PROVENANCE**

Mitchell Innes & Nash, New York

Acquired from the above by the present owner, 2008

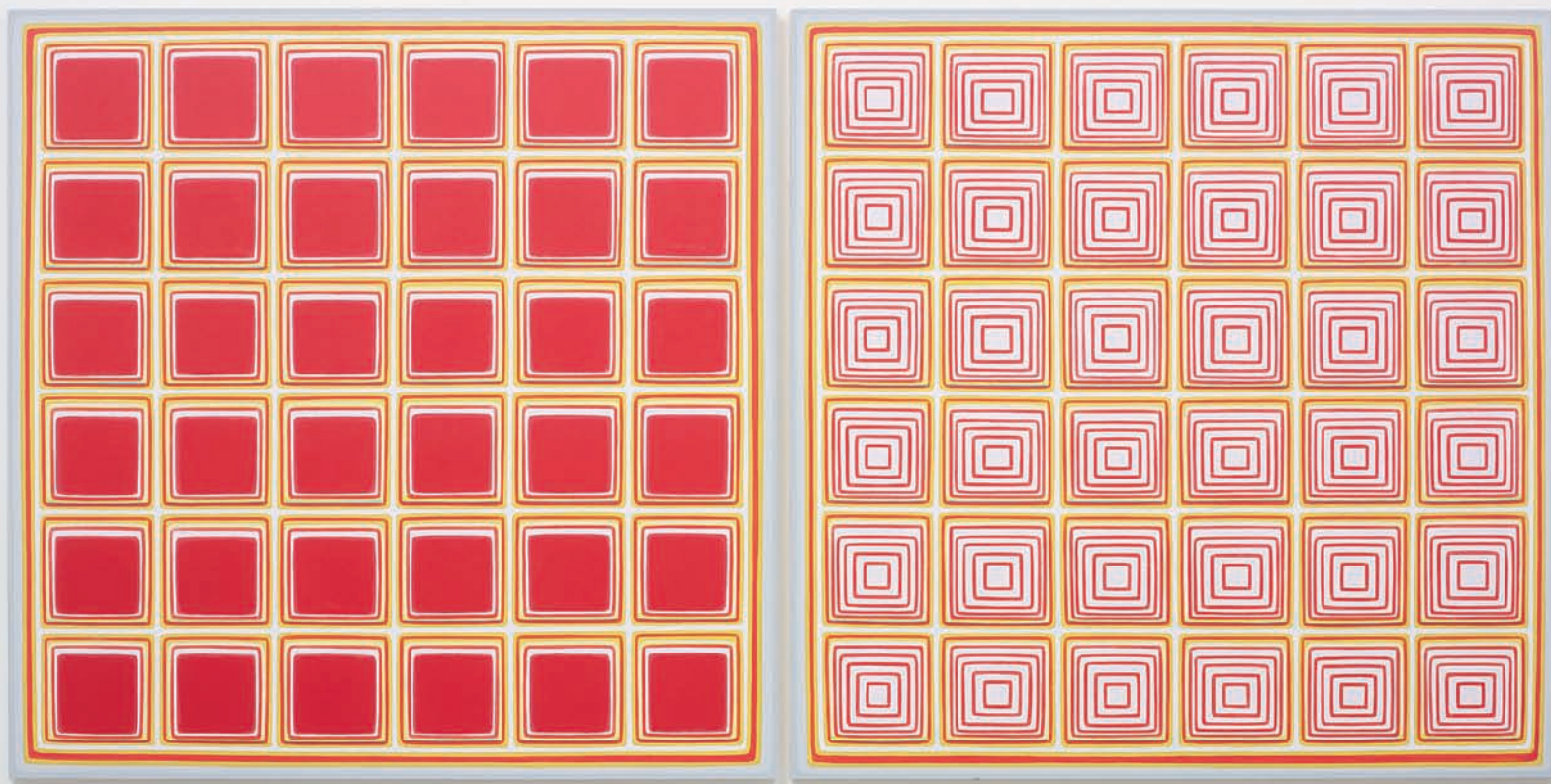
**EXHIBITED**

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

**LITERATURE**

J. Cape, *Abstract America: New Painting and Sculpture*, Saatchi Gallery, London, 2008, pp. 44-45 (illustrated)





245

**DAN WALSH** b. 1960

*Red Diptych II*, 2005

acrylic on canvas

overall 72 x 146½ in. (182.9 x 371.3 cm.)

Signed and dated "Dan Walsh 2005" on the reverse of the left panel; further signed, titled and dated "Dan Walsh 'Red Diptych II' 2005" on the reverse stretcher bar.

**Estimate** \$40,000-60,000

**PROVENANCE**

Paula Cooper Gallery, New York

Acquired from the above by the present owner, 2006

**EXHIBITED**

New York, Paula Cooper Gallery, *Dan Walsh*, February 18 - March 18, 2006

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

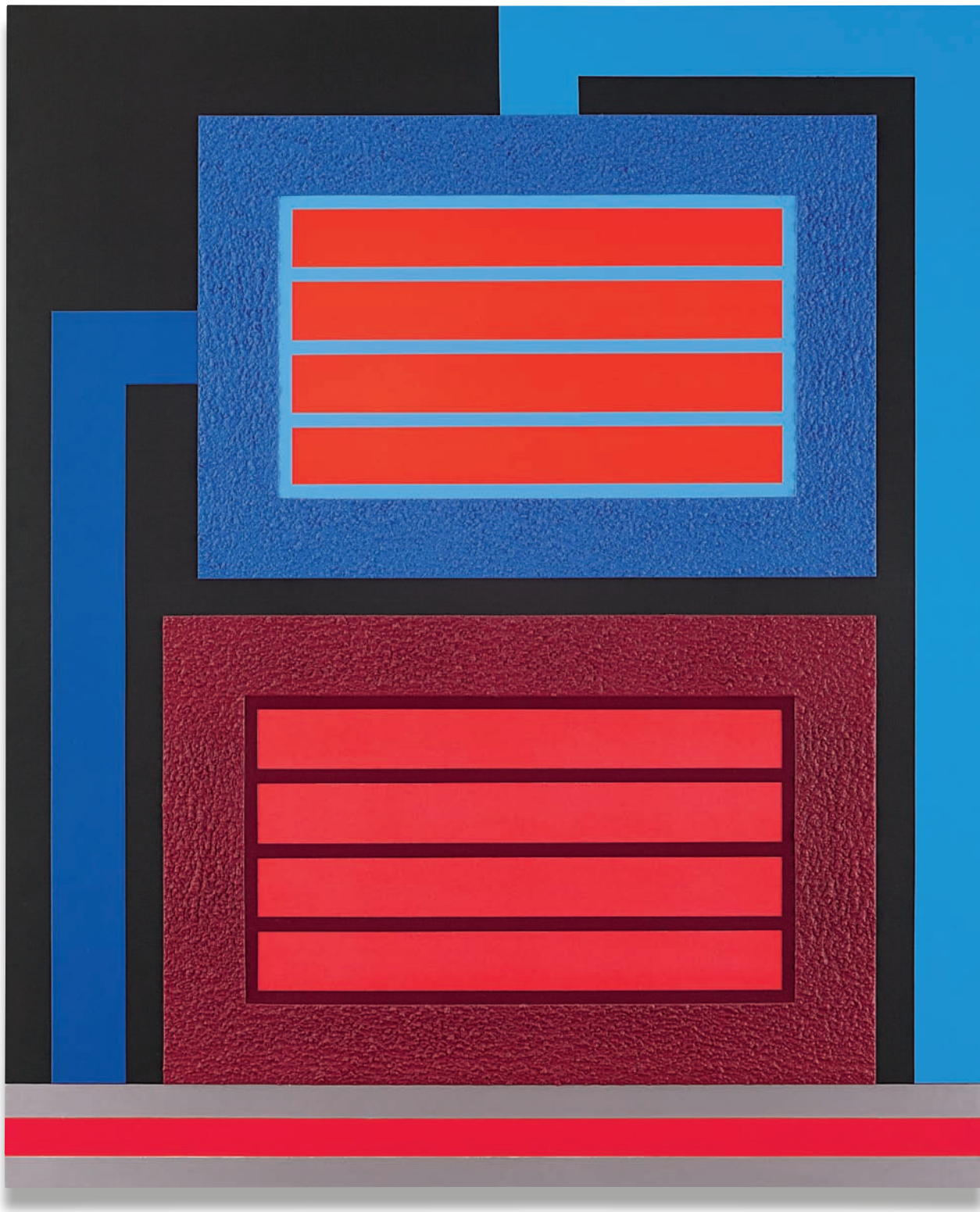
London, Saatchi Gallery, *Abstract America: New Painting and Sculpture*, May 29, 2009 - January 17, 2010

**LITERATURE**

J. Cape, *Abstract America: New Painting and Sculpture*, exh. cat., Saatchi Gallery, London, 2008, pp. 184-185 (illustrated)

*USA Today: New American Art from The Saatchi Gallery*, exh. cat., Royal Academy of Arts, London, 2006, pp. 398-399 (illustrated)





246

**PETER HALLEY** b. 1953

*Unknown*, 2011

acrylic, fluorescent acrylic, Roll-A-Tex on canvas

67 $\frac{3}{8}$  x 55 $\frac{1}{2}$  in. (171.1 x 141 cm.)

Signed and dated "Peter Halley 2011" on the reverse.

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

**PROVENANCE**

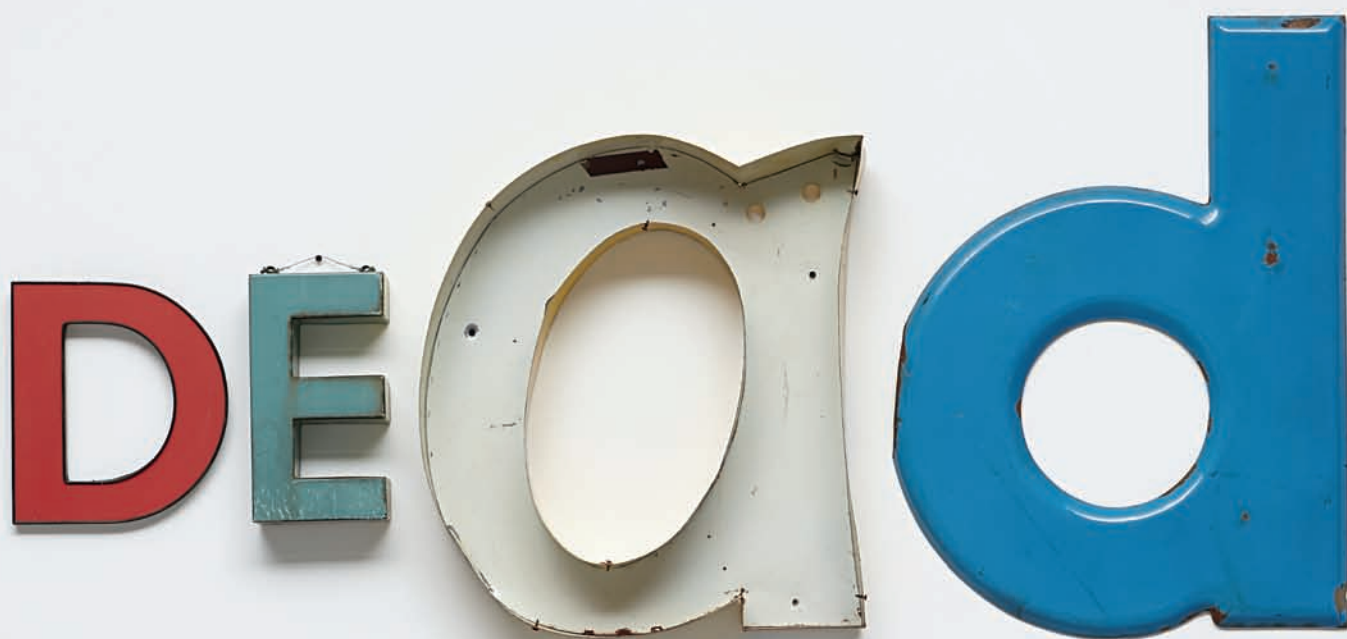
Private Collection, Europe

Phillips, New York, *Contemporary Art Day*, May 11, 2012,

lot 173

Acquired at the above sale by the present owner





247

**JACK PIERSON** b. 1960

*Dead*, 1996

metal, wood, plastic

65 x 31 x 4½ in. (165.1 x 78.7 x 11.4 cm.)

Signed, titled and dated "Dead Jack Pierson 1996"  
on the reverse.

**Estimate** \$60,000-80,000

**PROVENANCE**

Acquired directly from the artist  
Detroit, Museum of Contemporary Art, September 2007 -  
January 2008  
Private Collection





248

**DAMIAN LOEB** b. 1970

*Being There*, 2005

oil on linen

48 x 96 in. (121.9 x 243.8 cm.)

Signed, titled and dated “‘Being There’ Damian Loeb 2005” on the reverse.

**Estimate** \$80,000-120,000

**PROVENANCE**

Mary Boone Gallery, New York  
Private Collection





“I have the obvious indicators that I remember from growing up and romanticizing space and science and astronomy and science fiction.” DAMIAN LOEB, 2014



249

**GILBERT AND GEORGE** b. 1943 and b.1942

*Coloured Skins*, 1981

gelatin silver prints, 12 parts

overall 71½ x 79½ in. (181.7 x 202 cm.)

each 23⅞ x 19⅞ in. (60.5 x 50.5 cm.)

Signed, titled and dated "COLOURED SKINS / Gilbert AND George 1981" lower right. Each print individually titled and numbered "COLOURED SKINS 1 (to 12)" on the reverse.

**Estimate** \$60,000-80,000

**PROVENANCE**

Acquired directly from the artists

Private Collection

**EXHIBITED**

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

London, Tate Modern, *Gilbert & George: Major Exhibition*, February 15 - May 7, 2007, then traveled to Munich, Haus der Kunst (June 9 - September 16, 2007), Turin, Castello di Rivoli (October 8, 2007 - January 6, 2008)

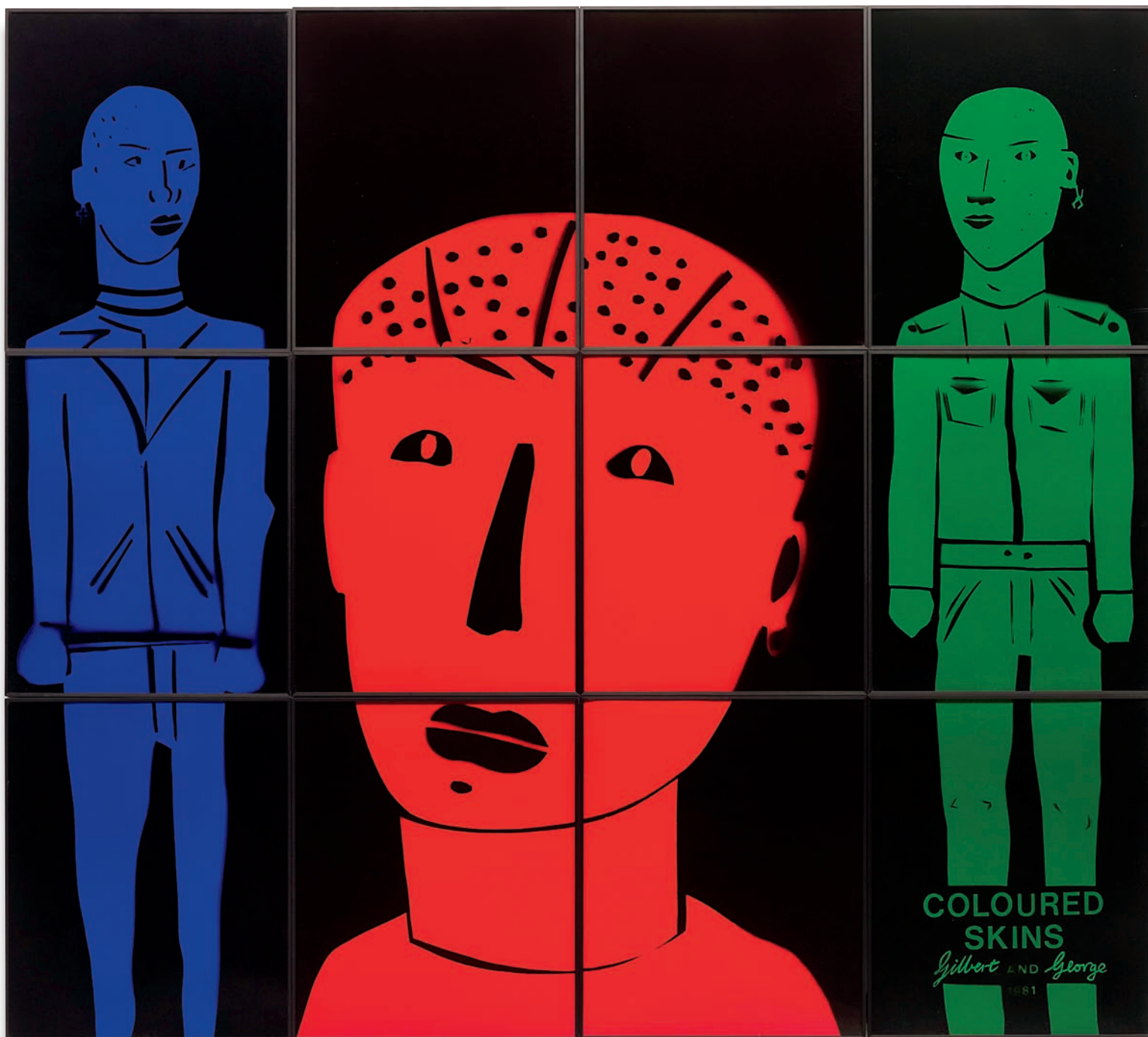
**LITERATURE**

*Gilbert & George: The Complete Pictures 1971 - 1986*, exh. cat., London: Thames & Hudson, 1986, p. 148 (illustrated)

*Gilbert & George: Major Exhibition*, exh. cat., London: Tate Publishing, 2007, p. 90, pl. 92 (illustrated)

R. Fuchs, ed., *Gilbert & George, The Complete Pictures 1971-2005, Volume 1: 1971 - 1988*, London: Tate Publishing, 2007, p. 385 (illustrated)





COLOURED  
SKINS

*Gilbert AND George*

1981





250

**CINDY SHERMAN** b. 1954

Nine works: (i) *Untitled #364*; (ii) *Untitled #365*; (iii) *Untitled #367*; (iv) *Untitled #368*; (v) *Untitled #370*; (vi) *Untitled #371*; (vii) *Untitled #373*; (viii) *Untitled #374*; (ix) *Untitled #376*, 1976-2000 gelatin silver prints each 9 $\frac{7}{8}$  x 8 in. (25.1 x 20.4 cm.) Each signed and dated "Cindy Sherman, 1976/2000" on the reverse. Each work respectively numbered 3, 4, 6 and 12 from an edition of 20.

**Estimate** \$80,000-120,000

**PROVENANCE**

Private Collection

**EXHIBITED**

Paris, Jeu de Paume, *Cindy Sherman*, May 16 - September 3, 2006, then traveled to Bregenz, Kunsthhaus Bregenz (November 25, 2006 - January 14, 2007), Humlebæk, Louisiana Museum of Modern Art (February 9 - May 13, 2007), Berlin, Martin-Gropius-Bau (June 15 - September 10, 2007) (another example exhibited) Rome, Galleria nazionale d'arte moderna, *Donna: Avanguardia Femminista Negli Anni '70 dalla Sammlung Verbund di Vienna*, February - May 2010 (another example exhibited) Madrid, Fundación Telefónica, *PhotoEspaña 2011, 1,000 caras 0 caras 1 rostro, Cindy Sherman, Thomas Ruff, Frank Montero*, May - July 2011 (another example exhibited) East Hampton, New York, Glenn Horowitz Bookseller, *Early Work of Cindy Sherman*, August - October 2000 (another example exhibited) London, greengrassi, *Cindy Sherman, Early Work 1976/2000: Photographs*, November - January 2001 (another example exhibited) Contemporary Art Museum St. Louis, *Cindy Sherman: Working Girl*, September - December 2005, pp. 24-36 (illustrated, another example exhibited)

**LITERATURE**

R. Durand, J. Criqui, L. Mulvey, *Cindy Sherman*, Flammarion, Jeu de Paume, Paris, 2007, p. 237 (illustrated)  
(i) E. Respini, *Cindy Sherman*, exh. cat., The Museum of Modern Art, New York, 2012, p. 15, fig. 3 (illustrated)  
(ii) E. Respini, *Cindy Sherman*, exh. cat., The Museum of Modern Art, New York, 2012, p. 15, fig. 3 (illustrated)









251

**HANNAH WILKE** 1940-1993

*S.O.S. Starification Object Series*, 1974

black and white photograph

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

frame 12¾ x 10½ in. (32.4 x 26.7 cm.)

Signed and annotated "Hannah Wilke DG" on the reverse.

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

**PROVENANCE**

Ronald Feldman Fine Arts, New York

Acquired from the above by the present owner, 2006



“I was part of my art/my art was part of me,  
we were inseparable.” HANNAH WILKE, 1978

As one of her earliest and most important works, Hannah Wilke's *S.O.S., Starification Object Series* depicts the artist herself posing topless with bits of bubble gum stuck upon her flesh. The photographs from this series depict Wilke with a number of editorial props including sunglasses, a hat, her hair in rollers and a turban. By applying the gum in a careful, dotted pattern, Wilke “starifies” herself, transforming herself into a beacon of popular culture while simultaneously referencing the African ritual of scarification in which bodies are ritually scarred. Wilke is subtly commenting on the pain endured in order to achieve the dream of stardom. As Wilke explains “In early 1974, I did a piece called “S.O.S,” which means HELP; it was “Starification Object Series” .....I had a series of 28 photographs that were Scarification wounds but they

were made out of my sculpture so I was wearing my art...” (Hannah Wilke in S. Kreuzer, *Hannah Wilke 1940-1993*, Neue Gesellschaft für bildende Künste, 2000, p. 144).

The present lot is a rare and important work that illustrates Wilke as a controversial, intellectual and feminist force. In her final series of works, documenting her death, Roberta Smith describes Wilke as inviting us “to look at the essence of her art and herself -- which was not her beauty, or her liberated sensuality or her narcissism. Rather it was an extraordinary degree of self-love, a simple pride of being that is difficult for anyone, but especially women, to muster. It fueled Wilke’s art throughout her life, and in the end it flared into a torch with which she illuminated her farewell performance.” (Roberta Smith, *New York Times*, 1994).





252

**ZHANG HUAN** b. 1965

*Foam Series*, 1998

15 chromogenic prints  
each 70 x 49¾ in. (177.8 x 126.4 cm.)

This work is artist proof 4 from an edition of 15 plus 5  
artist's proofs.

**Estimate** \$60,000-80,000

**PROVENANCE**

Barry Friedman, Ltd., New York  
Phillips de Pury, New York, *Contemporary Art Day Sale*,  
May 15, 2009, lot 256  
Acquired at the above sale by the present owner

**EXHIBITED**

San Francisco, San Francisco Museum of Modern Art,  
*Supernova: Art of the 1990s from the Kent Logan  
Collection*, December 13, 2003 - May 23, 2004 (another  
example exhibited)  
New York, Asia Society, *Zhang Huan: Altered States*,  
September 6, 2008 - January 20, 2009 (another example  
exhibited)

**LITERATURE**

M. Grynstejn, *Supernova: Art of the 1990s from the Kent  
Logan Collection*, exh. cat., San Francisco: San Francisco  
Museum of Modern Art, 200, pp. 108-109 (illustrated)  
M. Chiu, *Zhang Huan: Altered States*, exh. cat., Milan: Asia  
Society, 2007, p. 72 (illustrated)





253

**CARRIE MAE WEEMS** b. 1953*The Kitchen Table Series: Untitled (Eating Lobster)*, 1990

gelatin silver print

27¼ x 27¼ in. (69.2 x 69.2 cm.)

Signed, numbered and dated "Carrie Mae Weems 1990 4/5" on the reverse. This work is number 4 from an edition of 5.

**Estimate** \$8,000-10,000**PROVENANCE**

P.P.O.W., New York

Private Collection

**EXHIBITED**

Washington, D.C., *Carrie Mae Weems*, January 7 - March 21, 1993, then traveled to St. Louis, The Forum (April 9 - August 4, 1993), San Francisco, San Francisco Museum of Modern Art (June 9 - August 4, 1993), Miami, Center for the Fine Arts (August 28 - November 7, 1993), Los Angeles, California Afro-American Museum (December 8, 1993 - February 28, 1994), Portland, Portland Art Museum (March 23 - May 22, 1994), Minneapolis, Walker Art Center (July 23 - October 2, 1994), Philadelphia, Institute of Contemporary Art (October 28, 1994 - January 8, 1995), Cincinnati, The Contemporary Arts Center (February 3, - April 2, 1995) (another example exhibited) Nassau, Nassau County Museum of Art, *Image Makers*, October 2 - January 2, 1994

New York, Whitney Museum of American Art, *Black Male:**Representations of Masculinity in Contemporary American Art*, November 10, 1994 - March 5, 1995Houston, Contemporary Arts Museum, *Carrie Mae Weems: The Kitchen Table Series*, March 2 - April 28, 1996 (another example exhibited)

Portland, Portland Art Museum, *Carrie Mae Weems: Three Decades of Photography and Video*, February 2 - May 19, 2013, then traveled to Cleveland, Cleveland Museum of Art (June 30 - September 29, 2013), Stanford, Cantor Center for Visual Arts, Stanford University (October 16, 2013 - January 5, 2014), New York, Solomon R. Guggenheim Museum (January 24 - April 23, 2014) (another example exhibited)

**LITERATURE**

H. Leibowitz, *Parnassus, Poetry in Review*, Volume 17, no. 1 (January 1, 1992), cover (illustrated)

A. Kirsh, S. Sterling, *Carrie Mae Weems*, National Museum of the Arts, Washington, D.C., 1993, pl. 26 (illustrated)

D. Friis-Hansen, *Carrie Mae Weems: the kitchen table series*, Volume 96 of Perspectives, Contemporary Arts Museum, 1996

K. Delmez, *Carrie Mae Weems: Three Decades of Photograph and Video*, New Haven: Yale University Press, 2012, pl. 6.5 (illustrated)

D. Willis, "Carrie Mae Weems: A Look Back on Three Decades", *Time Magazine, LightBox Online*, September 20, 2012, (illustrated)

254

**CARRIE MAE WEEMS** b. 1953*Mom at Work*, 1978-84

gelatin silver print

24¾ x 36¾ in. (62.9 x 93.3 cm.)

This work is number 3 from an edition of 10.

**Estimate** \$8,000-10,000**PROVENANCE**

P.P.O.W., New York

Private Collection

**EXHIBITED**

Washington, D.C., *Carrie Mae Weems*, January 7 - March 21, 1993, then traveled to St. Louis, The Forum (April 9 - August 4, 1993), San Francisco, San Francisco Museum of Modern Art (June 9 - August 4, 1993), Miami, Center for the Fine Arts (August 28 - November 7, 1993), Los Angeles, California Afro-American Museum (December 8, 1993 - February 28, 1994), Portland, Portland Art Museum (March 23 - May 22, 1994), Minneapolis, Walker Art Center (July 23 - October 2, 1994), Philadelphia, Institute of Contemporary Art (October 28, 1994 - January 8, 1995), Cincinnati, The Contemporary Arts Center (February 3, - April 2, 1995) (another example exhibited)

Portland, Portland Art Museum, *Carrie Mae Weems: Three Decades of Photography and Video*, February 2 - May 19, 2013, then traveled to Cleveland, Cleveland Museum of Art (June 30 - September 29, 2013), Stanford, Cantor Center for Visual Arts, Stanford University (October 16, 2013 - January 5, 2014), New York, Solomon R. Guggenheim Museum (January 24 - April 23, 2014) (another example exhibited)

**LITERATURE**

A. Kirsh, S. Sterling, *Carrie Mae Weems*, National Museum of the Arts, Washington, D.C., 1993, p. 39, pl. 2 (illustrated)

K. Delmez, *Carrie Mae Weems: Three Decades of Photograph and Video*, New Haven: Yale University Press, 2012, pl. 1.7 (illustrated)







255

**ANDRES SERRANO** b. 1950

*Black Baby Jesus*, 1990

cibachrome print, face-mounted to Plexiglas, in artist's stained wood frame

image 40 x 27½ in. (101.6 x 69.9 cm.)

frame 45 x 32½ in. (114.3 x 82.6 cm.)

Initialed, titled and numbered "AL Black Baby Jesus 5/10" on the reverse.

This work is number 5 from an edition of 10.

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

**PROVENANCE**

Acquired directly from the artist by the present owner

**EXHIBITED**

New York, Edward Tyler Nahem Fine Art, *Body and Spirit: Andres Serrano 1987 - 2012*, September 27 - October 26, 2012 (another example exhibited)



256

PROPERTY FROM THE COLLECTION OF  
THE LOCKSLEY SHEA GALLERY

**ANDRES SERRANO** b. 1950

*Piss Christ*, 1987

cibachrome print, face-mounted to Plexiglas, in artist's  
stained wood frame

sheet 40 x 27½ in. (101.6 x 69.9 cm.)

frame 45 x 32½ in. (114.3 x 82.6 cm.)

This work is number 4 from an edition of 10.

**Estimate** \$100,000-150,000

**PROVENANCE**

Stux Gallery, New York

Christie's, New York, *Post War And Contemporary Art*, May  
14, 2008, lot 411

Acquired at the above sale by the present owner

**EXHIBITED**

Winston-Salem, Southeastern Center for Contemporary  
Art, *Awards in the Visual Arts* 7; then traveled to Los  
Angeles, Los Angeles County Museum of Art (May 26  
– July 17, 1988), Pittsburgh, Carnegie Mellon University  
Art Gallery (September 11 – October 9, 1998), Richmond,  
Virginia Museum of Fine Arts (December 13, 1988 – January  
29, 1989) (another example exhibited)

Warsaw, Centre for Contemporary Art, Ujazdowski Castle,  
*Andres Serrano*, (January 17 – February 23, 1994), then  
traveled to Ljubljana, Moderna Galerija Ljubljana (March 1  
– 31, 1994), Bregenz, Magazin 4 Vorarlberger Kunstverein  
(May 7 – June 19, 1994)

Philadelphia, Institute of Contemporary Art, University of  
Pennsylvania, *Andres Serrano: Works 1983-93*, November  
10, 1994 – January 15, 1995, then traveled to New York,  
The New Museum of Contemporary Art (January 7  
– April 9, 1995), Miami, Center for the Fine Arts (May 6  
– July 30, 1995), Houston, Contemporary Art Museum  
(September 30 – November 26, 1995), Chicago, Museum  
of Contemporary Art (December 9, 1995 – February 4,  
1996), Malmö, Malmö Konsthall (March 30 – May 19, 1996)  
(another example exhibited)

The Netherlands, Groninger Museum, *A History of Andres  
Serrano: A History of Sex*, February – May 1997, p. 20  
(another example exhibited)

Los Angeles, Maloney Fine Art, *Fire In Her Belly*, July 8 –  
August 24, 2013

**LITERATURE**

D. Kuspit, "Objects and Bodies: Ten Artists in Search of  
Interiority," *Awards in the Visual Arts*, Winston-Salem, p.  
13

R. Johnson, "Storm Over 'Art' Photo of Christ", *The New  
York Post*, May 12, 1989, p. 6

R. Atkins, "Stream of Conscience," *The Village Voice*, May  
30, 1989, vol. 34, no. 22, pp. 87-88 (illustrated)

P. Finnegan, "Bearing the Cross: An Interview with Andres  
Serrano," *Contemporanea*, No. 22, November 1990, pp.  
32-35

G. R. Denson, "John Miller and Andres Serrano. 'Bad Boy'  
Sublimation", *Contemporanea*, No. 22, November 1990,  
pp. 37-41

E. Heartney, "Andres Serrano: Challenging Complacency,"  
*Latin American Art*, Winter, 1990, pp. 37-39 (illustrated)

B. Wallis, *Andres Serrano: Body and Soul*, New York:  
Takarajima Books, Inc., 1995 (illustrated)

A. Serrano, *A History of Sex*, Milan: Photology, 1998, p. 6  
(illustrated)

U. Grosenick and B. Riemschneider, *Art at the Turn of the  
Millennium*, Cologne: Taschen, 1999, p. 461 (illustrated)

B. Wallis, *Art Matters: How the Culture Wars Changed  
America*, New York: New York University Press, 1999, n.p.  
(illustrated)

D. Hanson, ed., *Andres Serrano: America and other work*,  
Cologne, 2004 (illustrated)

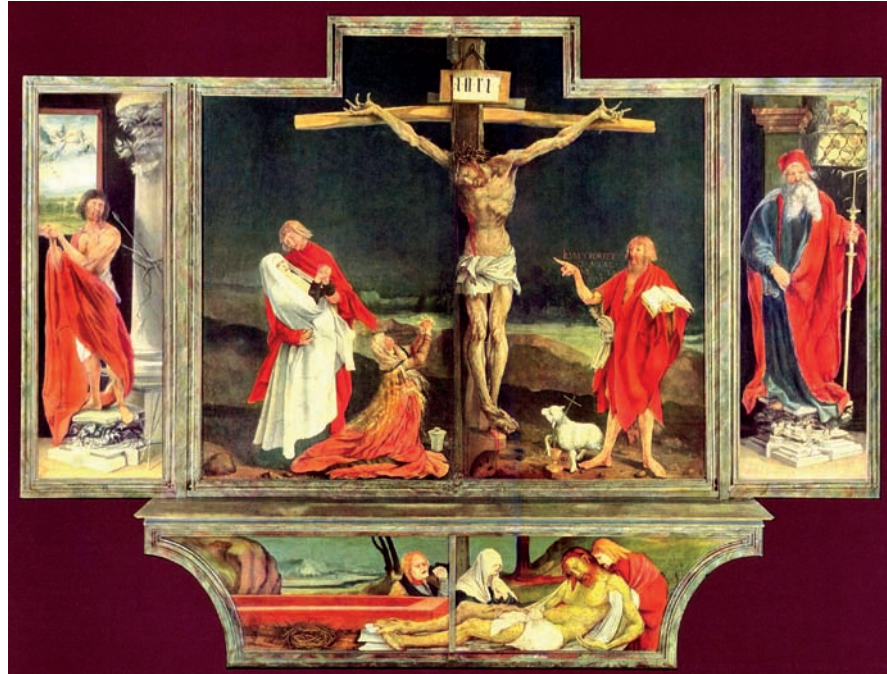








Andres Serrano poses in his New York apartment beneath another example of the present lot.  
(AP Photo/Jim Cooper)



Mathis Gothart Nithart (known as Grünewald) and Niclaus of Haguenau, *Isenheim Altarpiece*, 1512-1516, Musée Unterlinden, Colmar

Andres Serrano's most seminal work to date portrays a monumental crucifix emerging majestically from enveloping fields of velvety blacks, heated reds and warm yellows. While the impressive form hovers solemnly over viewers it is also apparent that it is submerged, a fact indicated by tiny air bubbles that cling to Christ's body, a quality that affords the photograph a palpable quiet, like that experienced when under water or when alone in a hushed place of worship. As such, the work very successfully recalls the profound power of the imagery which has served to call the masses to concerted prayer for hundreds of years and which has been a primary source of artistic inspiration and creation in the Common Era.

The work, however, does not exist in an aesthetic vacuum and as such, *Piss Christ*, is a highly charged and important work which has provoked a wide range of actions and reactions since it was first chosen and exhibited in a travelling show, *Awards in the Visual Arts 7*, organized by the Southeastern Center for Contemporary Art in North Carolina in 1989. The show was organized by a juried committee including Marcia Tucker, Director of the New Museum, and was partially sponsored by The National Endowment for the Arts. Serrano received \$15,000 from the NEA for his work. Originating at the Southeastern Center, the show then travelled to the Los Angeles County Museum of Art and the Carnegie-Mellon University Art Gallery without dispute.

When the photograph was shown at the Virginia Museum of Fine Arts, in Richmond, Methodist Minister Reverend Wildmon started a campaign to bring Serrano down. He had started the National Federation for Decency in 1977 (renamed the American Family Association in 1987) and was best known for chastising Pepsi for its sponsorship of Madonna's *Like a Prayer* music video in which crosses are burned. By May, 1989, Senator Alfonse D'Amato and Senator Jessie Helms successfully passed a bill limiting the ability of the NEA to support challenging art projects. As Senator D'Amato would proclaim, "I do not propose that Congress 'censor' artists. I do propose that Congress put an end to the use of federal funds to support outrageous 'art' that is clearly designed to poison our culture." (As quoted in "It's the Job of Congress to Define What's Art," *USA Today*, September 1989.)

By confronting institutional societal values of decency and moral standards, Andres Serrano stands for artistic conviction and freedom of expression. *Piss Christ* is a primary example of art's capacity to ignite passionate and frenzied debate about the essentials of artistic expression and to its ability to affect real change, both negative and positive, in society at large. The work is a vital symbol of the power of images to provoke the definition of the avant-garde as that which challenges the viewer's inherent cultural conventions, thereby revealing an aspect of perception in an uncomfortably bright light.









257

**GREGORY CREWDSON** b. 1962

*Untitled (Second Skin) from Twilight*, 2001-02

chromogenic print

47½ x 59½ in. (120.7 x 151.4 cm.)

Signed, titled, numbered and dated "Gregory Crewdson" on a gallery label affixed to the reverse. This work is number 10 from an edition of 10.

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

**PROVENANCE**

Luhring Augustine, New York  
Private Collection

**LITERATURE**

G. Crewdson, R. Moody, *Twilight*, New York: Abrams, 2002, pl. 12  
M. Hochleitner, *Gregory Crewdson 1985-2005*, Ostfildern: Hatje Cantz, 2007, pl. 45





258

**FLORIAN MAIER-AICHEN** b. 1973

*Untitled*, 2005

chromogenic print, in artist's wood frame

image 69½ x 89½ in. (176.5 x 227.3 cm.)

frame 71 x 91 in. (180.3 x 231.1 cm.)

Signed, numbered and dated "Florian Maier-Aichen 2005 4/6" on gallery label affixed to the reverse. This work is number 4 from an edition of 6 plus 2 artist's proofs.

**Estimate** \$60,000-80,000

**PROVENANCE**

Blum & Poe, Los Angeles

Acquired from the above by the present owner

**EXHIBITED**

New York, 303 Gallery, *Florian Maier-Aichen*, January 14 - February 25, 2006 (another example exhibited)

New York, 303 Gallery, *Three for Society*, June 2 - July 27, 2007 (another example exhibited)

Los Angeles, The Museum of Contemporary Art, *MOCA Focus: Florian Maier-Aichen*, June 28 - September 30, 2007 (another example exhibited)

**LITERATURE**

R. Morse, The Museum of Contemporary Art Los Angeles, *MOCA Focus: Florian Maier-Aichen*, Los Angeles, 2007, n.p. (illustrated)





259

**MITCH EPSTEIN** b. 1952

*Chalmette Oil Refinery, New Orleans, Louisiana II* (From the Series *American Power*), 2007

chromogenic print

70 $\frac{1}{8}$  x 92 $\frac{1}{8}$  in. (178 x 234 cm.)

Signed "Mitch Epstein" on a label affixed to the reverse. This work is number 3 from an edition of 4 plus 2 artist's proofs.

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

**PROVENANCE**

Galerie Thomas Zander, Cologne

Acquired from the above by the present owner, 2011

**EXHIBITED**

London, Saatchi Gallery, *Out of Focus: Photography*, September 27 - November 4, 2012

**LITERATURE**

*Out of Focus: Photography*, exh. cat., Saatchi Gallery, London, 2012

M. Epstein, *American Power: Mitch Epstein*, Steidl, 2009, p. 43 (illustrated)





260

**MITCH EPSTEIN** b. 1952

*BP Carson Refinery, California*

(From the Series *American Power*), 2007

chromogenic print

70½ x 92½ in. (178 x 234 cm.)

Signed "Mitch Epstein" on a label affixed to the reverse.

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

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

**PROVENANCE**

Galerie Thomas Zander, Cologne

Acquired from the above by the present owner, 2011

**EXHIBITED**

London, Saatchi Gallery, *Out of Focus: Photography*,  
September 27 - November 4, 2012

**LITERATURE**

*Out of Focus: Photography*, exh. cat., Saatchi Gallery,  
London, 2012

M. Epstein, *American Power: Mitch Epstein*, Steidl, 2009,  
p. 36 (illustrated)





261

**GABRIEL OROZCO** b. 1962*Parachute in Iceland (South)*, 1996

cibachrome print

image 12¼ x 18 in. (31.1 x 45.7 cm.)

sheet 15¾ x 19⅞ in. (40 x 50.5 cm.)

Signed, titled, numbered and dated "A/P Parachute In Iceland (South) 1996 Gabriel Orozco" on the reverse.

This work is artist proof 1 from an edition of 5 plus 1 artist's proof.

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

Marian Goodman Gallery, New York

Private Collection

Sotheby's, London, *Contemporary Art Day Sale*, June 22, 2006, lot 387

Acquired at the above sale by the present owner

**LITERATURE**

Parkett, no. 48, 1996, illustration of another example on the cover

262

**CATHERINE OPIE** b. 1961*Larkie from the Surfer Portraits series*, 2003

chromogenic print

sheet 30 x 23½ in. (76.2 x 59.7 cm.)

frame 31¼ x 24¾ in. (79.4 x 62.9 cm.)

Signed, titled, numbered and dated "Catherine Opie Larkie, 2003 3/5" on the reverse. This work is number 3 from an edition of 5 plus 2 artist's proofs.

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

Gorney Bravin + Lee, New York

Private Collection

**LITERATURE**N. Trotman, R. Ferguson, *Catherine Opie: American Photographer*, exh. cat., Guggenheim Museum, New York, 2008, p. 207 (illustrated)

262







263

**CATHERINE OPIE** b. 1961

*Untitled #7 (Surfers)*, 2003

chromogenic print

sheet 50 x 40 in. (127 x 101.6 cm.)

frame 51 x 41 in. (129.5 x 104.1 cm.)

Signed, titled, numbered and dated "Catherine Opie Untitled #7, 2003 2/5" on the reverse of the mount.

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

**Estimate** \$40,000-60,000

**PROVENANCE**

Stephen Friedman Gallery, London  
Private Collection

**EXHIBITED**

Los Angeles, Regen Projects, *Catherine Opie: Surfers*, January 10 - February 14, 2004 (another example exhibited)  
London, Stephen Friedman Gallery, *Catherine Opie: Surfers*, January 29 - February 21, 2004 (another example exhibited)

New York, Guggenheim Museum, *Catherine Opie: American Photographer*, September 26, 2008 - January 7, 2009 (another example exhibited)  
Los Angeles, Los Angeles County Museum of Art, *Catherine Opie: Figure and Landscape*, July 25 - October 17, 2010 (another example exhibited)

**LITERATURE**

N. Trotman, R. Ferguson, *Catherine Opie: American Photographer*, exh. cat., Guggenheim Museum, New York, 2008, p. 202 (illustrated)



i)



ii)



264

**CANDIDA HÖFER** b. 1944

Two works: (i) *Teatro Olimpico Vincenzo*, 1988; (ii) *Museum van Hedendaagse Kunst Gent III*, 1995

2 chromogenic prints, printed in 1999

(i) image 15 x 22¾ in. (38.1 x 57.8 cm.); sheet 20 x 23¾ in. (50.8 x 60.3 cm.)

(ii) image 16½ x 22½ in. (41.9 x 57.2 cm.); sheet 20¼ x 23¾ in. (51.4 x 60.3 cm.)

(i) Signed, titled, numbered and dated "4/6 Teatro Olimpico Vincenzo 1988 Candida Höfer 1999" on the reverse. This work is number 4 from an edition of 6.

(ii) Signed, titled, numbered and dated "2/6 Museum van Hedendaagse Kunst Gent III 1995 Candida Höfer" on the reverse. This work is number 2 from an edition of 6.

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

**PROVENANCE**

Sonnabend Gallery, New York  
Private Collection, New York

265

**CANDIDA HÖFER** b. 1944

*Fundação Bienal de São Paulo XI*, 2005

chromogenic print

image 64 x 55 in. (162.6 x 139.7 cm.)

sheet 80 x 71 in. (203.2 x 180.3 cm.)

Signed "Candida Höfer" on a label affixed to the reverse of the mount.

This work is number 4 from an edition of 6.

**Estimate** \$30,000-50,000

**PROVENANCE**

Sonnabend Gallery, New York  
Private Collection

**EXHIBITED**

Pittsburgh, Carnegie Museum of Art, *You are Here: Architecture and Experience*, March 5 - May 29, 2011 (another example exhibited)









266

**HIROSHI SUGIMOTO** b. 1948

*Honen Dam, Tohjiro Sano, 2001*

gelatin silver print

image 23 x 18½ in. (58.4 x 47 cm.)

sheet 24 x 19 in. (61 x 48.3 cm.)

Stamp numbered, titled, annotated and dated "Honen Dam, Tohjiro Sano 2001 18/25 959" lower right; further signed "Hiroshi Sugimoto" on the mount.

This work is number 18 from an edition of 25 plus 5 artist's proofs.

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

**PROVENANCE**

Gallery Koyanagi, Tokyo

Private Collection



267

PROPERTY FROM THE COLLECTION OF  
THE LOCKSLEY SHEA GALLERY

**HIROSHI SUGIMOTO** b. 1948

*Elmwood, New Jersey, 1977*

gelatin silver print

image 16½ x 22¼ in. (42.2 x 54 cm.)

sheet 18¾ x 22½ in. (47.8 x 57.5 cm.)

Stamp numbered, titled, annotated and dated "Elmwood New Jersey 1977 10/25 219" lower right; further signed "Hiroshi Sugimoto" on the mount.

This work is number 10 from an edition of 25 plus 5 artist's proofs.

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

**PROVENANCE**

Gallery Koyanagi, Tokyo

Private Collection

Sotheby's, London, *Contemporary Art Day Sale, Afternoon Session*, February 8, 2007, lot 439

Acquired at the above sale by the present owner

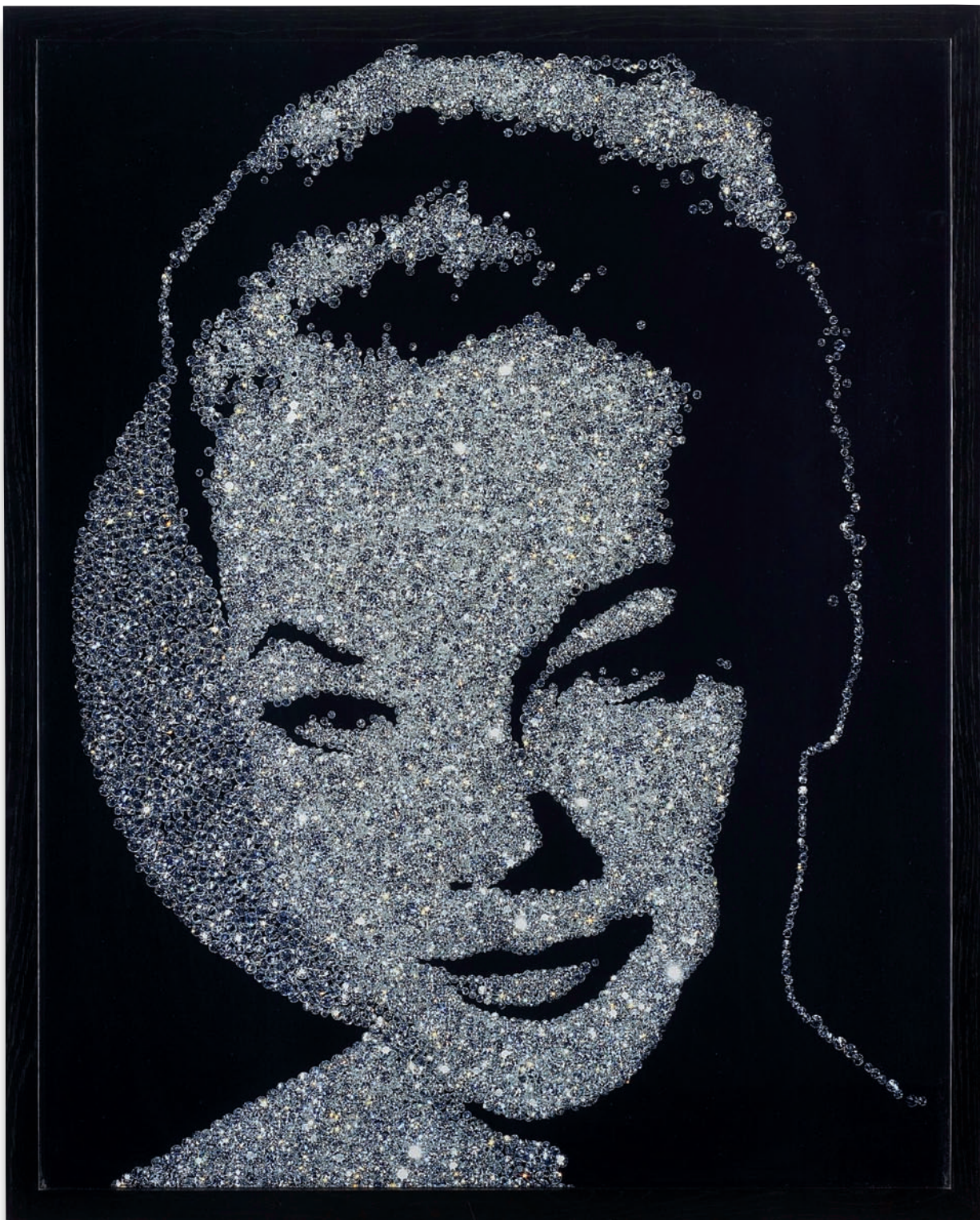
**EXHIBITED**

New York, Sonnabend Gallery, *Hiroshi Sugimoto: Dioramas, Theaters, Seascapes*, June 11 – September 17, 1988, then traveled to Tokyo, Sagacho Exhibit Space and Zeit-Foto Salon (September 30 – October 22, 1988) (another example exhibited)

**LITERATURE**

H. Belting, *Hiroshi Sugimoto: Theaters*, New York: Sonnabend Sundell Editions, 2000, p. 43, no. 219 (illustrated)





268

**VIK MUNIZ** b. 1961

*Romy Schneider* (from *Pictures of Diamond Dust*), 2004

chromogenic print

image 39½ x 31½ in. (100.3 x 80 cm.)

frame 41 x 33 in. (104.1 x 83.8 cm.)

Signed and dated "Vik Muniz 2004" on a label affixed to the reverse.

This work is number 10 from an edition of 10 plus 4 artist's proofs.

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

**PROVENANCE**

Galerie Xippas, Paris

Galleria Cardì, Milan

Sotheby's, Milan, *Contemporary Art 1953 - 2003, A Private Collection*, April 8, 2008, lot 37

Acquired at the above sale by the present owner

**EXHIBITED**

Paris, Galerie Xippas, *Vik Muniz Diamond Divas and Caviar Monsters*, September 11 - October 24, 2004 (another example exhibited)

São Paulo, Centro Cultural do Brasil, *Vik Muniz: Divas e Monstros*, March 5 - April 24, 2005 (another example exhibited)

Montova, Casa del Mantegna, *L'arte come amante. Da una collezione private contemporanea*, September 23 - December 30, 2007 (another example exhibited)

**LITERATURE**

V. Muniz and P. Corrêa do Lago, *Vik Muniz: Complete Works, 1987-2009: Catalogue Raisonné*, Rio de Janeiro, 2009, p. 522 (illustrated)





269

**KATY GRANNAN** b. 1969

*Anonymous, Los Angeles, Boulevard 26, 2008*

archival pigment print on cotton rag paper, mounted on Plexiglas. Printed in 2011.

54 $\frac{7}{8}$  x 40 $\frac{7}{8}$  in. (139.7 x 104.1 cm.)

Signed and dated "Katy Grannan 2011" on a label affixed to the reverse. This work is from an edition of 1 plus 1 artist's proof.

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

**PROVENANCE**

Salon 94, New York

**EXHIBITED**

London, Saatchi Gallery, *Out of Focus: Photography*, September 27 - September 4, 2012

San Francisco, Fraenkel Gallery, *Katy Grannan: Boulevard*, January 6 - February 19, 2011

New York, Salon 94, *The Happy Ever After: The Believers and Boulevard Series*, April 1, 2011 - May 04, 2011

**LITERATURE**

*Katy Grannan: Boulevard*, San Francisco: Fraenkel Gallery, New York: Salon 94, 2011, n.p. (illustrated)

*Out of Focus: Photography*, exh. cat., Saatchi Gallery, London, 2012



## 270

**VIK MUNIZ** b. 1961*Reversal Grey Marilyn*(from *Pictures of Diamond Dust*), 2003

chromogenic print

image 39¾ x 36½ in. (101 x 93 cm.)

frame 41¾ x 38¼ x 1½ in. (105.2 x 97.1 x 2.9 cm.)

Signed and dated "Vik Muniz 2003" on a gallery label affixed to the reverse. This work is number 3 from an edition of 5 plus 3 artist's proofs.

**Estimate** \$45,000-65,000**PROVENANCE**

Galerie Xippas, Paris

Private Collection

**EXHIBITED**Paris, Galerie Xippas, *Vik Muniz: after Warhol*, November 20, 1999 - January 29, 2000 (another example exhibited)Lisbon, Cultugest, *Cara a Cara*, October 12 - December 28, 2003 (another example exhibited)Lausanne, Musée de l'Elysée, *Je t'envisage: la disparition du portrait*, February 4 - May 30, 2004London, Hayward Gallery, *Making Faces: The Death of the Portrait*, June 24 - September 5, 2004 (another example exhibited)**LITERATURE**O. Kaepelin, *Vik Muniz: after Warhol*, exh. cat., Paris: Galerie Xippas, 2000, n.p.V. Muniz and P. Corrêa do Lago, *Vik Muniz: Complete Works, 1987-2009: Catalogue Raisonné*, Rio de Janeiro, 2009, p. 309 (illustrated)

## 271

**MARILYN MINTER** b. 1948*Studs*, 2005

chromogenic print

image 39¾ x 25¾ in. (101 x 65.4 cm.)

frame 50 x 36 in. (127 x 91.4 cm.)

Signed "M. Minter" on a label affixed to the reverse of the mount. This work is number 5 from an edition of 5 plus 2 artist's proofs.

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

Salon 94, New York

Private Collection







272

**RYAN MCGINLEY** b. 1977

*Jonas (Molten)*, 2009

chromogenic print, flush mounted between Plexiglas  
109 $\frac{7}{8}$  x 72 in. (279.1 x 182.9 cm.)

Signed "Ryan McGinley" on a gallery label affixed to the reverse. This work is number 3 from an edition of 3 plus 2 artist's proofs.

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

**PROVENANCE**

Alison Jacques Gallery, London

Acquired from the above by the present owner, 2009

**EXHIBITED**

London, Alison Jacques Gallery, *Ryan McGinley*, September 11 - October 8, 2009

London, Saatchi Gallery, *Out of Focus: Photography*, September 27 - November 4, 2012

**LITERATURE**

*Out of Focus: Photography*, exh. cat., Saatchi Gallery, London, 2012





273

**VIK MUNIZ** b. 1961

*Pastorales Tahitiennes, after Paul Gauguin* (from *Pictures of Pigment*), 2005

chromogenic print

image 71 x 91 in. (180.3 x 231.1 cm.)

frame 74 x 93½ in. (188 x 237.5 cm.)

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

This work is number 2 from an edition of 6 plus 4 artist's proofs.

**Estimate** \$30,000-40,000

**PROVENANCE**

Galerie Xippas, Paris  
Private Collection

**EXHIBITED**

Paris, Galerie Xippas, *Pictures of Pigment*, June 10 - July 29, 2006 (another example exhibited)

**LITERATURE**

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





274

**RYAN TRECARTIN** b. 1981

*I-Be Area*, 2007

DVD, Digital Betacam

video length: 1 hour 48 minutes

Signed "Ryan Trecartin" on a gallery label affixed to the interior of the hand-painted box. This work is number 4 from an edition of 8 plus 3 artist's proofs.

**Estimate** \$30,000-40,000

**PROVENANCE**

Elizabeth Dee Gallery, New York

Acquired from the above by the present owner, 2007

**EXHIBITED**

New York, Elizabeth Dee Gallery, *Ryan Trecartin, I-Be Area*, September 8 - October 13, 2007

**LITERATURE**

K. McGarry, *Ryan Trecartin: Any Ever*, Elizabeth Dee Gallery, New York, New York: Rizzoli, 2011, pp. 114-129

J. Cape, *Shape of Things to Come*, Saatchi Gallery, London, 2009, pp. 102-103 (illustrated)

275

**ANDRES SERRANO** b. 1950

Two works: (i) *Colt D.A. 45*; (ii) *Virginian Dragoon, 44*

*Magnum from Objects of Desire*, 1992

cibachrome print, face-mounted to Plexiglas, in artist's stained wood frame

each sheet 29¼ x 39¾ in. (74.3 x 101 cm.)

each frame 37½ x 44¾ in. (95.3 x 113.7 cm.)

(i) Initialed, titled and numbered "Andres Serrano The Objects of Desire / Colt D.A. 45 IV 3/7" on the reverse. This work is number 3 from an edition of 7.

(ii) Initialed, titled and numbered "Andres Serrano Objects of Desire Virginian Dragoon .44 (Magnum 4) 4/7" on the reverse. This work is number 4 from an edition of 7.

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

**PROVENANCE**

Acquired directly from the artist by the present owner









276

**JOSEPHINE MECKSEPER** b. 1964

*Orient - Occident (Rug 3)*, 2004

mixed fabrics

108½ x 58 in. (275.6 x 147.3 cm.)

This work is unique.

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

**PROVENANCE**

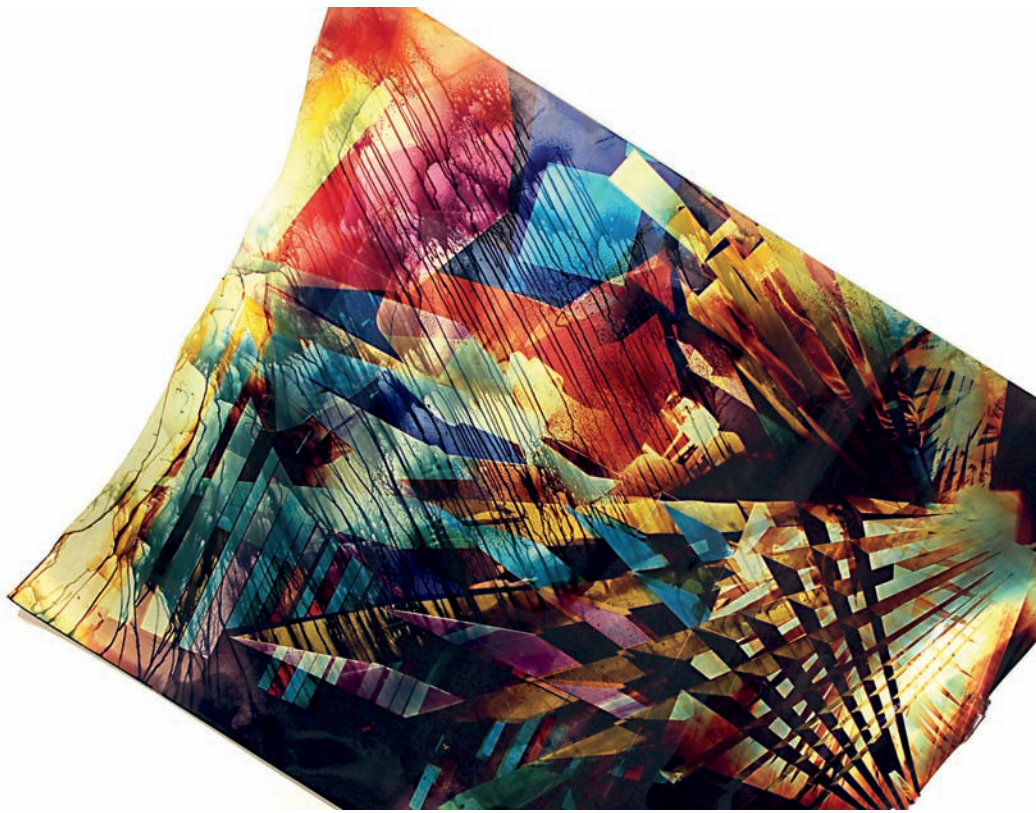
Galerie Reinhard Hauff, Stuttgart

Acquired from the above by the present owner, 2006

**LITERATURE**

J. Cape, *Shape of Things to Come*, Saatchi Gallery, London, 2009, pp. 510-511 (illustrated)





277

**MARIAH ROBERTSON** b. 1975

45, 2010

color print on metallic paper

55½ x 80 in. (142.2 x 203.2 cm.)

This work is unique.

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

**PROVENANCE**

American Contemporary, New York

Acquired from the above by the present owner, 2010

**EXHIBITED**

Long Island City, MoMA PS1, *Greater New York*, May 23 - October 18, 2010

London, Saatchi, *Out of Focus: Photography*, September 27 - November 4, 2012

**LITERATURE**

*Out of Focus*, exh. cat., Saatchi Gallery, London, 2012, p. MR-1/4 (illustrated)

278

**MARIAH ROBERTSON** b. 1975

62, 2010

color print on metallic paper

41½ x 23½ in. (105.3 x 59.6 cm.)

Signed and numbered "Robertson 31620" on the reverse backing board.

This work is unique.

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

**PROVENANCE**

American Contemporary, New York

Acquired from the above by the present owner, 2010

**EXHIBITED**

Long Island City, MoMA PS1, *Greater New York*, May 23 - October 18, 2010

London, Saatchi Gallery, *Out of Focus: Photography*, September 27 - November 4, 2012

**LITERATURE**

*Out of Focus*, exh. cat., Saatchi Gallery, London, 2012, p. MR-3 (illustrated)







279

**RICHARD PRINCE** b. 1949

*Jesus*, 2001-02

chromogenic prints, in 14 parts

each image 10 $\frac{3}{8}$  x 7 $\frac{5}{8}$  in. (26.4 x 19.4 cm.)

each sheet 11 x 16 $\frac{5}{8}$  in. (27.9 x 42.2 cm)

Signed, titled, numbered and dated "Jesus Richard Prince

6/11 2001-2002" on the reverse of 1 print.

This work is number 6 from an edition of 11.

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

**PROVENANCE**

Gifted by the artist to the present owner





280

**RICHARD PRINCE** b. 1949

*Untitled (Nurse)*, 2008

printed paper collage, Cellophane tape on paper  
24 x 19 in. (60.9 x 48.2 cm.)

Signed and dated "R Prince 2008" lower right.

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

**PROVENANCE**

Private Collection





281

**WANGECHI MUTU** b. 1972

*Histology of the Different Classes of Uterine Tumors*, 2004-05  
glitter, ink, collage on found medical illustration paper, in 12 parts  
each 23¼ x 17½ x 1¾ in. (59.1 x 43.5 x 4.4 cm.)  
Each work is unique, in this original complete set.

**Estimate** \$100,000-150,000

**PROVENANCE**

Susanne Vielmetter, Los Angeles  
Acquired directly from the above by the present owner, 2005

**EXHIBITED**

London, Royal Academy of Arts, *USA Today: New American Art*  
from *The Saatchi Gallery*, October 6 - November 4, 2006  
Saint Petersburg, The State Hermitage Museum, *USA Today:*  
*New American Art from The Saatchi Gallery*, October 24, 2007 -  
January 13, 2008

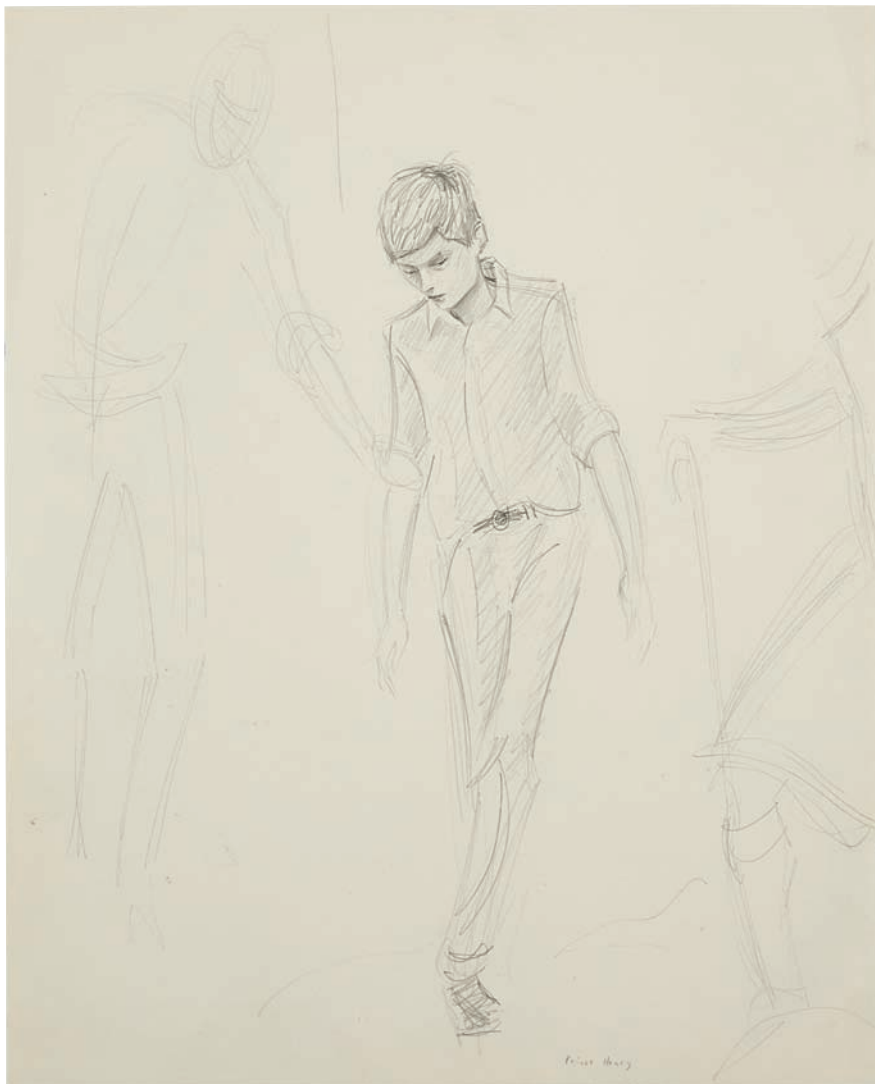
**LITERATURE**

*USA Today: New American Art from The Saatchi Gallery*, exh.  
cat., Royal Academy of Arts, London, 2006, pp. 294-299  
(illustrated)  
*USA Today: New American Art from The Saatchi Gallery*, exh.  
cat., The State Hermitage Museum, Saint Petersburg, 2007, pp.  
120-124 (illustrated)  
E. Booth-Clibborn, *The History of the Saatchi Gallery*, London: E.  
Booth-Clibborn Editions, 2011, pp. 679-681 (illustrated)









282

**ELIZABETH PEYTON** b. 1965*Prince Harry*, 1997

pencil on paper

13½ x 11 in. (34.3 x 27.9 cm.)

Signed, titled, inscribed and dated "Prince Harry Page 28 Elizabeth Peyton 1997" on the reverse.

**Estimate** \$25,000-35,000**PROVENANCE**

Private Collection, Berlin

**EXHIBITED**Basel, Museum für Gegenwartskunst, *Elizabeth Peyton*, May 9 - August 9, 1998, then traveled to Wolfsburg, Kunstmuseum Wolfsburg (September 12 - December 6, 1998)Berlin, Future7, *Future7 Sammlung*, August 26 - September 17, 2005**LITERATURE**D. Hickey, *Elizabeth Peyton*, exh. cat., Basel: Museum für Gegenwartskunst, 1998, p. 17 (illustrated)D. Hickey, M. Higgs, S. Lafreniere, R. Smith, *Elizabeth Peyton*, New York: Rizzoli, 2005, pg. 98 (illustrated)

283

**ELIZABETH PEYTON** b. 1965*Tony, St. Kitts*, 2000

pencil on paper

11½ x 9 in. (29.2 x 22.9 cm.)

Signed, titled and dated "Tony at home 2000 Elizabeth Peyton" on the reverse.

**Estimate** \$15,000-25,000**PROVENANCE**Gavin Brown's enterprise, New York  
neugerriemschneider, Berlin  
Private Collection, Berlin**EXHIBITED**Munster, Westfälischer Kunstverein, *Elizabeth Peyton: Tony*, July 14 - August 27, 2000  
Berlin, Future7, *Future7 Sammlung*, August 26 - September 17, 2005

283







ACTUAL SIZE

284

**JOHN CURRIN** b. 1962

*Sno-bo*, 1999

ink on paper

8½ x 6¾ in. (21.6 x 17.1 cm.)

Signed and dated "John Currin 1999" on the reverse.

**Estimate** \$30,000-40,000

**PROVENANCE**

Andrea Rosen Gallery, New York

Acquired from the above by the present owner, 2001

**EXHIBITED**

New York, Andrea Rosen Gallery, *John Currin Works on Paper: A Ten Year Survey of Women*, June 19 - August 28, 2009

**LITERATURE**

*John Currin: The Taka Ishii Gallery*, exh. cat., Taka Ishii Gallery, 2002, No. 47 (illustrated)





## 285

**MIKE KELLEY** 1954-2012

*The Big Day*, 1980

ink, gouache on paper, in 2 parts

each 23½ x 18 in. (59.7 x 45.7 cm.)

overall 23½ x 36 in. (59.7 x 91.4 cm.)

Each signed and dated "Mike Kelley 1980" on the reverse.

**Estimate** \$25,000-35,000

**PROVENANCE**

Private Collection, Los Angeles

Christie's, New York, *Contemporary Art*, February 23, 1994,  
lot 226

Jablonka Galerie, Cologne

David Zwirner, New York

Private Collection

## 286

**NIGEL COOKE** b. 1973

Two works: (i) *False Attachments*; (ii) *Atelier*, 2007

oil, pastel on paper

each 33½ x 23½ in. (84.1 x 59.4 cm.)

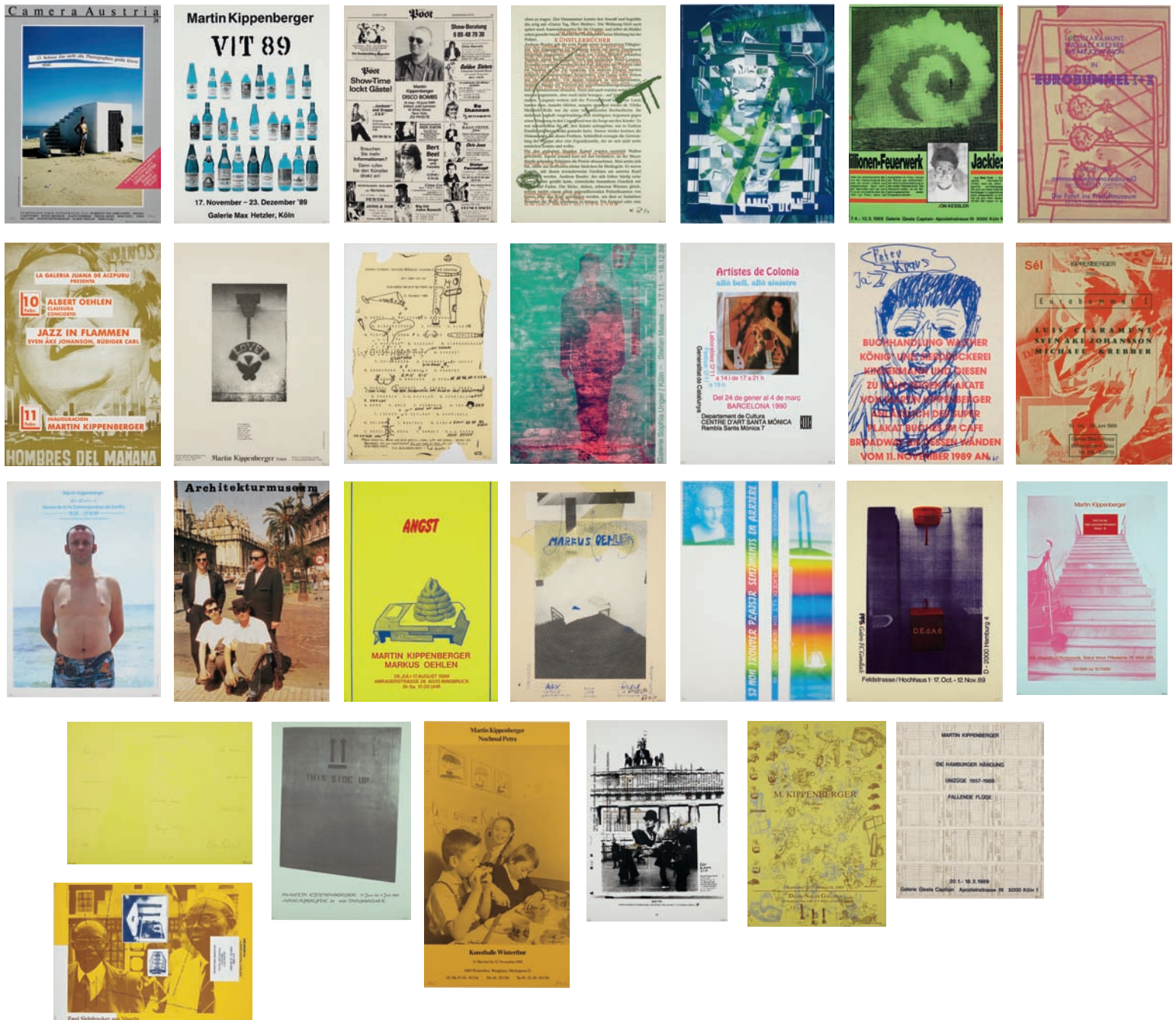
**Estimate** \$20,000-30,000

**PROVENANCE**

Modern Art, London

Private Collection





287

## MARTIN KIPPENBERGER 1953-1997

*Mut Zum Druck*, 1990

silkscreen on paper, in 28 parts

dimensions variable

smallest 17¾ x 23 in. (45.1 x 58.4 cm.)

largest 46¾ x 33¾ in. (118.7 x 84.5 cm.)

Each initialed, numbered and dated "10/25 MK 90" along the lower margin. Each work is number 10 from an edition of 25.

Estimate \$40,000-60,000

### PROVENANCE

Galerie Gisela Capitain, Cologne

Private Collection

Phillips de Pury, New York, *Contemporary Art Part II*, May 13, 2005, lot 321

Acquired at the above sale by the present owner

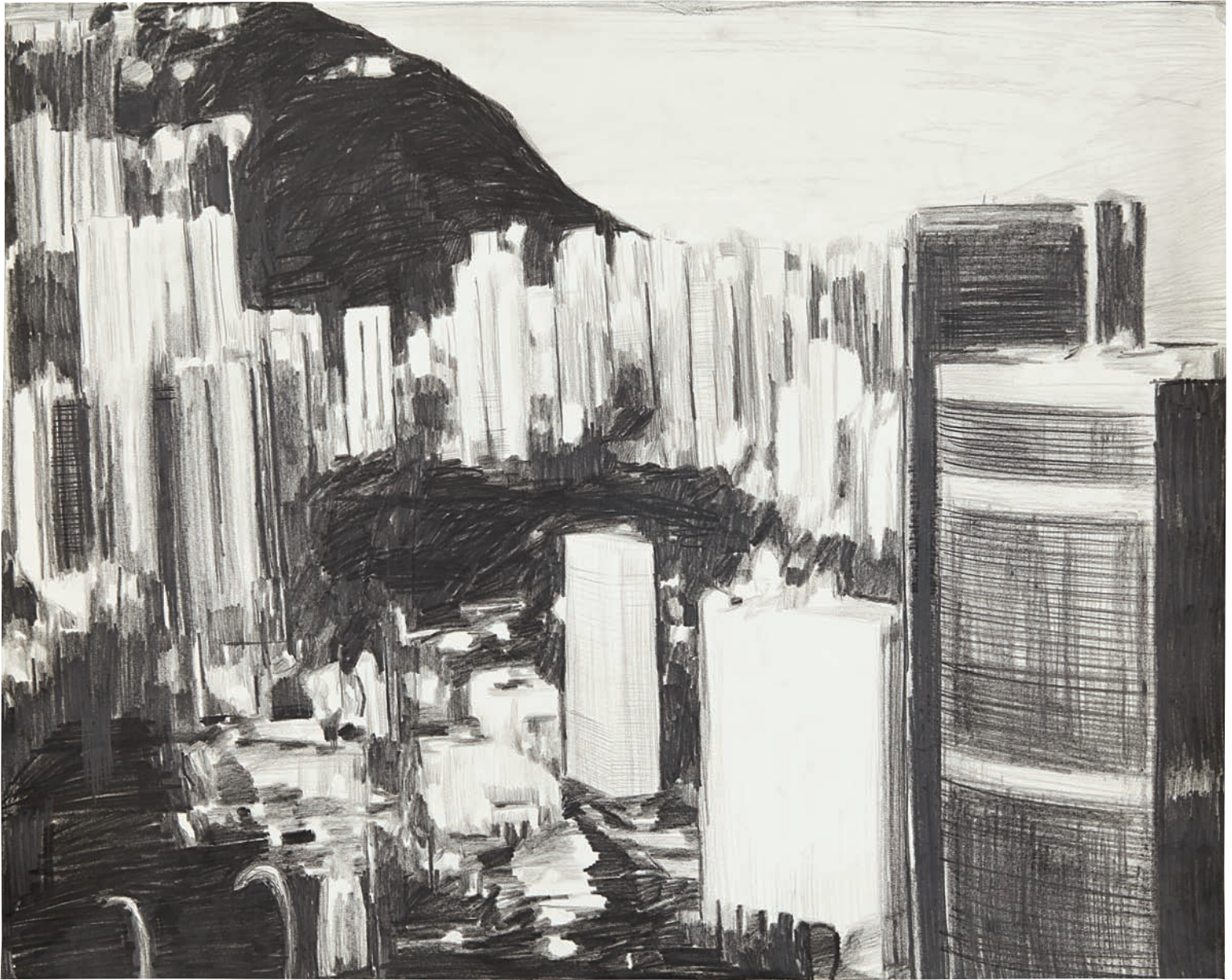
### EXHIBITED

New York, Luhring Augustine Gallery, *Martin Kippenberger: Self-Portraits*, March 5 - April 20, 2005 (another example exhibited)

### LITERATURE

G. Adriani, *Martin Kippenberger: Das 2. Sein*, exh. cat., Karlsruhe: Museum für Neue Kunst, 2003, pp. 72 - 73 (five works illustrated)





288

**ENOC PÉREZ** b. 1967

*City*, 1999

pencil on paper

22 x 27½ in. (55.9 x 69.9 cm.)

Signed, titled and dated "Enoc Pérez 1999 'City'" on the reverse.

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

**PROVENANCE**

Turner & Runyon Gallery, Dallas  
Private Collection



289

**JIM LAMBIE** b. 1964

*Kinda Blue Pyramids*, 2001

foam core, black and white photograph, black glitter,  
in 3 parts

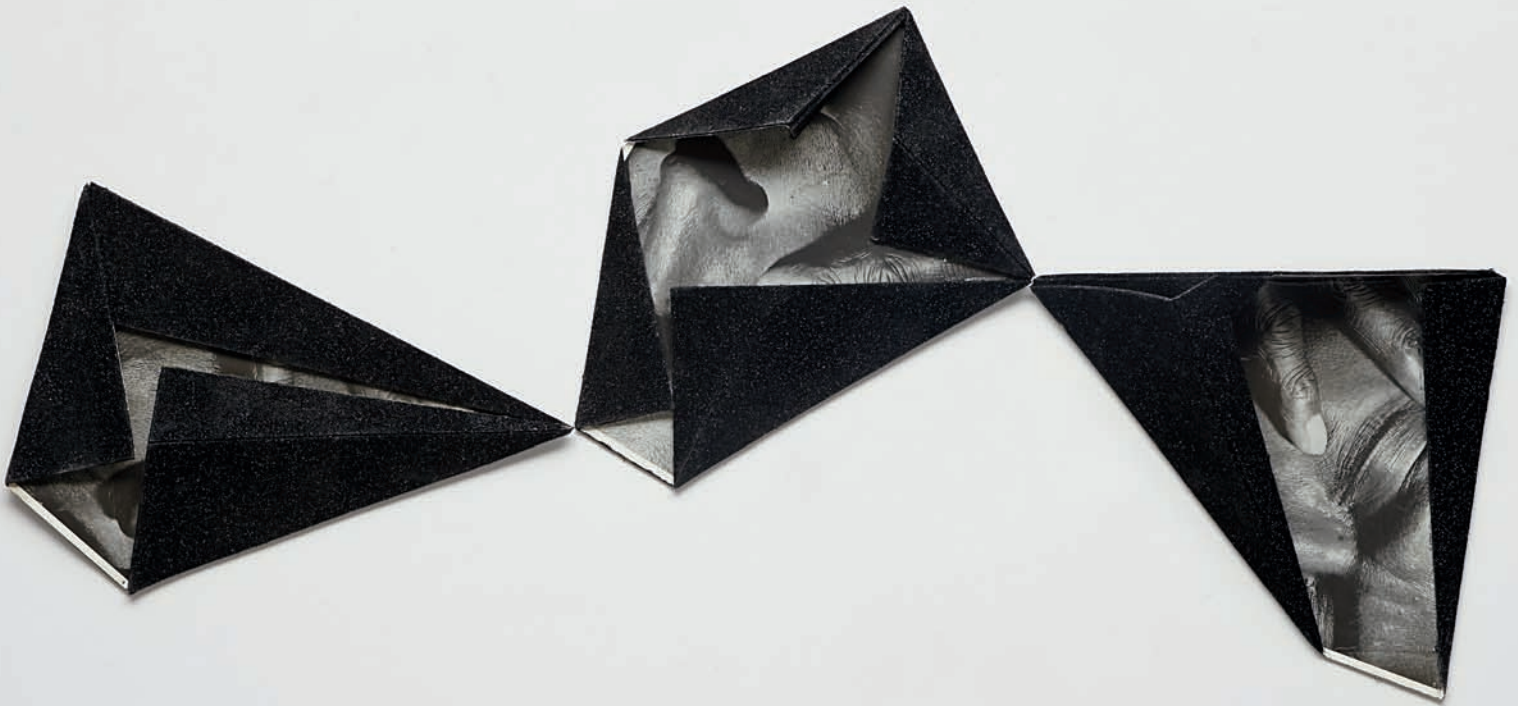
42 x 94 x 10 in. (106.7 x 238.8 x 25.4 cm.)

**Estimate** \$30,000-50,000

**PROVENANCE**

The Modern Institute, Glasgow

Jack Hanley Gallery, San Francisco, 2001







290

**BANKS VIOLETTE** b. 1973

*Monte Carlo SS(1)*, 2002

graphite on paper

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

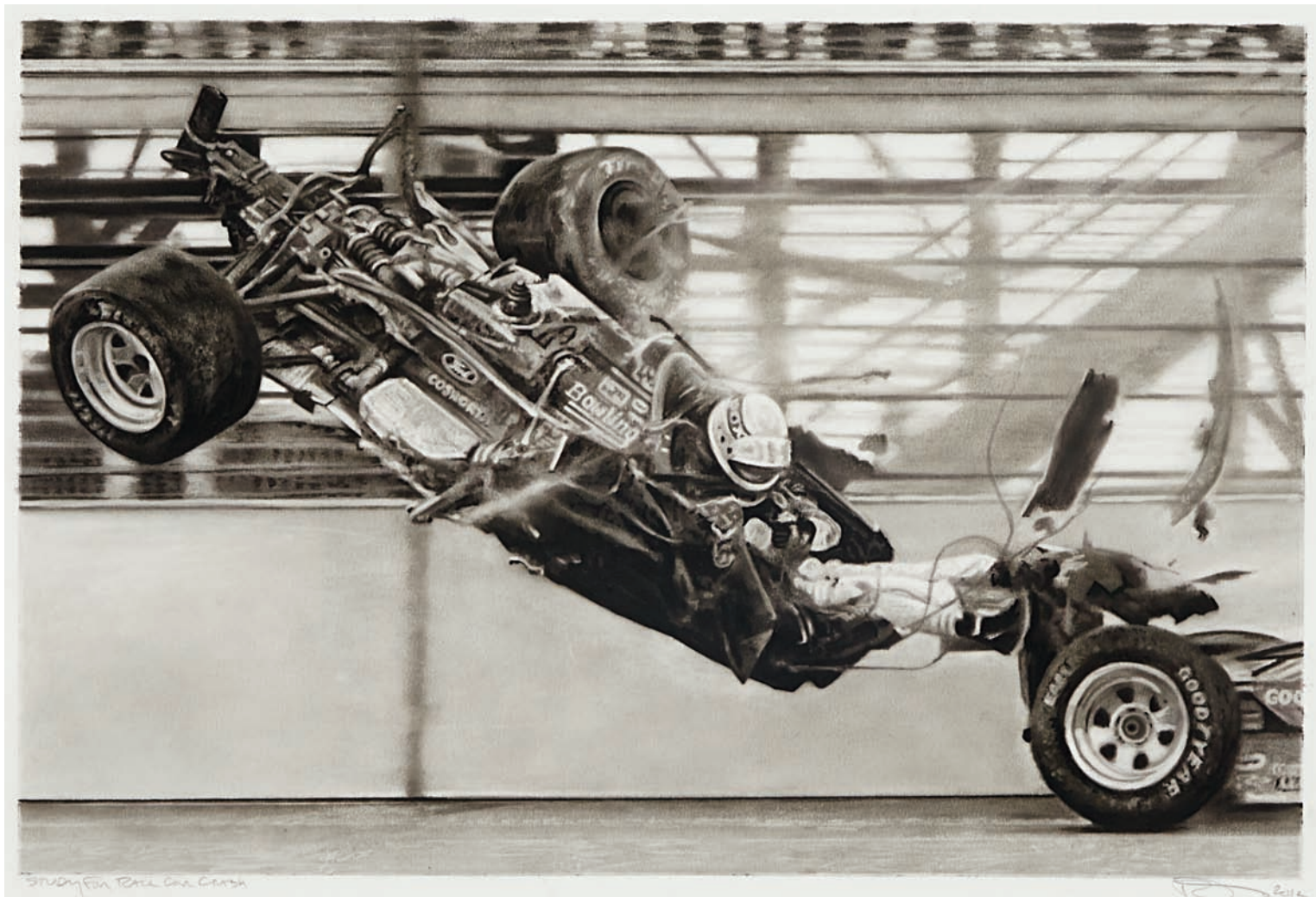
Signed and dated "Banks Violette 2002"  
on the reverse.

**Estimate** \$25,000-35,000

**PROVENANCE**

Nicole Klagsbrun Gallery, New York





291

**ROBERT LONGO** b. 1953

*Study for Race Crash*, 2012

ink and charcoal on vellum  
sheet 13½ x 20 in. (34.3 x 50.8 cm.)

Signed, titled and dated "Study For Race Car Crash  
Robert Longo 2012" along the lower edge.

**Estimate** \$30,000-40,000

**PROVENANCE**

Private Collection

**EXHIBITED**

Ridgefield, CT, The Aldrich Contemporary Art Museum,  
*Robert Longo: The Capitol Project*, March 24 - August  
25, 2013



292



292

**TAL R** b. 1967*Rock*, 2003

oil on paper on found wood, in artist's painted wood and glass frame

32¾ x 32¾ in. (83.2 x 83.2 cm.)

Signed "TAL" on the reverse.

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

Contemporary Fine Arts, Berlin

Acquired from the above by the present owner, 2003

293

**ANN CRAVEN** b. 1969*Brussels Fade Blue and Pink*, 2006

oil on canvas

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

Signed, titled and dated "A Craven 2006 Brussels" on the reverse; further signed and dated "A Craven 2006" on the stretcher bar.

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

Galerie Catherine Bastide, Brussels

**EXHIBITED**Brussels, Galerie Catherine Bastide, *Ann Craven*, June 2 - July 15, 2006

293







294

**DONALD BAECHLER** b. 1956

*Skull*, 2007

gesso, flashe, paper collage on paper

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

Initialed and dated "DB 2008" lower left.

**Estimate** \$30,000-40,000

**PROVENANCE**

Private Collection





295

**MATTHEW MONAHAN** b. 1972

*The Benjamins*, 2005

foam, wax, pigment, hundred-dollar bill, wood, drywall, glass

84½ x 10½ x 10½ in. (214.9 x 27 x 27 cm.)

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

**PROVENANCE**

Galerie Fons Welters, Amsterdam

Acquired from the above by the present owner, 2005

**EXHIBITED**

Amsterdam, Galerie Fons Welters, *Matthew Monahan, Untitled*, November 26 - January 21, 2006

Berlin, *4th Berlin Biennial For Contemporary Art, Of Mice and Men*, March 25 - June 5, 2006

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

Saint Petersburg, The State Hermitage Museum, *USA*

*Today: New American Art*, October 24, 2007 - January 13, 2008

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

**LITERATURE**

*USA Today: New American Art from The Saatchi Gallery*, exh. cat., Royal Academy of Arts, London, 2006, pp. 294-299 (illustrated)

J. Cape, *Shape of Things to Come*, Saatchi Gallery, London, 2009, pp. 410-411 (illustrated)



296

**STEPHAN BALKENHOL** b. 1957

*Man Standing on His Head*, 2002

Wawa wood and paint

65 x 14 x 9 $\frac{7}{8}$  in. (165.1 x 35.6 x 25.1 cm.)

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

**PROVENANCE**

Regen Projects, Los Angeles  
Private Collection

**EXHIBITED**

Los Angeles, Regen Projects, *Stephan Balkenhol: New Sculpture*, March 2 - March 30, 2002







297

**ERWIN WURM** b. 1954*Untitled (Coat)*, 1991

coat, wood

25 x 18 x 5 in. (63.5 x 45.7 x 12.7 cm.)

Signed and dated "Erwin Wurm 91" on the underside.

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

Jack Hanley Gallery, New York

Private Collection

298



298

**BARRY MCGEE** b. 1966*Cluster #1*, 2012

acrylic on composite panel

33 $\frac{7}{8}$  x 27 $\frac{3}{4}$  x 1 $\frac{3}{4}$  in. (86 x 70.5 x 4.4 cm.)**Estimate** \$25,000-35,000**PROVENANCE**

PRISM, Los Angeles

Private Collection



299

**EBERHARD HAVEKOST** b. 1967

*Face (Gesicht)*, 2002 DD

oil on canvas

31½ x 21½ in. (80 x 54.9 cm.)

Signed, titled and dated "Havekost 2002 Gesicht" on the reverse.

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

**PROVENANCE**

Anton Kern Gallery, New York  
Private Collection

**EXHIBITED**

New York, Anton Kern Gallery, *Eberhard Havekost: Square*,  
May 9 - June 15, 2002

**LITERATURE**

J. Kantor, "The Tuymans Effect," *Artforum*, vol. 43, no. 3  
(November 2004), p. 168 (illustrated)

299



300

**CHRISTIAN MARCLAY** b. 1955

*Record Cover*, 1987-88

vinyl, found cardstock

12¼ x 12¼ in. (31.1 x 31.1 cm.)

Signed and dated "Christian Marclay 1987" on the reverse.

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

**PROVENANCE**

Tom Cugliani Gallery, New York  
Private Collection

300







301

**BARNABY FURNAS** b. 1973

*Resurrection (White)*, 2006

urethane, dye on canvas

44 x 33½ in. (111.8 x 85.1 cm.)

Signed, titled and dated "Barnaby Furnas RESURRECTION (WHITE) 6/28/6 N.Y.C." on the reverse; further signed "BARNABY FURNAS" along the stretcher bar.

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

**PROVENANCE**

Marianne Boesky Gallery, New York  
Acquired from the above by the present owner

**EXHIBITED**

New York, Marianne Boesky Gallery, *Barnaby Furnas*,  
September 16 - October 21, 2006

302

**FRANZ ACKERMANN** b. 1963

*Helicopter XVIII (reality check)*, 2001

oil on canvas

100⅞ x 74⅜ in. (255 x 190 cm.)

Signed, titled and dated "Helicopter XVIII Franz Ackermann '01" on the reverse.

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

**PROVENANCE**

Gavin Brown's enterprise, New York  
Private Collection, 2001  
Christie's, London, *Post-War and Contemporary Art*, June  
23, 2005, lot 58  
Acquired at the above sale by the present owner

**EXHIBITED**

Liverpool, Tate Liverpool, *Hybrids: International  
Contemporary Painting*, April 6 - June 24, 2001









303

**DEBORAH KASS** b. 1952

*16 Barbras (Jewish Jackie Series)*, 1992

synthetic polymer and silkscreen ink on canvas

40¼ x 48 in. (102.2 x 121.9 cm)

Signed, titled and dated "16 Barbras (Jewish Jackie Series)

D. Kass 92" on the reverse.

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

**PROVENANCE**

Acquired directly from the artist by the present owner, 1992





304

**HENRY TAYLOR** b. 1958

*My Brother Gene the Former 'Tunnel Rat', 2010*

acrylic on canvas

60 x 72 in. (152.5 x 183 cm.)

**Estimate** \$40,000-60,000

**PROVENANCE**

Untitled, New York

Acquired from the above by the present owner, 2011

**EXHIBITED**

New York, Rental Gallery, *Henry Taylor/Phil Wagner*,  
February 20 - March 28, 2010

London, Saatchi Gallery, *Body Language*, November 20 -  
March 23, 2014

**LITERATURE**

*Body Language*, exh. cat., Saatchi Gallery, London, 2013, p.  
69 (illustrated)



305

**DANA SCHUTZ** b. 1976

*Face Eater*, 2004

oil on canvas

23 $\frac{1}{6}$  x 18 $\frac{1}{6}$  in. (58.6 x 45.9 cm)

Signed and dated "Dana Schutz 2004" on the reverse.

**Estimate** \$60,000-80,000

**PROVENANCE**

Zach Feuer Gallery, New York

Acquired from the above by the present owner, 2004

**EXHIBITED**

New York, Zach Feuer Gallery, *Dana Schutz: Panic*, November 8 - December 11, 2004

Waltham, Rose Art Museum, Brandeis University, *Dana Schutz: Paintings 2002-2005*, January 19 - April 9, 2006  
London, Royal Academy of Arts, *USA Today: New American Art*, October 6 - November 4, 2006

Saint Petersburg, The State Hermitage Museum, *USA Today: New American Art*, October 24, 2007 - January 13, 2008

Stockholm, Moderna Museet, *Eclipse: Art in a Dark Age*, May 31 - August 24, 2008

Purchase, Neuberger Museum of Art, Purchase College, State University of New York, *Dana Schutz: If the Face Had Wheels*, September 25 - December 18, 2011, then traveled to Miami, Miami Art Museum (January 15 - March 4, 2012), Denver, Denver Art Museum (November 10, 2012 - January 13, 2013)

London, Saatchi Gallery, *Body Language*, November 20 - March 23, 2014

**LITERATURE**

J. Cape, *The Triumph of Painting*, Saatchi Gallery, London, 2005, pp. 196-197 (illustrated)

*Dana Schutz: Paintings 2002-2005*, exh. cat., Rose Art Museum, Brandeis University, Waltham, 2006, p. 49 (illustrated)

*USA Today: New American Art from The Saatchi Gallery*, exh. cat., Royal Academy of Arts, London, 2006, p. 337 (illustrated)

*USA Today: New American Art from The Saatchi Gallery*, exh. cat., The State Hermitage Museum, Saint Petersburg, 2007, p. 165 (illustrated)

*Eclipse: Art in a Dark Age*, exh. cat., Moderna Museet, Stockholm, 2008, n.p. (illustrated)

J. Foer, B. Schwabsky, *Dana Schutz*, New York: Rizzoli, 2010, p. 65 (illustrated)

*Dana Schutz: If the Face Had Wheels*, exh. cat., Neuberger Museum of Art, Purchase, Munich: Prestel Verlag, 2011, p. 36 (illustrated)

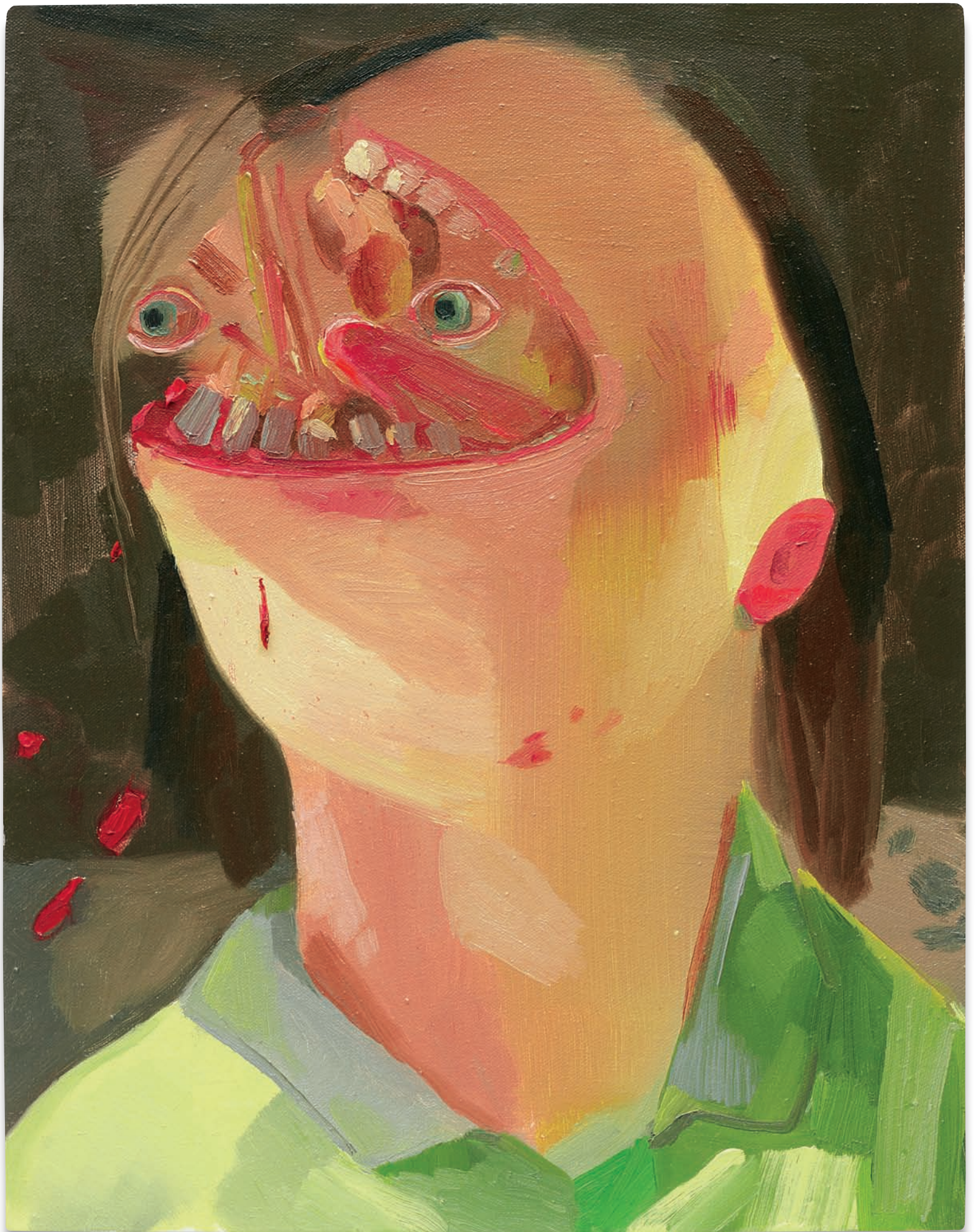
E. Booth-Clibborn, *The History of the Saatchi Gallery*, London: E. Booth-Clibborn Editions, 2011, p. 699 (illustrated)

*Body Language*, exh. cat., Saatchi Gallery, London, 2013, p. 73 (illustrated)

Dana Schutz's *Face Eater* is a painting of contrasts: boldly executed in Schutz's unmistakable trademark style, it provokes both revulsion and intrigue. The young human, gender being rather difficult to tell given the drastic perversion of the facial features, is roughly figured in broad, expressive brushstrokes and a subtly muted palette. The face, if it can reasonably be described as such, is all chin with only a gaping mouth full of equine size teeth, two eyeballs hovering in their "normal" location, and an incredibly suggestive phallic tongue. On the one hand, Schutz has painted a self-destructive, a potentially psychopathic individual hell-bent on devouring its own face. On the other, one could understand this individual to be nourishing itself, as any one must, and doing so in the most quintessentially American fashion possible - self-made and self-nourished.

This process of creative destruction, both breaking down and then (re)building back up, is frequently addressed in Schutz's oeuvre. Indeed, the very process of artistic creativity can, and often will, follow such a trajectory. Each of her characters, over whom she exercises omniscience and omnipotence dictating their every move, exists within their own world bordered by the frame. Schutz has imbued them with a seeming sense of self-awareness and self-sufficiency. The *Face Eater* itself looks beyond the confines of its frame, maybe considering making some move, some advancement; however, it is only its creator, the artist, who can ever enact any change. Schutz, playing by her own rules, blurs the reality where life and art converge through her portal-like canvases. At once real and imagined, the mutated figure consolidates figuration and abstraction, as if the result of a monstrous experiment. The effect of this visual and kinetic collision is of a vision abandoned, unbounded, and limitless.









306

**MASSIMO GIANNONI** b. 1954

*New York Stock Exchange, 2002*

acrylic on canvas

71 x 62 in. (180.3 x 157.5 cm.)

Signed, titled and dated "Massimo Giannoni, New York Stock Exchange, 2002" on the reverse.

**Estimate** \$12,000-15,000

**PROVENANCE**

Acquired directly from the artist by the present owner





307

**ELLEN ALTFEST** b. 1970

*Two Logs*, 2005

oil on canvas

19½ x 28½ in. (48.7 x 71.3 cm.)

**Estimate** \$25,000-35,000

**PROVENANCE**

Bellwether Gallery, New York

Acquired from the above by the present owner, 2005

**EXHIBITED**

New York, Bellwether Gallery, *Still Lives, Ellen Altfest*,  
December 8, 2005 - January 21, 2006

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

Saint Petersburg, The State Hermitage Museum, *USA  
Today: New American Art*, October 24, 2007 - January  
13, 2008





308

**HURVIN ANDERSON** b. 1965

Two works: (i) *Seated Figure 1*; (ii) *Number 10*, 2006  
acrylic on paper

(i) 13½ x 9¾ in. (34.3 x 23.8 cm.)

(ii) 11½ x 11 in. (29.2 x 27.9 cm.)

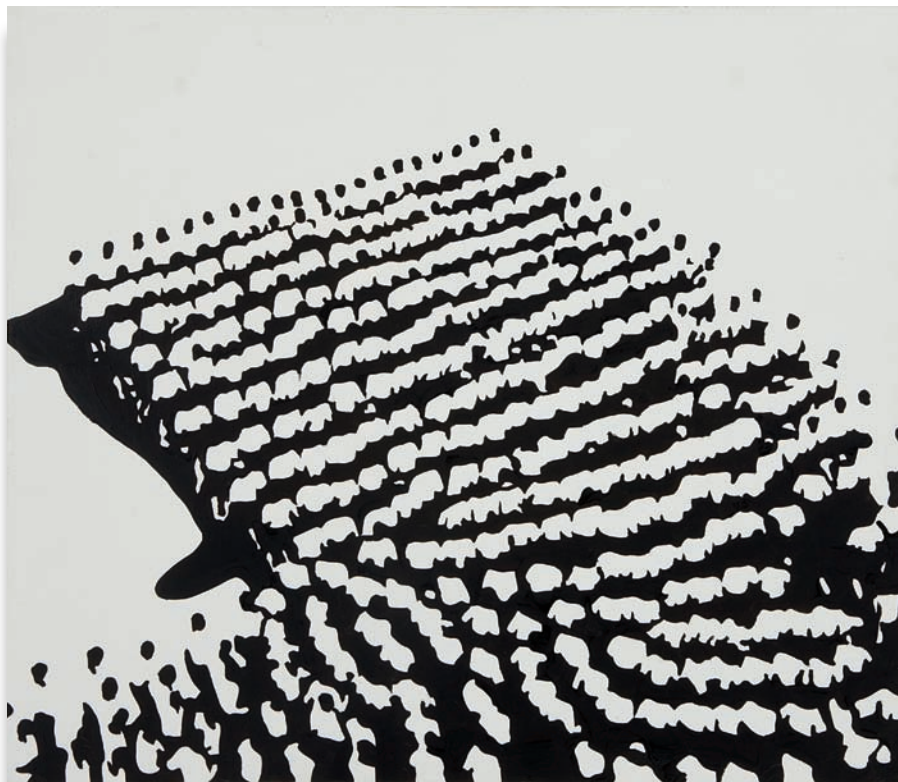
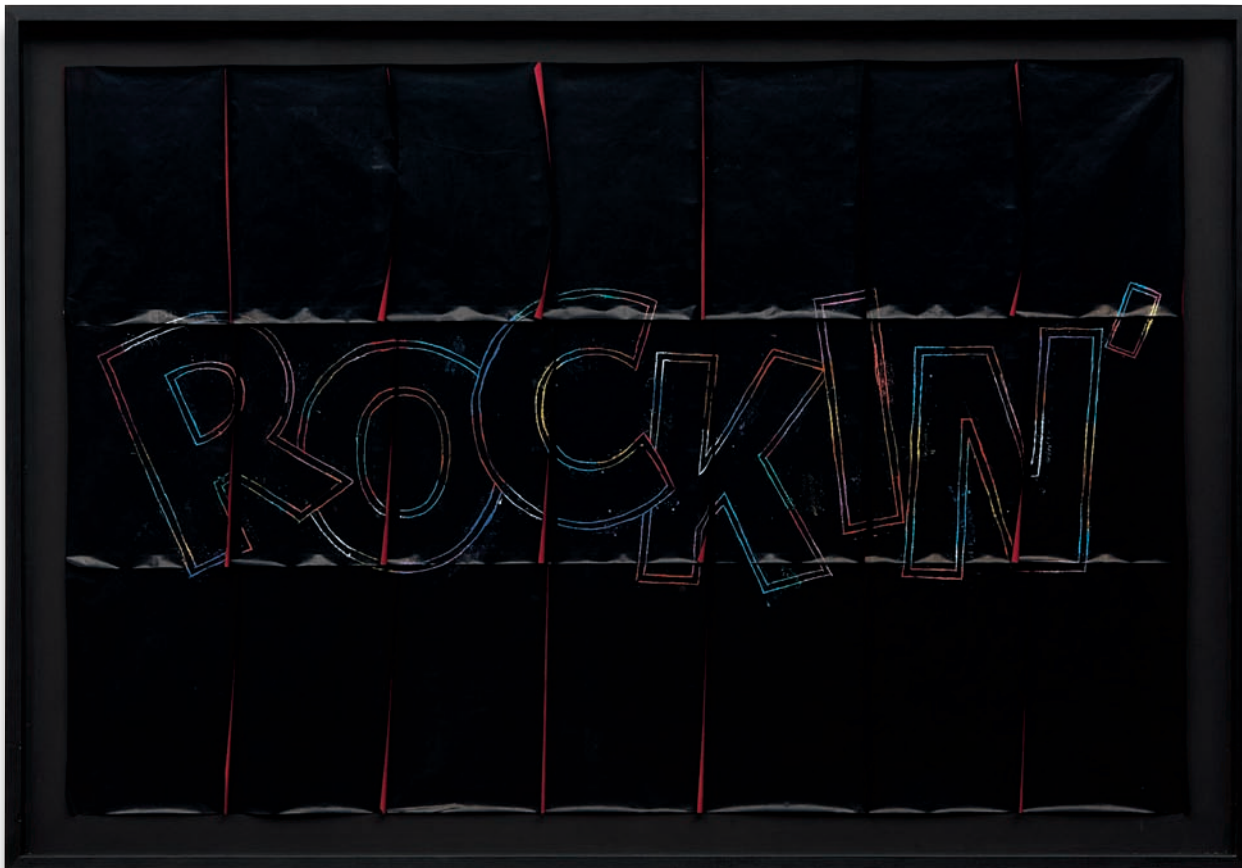
**Estimate** \$25,000-35,000

**PROVENANCE**

Thomas Dane, London







309

**FRIEDRICH KUNATH** b. 1974*Untitled (Rockin)*, 2004

crayon on paper

35¼ x 53¼ in. (89.5 x 135.3 cm.)

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

Blum &amp; Poe, Los Angeles

Private Collection

Sotheby's, New York, *Fusion: Contemporary Art and Design*, December 14, 2010, lot 124

Acquired at the above sale by the present owner

**EXHIBITED**Los Angeles, Blum & Poe, *Friedrich Kunath: We Were the One Thing in the Galaxy God Didn't Have His Eyes on*, April 3 - May 1, 2004

310

**WILHELM SASNAL** b. 1972*Sportsmen Parade (After Rodchenko)*, 2002

oil on canvas

27½ x 32 in. (69.9 x 81.3 cm.)

Signed and dated "Wilhelm Sasnal 2002" along the overlap.

**Estimate** \$25,000-35,000**PROVENANCE**

Foksal Gallery Foundation, Warsaw

Acquired from the above by the present owner, 2002





311

**AYA TAKANO** b. 1976

*Smooch*, 2006

acrylic on canvas

16¼ x 12 in. (41.3 x 30.5 cm.)

Signed and dated "2006 Takano Aya" on the stretcher bar.

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

**PROVENANCE**

Galerie Emmanuel Perrotin, Paris

Private Collection





312

**MARK RYDEN** b. 1963

*Untitled (Goodbye Hong Kong), 1997*

gouache on artist board

13¼ x 11 in. (33.7 x 27.9 cm.)

Signed "Ryden" lower right; further stamped with studio stamp and dated "Nov 10 1997" on the reverse.

**Estimate** \$25,000-35,000

**PROVENANCE**

Acquired directly from the artist  
Private Collection





313

**TRACEY EMIN** b. 1963*Yes + Yes Again*, 2007

embroidered cotton

18½ x 19½ in. (47.3 x 49.8 cm.)

Signed, titled and dated "Yes + Yes Again Tracey Emin 07" along the lower margin.

**Estimate** \$20,000-30,000**PROVENANCE**Gagosian Gallery, Beverly Hills  
Private Collection**EXHIBITED**Beverly Hills, Gagosian Gallery, *Tracey Emin: You Left Me Breathing*, November 2 - December 22, 2007**LITERATURE**J. Doyle, *Tracey Emin: You Left Me Breathing*, exh. cat., Beverly Hills: Gagosian Gallery, 2007. n.p. (illustrated)

314

**DAMIEN HIRST** b. 1965*Love Will Tear Us Apart*, 1995

Plexiglas, sintra cabinet, surgical syringes, needles

14 x 20 x 8¾ in. (35.6 x 50.8 x 22.2 cm.)

Signed and dated "D Hirst 30/5/95" on a label affixed to the reverse. This work is number 25 from an edition of 30.

**Estimate** \$15,000-20,000**PROVENANCE**Tanya Bonakdar Gallery, New York  
Schellmann Art, Munich





315

**STERLING RUBY** b. 1972

*Sex*, 2007

lambda print, laminated to Plexiglas

sheet 66 x 47½ in. (167.6 x 120.7 cm.)

frame 67½ x 49 in. (171.5 x 124.5 cm.)

Signed, numbered and dated "Sterling Ruby 2007 ed. 1/3" on a label affixed to the reverse. This work is number 1 from an edition of 3.

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

**PROVENANCE**

Metro Pictures, New York  
Private Collection

**EXHIBITED**

New York, Metro Pictures, *Sterling Ruby: Killing the Recondite*, April 28 - June 9, 2007 (another example exhibited)

Los Angeles, Museum of Contemporary Art, Pacific Design Center, *MOCA Focus: Sterling Ruby - SUPERMAX 2008*, June 19- September 19, 2008 (another example exhibited)

**LITERATURE**

P. Kaiser, ed., *MOCA Focus: Sterling Ruby - SUPERMAX 2008*, exh. cat., Museum of Contemporary Art, Pacific Design Center, Los Angeles, 2008, p. 106 (illustrated)



316



316

**ISA GENZKEN** b. 1948

*Untitled, 1987*

pencil, ink on Zanders Parole paper

16¼ x 11½ in. (41.3 x 29.2 cm.)

Signed and dated "Isa Genzken 1987" lower right.

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

**PROVENANCE**

Greenberg Wilson Gallery, New York

Private Collection

**EXHIBITED**

New York, Greenberg Wilson Gallery, *Toward Form*, March - April, 1989

317

**OSCAR TUAZON** b. 1975

*Untitled, 2012*

rust, engine oil, charcoal, cement on paper

43¼ x 29½ in. (110 x 75 cm.)

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

**PROVENANCE**

Dependence Gallery, Brussels

Private Collection

317







318

**SETH PRICE** b. 1973

*Untitled (Flower)*, 2006

vacuum formed high impact polystyrene  
60½ x 29½ in. (153.7 x 74.9 cm.)

**Estimate** \$30,000-40,000

**PROVENANCE**

Friedrich Petzel Gallery, New York  
Private Collection



319



319

**KEHINDE WILEY** b. 1977  
*Passing/Posing Untitled 4*, 2005  
 pencil on paper, in artist's frame  
 37½ x 31½ in. (95.3 x 80 cm.)

**Estimate** \$15,000-25,000

**PROVENANCE**  
 Deitch Projects, New York  
 Private Collection, New York

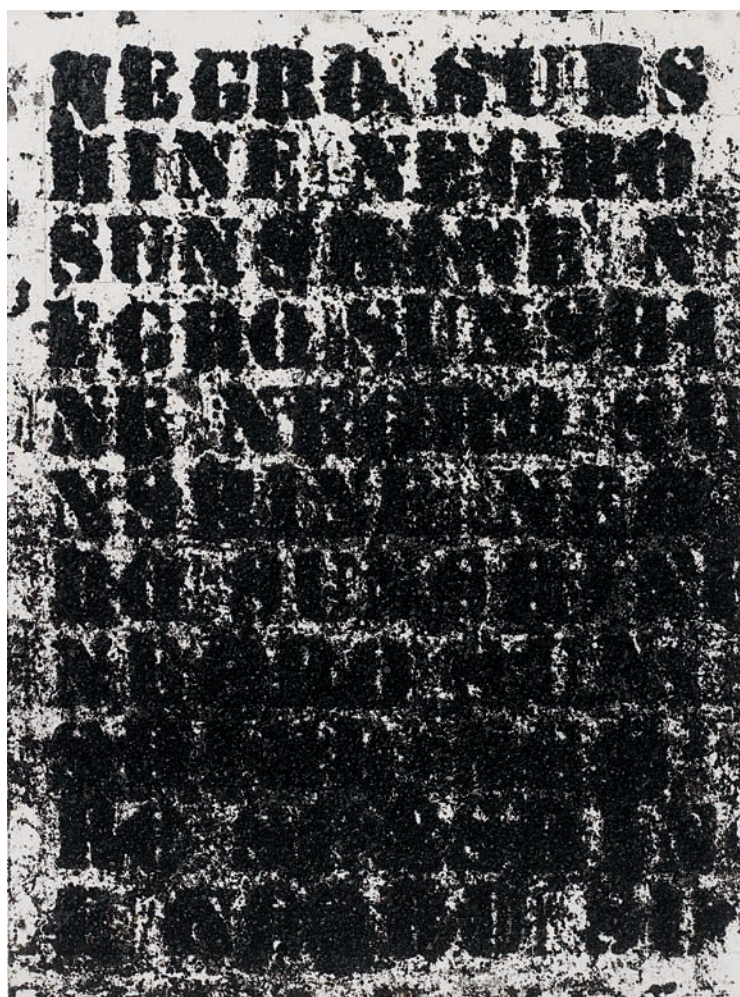
320

**GLENN LIGON** b. 1960  
*Study for Negro Sunshine #49*, 2010  
 coal dust, oilstick, pencil and gesso on paper  
 12 x 8⅞ in. (30.6 x 22.8 cm.)  
 Signed, titled and dated "2010 Negro Sunshine #49 Glenn Ligon" on the reverse.

**Estimate** \$30,000-40,000

**PROVENANCE**  
 Regen Projects, Los Angeles  
 Private Collection

320





321

**GLENN LIGON** b. 1960

*Skin Tight - Photo Pocket*, 1995

cotton canvas, vinyl, metal rings, rope, acetate,  
chromogenic prints

52 x 13 x 13 in. (132.1 x 33 x 33 cm.)

This work is number 1 from an edition of 7.

**Estimate** \$35,000-45,000

**PROVENANCE**

Private Collection

**EXHIBITED**

Philadelphia, Fabric Workshop and Museum and  
Boston, MIT List Visual Arts Center, *Glenn Ligon: Skin  
Tight*, October 7 - December 10, 1995 (another example  
exhibited)

**LITERATURE**

M. Stroud & A. d'Harnocourt, *New Material as New  
Media: The Fabric Workshop*, Philadelphia, 2002, p. 173  
(illustrated)







322

**AARON CURRY** b. 1972

*Untitled (Compositional Mask)*, 2008

ink, gouache, acrylic on paper

30 x 22½ in. (76.2 x 57.2 cm.)

Initialed and dated "AC 08" on the reverse.

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

**PROVENANCE**

David Kordansky Gallery, Los Angeles

Private Collection





323

**NATE LOWMAN** b. 1979

*Discount Marilyn*, 2011

alkyd on linen

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

Signed and dated "Nate Lowman 2011" along the overlap.

**Estimate** \$40,000-60,000

**PROVENANCE**

Zach Feuer Gallery, New York

Private Collection

Sotheby's, New York, *Contemporary Art Day Auction*, May 10, 2012, lot 494

Private Collection, New York

Acquired from the above by the present owner





324

**EILEEN QUINLAN** b. 1972*Smoke and Mirror #63*, 2006

chromogenic print

24 x 19¾ in. (61 x 50.2 cm.)

Signed and dated "eileen quinlan 2006" on the reverse.

This work is number 1 from an edition of 5.

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

Elizabeth Dee Gallery, New York

325

325

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

**MARIAH ROBERTSON** b. 1975*206 Suns*, 2007

chromogenic print

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

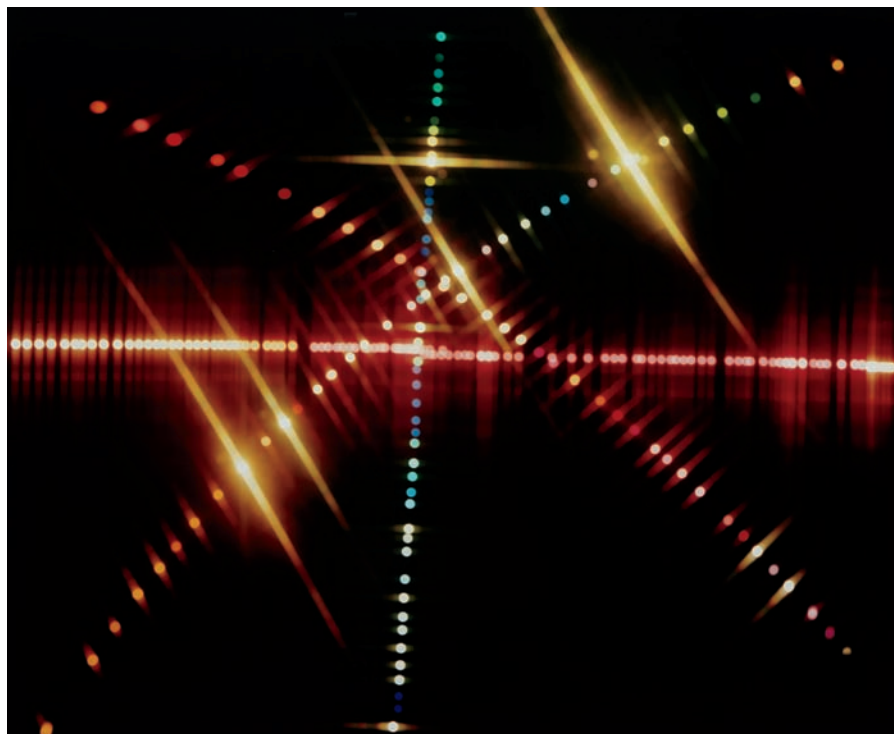
frame 35½ x 43¼ in. (90.2 x 109.9 cm.)

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

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

Guild &amp; Greyshkul, New York

Private Collection

**EXHIBITED**New York, Guild & Greyshkul, *Nudes, Still Lives and Landscapes*, November 3 - December 8, 2007 (another example exhibited)



326

**KAZ OSHIRO** b. 1967

*Fender Champ #2 (Black Flag), 2002*  
acrylic, Bondo on stretched canvas over wood  
16 x 17 x 7¼ in. (40.6 x 43.2 x 18.4 cm.)

Signed, titled and dated "Fender Champ No. 2 Kaz Oshiro 2002" on the reverse.

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

**PROVENANCE**

Rosamund Felsen Gallery, Santa Monica  
Private Collection







327

**JOSH SMITH** b. 1976

*Untitled (JS07300)*, 2007

oil on canvas

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

Signed and dated "Josh Smith 2007" on the reverse;  
further titled "JS07300" along the overlap.

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

**PROVENANCE**

Luhring Augustine, New York  
Private Collection



328

**JOSH SMITH** b. 1976

*Untitled (JS06192)*, 2006

oil on canvas

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

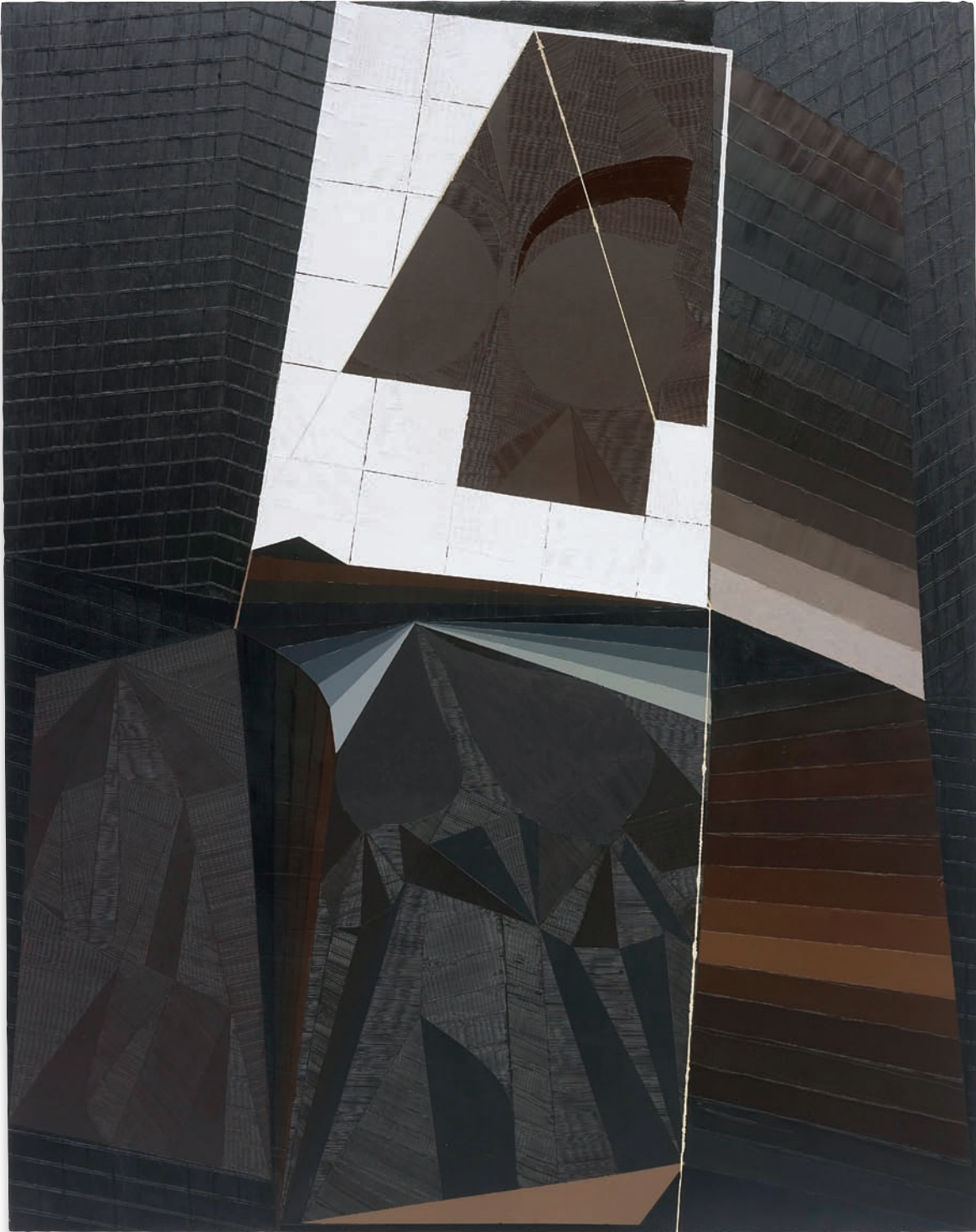
Signed and dated "Josh Smith 2006" on the reverse.

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

**PROVENANCE**

Luhring Augustine, New York  
Private Collection





329

**GARTH WEISER** b. 1979

*Mr. Bad Example*, 2007

acrylic, oil on panel

105 x 82 $\frac{1}{2}$  in. (266.7 x 210.8 cm.)

**Estimate** \$30,000-40,000

**PROVENANCE**

Casey Kaplan, New York

Acquired from the above by the present owner, 2007

**EXHIBITED**

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

**LITERATURE**

J. Cape, *Abstract America: New Painting and Sculpture*, exh. cat., Saatchi Gallery, London, 2008, pp. 336-337 (illustrated)





330

**AARON YOUNG** b. 1972

*Skid Mark (24kt gold)*, 2010

brass panel plated with 24 karat gold, burnt rubber and  
motor oil

19½ x 48 in. (49.5 x 121.9 cm.)

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

**PROVENANCE**

Bortolami Gallery, New York  
Private Collection



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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.

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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.

#### ○ **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.

#### △ **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 \$1,000. 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.



**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 \$100,000 or less. A processing fee will apply.

**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.



## CONDITIONS OF SALE

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

### 1 INTRODUCTION

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

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

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

### 2 PHILLIPS AS AGENT

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

### 3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

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

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

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

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

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

### 4 BIDDING AT AUCTION

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

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

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

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

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

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

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

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

### 5 CONDUCT OF THE AUCTION

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

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

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

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

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

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

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



## 6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium and any applicable sales tax (the "Purchase Price"). The buyer's premium is 25% of the hammer price up to and including \$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 \$100,000 or less. A processing fee will apply.

(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 a late collection fee of \$10 per day 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's premises or elsewhere at the buyer's sole risk and expense at the same rates as set forth in Paragraph 8 (a) above; (ii) cancel the sale of the lot, retaining any partial payment of the Purchase Price as liquidated damages; (iii) reject future bids from the buyer or render such bids subject to payment of a deposit; (iv) charge interest at 12% per annum from the date payment became due until the date the Purchase Price is received in cleared funds; (v) subject to notification of the buyer, exercise a lien over any of the buyer's property which is in the possession of Phillips and instruct our affiliated companies to exercise a lien over any of the buyer's property which is in their possession and, in each case, no earlier than 30 days from the date of such notice, arrange the sale of such property and apply the proceeds to the amount owed to Phillips or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission and all sale-related expenses; (vi) resell the lot by auction or private sale, with estimates and a reserve set at Phillips reasonable discretion, it being understood that in the event such resale is for less than the original hammer price and buyer's premium for that lot, the buyer will remain liable for the shortfall together with all costs incurred in such resale; (vii) commence legal proceedings to recover the hammer price and buyer's premium for that lot, together with interest and the costs of such proceedings; (viii) set off the outstanding amount remaining unpaid by the buyer against any amounts which we or any of our affiliated companies may owe the buyer in any other transactions; (ix) release the name and address of the buyer to the seller to enable the seller to commence legal proceedings to recover the amounts due and legal costs or (x) take such other action as we deem necessary or appropriate.

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

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

## 10 RESCISSION BY PHILLIPS

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

## 11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENSES AND PERMITS

Before bidding for any property, prospective buyers are advised to make their own inquiries as to whether a license is required to export a lot from the United States or to import it into another country. Prospective buyers are advised that some countries



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

## **12 CLIENT INFORMATION**

In connection with the 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.

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(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.

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(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.



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(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.

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# SALE INFORMATION

CONTEMPORARY ART DAY SALE

## AUCTION & VIEWING LOCATION

450 Park Avenue New York 10022

## AUCTION

16 May 2014 at 11am

## VIEWING

3-15 May

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

## SALE DESIGNATION

When sending in written bids or making enquiries please refer to this sale as NY010414 or Contemporary Art Day Sale.

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Jean-Michel Basquiat, *Untitled (crown of thorns)*, circa 1982, lot 189 © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2014 (detail)

John Baldessari, *Untitled*, 1964, lot 188 (detail)

**Title page** James Rosenquist, *Gun-Play-Guns*, 1996, lot 190 (detail) © James Rosenquist/VAGA, New York

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**Inside Back Cover** Mr., *Untitled*, 2004, lot 148 (detail)

**Back Cover** Cecily Brown, *Mommets in the Tumult*, 2008, lot 187



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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		Sale Number	Sale Date
Title	First Name	Surname	
Company (if applicable)		Account Number	
Address			
City		State/Country	
Zip Code			
Phone		Mobile	
Email		Fax	
Phone (for Phone Bidding only)			

Lot Number In Consecutive Order	Brief Description	US \$ Limit* Absentee Bids Only

\* Excluding Buyer's Premium and sales or use taxes

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Signature	Date
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- 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.
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Title	First Name	Surname
Company (if applicable)	Account Number	
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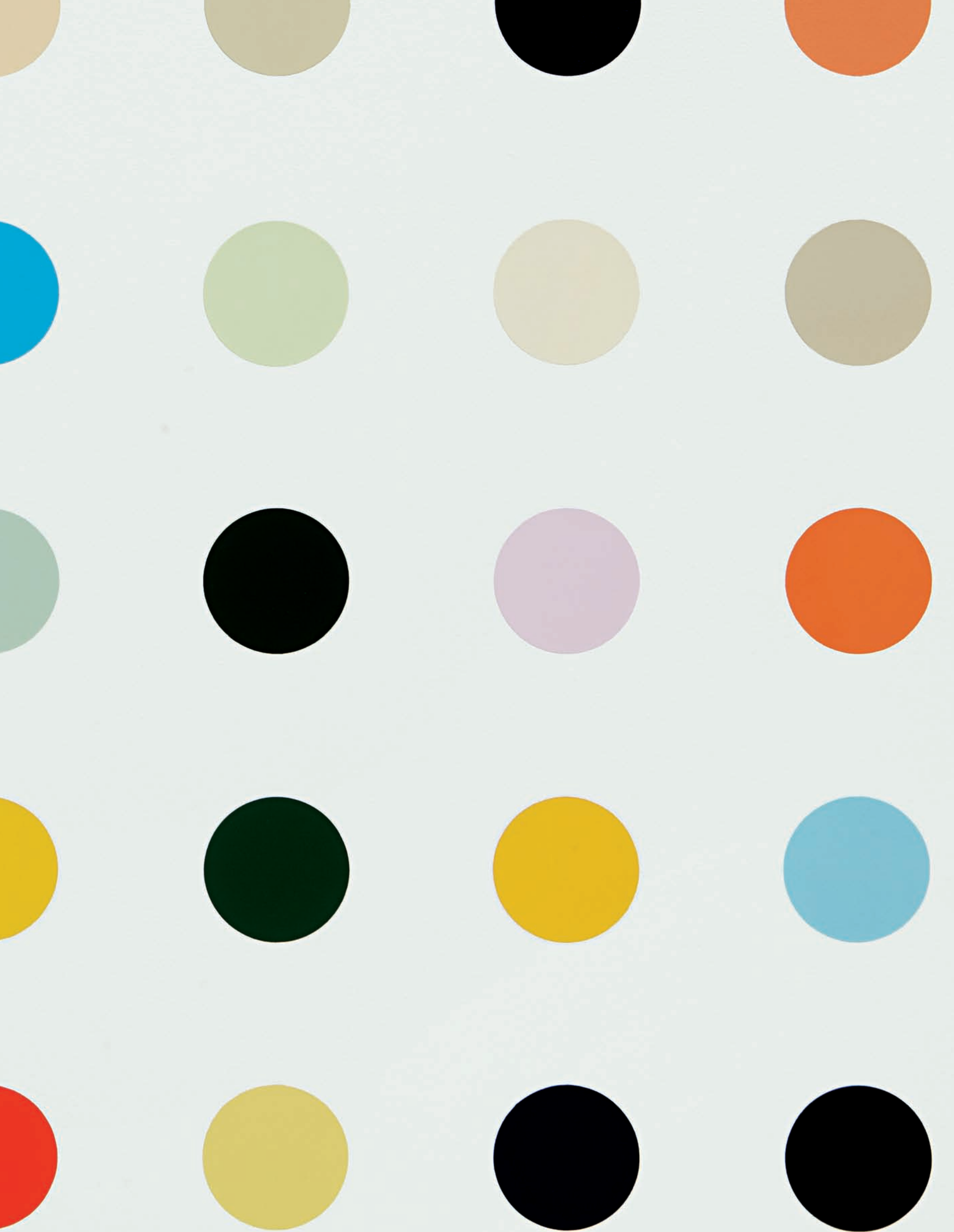
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