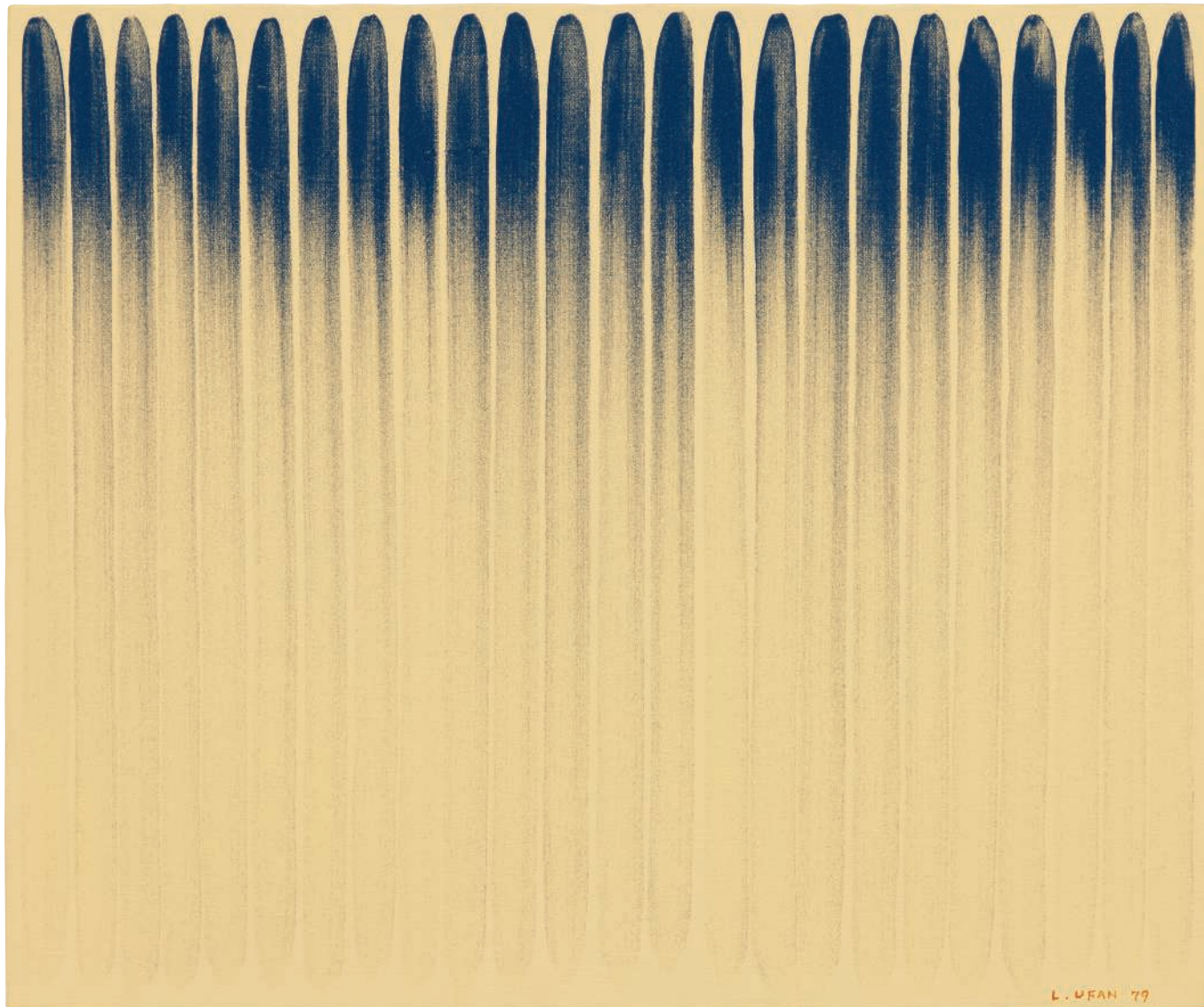


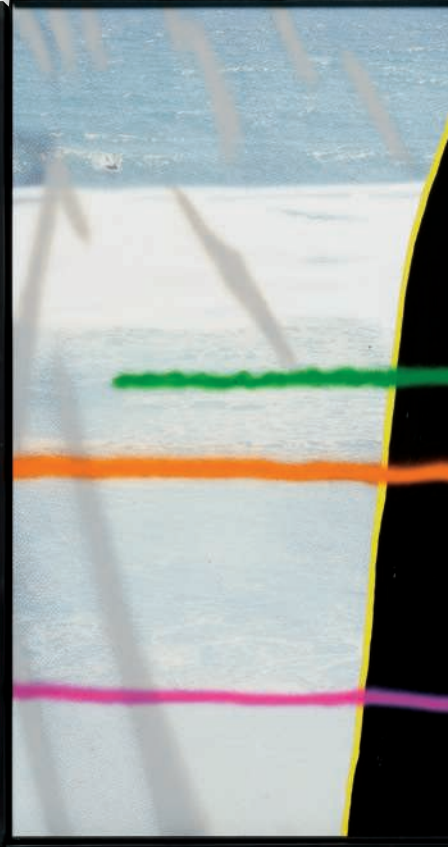
20th Century &
Contemporary Art
Day Sale
New York, 10 May 2016

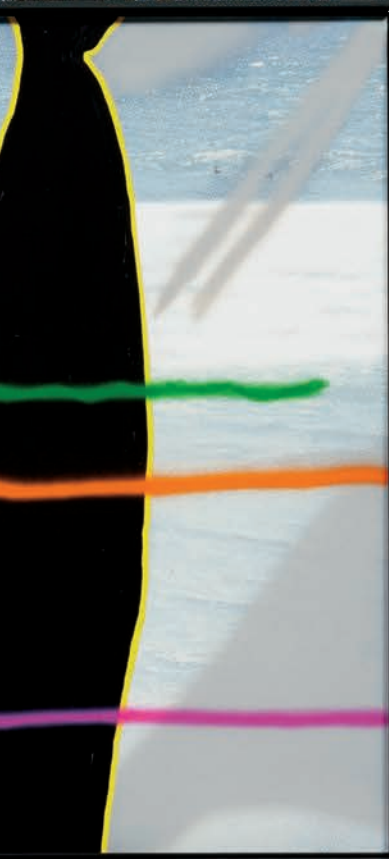


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**20th Century & Contemporary Art
Day Sale**
New York, 10 May 2016

Auction & Viewing Location
450 Park Avenue New York 10022

Auction
10 May 2016 at 11am

Viewing
30 April – 10 May
Monday – Sunday 10am – 6pm

Sale Designation
When sending in written bids or making enquiries please refer to this sale as NY010416 or 20th Century & Contemporary Art Day Sale.

Absentee and Telephone Bids
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fax +1 212 924 1749
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101. Eddie Martinez b. 1977

Inside Thought, 2013

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

Estimate

\$30,000-40,000

Provenance

Kohn Gallery, Los Angeles

Exhibited

Los Angeles, Kohn Gallery, *Eddie Martinez, Nomader*,
September 12 – October 25, 2014





102. Lucy Dodd b. 1981

2 Doors, 1 Tomb, Coming through the back side of death-right, 2013
mixed media on canvas
115 x 95 in. (292.1 x 241.3 cm)

Estimate

\$12,000-18,000

Provenance

Private Collection

Exhibited

New York, David Lewis Gallery, *Cake4Catfish*,
November 24, 2013 - January 12, 2014

Literature

Jerry Saltz, "Lucy Dodd's Painting Intoxicates (and So Do
Her Cocktails)," *Vulture*, December 3, 2013



103. Mary Weatherford b. 1963

end of days, 2004

Flashe on canvas

40 x 42 in. (101.6 x 106.7 cm)

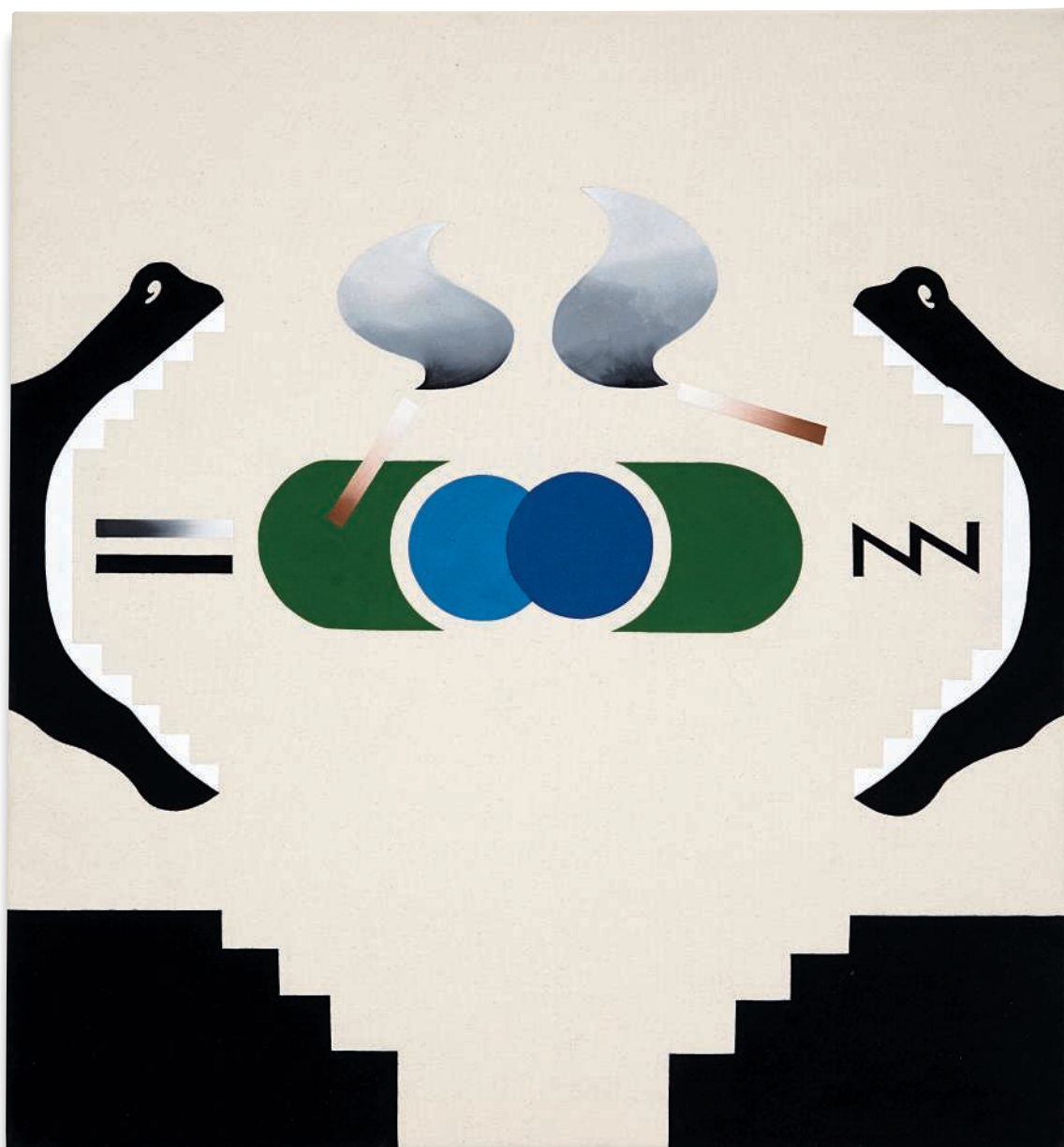
Signed, titled and dated "end of days MK Weatherford 2004" along the overlap.

Estimate

\$20,000-30,000

Provenance

Sister Gallery, Los Angeles

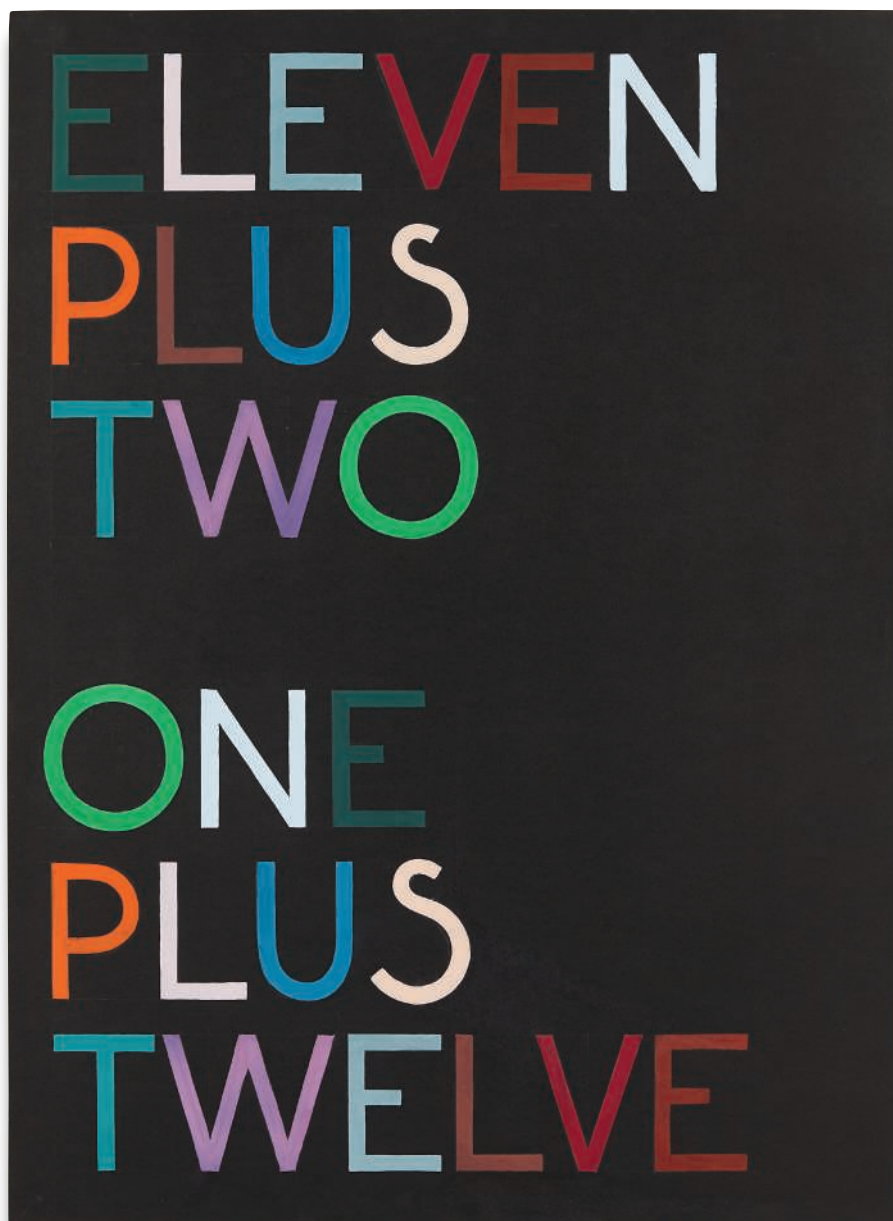


104. Math Bass b. 1982

Newz!, 2014
acrylic on canvas
28 x 26 in. (71.1 x 66 cm)

Estimate
\$25,000-35,000

Provenance
Private Collection



105. Tauba Auerbach b. 1981

Anagram I, 2006

acrylic and gouache on paper mounted on board
30 x 22 in. (76.2 x 55.9 cm)

Signed, titled and dated "Anagram 1 Tauba Auerbach
2006" on the reverse.

Estimate

\$35,000-50,000

Provenance

New Image Art Gallery, West Hollywood

Private Collection

Paddle8, May 20, 2014

Acquired at the above sale by the present owner



106. Eddie Martinez b. 1977

Skull-Life, 2010
oil and acrylic on canvas
30 x 24 in. (76.2 x 61 cm)
Initialed "EM" upper left. Further signed and inscribed
"Eddie Martinez New York" on the reverse.

Estimate
\$10,000-15,000

Provenance
Patricia Low Contemporary, Gstaad
Paddle8, September 30, 2014, lot 22
Acquired at the above sale by the present owner



107. Chris Martin b. 1954

Star, 2006-2007

oil on shaped canvas

60¼ x 47½ in. (153 x 120.7 cm)

Initialed and dated "2007...CM" lower right. Further initialed and dated "CM 2006 - 2007..." on the reverse.

Estimate

\$10,000-15,000

Provenance

Daniel Weinberg Gallery, Los Angeles

Acquired from the above by the present owner



108. Markus Schinwald b. 1973

Adam, 2009
oil on canvas
33½ x 28¼ in. (85.1 x 71.8 cm)

Estimate
\$18,000-22,000

Provenance
Private Collection

Exhibited
New York, Yvon Lambert, *Markus Schinwald*,
January 14 - February 20, 2010

Literature
Roberta Smith, "Art in Review: Markus Schinwald at
Yvon Lambert," *New York Times*, January 21, 2010



109. R.H. Quaytman b. 1961

O Tópico, Chapter 27, 2014
 encaustic, silkscreen ink and gesso on panel
 20¹/₁₆ x 12³/₈ in. (51 x 31.4 cm)
 Signed, titled, inscribed and dated "R.H. Quaytman O
 Tópico Chapter 27 2014 RQ1768.14" on the reverse.

Estimate
 \$40,000-60,000

Provenance
 Gladstone Gallery, New York



no. Ahmed Alsoudani b. 1975

Untitled, 2009
charcoal, acrylic and pastel on paper
70 x 59 in. (177.8 x 149.9 cm)

Estimate
\$30,000-50,000

Provenance
Goff + Rosenthal, New York
Acquired from the above by the present owner in 2009

Literature
Shaheen Merali, *Ahmed Alsoudani Berlin Drawings*, exh. cat.
Goff + Rosenthal: New York, 2009, (illustrated)



III. Lynette Yiadom-Boakye b. 1977

Bird of Paradise, 2009

oil on canvas

34 x 28 in. (86.4 x 71.1 cm)

Titled and dated "2009 Bird of Paradise" on the reverse.

Estimate

\$30,000-40,000

Provenance

Faye Fleming & Partner, Geneva

Exhibited

New York, The Studio Museum in Harlem, *Lynette Yiadom-Boakye: Any Number of Preoccupations*, November 11, 2010 - March 13, 2011

112. John Gerrard b. 1974

Dust Storm (Dalhart, Texas), 2007
simulation, with artist's Corian frame and artist's
Corian console table
screen 28 in. (71.1 cm)
overall 60½ x 46½ x 21¼ in. (153.7 x 117.2 x 54 cm)
Signed, titled, numbered and dated twice "Dust Storm
(Dalhart, Texas) 2007 5/6 2007 John Gerrard" on a
card inside artist's box. Further signed, numbered and
dated "John Gerrard 2007 5/6" on a label affixed to
the inside of the monitor casing.
This work is number 5 from an edition of 6.

Estimate

\$40,000-60,000

Provenance

Thomas Dane Gallery, London

Exhibited

New York, Marian Goodman Gallery, *Equal, That Is, To The Real Itself*, June 21 - July 28, 2007 (another example exhibited)
Washington, DC, Hirshhorn Museum and Sculpture Garden, *Directions: John Gerrard*, November 5 - May 31, 2009 (another example exhibited)
Alberta College of Art and Design, Illingworth Kerr Gallery, *John Gerrard / Glenn Ligon*, October 9 - December 12, 2009 (another example exhibited)
La Biennale di Venezia, 53rd International Art Exhibition, *John Gerrard, Animated Scene*, June 7 - September 30, 2009 (another example exhibited)
Perth Institute of Contemporary Arts, *John Gerrard*, February 16 - April 3, 2011 (another example exhibited)

Literature

Joseph R. Wolin, "Equal, That Is, to the Real Itself," *Time Out New York*, July 5-11, 2007
Bridget L. Goodbody, "Equal, That Is, to the Real Itself," *The New York Times*, July 6, 2007
Joseph, R. Wolin, "Introducing: John Gerrard," *Modern Painters Magazine*, November, 2007
Stefano Tonchi, "Venice | Slowly But Surely," *The New York Times T Magazine*, June 9, 2009
Blake Gopnik, "A Most 'Animated' Eco-Critique," *The Washington Post*, June 9, 2009
Paul Laster and Bettina Von Hase, "Blogs and Stories: The Biennale's Best," *The Daily Beast*, June 18, 2009
Katy Donoghue, "John Gerrard: Animated Scene," *Whitewall*, July 2, 2009
Maura Egan, "Screen Savers," *New York Times Style Magazine*, September 2009
Blake Gopnik, "Avoiding Mechanical Overload," *The Washington Post*, November 5, 2009
Alix McKenna, "Directions: John Gerrard at the Hirshhorn Museum and Sculpture Garden, Washington, DC," *California Literary Review*, November 16, 2009

"The medium of simulation speaks to these scenes as they are in effect minimal, and have a curious synthetic quality."

John Gerrard

Over the last decade, Irish-born artist John Gerrard's video projections have elevated contemporary interpretations of the American landscape in both scope and medium. As an outsider representing a homeland that is not his own, Gerrard approaches his subject matter from an objective rather than a sentimental standpoint, resulting in imagery that is not patriotic, but instead overtly realistic and at times tragic.

The present lot occupies a unique position in the artist's oeuvre of animated scenes, executed between 2007 and 2010, which featured reconstructions of historical events utilizing existing landscapes. *Dust Storm (Dalhart, Texas)* from 2007, named after its specific location in the American south, is actually the result of a hybrid of images. His source materials range from personal photographs and footage of an abandoned farm in the Texas panhandle, to archival photos from the Dust Bowl, the series of severe dust storms that engulfed areas across the country throughout the 1930s. Specifically, Gerrard derived his composition from one of the few surviving photos documenting Black Sunday, a large storm that hit the region on April 14, 1935. He further fabricates the scene with the inclusion of another photograph taken by an American soldier witnessing a dust storm in Iraq. The result is a multi-faceted visual amalgamation, brought to life with

the utilization of realtime 3D in a seamless projection. Despite the variation in reference imagery, Gerrard's resulting animation is a remarkably conceivable depiction of an imaginary force of nature.

Gerrard's projections, or self-described "simulations," are displayed on movable flat screen monitors that meet the viewer at eye level. One approaches the piece as if walking into the desolate scene, captivated by the 8-minute sequence which seems to move at once both slowly and rapidly. A threatening dust storm enters at the corner and moves steadily across the picture, containing only deserted farmhouses, telephone poles, windmills and rickety fences. The lack of human presence, a feature characteristic of many of Gerrard's projections, leaves the desolate farmland ahead, the only victim to the storm. The viewer is left with an overwhelming feeling of helplessness and anxiety in response to the destructive nature of the storm. As Alan Artner describes the effect of the artist's technical process in his review of his work in 2008, "The pity in the subject comes to viewers subliminally through a visual poem of complexity and power." Gerrard's *Dust Storm* thus brings to mind the irrevocable forces of nature in an aesthetically compelling way, those which continue to transform the landscape that we occupy.



113. **Wolfgang Tillmans** b. 1968

Freischwimmer 120, 2006

chromogenic print

72 x 96 in. (182.9 x 243.8 cm)

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

Estimate

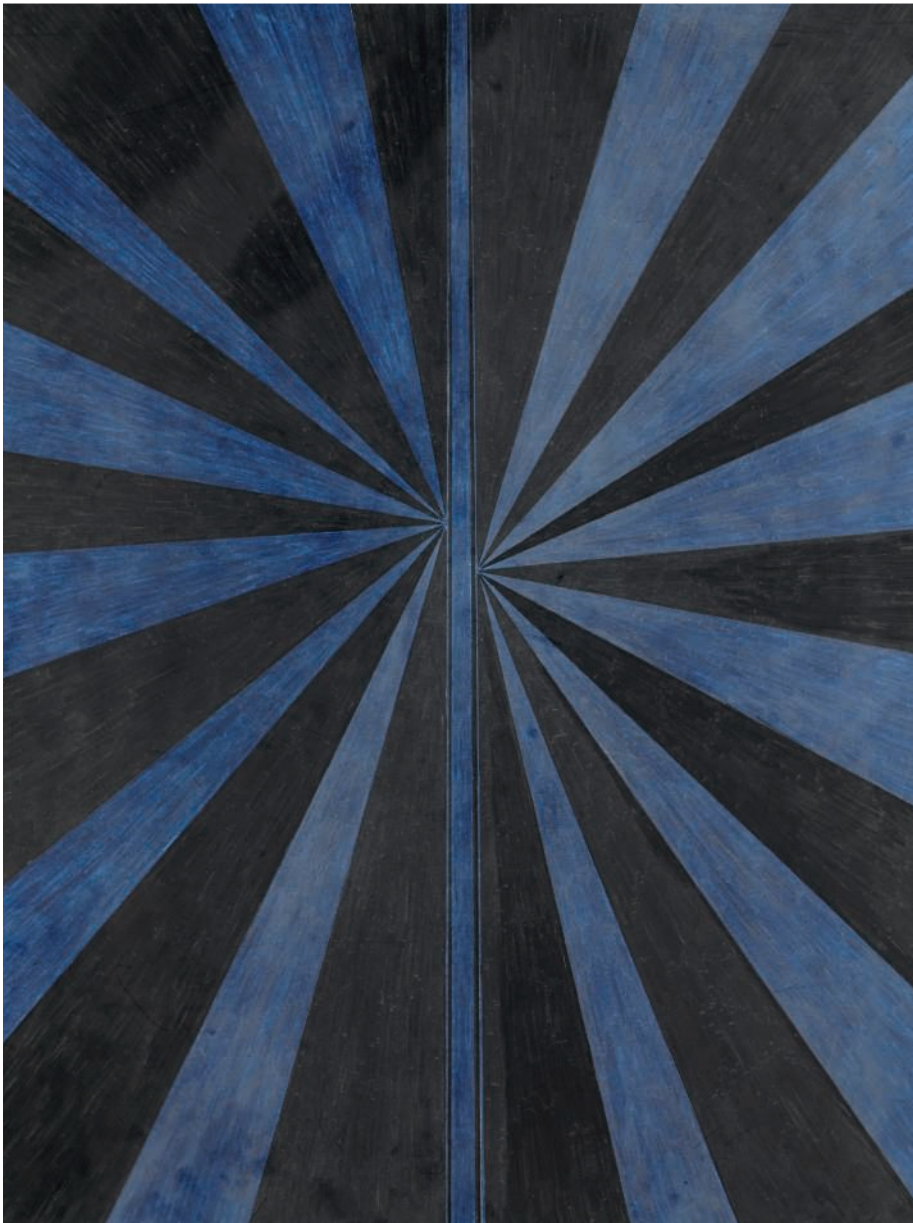
\$80,000-120,000

Provenance

Andrea Rosen Gallery, New York

Private Collection, Oslo





Δ 114. **Mark Grotjahn** b. 1968

Untitled (Black and Blue Butterfly #570), 2005
colored pencil on paper
25 x 21 in. (63.5 x 53.3 cm)
Signed twice, titled, dated and inscribed "Untitled
(Black and Blue Butterfly #570) M. Grotjahn 2005"
on the reverse.

Estimate
\$70,000-90,000

Provenance
Blum + Poe, Los Angeles

***"I wanted the works to move.
It's why I called them 'dancing butterflies.'"***

Mark Grotjahn, 2010



115. Jonas Wood b. 1977

Tape Still Life, 2008

oil on linen

27½ x 26¾ in. (69.9 x 67.9 cm)

Initialed, titled and dated "JBRW 2008 Tape Still Life" on the reverse.

Estimate

\$60,000-80,000

Provenance

Anton Kern Gallery, New York

II6. Sterling Ruby b. 1972

Monument Stalagmite/Icolagnia, 2008
PVC pipe, foam, urethane, wood, spray paint and formica
186 x 72 x 48 in. (472.4 x 182.9 x 121.9 cm)
Initialed, titled and dated "SR 08 ICOLAGNIA" on the underside of the base.

Estimate

\$80,000-120,000

Provenance

Metro Pictures, New York
Adam Sender, New York
Sotheby's, New York, September 24, 2014, lot 253
Acquired at the above sale by the present owner

Literature

Galleria d'Arte Moderna e Contemporanea di Bergamo, exh. cat., *Sterling Ruby: GRID RIPPER*, September 2008 – February 2009, p. 136 (illustrated)

In his vivid hallucinatory spray paintings, luscious ceramics, and the present lot, a formidable and monumental work, Sterling Ruby has cultivated a fluid artistic practice that entails processes of construction, decay, and reassembling. As the artist explains, "The studio [is] to become a kind of excavation site for me. Years of accumulated material and work are spread through the buildings, almost like a dumping ground. This setting has taken my work to another level of cycling through materials....remnants are dug up and reassessed, catalysts are created between works from the past and new works" (Sterling Ruby, 2016).

This archaeological practice within the space of the studio resulted in his *Monument Stalagmite* series of 2005 of which the present lot is a pristine example. *Monument Stalagmite/Icolagnia*, created in 2008 (the year in which Ruby's first spray painting was completed), is comprised of urethane resin, poured over a structure of wood, PVC pipe and expanding foam. The geological

process of creation is referenced in the title: *Stalagmite*, an icicle-shaped formation that descends from the ceiling of a cave as a result of water dripping over eons of time. Ruby mimics this natural process by allowing his sculptures to hang from the ceiling as layers and layers of liquid urethane are poured down upon it over the course of nearly two months. By manifesting *Monument Stalagmite/Icolagnia* in such a precise manner, the powerful, skyscraper-like quality of the sculpture is evident, yet the commanding form is propped up by a wooden crutch upon which the work's title is painted. The duality of power and simultaneous weakness is aptly noted by fellow Los Angeles artist Alex Israel, who has said that Ruby's "stalagmites are these strong totemic sculptures that appear malleable and liquid. He's inventing new forms that are somehow both alien and familiar—that feel like they are tapping into the pulse of our time. Sterling's work doesn't look like anyone else's" (Alex Israel, "Sterling Ruby: Balancing Act," *W Magazine*, May 9, 2014).







Property from an Important West Coast Collection

117. Paul McCarthy b. 1945

Jack P., 2002
silicone rubber
23 $\frac{5}{8}$ x 23 $\frac{5}{8}$ x 18 $\frac{1}{8}$ in. (60 x 60 x 46 cm)

Estimate
\$120,000-180,000

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

“It kind of goes both ways, there are people who just dismiss the work and just talk about it as being abject and not trying to analyze it, but just being dismissive. Then there are writers who are more analytical about it. I’m into it both ways because that’s kind of how it’s made. I’m not trying to make it psychoanalytical but then at the same time I am.”

Paul McCarthy





118. Rob Pruitt b. 1964

Boombox Panda, 2013
glitter and enamel on canvas
22 x 16½ in. (55.9 x 41.9 cm)
Signed and dated "Rob Pruitt 2013" on the stretcher.

Estimate
\$12,000-18,000

Provenance
Private Collection

119. Rob Pruitt b. 1964

Gay Zebra, 2013
glitter and enamel on canvas
96 x 72 in. (243.8 x 182.9 cm)

Estimate
\$70,000-90,000

Provenance
Gavin Brown's Enterprise, New York





120. Michael Riedel b. 1972

Untitled (New Jersey), 2012
 silkscreen on honeycomb panel
 99 $\frac{3}{8}$ x 55 $\frac{7}{8}$ in. (252.4 x 141.9 cm)
 Signed and dated "Michael Riedel 2012"
 on the reverse.

Estimate
 \$30,000-50,000

Provenance
 David Zwirner, New York

Exhibited
 Frankfurt, Schirn Kunsthalle, *Michael Riedel. KUNSTE ZUR TEXT*, June 15 - September 9, 2012, p. 79, (illustrated)



121. Mark Grotjahn b. 1968

Untitled (CR.CY and Cream Butterfly Blonde Butterfly Drawing in Two Parts), 2009
colored pencil on paper, in 2 parts
left 9 $\frac{5}{8}$ x 6 $\frac{3}{4}$ in. (24.4 x 17.1 cm)
right 7 $\frac{7}{8}$ x 5 $\frac{3}{8}$ in. (20 x 13.7 cm)
Titled and dated "Untitled (CR.CY and Cream Butterfly Blonde Butterfly Drawing in Two Parts) 2009" on the reverse of the right drawing.

Estimate
\$40,000-60,000

Provenance
The Drawing Center, New York, October 8, 2009
Acquired at the above sale by the present owner

**20th Century.
Contemporary.
Now.**

122. John Baldessari b. 1931

The Intersection Series: Person Playing Poker/Beach Scene, 2002

digital photographic prints and acrylic mounted to
Diasac, in artist's frames, in 5 parts
overall 60¼ x 84¾ in. (153 x 215.3 cm)

Estimate

\$280,000-350,000

Provenance

Galeria Presença, Porto

Exhibited

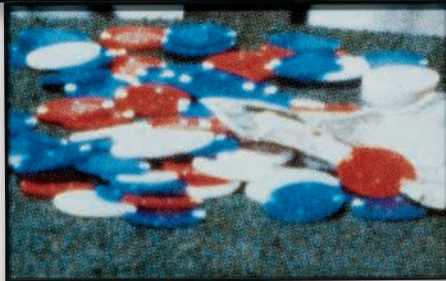
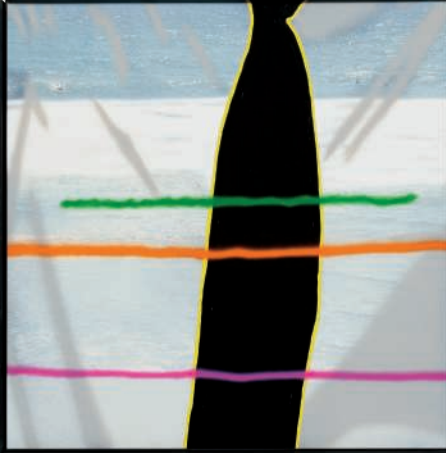
Paris, Galerie Marian Goodman, *John Baldessari:
Overlaps and Intersections*, May 3 - June 15, 2002

“Something that is part of my personality is seeing the world slightly askew. It’s a perceptual stance. The real world is absurd sometimes, so I don’t make a conscious attempt, but because I come at it in a certain way, it seems really strange.”

John Baldessari

Having attained renown as a painter, John Baldessari broadened his ever-growing artistic output in the early 2000s to source photography and film from the 1970s. Continuing in earnest his investigation of the subject and its portrayal in popular culture, his work straddles the boundaries between abstraction and figuration, between the minimal and the conceptual, but importantly retaining his tongue-in-cheek dynamic. The present lot from the *Intersection Series* maintains the essential pictorial language at the core of Baldessari’s practice—innuendo, allegory, juxtaposition, opposition, and happy coincidence. Suffused with the spirit of Pop, *Person Playing Poker/Beach Scene* amplifies the mundane with an apparent, straightforward aesthetic and appropriation of imagery.

As with the other works in the *Intersection Series*, the present lot is comprised of two dissimilar and unrelated images, which the artist combines to generate a third image at the site of intersection. He then imposes brightly saturated patches of color to delineate negative space in this layered section; in the present work, chartreuse outlines the figure’s tie, while fuchsia, saffron, and teal outline the waves as they crash ashore. The central area of overlap has undergone something of an identity crisis, at once belonging to the horizontal and vertical axes yet fully committed to neither. Baldessari’s brilliance in illuminating the contrast between familiar and banal scenes with colorful interventions, essentially thrusts the viewer into visual entropy, as we come to feel our perceptions of ordinary images may never be the same.



123. Ugo Rondinone b. 1964

No. 209 DREISSIGSTERJUNIZWEITAUSENDUNDNULL,
2000

gloss acrylic on polyester resin
59 x 157½ in. (149.9 x 400.1 cm)

Estimate

\$100,000-150,000

Provenance

Galerie Hauser & Wirth & Presenhuber, Zurich
Galerie Almine Rech, Paris
Phillips, London, June 27, 2013, lot 4
Acquired at the above sale by the present owner

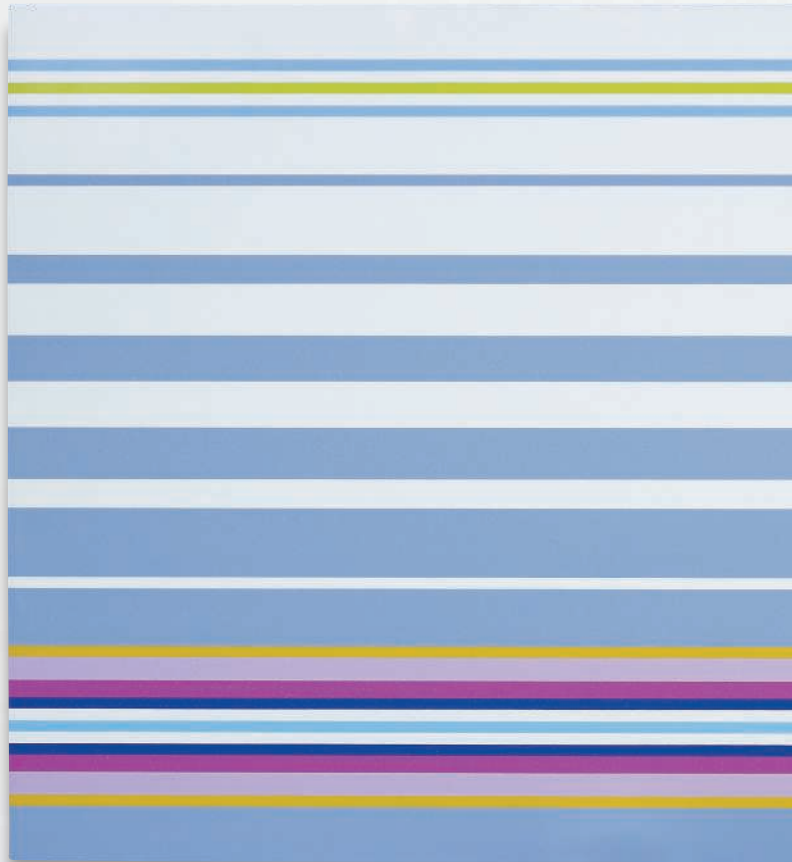
Exhibited

Avignon, Collection Lambert, *Coollustre*, May 24 -
September 28, 2003, pp. 110-113 (illustrated)

Over the course of his career, Ugo Rondinone has developed an extensive and diverse body of work ranging in medium and scale, including more intimate drawings, paintings, photographs, video and site specific installations, as well as large-scale public sculptures and neon signs. His vast oeuvre is interwoven by an ongoing exploration of the emotional and spiritual power of the human condition. A meditation in existentialism, the artist uses the conventions of landscape as an avenue to express his separateness from the external world. The use of the horizon or landscape as an allegory has held a long-standing presence in art history, extending into modern and contemporary practices from Mark Rothko to Andreas Gursky. The continuum of this tradition is exemplified in Ugo Rondinone's No. 209 DREISSIGSTERJUNIZWEITAUSENDUNDNULL, 2000,

***“I don’t have to understand an artwork
through linguistic conventions. I have
only to feel it.”***

Ugo Rondinone



underscoring “the relationship between the modern artist and the landscape as a site for melancholy reflection.” (David Thorp, *Ugo Rondinone- Zero built a nest in my navel*, exh. cat. Whitechapel Gallery, London, 2006, p.275)

Within the confined walls of an exhibition space, Rondinone’s energetic installations introduce the viewers to new environments, altering their experience in sites that essentially become artificial, yet intimate, landscapes. His celebrated rainbow neon signs comprised of short text phrases such as *Hell, Yes!*, 2001 and *Where Do We Go From Here?*, 1999, are mounted on or situated above buildings and effectively define and assert the respective landscapes that they inhabit. Delicately balancing the literal and abstract definition of space, the artist’s ongoing series of mandala - or target - paintings and his landscapes - or horizons

- are represented in the preset lot, No. 209 *DREISSIGSTERJUNIZWEITAUSENDUNDNULL*, 2000, which proposes a dazzling landscape of colored registers referencing post-painterly abstraction, the aesthetic of Op Art and Color Field painting. Rondinone’s mesmerizing strata of vivid magenta and black beam against soft tones of lavender, white and slate blue all of which subtly perform before our gaze. The artist’s feelings of alienation and disconnect are present in the title’s translation, June 13th 2000, which references the date of its production and the simultaneous undermining of “any promise of spiritual fulfillment [which] is undercut by the banality of a daily act, transformed into a testament of presence and of ritualistic activity” (Ibid., p.273).



124. Erwin Wurm b. 1954

Spit Pot, 2009

painted bronze

13¼ x 8½ x 6 in. (33.7 x 21.6 x 15.2 cm)

Stamped with the artist's signature "E. Wurm" on the back of the left heel. Stamped with date, edition number and foundry "6/6 2009 Art Casting Belgium" under right foot.

This work is number 6 from an edition of 6.

Estimate

\$15,000-20,000

Provenance

Lehmann Maupin, New York

Exhibited

Brussels, Xavier Hufkens, *Erwin Wurm: Desperate Philosophers*, October 22 - December 3, 2009

(another example exhibited)

Antwerp, Middelheim Museum, *Erwin Wurm:*

Wear me out, May 29 - September 25, 2011

(another example exhibited)

Literature

Hi-Fructose New Contemporary Art Magazine, Volume 22, January 2012 (illustrated)



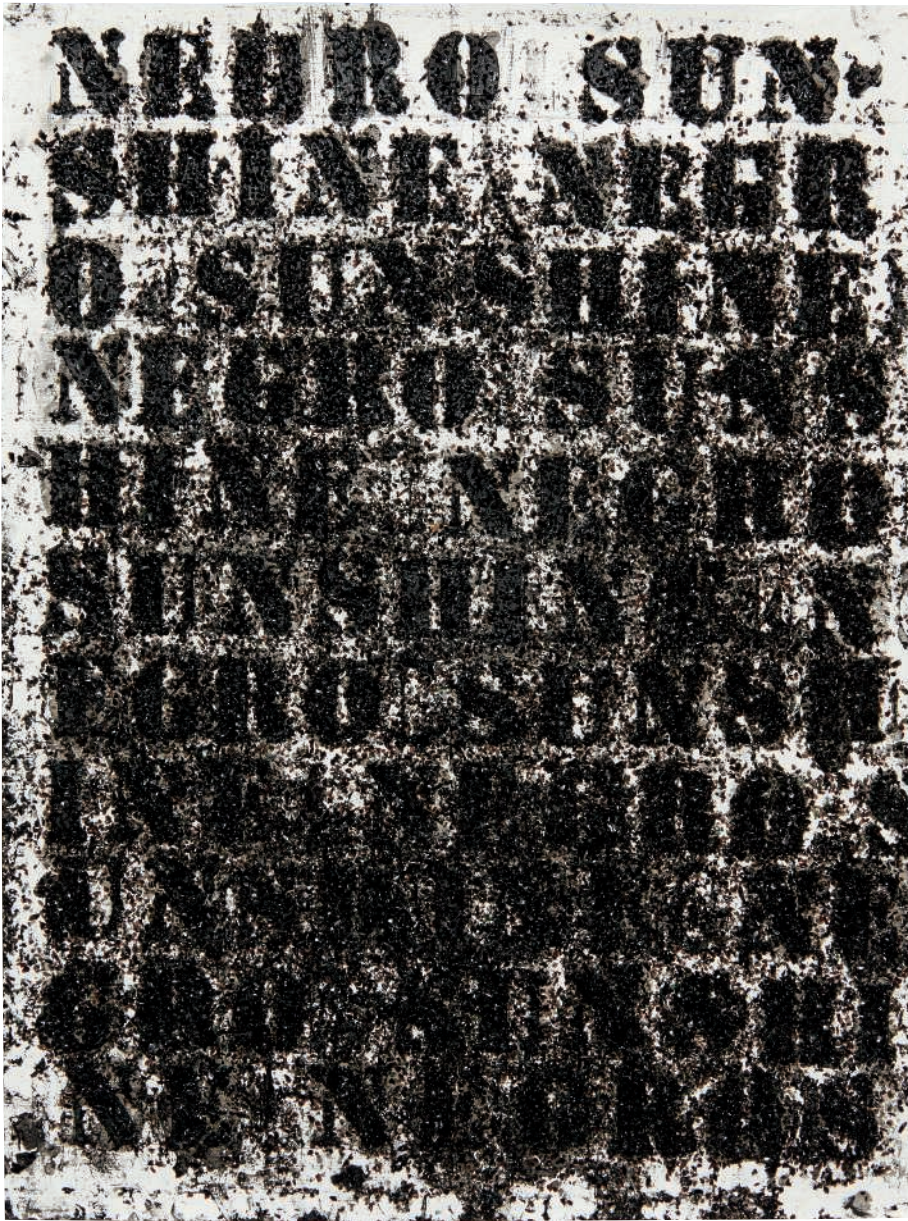
125. Rebecca Warren b. 1965

Untitled (reclining figure), 2003
self-firing clay, with artist's plinth
46¼ x 34 x 21½ in. (117.5 x 86.4 x 54.6 cm)

Estimate
\$40,000-60,000

Provenance
Maureen Paley, London
Private Collection (acquired directly from the above)





126. Glenn Ligon b. 1960

Study for Negro Sunshine #19, 2006
oil stick, coal dust and gesso on paper
12 x 9 in. (30.5 x 22.9 cm)
Signed and titled "Study for Negro Sunshine #19 Glenn Ligon" on the reverse.

Estimate
\$20,000-30,000

Provenance
Regen Projects, Los Angeles
Galerie Sho, Tokyo
Phillips, New York, September 16, 2014, lot 58
Acquired at the above sale by the present owner



127. Mike Kelley 1954-2012

Kappa Scalp, 1985
mixed media, wine glass, toupée and plastic on wood
base with glass dome
13½ x 10 x 10 in. (34.3 x 25.4 x 25.4 cm)

Estimate
\$20,000-30,000

Provenance
Rosamund Felsen Gallery, Los Angeles
Private Collection (acquired from the above)
Sotheby's, New York, May 19, 1999, lot 161
Acquired at the above sale by the present owner



128. Richard Prince b. 1949

Untitled (Publicity), 1999
 publicity photographs and film stills, in artist's frame
 33 x 40 $\frac{7}{8}$ in. (83.8 x 104.1 cm)

Estimate
 \$40,000-60,000

Provenance
 Regen Projects, Los Angeles
 Private Collection, Oslo



129. Richard Prince b. 1949

Untitled, 1999
 acrylic, pen and ink on paper
 23½ x 20¾ in. (59.7 x 52.7 cm)
 Signed and dated "Richard Prince 1999"
 lower center.

Estimate
 \$40,000-60,000

Provenance
 Regen Projects, Los Angeles
 Barbara Gladstone Gallery, New York
 Gagosian Gallery, New York

Exhibited
 Los Angeles, Regen Projects, *Drawings*,
 May 26 - July 20, 2001

130. **Cindy Sherman** b. 1954

Untitled #417, 2004
chromogenic print
61½ x 91½ in. (156.2 x 232.4 cm)
Signed, numbered and dated "Cindy Sherman 4/6 2004"
on a label affixed to the reverse.
This work is number 4 from an edition of 6.

Estimate

\$250,000-350,000

Provenance

Metro Pictures, New York

Exhibited

New York, Metro Pictures, *Cindy Sherman*, May 8 - June 26, 2004 (another example exhibited)
Hanover, kestnergesellschaft, *Cindy Sherman*, September 24 - November 7, 2004, exh. cat. n.p. (another example exhibited, illustrated)
Paris, Musée du Jeu de Paume; Kunsthau Bregenz; Humlebaek, Louisiana Museum of Modern Art; Berlin, Martin-Gropius-Bau, *Cindy Sherman*, May 16, 2006 - September 10, 2007, pp. 218-219, 269 (another example exhibited)
New York, The Museum of Modern Art; San Francisco Museum of Art; Minneapolis, Walker Art Center; Dallas Museum of Art, *Cindy Sherman*, February 26, 2012 - June 9, 2013, pp. 194-195, plate 145 (illustrated)

Literature

Jan Avgikos, "New York, Cindy Sherman, Metro Pictures," *Artforum*, September 2004, p. 265

Beginning with her iconic film stills of the 1970's, Cindy Sherman—ever the ultimate master of disguise—has taken an artistic turn towards the monstrous and surreal with her fairy tales, black humor and clowns, as seen in the present lot, *Untitled #417*, 2004. As Sherman explains, "What attracted me to clowns was the possibility of stepping into different clown personalities that allowed me multiple layers of meaning: the potential of being sad, disturbed, a psycho killer. I'm interested in what I imagine about the person who's made up as a clown. The greatest challenge for me was to allow a personality to emerge from behind the clown make-up: a personality that has nothing to do with my own. It was important to me that each one of these personalities looks different: I wanted in a way to find something behind the make-up, something that shimmers through" (Cindy Sherman, quoted in *Cindy Sherman: Clowns*, Hanover, 2004, p. 54).

"I came to clowns to show the complex emotional abysses of a painted smile."

Cindy Sherman

The composition of the present lot depicts three clowns, peeking their heads up into colorful Op Art waves; the kitschy nature of figures against a fabricated backdrop alludes to circus posters, plastered around town to advertise the incoming troupe. The larger, central clown cocks his head to one side, with a grimacing, confrontational gaze; he sizes you up as the target of his next joke. Sherman, coated in a mask of makeup, plays both the human figure beneath the makeup and the persona of a clown. She presents her clowns as drowning in malice, lustful of their audiences' willingness to participate in the charade. Sherman is not the first to explore the figure of a clown as a character of contradictions; Paul McCarthy and Bruce Nauman have both paved the way. Nauman's renowned video entitled *Clown Torture* touches on the nature of madness and the anxiety of being watched while Sherman's clowns seem to have complete control, taking command of the screens upon which they are placed, staring down their viewers with their gruff disposition. Sherman's clowns offer no impending fun, just a trick up their sleeve.



131. Richard Prince b. 1949

Untitled (Men's Torsos), 1987-88

Ektacolor photograph

87 x 46 in. (221 x 116.8 cm)

Signed, numbered and dated "Richard Prince 2/2 1987-88" on the reverse.

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

Estimate

\$80,000-120,000

Provenance

Barbara Gladstone Gallery, New York

Sotheby's, New York, March 7, 2013, lot 124

Acquired at the above sale by the present owner

Exhibited

Basel, Museum für Gegenwartskunst, *Richard Prince: Photographs*, December 8, 2001 - February 24, 2002, p. 173 (illustrated)

Literature

Richard Prince, *Spiritual America*, New Haven, 1989, p. 102 (another example illustrated)

Bernard Mendes Bürgi, ed. *Richard Prince: Photographs*, Hatje Cantz, Berlin, 2002 (illustrated)

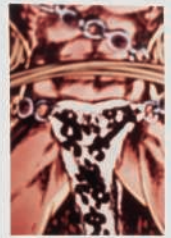
Rosetta Brooks, Jeff Rian, and Luc Sante, *Richard Prince*, London, 2003, p. 92 (another example illustrated)



detail of the present lot

"When I put the Gangs up, people really started to get it. I think because the subject matter changed. Rather than being about a section of a magazine, the gangs were about an entire magazine. It was all in one place—the white of the photographic paper became a wall—the frame itself became an object."

Richard Prince





132. Richard Prince b. 1949

Untitled (Massage), 1980-81
 3 Ektacolor photographs
 37 $\frac{3}{8}$ x 55 $\frac{3}{4}$ in. (94.9 x 141.6 cm)
 This work is a unique working print.

Estimate
 \$150,000-200,000

Provenance
 Regen Projects, Los Angeles
 Private Collection, Oslo

Exhibited
 Los Angeles, Regen Projects, *Richard Prince - Women*,
 February 8 - March 19, 2004, p.27 (illustrated)

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

Richard Prince



Through his inventive appropriation and restructuring of images, Richard Prince deftly investigates the truth of the photographic fact and at once transforms its reality into a tale that unfolds before us. His reinvention of what it means to exercise authorship enables his works to resonate as much with the viewer as the artist. His deeply-felt influences of American culture and the contemporary commodity cannot be overstated—a vast amount of his material is sourced directly from found advertisements and photographs, and it is his use of these commercial sources that allows him to rewrite their contexts. The present lot, *Untitled (Massage)*, is a particularly powerful early example of Prince's remarkable ability to disrupt the unique photograph through visual syntax, arranging the images as a triptych to draw upon their multiplicity, and illustrating the ubiquity of imagery in the American consciousness.

In 1980, at age 31, Prince found himself employed in the tear-sheet department at *Time/Life*, and his exposure to these processes enabled him to formulate

a practice that solidified his position as one of the most paradigmatic artists of the late twentieth century. *Untitled (Massage)* is comprised of three distinct photographs, each featuring a woman in a state of total relaxation, framed by a set of ambiguous hands planted firmly between her shoulder blades. Her pleasure is immediate and palpable, her eyes closed and hands resting squarely on the table, and yet we cannot help but feel perturbed by the anonymity of her masseuse. *Untitled (Massage)* sees the dawn of Prince's soon-to-be hallmark style of cinematic flair and reveals a great deal about the artist's dynamic and evolving relationship with his subjects and technique. Although Prince identifies his practice as essentially additive to the formal processes inherent to collage, "instead of ripping [a] page out and pasting it up, the gesture [is] photographing the page, but in a way that look[s] like a photograph" (Marvin Heiferman, "Richard Prince," *BOMB*, issue 24, Summer 1988).

Property from an Important New York Collection

133. Richard Prince b. 1949

Untitled (Almost Original), 2006

original illustration with intervention and paperback book, in artist's frame

41 x 37 in. (104.1 x 94 cm)

Signed and dated "Richard Prince 2006" lower right on the illustrated element. Further signed and dated "Richard Prince 2006" on the backing board.

Estimate

\$200,000-300,000

Provenance

John McWhinnie @ Glenn Horowitz Bookseller, New York

Exhibited

New York, Glenn Horowitz Bookseller, *Cowboys and Nurses (Untitled Originals)*, May 10 - August 5, 2006

New York, The Solomon R. Guggenheim Museum;
Minneapolis, The Walker Art Center, *Richard Prince: Spiritual America*, September 28, 2007 - June 15, 2008,
p. 222 (illustrated)

"I don't see any difference now between what I collect and what I make."

Richard Prince

Richard Prince has been pushing the boundaries of appropriation for decades and shows no sign of slowing down. The act of appropriation, that of choosing, sorting, and using source material, reveals a deeply personal logic and provides the viewer a window into Prince's studio practice. The present lot *Untitled (Almost Original)* is a perfect example of the artist challenging authorship all while veiled under his characteristic cheeky sense of humor. Here we see Prince's own taxonomical way of thinking by pairing two images: the adult novel *Nurse Felicity* with the original painting used for the book's cover art. Prince has long been fascinated with the notion that an image reverberates with a viewer's own desires, ideas, and experience within their own social and cultural lexicon. Nurses are a recurring and prevalent theme in Prince's late work, and indeed the fetishization of nurses is nothing new. The source material for the present work was gleaned from Prince's own collection of retro pulp fiction novels from the 1950s and

1960s. Here we see Prince presenting nurses in a similar manner to his iconic cowboys, confronting ingrained stereotypes and examining forbidden or restrained sensuality as seen through the male gaze. As a bibliophile and avid book collector himself, Prince often examines and incorporates his role as a collector in his artwork. The present work is not unlike a scrapbook or museum display case, in which a passionate hand paired the two objects after years of searching for them. The fact that Prince assumes authorship of this "diptych" as his own artwork is an act that interrogates the relationship between, and challenges the perceptions of, "creator" and "collector." Prince's signature in the present lot, appearing alongside that of the original illustrator, "MACFADDEN", and "LAURA DERN", the boldly credited author of *NURSE FELICITY*, cheekily hijacks both image and narrative, and formally stamps the work with Prince's approval and authorship of the re-contextualized object.



134. Jim Hodges b. 1957

The Good News, Ta Nea, 3/20/2007 (Athens Greece)

3/20/2007, 2007

24K gold leaf on newspaper

open 14¼ x 23 in. (36.2 x 58.4 cm)

closed 14¼ x 11 in. (36.2 x 27.9 cm)

Estimate

\$15,000-20,000

Provenance

CRG Gallery, New York

Phillips, New York, March 7, 2013 lot 26

Private Collection



135. Elizabeth Peyton b. 1965

Disraeli's First Day in Parliament, 1998

graphite on paper

11¾ x 9 in. (29.8 x 22.9 cm)

Signed, titled, dated and inscribed "Disraeli's First Day in Parliament Elizabeth Peyton 1998 EP 388" on the reverse.

Estimate

\$15,000-20,000

Provenance

Private Collection, Arezzo

Private Collection, New York

136. Elizabeth Peyton b. 1965

Ludwig II of Bavaria Pulled Out of the Starnberg After Drowning 13 June 1886, 1994
oil on canvas
8 x 10 in. (20.3 x 25.4 cm)
Signed, titled and dated "Ludwig II of Bavaria Pulled Out of Lake Starnberg After Drowning 13 June 1886 Elizabeth Peyton 1994" on the stretcher.

Estimate

\$80,000-120,000

Provenance

Giovanni Solari, New York

Exhibited

New York, Gallery Met, *Elizabeth Peyton*, February 25 – May 14, 2011

"I never paint anyone I do not admire"

Elizabeth Peyton

In Elizabeth Peyton's 1994 *Ludwig II of Bavaria Pulled Out of the Starnberg After Drowning 13 June 1886*, the 19th century royal is depicted in the moment following the discovery of his body. Along with other controversial figures throughout history, like Napoleon and Queen Elizabeth II, King Ludwig II was one of the artist's preferred subjects in the early part of her career. His death was an enigma, the cause of which was never determined, and his historical reputation was continuously disputed. It is perhaps this variation in opinion that so drew Peyton to paint his portrait. In a 1996 interview about her choice of subject matter, she explained, "I think about how influential some people are in others' lives... it doesn't matter who they are or how famous they are but rather how beautiful is the way they live their lives and how inspiring they are for others."

In contrast to Peyton's later portraits of 20th-century contemporaries such as Kurt Cobain, the present lot stands out in her oeuvre as a timeless illustration of a historical event. This

example is visually linked to the rest of her early paintings in its subdued palette, which starkly differs from the vibrant palettes utilized in her portraits from a few years later. Here, Peyton employs an almost monochromatic palette of brown, blue and green oil washes, an aesthetic decision which captures a nostalgic depiction of death like an old photograph. Ludwig's lifeless body is highlighted by his ghostly white face, almost entirely obliterated with the exception of gently indicated features. Without the work's title, there exists no indication of time or place in the sea of muddy blue.

The resulting image thus connects the mysteriousness of its subject matter of an untimely death to Peyton's ability to capture the essence of her subjects. "I wish to remain an eternal enigma to myself and others," King Ludwig II is quoted to have said. In the depiction of this moment after his death, Peyton not only retains that notorious sense of enigma unique to the subject, but does so in her unique style of portraiture where past and present overlap in a single image.





137. Elizabeth Peyton b. 1965

Prince Harry, 1998
watercolor and pencil on paper
10 x 7 in. (25.4 x 17.8 cm)
Signed, titled, inscribed and dated "Prince Harry September
1998 Elizabeth Peyton 1998 EP 390" on the reverse.

Estimate
\$40,000-60,000

Provenance
Private Collection, London
Private Collection, New York



138. Francis Alÿs b. 1959

Untitled, 1997

oil on canvas

8¼ x 11½ in. (21 x 28.3 cm)

Signed and dated "Francis Alÿs 1997" on the reverse.

Estimate

\$60,000-80,000

Provenance

Ramis Barquet, New York

Acquired from the above by the previous owner in 1998



139. Guyton\Walker b. 1972/1969

Untitled (Ketel One Knife), 2004
silkscreen and digital inkjet on photographic paper
11½ x 8½ in. (29.2 x 20.6 cm)

Estimate
\$10,000-15,000

Provenance
Greene Naftali Gallery, New York

140. Guyton\Walker b. 1972/1969

Untitled, 2009

68 cast coconuts, electrical wiring and light bulbs
dimensions variable
as shown 70 x 30 x 32 in. (177.8 x 76.2 x 81.3 cm)

Estimate

\$30,000-40,000

Provenance

Greene Naftali Gallery, New York

Exhibited

New York, Greene Naftali Gallery, *Guyton\Walker*,
June 30 - August 7, 2009



141. James Lee Byars 1932-1997

Star, 1981

gold pen on Japanese silk paper, in artist's frame
65½ x 62 in. (166.5 x 157.5 cm)

Estimate

\$40,000-60,000

Provenance

Michael Werner, New York

Private Collection, New York

Private Collection

Sotheby's, New York, February 23, 2000, lot 169

Acquired from the above sale by the present owner

In *Star*, 1981 fine gold stars have been carefully applied to a dark sheet of Japanese paper, floated within the artist's star-shaped gold-leafed wooden frame. James Lee Byars's "star-writing" is related to a series of works entitled *Five Points Make a Man*, a project derived in part from Leonardo da Vinci's figurative diagram of the Vitruvian Man, with the outstretched arms and legs, and the head of the idealized male figure forming a five-pointed star. Byars removes the figure but retains the abstract coordinates of its geometry. Byars's letters and postcards were often covered with *star-writing*, consisting of miniscule pieces of paper with microscopic printed texts that he often hid in the envelopes and presented to others. These were examples of his *gift-giving*, another important aspect of Byars's practice that referenced 16th-century "presentation drawings," which were common practice in the Italian Renaissance. For example, Michelangelo made a large number of so-called 'presentation drawings' which were frequently presented as gifts to his lovers, assistants, and prospective patrons. (Klaus Ottmann, *James Lee Byars, life, love and death*, Hatje Cantz, Berlin, 2004, p. 47) Through gentle, often austere, finely crafted creations, Byars confronts themes of life, love, and death—capturing precious moments of intimacy, written, as seen in the present lot, at the heart of a star.



**Property from a Distinguished
Private Collection**



142. Gavin Turk b. 1967

Pile, 2004
painted bronze
27⁹/₁₆ x 64³/₁₆ x 43⁵/₁₆ in. (70 x 163 x 110 cm)
Signed, titled, numbered and dated "Gavin Turk PILE
1/6 BAG 1(-6)/6 2004" on the underside of each bag.
This work is number 1 from an edition of 6.

Estimate
\$100,000-150,000

Provenance
White Cube, London
Acquired from the above by the present owner in 2004

Exhibited
London, White Cube, *The Golden Thread*, January 23 -
February 28, 2004 (another example exhibited)
Grenoble, Magasin - Centre National d'Art
Contemporain de Grenoble, *Gavin Turk: Negotiation of
Purpose*, June 3 - September 2, 2007 (another example
exhibited)
Graz, Schloss Eggenberg, *Last Year in Eggenberg (The
Paradise Show)*, June 22 - September 17, 2006 (another
example exhibited)
New York, Sean Kelly Gallery, *Gavin Turk: White
Elephant*, February 4 - March 5, 2005 (another example
exhibited)
Norwich, Norwich Castle, *Art Out of Place*, July 2 -
September 25, 2005 (another example exhibited)



"A piece of rubbish on the street contains within it cultural stories – stories of use, of its production, of its being thrown away – the stories that this bin bag can tell are stories about who we are and how we live."



143. Sam Taylor-Wood b. 1967

The Last Century, 2005

single-channel video

duration 7 minutes 12 seconds

plasma TV 42 in. (106.7 cm)

This work is number 1 from an edition of 6 and is accompanied by a certificate of authenticity.

Estimate

\$15,000-20,000

Provenance

White Cube, London

Acquired directly from the above by the present owner in 2005



Be Faithful to your dreams

144. Tracey Emin b. 1963

Be Faithful to Your Dreams, 1998

blue neon

16 x 88 x 2½ in. (40.6 x 223.5 x 6.4 cm)

This work is number 1 from an edition of 3 plus 2 artist's proofs and is accompanied by a certificate of authenticity.

Estimate

\$60,000-80,000

Provenance

White Cube, London

Acquired directly from the above by the present owner in 2000

Exhibited

London, Hayward Gallery, *Tracey Emin: Love is What You Want*, May 18 – August 29, 2011 (another example exhibited)

145. Subodh Gupta b. 1964

Other Thing, 2005/2006

stainless steel

81 x 83 x 25 in. (205.7 x 210.8 x 63.5 cm)

This work is number 3 from an edition of 3 and is accompanied by a certificate of authenticity.

Estimate

\$300,000-500,000

Provenance

Gallery Nature Morte, New Delhi

Acquired directly from the above by the present owner in 2006

Exhibited

New Delhi, Gallery Nature Morte, *Subodh Gupta: New Paintings And Sculptures*, February 1 - February 25, 2006
Brisbane, Queensland Art Gallery, Gallery of Modern Art, *The 6th Asia Pacific Triennial of Contemporary Art*, December 5, 2009 - April 5, 2010 (another example exhibited)

Subodh Gupta's stainless steel sculptures pay homage to the commonplace kitchen utensils of his Indian childhood. Plates, containers (barthans), tongs (chappati) and in the case of the present lot, spatulas, are transformed into minimalist sculptures. The present lot, *Other Thing*, 2005/2006, appears to float upon the wall, with the handles of the glistening and bright spatulas, occasionally in subtle movement, sticking out like the quills of a porcupine as though protective of an invisible creature within or beneath. They seem strangely reactive to the approaching world. The seemingly sacred quality of the final form is immediately undermined by the banality of its material and everyday referents. As Gupta explains, "I am the idol thief. I steal from the drama of Hindu life. And from the kitchen - these pots, they are like stolen gods,

smuggled out of the country. Hindu kitchens are as important as prayer rooms. These pots are like something sacred, part of important rituals, and I buy them in a market. They think I have a shop, and I let them think it. I get them wholesale" (C. Mooney, "Subodh Gupta: Idol Thief," *ArtReview*, 17 December 2007, p. 57). This satirical comment clarifies Gupta's approach to his artistic re-appropriation and his effort to highlight the duality of his raw source materials as metaphoric bridges between high and low culture, between poverty and wealth, and between possession and need. Gupta calls upon the ostensibly sacred spatula as an object that, as he has noted, "the poor, the middle classes and the rich use at home....in this country, how many people have the utensils but they starve because there is no food?" (July 2015).







146. Yasumasa Morimura b. 1951

Blinded by the Light, 1991
chromogenic print with surface varnish laid on panel,
in 3 parts
overall 78½ x 142½ in. (198.4 x 362 cm)
Signed and numbered "YMorimura 1/3" on the
reverse of the central panel. Further signed and
numbered "YMorimura 1/3" on a label affixed to the
reverse of the central panel.
This work is number 1 from an edition of 3.

Estimate

\$20,000-30,000

Provenance

Luhring Augustine, New York
Acquired directly from the above by the present
owner in 1999





147. Machiko Edmondson b. 1965

Titanium Exposé, 2007

oil on canvas

72 x 72 in. (182.9 x 182.9 cm)

Signed, titled and dated "M Edmondson 'Titanium Exposé'
2007" along the overlap.

Estimate

\$30,000-40,000

Provenance

Private Collection

Christie's, London, October 21, 2008, lot 469

Acquired at the above sale by the present owner





148. Fernand Léger 1881-1955

Skating Rink, projet du rideau, 1921

gouache on paper

8 x 10½ in. (20.3 x 26.7 cm)

Initialed "F. L." lower right. Titled and inscribed
"Skating Rink projet du rideau" on the reverse.

Estimate

\$70,000-90,000

Provenance

Galerie Hervé Odermatt, Paris

Acquired from the above by the present owner
in 1987



149. Andy Warhol 1928-1987

Ornamental Statue, 1956

ballpoint ink on paper

14¼ x 10¾ in. (36.2 x 26.4 cm)

This work is stamped by the Estate of Andy Warhol and by the Andy Warhol Foundation for the Visual Arts, Inc., initialed and numbered "VF 217.079" on the reverse.

Estimate

\$10,000-12,000

Provenance

Anthony d'Offay, London

Exhibited

Berlin, Neue Nationalgalerie; London, Tate Modern; Los Angeles, The Museum of Contemporary Art, *Andy Warhol Retrospective*, October 10, 2001 – August 18, 2002



150. Andy Warhol 1928-1987

Still-life: Flowers and Fruit, circa 1957

ballpoint ink on Manila paper

16¾ x 14 in. (42.5 x 35.6 cm)

This work is stamped by the Estate of Andy Warhol and by the Andy Warhol Foundation for the Visual Arts, Inc., initialed and numbered "VF 215.023" on the reverse.

Estimate

\$22,000-28,000

Provenance

Galeria Marta Cervera, Madrid

Acquired from the above by the present owner

151. Andy Warhol 1928-1987

SOMEBODY WANTS TO BUY YOUR APARTMENT

BUILDING!, circa 1985-86

acrylic and silkscreen ink on canvas

16 x 20 in. (40.6 x 50.8 cm)

This work is stamped twice by the Estate of Andy Warhol, twice by The Andy Warhol Foundation for the Visual Arts, Inc., New York, initialed and numbered twice "VF PA10.079" along the overlap.

Estimate

\$100,000-150,000

Provenance

The Estate of Andy Warhol, New York

The Andy Warhol Foundation for the Visual Arts, Inc.,
New York

Private Collection, New York

Sotheby's, New York, March 9, 2012, lot 77

Acquired at the above sale by the present owner

Rendered in imposing black and white, Andy Warhol's *SOMEBODY WANTS TO BUY YOUR APARTMENT BUILDING!*, circa 1985-86 is a compelling example from Warhol's advertisement series. Culled from the visual advertisements, maps, signage and slogans of New York City, the present lot marks a return for Warhol to his early career as a commercial illustrator, made evident by his apt freehand drawing style rendered in simple black lines. *SOMEBODY WANTS TO BUY YOUR APARTMENT BUILDING!* is a sprawling slogan, executed in block, capital letters, terminating with an exclamation point that expresses the urgency and time pressured insistence of the real estate come-on. Warhol's mock advertisements are

highly sought after because of their boldly ironic use of the splashy and yet cliché-ridden language of consumerism. Implicitly, this category of his work also draws the equation between the commercial value of art and real estate. The present lot's promotional catch line is further emphasized by his strategic off-register text, which brings to mind the generic and error prone script of a newspaper classified ad. *SOMEBODY WANTS TO BUY YOUR APARTMENT BUILDING!* demands an immediate response, urging the viewer to participate in the frantic transaction promised by the announcement—to buy the product, or, as seen in the present lot, to sell their apartment building that perpetually seems to be an object of desire.

**SOMEBODY
WANTS TO BUY
YOUR
APARTMENT
BUILDING!**



152. Andy Warhol 1928-1987

Untitled, circa 1957

ink on paper

16 $\frac{7}{8}$ x 13 $\frac{3}{4}$ in. (42.9 x 34.9 cm)

This work is stamped by the Estate of Andy Warhol and by the Andy Warhol Foundation for the Visual Arts, Inc., initialed and numbered "VF 205.016" on the reverse.

Estimate

\$10,000-15,000

Provenance

Estate of Andy Warhol, New York

The Andy Warhol Foundation for the Visual Arts, Inc.

Christie's, New York, November 12, 2012, lot 277

Acquired at the above sale by the present owner

Exhibited

New York, Gagosian Gallery, *Andy Warhol: Piss & Sex Paintings and Drawings*, September 19 - November 2, 2002, n.p. (illustrated)



153. Andy Warhol 1928-1987

Feet, circa 1955-1957

ballpoint ink on manila paper

14 x 16 $\frac{7}{8}$ in. (35.6 x 42.9 cm)

This work is stamped by the Estate of Andy Warhol and by the Andy Warhol Foundation for the Visual Arts, Inc., initialed and numbered "VF 212.074" on the reverse.

Estimate

\$20,000-30,000

Provenance

Galeria Marta Cervera, Madrid

Acquired from the above by the present owner

Exhibited

Berlin, Neue Nationalgalerie; London, Tate Modern; Los Angeles, The Museum of Contemporary Art, *Andy Warhol Retrospective*, October 10, 2001 - August 18, 2002



154. Andy Warhol 1928-1987

Still-life, circa 1957

gold leaf and ink on Strathmore paper

21 x 14 $\frac{3}{4}$ in. (53.3 x 37.5 cm)

This work is stamped by the Estate of Andy Warhol and by the Andy Warhol Foundation for the Visual Arts, Inc., initialed and numbered "VF 288.001" on the reverse.

Estimate

\$20,000-30,000

Provenance

Galeria Marta Cervera, Madrid

Acquired from the above by the present owner



155. Andy Warhol 1928-1987

Stamped Gold Collage (Tree), circa 1957
stamped gold collage on Strathmore paper
21½ x 13½ in. (54.6 x 34.3 cm)

This work is stamped by the Estate of Andy Warhol and
by the Andy Warhol Foundation for the Visual Arts, Inc.,
initialed and numbered "VF 291.002" on the reverse.

Estimate
\$30,000-40,000

Provenance
Private Collection, London

156. Andy Warhol 1928-1987

Maria-Luise Jennerette, 1974

synthetic polymer paint and silkscreen ink on canvas
40 x 40 in. (101.6 x 101.6 cm)

Signed and inscribed "Warhol NY" along the overlap.

This work is stamped by the Andy Warhol Art Authentication Board, Inc. and numbered "A111.992" along the overlap.

Estimate

\$120,000-180,000

Provenance

Frederick W. Hughes

Jane B. Holzer, New York

L'Archimede Galleria d'Arte, Rome

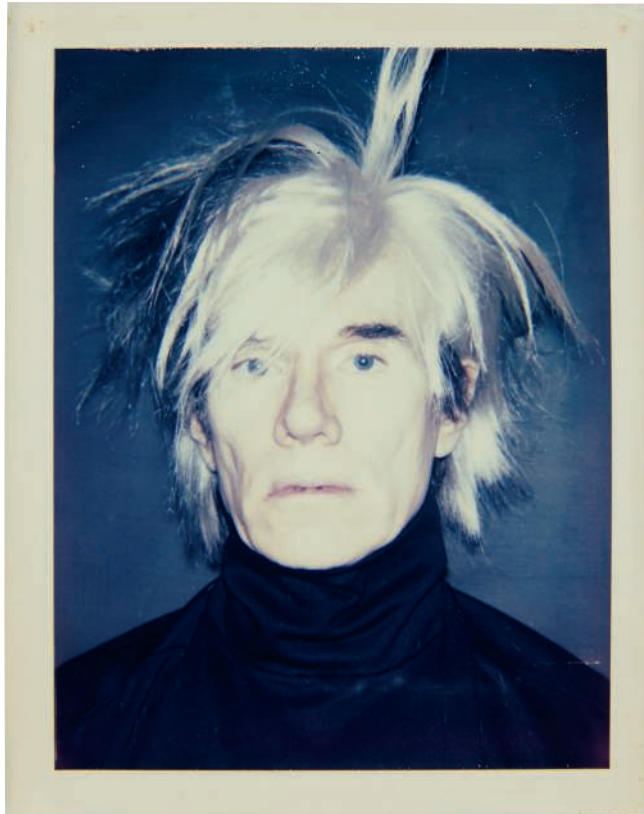
Arte Mundi / Javier Lumbreras, New York

Acquired from the above by the present owner

Literature

Neil Printz, ed., *The Andy Warhol Catalogue Raisonné, Paintings and Sculptures 1970-1974*, vol. 3, New York, 2010, pp. 500 and 504, no. 2788 (illustrated)





Actual size

157. Andy Warhol 1928-1987

Self-Portrait (in Fright Wig), 1986

Polacolor ER photograph
4¼ x 3⅞ in. (10.8 x 8.6 cm)

Estimate

\$20,000-30,000

Provenance

Collection of Richard Nelson (acquired directly from the artist)

Private Collection, New York

Private Collection, Europe, acquired circa 1990

Phillips, New York, September 16, 2014, lot 67

Acquired at the above sale by the present owner



158. Andy Warhol 1928-1987

Piss Painting, 1978

urine on gesso on canvas
18 $\frac{1}{8}$ x 16 $\frac{1}{8}$ in. (46 x 41 cm.)

This work is stamped twice by the Estate of Andy Warhol, twice by the Andy Warhol Foundation for the Visual Arts, Inc. and initialed twice by Vincent Fremont.

Estimate

\$50,000-70,000

Provenance

The Estate of Andy Warhol, New York
The Andy Warhol Foundation for the Visual Arts, Inc.
Private Collection

159. Julian Schnabel b. 1951

Portrait of Geoffrey Bradfield, 2009
oil, ceramic plates and Bondo on wood
60 x 48 in. (152.4 x 121.9 cm)
Signed and dated "Julian Schnabel 09" on the reverse.

Estimate
\$150,000-250,000

Exhibited
New York, Leila Heller Gallery, *Look At Me: Portraiture from Manet to the Present*, May 6 - August 29, 2014
Southampton Arts Center, *Close-Up: Contemporary Portraiture*, August 22 - September 7, 2014

Literature
Bettina Zilkha, "Southampton Arts Center Inaugural SummerFest," *Forbes*, August 30, 2014
James Croak, "ART REVIEW: A Strong 'Close-Up' Look at Portraiture at Southampton Arts Center," *Hamptons Art Hub*, August 31, 2014

Julian Schnabel has been working for over five decades with a variety of materials; however, most would agree that the name "Schnabel" is nearly synonymous with his famed and groundbreaking "plate paintings" comprised of broken tableware. The present work, *Portrait of Geoffrey Bradfield*, exhibits the mature development and mastery of the artist's inventive method. A direct response to the non-objectivity of the Minimalist movement which preceded him, Schnabel's plate paintings embody his own statement that the viewer should be "engulfed in an emotional state" when looking at one of his works.

Throughout his prolific body of work, Schnabel continually explored his interest in surfaces, challenging the two-dimensional picture plane in the spirit of the Cubists. As Schnabel explains, "When I did the plate paintings I wanted to break the surface of the painting and I liked the dissonance between the brightness of the plates and the other parts of the picture" (exh. cat.,

Derneburg, Schloss Derneburg, *Julian Schnabel: Versions of Chuck & Other Works*, 2007, p. 195). The present work eschews the flatness commonly associated with traditional painting by heaping materials onto the surface and bridging the divide between painting and sculpture. Akin to an archeological dig, the disorderly surface reveals a genteel portrait of Geoffrey Bradfield, the famed interior designer to prominent aristocratic and royal families. By the mid-1980s Schnabel was painting portraits of his friends and family on these tumultuous surfaces. Schnabel has expressed that his interest in creating portraits is derived from the element of surprise, "... I have been painting portraits for more than 30 years ... I have always made portraits because I never know what they are going to look like. I mean, people show up and I paint them in different ways according to what they look like. So I never know what it's going to be like until they are standing in front of me" (Mart Engelen, "Versions of May and other 21st century plate paintings by Julian Schnabel," *#59 Magazine*, Issue No. 9, 2013).





160. Mel Ramos b. 1935

Antelope, 1970
pencil on paper
13 x 17 in. (33 x 43.2 cm)
Signed and dated "Mel Ramos 70" lower center.

Estimate
\$12,000-18,000

Provenance
Christie's, Rome, December 18, 2002, lot 116
Private Collection

Literature
Thomas Levy, ed., *Drawings by Mel Ramos*, Kerber Verlag,
Hamburg, 2011, p. 49 (illustrated)



161. Keith Haring 1958-1990

Two works: (i) *Untitled (Zena at 17 Years)*, 1985;
(ii) *Untitled*, 1986
ink on paper
(i) 11 x 15 in. (27.9 x 38.1 cm)
(ii) 22 x 30 in. (55.9 x 76.2 cm)
(i) Signed, titled, inscribed and dated "KHD261 Zena at 17 Years K. Haring Feb. 21 85" on the reverse.
(ii) Signed, dated and inscribed "KHD145 © K. Haring June 18-86" on the reverse.

Estimate
\$25,000-35,000

Provenance
Keith Haring Foundation, New York
Private Collection, New York
Phillips, New York, September 16, 2014, lot 62
Acquired at the above sale by the present owner

162. Jean-Michel Basquiat 1960-1988

Untitled Head, 1982
India ink and crayon on paper
19 x 24 in. (48.3 x 61 cm)

Estimate

\$350,000-450,000

Provenance

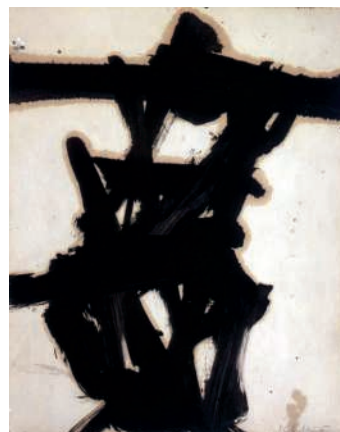
Larry Gagosian Gallery, Los Angeles
Acquired from the above by the present owner, circa 1982-1983

Executed at the pinnacle of the young artist's career, Jean-Michel Basquiat's *Untitled* work on paper from 1982 embodies the expressiveness of painting from decades before him, combined with the former street artist's graffiti-like aesthetic in a single sheet. The result is a foreboding, floating head composed of black acrylic, India ink and crayon. Its only distinguishing features are built from negative spaces—set into the image is a set of bulging eyes, each outlined by the pure black surrounding them. Unique in its monochromatic nature and consistent in its subject matter, the drawing stands out in the artist's short, yet prolific oeuvre of paintings and drawings, completed in the year that the artist first rose to fame in the 1980s art scene.

Basquiat's thick and gestural application of the mixed media in this work emphasizes the artist's regard for drawing as a medium in its own right, commanding the presence of a large-scale painting. As Robert Storr notes, "drawing, for him, was something you did rather than something done, an activity rather than a medium" (Dieter Buchhart, *Basquiat*, exh. cat., Fondation Beyler, Basel, 2010, p. 10). The resulting composition is active indeed, borrowing the dynamic energy of Basquiat's graphic graffiti as the street artist SAMO. In its expressivity, however, his practice simultaneously recalls the emotional quality

of paintings by artists like Pablo Picasso, Willem de Kooning, and Franz Kline, particularly in the present lot's all black marks. While identifiable as a human skull, the drawing retains a sense of the abstract through the artist's use of materials. As curator Marc Mayer describes, Basquiat works in the same vein as one of "a seasoned abstractionist, but in the service of a figurative and narrative agenda" (Marc Mayer, "Basquiat in History," *Basquiat*, exh. cat., Brooklyn Museum of Art, Brooklyn, 2005, p. 46).

The present lot draws upon other less sophisticated influences as well, all of which have been consistently discussed and debated by the art community to which Basquiat belonged. Born in Brooklyn in 1960 to a mother of Afro-Puerto Rican descent and a Haitian father, the artist was identified by many as simply a "black artist." Further categorization of his aesthetic resulted in overly simplistic labels of "primitive" and "African." While far too restricting, such terms do rightfully assert an aesthetic connection between Basquiat's quickened drawings of human heads and African tribal masks, as is evident in *Untitled*, where the duality of black crayon and white paper creates the exact sort of cavities found in such objects. Even still, critics of the late 20th-century unfairly limited the scope of the artist and ignored the hybridity of his style. In the interview script from 1988 conducted



Franz Kline (American, 1910-1962) *Black and White*, 1954 Oil on yellow-beige wove paper, laid down on cream wove paper The Cleveland Museum of Art, Contemporary Collection of The Cleveland Museum of Art 1961.134



“Believe it or not, I can actually draw.”

Jean-Michel Basquiat

by Demosthenes Davvetas, these restrictions are confirmed through the interviewer’s repeated use of phrases such as “graffiti artist,” “primitive signs,” “African roots,” and “cult.” By simplifying his art, Davvetas and many others believed that Basquiat’s success was derived not from his artistic ability, but instead from his ability to attract attention.

Throughout his rise to fame, the artist attracted the attention of and established relationships with many important dealers and gallerists. In April 1982 when the artist completed this work, he traveled to Larry Gagosian’s Los Angeles gallery for a show, organized by Gagosian and Basquiat’s first gallerist, Annina Nosei. Negative attention surrounded the artist when he persuaded Gagosian to fly out several members of his entourage, as Gagosian recalled, “I bought first-class tickets for Jean-Michel, Rammellzee, Toxic, A-1, and Fab 5 Freddy. Annina was furious because she thought I was really spoiling them. But I thought it would be fun. And maybe I was trying to impress them, because I’m not above that” (Phoebe Hoban, *Basquiat: A Quick Killing in Art*, p. 125).

In today’s contemporary art market, Basquiat continues to impress in his legacy. The works left behind after his short life showcase both his talents and potential. As Richard Marshall summarized in 1992, “Basquiat first became famous for his art, then he became famous for being famous, then he became famous for being infamous—a succession of reputations that often overshadowed the seriousness and significance of the art he produced” (‘Repelling Ghosts’, p. 15). Works like *Untitled* from 1982 remind us of such significance, and most importantly, of the artist’s unique aesthetic as a draughtsman.

“These are painting experiences. I don’t decide in advance that I’m going to paint a definite experience, but in the act of painting, it becomes a genuine experience for me. If you look at abstraction, you can imagine that it’s a head, a bridge, almost anything - but it’s not these things that get me started on a painting” (Franz Kline in Katherine Kuh, ‘Franz Kline,’ *Franz Kline 1910-1962*, Milan, 2004, p. 124).





163. John Chamberlain 1927-2011

Bordertown 81 Opus 76, 2003
painted, chromium-plated and stainless steel
6¾ x 7¾ x 12½ in. (17.1 x 19.7 x 31.8 cm)

Estimate

\$70,000-100,000

Provenance

PaceWildenstein, New York
Private Collection

“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.”

John Chamberlain

Operating at the delicate intersection of the rigid mass-produced and a sumptuous effortlessness is the work of John Chamberlain, of which the present lot is idiosyncratic. *Bordertown 81 Opus 76* entices the viewer to explore the multiplicity of patterns, forms and colors that evolve as our eye traverses its surfaces, illustrating the artist’s ability to infuse a palpable vibrancy to an inherently uncompromising medium. Chamberlain’s meticulous process of assembling his sculptures into configurations that defy expectation is perfectly encapsulated in what he describes as “fit” or “sexual fit”, in which he carefully welds piece with piece to find a unique, autonomous form. This technique enables him to draw the best of both intuition and chance, leading us to question what dichotomy exists, if any, between the organic and the readymade. Instead of focusing on the inflexible qualities of sheet metal, Chamberlain transformed



alternate view of the present lot

sculpture not only by allowing color to regain some of its dominance but also by recasting the impulsiveness of the Abstract Expressionists into the three-dimensional.

Bordertown 81 Opus 76 is demonstrative of the artist’s acute understanding of his medium, alive with fluidity and dynamism in its electric colors and silvery sinews. Through his exploitation of the natural relationships existing in various bits of scrap metal, Chamberlain has allowed jagged edges, colors, and shapes to direct the work’s final iteration. This idea of the pre-fabricated imposing its order upon process to create an exclusively visual phenomenon likens him to contemporaries Dan Flavin and Donald Judd, yet the present lot sees the amalgamation of rapturous spontaneity, possibility, and rebirth that also lends itself to the modernist position that art be solely about its own making.



164. Jean-Michel Basquiat 1960-1988

Untitled, 1981

oilstick on paper

12 $\frac{5}{8}$ x 9 $\frac{1}{2}$ in. (32.1 x 24.1 cm)

Numbered "3574" on the reverse.

This work is registered under inventory number 3574 in the Annina Nosei Gallery Archive, Fales Library and Special Collections, New York University, New York.

Estimate

\$80,000-120,000

Provenance

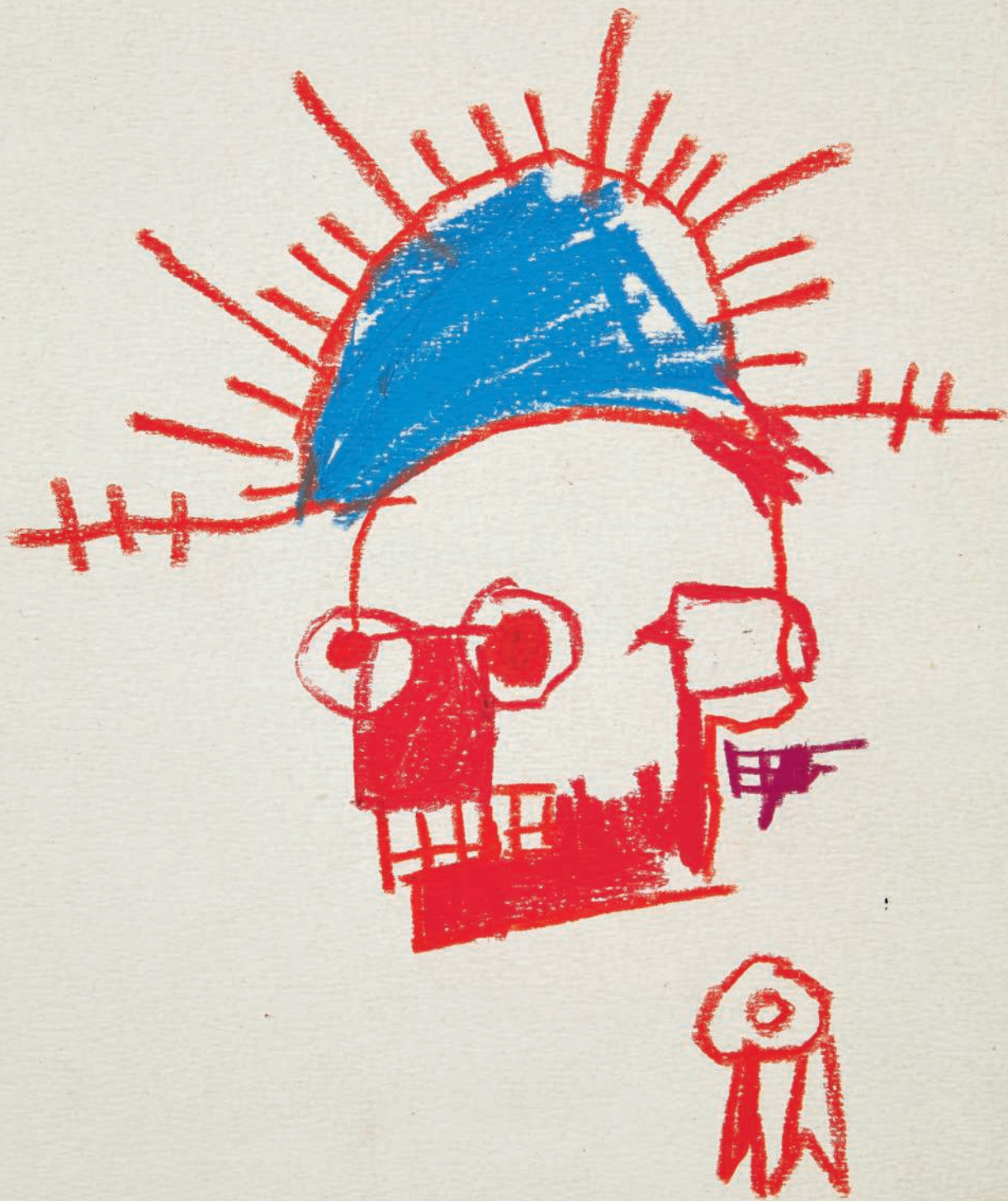
Annina Nosei Gallery, New York

Private Collection, France (acquired in 1985)

Thence by descent to the present owner

"I was a really lousy artist as a kid. Too abstract expressionist; or I'd draw a big ram's head, really messy. I'd never win painting contests. I remember losing to a guy who did a perfect Spiderman. I really wanted to be the best artist in the class, but my work had a really ugly edge to it."

Jean-Michel Basquiat



165. Louise Bourgeois 1911-2010

Untitled, 1949
ink on paper
14 x 11 in. (35.6 x 27.9 cm)
Signed "Louise Bourgeois" lower right.

Estimate

\$100,000-150,000

Provenance

Robert Miller Gallery, New York
Faggionato Fine Arts, London
Gallery Seomi, Seoul
Private Collection, Seoul

Exhibited

New York, The Museum of Modern Art;
Houston, Contemporary Arts Museum;
Chicago, Museum of Contemporary Art, *Louise Bourgeois: Retrospective*, November 3, 1982 – January 1, 1984, p. 63, pl.65 (illustrated)

Literature

Jerry Gorovoy and John Cheim, eds., *Louise Bourgeois: Drawings*, Robert Miller Gallery: New York, 1988, p. 133 (illustrated)
Marie-Laure Bernadac, *Louise Bourgeois*, Flammarion, New York, 1996, p. 30 (illustrated)

“The repetitive motion of a line, to caress an object, the licking of wounds, the back and forth of a shuttle, the endless repetition of waves, rocking a person to sleep, cleaning someone you like, an endless gesture of love.”

Louise Bourgeois

Executed only four years after her first solo exhibition in New York at the Bertha Schaefer Gallery, the present lot *Untitled*, from 1949, is exemplary of the artist's drawing technique that is at once intimate and discernible, allowing for subtle variations of linearity and iconographical references. The repetition and density of the lines evolve through her careful hand in a systematic hatching, creating voluminous, supple forms that pulse with a frenetic, dynamic energy. The linear motif evokes the artist's deeply personal connection to skeins of thread, replete in her childhood memories from wool for tapestries, braided stalks of onions and chair frames hanging from the attic, and thread whirling through spools. The present lot finds elegant expression in the varying thickness of ebony lines, coursing throughout the primal composition and suggesting fundamentally organic forms that delight our eye and challenge our spatial

perceptions. Bourgeois's linear means transform the sheet and enable her to move seamlessly from one line to the next, from foreground to background, weaving between shapes. For Bourgeois, the imagery in such works as *Untitled*, with vertical shapes seemingly suspended in air summon tender recollections of her childhood in Antony, France. She has reminisced, "The attic was very large because of the slope of the house. Antique chair frames were hung from the ceiling everywhere. My father collected them. He would take them down from the ceiling very delicately and examine them" (Louise Bourgeois in Marie-Laure Bernadac, *Louise Bourgeois*, Flammarion, New York, p. 32, 1996). Uniting the diversity of formal elements, including line, form, and color, into a resilient, timeless space elevates the composition to become limitless in its possibility and infinite in its implications.



166. Marino Marini 1901-1980

Cavallo Negro, 1953

tempera and ink on paper mounted on canvas

17½ x 25 in. (44.5 x 63.5 cm)

Signed and dated "Marino 1953" lower right.

Estimate

\$80,000-120,000

Provenance

Dunkelman Gallery, Toronto

Phillips de Pury & Luxembourg, New York, May 16, 2003, lot 171

Acquired at the above sale by the present owner





167. Joseph Cornell 1903-1972

Untitled (HÔTEL DE L'ÉTOILE, SUZANNE MILLER), circa 1960
ink, pencil, printed paper and photograph collage on board
11½ x 10¾ in. (29.2 x 26.4 cm)

Estimate

\$35,000-45,000

Provenance

Private Collection, New York (acquired directly from the artist)
Private Collection, Santa Barbara
Private Collection
Sotheby's, New York, September 24, 2014, lot 65
Acquired at the above sale by the present owner

Exhibited

University of California Santa Barbara, *Collages by Joseph Cornell*, 1975, n.p. (illustrated)
Santa Barbara Museum of Art, *Diverse Directions: A Collector's Choice, Selections from the Charles Craig Collection*, December 1987 - February 1988, n.p. (illustrated)
San Antonio, The Marion Koogler McNay Art Museum; Athens,

Georgia Museum of Art; Long Beach Museum of Art, *High Drama: Eugene Berman and the Legacy of the Melancholic Sublime*, January - August 2005
Washington, D.C., The Smithsonian American Art Museum; Salem, Peabody Essex Museum; San Francisco Museum of Modern Art; *Joseph Cornell: Navigating the Imagination*, November 2006 - January 2008, cat. no. 157, pl. 122, p. 277 (illustrated)

Joseph Cornell's *Untitled (HÔTEL DE L'ÉTOILE, SUZANNE MILLER)*, created in the 1960's, depicts a photographic portrait collage of Cornell's friend, the television actress Suzanne Miller. A performer on the *Tonight Show* with Steve Allen as well as a regular on *The Honeymooners*, Miller appears in two of Cornell's underground films and plays an important role in his early artistic output. The two exchanged many letters and collages, and the present lot, *Untitled (HÔTEL DE L'ÉTOILE, SUZANNE MILLER)* is a testament to their mutual affection and the significance of Miller as a muse for Cornell's collages.



168. Balthus 1908-2001

Jeune Fille Lisant, circa 1955
graphite on paper
14 x 18³/₈ in. (35.6 x 46.7 cm)
Initialed "Bs" lower right.

Estimate
\$40,000-60,000

Provenance
Galerie Maeght Lelong, New York
Private Collection, New York

169. Giorgio de Chirico 1888-1978

Le Muse Inquietanti, 1961

oil on canvas

39⅞ x 27½ in. (100 x 69.9 cm)

Signed "G. de Chirico" lower left.

This work is accompanied by a certificate of authenticity issued by Claudio Bruni, nr. rep. 80/72

Estimate

\$600,000-800,000

Provenance

Galleria Gissi, Torino

Private Collection, Madrid

Literature

Claudio Bruni Sakraischik, *Catalogo generale Giorgio de Chirico, opere dal 1951 al 1974*, vol. VI, Electa Editrice, Milan, no. 949 (illustrated)

Giorgio de Chirico, the founder of the *scuola metafisica* art movement, demonstrates through the present lot, *Le Muse Inquietanti*, 1961, his mastery of the surrealist scene. *Le Muse Inquietanti* (The Disquieting Muses) of 1961 revisits a classic image; the red structure in the background is the Castello Estense in Ferrara, a former home of the Este Family, renowned as patrons of the arts. Many objects in the foreground of the picture act as clues to reading this complex composition. The darkened figure, lurking in the stark shadow at the right edge of the scene is Apollo who quietly reins over his two muses, one seated and one standing at the forefront of the picture. A red gladiator mask lies at the feet of the seated muse while a staff floats between the two muses. These pictorial elements allude to Melpomene and Thalia, the Muses of tragedy and comedy. The whole picture is dominated by the dramatic perspective of the scene, the buildings in the distance loom against a cerulean sky. Our headless muses sit solemnly, unaware of the night sky which is creeping towards them, "the concept of the world as a

stage on which an absurd and meaningless puppet show was played out, is an idea that drove Chirico's 'metaphysical' paintings from the very beginning." (Cathrin Klingsohr-Leroy, *Surrealism*, Taschen, 2004, p. 34)

The significance of the present composition, one revisited and reworked by de Chirico many times, touches on what pop artist Andy Warhol said the two artists have in common, explaining that "De Chirico repeated the same images throughout his life. I believe he did it not only because people and dealers asked him to do it, but because he liked it and viewed repetition as a way of expressing himself." (Andy Warhol, 'Interview with Achille Bonito Oliva', *Warhol Salutes De Chirico*, exh. cat. Milan, 1982, p. 5). The present lot, a 1961 example of *Le Muse Inquietanti* according to de Chirico has "no faults other than having been executed in a more beautiful medium and with a more knowledgeable technique than the original." (Giorgio de Chirico, letter to Mme Breton, cited in *Warhol Salutes De Chirico*, exh. cat. Milan, 1982, p. 6)









170. Alberto Giacometti 1901-1966

Vue de l'atelier de l'artiste, 1949

pen and ink on paper

20 1/3 x 13 in. (51.6 x 33 cm)

Signed "Alberto Giacometti" lower right.

Estimate

\$70,000-90,000

Provenance

Sidney Janis Gallery, New York

Alan Frumkin Gallery, New York

Milton D. Ratner, Fort Lee, New Jersey

New York, Christie's, November 14, 1996, lot 356

Private Collection

Acquired from the above by the present owner

Exhibited

Chicago, The Art Institute; River Forest, Rosary

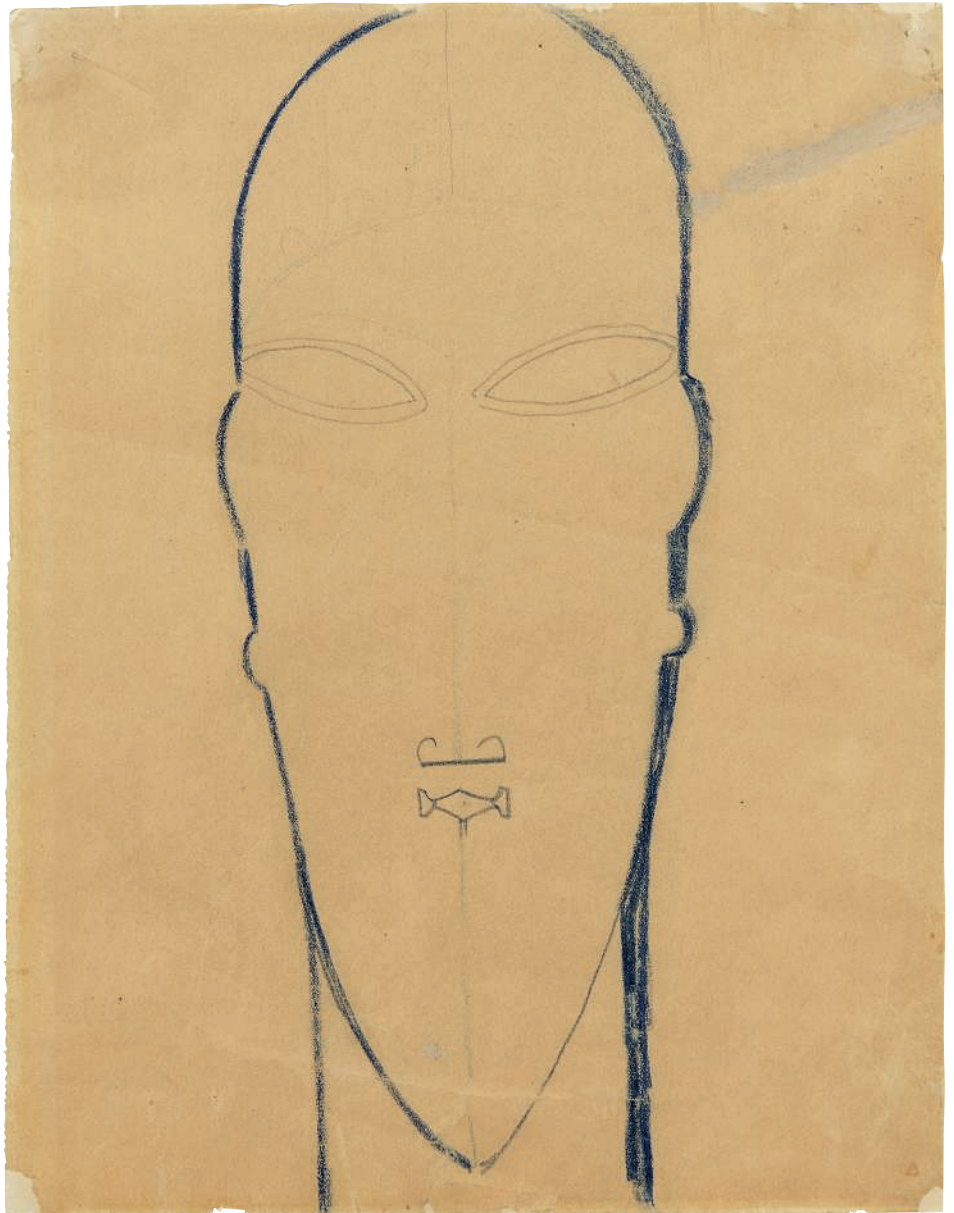
College; Omaha, Joslyn Art Museum; Madison,

The Elvehjem Art Center at the University of

Wisconsin; Jerusalem, The Israel Museum,

Alberto Giacometti: The Milton D. Ratner

Family Collection, 1974 - 1975



171. Amedeo Modigliani 1884-1920

Study for a Sculpture Head, 1911-12
blue crayon on paper
10¾ x 8⅞ in. (27.3 x 20.6 cm)

Estimate

\$80,000-120,000

Provenance

Mariska Diederich, Paris
Sydney G. Biddle, West Chester
Perls Galleries, New York
Private Collection, Lugano
Private Collection
Acquired from the above by the present owner

Exhibited

New York, Perls Galleries, *Modigliani: The Sydney G. Biddle Collection*, 1956, no. 13
Chicago, The Arts Club; Milwaukee, Art Center, *Modigliani*, January - April, 1959

Cincinnati, The Contemporary Arts Center, *Amedeo Modigliani*, 1959, no. 33
Liegi, Musée Saint-Georges, *Modigliani*, October 14 - December 14, 1980, no. 31
Paris, Musée d'Art Moderne de la Ville de Paris, *Amedeo Modigliani*, March 26 - June 28, 1981, no. 117
Tokyo, The National Museum of Modern Art, *Modigliani*, July 19 - September 29, 1985
Martigny, Fondation Pierre Gianadda, *Modigliani*, July 19 - October 28, 1990
Düsseldorf, Kunstsammlung Nordrhein-Westfalen;
Zurich, Kunsthaus, *Amedeo Modigliani, Malerei, Skulpturen, Zeichnungen*, January 19 - July 7, 1991, no. 113

Literature

Alfred Werner, *Modigliani the Sculptor*, New York - Paris - Geneva - Hamburg, 1962, p. 56
Osvaldo Patani, *Amedeo Modigliani Catalogo Generale: Sculture e Disegni 1909 - 1914*, Leonardo Editore s.r.l.: Milano, 1992, p. 128 (illustrated)

Dubuffet

Hartung

Tinguely

Soulages

Martin

Mangold

Christo and Jeanne-Claude

Dibbets

Horn

Steinberg

Rauschenberg

Important Works on Paper from the Schulhof Collection

The outstanding collection of *Hannelore B. and Rudolph B. Schulhof*, built over five decades, was unmatched in its refinement and complexity. A result of the connoisseurship and expertise developed by the intrepid couple, the depth of the *Hannelore B. and Rudolph B. Schulhof* collection is a testament to their exquisite taste, philanthropy, passion, and their close friendships with many of the most important artists of the 20th century.

Beginning their collection in the late 1940s, the Schulhofs passionately assembled an unparalleled selection of work from leading artists, informed by their intimate and personal knowledge of the movements and the artists that encompassed them. As leaders on the boards of the Solomon R. Guggenheim Foundation, the National Gallery of Art, the Brooklyn Museum, the Whitney Museum of American Art, the Israel Museum in Jerusalem, and the Peggy Guggenheim Collection in Venice, among many other prestigious cultural institutions, the Schulhofs collected what they loved, and championed cutting-edge artists throughout the world.

Phillips is honored to be offering a selection of important works on paper by some of the luminaries whose works formed the Schulhof's collection, such as Jean Dubuffet, Hans Hartung, Roni Horn, Robert Mangold, Jan Dibbets, Christo and Jean-Claude, Agnes Martin, Robert Rauschenberg, Pierre Soulages, Saul Steinberg, and Jean Tinguely.





Hannelore and Rudolph Schulhof with Willem de Kooning (Image courtesy of the Schulhof Collection LLC).



Actual size

172. Jean Dubuffet 1901-1985

Chien, 1960
ink on paper
5¾ x 4½ in. (14.6 x 11.4 cm)
Initialed and dated "JD janv. 60" lower right.

Estimate
\$20,000-30,000

Provenance
World House Galleries, New York
Acquired from the above in 1961

Literature
Max Loreau, *Catalogue des travaux de Jean Dubuffet: fascicule XVIII Dessins* (1960), Weber: Switzerland, 1971, no. 4 p. 14 (illustrated)



173. Hans Hartung 1904-1989

P 1959-43, 1959

pastel on buff paper

19¾ x 25¾ in. (50.2 x 65.4 cm)

Signed and dated "Hans Hartung 59" lower right.

This work is to be included in the forthcoming Hans Hartung catalogue raisonné being prepared by the Foundation Hans Hartung and Anna Eva Bergman, Antibes.

Estimate

\$20,000-30,000

Provenance

World House Galleries, New York

Acquired from the above in 1962



(i)



(ii)

174. Jean Tinguely 1925-1991

Three works: (i) Autographed note to Rudolf Schulhof, 1981; (ii) Grunewald Flügel Altar, 1982; (iii) Autographed note referring to "Brasilienne" 1982

(i) ink, acrylic and graphite on cardboard

(ii) autographed note on photomechanical reproduction with ink inscriptions

(iii) oil, ink and collage on cardboard

(i) 8½ x 17¼ in. (21.6 x 43.8 cm)

(ii) 5½ x 14½ in. (13.7 x 37.1 cm)

(iii) 8¼ x 10¼ in. (21 x 26 cm)

(i) Signed "Jean Tinguely" lower left.

(ii) Signed "Jean Tinguely" lower right.

(iii) Signed "Jean Tinguely" lower right.

Estimate

\$18,000-22,000

Provenance

Acquired directly from the artist in 1981-1982



(iii)

175. Pierre Soulages b. 1919

Untitled: For Rudo et Hannalore,
watercolor on paper, double-sided
13¾ x 7½ in. (34.9 x 19.1 cm)
Signed and inscribed "Pour Rudo et
Hannalore Pierre Soulages" lower right.
Further signed and inscribed "Pour
Hannalore et Rudo Pierre Soulages" on
the reverse.

Estimate
\$20,000-30,000

Provenance
Acquired directly from the artist



Verso



176. Agnes Martin 1912-2004

Untitled, 1977

watercolor and graphite on paper

image 9 x 9 in. (22.9 x 22.9 cm)

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

Signed and dated "A. Martin '77" lower right.

This work will be included in an upcoming catalogue raisonné to be published digitally by Artifex Press.

Estimate

\$80,000-120,000

Provenance

The Artist

The Pace Gallery, New York

Acquired from the above in 1978

Exhibited

New York, The Pace Gallery, *Agnes Martin*, March 5 – April 22, 1978

***"All I want is a greater awareness of reality –
joy and innocence."***

Agnes Martin, 1977

The present two lots, *Untitled* works on paper from 1977, feature horizontal stripes rendered in graceful colorful washes of pink, yellow and blue separated by fine graphite lines, were created by Martin after a period of six years during which she abstained from making any artwork, a hiatus that ended with the artist's 1973 retrospective at the Philadelphia Institute of Contemporary Art. In watercolor and graphite that hover upon nearly translucent sheets of thin paper, the present lots are emblematic of Martin's radical interpretations of the landscape surrounding the artist in New Mexico. Her meditative and spiritual lines stretch across the sheets of paper like the rolling sand dunes of the desert and the enveloping sky, persistent and brilliant in color, light, and form. The artist

recalls these compositions as about "light, lightness, about merging, about formlessness, breaking down form." (*Agnes Martin in Agnes Martin: The Nineties and Beyond*, exh. cat., The Menil Collection, Houston, 2002, pp. 14-15)

The optical, linear fields of delicate watercolor melt into an ethereal composition. Thoughts and memories seem to come in and out of focus, touching upon the viewers' exposed sensory perception. As the artist relays, "The value of art is in the observer...People who look at my painting say that it makes them happy...And happiness is the goal, isn't it?" (Agnes Martin in Holland Cotter, "Agnes Martin, Abstract Painter, Dies at 92," *The New York Times*, December 17, 2004)



177. Agnes Martin 1912-2004

Untitled, 1977

watercolor, graphite and ink on paper

image 9 x 9 in. (22.9 x 22.9 cm)

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

Signed and dated "A. Martin '77" lower right.

This work will be included in an upcoming catalogue raisonné to be published digitally by Artifex Press.

Estimate

\$70,000-100,000

Provenance

The Artist

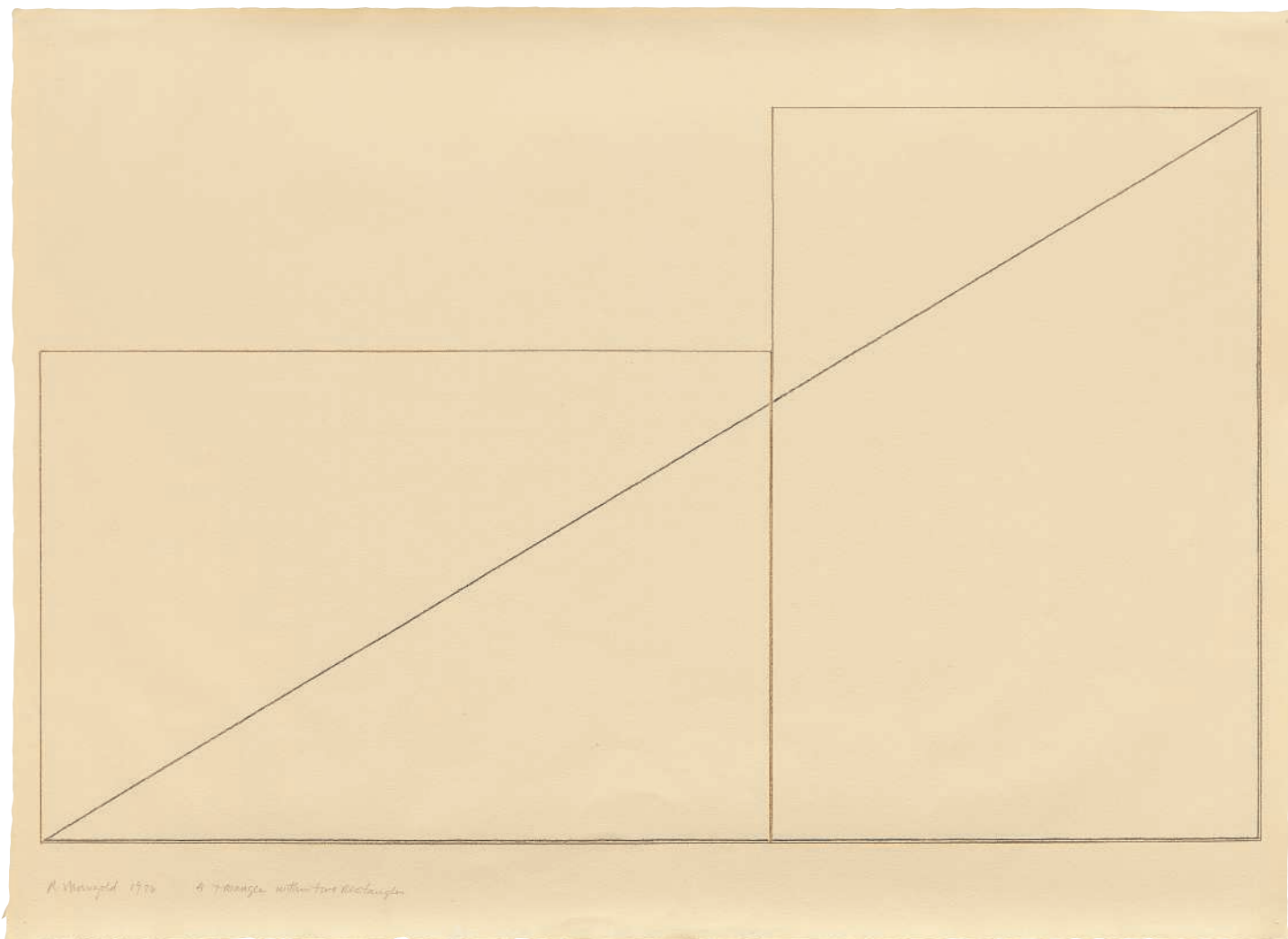
The Pace Gallery, New York

Acquired from the above

Exhibited

New York, The Pace Gallery, *Agnes Martin*, March 5 – April 22, 1978





178. Robert Mangold b. 1937

A Triangle within two Rectangles, 1976

colored pencil on buff paper

22¾ x 31¼ in. (57.8 x 79.4 cm)

Signed, titled and dated "R. Mangold 1976 A Triangle within two Rectangles" lower left.

Estimate

\$15,000-20,000

Provenance

The Artist

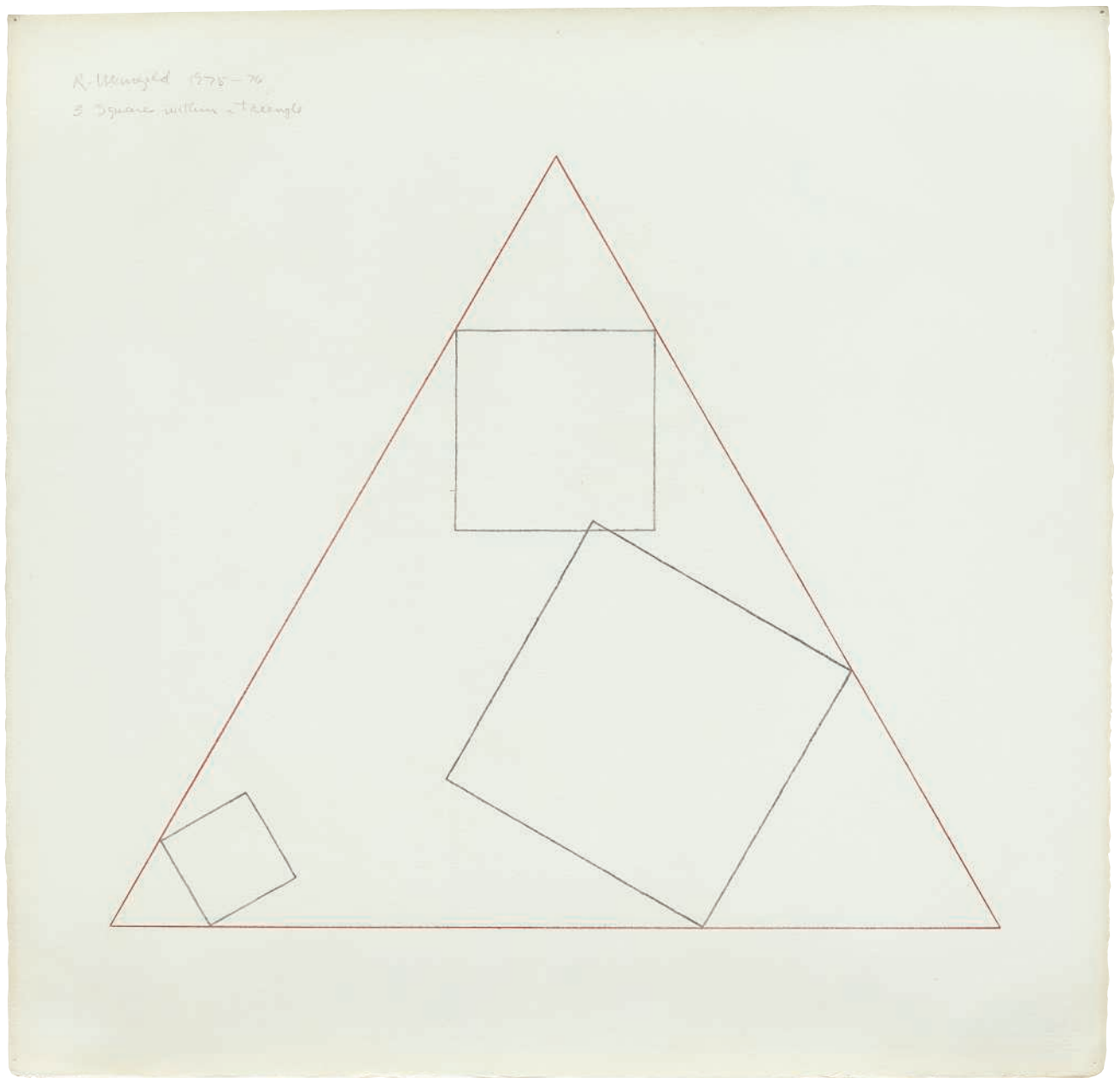
Marilena Bonomo, Bari

Galerie Annemarie Verna, Zurich

Acquired from the above in April 1985

Exhibited

Zurich, Galerie Annemarie Verna, *Robert Mangold: Works on Paper*, October 30, 1983 – November 24, 1983



179. Robert Mangold b. 1937

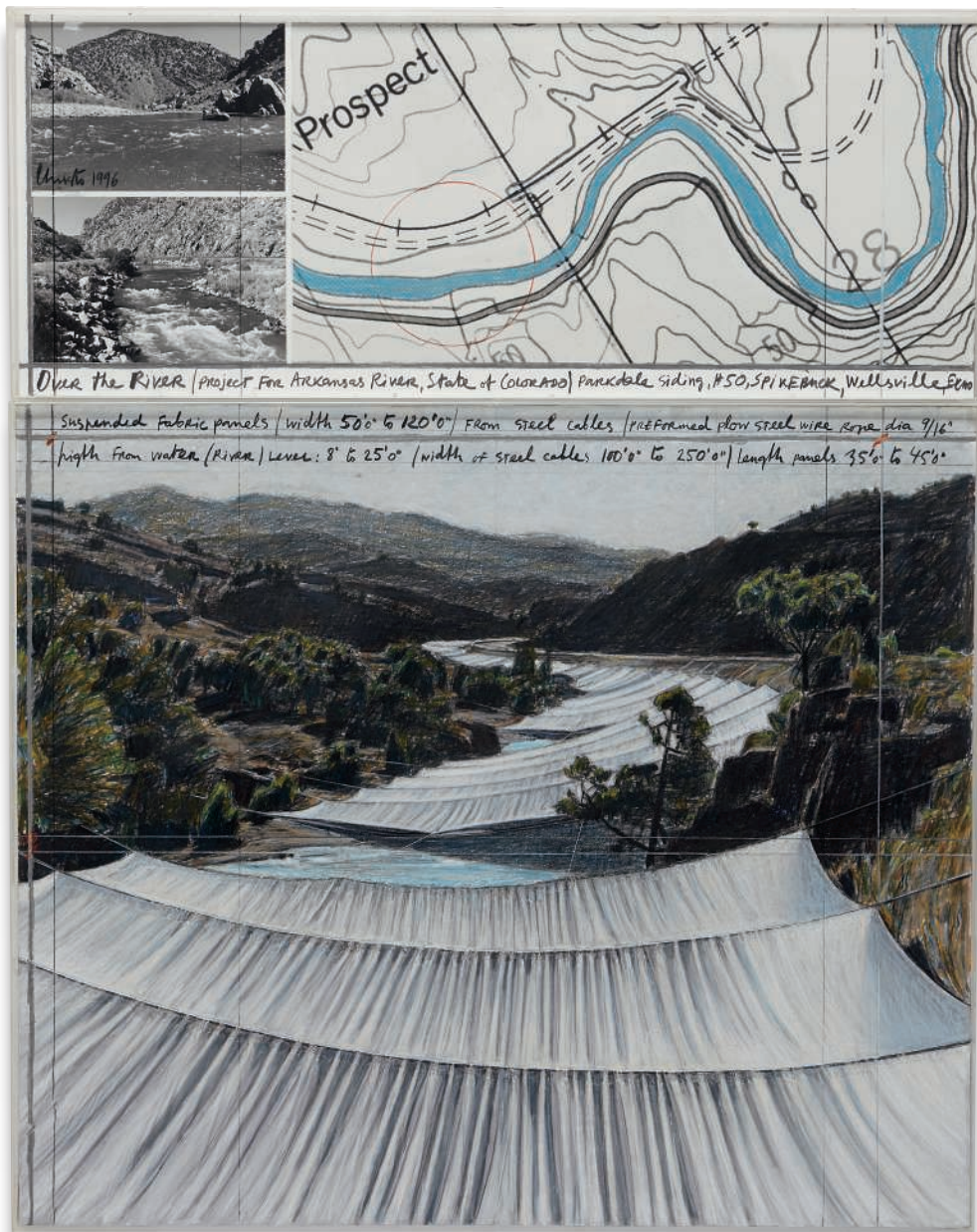
3 Squares within a Triangle, 1975-76
 graphite and colored pencil on paper
 21¾ x 22¼ in. (55.2 x 56.5 cm)
 Signed, titled and dated "R. Mangold 1975-76 3
 Squares within a triangle" upper right.

Estimate
 \$15,000-20,000

Provenance
 Konrad Fischer Galerie, Dusseldorf
 Acquired from the above in 1976

Exhibited
 Duesseldorf, Konrad Fischer Galerie, *Robert
 Mangold*, April 14 - May 6, 1976
 Basel, Fischer/Preisig Galerie, June 16 - 21,
 1976

Literature
Robert Mangold: Paintings 1964-1982, exh.
 cat., Stedelijk Museum, Amsterdam, 1982,
 no. 319-320



**180. Christo and
Jeanne-Claude** b. 1935 and 1935-2009

*Over the River, Project for Arkansas River, State of Colorado,
Parkdale Siding, #50, 1996*

graphite, gelatin silver photographs and colored pencil on
printed paper, in 2 parts, in artist's Plexiglas frames
overall 41 x 31 in. (104.1 x 78.7 cm)

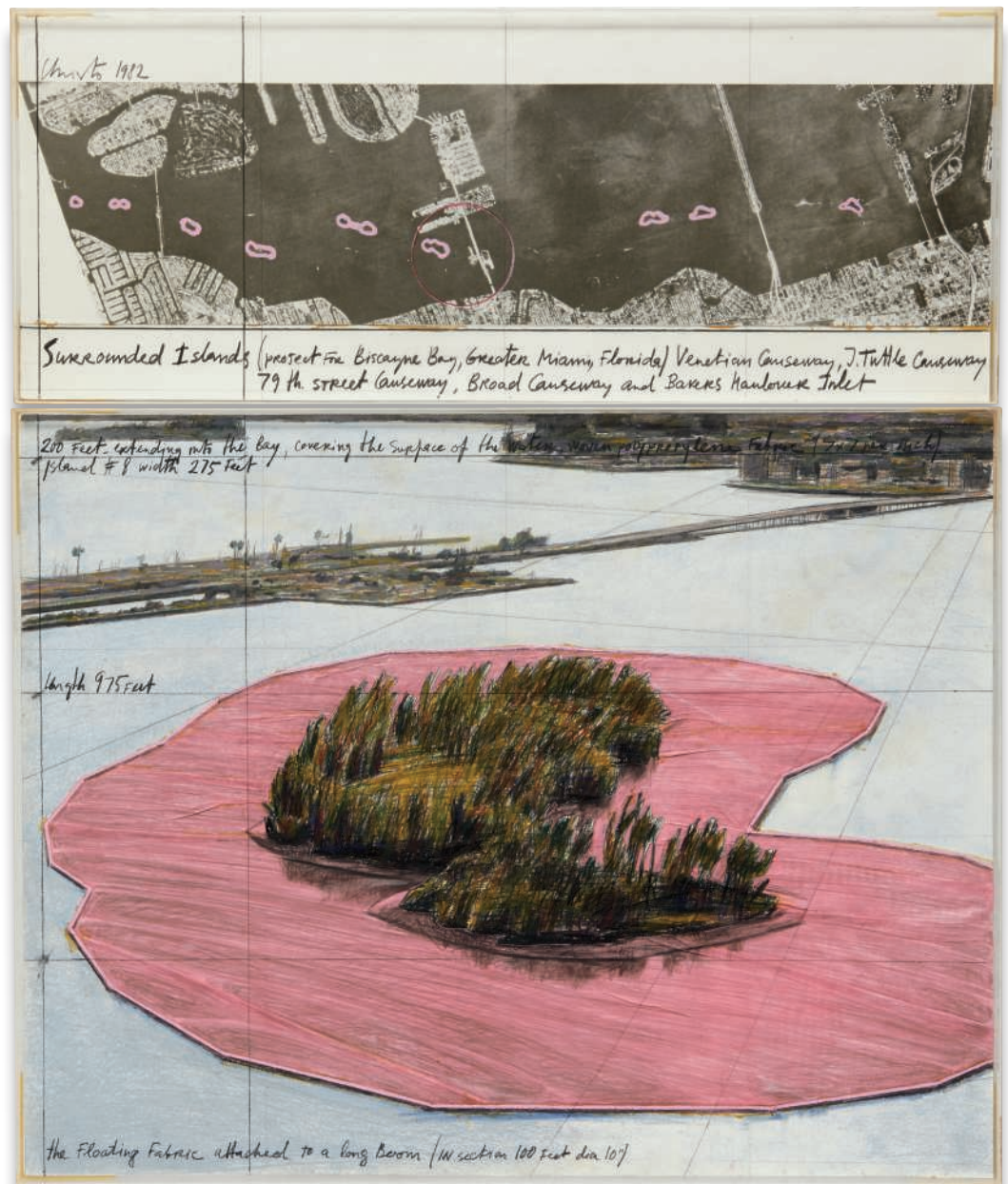
Signed "Christo 1996" upper left on top element. Further
signed "© Christo 1996" on the reverse of each element.

Estimate

\$80,000-120,000

Provenance

Acquired directly from the artists in February 1997



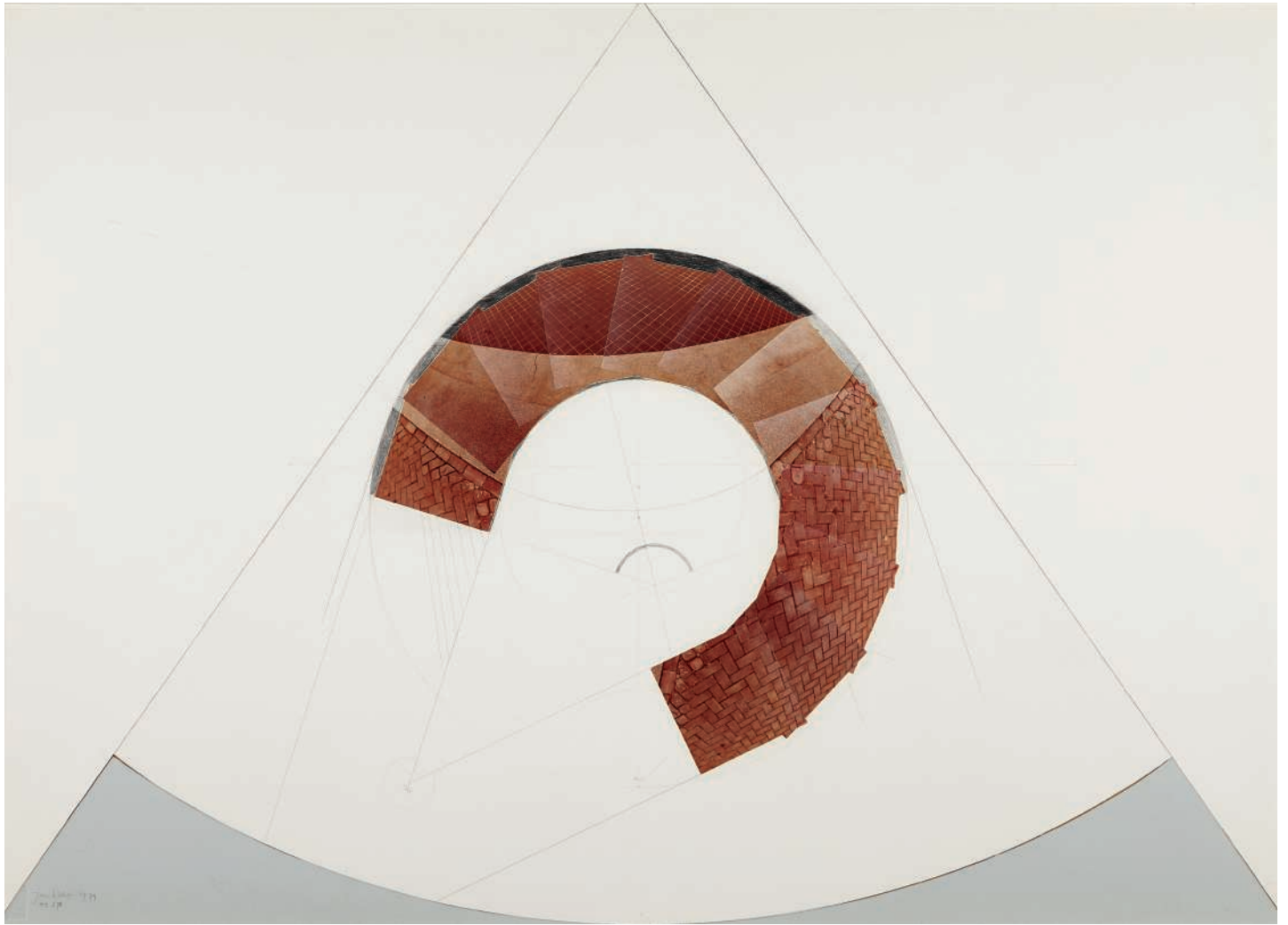
181. Christo and Jeanne-Claude b. 1935 and 1935-2009

Surrounded Islands, Project for Biscayne Bay, Greater Miami, Florida, 1982
 fabric, pastel, charcoal, pencil and photostat on paper, in 2 parts, in artist's Plexiglas frames
 overall 36 x 28½ in. (91.4 x 72.4 cm)
 Signed "Christo 1982" upper left on top element.

Estimate
 \$80,000-120,000

Provenance
 The Artists
 Rosa Esman, New York
 Acquired from the above in October 1982

Exhibited
 New York, Rosa Esman Gallery, 10th Anniversary Show, *From Russian Revolution to Post-Modernism*, September 7 - October 9, 1982



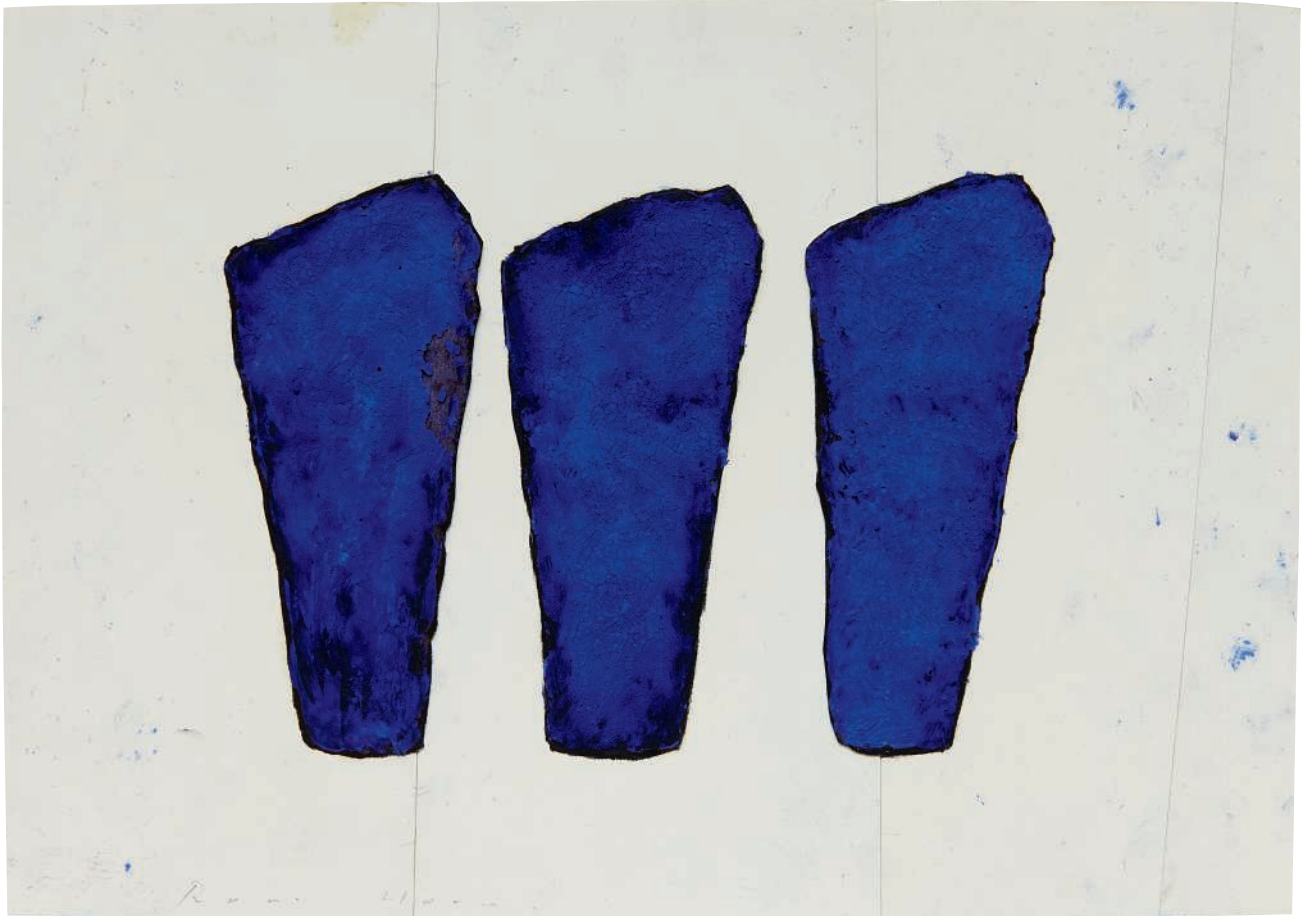
182. Jan Dibbets b. 1941

Vondelpark No. 378, 1979
color photographs and graphite on paper
mounted on cardboard
29 x 40 in. (73.7 x 101.6 cm)
Signed, titled and dated "Jan Dibbets 1979 no.
378" lower left.

Estimate
\$20,000-30,000

Provenance
Sperone Westwater Fischer Inc., New York
Acquired from the above in February 1982

Exhibited
New York, The Solomon R. Guggenheim
Museum; Minneapolis, Walker Art Center; Detroit
Institute of Arts; Palm Beach, Norton Gallery;
Eindhoven, Stedelijk van Abbemuseum, *Jan
Dibbets*, September 10, 1987 - January 1, 1989



183. Roni Horn b. 1955

1989-C, 1989
powdered pigment and varnish on paper
16¼ x 20 in. (41.3 x 50.8 cm)
Signed "Roni Horn" lower left.

Estimate
\$10,000-15,000

Provenance
Galerie Lelong, New York
Acquired from the above in 1989



184. Saul Steinberg 1914-1999

Four Sunsets, 1974

ink and watercolor on paper

30 x 20 in. (76.2 x 50.8 cm)

Signed and dated "Steinberg 1974" lower right.

Estimate

\$10,000-15,000

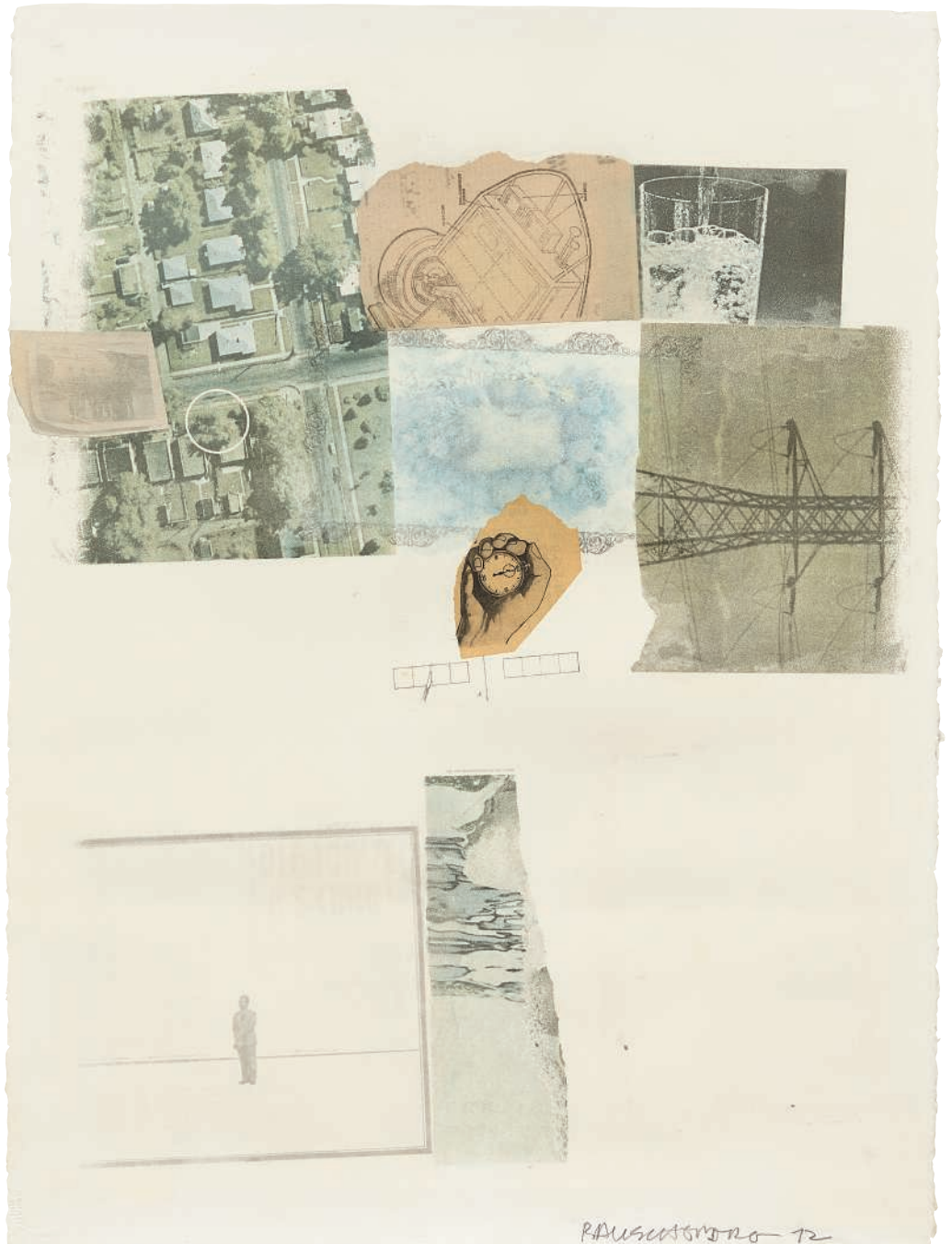
Provenance

Galerie Maeght, Paris

Acquired from the above in 1982

Exhibited

Paris, Galerie Maeght, *L'Univers de A + M Maeght*, Summer, 1982



185. Robert Rauschenberg 1925-2008

Untitled, 1972

solvent transfer and paper collage on paper
29 $\frac{7}{8}$ x 22 $\frac{1}{2}$ in. (75.9 x 57.2 cm)

Signed and dated "Rauschenberg 72" lower right.

Estimate

\$40,000-60,000

Provenance

Leo Castelli, New York

Acquired from the above in 1973

186. Tony Smith 1912-1980

Mistake, 1963-1998

cast bronze with black patina

12 x 12 x 8 in. (30.5 x 30.5 x 20.3 cm)

This work is number 2 from an edition of 9.

Estimate

\$25,000-35,000

Provenance

Paula Cooper Gallery, New York

Acquired from the above by the present owner in 1999

Exhibited

Birmingham, Susanne Hillberry Gallery, *Tony Smith*, 1987 (another example exhibited)

New York, The Museum of Modern Art, *Tony Smith, Architect - Painter - Sculptor*, July 2 - September 22, 1998, p. 137 (another example exhibited)

San Francisco, John Berggruen Gallery, *Line, Color, Form*, July - August, 1999 (another example exhibited)

New York, Mitchell-Innes & Nash, *Tony Smith: Paintings and Sculpture 1960-65*, April 26 - June 3, 2001, p. 35 (another example exhibited and illustrated)

Valence, Institut Valencia d'Art Modern, *Tony Smith*, March - May, 2002 (another example exhibited and illustrated)

London, Timothy Taylor Gallery, *Tony Smith*, September 3 - October 4, 2002 (another example exhibited)

Zurich, Galerie Hauser & Wirth, *Tony Smith*, August 23 - October 11, 2003 (another example exhibited)

Literature

Howard Halle, "The Shape of Things to Come", *Time Out New York*, August 1998, p. 56 (another example)



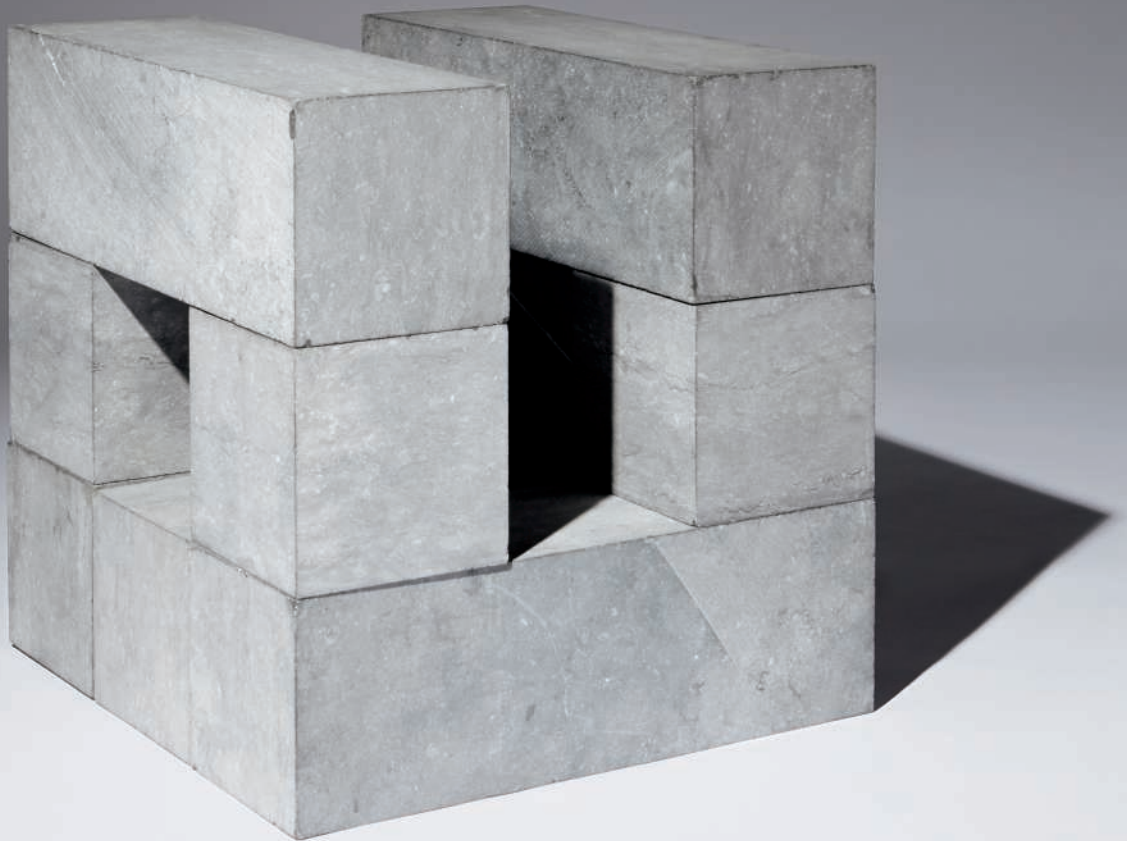
187. Carl Andre b. 1935

Belgicube I, 1988
limestone, in 10 parts
overall 17¾ x 17¾ x 17¾ in. (45 x 45 x 45 cm)

Estimate
\$70,000-90,000

Provenance
Arno Kohnen, Dusseldorf
Sotheby's, New York, November 16, 1995, lot 175
Gallery Seomi, Seoul
Private Collection, Seoul

Literature
Carl Andre Sculpture 1996, exh. cat., Kunstmuseen
Krefelder and Kunstmuseum Wolfsburg, Stuttgart:
Oktagon, 1996, p. 216



Property of an Important European Collector

188. John McCracken b. 1934

Untitled, 1974

varnish, resin, fiberglass and wood

94½ x 17⅞ x 2¼ in. (240 x 45.7 x 5.6 cm)

Signed and dated "John McCracken 1974" on the underside.

Estimate

\$200,000-300,000

Provenance

Fred Hoffman Gallery, New York

Minimalist artist John McCracken is renowned for his colorful, single tone planks. Composed of varnish, resin, fiberglass and wood, the planks, including the present lot, *Untitled*, 1974, radiate a sleek and sensual surface. Unique in its distinctly painterly finish, *Untitled* sits on the floor and leans against the wall, forming a bridge between the ground and the surface upon which it rests. This slanted stance lands the form somewhere between a painting on the wall and a sculpture on the floor. As the artist explains, "I see the plank as existing between two worlds, the floor representing the physical world of standing objects, trees, cars, buildings, [and] human bodies, ... and the wall representing the world of the imagination, illusionist painting space,

[and] human mental space" (John McCracken in Thomas Kellein, "Interview with John McCracken, August 1995," *John McCracken*, Kunsthalle Basel, 1995, pp. 21-39, p. 32). *Untitled*, 1987 presents a black and dark blue, psychedelic surface. The swirling forms convey a kaleidoscopic scene, resting between the earth and the sky. "I felt that if something was beautiful, one could enjoy looking at it and therefore stand to apprehend the form in a full way—intellectually, emotionally, and spiritually" (John McCracken, interview by Matthew Higgs, *Early Sculpture/John McCracken*, exh. cat. Zwirner and Wirth, New York, 2005, p. 10).

"A successfully abstract sculpture will tend to make the space surrounding it abstract too."

John McCracken





189. Sam Gilliam b. 1933

Map II, 1994

polypropylene, acrylic and monoprint on an assemblage of collaged paper, with aluminum fasteners on wood panel, in artist's frame

33 x 39½ in. (83.8 x 100.3 cm)

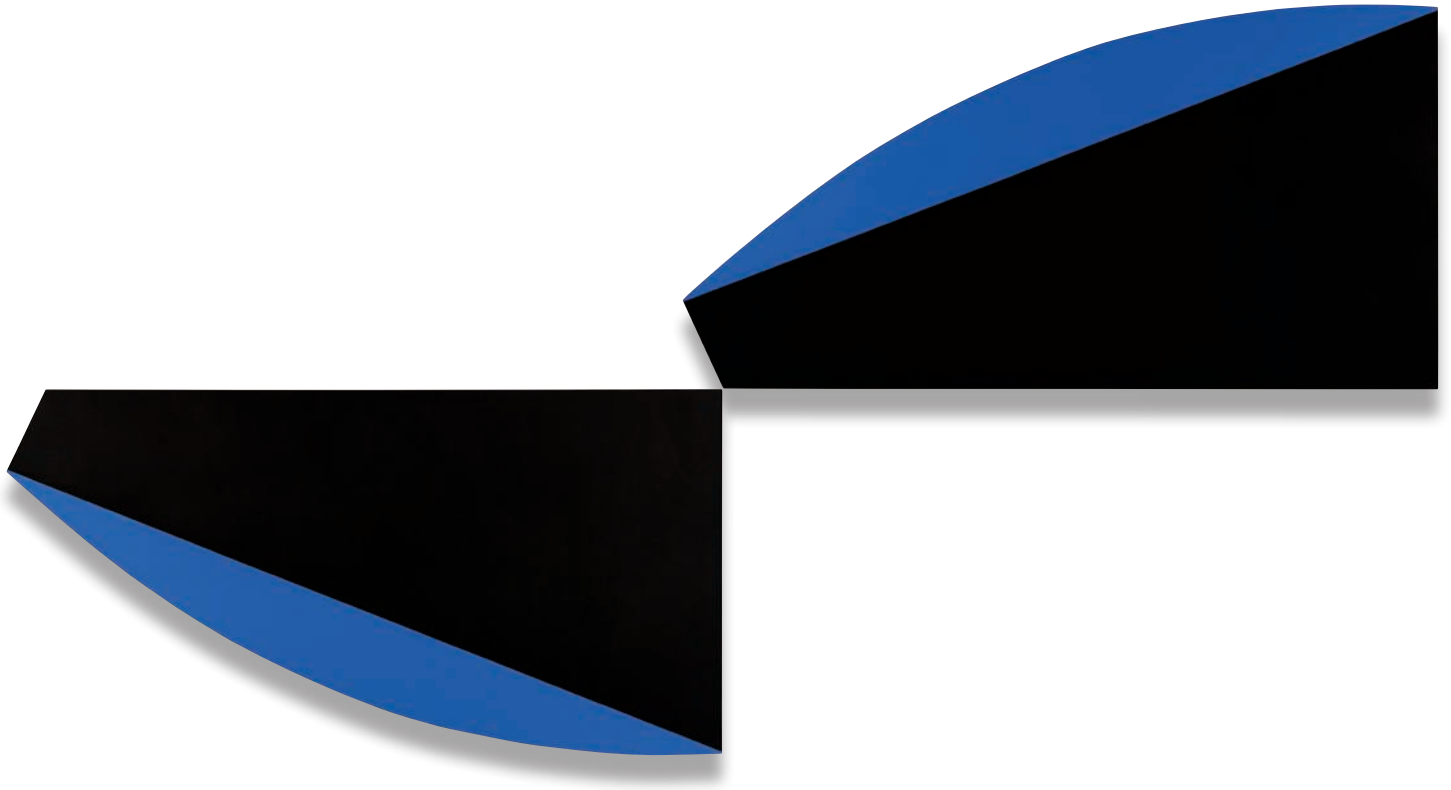
Titled and dated "Map II 1994" on the reverse.

Estimate

\$10,000-15,000

Provenance

Acquired directly from the artist by the present owner



Property from an Important West Coast Collection

190. Leon Polk Smith 1906-1996

Beyond the Blue, 1981

oil on canvas, in 2 parts

97 x 185 in. (246.4 x 469.9 cm)

Signed, titled and dated "LEON POLK SMITH BEYOND THE BLUE 1981" on the reverse of each panel.

Estimate

\$50,000-70,000

Provenance

Burnett Miller Gallery, Los Angeles

Private Collection

Christie's East, New York, February 24, 1990, lot 708

Acquired at the above sale by the present owner

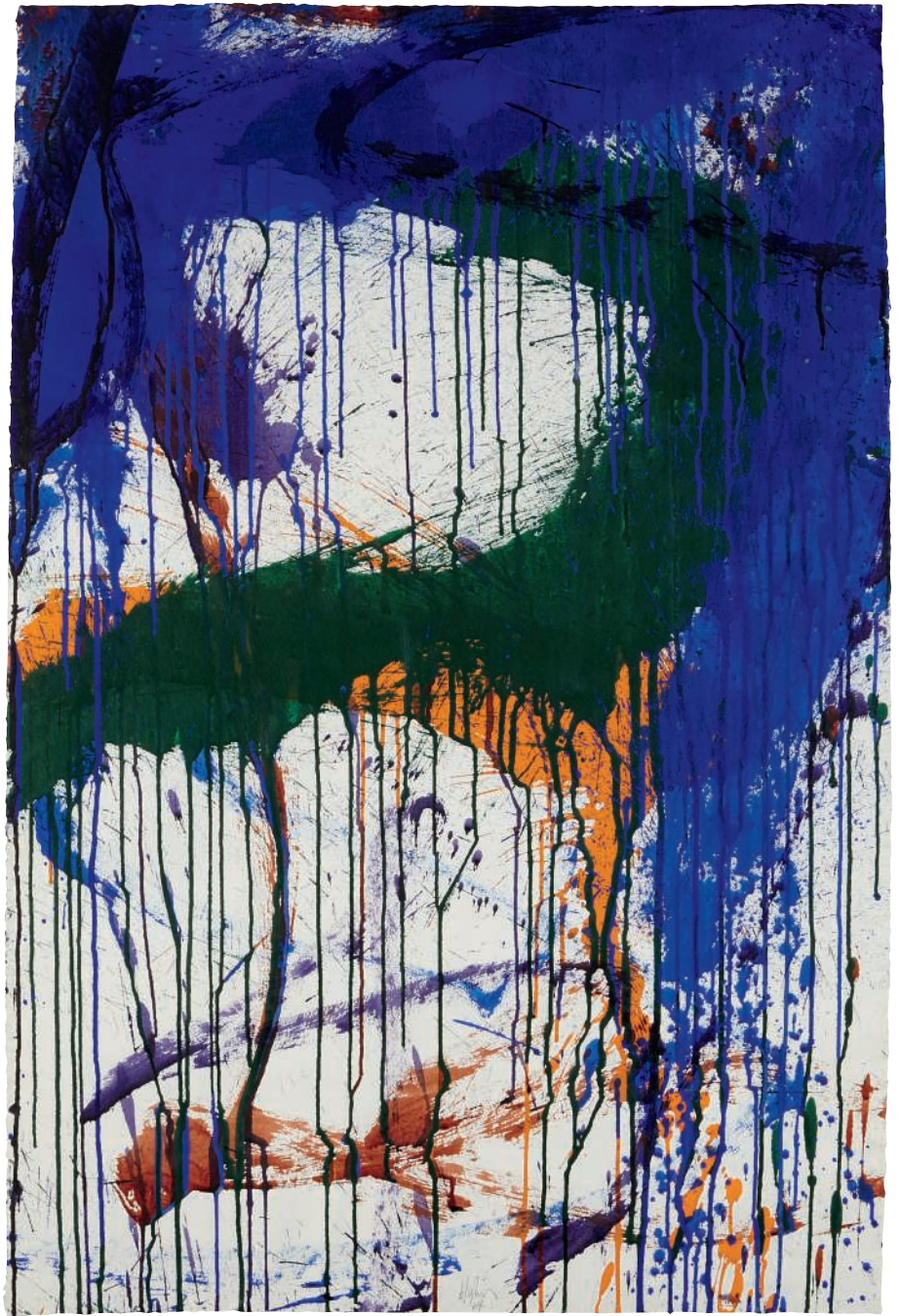


191. Willem de Kooning 1904-1997

Untitled (Woman), 1969-70
charcoal on paper
11½ x 8½ in. (29.2 x 21.6 cm)

Estimate
\$20,000-30,000

Provenance
Kravets/Wehby Gallery, New York
Matthew Marks Gallery, New York
Acquired from the above by the present owner



192. Norman Bluhm 1921-1999

Untitled, 1964
acrylic on paper
40 x 26¾ in. (101.6 x 67.9 cm)
Signed and dated "bluhm '64" lower center.

Estimate
\$40,000-60,000

Provenance
Private Collection, New York

193. Yayoi Kusama b. 1929

Pumpkin, 1985

acrylic on plaster

4 x 3½ x 3½ in. (10.2 x 8.9 x 8.9 cm)

Signed and dated "Yayoi Kusama 1985" on the underside.

This work is unique.

This artwork is registered with the KUSAMA Enterprise/YAYOI KUSAMA STUDIO registration database.

Estimate

\$15,000-20,000

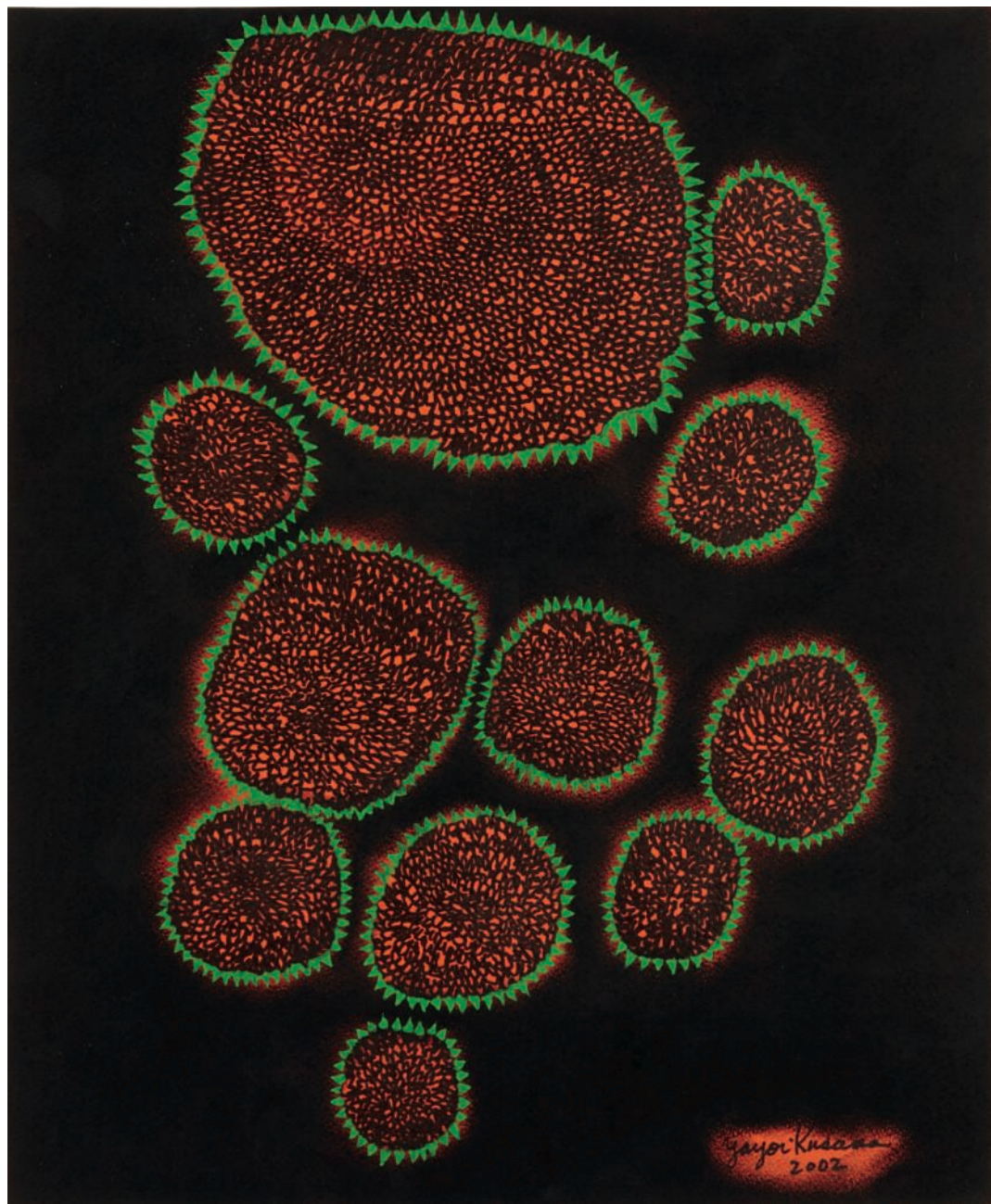
Provenance

Fuji Television Gallery, Tokyo

Exhibited

Tokyo, Fuji Television Gallery, *Infinity - Explosion*, June 6 - 28, 1986





194. Yayoi Kusama b. 1929

The Cosmos, 2002

ink and pastel on paper

15¾ x 12⅞ in. (40 x 32.7 cm)

Signed and dated "Yayoi Kusama 2002" lower right.

Further signed, titled and dated "The Cosmos 2002

Yayoi Kusama" on the reverse.

This artwork is registered with the KUSAMA Enterprise/
YAYOI KUSAMA STUDIO registration database.

Estimate

\$12,000-18,000

Provenance

Elizabeth Leach Gallery, Portland

Robert Miller Gallery, New York

Acquired directly from the above by the present owner

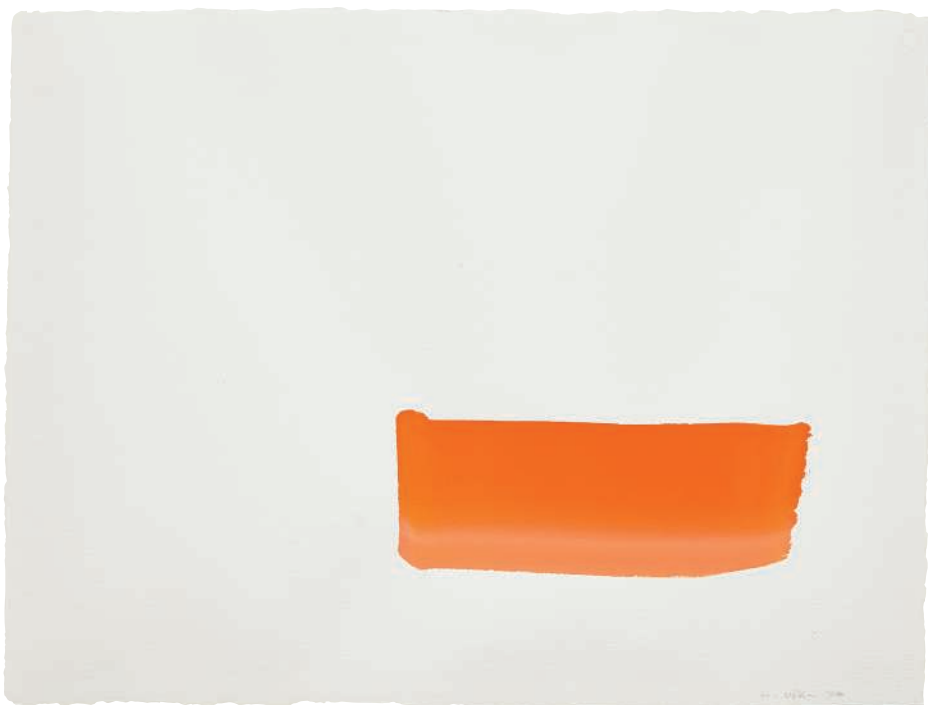


195. Lee Ufan b. 1936

Untitled, 2004
gouache on paper
22½ x 30 in. (57.2 x 76.2 cm)
Signed and dated "L. Ufan '04"
lower right.

Estimate
\$15,000-20,000

Provenance
Lisson Gallery, London



196. Lee Ufan b. 1936

Untitled, 2004
gouache on paper
22¾ x 30 in. (57.8 x 76.2 cm)
Signed and dated "L. Ufan '04"
lower right.

Estimate
\$15,000-20,000

Provenance
Lisson Gallery, London



197. Lee Ufan b. 1936

Untitled, 1996
oil on canvas
36 x 28³/₄ in. (91.4 x 73 cm)
Signed and dated "L. Ufan '96"
along the outer edge.

Estimate
\$60,000-80,000

Provenance
Private Collection

198. Tsuyoshi Maekawa b. 1936

Untitled, 1967

mixed media and oil on canvas, in artist's frame

63 $\frac{7}{8}$ x 51 $\frac{1}{4}$ in. (162.1 x 130.3 cm)

Signed in English and Japanese and dated "Tsuyoshi Maekawa 1967" on the reverse.

Estimate

\$180,000-220,000

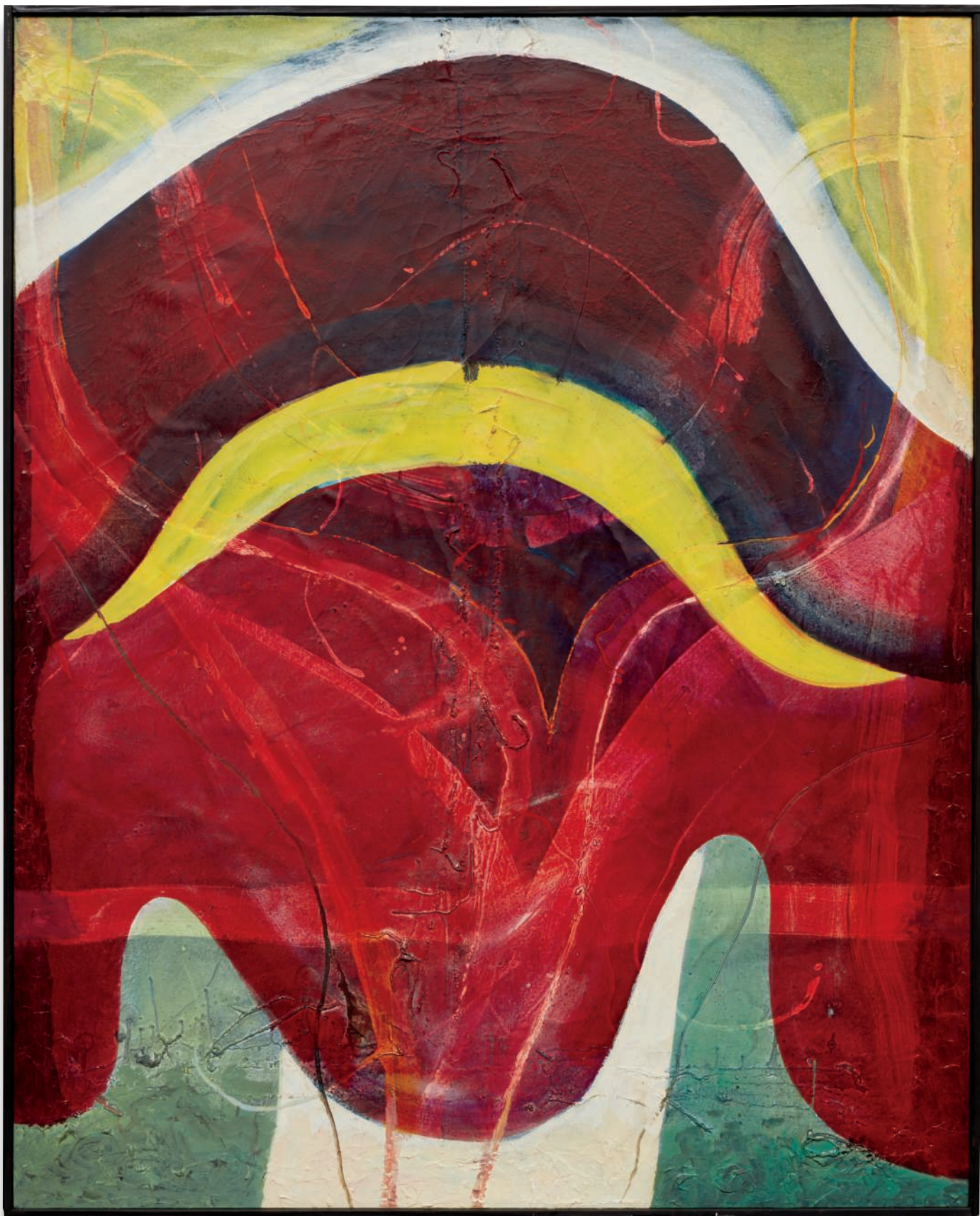
Provenance

Whitestone Gallery, Tokyo

Acquired from the above by the present owner

Japanese artist Tsuyoshi Maekawa joined the influential Gutai group in 1962, after years of mentorship from the group's renowned founder Jiro Yoshihara. As a second generation Gutai follower, Maekawa continued the artistic pursuit of originality, relying creatively on the group's manifesto which declares to "Do something no one else has ever done before!" Though devoid of a performative quality, the present lot, *Untitled*, 1967, focuses instead on the materiality of the object, referencing the actual word "Gutai," meaning "concrete" or "tangible." Routed in

abstraction *Untitled*, 1967, presents a complex surface of curvy forms and natural flowing lines that seem to sprout from the underlying texture of the material. The organic composition looks almost like a colorful map, guiding your eye through the peaks and valley of the canvas. As the artist explains, "Like some of the other Gutai artists, once I found the basic techniques and materials that really seized my attention, I stuck with them and experimented with them over time to see how much I could find in and coax out of them."





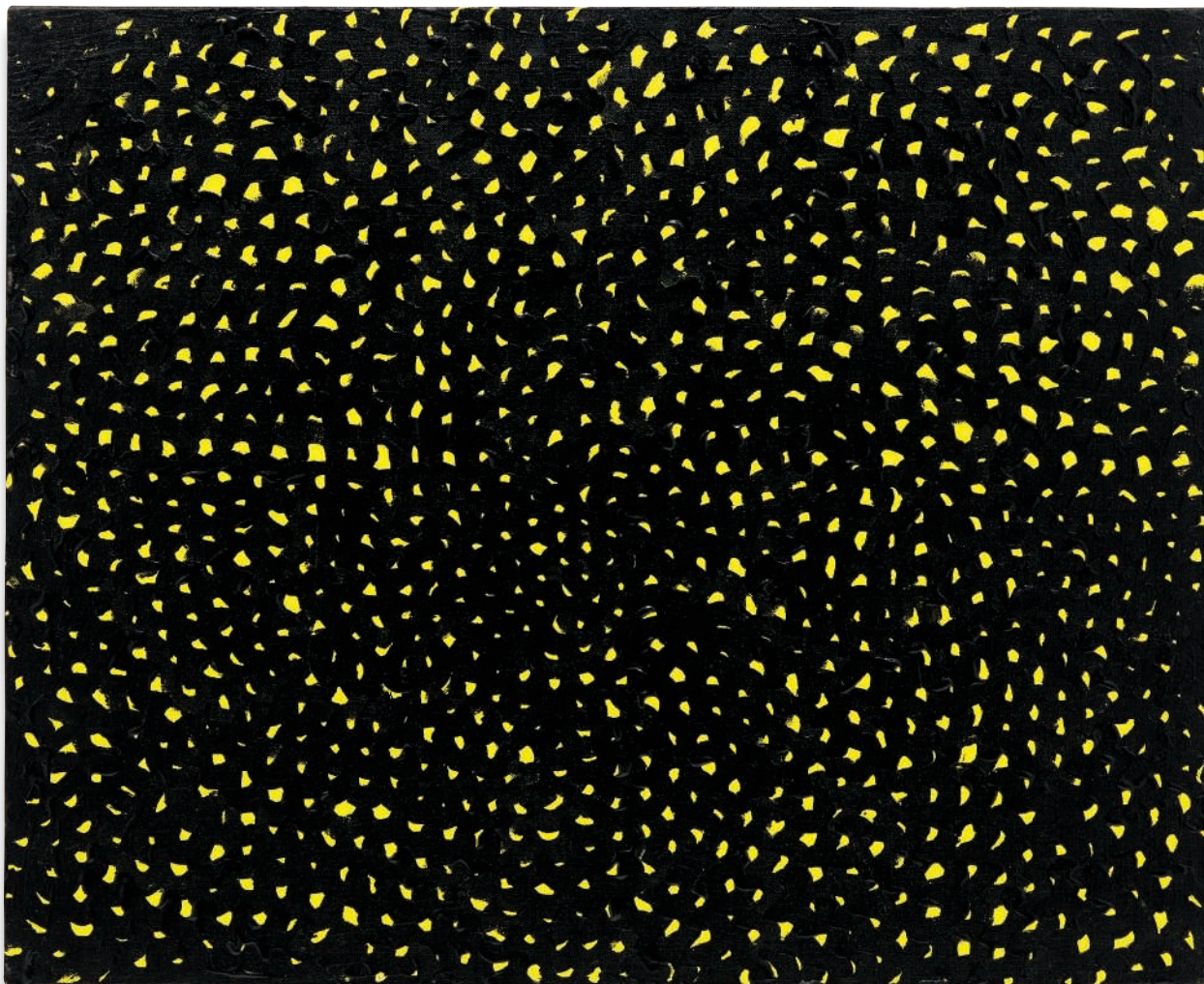
199. Toshimitsu Imai 1928-2002

Work, 1972
acrylic on paper
29½ x 41⅞ in. (75 x 106.5 cm)
Signed in English and Japanese and dated "Imai 1972"
lower left.

Estimate
\$25,000-35,000

Provenance
Mallet Japan, Tokyo, April 24, 2015, lot 140
Acquired from the above sale by the present owner

Literature
Ichiro Hariu, *TOSHIMITSU IMAI*, Tokyo: Kyūryūdo,
1975, p. 100 (illustrated)



“The entire canvas would be occupied by [a] monochromatic net. This endless repetition caused a kind of dizzy, empty, hypnotic feeling.”

Yayoi Kusama

200. Yayoi Kusama b. 1929

Nets 19, 1998
acrylic on canvas
21 x 25¾ in. (53.3 x 65.4 cm)
Signed, titled and dated “Yayoi Kusama 1998 Nets 19” on the reverse.
This artwork is registered with the KUSAMA Enterprise/
YAYOI KUSAMA STUDIO registration database.

Estimate
\$70,000-90,000

Provenance
Robert Miller Gallery, New York
Acquired from the above by the present owner

201. Lee Ufan b. 1936

From Line, No. 790143, 1979

mineral pigment on canvas

23 $\frac{7}{8}$ x 28 $\frac{5}{8}$ in. (60.6 x 72.7 cm)

Signed and dated "L. UFAN 79" lower right. Further signed, titled and dated "From line, No. 790143 Lee Ufan" on the reverse.

This work is accompanied by a certificate of authenticity issued by SCAI the Bathhouse.

Estimate

\$200,000-300,000

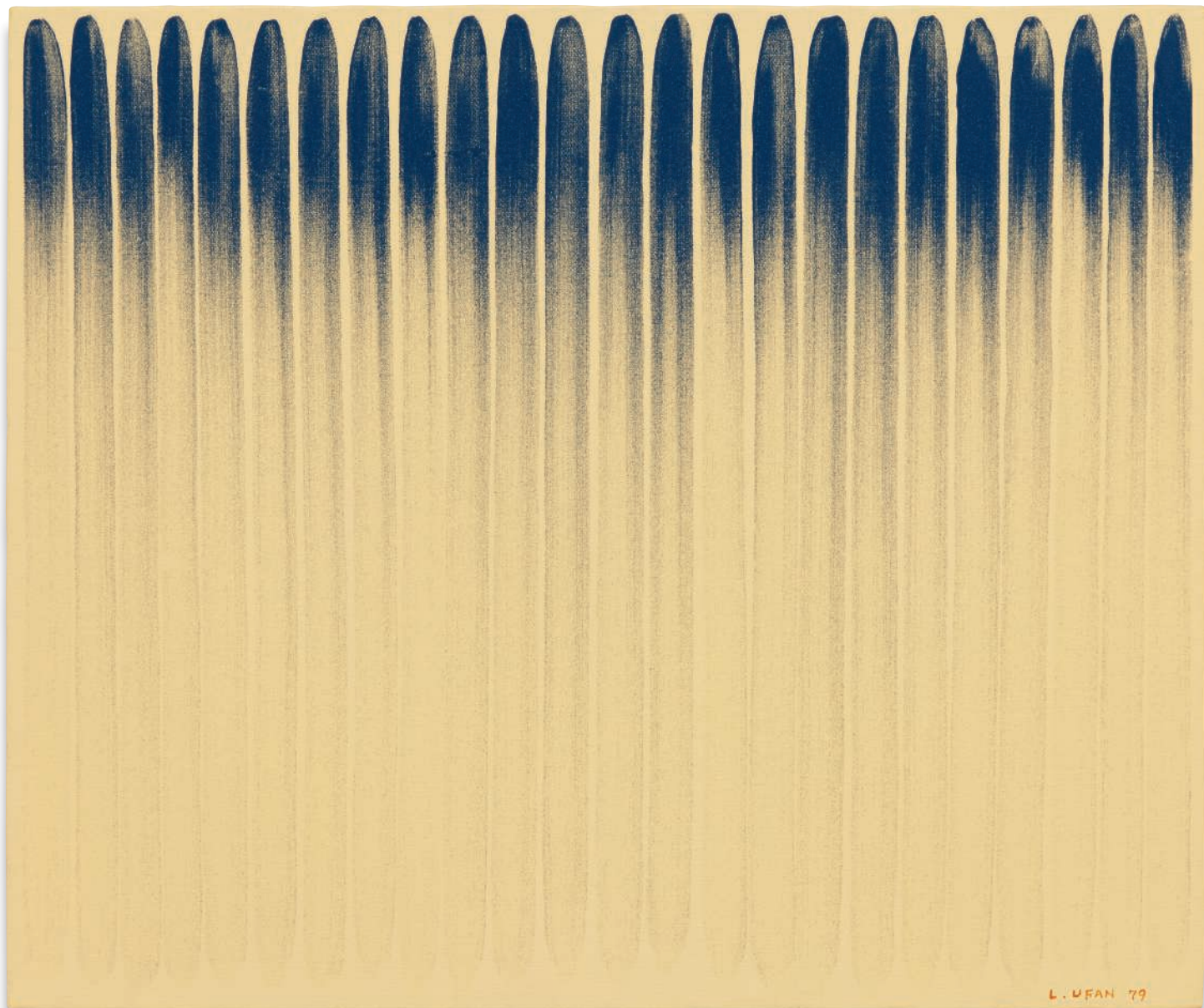
Provenance

Private Collection, United States

Private Collection, Korea (gift from the above in the 1990's)

Private Collection, Japan (acquired from the above)

Dichotomies between marked and unmarked, painted and unpainted are revealed through the 24 blue lines that travel vertically down the canvas of Lee Ufan's *From Line, No. 790143* of 1979. The present lot represents an elegant example from Ufan's iconic *From Line* series, which depict a series of repeated parallel blue lines. As a member of the Mono-ha movement, Ufan disregarded pictorial imagery and veered his interest towards the minimalist forms produced from simple, raw materials. The specially hand mixed paint and the use of artificial hair brushes maximizes the friction between paint and surface as the brush is pulled steadily down the composition from top to bottom. The paint, once potent at the top of the composition, gradually diminishes as it runs thinner and thinner and finally falls off the lower edge the canvas. This stunning technique results in what Ufan describes as a "mediating effect that empties out its surroundings and brings some kind of transcendence to the place where it is" (Lee Ufan, *The Art of Encounter*, Lisson Gallery, London, 2004).



L. UFAH 79

202. Toshimitsu Imai 1928-2002

Chimère 幻想 [*Gensou*] (*Fantasy*), 1973

mixed media and oil on canvas

51½ x 63½ in. (130.4 x 161.3 cm)

Signed in Japanese and English, and titled in French and Japanese “今井俊満 [Imai Toshimitsu] CHIÈRE シメール 幻想” on the reverse.

Estimate

\$80,000-120,000

Provenance

Artist Studio

Private Collection, Japan

Private Collection, Italy

Private Collection, Japan

Exhibited

Tokyo, Mitsukoshi Department Store 3F Gallery, *Imai-Exposition de Toshimitsu Imai*, December 18 - 24, 1973 (illustrated)

“Despite all the violence, or even the brutality of the shock produced by Imai’s painting, one must recognize in this thick, floating material mixed with rock fragments and varnish, a power which surpasses that power which the material alone is incapable of engendering. There is a savage, almost cruel joy in the boldness of these harmonies.” (R.B., *Aujourd’hui*, May, 1961 as quoted in *IMAI Toshimitsu*, Kyuryudo Art Publishing Co., Tokyo, 1975, p. 88)

The genius of Imai’s work is his groundbreaking embrace of *Art Informal* and renegade denial of the dominant conventions of 1950s Japanese art. Imai’s forceful style of unbounded, yet evocative, gesture, paint application, and use of mixed media is well represented in *Chimère* / 幻想 (*Fantasy*) [GENSOU], a tour de force painting that is unequivocally characteristic of Imai’s finest mature works.

Having left Japan for Paris 1952, Imai found his place alongside artists such as Georges Matthieu and Sam Francis and the French critic Michel Tapié. His debut solo exhibition at Galerie Stadler in 1957 solidified his position as a veritable *Informal* artist of international repute. Imai soon began bringing the leading luminaries of the group to Japan by arranging exhibitions of their work in various cities and introducing them to fellow contemporary artists of the day, such as Jiro Yoshihara, leader of the avant-garde Gutai group based in Osaka, and the Tokyo-based critics Shuzo Takiguchi and Taro Okamoto.

Chimère / 幻想 (*Fantasy*) [GENSOU], exemplifies Imai’s signature palate of muted earth-bound hues, characteristic of prehistoric Japanese pottery (Jomon), mixed with explosions of bright color. The composition is expressive of his fundamental interest in classical mythology, depicting an apocalyptic fire-spitting creature surrounded in a reverence for nature, created through feeling and evocation rather than any representation bound by conventional style.



203. Yayoi Kusama b. 1929

Lemon-Squash, 2004

oil on canvas

16 $\frac{1}{8}$ x 12 $\frac{5}{8}$ in. (41 x 32.1 cm)

Signed and titled in English and Japanese and dated

"Lemon-Squash Yayoi Kusama 2004" on the reverse.

This artwork is registered with the KUSAMA Enterprise/

YAYOI KUSAMA STUDIO registration database.

Estimate

\$100,000-150,000

Provenance

Private Collection, New York

"Since childhood, I have been painting, for no special reason, numerous dots and nets, drawing from the hallucinations that seem to appear endlessly. I can't explain why if you ask me."

Yayoi Kusama





Property from an Important West Coast Collection

204. Yoshitomo Nara b. 1959

Heads, 1998

fiberglass, resin, lacquer, cotton

each 4 x 4½ x 3½ in. (10.2 x 11.4 x 8.9 cm)

This work is the brown variant from an edition of 5, each unique in color (brown, white, red, blue, yellow).

Estimate

\$100,000-150,000

Provenance

Blum & Poe, Los Angeles

Acquired from the above by the present owner

Exhibited

Milwaukee, Institute of Visual Arts of the University of Wisconsin, *Yoshitomo Nara*, September 11 - November 11, 1998 (another variant exhibited and illustrated)

Literature

Yoshitomo Nara, Lullaby Supermarket, Institut für moderne Kunst, Nuremberg, 2002, pp. 64-65 (another variant illustrated)

Noriko Miyamura, Shinko Suzuki, ed., *Yoshitomo Nara: The Complete Works: Paintings, Sculptures, Editions, Photographs*, San Francisco: Chronicle Books, 2011, cat. no. S-1998-002, S-1999-001, S-1998-003, p. 267 (other variants illustrated)

Eric Nakamura and Martin Wong, eds., "Global Probing", *Giant Robot*, Issue No. 45, p. 51 (illustrated)

"Rather than merely offering the work for the viewers to see face-on, I want to trigger their imaginations. This way, each individual can see my work with his or her own unique, imaginative mind. People with imaginative minds can perhaps see something more than I can" (Yoshitomo Nara and Melissa Chiu, "Conversation with the Artist," in *Yoshitomo Nara: Nobody's Fool*, New York, 2010 p. 179).





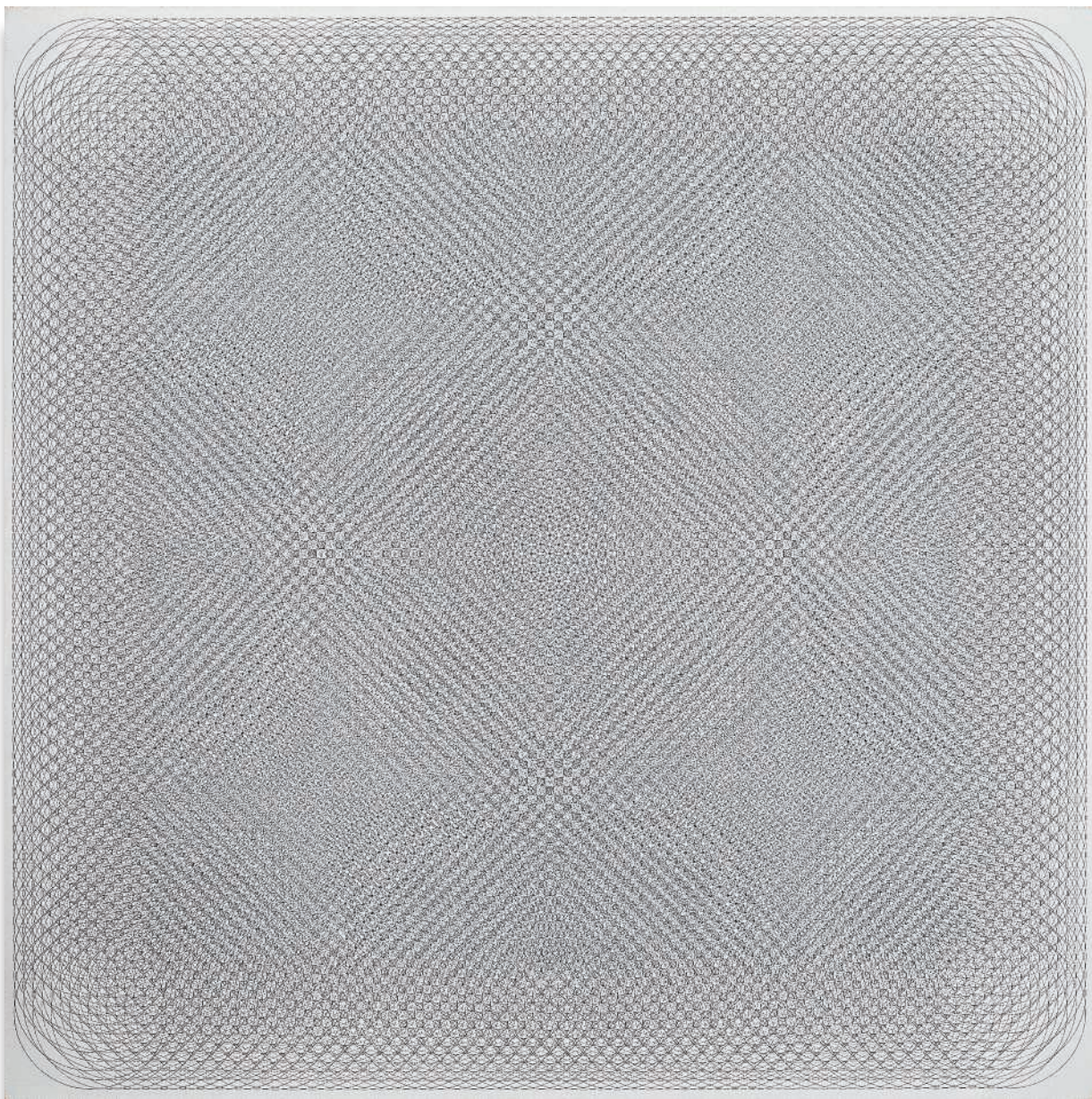
205. Hisashi Indo 1925-2009

Work 65.3.23A, 1965
oil on canvas
63½ x 51¼ in. (161.3 x 130.2 cm)

Estimate
\$12,000-18,000

Provenance
Private Collection, Tokyo

Exhibited
Tokyo, Ichibankan Gallery, *Hisashi Indo*, January 23 -
February 1, 1967



206. Moriyuki Kuwabara b. 1942

Re-variant of Concurrence, 1980
acrylic on canvas
51¼ x 51¼ in. (130.2 x 130.2 cm)
Signed and dated "Kuwabara 1980" along the overlap.

Estimate
\$10,000-15,000

Provenance
Private Collection, Tokyo

Exhibited
Tokyo, Gallery Ueda, *KUWABARA*, November 17 -
November 29, 1980

207. Beatriz Milhazes b. 1960

Sem título, 1991-1992

acrylic on canvas

47¼ x 23⅝ in. (120 x 60 cm)

Signed and dated "B. Milhazes 1991/92" on the reverse.

Estimate

\$250,000-350,000

Provenance

Acquired directly from the artist by the present owner in the 1990s

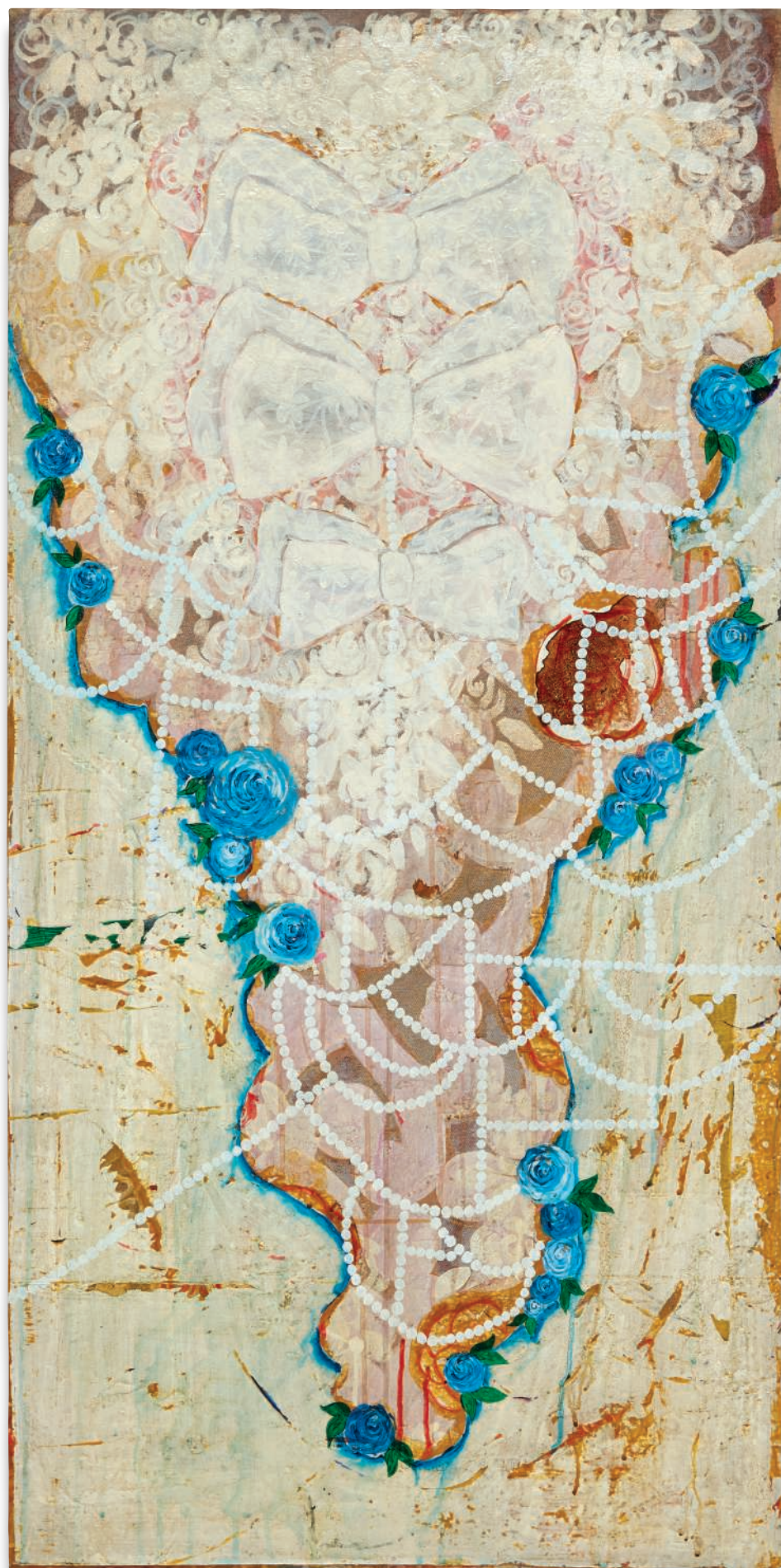
"I am seeking geometrical structures, but with freedom of form and imagery taken from different worlds."

Beatriz Milhazes

Appearing on the scene in 1980s Rio de Janeiro, Beatriz Milhazes's rich compositions boldly examined the heritage of colonial seventeenth century Brazil. Her initial iconographic language found expression in the marriage of nature and architecture, rendered within a menagerie of images drawn from contemporary experience. Importantly, her adept use of both collage and painting characterized her practice and provided her with a platform to investigate a multitude of themes. The present lot, *Sem título*, executed between 1991 and 1992, is exemplary of her earlier works, in which she immerses her viewers in a complex web of form and color ostensibly pilfered from the lush Brazilian landscape, and yet, they remain distinctively urban.

Replete with references to the past and the present, to low and high culture, *Sem título*

features azure blue roses peeling away an aged alabaster surface to reveal delicate patterns of crisp white lace and three perfectly-knotted bows, dressed in strings of pearls. Somehow all of this imagery manages to coexist, meticulously composed in a sophisticated interplay of elements which occasionally skirt the exchange between foreground and background. The outlasting impressions of Rio as a city of opulence, particularly in its Baroque hey-day, are immediately evident. Her command of historical motifs is underscored by her technique, with remnants of paint scattered throughout the canvas without any bearing, reappearing again throughout the canvas. As she transfers acrylic paint in thin sheets, the resulting layers age the canvas, telling tales of decrepit surfaces, invoking the effects of history through the handling of paint rather than explicit representation.



208. Guillermo Kuitca b. 1961

L'Encyclopedie (Ceiling Plan of a Salon in the Palace of the Marquis de Spinola, Genova), 2001
acrylic, ink and graphite on canvas
94 x 81 in. (238.8 x 205.7 cm)
Signed and dated "Kuitca 2001" on the reverse.

Estimate

\$90,000-120,000

Provenance

L.A. Louver Gallery, Venice
Sperone Westwater Gallery, New York
Acquired directly from the above by the present owner

Exhibited

Venice, L.A. Louver Gallery, *Guillermo Kuitca*, May 16, 2002
- June 15, 2002

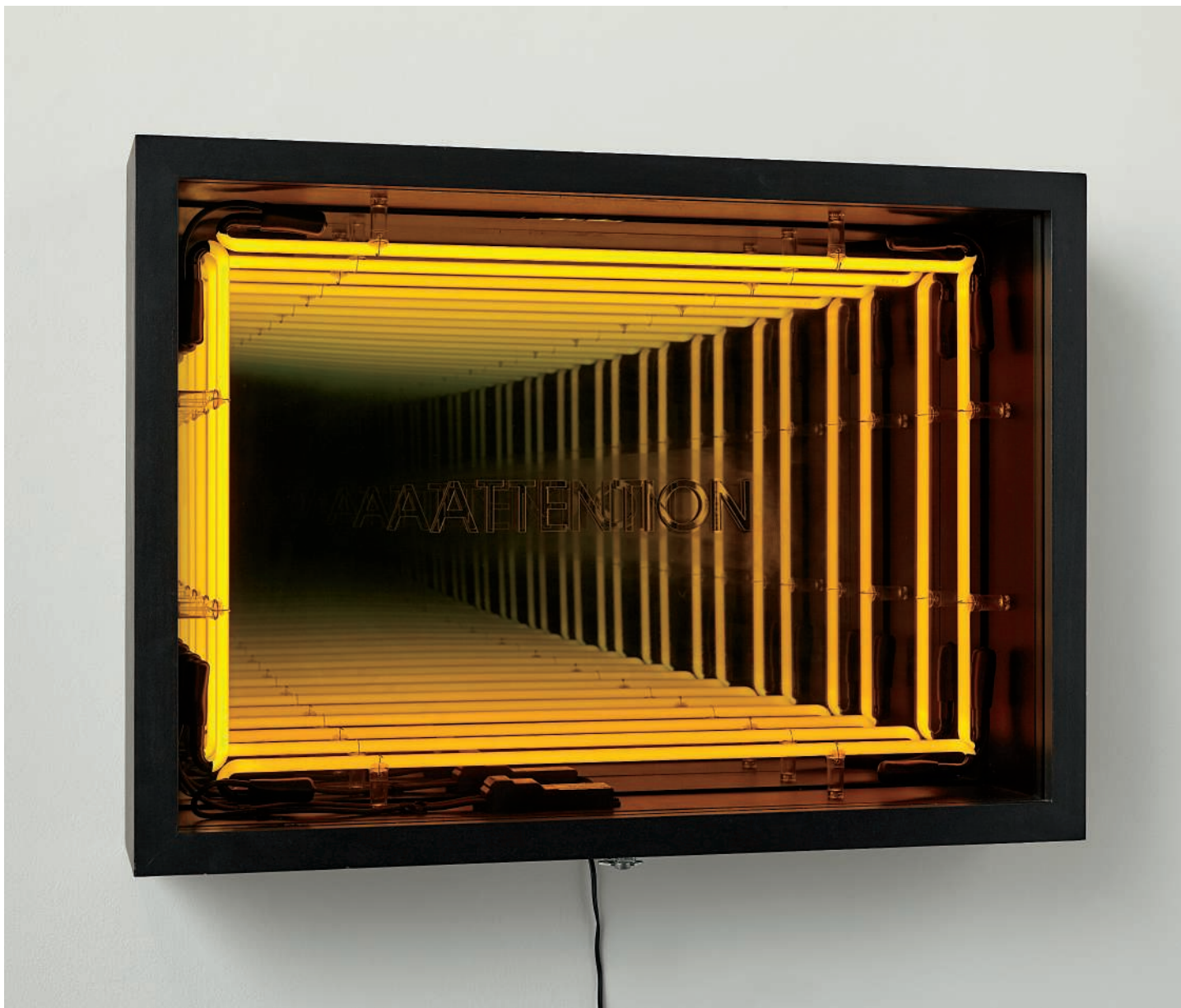
"I am not sure what an artist is. I never chose to be an artist. I have painted since I was a child and do not have memories of not being a painter. I do have memories of how art affected me."

Guillermo Kuitca

The present work *L'Encyclopedie (Ceiling Plan of a Salon in the Palace of the Marquis de Spinola, Genova)*, is a superb example of Guillermo Kuitca's iconic use of architectural floor plans and maps as a philosophical point of entry into discussions of architecture, borders and frontiers. Here, one sees the dazzling architectural rendering of a salon in the Palace of the Marquis de Spinola blurred and obfuscated by the artist's hand, transforming the spatial diagram into a haunting geometric abstraction. Kuitca's *L'Encyclopedie* series is named after an attempt made by the French philosopher Denis Diderot to condense all of human knowledge into a single-volume encyclopedia, with each image from the series inspired by illustrations found in Diderot's *Encyclopédie*. As seen here, the absence of a human form in the composition is central to Kuitca's later work, allowing the

viewer to muse on the psychology of space and how one navigates and remembers a place. The present lot also calls into question ideas of displacement and disappearance, and how this relates to the function of memory and knowledge. In *L'Encyclopedie (Ceiling Plan of a Salon in the Palace of the Marquis de Spinola, Genova)*, the grand salon is stripped of its original function and glory; a ghostly shell of its former eminence. The act of drawing is central to Kuitca's practice, and when examining the work closely, one can see faint graphite lines and ink beneath the layers of paint, musing on both the permanence and reinvention of ideas. As the artist explains, "I am interested in the major contradiction between a medium...which is so specific and partial, and the abyss of an enormous knowledge of things." (*Guillermo Kuitca*, Hauser & Wirth, London, June 2012).





209. Iván Navarro b. 1972

Attention, 2010

wood, neon, Plexiglas letters, mirror and one way mirror
25 x 35 x 7 in. (63.5 x 88.9 x 17.8 cm)

Signed, titled and dated "Iván Navarro 2010 Attention" on the reverse.

This work is number 2 from an edition of 3 plus 1 artist's proof and is accompanied by a certificate of authenticity.

Estimate

\$25,000-35,000

Provenance

Galerie Daniel Templon, Paris



210. Tavares Strachan b. 1979

You Belong Here, 2012

white neon

24 x 61 in. (61 x 154.9 cm)

This work is number 2 from an edition of 9.

Printed with the artist's name, title and edition number
"Tavares Strachan Edition: #2 of 9 Name: You Color: White
(circled)" on the artist's box.

Estimate

\$20,000-30,000

Provenance

Anthony Meier Fine Art, San Francisco

Acquired directly from the above by the present owner

Property of a Private American Collector

Phillips is proud to be offering key photographic works by Vik Muniz and Rashid Johnson this season from a *Private American Collector* that directly address the construction of the image in contemporary art. These are two artists whose work I have admired and followed from early on in their artistic practice.

Through the exploration of his own history and engagement with African American creative and intellectual icons, Rashid Johnson challenges embedded ways of thinking about the black experience in America in *The New Negro Escapist Social and Athletic Club Twoness*.

With his painstakingly-produced photographs, Vik Muniz literally builds his images from unorthodox materials, in these cases chocolate syrup and caviar, and then documents the fragile, temporary scenes in *Action Photo, After Hans Namuth and Frankenstein (From Caviar Monsters)*.

Alongside the major examples by Mark Bradford, Cindy Sherman, Albert Oehlen, and Martin Kippenberger offered in Phillips' 20th Century and Contemporary Art Evening Sale, these three works are significant examples of the vision and depth of an important American collection.

-Arnold Lehman, *Senior Advisor to the Chairman and CEO*

◦ • 211. **Vik Muniz** b. 1961

Action Photo, after Hans Namuth (from Pictures of Chocolate), 1997

chromogenic print, in artist's frame

43 x 35 in. (109.2 x 88.9 cm)

Signed and dated "Vik Muniz 1997" on a label affixed to the reverse.

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

Estimate

\$70,000-100,000

Provenance

Edwynn Houk Gallery, New York

Acquired from the above by the present owner

Literature

Vik Muniz, *Reflex: A Vik Muniz Primer*, Aperture, New York, 2005, p. 75 (another example illustrated)

Pedro Corrêa do Lago, ed., *Vik Muniz: Obra Completa, 1987-2009 Catálogo Raisonné*, Rio de Janeiro, 2009, p. 231 (another example illustrated)





◦ **212. Rashid Johnson** b. 1977

The New Negro Escapist Social and Athletic Club Twoness,
2009
archival pigment print
40 x 30 in. (101.6 x 76.2 cm)

Estimate
\$10,000-15,000

Provenance
Monique Meloche Gallery, Chicago
Acquired from the above by the present owner



◦ 213. **Vik Muniz** b. 1961

Frankenstein (from Caviar Monsters), 2004
 chromogenic print, in artist's frame
 59 x 47¼ in. (150 x 120 cm)
 Signed and dated "Vik Muniz 2004" on a label
 affixed to the reverse.
 This work is number 6 from an edition of 10 plus
 4 artist's proofs.

Estimate

\$20,000-30,000

Provenance

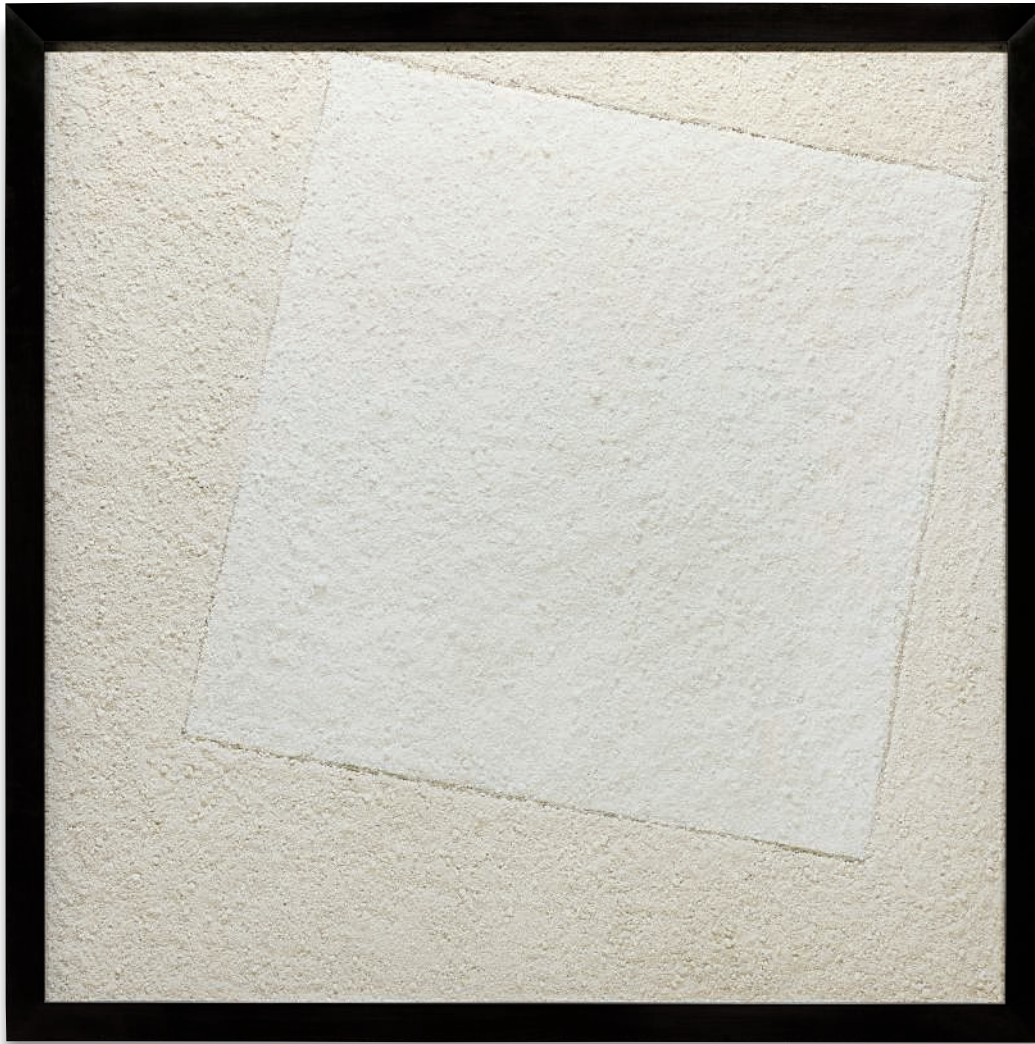
Maximillian Gallery, Los Angeles
 Acquired from the above by the present owner

Exhibited

Paris and Athens, Galerie Xippas, *Diamond Divas
 and Caviar Monsters*, September - December,
 2004 (another example exhibited)

Literature

Vik Muniz, *Reflex: A Vik Muniz Primer*, Aperture,
 New York, 2005, p. 100 (illustrated)
 Pedro Corrêa do Lago, ed., *Vik Muniz: Obra
 Completa, 1987-2009 Catálogo Raisonné*, Rio de
 Janeiro, 2009, p. 527 (illustrated)



214. Vik Muniz b. 1961

Suprematist composition: White on White, after Kasimir Malevitch (from Pictures of Pigment), 2007

chromogenic print, in artist's frame
48 $\frac{1}{16}$ x 48 $\frac{1}{16}$ in. (122.1 x 122.1 cm)

Signed and dated "Vik Muniz 2007" on a label affixed to the reverse.

This work is number 3 from an edition of 6 plus 4 artist's proofs.

Estimate

\$15,000-20,000

Provenance

Gary Tatintsian Gallery, Inc., Moscow (acquired directly from the artist)

Private Collection

Pace Gallery, New York

Exhibited

Moscow, Gary Tatintsian Gallery, *Vik Muniz: Russian Projekt*, November 1 - January 30, 2008, pp. 177-179 (another example exhibited and illustrated)

Zuoz, Pace at Chesa Busin, *Carte Blanche*, February 20 - March 30, 2014

Literature

Pedro Corrêa do Lago, ed., *Vik Muniz: Obra Completa, 1987-2009 Catálogo Raisonné*, Rio de Janeiro, 2009, p. 579 (illustrated)



215. Vik Muniz b. 1961

Weeping Woman, after Picasso (Pictures of Pigment), 2007

digital chromogenic print, in artist's frame

88 $\frac{7}{8}$ x 70 $\frac{7}{8}$ in. (226 x 180 cm)

Signed and dated "Vik Muniz 2007" on a label affixed to the reverse.

This work is number 5 from an edition of 6 plus 4 artist's proofs.

Estimate

\$40,000-60,000

Provenance

Galerie Xippas, Paris

Literature

Pedro Corrêa do Lago, ed., *Vik Muniz: Obra Completa, 1987-2009 Catálogo Raisonné*, Rio de Janeiro, 2009, p. 580 (illustrated)



216. Paul McCarthy b. 1945

Fancy Tomato Ketchup (from *PROPO* series), 1991 (2009)

Cibachrome mounted on aluminum

72 x 48 in. (182.9 x 121.9 cm)

This work is number 3 from an edition of 3 plus 1 artist's proof and is accompanied by a certificate of authenticity.

Estimate

\$40,000-60,000

Provenance

Hauser & Wirth, Zurich

Exhibited

Zurich, Hauser & Wirth, *Paul McCarthy: PROPO*,
September 1 – October 20, 2012



217. Paul McCarthy b. 1945

Pink Clown (from PROPO series), 1991 (2008)

Cibachrome mounted on aluminum

72 x 48 in. (182.9 x 121.9 cm)

This work is number 3 from an edition of 3 plus 1 artist's proof and is accompanied by a certificate of authenticity.

Estimate

\$50,000-70,000

Provenance

Hauser & Wirth, Zurich

Exhibited

Zurich, Hauser & Wirth, *Paul McCarthy: PROPO*,
September 1 – October 20, 2012



218. Gabriel Orozco b. 1962

Juego de Limones, 2001

Cibachrome print

16 x 20 in. (40.6 x 50.8 cm)

Signed, titled, dated and numbered "Gabriel Orozco 2001 Juego de Limones 3/5" on the reverse.

This work is number 3 from an edition of 5.

Estimate

\$20,000-30,000

Provenance

Marian Goodman Gallery, New York

Exhibited

New York, Marian Goodman Gallery, *Gabriel Orozco:*

Fear Not, November 7 - December 29, 2001

Washington, D.C., Hirshhorn Museum and Sculpture

Garden, *Directions - Gabriel Orozco: Extension of*

Reflection, June 10 - September 6, 2004 (another example exhibited)

New York, The Museum of Modern Art; Kunstmuseum

Basel; Paris, Centre Georges Pompidou, *Gabriel Orozco*

Retrospective, December 13, 2009 - January 11, 2011

(another example exhibited)

Literature

Yve-Alain Bois and Benjamin Buchloch, Museo del

Palacio de Bellas Artes, *Gabriel Orozco*, Mexico City:

Turner, 2006, p. 295 (illustrated)

Gabriel Orozco, Mia Fineman, Phyllis Rosenzweig and

Shirin Neshat, *Gabriel Orozco: Photographs*, Hirshhorn

Museum with Steidl, 2004, pp. 102-103 (illustrated)



219. Matthew Barney b. 1967

CREMASTER 3: Pediment, 2002

two chromogenic prints, in artist's acrylic frames,
in 2 parts

each 45½ x 33½ in. (115.6 x 85.1 cm)

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

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

Estimate

\$30,000-50,000

Provenance

Barbara Gladstone Gallery, New York

Exhibited

New York, The Solomon R. Guggenheim Museum,
Matthew Barney: The Cremaster Cycle, February 13
- May 11, 2002, pp. 4-5 (another example exhibited
and illustrated)

Literature

Nancy Spector, *Matthew Barney: The Cremaster
Cycle*, The Solomon R. Guggenheim Museum, New
York, 2002, p. 45

220. Rudolf Stingel b. 1956

Untitled, 1994

cast urethane rubber

18½ x 20⅞ x 9 in. (47 x 51 x 22.9 cm)

Signed and dated “Stingel 94” on the underside. This work is from a series of 24 uniquely colored variants.

Estimate

\$80,000-120,000

Provenance

Massimo De Carlo, Milan

Exhibited

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

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

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

Literature

Bernhard Mendes Bürgi, ed. *Rudolf Stingel*, exh. cat., Kunsthalle Zurich, 1995, pp. 13, 15 (another example illustrated)

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

“Zen is about acceptance, right? So that’s the way it is. I do sit and look at him sometimes — we have a meaningful relationship. You can’t get over it. You just live with it.”

Rudolph Stingel

Rudolf Stingel’s affinity for the decorative is a consistent theme throughout the artist’s multi-faceted oeuvre of painting, drawing and sculpture. Stingel’s Buddha sculptures, composed of cast rubber, fit this decorative mold, lacking the overt spirituality of other representations of the Asian deity. In an interview from 2007 regarding his Buddha statues, he says “I don’t think it has anything to do with religion. It’s pure decoration. It’s a taste, a lifestyle” (Rudolf Stingel quoted in David Coleman, “Not a Believer but Just in Case Om”, in *The New York Times*, July 2007). Thus, Stingel’s twenty-four uniquely colored variants of which the present lot belongs exist as ironic symbols of the modernity of spirituality in a world of mass-produced decoration.

In *Untitled*, 1994, the meditative Buddha depicted is the six-armed Hindu deity Vishnu who holds tools from the artist’s 1998 *Untitled* (Instructions), a how-to manual in which he explains the process used to create one of his early abstract paintings. The deity holds these objects as if ready to use the pair of electric hand mixers, scissors, a tube of paint, and a series of brushes. These objects are the same bright color of the Buddha himself, sculpted in a smooth and simple finish. With eyes closed, Stingel portrays the meditation central to the Buddhist religion and in turn, calls attention to his own painting practice as being meditative in itself. Therefore, in typical Stingel fashion, the resulting sculpture derives its imagery equally from the past and present, referencing the ancient religion from which it is derived while simultaneously looking to modern art practices in self-referential testimony.



221. Sigmar Polke 1941-2010

Untitled, 2002
acrylic on paper
38 $\frac{7}{8}$ x 27 $\frac{7}{8}$ in. (98.7 x 70.8 cm)
Signed and dated "Sigmar Polke 2002" lower right.

Estimate

\$100,000-150,000

Provenance

Galeria Heinz Holtmann, Cologne
Private Collection, Madrid
Phillips, New York, May 11, 2012, lot 200
Acquired at the above sale by the present owner

***"To learn more and more about him, it has sometimes
seemed to me, is to know less and less. His art is like Lewis
Carroll's Wonderland rabbit hole, entrance to a realm of
spiralling perplexities..."***

Peter Schjeldhal, 'The Daemon and Sigmar Polke' in San Francisco
Museum of Modern Art, *Sigmar Polke*, exh. cat., 1990-1991, p. 17





222. Michel Majerus 1967-2002

mom-block 81, 1999
 acrylic on canvas
 63¼ x 55 in. (160.7 x 139.7 cm)
 Signed, titled and dated "Majerus 99 mom block no 81" on the reverse.

Estimate
 \$30,000-50,000

Provenance
 neugerriemschneider, Berlin
 Private Collection, Los Angeles
 Acquired from the above by the present owner

Exhibited
 Luxembourg, Musée d'Art Moderne Grand-Duc Jean, *Michel Majerus*, December 13, 2006 - August 16, 2007

"Majerus does not mourn the death of painting, but instead celebrates the abundance of imagery accumulated throughout the history of art."

Daniel Birnbaum, *Frieze*, May 1997



223. A.R. Penck b. 1939

Untitled, 1989
 acrylic on canvas
 51 $\frac{3}{8}$ x 63 in. (130.5 x 160 cm)
 Signed "ar. penck" lower right.

Estimate
 \$30,000-40,000

Provenance
 Fiorella Ubrinati Gallery, Los Angeles
 Milagros Contemporary Art, San Antonio
 Christie's, New York, July 24, 2014, lot 205
 Acquired at the above sale by the present owner



224. Franz West 1947-2012

Three works: (i-iii) Privat-Lampe des Künstlers II (Artist's Private Lamp II), circa 1989

welded iron, electrical fittings

each 80¾ x 14 in. (205.1 x 35.6 cm)

(i) Incised "METAMEMPHIS Franz West 1989 408" on the underside.

(ii) Incised "METAMEMPHIS Franz West 1989 409" on the underside.

(iii) Incised "METAMEMPHIS Franz West 1989 416" on the underside.

These works are from an open edition published by Memphis, Milan beginning in 1989.

Each work is unique.

Estimate

\$20,000-30,000

Provenance

Memphis, Milan

The Future Perfect, San Francisco

Acquired from the above by the present owner



225. Franz West 1947-2012

Two works: (i) Onkel Stuhl (Uncle Chair); (ii) Onkel Stuhl (Uncle Chair), 2006

woven synthetic textile over steel tubular frame

each 33⅞ x 25¼ x 22 in. (84 x 64 x 56 cm)

(i) Numbered P273 on the rear left leg.

(ii) Numbered P274 on the rear left leg.

These works are from an open edition (2001-2010) and are individually designed.

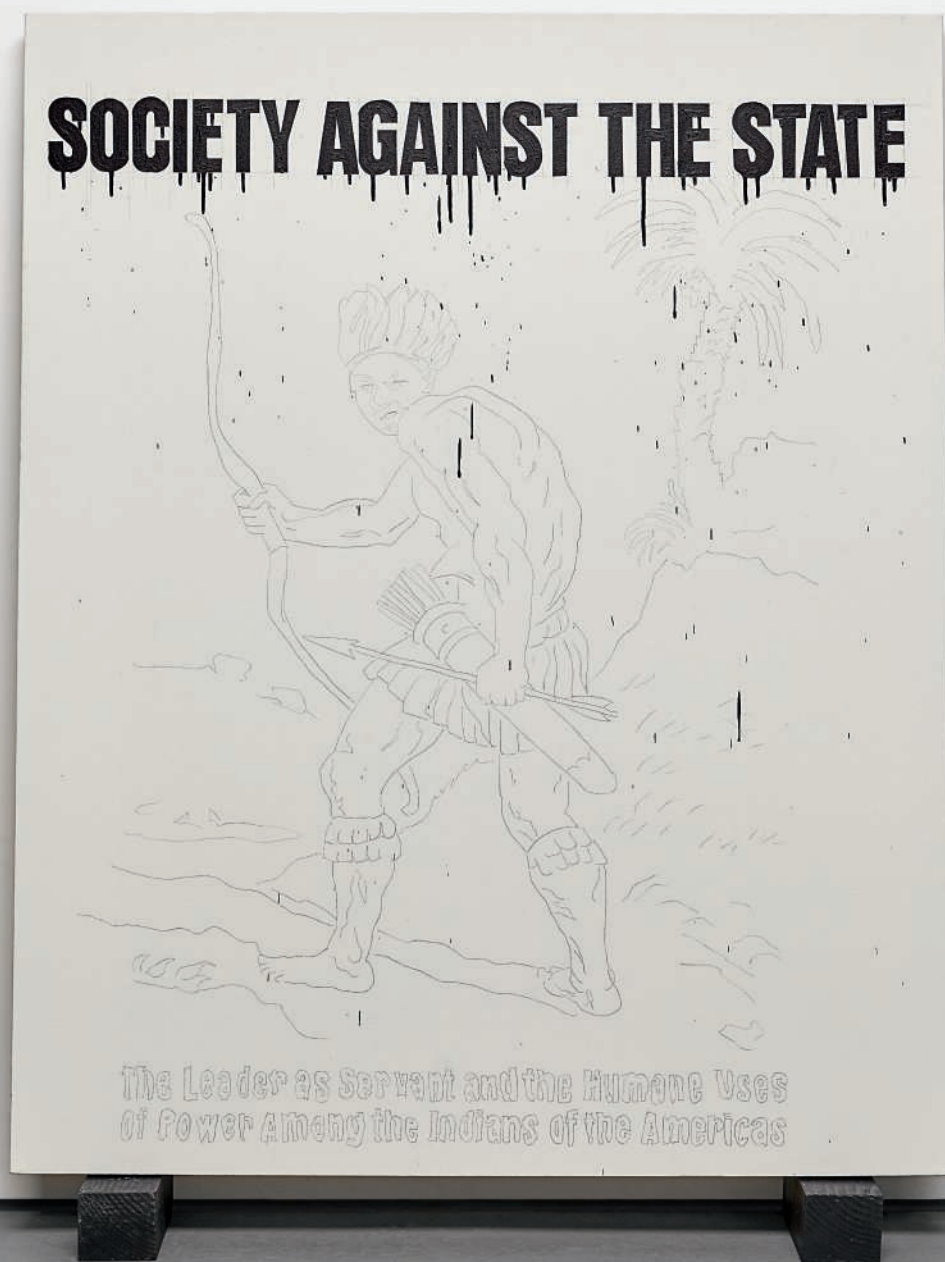
Estimate

\$25,000-35,000

Provenance

Galerie Ghislaine Hussenot, Paris





226. Gardar Eide Einarsson b. 1976

Society Against the State, 2007
acrylic and graphite on canvas with painted wood blocks
63½ x 40 in. (161.3 x 101.6 cm)

Estimate
\$10,000-15,000

Provenance
Michael Benevento Gallery, Los Angeles
Private Collection
Sotheby's, New York, May 13, 2010, lot 304
Acquired at the above sale by the present owner

227. Gary Hume b. 1962

Baby Snowman (white), 2002
gloss enamel and cast resin
41 x 26 x 26 in. (104.1 x 66 x 66 cm)
This work is number 5 from an edition of 5.

Estimate
\$60,000-80,000

Provenance
Matthew Marks Gallery, New York
Private Collection, acquired from the above by the
present owner





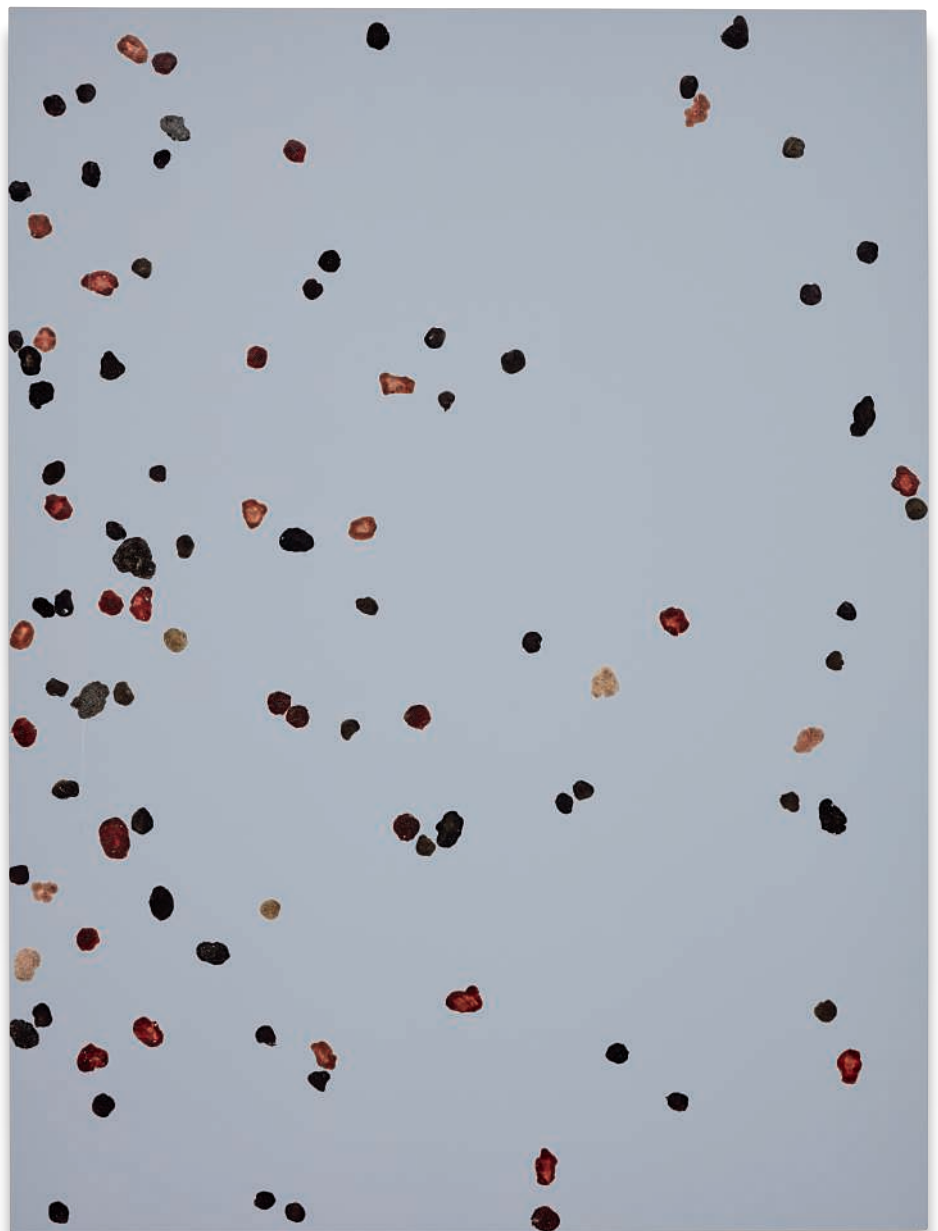
Property from an Important West Coast Collection

228. Theaster Gates b. 1973

Afrostack, 2012
concrete, porcelain, glass and book
50 $\frac{3}{16}$ x 12 $\frac{3}{8}$ x 12 in. (127.5 x 31.4 x 30.5 cm)

Estimate
\$20,000-30,000

Provenance
White Cube, London



229. Adam McEwen b. 1965

Bomber Harris, 2006

acrylic and chewing gum on canvas

64 x 48 in. (162.6 x 121.9 cm)

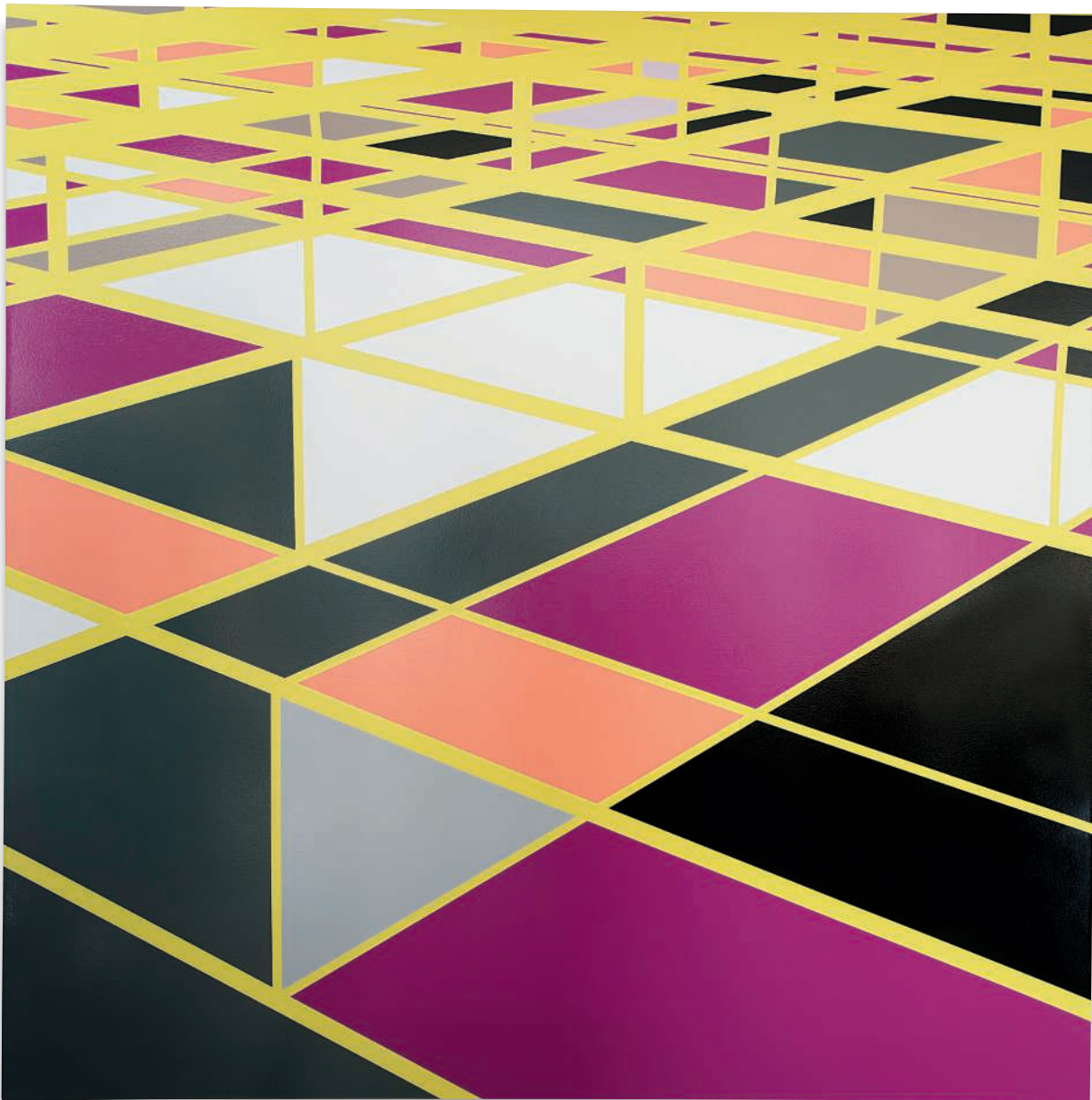
Signed and dated "A. McEwen 2006" along the overlap.

Estimate

\$40,000-60,000

Provenance

Simon Lee Gallery, London



Property from an Important West Coast Collection

230. Sarah Morris b. 1967

IMF (Capital), 2001
gloss household paint on canvas
84¼ x 84¼ in. (214 x 214 cm)
Signed, titled and dated "IMF [CAPITAL] Sarah Morris 2001"
along the overlap.

Estimate
\$50,000-70,000

Provenance
Galerie Max Hetzler, Berlin
Acquired from the above by the present owner



231. Jim Lambie b. 1964

Metal Box (Ocean Colour Scene), 2012
aluminum and paint
49¼ x 49¼ x 13¾ in. (125 x 125 x 35 cm)

Estimate
\$60,000-80,000

Provenance
Franco Noero, Turin
Cardi Gallery, Milan
Private collection, Switzerland

**Modern.
Future.
Now.**

Property from a Rocky Mountain Collection

This fastidious collector sought and acquired paintings he believed visually exemplified, in equal measure, the intellectual and emotional gravitas essential in a meaningful work of art.

Many of the works in his collection, even those that are modest in scale, represent some of the most significant impulses of color field and first and second generation abstract expressionist ideas.

Dianne Vanderlip
Curator Emeritus
Denver Art Museum

232. Jules Olitski 1922-2007

Untitled, 1968
acrylic on board
40 x 31 in. (101.6 x 78.7 cm)

Estimate
\$20,000-30,000

Provenance
Ronnie Greenberg Gallery, St. Louis
The Collection of Mr. and Mrs. Ronald K. Greenberg, St. Louis
Loretta Howard Gallery, New York

Exhibited
Saint Louis Art Museum, *American Art in St. Louis*, October 24 - November 30, 1969
Provo, Brigham Young University Museum of Art, *Turning Point: The Demise of Modernism and Rebirth of Meaning in American Art*, July 17, 2008 - January 9, 2009





233. Wolf Kahn b. 1927

Very Blue, 1996
oil on canvas
25 $\frac{7}{8}$ x 32 in. (65.7 x 81.3 cm)
Signed "W Kahn" lower center.

Estimate
\$15,000-20,000

Provenance
Jaffe Baker Gallery, Boca Raton
Private Collection
Sotheby's, New York, October 2, 2014, lot 113
Acquired at the above sale by the present owner



234. Max Weber 1881-1961

Three Heads, 1955
 gouache on paper laid on cardboard
 24 x 18 in. (61 x 45.7 cm)
 Signed and dated "Max Weber July 21, 1955" lower right.
 Further stamped "MW" on the reverse of the mount.

Estimate
 \$20,000-30,000

Provenance
 The Estate of Max Weber
 Yares Gallery, Scottsdale
 Gerald Peters Gallery, New York
 Addison Rowe Fine Art, Santa Fe



235. James Brooks 1906-1992

Fangle, 1973

acrylic on canvas

76 x 76¼ in. (193 x 193.7 cm)

Signed "J Brooks" lower left. Further signed, titled and dated "Fangle 1973 James Brooks" on the reverse.

Estimate

\$40,000-60,000

Provenance

Martha Jackson Gallery, New York
Christie's, New York, May 6, 1987, lot 139
Manny Silverman Gallery, Los Angeles
Private Collection, Ojai

Exhibited

New York, Finch College Museum of Art; New York, Martha Jackson Gallery; East Hampton, Guild Hall Museum; Flint Institute of Arts; Grand Rapids Art Museum; Bloomfield Hills, Cranbrook Academy of Art Museum, *James Brooks: Paintings 1952 - 1975; Works on Paper 1950 - 1975*, April 30 - October 26, 1975, p. 29 (illustrated)
Fort Wayne Museum of Art, *The Hue and Far Cry of Color*, May 1976
Rockford Art Museum, *Reuniting an Era: Abstract Expressionists of the 1950s*, November 12, 2004 - January 23, 2005

236. Robert Motherwell 1915-1991

Untitled, 1969

acrylic and charcoal on paper

61½ x 31½ in. (156.2 x 80 cm)

Initialed and dated "RM 69" lower right.

Estimate

\$40,000-60,000

Provenance

Dedalus Foundation, Inc., New York, 1991

Manny Silverman Gallery, San Francisco

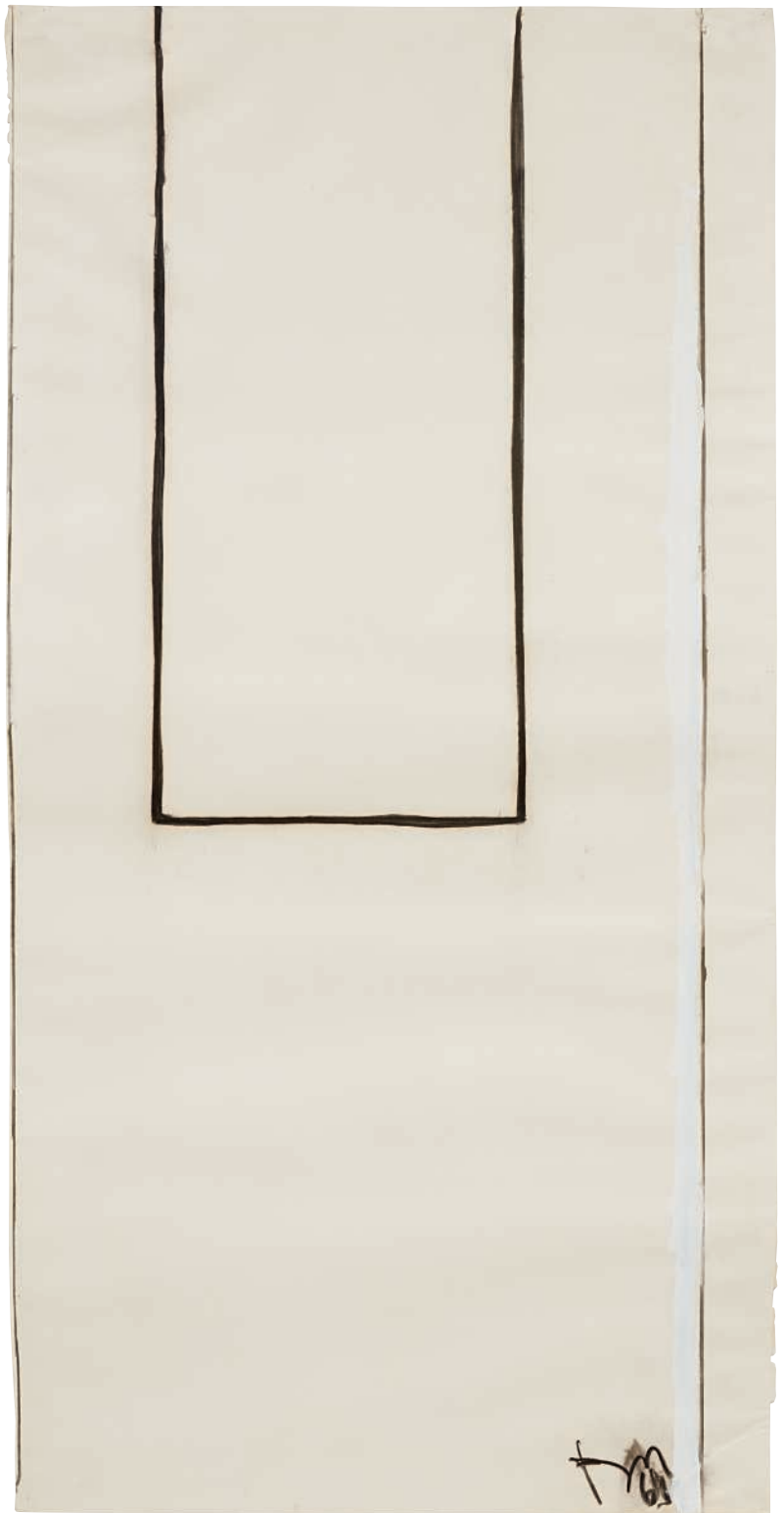
Exhibited

New York, James Graham & Sons Gallery, *The Big Drawing*, April 8 - May 3, 1969

Literature

Jack Flam, Katy Rogers & Tim Clifford, *Robert Motherwell: A Catalogue Raisonné, 1941-1991*, vol. 3, *Collages and Paintings on Paper and Paperboard*, New Haven: Yale University Press, 2012, cat. no W305, p. 529 (illustrated)

Untitled, 1969 stands as an immaculate example from Robert Motherwell's iconic *Open* series. A rare, larger format work on paper, *Untitled*, 1969 was created for an exhibition entitled *The Big Drawing*, shown at James Graham & Sons Gallery in New York. The group show was coordinated by framer Barbara Kulicke, who requested the participating artists to provide large scale pieces (between 2 x 5 and 4 x 8 feet), which were to be framed in a new Kulicke frame called the *Plas-Par-Tout* (Place for all). *Untitled*, 1969 has a charcoal lined Open form with a ribbon of white acrylic paint running vertically down the right hand side of the composition. The *Open* series, initiated in 1967 by Motherwell, took form when the artist was struck by the shape of a smaller painting leaning against a larger painting in his studio. The outline of the smaller work sitting on the floor suggested an opening at the bottom of the larger canvas. Motherwell later inverted this smaller rectangular form to imply an opening upwards, towards a new dimension somewhere between physical reality and pictorial abstraction, as seen beautifully in *Untitled*, 1969.





237. Al Held 1928-2005

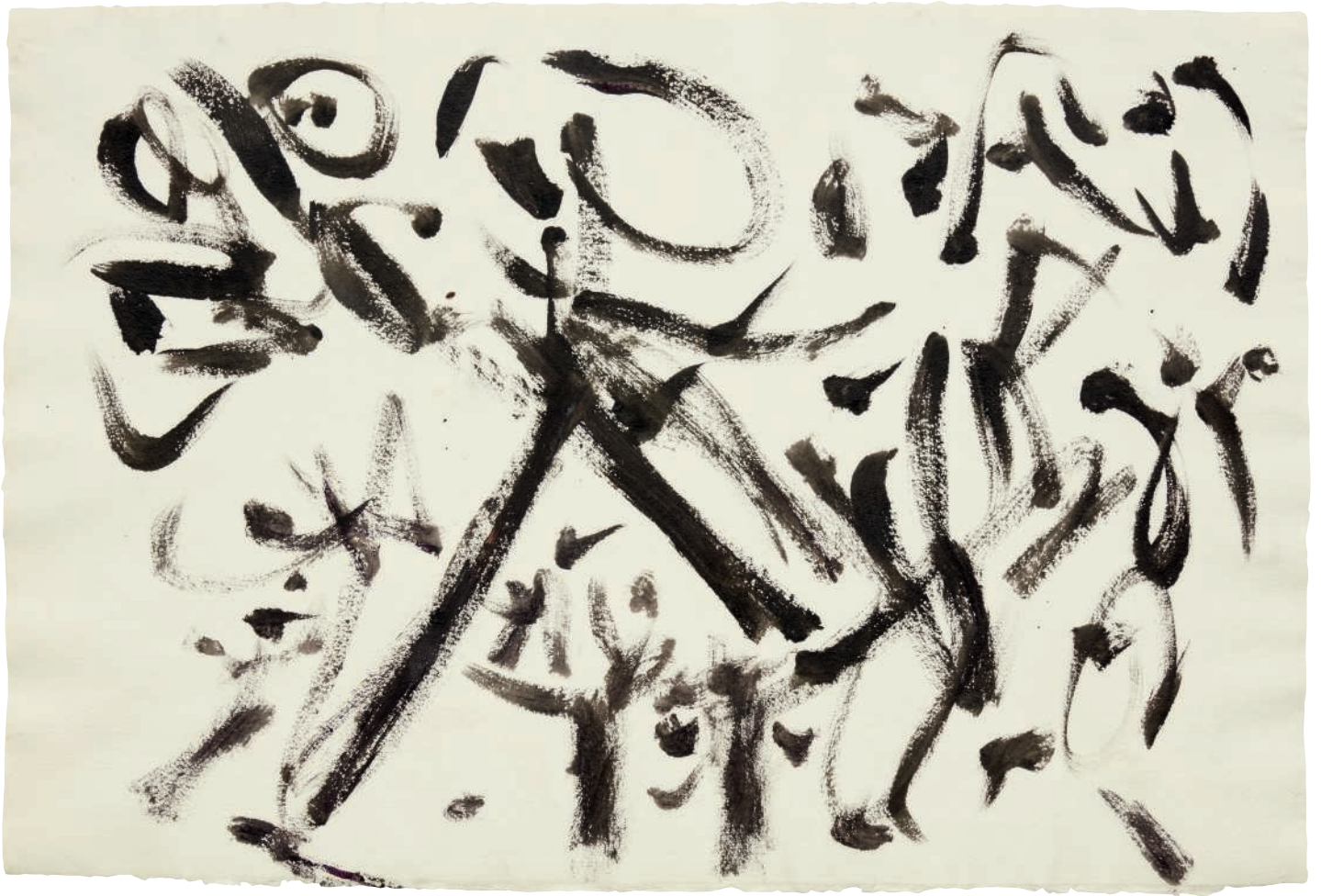
Three works: (i) 60-222; (ii) 60-37; (iii) 60-42, circa 1960-1969

India ink on paper
each 18 x 24 in. (45.7 x 61 cm)

(i) Titled and inscribed "60-222 Aly #12364" on the reverse.
(ii) Titled and inscribed "60-37 Aly #12370" on the reverse.
(iii) Titled and inscribed "60-42 Aly #12358" on the reverse.

Estimate
\$18,000-22,000

Provenance
Loretta Howard Gallery, New York



238. David Smith 1906-1965

Untitled, 1960

egg ink on paper

26½ x 39½ in. (67.3 x 100.3 cm)

Stamped by the Estate of David Smith and numbered "Acc. No 73-60.52" on the reverse.

Estimate

\$50,000-70,000

Provenance

The Estate of David Smith, New York

American Contemporary Art Gallery, Munich

Exhibited

Munich, American Contemporary Art Gallery, *A Selection from the Estate: David Smith—Works on Paper 1952-1960*, September 12, 2003 - January 31, 2004, p. 43 (illustrated)
Venice, Peggy Guggenheim Collection, *Action Painting - American Art: 1940 - 1970*, November 21, 2004 - February 27, 2005, p. 147 (illustrated)



239. Cleve Gray 1918-2004

Crossing, 1964
oil on linen
60 x 20 in. (152.4 x 50.8 cm)
Titled and dated "Crossing 1964" on the reverse.

Estimate
\$10,000-15,000

Provenance
Loretta Howard Gallery, New York



240. Norman Bluhm 1921-1999

World #3, 1961
oil on canvas
72 x 60 in. (182.9 x 152.4 cm)
Signed, titled and dated "Bluhm '61 World #3" on the reverse.

Estimate
\$40,000-60,000

Provenance
Loretta Howard Gallery, New York

241. Philip Guston 1913-1980

Untitled, 1954

ink on paper

17¾ x 24 in. (45.1 x 61 cm)

Signed and dated "Philip Guston '54" lower center.

Estimate

\$80,000-120,000

Provenance

Morton Feldman, New York

CRG Gallery, New York

Acquired from the above by the present owner

Exhibited

Houston, University of St. Thomas Art Department,

Six Painters, February 22 - April 2, pl. 17, p. 38

(illustrated)

Dublin, Irish Museum of Modern Art, *Vertical*

Thoughts: Morton Feldman and the Visual Arts,

March 31 - June 27, 2010

Philip Guston spent the entirety of his career exploring the limits of creative expression. *Untitled* marks a pivotal moment of transition when the artist was engaging with both Abstract Expressionism and figurative painting in his work. His skillful handling of ink is evident in swooping, dancing forms which flicker in tonality, evoking an expressive quality and proving the artist's mastery of form. At this point in his career, Guston questioned the notion that an artwork was a precious object and a result of personal expression by relying on basic formal elements—line, shape, use of color (or the absence of color)—to communicate meaning. He was fascinated by working in black-and-white, which allowed him to experiment with the various qualities of gesture and the different responses they

elicit from the viewer. As Guston himself explains, "The painting is not on a surface, but on a plane which is imagined. It moves in a mind. It is not there physically at all. It is an illusion, a piece of magic, so what you see is not what you see...Everything means something. Anything in life or in art, any mark you make has meaning and the only question is, 'what kind of meaning?' But then, it may be a matter simply of appetite, what one has a hunger for. There are painters, I almost said aesthetes, who do know what to make and how to make what they know" (Renée McKee, ed., *Philip Guston Talking*, The University of Minnesota, March, 1978). Here one can sense Guston's affinity with art history and philosophy, as the work wrestles with dissolving and locating forms, its being and nothingness.





242. Vija Celmins b. 1938

Untitled, circa 1960s
oil and watercolor on paper
20½ x 28 in. (51.1 x 71.1 cm).
Signed "Vija Celmins" lower right.

Estimate
\$15,000-20,000

Provenance
Private Collection, New York



243. Philip Guston 1913-1980

Untitled, 1968
charcoal on paper
18 x 22¾ in. (45.7 x 57.8 cm)
Signed and dated "Philip Guston '68" lower right.

Estimate
\$50,000-70,000

Provenance
McKee Gallery, New York
Private Collection
Christie's, London, October 19, 2013, lot 277
Acquired at the above sale by the present owner

244. Alexander Calder 1898-1976

Central Frond, 1970
gouache and ink on paper
29³/₈ x 43¹/₈ in. (74.6 x 109.5 cm)
Signed and dated "Calder 70" lower right.
This work is registered in the archives of the Calder
Foundation, New York, under application number A01822.

Estimate

\$40,000-60,000

Provenance

Dr. Kaare Kristian Nyhaard, New York (gift of the artist
1970s)

Thence by descent to Private Collection, Westport, 1989

Sotheby's, New York, September 24, 2014, lot 110

Acquired at the above sale by the present owner

Exhibited

New York, Perls Galleries, *Alexander Calder: Recent
Gouaches-Early Mobiles*, October - November 1970, cat. no.
27, p. 19 (illustrated)



245. Arnaldo Pomodoro b. 1926

Rotante primo sezionale, circa 1966-1968

bronze with Plexiglas base

diameter 5⅞ in. (15 cm)

overall 6⅞ x 8⅞ x 8⅞ in. (17.5 x 20.6 x 20.6 cm)

Incised "Arnaldo Pomodoro 1968 Rotante 05 PA" on the base.

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

Estimate

\$40,000-60,000

Provenance

Bertha Schaefer Gallery, New York

Felix Landau Gallery, Los Angeles

Private Collection, Los Angeles

Manny Silverman Gallery, Los Angeles

Literature

Flaminio Gualdoni, *Arnaldo Pomodoro: Catalogo Ragionato della Scultura*, vol. II, Milan 2007, p. 534, no. 428 (another example illustrated)



246. Zhan Wang b. 1962

Artificial Rock #84, 2011

stainless steel

31½ x 25 x 11½ in. (80 x 63.5 x 29.2 cm)

Incised with signature, title, number and date "84 #
2008 3/4."

This work is number 3 from an edition of 4.

Estimate

\$80,000-120,000

Provenance

Haines Gallery, San Francisco

Acquired from the above by the present owner





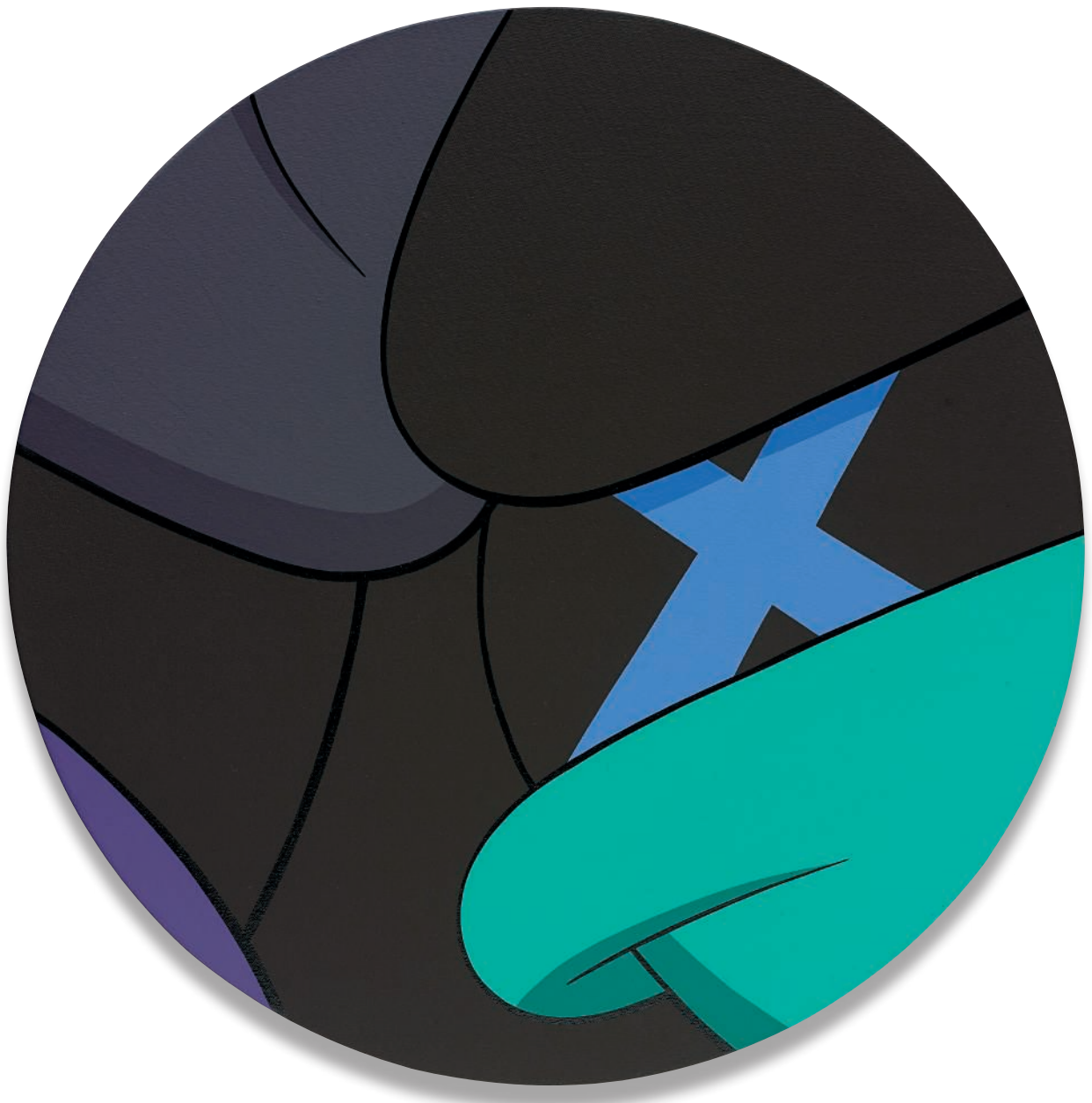
247. KAWS b. 1974

Untitled, 2011
acrylic on canvas
diameter 20 in. (50.8 cm)
Signed and dated "KAWS 11" on the reverse.

Estimate
\$40,000-60,000

Provenance
Honor Fraser Gallery, Los Angeles

Exhibited
Los Angeles, Honor Fraser Gallery, *Hold the Line*,
September 10 - October 22, 2011



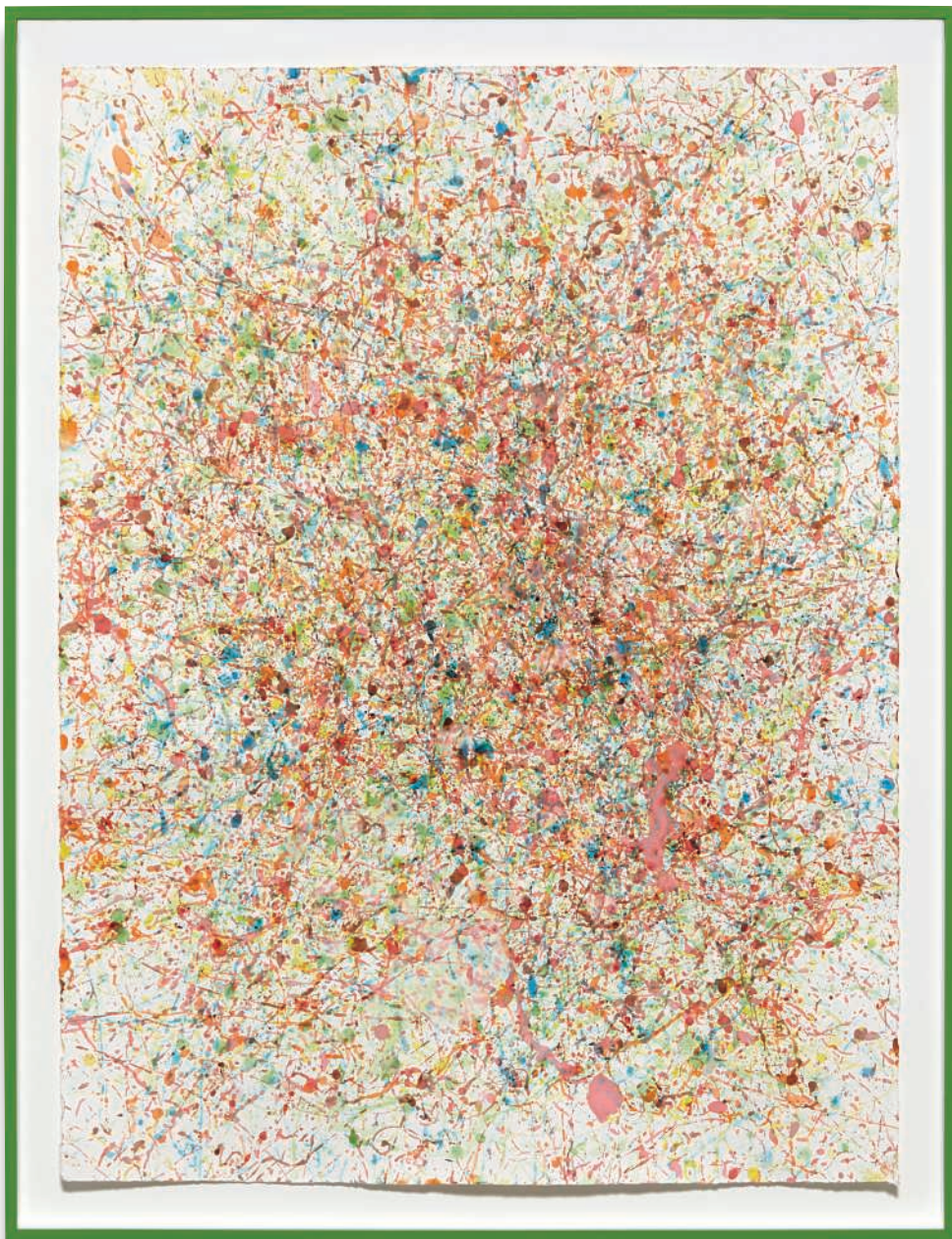
248. KAWS b. 1974

Untitled (HTLD5), 2011
acrylic on canvas
diameter 20 in. (50.8 cm)
Signed and dated "KAWS 11" on the reverse.

Estimate
\$40,000-60,000

Provenance
Honor Fraser Gallery, Los Angeles

Exhibited
Los Angeles, Honor Fraser Gallery, *Hold the Line*,
September 10 - October 22, 2011



249. Dan Colen b. 1979

To be titled, 2012

M&M's on paper, in artist's frame

33 $\frac{3}{8}$ x 25 $\frac{3}{4}$ in. (84.8 x 65.4 cm)

Signed, inscribed and dated "Dan Colen 2012 DC 1239" on the reverse.

Estimate

\$25,000-35,000

Provenance

Gagosian Gallery, New York



250. Dan Colen b. 1979

Cocksuckers, Blews, Mews, Pews, & Stews, 2007

chewing gum and gum wrappers on canvas

22 x 28 in. (55.9 x 71.1 cm)

Signed and dated "Dan Colen '07" along the overlap.

Further signed "Dan Colen" on a label affixed to the reverse.

Estimate

\$50,000-70,000

Provenance

Peres Projects, Berlin

Gagosian Gallery, London



251. Louise Lawler b. 1947

Untitled (History Portraits), 1990

Cibachrome print

40 x 52½ in. (101.6 x 133.4 cm)

Signed and inscribed "Louise A. Lawler A/P for the 'Collector' creative wood designs with many thanks 1990" on the reverse. Further stamped "Louise A. Lawler 407 Greenwich St., New York City" on the reverse.

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

Estimate

\$30,000-40,000

Provenance

Private Estate Collection

Private Collection

Neal Auction Company, New Orleans, November 22, 2013, lot 315

Private Collection



Property from an Important West Coast Collection

252. John Dogg since 1986

Untitled (covered tire), 1986
vinyl and rubber
28½ x 6 in. (72.4 x 15.2 cm)

Estimate
\$20,000-30,000

Provenance
American Fine Arts Co., New York
Acquired from the above by the present owner



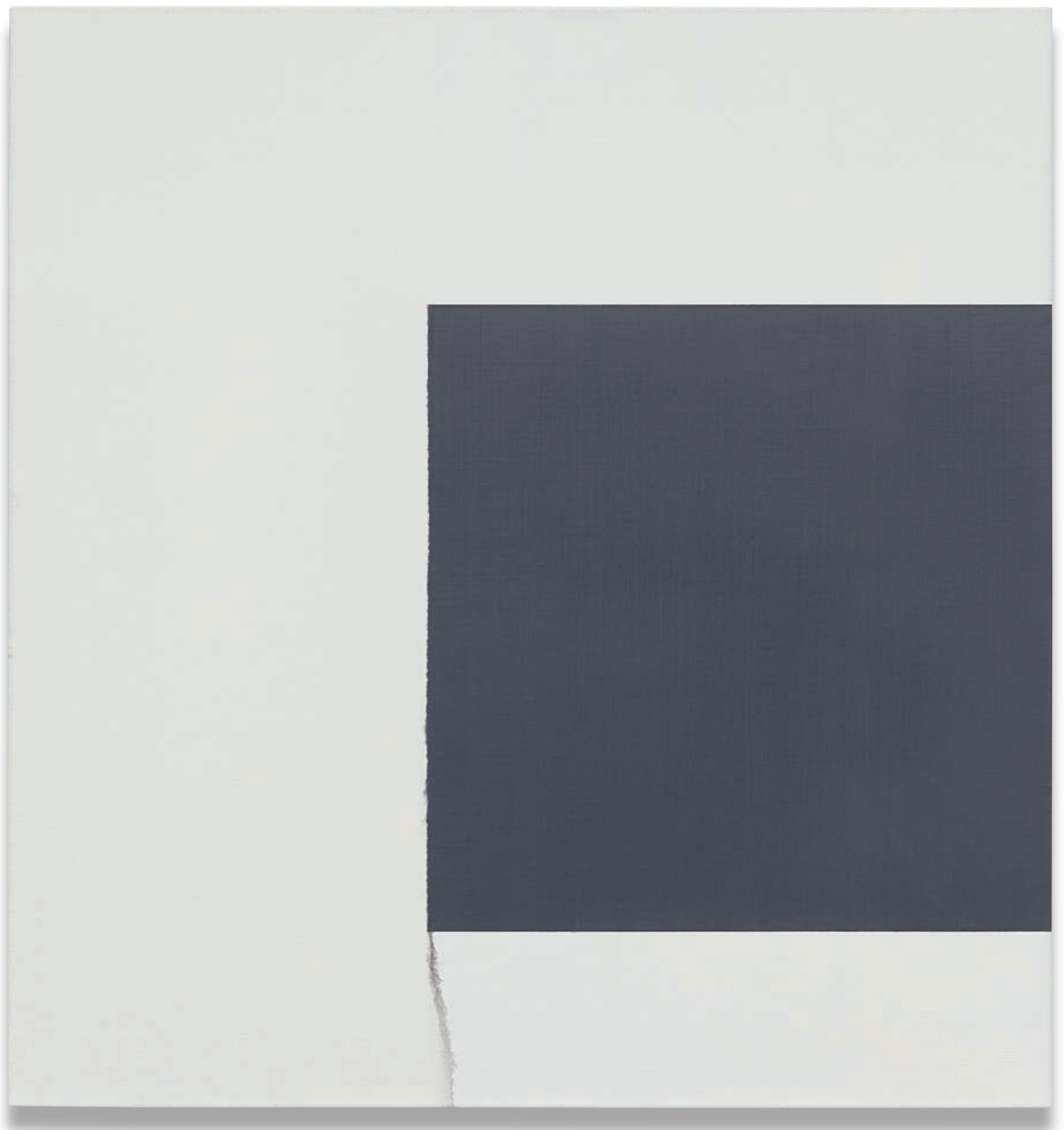
Property from an Important West Coast Collection

253. Julião Sarmiento b. 1948

Plateau, 1992
graphite and gesso on canvas
23 x 29 in. (58.4 x 73.7 cm)

Estimate
\$20,000-30,000

Provenance
Ruth Bloom Gallery, Santa Monica



254. Callum Innes b. 1962

Exposed Painting, Bluish Grey, 2000

oil on linen

31½ x 29⅞ in. (80 x 75.9 cm)

Signed "Callum Innes" along the the overlap.

Estimate

\$20,000-30,000

Provenance

Private Collection

Phillips, London, June 30, 2015, lot 244

Acquired at the above sale by the present owner



255. Julian Schnabel b. 1951

Portrait of Pat Hearn, 1987
oil on canvasboard
17⁵/₈ x 13³/₄ in. (44.8 x 34.9 cm)
Initialed and dated "JCS 87" upper edge.

Estimate
\$25,000-35,000

Provenance
Private Collection (acquired directly from the artist)
Private Collection



“I’ve come to accept that anxiety is the only appropriate feeling for a contemporary figure painting.”

Nigel Cooke

256. Nigel Cooke b. 1973

The Reader and the Read, 2007

oil on canvas

92 $\frac{3}{8}$ x 63 $\frac{1}{4}$ in. (234.6 x 160.7 cm)

Signed, titled, inscribed and dated “N. Cooke ‘The Reader and the Read’ 2007 NCA33” along the overlap.

Estimate

\$60,000-80,000

Provenance

Stuart Shave/Modern Art, London



257. Nigel Cooke b. 1973

Painter's Head 1 (Master), 2006

oil on canvas

16½ x 14½ in. (41 x 36 cm)

Signed, titled, inscribed and dated "N. Cooke Nigel Cooke Painter's Head 1 2006 NCC05" along the overlap.

Estimate

\$15,000-20,000

Provenance

Stuart Shave/Modern Art, London

Exhibited

New York, Andrea Rosen Gallery, *Dead Painter*, November 10 - December 9, 2006

258. Kehinde Wiley b. 1977

Passing on Posing, 2003

oil on canvas, in artist's wood frame

70½ x 58¼ in. (179.1 x 148 cm)

Signed and dated "Kehinde Wiley 03" on the reverse.

Estimate

\$50,000-70,000

Provenance

Marella Arte Contemporanea, Milan

Phillips, New York, May 13, 2011, lot 161

Private Collection

Exhibited

Naples, Museo d'Arte Contemporanea Donna Regina, *People. Volti, corpi e segni Contemporanei dalla Collezione di Ernesto Esposito*, June 29 - August 28, 2006, p. 132 (illustrated)



Bret Easton Ellis

Controversial author of *American Psycho* whose depiction of consumerism and violence defined an era

BRET EASTON ELLIS, the American novelist who has died aged 47, was one of the most memorable and distinctive voices in contemporary fiction.

Ellis first came to prominence when he was 20 years old with the publication of *Less Than Zero* (1985), which chronicled the doings of a group of bored, wealthy Los Angeles college students over Christmas break.

Brimming with sex, drugs and violence, the book touched a nerve in Reagan-era America. Its passive, detached tone, employed equally to describe a character's designer-laden wardrobe or the grisly gang bang of a young girl, was both subversive and elusive.

The book became an overnight sensation and a *New York Times* Best Seller. Ellis, still a college junior, was lauded as the voice of his generation and a social satirist of the first order. Critics argued heatedly as to whether the book was a critique or the product of an anaesthetized consumer-driven society.

After moving to New York, Ellis made a name for himself as a rising star of the 1980s Manhattan publishing scene, along with two fellow young novelists, Jay McInerney and Tama Janowitz. The trio, dubbed "The Literary Brat Pack", quickly became a fixture of the gossip column.

Ellis wrote in a dispassionate documentary prose style, with a flawless ear for the numbed-out dialogue of the West Coast. Joyless coupling and consumption were the linchpins of plots that seemed to go everywhere and nowhere at once. Character development was minimal. In a Bret Easton Ellis novel, a person is little more than what they wear, where they eat, and who they sleep with.

He perfected his voice in his third and most successful novel, *American Psycho* (1993), an unflinching gaze into the abyss of American consumerism. The novel follows Patrick Bateman, a status-obsessed Wall Street executive who enjoys dining in the finest restaurants, delivering earnest dissertations on 1980s pop groups such as Genesis and Huey Lewis and the News, and torturing and murdering anyone unlucky enough to cross his path, including ex-girlfriends, prostitutes, vagrants and even a five-year old child.

In order to research the yuppie world that Bateman inhabits, Ellis befriended a clique of club-hopping young stockbrokers. Writing the exceptionally gory and disturbing murder scenes, he studied literature on serial killers and concentration camps.

The novel's combination of deadpan comedy (as in endless lists of designer brand names) and prolonged scenes of graphic violence lend it a lasting and almost surreal sense of horror.

"I was writing about a society in which the surface became the only thing," Ellis recalled. "No I

wrote a book that is all surface action: no narrative, no characters to latch onto, flat, endlessly repetitive. I used cunnery to get at the absolute banality of the violence of a perverse decade."

Albert Manguel, of *Saturday Night* wrote that his reaction to reading the book was "a revulsion not of the scenes but of the gut, like that produced by shoving a finger down one's throat".

After the novel's misogynist content was revealed in *Time* and *Spy* magazines, protests from several women's activist groups led Simon & Schuster's management, having paid Ellis a \$300,000 advance, to shelve the book shortly before its scheduled publication date.

This in turn prompted the Authors Guild to accuse the publishing house of censorship. The manuscript was picked up by Sony Mehta, head of Alfred A. Knopf, who published the novel under the Vintage imprint, causing the National Organization for Women (NOW) to boycott Vintage and its parent company, Random House.

The controversy only served to secure Ellis's title as the enfant terrible of American letters. The novel went on to enjoy cult status as a paradigm of transgressive fiction, and a monumental and prophetic vision of American culture.

In 2000 *American Psycho* was made into a big-budget Hollywood film directed by Mary Harron and starring a stable of well-known actors including Christian Bale, Jared Leto, and Reese Witherspoon.

The son of a wealthy real estate investment analyst, Bret Easton Ellis was born on March 7 1964 in Los Angeles. Along with his two younger sisters, he was raised in the suburb of Sherman Oaks, where he attended The Buckley School, a privileged educational academy.

An otherwise average student, Ellis excelled at English and frequently submitted his writings to the school's literary magazine. In 1978, after his parents discovered marijuana in his room, he was shipped off to Nevada for the summer to work at a casino owned by his grandfather.

During this time, inspired by the bare-bones narrative structure of Hemingway's *The Sun Also Rises*, the young writer began formulating novel-length works of fiction, one of which would eventually evolve into the manuscript of *Less Than Zero*.

In 1982 Ellis's parents divorced and he enrolled at Bennington College in Vermont. He initially planned on majoring in music (at the time he played keyboards in a New Wave band called The Parents), but his writing professor, Joe McGinnis, himself a published author, encouraged him to write and introduced him to a literary agent.

After receiving his B.A., Ellis moved to New York in 1986, where he became a regular face at such venues as Otis and



Ellis (1990): a satirist's ear for dialogue and a vivid sense of impending horror

the nightclub Nell's. Despite his nighttime proclivities he regularly worked eight hours a day, writing out his prose in long-hand (a practice he would continue throughout his life) before entering it into a typewriter and finally into a computer.

His second novel, *The Rules of Attraction* (1987), revolves around a love triangle between students at Camden College, a fictional East Coast school clearly based on Bennington. Similar both in style and content to *Less Than Zero*, the book was less well-received than its predecessor.

Despite suffering from a prolonged case of writer's block after *American Psycho*, Ellis managed to complete two more novels before the end of the decade. *The Informers* (1994) is a collection of loosely related short stories, again set in a morally bankrupt Los Angeles of cocaine, sex, and designer clothes.

Glamorama (1999) attempted

a more plot-driven narrative, following a male model and club entrepreneur as he becomes ensnared in the paranoid world of an underground terrorist ring.

Although neither book was a significant critical or commercial success, both found favor among Ellis fans. *The New York Times Book Review* concluded that Ellis "was a covert moralist and closet sentimentalist, the best kind, the kind who leaves you space in which to respond as your predispositions nudge you."

In 2003 Ellis moved back to Los Angeles and into his childhood home with his mother. During this time he became sober after over two decades of well-chronicled drug use.

2005 saw the publication of *Lunar Park*, a combination of ghost story and pseudo-autobiography centered around the character Bret Easton Ellis, a jaded has-been writer haunted by his entire body of work.

Ellis dedicated the book to his

late father and to his lover of six years, Michael Wade Kaplan, who died in 2004. It was an unusual gesture for a man who in public had always been reticent about his sexual orientation.

His last novel, *Imperial Bedrooms* (2010), which depicts the protagonists of *Less Than Zero* twenty-five years later, was a return to form showing flashes of his ability to conjure an unerving and convincing sense of paranoia.

In addition to *American Psycho*, film adaptations were made of *Less Than Zero* (1987), *The Rules of Attraction* (2002) and *The Informers* (2009). *Lunar Park* is said to be in pre-production.

In 2000 Ellis was the subject of the documentary *This is Not an Exit: The Fictional World of Bret Easton Ellis*. Latterly he became interested in film production and in writing for television. He published a frank and witty Twitter feed.

259. Adam McEwen b. 1965

Untitled (Bret), 2011

chromogenic print

53 x 37 in. (134.6 x 94 cm)

This work is number 2 from an edition of 3.

Estimate

\$50,000-70,000

Provenance

Marianne Boesky Gallery, New York

Exhibited

New York, Marianne Boesky Gallery, *Adam*

McEwen: A Real Slow Drag, November 4 –

December 17, 2011

New York, Marlborough Chelsea, *BLIND*

CUT, January 19 – February 18, 2012, p. 65

(illustrated)

Literature

Neville Wakefield, "Garage Talk: Adam

McEwen," *GARAGE Magazine*, No.6 Spring/

Summer 2014 (illustrated)

“There is something to be said about laying bare the vocabulary of the aristocratic measure, right? There’s something to be said about allowing the powerless to tell their own story.”

Kehinde Wiley



260. Kehinde Wiley b. 1977

Defend and Develop the Island Together, 2006
oil on canvas, in artist's chosen frame
106 $\frac{5}{8}$ x 82 $\frac{1}{2}$ in. (270.8 x 209.6 cm)

Estimate
\$80,000-120,000

Provenance
Deitch Projects, New York
Private Collection (acquired from the above in
December 2006)

Exhibited

Beijing, National Art Museum of China; Shanghai
Art Museum, *Art in America: 300 Years of
Innovation*, February 9 - June 30, 2007
New York, School of Visual Arts, *Being American*,
November - December 2011

Literature

Jennifer Jankauskas, Greg Tate and Paul Miller
(aka DJ Spooky), *Kehinde Wiley: The World
Stage, China*, exh. cat., John Michael Kohler Arts
Center, Milwaukee, p. 32 (illustrated)



261. Jacob Kassay b. 1984

Untitled, 2012
silver deposit on canvas and acrylic on linen, in 2 parts
each 14 x 10 in. (35.6 x 25.4 cm)

Estimate
\$12,000-18,000

Provenance
Acquired directly from the artist by the present owner



262. Francesco Vezzoli b. 1971

Enjoy the New Fragrance (Tamara de Lempicka for Greed), 2009
inkjet, brocade, wool, cotton, metallic embroidery and custom jewelry on brocade
70⅞ x 51⅞ in. (180 x 130 cm.)

Estimate
\$40,000-60,000

Provenance
Gagosian Gallery, Rome
Acquired from the above by the present owner

Exhibited
Rome, Gagosian Gallery, *Greed, A New Fragrance by Francesco Vezzoli*, February 6 - March 21, 2009
Murcia, La Conservera, *Cycle 6*, February 3 - June 26, 2011

Literature
Nicholas Cullinhan, Cristiana Perrella, Francesco Vezzoli, *Francesco Vezzoli: Greed*, Cologne: Walther König, 2011, p. 11 (illustrated)



263. Maurizio Cattelan b. 1960

Untitled (Two Envelopes), 1994
postcards, ink and artist's postage stamps on
paper envelopes, in 2 parts
each 4½ x 6¼ in. (11.4 x 15.9 cm)

Estimate
\$10,000-15,000

Provenance
Galerie Emanuel Perrotin, Paris
Private Collection, United States
Phillips, New York, March 8, 2013, lot 147
Private Collection
Emanuel Perrotin Gallery, Paris
Acquired from the above by the present owner

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

Literature
Francesco Bonami, et.al., *Maurizio Cattelan*,
London, 2000, p. 126 (illustrated)



264. Otto Piene

Untitled (Small Fire Painting), 1964
oil, gouache and soot on canvas board
9 x 12 in. (22.9 x 30.5 cm)
Signed and inscribed "For Barby Wise N.Y. XII 14 64 Otto
Piene" on the reverse.

Estimate
\$40,000-60,000

Provenance
The Estate of Howard Wise
Acquired from the above by the present owner



Property from an Important West Coast Collection

265. Damien Hirst b. 1965

17 Sausages, 1993
acrylic, silicone, monofilament, sausages and formaldehyde
solution
24 x 18 x 2 in. (61 x 45.7 x 5.1 cm)

Estimate
\$80,000-120,000

Provenance
Jay Jopling, London
Acquired from the above by the present owner



266. Gilbert & George b. 1943 and 1942

Lion, 1980

hand-dyed gelatin silver prints, in 4 parts, in artist's frames

47 $\frac{5}{8}$ x 39 $\frac{3}{4}$ in. (121 x 101 cm.)

Signed, titled and dated "Lion Gilbert and George 1980" lower right.

Estimate

\$70,000-90,000

Provenance

Kanransha Gallery, Tokyo.

Private Collection (acquired from the above circa 1986)

Christie's, London, July 1, 2008, lot 317

Private Collection, Switzerland

Exhibited

Tokyo, Kanrasha Gallery, *Gilbert & George*, September 1981

Literature

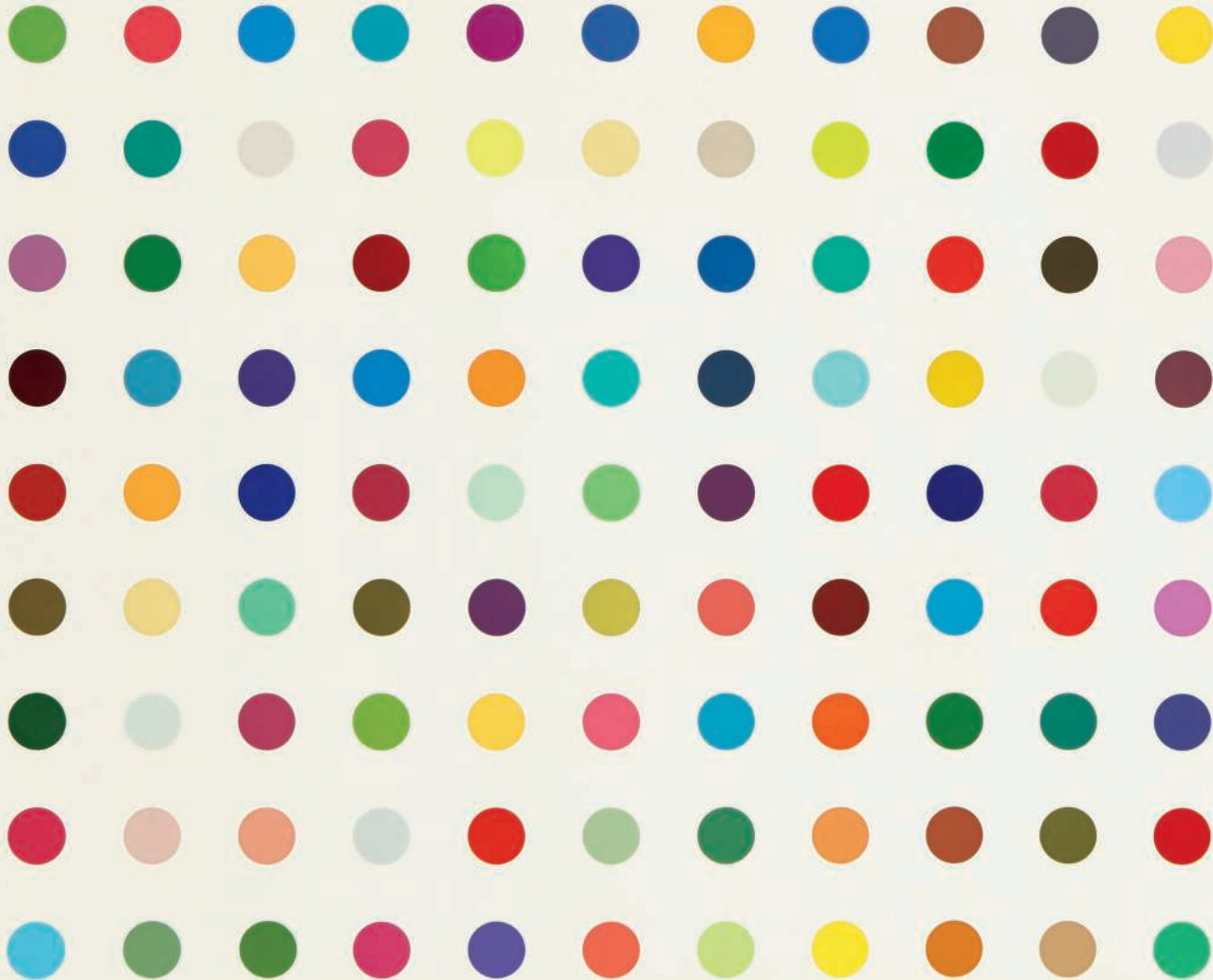
Kanrasha 1980-1992, Tokyo 1992 (illustrated, p. 13).

Gilbert & George: The Complete Pictures 1971-1985, exh. cat., Bordeaux, CAPC Musée d'Art Contemporain, 1986 (illustrated, p. 141).

Gilbert & George: The Complete Pictures 1971 - 2005, vol. I, Tate Publishing: London, 2007, p. 315 (illustrated)

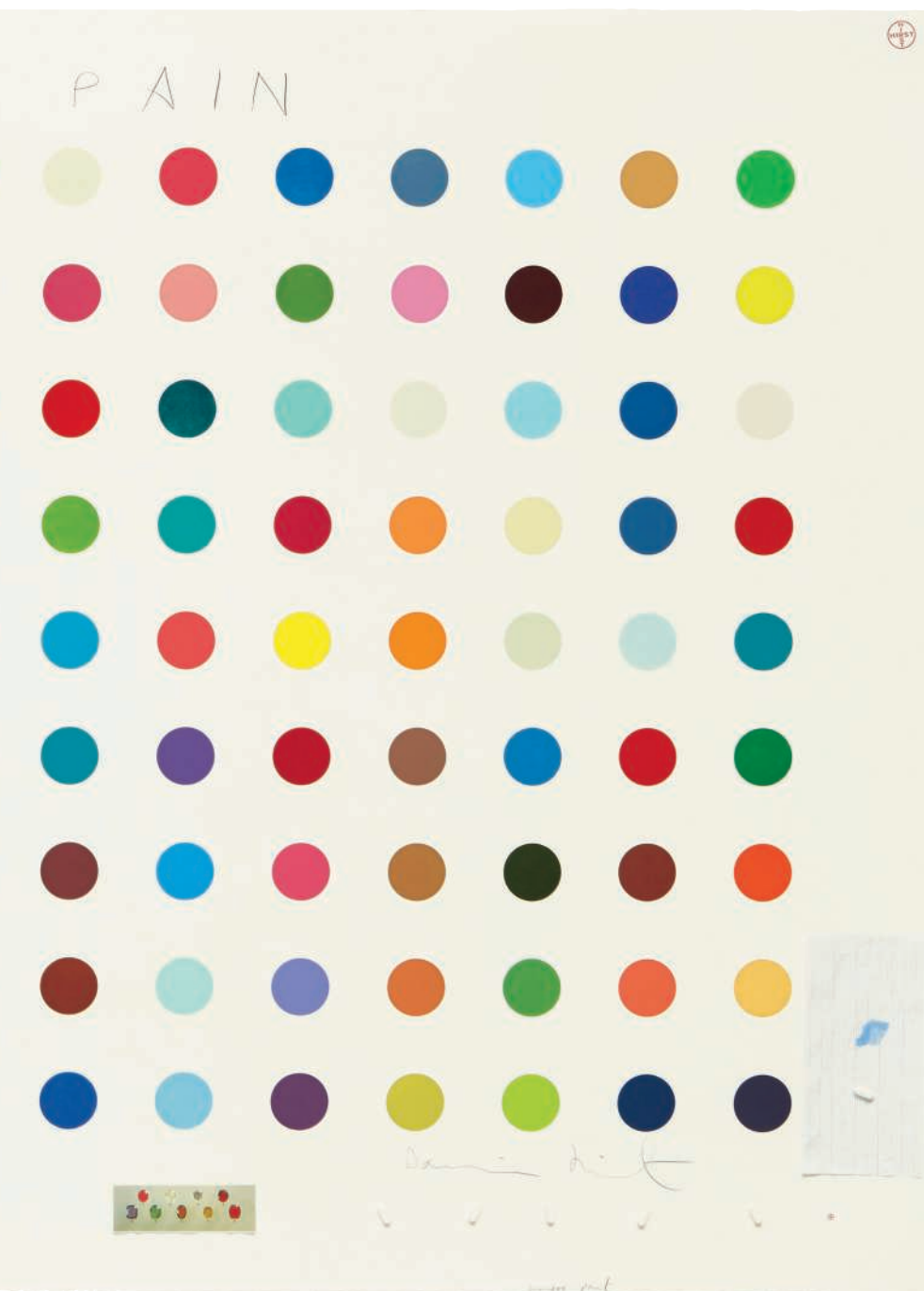


THE END OF



SOLPADEINE



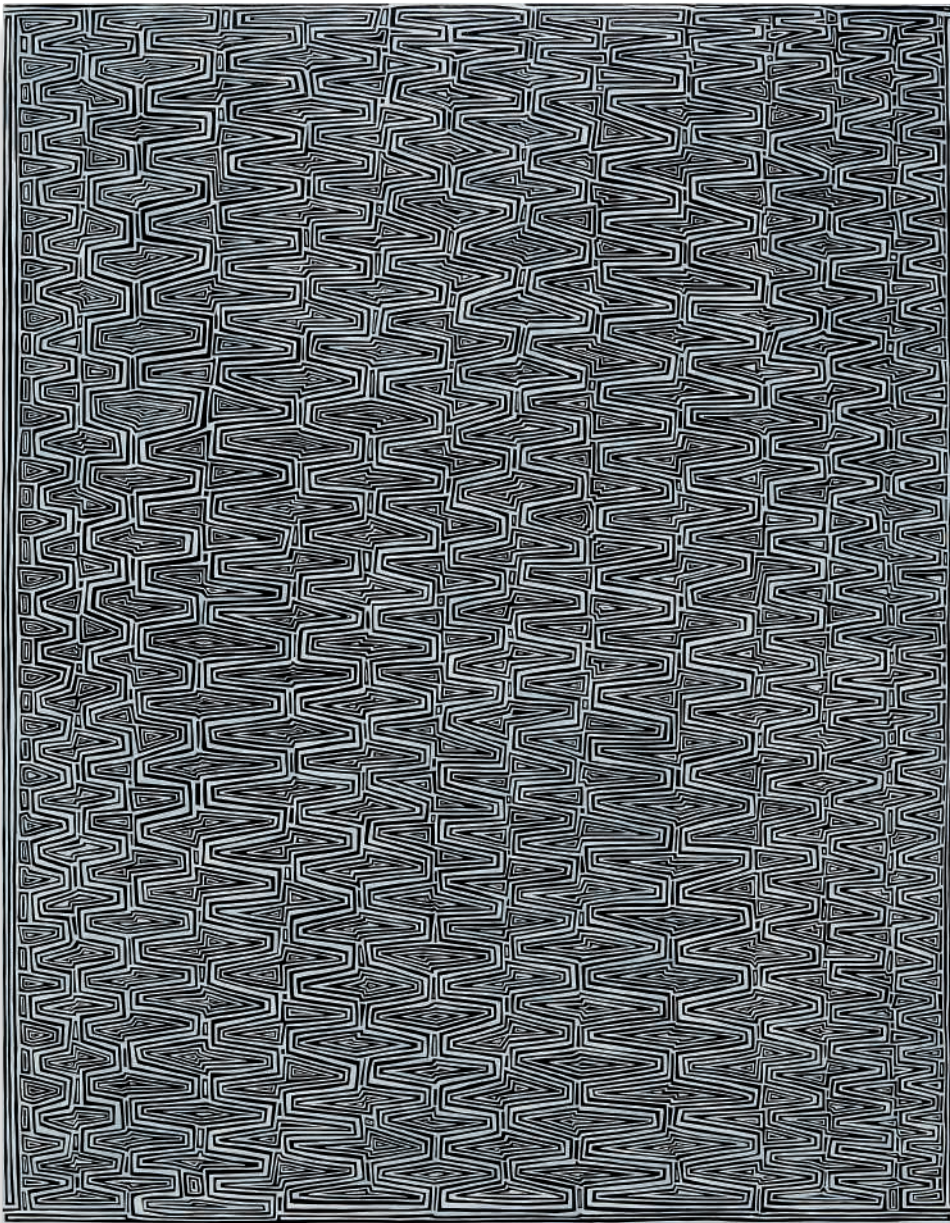


267. Damien Hirst b. 1965

The End of Pain, 2004
 aquatint etching with pills,
 pharmaceutical packaging, assorted
 paper, pencil and ink on paper
 image 34 x 70 in. (86.4 x 177.8 cm)
 sheet 43 x 80 in. (109.2 x 203.2 cm)
 Signed and inscribed "SOLPADEINE
 Damien Hirst unique print" along bottom
 margin. Titled "THE END OF PAIN" along
 top margin. Stamped "Hirst" 5 times in
 various locations.
 This work is a unique spot etching.

Estimate
 \$60,000-80,000

Provenance
 Paragon Press, London
 Private Collection (acquired from the
 above by the present owner)



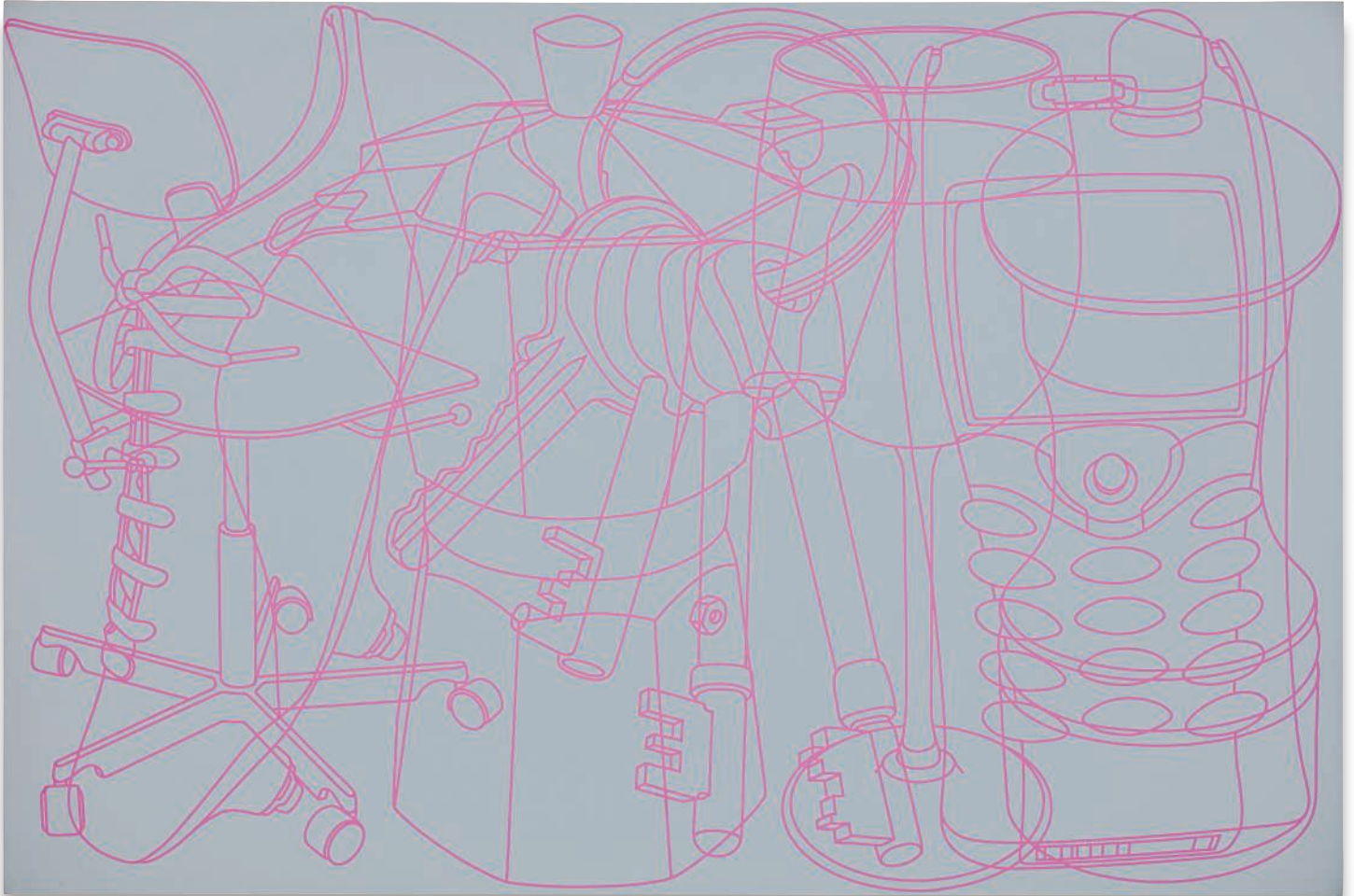
268. James Siena b. 1958

Coffered Perforated Combs, 2007
enamel on aluminum
29 $\frac{1}{16}$ x 22 $\frac{1}{16}$ in. (73.8 x 57.6 cm)
Incised with signature, title and date "Coffered
Perforated Combs 2007 James Siena" on the reverse.

Estimate
\$15,000-20,000

Provenance
Daniel Weinberg Gallery, Los Angeles
Acquired from the above by the present owner

Exhibited
New York, PaceWildenstein, *James Siena*, March 28 -
April 26, 2008



269. Michael Craig-Martin b. 1941

Untitled (no. 11), 2005

acrylic on aluminum panel

48 $\frac{1}{8}$ x 72 $\frac{1}{8}$ in. (122.2 x 183.2 cm)

Signed and dated "Michael Craig-Martin 2005" on the reverse.

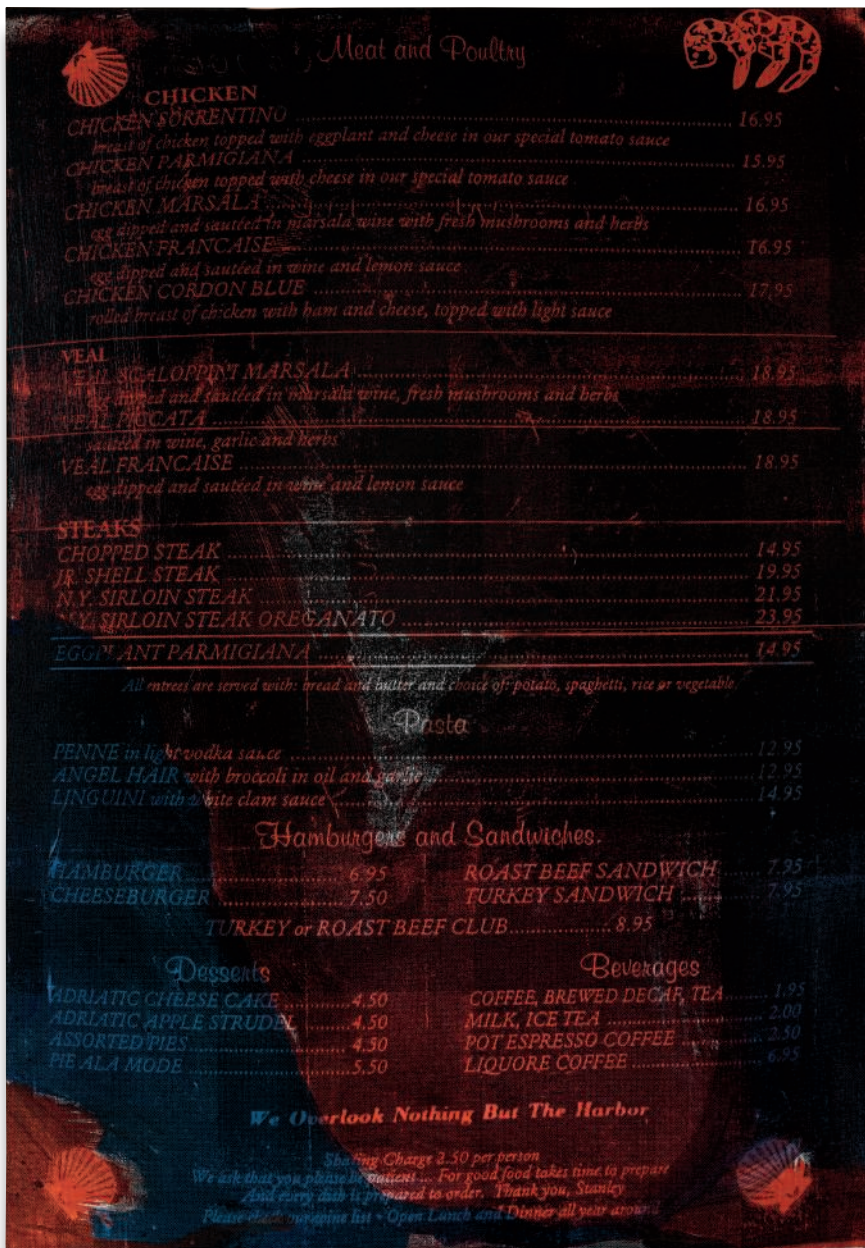
Estimate

\$15,000-20,000

Provenance

Gagosian Gallery, London

Acquired from the above by the present owner in 2005

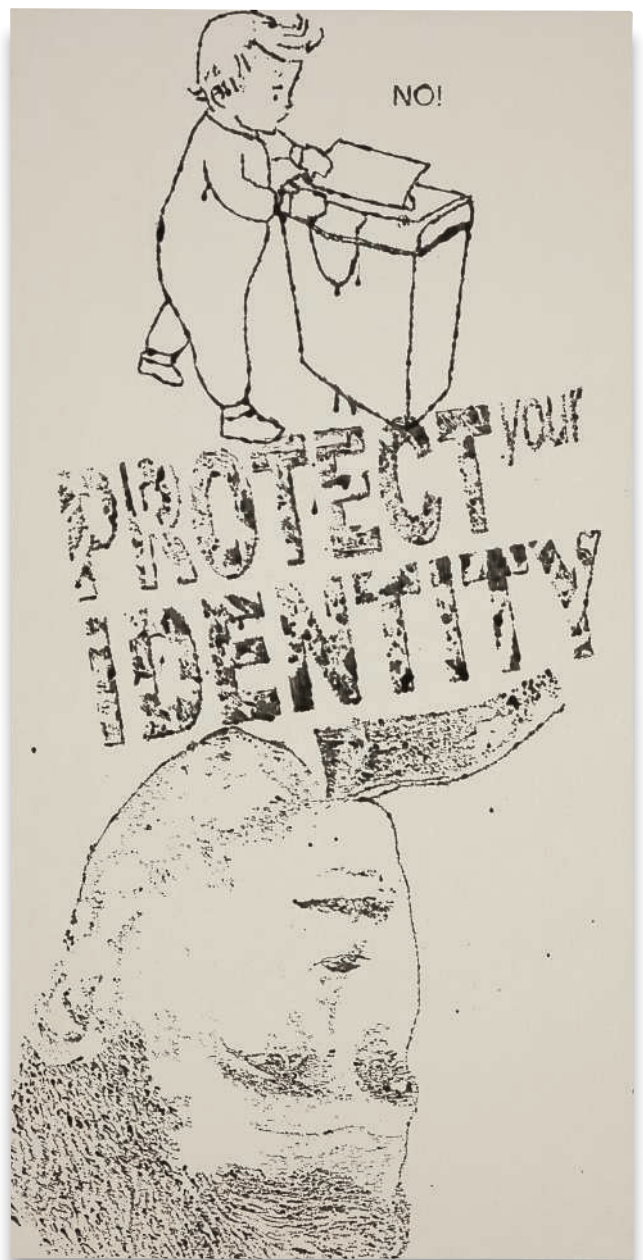


270. Alex Hubbard b. 1975

Coastal Blues IV, 2010
 silkscreen print, oil and enamel on canvas
 72 x 50 in. (182.9 x 127 cm)
 Signed, titled and dated "Hubbard 2010
 'Coastal Blues IV'" along the overlap.

Estimate
 \$25,000-35,000

Provenance
 Maccarone Gallery, New York



271. Nate Lowman b. 1979

NO!, 2005
 alkyd on canvas
 60 x 30 in. (152.4 x 76.2 cm.)
 Signed and dated "Nate Lowman 2005" on
 the stretcher.

Estimate
 \$20,000-30,000

Provenance
 Maccarone, Inc., New York

Exhibited
 New York, Maccarone Inc., *THE END. And
 Other American Pastimes*, November 6,
 2005 – January 8, 2006



272. Dan Rees b. 1982

Artex Painting (Untitled), 2012

oil on canvas

79 x 59 in. (200.7 x 149.9 cm)

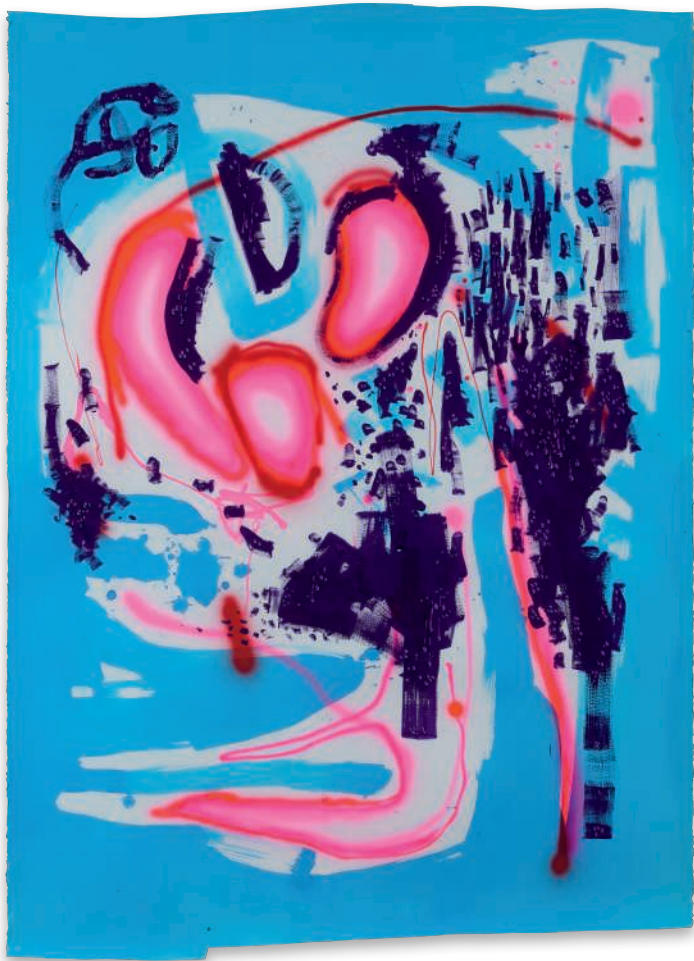
Signed and dated "Dan Rees 2012" on the reverse.

Estimate

\$20,000-25,000

Provenance

Private Collection



(i)



(ii)

273. Aaron Curry b. 1972

Negative Pink, 2007

ink, gouache and acrylic on paper, in 2 parts

(i) 63 x 46 in. (160 x 116.8 cm)

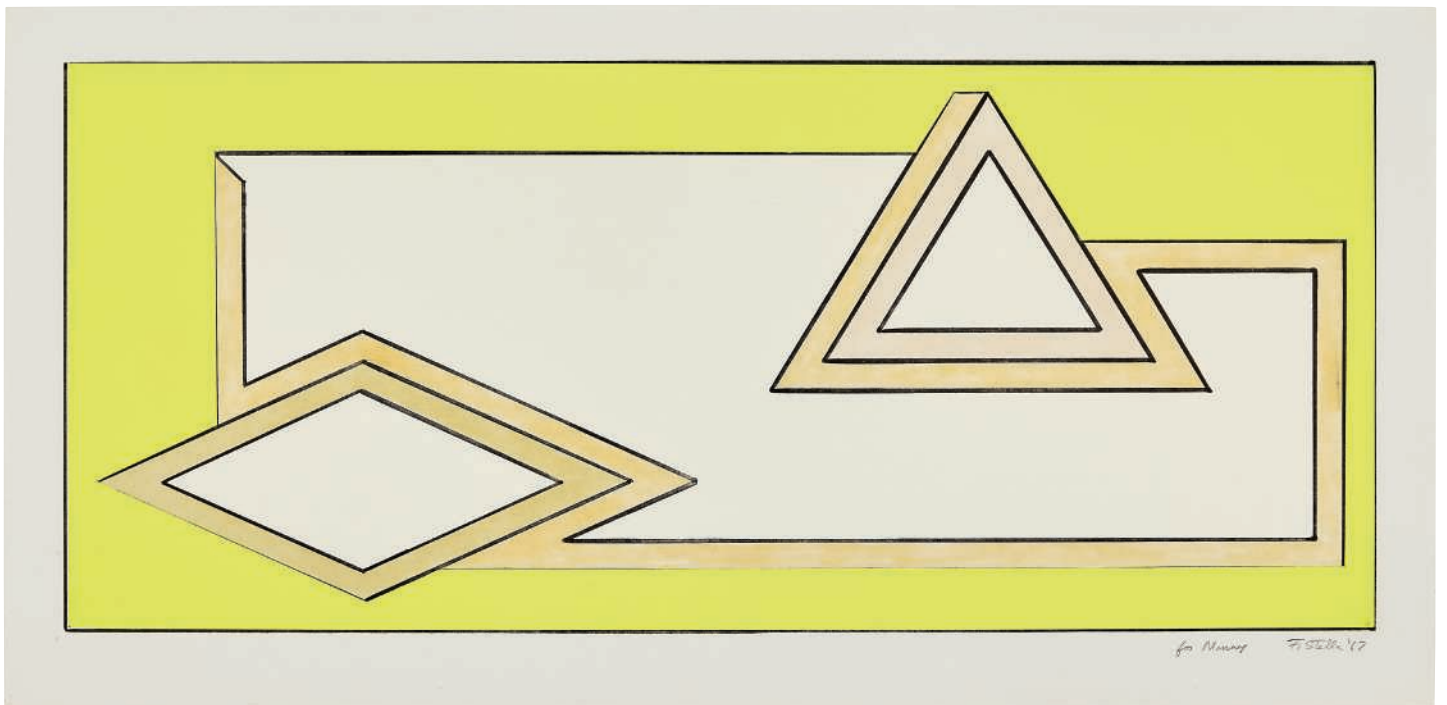
(ii) 69½ x 46 in. (176.5 x 116.8 cm)

Estimate

\$20,000-30,000

Provenance

David Kordansky Gallery, Los Angeles



274. Frank Stella b. 1936

Untitled (Study for Stacks), 1967

ink and paper collage on paper

17¾ x 36¼ in. (45.1 x 92.1 cm)

Signed, dated and inscribed "for Manny F. Stella '67" lower right.

Estimate

\$20,000-30,000

Provenance

Tortue Gallery, Santa Monica



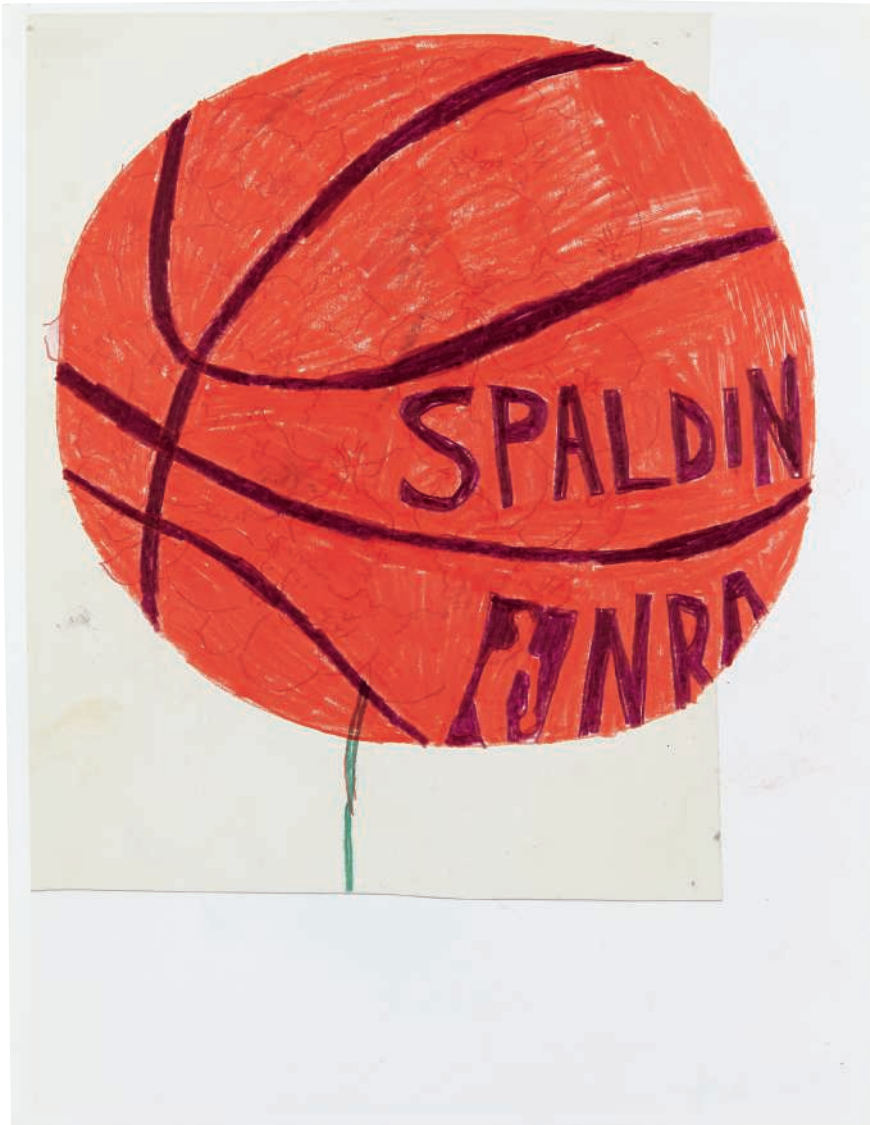
275. Arturo Herrera b. 1959

Four works: (i) Untitled (11); (ii) Untitled (19); (iii) Untitled (21); (iv) Untitled (23), 2005 collage and mixed media on paper each 17½ x 17½ in. (43.4 x 45.4 cm.) Each initialed and dated "AH 05" lower right.

Estimate
\$15,000-20,000

Provenance
Galerie Max Hetzler, Berlin
Private Collection, United States

Exhibited
Berlin, Galerie Max Hetzler, *Arturo Herrera: Zusammen aber Getrennt*, September 9 - October 29, 2005



**276. Mark Grotjahn and
Jonas Wood** b. 1968 and b. 1977

Untitled, 2008
colored pencil on inkjet print
11 x 8½ in. (27.9 x 21.6 cm)
Initialed and inscribed "WG 24" on the reverse.

Estimate
\$10,000-15,000

Provenance
T&S n' Kreps, New York

Exhibited
New York, T&S n' Kreps, *Jonas Wood and Mark Grotjahn:
Collaborative Works*, February 27 - March 28, 2009



277. Wilhelm Sasnal b. 1972

The Passenger, 2006
oil on canvas
60 x 60 in. (152.4 x 152.4 cm)

Estimate
\$30,000-50,000

Provenance
Sadie Coles HQ, London
Private Collection

Exhibited
London, Sadie Coles HQ, *Wilhelm Sasnal*, October 18 -
November 18, 2006



278. Chris Succo b. 1979

Baby What You Want Me To Do, 2014
oil and lacquer on canvas, in artist's frame
67½ x 55½ in. (171.5 x 141 cm)
Signed and dated "Chris Succo 2014" on the reverse.

Estimate
\$15,000-20,000

Provenance
Duve Gallery, Berlin



279. Kenny Scharf b. 1958

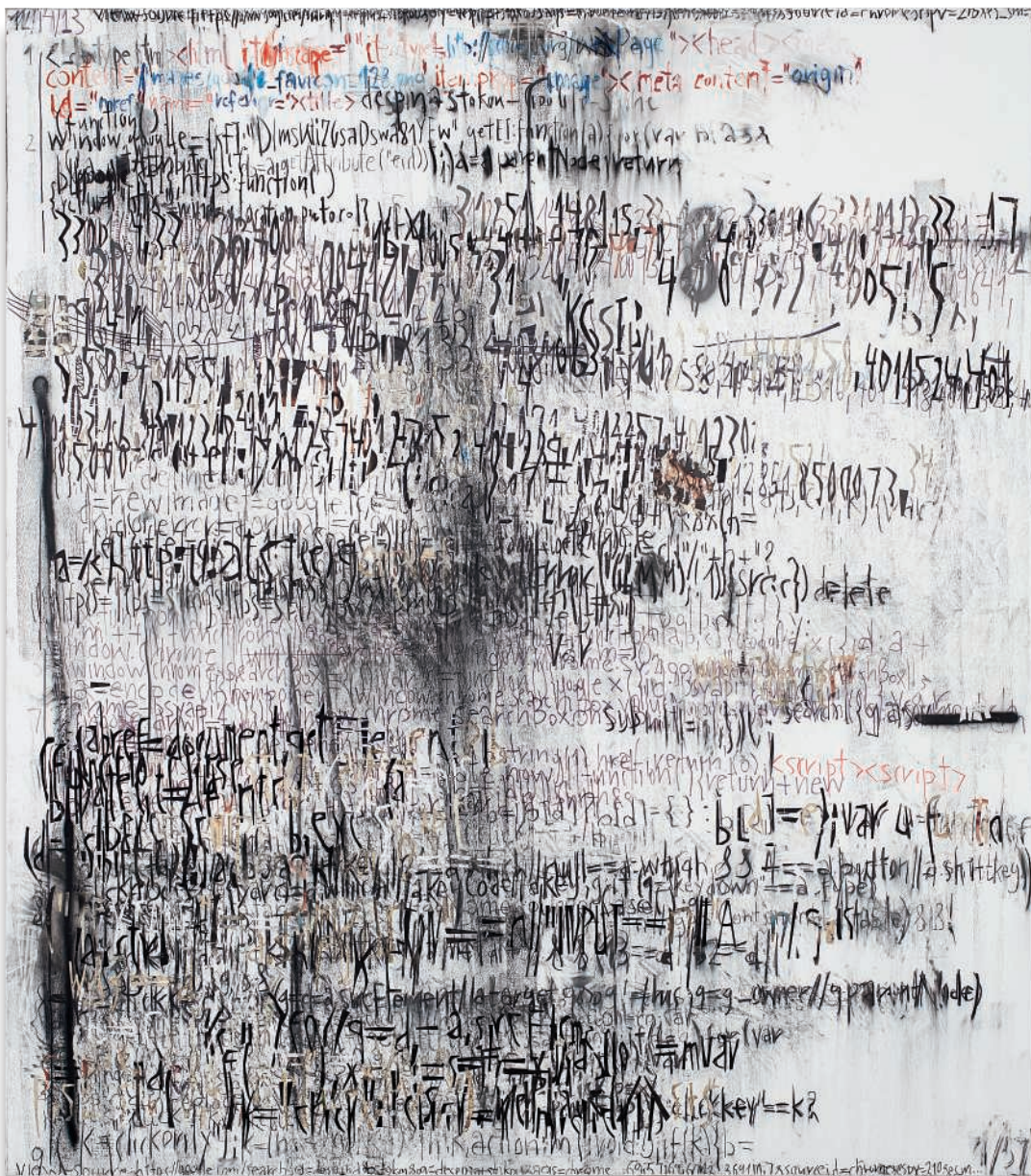
Handy Dandy Andy Dance, 2005
 acrylic, oil and silkscreen on canvas
 72 x 60 in. (182.9 x 152.4 cm)
 Signed, titled and dated "Kenny Scharf '05 Handy
 Dandy Andy Dance" on the reverse.

Estimate
 \$30,000-40,000

Provenance
 Paul Kasmin Gallery, New York (acquired directly from
 the artist)
 Private Collection

Exhibited
 New York, Paul Kasmin Gallery, *Kenny Scharf:*
Superpop, October 14 - November 12, 2005,
 n.p. (illustrated)

Literature
 Richard Marshall, et. al., *Kenny Scharf*, New
 York: Rizzoli International Publications, Inc.,
 2009, p. 217 (illustrated)

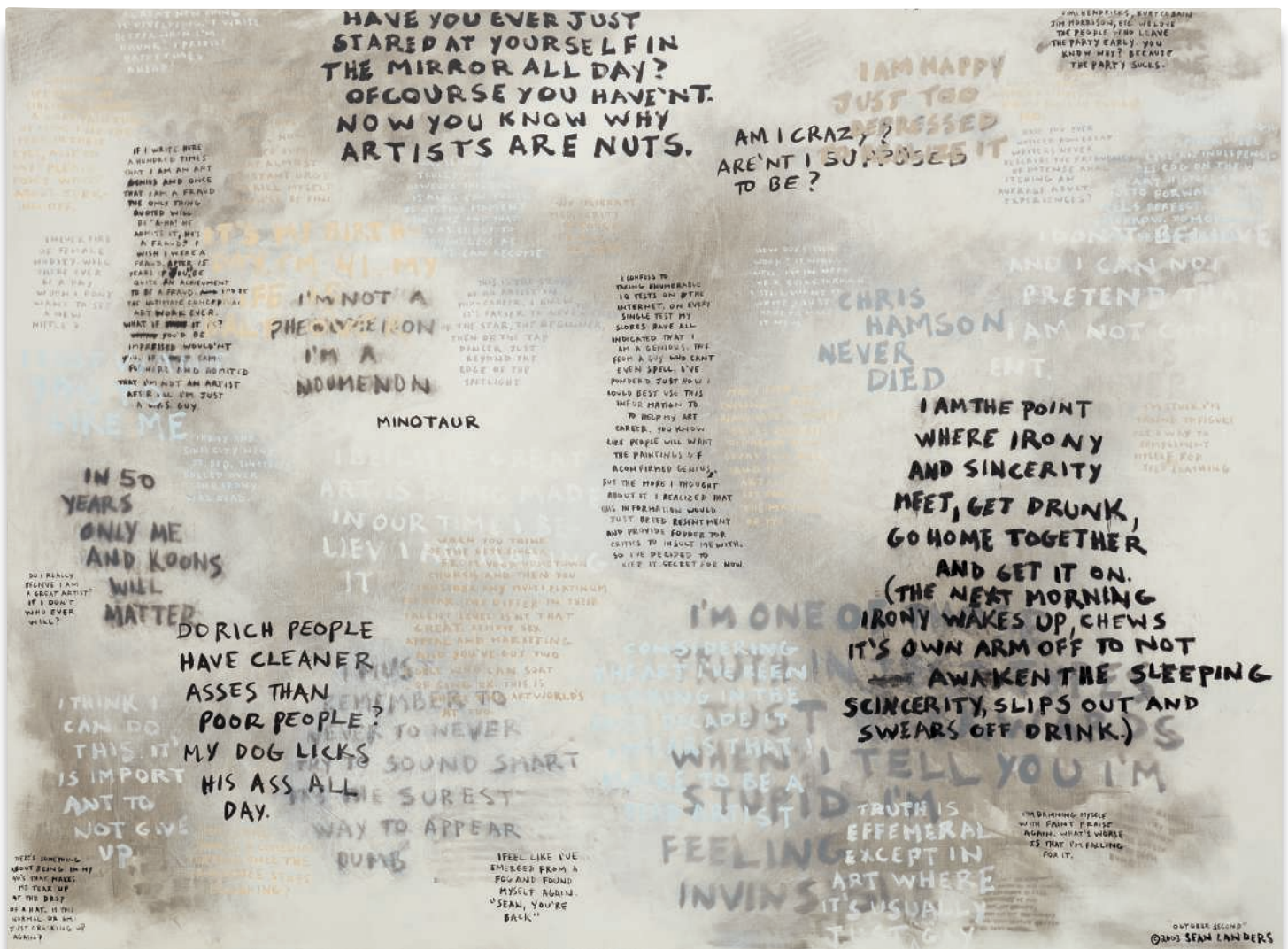


280. Despina Stokou b. 1978

12/14/13, 2014
oil, spray paint, marker, oil crayon, charcoal,
pastel chalk and collage on canvas
98½ x 86½ in. (250.2 x 219.7 cm)
Signed, titled and dated "12/14/13 Despina
Stokou /2014" on the reverse.

Estimate
\$12,000-18,000

Provenance
Derek Eller Gallery, New York



28i. Sean Landers b. 1962

October Second, 2003

oil on canvas

62½ x 84 in. (158.8 x 213.4 cm)

Signed and dated "SEAN LANDERS © 2003" lower right. Further signed and dated "Sean Landers 2003" on the reverse.

Estimate

\$15,000-20,000

Provenance

Private Collection



282. Kyle Thurman b. 1986

Untitled (120 West 28th Street, New York NY 10001), 2013
flower pigment on canvas
96 $\frac{1}{8}$ x 72 in. (244.2 x 182.9 cm)
Signed and dated "K Thurman 2013" along the overlap.

Estimate
\$15,000-20,000

Provenance
Office Baroque, Belgium



283. Charles LeDray b. 1960

Untitled (Hoop), 1994

fabric, thread, embroidery floss, metal, beads, buttons,
wood and wire
diameter 55 in. (139.7 cm)

Signed in embroidery "Charles LeDray 1994" on a label
sewn to the reverse of the black jacket.

Estimate

\$60,000-80,000

Provenance

Private Collection, East Coast, United States
Sotheby's, New York, November 10, 2005, lot 315
Serpone Westwater Gallery, New York
Acquired from the above by the present owner



284. Joseph Marioni b. 1943

Red Painting, 2001

acrylic on linen mounted on panel

28 x 24 in. (71.1 x 61 cm)

Signed, titled, inscribed and dated "Red Painting
Joseph Marioni 2001 Cath. 27•01•18 Joseph
Marioni Painter 2001" along the overlap.

Estimate

\$10,000-15,000

Provenance

Patricia Sweetow Gallery, San Francisco

Acquired from the above by the present owner

Exhibited

San Francisco, Patricia Sweetow Gallery, *Joseph
Marioni: Red Paintings*, 2001

285. Hugh Scott-Douglas b. 1988

Untitled (Torn Cheque), 2013
laser cut linen
80 x 40 in. (203.2 x 101.6 cm)

Estimate
\$12,000-18,000

Provenance
Blum & Poe, Los Angeles





286. Jon Pestoni b. 1969

Loop, 2009
oil on canvas
30 x 24 in. (76.2 x 61 cm)
Signed and dated "Jon Pestoni 2009" on the reverse.

Estimate
\$7,000-10,000

Provenance
Lisa Cooley, New York



287. Jean-Baptiste Bernadet b. 1978

Untitled (Fugue - Door II), 2014
oil on canvas, in 2 parts
each 78½ x 44⅝ in. (199.4 x 112.6 cm)
Signed, titled and dated "Jean-Baptiste Bernadet
'Untitled (Fugue - Doors II)' 2014" on the reverse
of the left panel. Further signed, titled and dated
"Jean-Baptiste Bernadet 'Untitled (Fugue - Doors
II)' 2014" on the reverse of the right panel.

Estimate
\$20,000-30,000

Provenance
Galerie Chez Valentin, Paris
Berthold Pott Gallery, Cologne
Acquired from the above by the present owner

Exhibited
Cologne, Berthold Pott Gallery, *Threesome*, May 23 –
July 5, 2014



288. Michael Manning b. 1985

I Will Remember You, 2013

acrylic and digital print on canvas

72 x 48½ in. (182.9 x 122.2 cm)

Signed, titled and dated "'I WILL REMEMBER YOU'
Michael Manning 2013" along the overlap.

Estimate

\$6,000-8,000

Provenance

Bill Brady Gallery, Kansas City



289. Eddie Peake b. 1981

Smiling Bacchante #2, 2011
spray paint on canvas
78¾ x 78⅞ in. (200 x 200.3 cm)
Signed, inscribed and dated "Eddie Peake 2011 Los Angeles" along the overlap.

Estimate
\$15,000-20,000

Provenance
Mihai Nicodim Gallery, Los Angeles
Private Collection, Los Angeles
Acquired from the above by the present owner

Exhibited
Los Angeles, Mihai Nicodim Gallery, *Eddie Peake: Boydem*, December 17 – February 3, 2011



290. Tala Madani b. 1981

Pose, 2006
oil on canvas
12¼ x 12¼ in. (31 x 31 cm)

Estimate
\$8,000-12,000

Provenance
Lombard Freid Projects, New York
Acquired from above by the present owner in 2007

Exhibited
New York, Lombard Freid Projects, *Smoke and Mirrors*, 2007
London, Saatchi Gallery, *Unveiled: New Art from the Middle East*, January 30 - May 9, 2009, p. 88



291. Erik Lindman b. 1985

Christian Hair Shirt, 2011
emulsion, found surface and Kozo rice paper on panel
21¼ x 16 in. (54 x 40.6 cm)
Signed and dated "Eric L. 2011" on the reverse.

Estimate
\$4,000-6,000

Provenance
Room East, New York



292. Sterling Ruby b. 1972

Two works: (i) *Ashtray 261* (ii) *Ashtray 266*, 2013

glazed ceramic

(i) 1½ x 9¼ x 9 in. (3.8 x 23.5 x 22.9 cm)

(ii) 1½ x 7 x 5 in. (3.8 x 17.8 x 12.7 cm)

(i) Incised with initials and dated "SR 13" on the underside.

Titled in ink "A261" on the underside.

(ii) Incised with initials and dated "SR 13" on the underside.

Titled in ink "A266" on the underside.

Estimate

\$10,000-15,000

Provenance

Private Collection

293. Nick Van Woert b. 1979

Neo Classical, 2008

plaster bust, polyurethane adhesive, wood, insulation
foam, Plexiglas and paint
57 x 12 x 18½ in. (144.8 x 30.5 x 47 cm)

Estimate

\$10,000-15,000

Provenance

Private Collection





294. Henry Codax since 2011

Untitled (Hot Pink), 2012
acrylic on canvas
84 x 42 in. (213.4 x 106.7 cm)

Estimate
\$8,000-12,000

Provenance
Martos Gallery, New York

Exhibited
New York, Martos Gallery, *Henry Codax:*
Long Suffering, July 10 - August 24, 2012



295. Sam Moyer b. 1983

Untitled, 2013

ink on canvas mounted on wood panel

60 x 48 in. (152.4 x 121.9 cm)

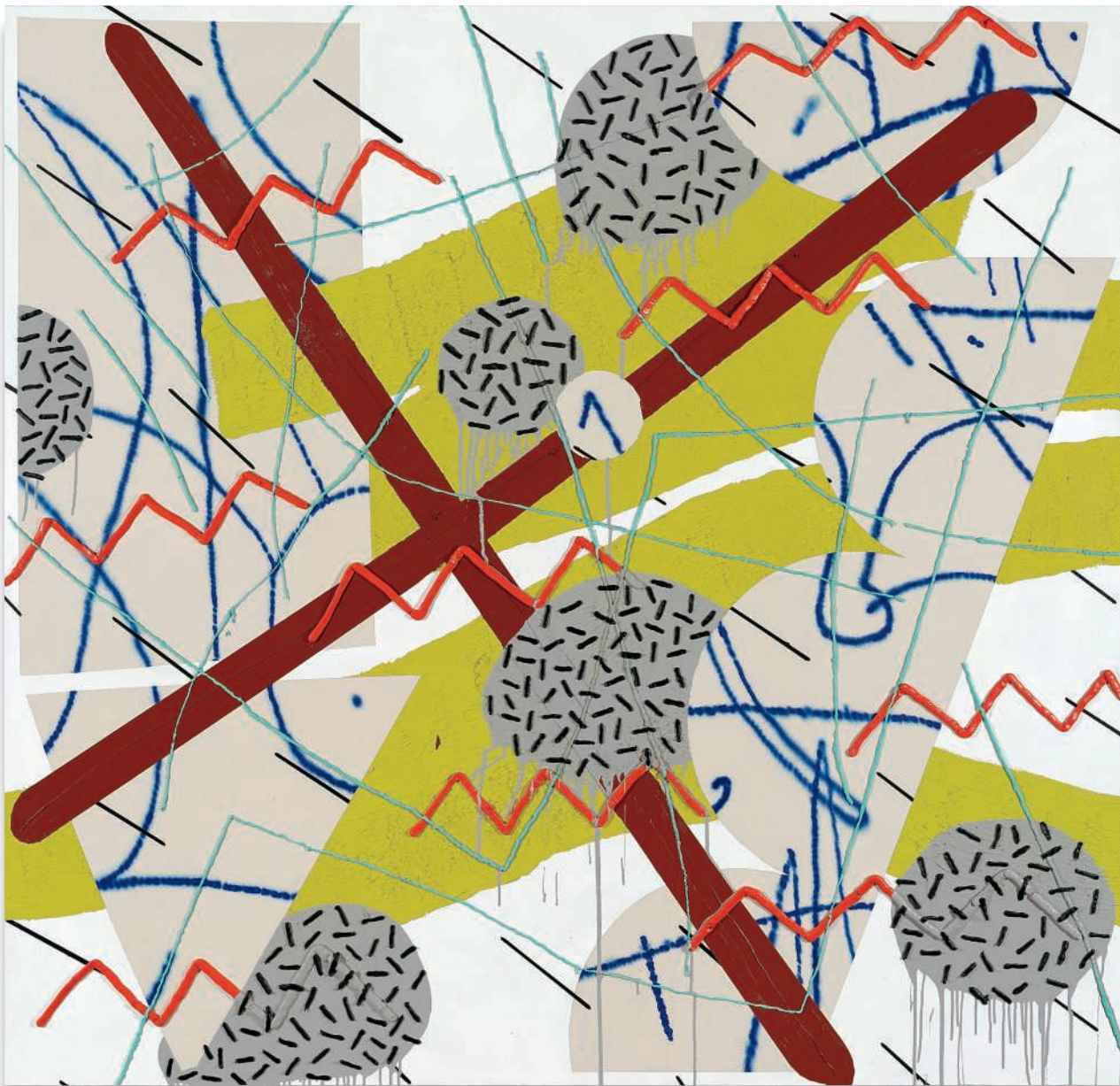
Initialed and dated "SCM . 2013" on the reverse.

Estimate

\$15,000-20,000

Provenance

Rachel Uffner Gallery, New York



296. Trudy Benson b. 1985

Bop, 2014
oil, acrylic and enamel on canvas
76¾ x 79⅞ in. (195 x 203 cm)

Estimate
\$10,000-15,000

Provenance
Horton Gallery, New York

Exhibited
New York, Horton Gallery, *PAINT*, April 25 – June 16, 2013
London, Saatchi Gallery, *ABSTRACT AMERICA TODAY*, May
28 – September 9, 2014



297. Garth Weiser b. 1979

Pure Jam / Nightclub, 2010
acrylic on canvas
40 x 30 in. (101.6 x 76.2 cm)
Signed and dated "Garth Weiser 2010" on the reverse.

Estimate
\$12,000-18,000

Provenance
Casey Kaplan, New York



298. Russell Young b. 1959

Marilyn Crying, 2010

acrylic, enamel, diamond dust and screenprint on linen
62 x 47½ in. (157.5 x 120.7 cm)

Signed, titled, inscribed and dated "Russell Young 2010
California Marilyn Crying BVII 2010 white + cash red " on
the reverse.

Estimate

\$15,000-20,000

Provenance

Private Collection

Sotheby's, New York, March 9, 2011, lot 117

Private Collection



299. Leo Gabin since 2000

Snatched Fan Lighter, 2013
lacquer, spray paint, acrylic and silkscreen on canvas
82¾ x 59 in. (210.2 x 149.9 cm)
Signed, titled and dated "Leo Gabin 'Snatched Fan
Lighter' 2013" on the reverse.

Estimate
\$10,000-15,000

Provenance
Peres Projects, Berlin

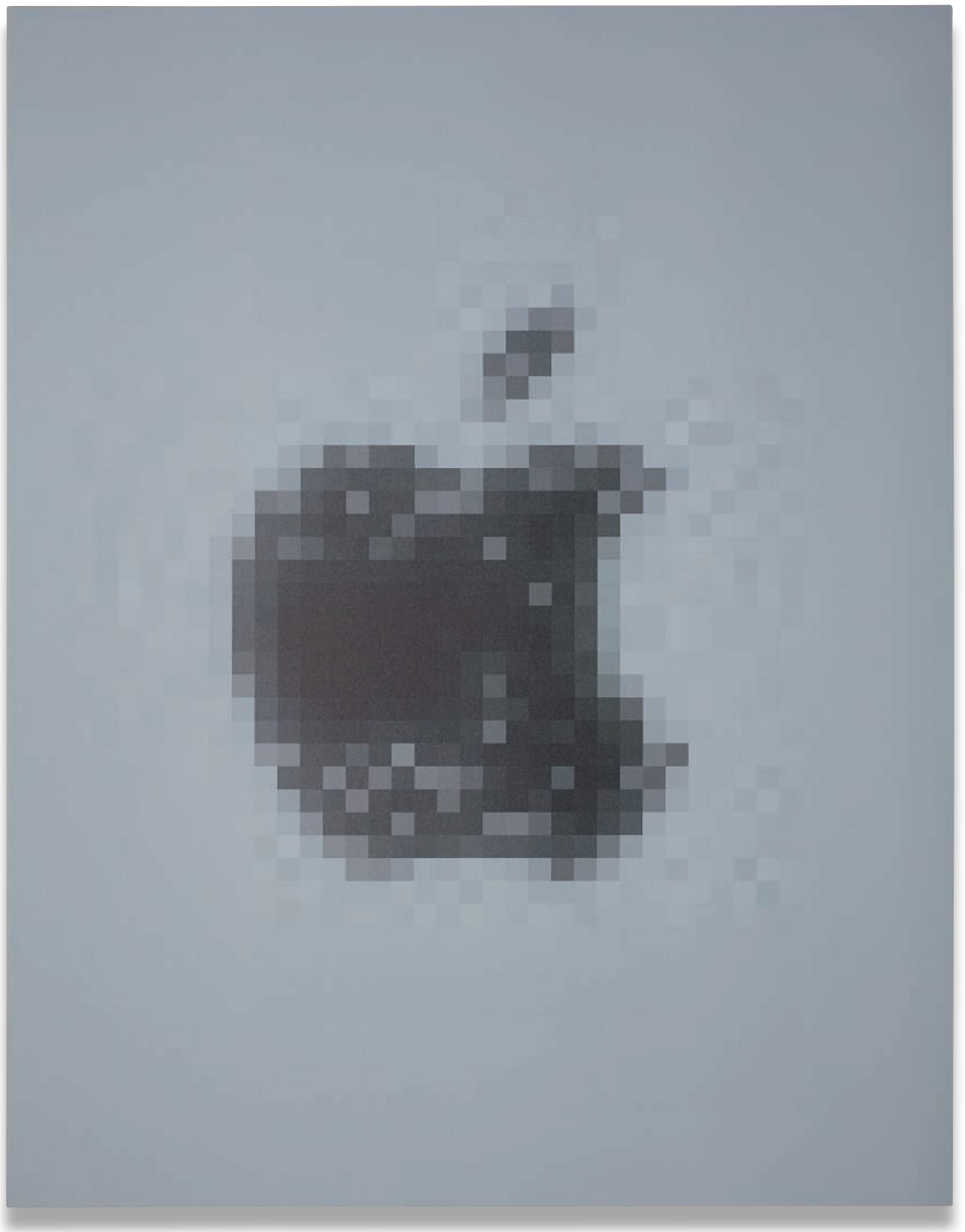


300. Hugo McCloud b. 1980

Cover Story, 2014
aluminum coating, oil on tar, mounted on wood with
block print
72 x 79 in. (182.9 x 200.7 cm)

Estimate
\$12,000-18,000

Provenance
Private Collection



301. Mark Flood b. 1957

Apple Logo, 2013
archival ink on canvas
115 x 90¾ in. (292.1 x 230.5 cm)
Signed and dated "Mark Flood 2013" along the overlap.

Estimate
\$25,000-35,000

Provenance
Peres Projects, Berlin



302. Mark Flood b. 1957

More Art, 2009
spray paint and acrylic on cardboard
40 x 30¾ in. (101.6 x 78.1 cm)

Estimate
\$10,000-15,000

Provenance
The Kitchen Benefit Art Auction, New York, 2010 (courtesy
of The Artist and Zach Feuer Gallery)
Acquired at the above sale by the present owner



303. Mike Bouchet b. 1970

Eastern Notion, 2014

oil on canvas

78¾ x 78¾ in. (200 x 200 cm)

Signed, titled twice and dated "Mike Bouchet 'Eastern Notion' 2014" on the reverse.

Estimate

\$12,000-18,000

Provenance

Peres Projects, Berlin

Private Collection, Europe



304. Stanley Casselman b. 1963

IR-47-14, 2014

acrylic on canvas

65½ x 65⅝ in. (166.5 x 166 cm)

Signed, titled and dated "Stanley Casselman 'IR-47-14'
2014" on the reverse.

Estimate

\$20,000-30,000

Provenance

Acquired directly from the artist by the present owner



305. Gerhard Richter b. 1932

Onkel Rudi (Uncle Rudi), 2000
Cibachrome print, mounted to Alu-Dibond plate
34¼ x 19½ in. (87 x 49.8 cm)
Signed and numbered "Richter VII/XXV" on the reverse.
This work is number VII from an edition of 80 plus XXV
plus a trial print on baryta paper.
Published by Centro Per L'Arte Contemporanea Luigi
Pecci, Prato, Italy.

Estimate
\$18,000-24,000

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

Literature
Hubertus Butin, ed., *Gerhard Richter: Editions 1965
- 2004 Catalogue Raisonné*, Hatje Cantz Publishers,
Ostfildern, 2004, no. 111 (illustrated)

Guide for Prospective Buyers

Buying at Auction

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

Conditions of Sale

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

Buyer's Premium

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

1 Prior to Auction

Catalogue Subscriptions

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

Pre-Sale Estimates

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

Pre-Sale Estimates in Pounds Sterling and Euros

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

Catalogue Entries

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

Condition of Lots

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

Pre-Auction Viewing

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

Electrical and Mechanical Lots

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

Symbol Key

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

O ♦ Guaranteed Property

The seller of lots designated with the symbol O has been guaranteed a minimum price financed solely by Phillips. Where the guarantee is provided by a third party or jointly by us and a third party, the property will be denoted with the symbols O ♦. 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 compensation will be a fixed fee, a percentage of the hammer price or the buyer's premium or some combination of the foregoing. 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. Where Phillips has guaranteed a minimum price on every lot in the catalogue, Phillips will not designate each lot with the symbol(s) for the guaranteed property but will state our financial interest at the front of the catalogue.

Δ Property in Which Phillips Has an Ownership Interest

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

● No Reserve

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

Σ 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, by telephone, online 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.

**Art.
San Francisco.
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**SF MO
MA**

sfmoma.org phillips.com

**Phillips is proud to support
the opening of the new
San Francisco Museum of
Modern Art on 14 May and
The Modern Ball on 12 May,
with CEO Ed Dolman as
the evening's auctioneer.**

SFMOMA façade of Snøhetta expansion.
Photo © Henrik Kam, courtesy SFMOMA.

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Online Bidding

If you cannot attend the auction in person, you may bid online on our online live bidding platform available on our website at www.phillips.com. The digital saleroom is optimized to run on Google Chrome, Firefox, Opera and Internet Explorer browsers. Clients who wish to run the platform on Safari will need to install Adobe FlashPlayer. Follow the links to ‘Auctions’ and ‘Digital Saleroom’ and then pre-register by clicking on ‘Register to Bid Live.’ The first time you register you will be required to create an account; thereafter you will only need to register for each sale. You must pre-register at least 24 hours before the start of the auction in order to be approved by our bid department. Please note that corporate firewalls may cause difficulties for online bidders.

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, Brazilian rosewood, 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. 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.



Carmen Herrera
Black and Green, 1975 (detail)
25 x 50 in. (63.5 x 127 cm)
Estimate \$250,000-350,000

**Carmen Herrera.
New York.
Now.**

Latin America Auction
New York, 24 May 2016

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latinamericanewyork@phillips.com

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Conditions of Sale

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

1 Introduction

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

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

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

2 Phillips as Agent

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

3 Catalogue Descriptions and Condition of Property

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

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

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

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

(d) Information provided to prospective buyers in respect of any lot, including any pre-sale estimate, whether written or oral, and information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather a statement of opinion held by Phillips. Any pre-sale estimate may not be relied on as a prediction of the selling price or value of the lot and may be

revised from time to time by Phillips in our absolute discretion. Neither Phillips nor any of our affiliated companies shall be liable for any difference between the pre-sale estimates for any lot and the actual price achieved at auction or upon resale.

4 Bidding at Auction

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

(b) As a convenience to bidders who cannot attend the auction in person, Phillips may, if so instructed by the bidder, execute written absentee bids on a bidder's behalf. Absentee bidders are required to submit bids on the Absentee Bid Form, a copy of which is printed in this catalogue or otherwise available from Phillips. Bids must be placed in the currency of the sale. The bidder must clearly indicate the maximum amount he or she intends to bid, excluding the buyer's premium and any applicable sales or use taxes. The auctioneer will not accept an instruction to execute an absentee bid which does not indicate such maximum bid. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

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

(d) Bidders may participate in an auction by bidding online through Phillips's online live bidding platform available on our website at www.phillips.com. To bid online, bidders must register online at least 24 hours before the start of the auction. Online bidding is subject to approval by Phillips's bid department in our sole discretion. As noted in Paragraph 3 above, Phillips encourages online bidders to inspect prior to the auction any lot(s) on which they may bid, and condition reports are available upon request. Bidding in a live auction can progress quickly. To ensure that online bidders are not placed at a disadvantage when bidding against bidders in the room or on the telephone, the procedure for placing bids through Phillips's online bidding platform is a one-step process. By clicking the bid button on the computer screen, a bidder submits a bid. Online bidders acknowledge and agree that bids so submitted are final and may not under any circumstances be amended or retracted. During a live auction, when bids other than online bids are placed, they will be displayed on the online bidder's computer screen as 'floor' bids. 'Floor' bids include bids made by the auctioneer to protect the reserve. In the event that an online bid and a 'floor' or 'phone' bid are identical, the 'floor' bid may take precedence at the auctioneer's discretion. The next bidding increment is shown for the convenience of online bidders in the bid button. The bidding increment available to online bidders may vary from the next bid actually taken by the auctioneer, as the auctioneer may deviate from Phillips's standard increments at any time at his or her discretion, but an online bidder may only place a bid in a whole bidding increment. Phillips's bidding increments are published in the Guide for Prospective Buyers.

(e) When making a bid, whether in person, by absentee bid, on the telephone or online, 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.

(f) By participating in the auction, whether in person, by absentee bid, on the telephone or online, 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.

(g) Arranging absentee, telephone and online 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.

(h) 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. If a currency converter is operated during the sale, it is done so as a courtesy to bidders, but Phillips accepts no responsibility for any errors in currency conversion calculation.

(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 of 3.5% 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 US 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, Brazilian rosewood, 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 Data Protection

(a) In connection with the supply of auction and related services, or as required by law, Phillips may ask clients to provide personal data. Phillips may take and retain a copy of government-issued identification such as a passport or driver's license. We will use your personal data (i) to provide auction and related services; (ii) to enforce these Conditions of Sale; (iii) to carry out identity and credit checks; (iv) to implement and improve the management and operations of our business and (v) for other purposes set out in our Privacy Policy published on the Phillips website at www.phillips.com (the 'Privacy Policy') and available on request by emailing dataprotection@phillips.com. By agreeing to these Conditions of Sale, you consent to our use of your personal data, including sensitive personal data, in accordance with the Privacy Policy. The personal data we may collect and process is listed, and sensitive personal data is defined, in our Privacy Policy. Phillips may also, from time to time, send you promotional and marketing materials about us and our services. If you would prefer not to receive such information, please email us at dataprotection@phillips.com. Please also email us at this address to receive information about your personal data or to advise us if the personal data we hold about you is inaccurate or out of date.

(b) In order to provide our services, we may disclose your personal data to third parties, including professional advisors, shippers and credit agencies. We will disclose, share with and transfer your personal data to Phillips's affiliated persons (natural or legal) for administration, sale and auction related purposes. You expressly consent to such transfer of your personal data. We will not sell, rent or otherwise transfer any of your personal data to third parties except as otherwise expressly provided in this Paragraph 12.

(c) Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.

13 Limitation of Liability

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

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

(c) All warranties other than the Authorship Warranty, express or implied, including any warranty of satisfactory quality and fitness for purpose, are

specifically excluded by Phillips, our affiliated companies and the seller to the fullest extent permitted by law.

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

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

14 Copyright

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

15 General

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

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

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

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

16 Law and Jurisdiction

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

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

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

17 Sales Tax

Unless the buyer has delivered a valid certificate evidencing exemption from tax, the buyer shall pay applicable New York, California, Colorado, Florida or Washington sales tax on any lot picked up or delivered anywhere in the states of New York, California, Colorado, Florida or Washington.

Authorship Warranty

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

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

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

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

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

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Henry Allsopp
Vanessa Hallett
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Alexander Payne
Jean-Michel Placent
Peter Sumner

Senior Consultants

Aurel Bacs
Livia Russo

Senior Advisors to Chairman & CEO

Francesco Bonami
Arnold Lehman

Directors

Alex Heminway
Nazgol Jahan
Martin Klosterfelde
Cary Leibowitz
Paul Maudsley
Zach Miner
Kelly Troester

Chairman, UK & Europe

Hugues Joffre

Worldwide Deputy Chairman

Svetlana Marich

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Matt Carey-Williams

Deputy Chairman, Europe & Asia

Finn Schouenborg Dombernowsky

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Chief Financial Officer

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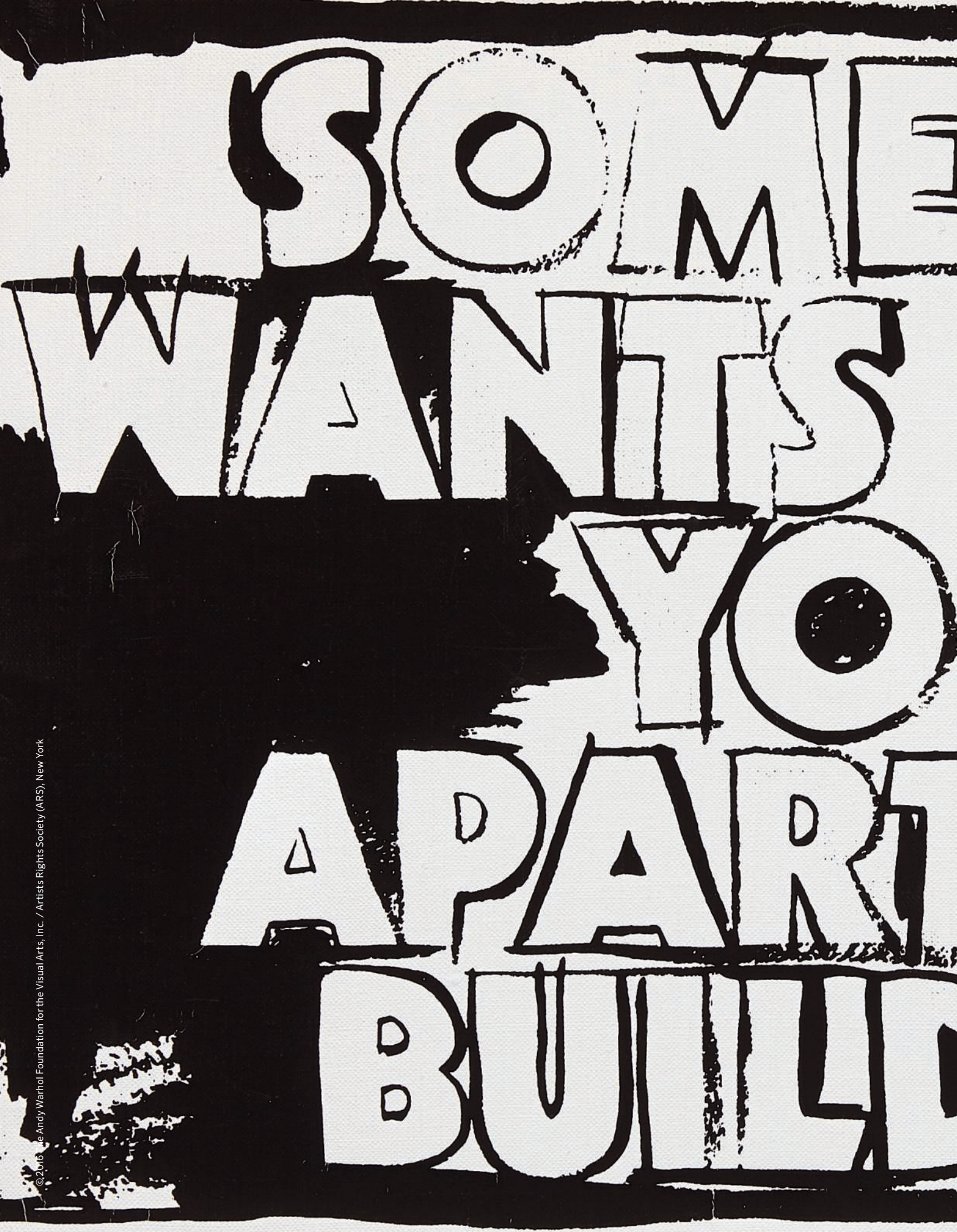
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Index

- Alsoudani, A. 110
Aliys, F. 138
Andre, C. 187
Auerbach, T. 105
- Baldessari, J. 122
Balthus 168
Barney, M. 219
Basquiat, J.-M. 162, 164
Bass, M. 104
Benson, T. 296
Bernadet, J.-B. 287
Bluhm, N. 192, 240
Bouchet, M. 303
Bourgeois, L. 165
Brooks, J. 235
Byars, J. L. 141
- Calder, A. 244
Casselman, S. 304
Cattelan, M. 263
Celmins, V. 242
Chamberlain, J. 163
Christo and Jeanne-Claude 180, 181
Colen, D. 249, 250
Cooke, N. 256, 257
Cornell, J. 167
Craig-Martin, M. 269
Curry, A. 273
- de Chirico, G. 169
de Kooning, W. 191
Dibbets, J. 182
Dodd, L. 102
Dubuffet, J. 172
- Edmondson, M. 147
Eide Einarsson, G. 226
Emin, T. 144
- Flood, M. 301, 302
- Gates, T. 228
Gerrard, J. 112
Giacometti, A. 170
Gilbert & George 266
Gilliam, S. 189
Gray, C. 239
Grotjahn, M. 114, 121
Grotjahn, M. & Wood, J. 276
Gupta, S. 145
Guston, P. 241, 243
Guyton\Walker 139, 140
- Haring, K. 161
Hartung, H. 173
Held, A. 237
Henry Codax 294
Herrera, A. 275
Hirst, D. 265, 267
Hodges, J. 134
Horn, R. 183
Hubbard, A. 270
Hume, G. 227
- Imai, T. 199, 202
Indo, H. 205
Innes, C. 254
- John Dogg 252
Johnson, R. 212
- Kahn, W. 233
Kassay, J. 261
KAWS 247, 248
Kelley, M. 127
Kuitca, G. 208
Kusama, Y. 193, 194, 200, 203
Kuwabara, M. 206
- Lambie, J. 231
Landers, S. 281
Lawler, L. 251
LeDray, C. 283
Léger, F. 148
Leo Gabin 299
Ligon, G. 126
Lindman, E. 291
Lowman, N. 271
- Madani, T. 290
Maekawa, T. 198
Majerus, M. 222
Mangold, R. 178, 179
Manning, M. 288
Marini, M. 166
Marioni, J. 284
Martin, A. 176, 177
Martin, C. 107
Martinez, E. 101, 106
McCarthy, P. 117, 216, 217
McCloud, H. 300
McCracken, J. 188
McEwen, A. 229, 259
Milhazes, B. 207
Modigliani, A. 171
Morimura, Y. 146
Morris, S. 230
Motherwell, R. 236
Moyer, S. 295
Muniz, V. 211, 213, 214, 215
- Nara, Y. 204
Navarro, I. 209
- Olitski, J. 232
Orozco, G. 218
- Peake, E. 289
Penck, A.R. 223
Pestoni, J. 286
Peyton, E. 135, 136, 137
Piene, O. 264
Polk Smith, L. 190
Polke, S. 221
Pomodoro, A. 245
Prince, R. 128, 129, 131, 132, 133
Pruitt, R. 118, 119
- Quaytman, R.H. 109
- Ramos, M. 160
Rauchenberg, R. 185
Rees, D. 272
Richter, G. 305
Riedel, M. 120
Rondinone, U. 123
Ruby, S. 116, 292
- Sarmiento, J. 253
Sasnal, W. 277
Scharf, K. 279
Schinwald, M. 108
Schnabel, J. 159, 255
Scott-Douglas, H. 285
Sherman, C. 130
Siena, J. 268
Smith, D. 238
Smith, T. 186
Soulages, P. 175
Steinberg, S. 184
Stella, F. 274
Stingel, R. 220
Stokou, D. 280
Strachan, T. 210
Succo, C. 278
- Taylor-Wood, S. 143
Thurman, K. 282
Tillmans, W. 113
Tinguely, J. 174
Turk, G. 142
- Ufan, L. 195, 196, 197, 201
- van Woert, N. 293
Vezzoli, F. 262
- Warhol, A. 149, 150, 151, 152, 153, 154, 155, 156, 157, 158
Warren, R. 125
Weatherford, M. 103
Weber, M. 234
Weiser, G. 297
West, F. 224, 225
Wiley, K. 258, 260
Wood, J. 115
Wurm, E. 124
- Yiadam-Boakye, L. 111
Young, R. 298
- Zhan Wang 246



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