

DAY SALE

CONTEMPORARY ART

16 NOVEMBER 2012 450 PARK AVENUE NEW YORK















DAY SALE

CONTEMPORARY ART

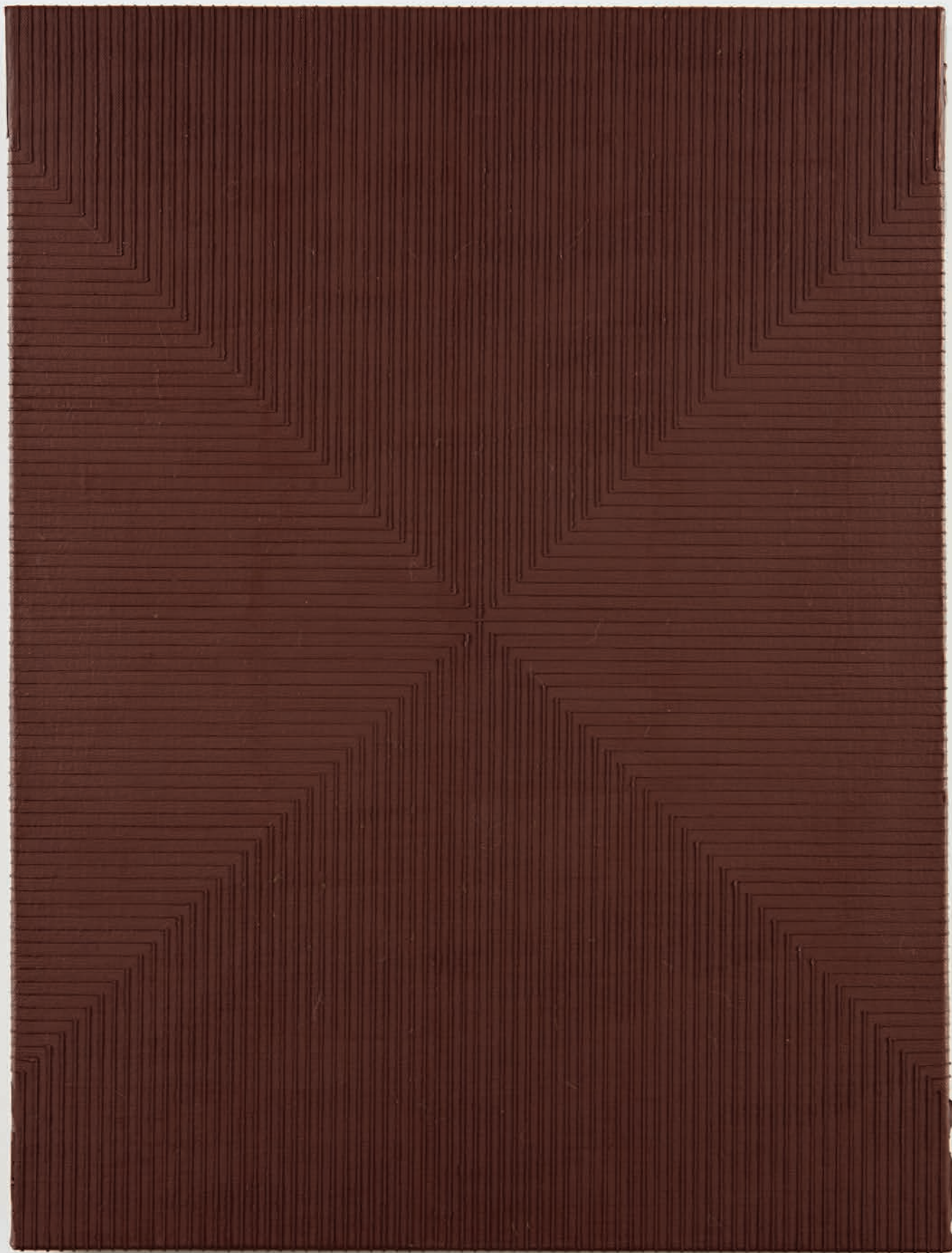
16 **NOVEMBER** 2012 11AM 450 PARK AVENUE **NEW YORK**

LOTS 101-267

AUCTION 450 Park Avenue
VIEWING 450 West 15 Street

3 – 15 November
Monday – Saturday 10am – 6pm
Sunday 12pm – 6pm

Front Cover Richard Prince, *Untitled*, 2010, lot 133
Inside Front Cover Andy Warhol, *Diamond Dust Shoes*, 1980, lot 193 (detail)
© 2012 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York
Christian Holstad, *For All Parties Involved*, 2004, lot 115 (detail)
Mark Grotjahn, *Untitled (Black and Cream Butterfly #548)*, 2005, lot 127 (detail)
Title Page John Baldessari, *Two Shoes, (One Black)*, 1997, lot 139 (detail)



101 **NED VENA** b. 1982

Untitled, 2010

rusty metal rustoleum primer on linen

24 x 18 in. (61 x 45.7 cm)

Signed and dated "Vena 2010" on the overlap.

Estimate \$20,000-30,000

PROVENANCE

Clifton Benevento, New York



102 **ALEX HUBBARD** b. 1975

[Not Yet Titled: April #16], 2010

acrylic, enamel paint, resin, and fiberglass on canvas

18 x 12 1/2 in. (45.7 x 31.8 cm)

Estimate \$15,000-20,000

PROVENANCE

Simon Lee Gallery, London

Private collection, Europe



103 **JACOB KASSAY** b. 1984

Untitled, 2009

acrylic and silver deposit on canvas

14 x 10 in. (35.6 x 25.4 cm)

Signed and dated "Kassay 09" on the reverse.

Estimate \$30,000-40,000

PROVENANCE

Acquired directly from the artist



104 **MATIAS FALDBAKKEN** b. 1973

Untitled (Plastic Bag), 2010

black marker and print on plastic bag

19 5/8 x 17 3/4 in. (50 x 45 cm)

Estimate \$10,000-15,000

PROVENANCE

Simon Lee Gallery, London

Private collection, Europe



105 **TERENCE KOH** b. 1977

These Decades that We Never Sleep, Black Light, 2004

mixed media installation comprised of a crystal chandelier, paint, lollipops, vegetable matter, human and horse hair, mineral oil, rope, glass shards, stones, and artist's organic material

installed dimensions: 74 7/8 x 28 3/8 x 28 3/8 in. (190 x 72 x 72 cm)

Estimate \$30,000-40,000

PROVENANCE

Maureen Paley Gallery, London

EXHIBITED

London, Maureen Paley Gallery, *The Black Album*, November 2004 – January 2005

London, The Royal Academy of Art, *USA Today: New American Art from the Saatchi Collection*, October 6 – November 4, 2006; St Petersburg, Russia, The State Hermitage Museum, October 24, 2007 – January 13, 2008

LITERATURE

N. Rosenthal and M. Dailey, *USA Today: New American Art from the Saatchi Collection*, exh. cat., London, The Royal Academy of Art, 2006, p. 205 (illustrated)

M. Dailey, *The Shape of Things to Come; New Sculpture*, London, Saatchi Gallery, 2008, pp. 546-547 (illustrated)

B. Arning and A. Perez Rubio, *Terence Koh: Love for Eternity*, Museo de Arte Contemporáneo de Castilla y León, Ostfildern, 2009 (illustrated)



106 **WALEAD BESHTY** b. 1976

Selected Works (5), 2009

black and white fiber based photographic paper, color photographic paper, and
archival inkjet paper, in copper frame
30 x 20 1/2 in. (76.2 x 52.1 cm)

Estimate \$30,000-40,000

PROVENANCE

Thomas Dane Gallery, London
Private collection, Europe



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

Untitled, 2007

58 coconuts, electrical wiring, and light bulbs

installed dimensions: 48 x 34 x 25 in. (121.9 x 86.4 x 63.5 cm)

Estimate \$50,000-70,000

PROVENANCE

Greene Naftali Gallery, New York



108 **KELLEY WALKER** b. 1969

Chocolate Riot; Reversed Burning Car, 2004

scanned image and silkscreened chocolate on digital print on canvas
16 x 25 in. (40.6 x 63.5 cm)

Estimate \$40,000-60,000

PROVENANCE

Greene Naftali Gallery, New York



109 **WALEAD BESHTY** b. 1976

Three boxes, 2007

laminated glass, silicone, metal, FedEx shipping boxes, packing tape and accrued
FedEx tracking labels

each box: 3 1/2 x 12 1/2 x 18 in. (8.9 x 31.8 x 45.7 cm)

each glass component: 3 1/4 x 12 1/4 x 17 3/4 in. (8.3 x 31.1 x 45.1 cm)

installed dimensions variable

Estimate \$40,000-60,000

PROVENANCE

WALLSPACE, New York



110 **ROB PRUITT** b. 1964

Sleepy and Content, 2004

diptych, enamel paint and glitter on canvas

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

overall: 24 x 36 in. (61 x 91.4 cm)

Estimate \$30,000-50,000

PROVENANCE

Gavin Brown's enterprise, New York

Private collection, New York

In the present lot, *Sleepy and Content*, 2004, two pandas, Rob Pruitt's most iconic subject, laze in an abundant and ambrosial jungle. Lying on their backs, with their full bellies extended, the two rest after a heavenly feast. Their signature black and white coats are rendered here in brilliant black glitter against an exposed and untreated canvas. The diptych is composed as such to mirror each other in a perfect reflection, the glitter painstakingly applied to match the other half. The dazzling and twinkling surface distracts from the reality of the subjects' fate: "The paintings' clichéd imagery neutralizes their real endangered status making us less culpable in the creatures' pending extinction. And therein lies the beauty of the clichéd image." (M. Grabner, "Rob Pruitt", *Frieze Magazine*, Issue 160, June-August, 2001).





111 **FRIEDRICH KUNATH** b. 1974

Untitled, 2007

watercolor on canvas and tandem bicycle, in two parts

canvas: 107 1/2 x 203 7/8 in. (273 x 518 cm)

bicycle: 42 3/4 x 90 1/2 x 23 7/8 in. (108.5 x 230 x 60.5 cm)

Signed and dated "2007 Friedrich Kunath" on the overlap.

Estimate \$30,000-50,000

PROVENANCE

Galerie BQ, Cologne

EXHIBITED

Karlsruhe, Germany, Museum für Neue Kunst, *Vertrautes Terrain – Contemporary Art in/about Germany*, May 22 - September 21, 2008

LITERATURE

N. Smolik, "Friedrich Kunath, Galerie BQ", *Art Forum*, September 2007, p. 482 (illustrated)

Galerie BQ, *Friedrich Kunath*, Cologne, 2007, pp. 112-113 (illustrated)

H. Zuckerman Jacobson, *Friedrich Kunath – Rising vs. Setting*, Aspen, Aspen Art Museum, 2009, pp. 113, 115 (illustrated)

The present lot, *Untitled*, 2007, comprised of a vibrant backdrop and found tandem bicycle, explores Friedrich Kunath's own synthesis of his work as "psychedelic Minimalism." The over eight feet high and sixteen feet long backdrop serves as an effervescent and electrifying scrim for the bicycle in the foreground. Half of the tandem bicycle glistens with novelty, while the rear section rusts away, bent and twisted like a Minimalist sculpture in itself. Paired with the overwhelming brilliance of the sunset, the two components band together, combining the contradictory and the absurd, to create a dreamlike and hallucinatory quality. The work constructs a personal world by Kunath which plays into both his artistic aesthetic and view of his inspiring surroundings.





112 **ANSELM REYLE** b. 1970

Untitled, 2006

bronze, chrome, enamel and varnish on veneered makassa wood plinth

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

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

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

Estimate \$30,000-50,000

PROVENANCE

Galleria Massimo De Carlo, Milan



(detail of the present lot)



113 **WALEAD BESHTY** b. 1976

20-inch Copper (FedEx® Large Kraft Box ©2005 FEDEX 330508), International Priority, Los Angeles-London trk#862012042283, December 8, 2001
polished copper box, and accrued FedEx tracking and shipping labels
20 x 20 x 20 in. (50.8 x 50.8 x 50.8 cm)

Estimate \$60,000-80,000

PROVENANCE

WALLSPACE, New York

Private collection, Los Angeles



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

Untitled, 2006

12 paint cans with digital inkjet prints
each: 7 1/2 x 7 x 7 in. (19.1 x 17.8 x 17.8 cm)
installed dimensions variable

Estimate \$20,000-30,000

PROVENANCE

Private collection, New York



115 **CHRISTIAN HOLSTAD** b. 1972

For All Parties Involved, 2004

party banners, cotton, foam, metal, charcoal briquettes, rose quartz, and staples
installed dimensions: 76 1/4 x 72 1/4 x 9 1/2 in. (193.7 x 183.5 x 24.1 cm)

Estimate \$30,000-40,000

PROVENANCE

Daniel Reich Gallery, New York

EXHIBITED

Modena, Galleria Civica di Modena, Palazzo Santa Margherita, *Christian Holstad: / Confess*, September 19, 2009 - January 10, 2010



116 **SLATER BRADLEY** b. 1975

Coda II, 2004-2005

gold marker on fiber based gelatin silver print

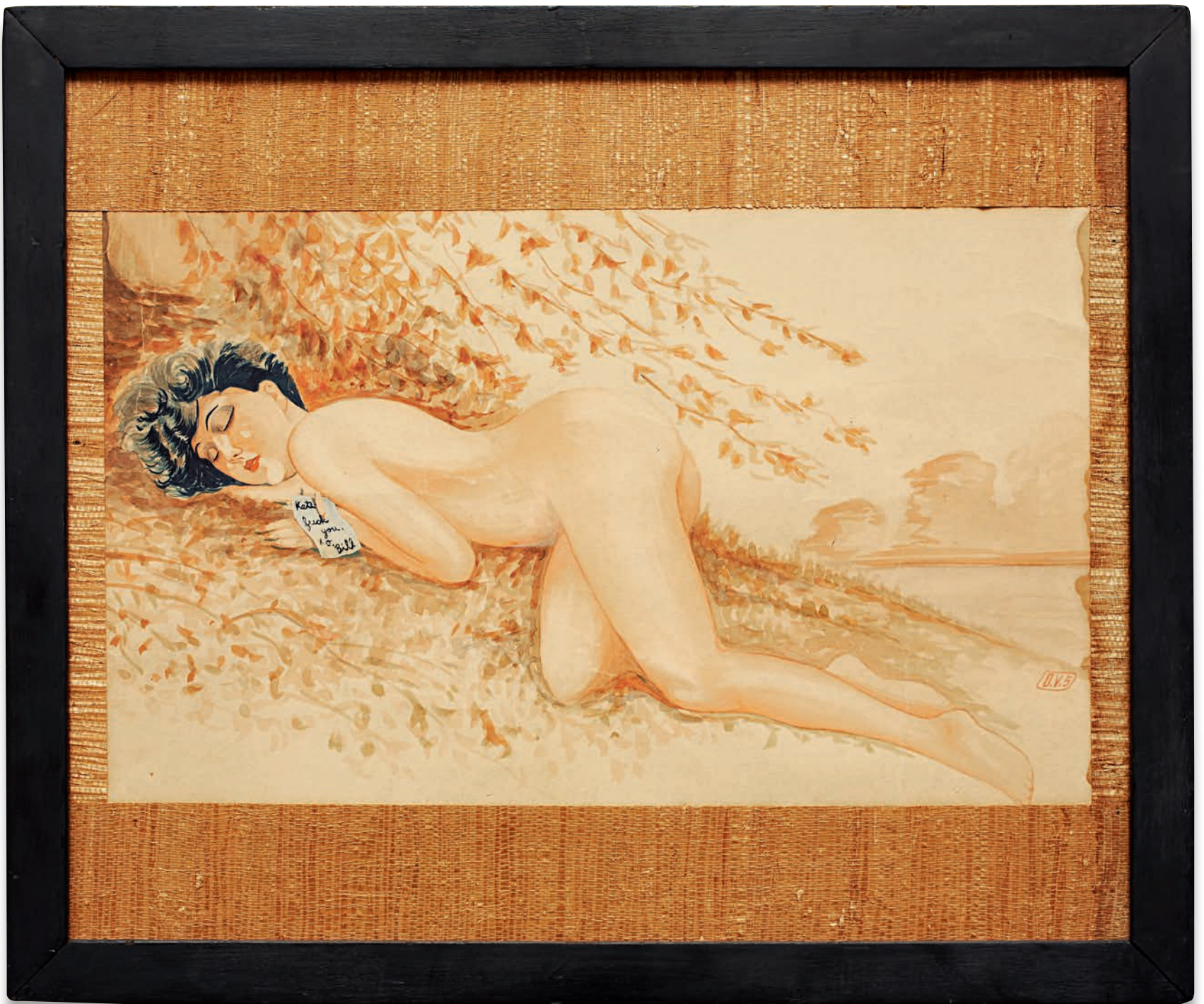
40 x 30 in. (101.6 x 76.2 cm)

Signed, titled, and dated "Coda II, Slater Bradley, 2004-2005" on the reverse.

Estimate \$15,000-20,000

PROVENANCE

Team Gallery, New York



117 **DAN COLEN** b. 1979

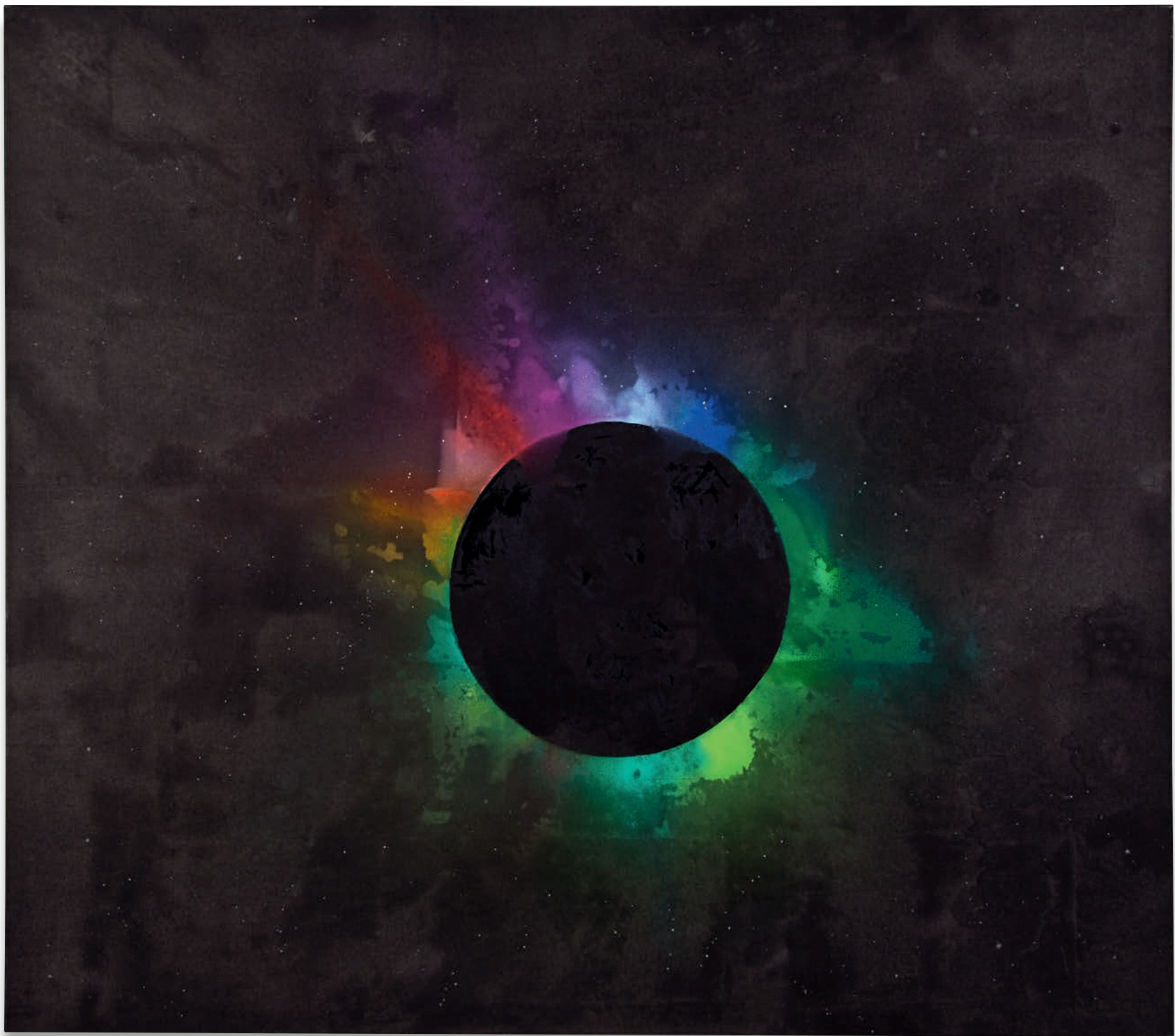
Untitled (Fuck Me), 2006

acrylic on found painting, laid on woven mat
16 x 20 in. (40.6 x 50.8 cm)

Estimate \$50,000-70,000

PROVENANCE

Peres Projects, Los Angeles
Private Collection



118 **FRIEDRICH KUNATH** b. 1974

Ariel, 2008

gouache, acrylic, and varnish on canvas

47 x 53 in. (119.4 x 134.6 cm)

Signed, titled, and dated "Ariel, Friedrich Kunath 2008" on the reverse.

Estimate \$20,000-30,000

PROVENANCE

Galerie BQ, Cologne

Andrea Rosen Gallery, New York

EXHIBITED

Pittsburgh, Carnegie Museum of Art, *Carnegie International, Life on Mars*, May 3, 2008
- January 11, 2009

LITERATURE

J. Eastman, "Interview with Douglas Fogle, Curator of 'Life on Mars,' the 55th Carnegie International", *Black and White*, May 16, 2008 (illustrated)

H. Zuckerman Jacobson, *Friedrich Kunath – Rising vs. Setting*, Aspen, Aspen Art Museum, 2009, pp. 27, 70 (illustrated)



119 **OLAFUR ELIASSON** b. 1967

Cubic Lamp, 2005

color effect filter glass, stainless steel, mirror, and halogen bulb
diameter: 27 1/2 in. (69.9 cm)

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

Estimate \$50,000-70,000

PROVENANCE

Tanya Bonakdar Gallery, New York

120 **ELLIOTT HUNDLEY** b. 1975

Monument, 2004
mixed media sculpture with paper, wood, wire, sequins, and found objects
70 x 99 x 12 1/2 in. (177.8 x 251.5 x 31.8 cm)

Estimate \$60,000-80,000

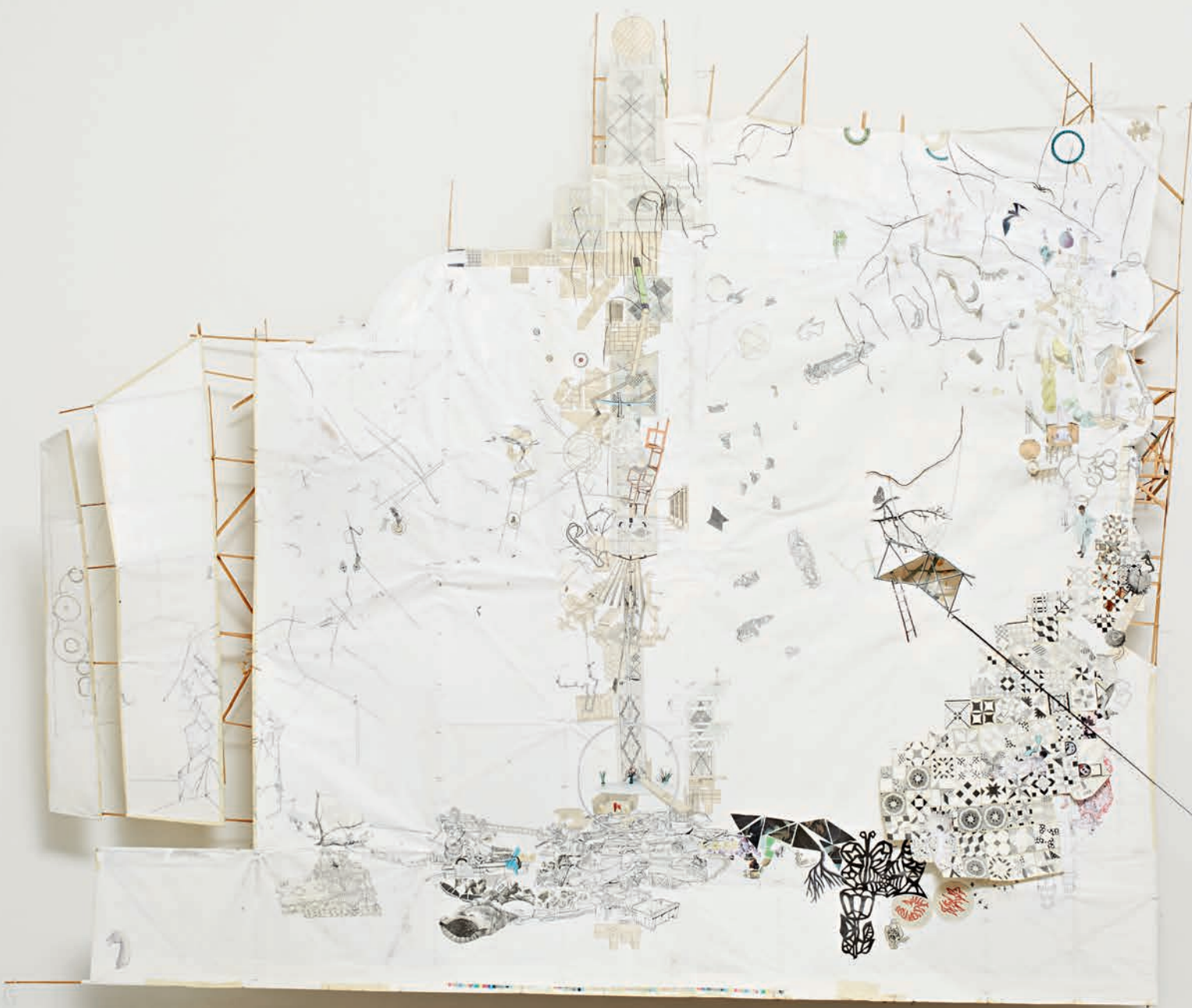
PROVENANCE
Peres Projects, Los Angeles
Acquired from the above, 2004

EXHIBITED
Los Angeles, The Hammer Museum, UCLA, *Elliott Hundley*, May 9 - September 3, 2006

Utilizing the infinite potential and possibilities of his assorted materials, Elliott Hundley's works create dense dreamscapes, incorporating the sentimental and the symbolic into intricate narratives. The present lot, *Monument*, 2004, exquisitely delivers a feast for the eyes, and transforms the act of viewing the work into an escapade of exploration and discovery. Hundley's elaborate pieces "make a virtue of the phrase 'begged, borrowed and stolen.' The recycled objects and dramas in his work raise pointed questions about the relationship between the individual and the growing mass of humanity that seems to be filling the globe to bursting." (D. Pagel, "Deftly Playing with Art History", *Los Angeles Times*, March 13, 2009).



(detail of the present lot)



121 **WADE GUYTON** b. 1972

Untitled, 2005

Epson DURABrite inkjet and acrylic on book pages, in artist's oak frames, in four parts

each: 48 x 60 in. (121.9 x 152.5 cm)

overall: 96 x 120 in. (243.8 x 304.8 cm)

Estimate \$100,000-150,000

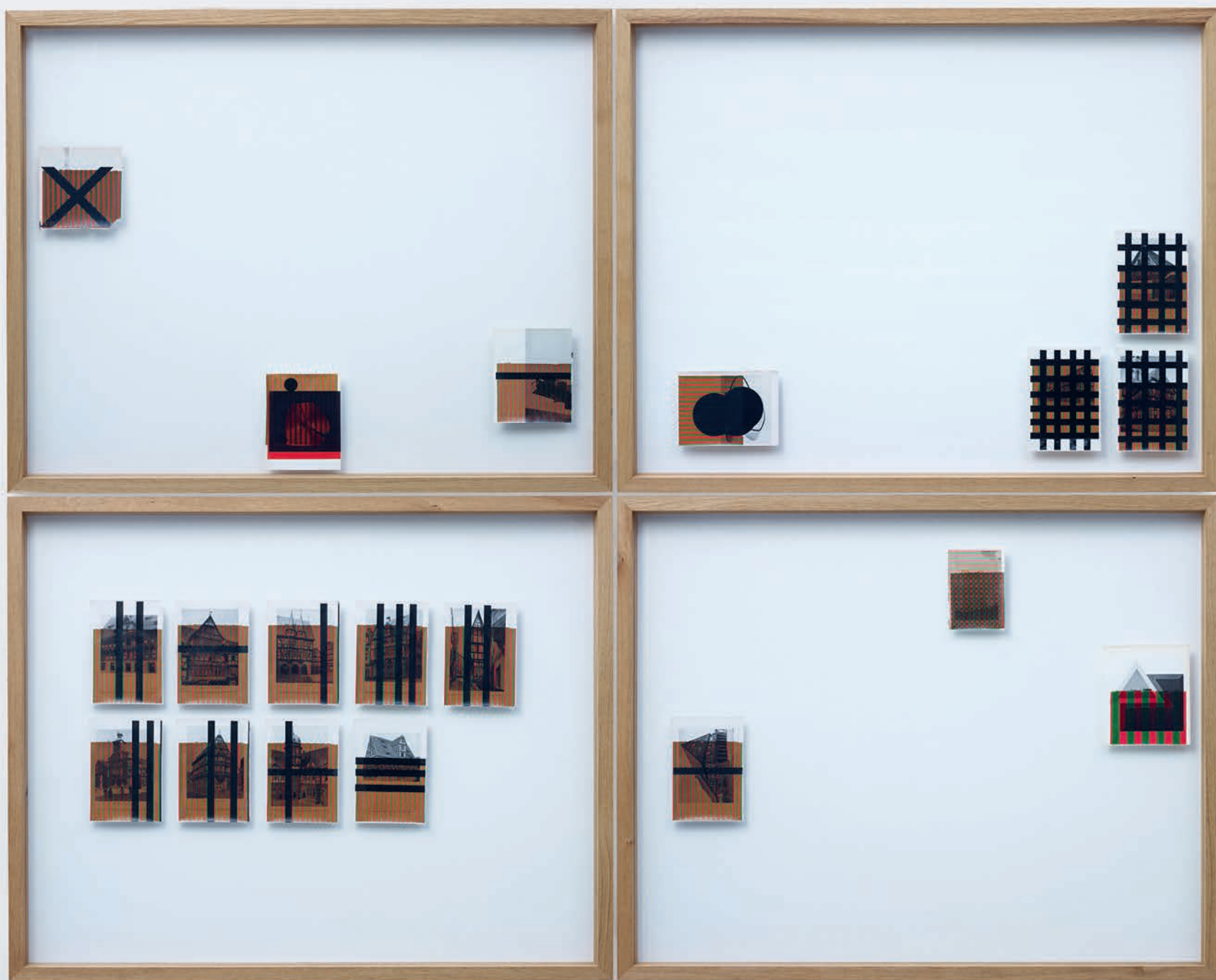
PROVENANCE

Galerie Francesca Pia, Zurich

Recently I've been using Epson inkjet printers and flatbed scanners as tools to make works that act like drawings, paintings, even sculptures. I spend a lot of time with books and so logically I've ended up using pages from books as material – pages torn from books and fed through an inkjet printer. There is often a struggle between the printer and my material – and the traces of this are left on the surface – snags, drips, streaks, mis-registrations, blurs.

WADE GUYTON

(Wade Guyton quoted in *Foundation for Contemporary Arts*, New York, 2004).





122 **AARON YOUNG** b. 1972

All on one one on all, 2009

laminated glass with shredded tire rubber, vinyl letters, and epoxy resin
84 x 60 in. (213.4 x 152.4 cm)

Estimate \$20,000-30,000

PROVENANCE

Gagosian Gallery, Beverly Hills



123 **OSCAR TUAZON** b. 1975

Untitled (Unmapping, Unmaking, Unmeaning #1), 2010

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

59 x 35 1/2 x 8 1/2 in. (149.9 x 90.2 x 21.6 cm)

This work is unique.

Estimate \$30,000-40,000

PROVENANCE

Standard, Oslo

124 **DAN COLEN** b. 1979

Innie and Outtie, 2009

basketball backboard, metal, and glass

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

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

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

Estimate \$120,000-180,000

PROVENANCE

Gagosian Gallery, New York

Drawing from mass media, environmental experience and sub-cultural language, Dan Colen’s work infuses a sense of wonder in the ordinary and undervalued. The present lot, *Innie and Outtie*, 2009, makes visible and palpable how Colen has elevated working with found materials by tapping into their individual histories and exposing their latent beauty. Consisting of shattered basketball backboards, Colen creates a duplicity in the sculpture’s tarnished appearance, raising the status of the overlooked and abject to a thoughtful object of inspiring design. The piece becomes a powerful record of actual time and experience, offering an unexpected moment of transcendence.

I’m interested in using the “real world” as a material and a force within my process. I like how these materials take some control away from me, allowing for a more uncertain future and yet a more finished piece.

DAN COLEN

(Dan Colen quoted in *Trash*, Gagosian Gallery, Rome, 2011).



125 **ADAM McEWEN** b. 1965

Black Nokia (LEO), 2010

acrylic on canvas

26 1/2 x 111 in. (67.3 x 281.9 cm)

Estimate \$80,000-120,000

PROVENANCE

Nicole Klagsbrun Gallery, New York

I had a standard Nokia phone, which is the most common phone in Europe, and I got somebody to design a font that exactly matched my phone's-pixel by pixel. Because this context is so familiar and everyone sees it every day in its most banal function, you could surprise yourself with meaning. It's the same thing as walking down the street and seeing a sign on a store that says sorry, we're closed. The familiarity of that opens up the possibility of throwing in the unfamiliar.

ADAM McEWEN

(Adam McEwen quoted in C. Bollen, "Adam McEwen", *Interview Magazine*, December 2008 - January 2009).

LEO
good enough for
now. Hope all is well.

[Options](#) [Reply](#) [Back](#)

LEO
the bathroom and
found a fresh m.
Jacobs Shirt. My day
started shitish but
ended here which is

[Options](#) [Reply](#) [Back](#)

LEO
suite all to me.
Wlerd but thats why
I love L.A. Also I
cleaned up all the
drugs they left in

[Options](#) [Reply](#) [Back](#)

LEO
mcqueens or linzy
lowhans as they
were all here but
broke out in a rush
leaveing this

[Options](#) [Reply](#) [Back](#)

LEO
im thinking it coulld.
Be kate moss's or
bobby guillesples or
kelly osbornes or
or allexander

[Options](#) [Reply](#) [Back](#)

126 **KELLEY WALKER** b. 1969

Untitled, 2007

gold leaf on laser cut steel

diameter: 58 in. (147.3 cm)

Estimate \$150,000-200,000

PROVENANCE

Private Collection

In *Untitled*, 2007, the medium and the message are launched into an ideological battle; while it symbolizes recycling, it is made of precious gold. The appropriation that defines Walker's extensive oeuvre highlights the self-reflexivity in art-making, challenging the very conventions of fine art. By politicizing imagery, questioning traditional materials, and manipulating symbols, Walker encourages viewers to engage his works with a critical lens. In its gilded surface, enormous size, and indestructible makeup, *Untitled*, 2007, deliberately undermines the message engrained in its composition. Instead it highlights the irrelevance of symbols in the modern world as indicative of our ambitions to better our environment, while in reality, we marvel in the excesses of the world. It celebrates the physicality of sign, scale, and material.

When I made the recycling signs, I took the sign off a cereal box, enlarged it on the computer, and had it digitally laser cut out of steel... Applying skins allowed the sign to be marked out and/or packaged, and in doing this the signs could then begin to operate in a way that interested me – as a kind of naturalized logo that I could work with and respond to.

KELLEY WALKER

(Kelley Walker quoted in R. Nickas, "Support Failure," *Kelley Walker*, Grenoble & Brussels, 2007, pp. 74-75).



127 **MARK GROTJAHN** b. 1968

Untitled (Black and Cream Butterfly #548), 2005

crayon and graphite on board

24 x 19 in. (61 x 48.3 cm)

Estimate \$100,000-150,000

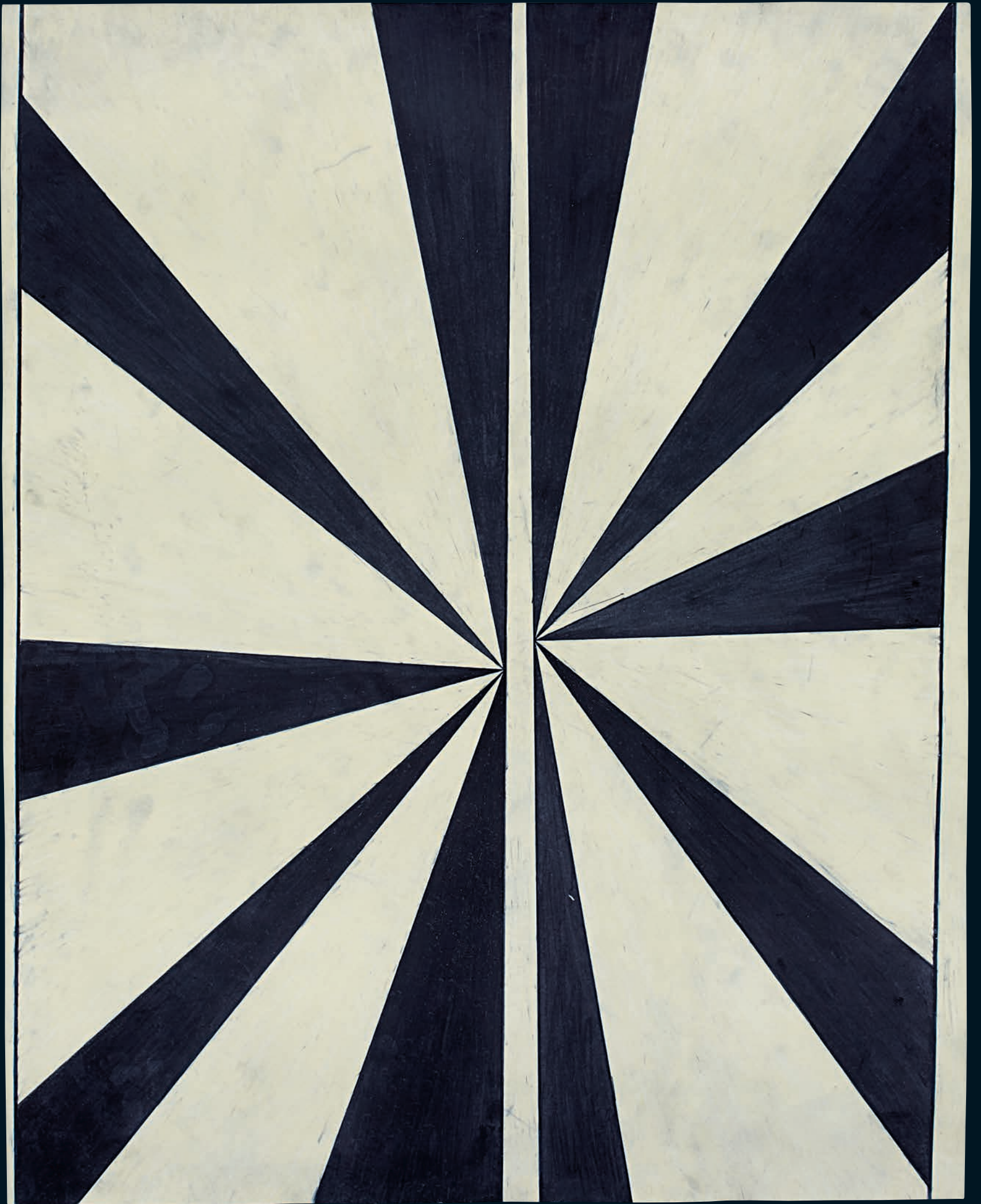
PROVENANCE

Kantor Gallery, Beverly Hills

...the “Butterflies” are fairly planned out. They’re still intuitive, but I generally know where they’re going. It’s a different kind of freedom, a different kind of expressionism. It’s personal without being overly personal.

MARK GROTJAHN

(Mark Grotjahn quoted in J. Tumlrir, “Big Nose and Baby the Moose”, *Flash Art*, n. 252, January – February 2007).



128 **THOMAS SCHÜTTE** b. 1954

Mask, 2000

painted and varnished ceramic

17 3/8 x 11 3/4 x 4 3/4 in. (44 x 30 x 12 cm)

This work is unique.

Estimate \$60,000-80,000

PROVENANCE

Skarstedt Fine Art, New York

History is really a dangerous field to go digging in. But when you do have an idea, then it's very useful – to go get information or to revise your work, or to revitalize you. If you look at the hundreds of heads in the Capitoline Museum [in Rome] they are incredible. Just to look with fresh eyes, as if they were done today, not with the tunnel of art history.

THOMAS SCHÜTTE

(Thomas Schütte quoted in J. Lingwood, *Interview with Thomas Schütte*, London, 1997).



129 **URS FISCHER** b. 1973

Untitled (Table), 2003

wood and enamel

28 x 70 7/8 x 43 1/4 in. (71.1 x 180 x 109.9 cm)

Signed "U Fischer" on the underside.

This work is unique.

Estimate \$80,000-120,000

PROVENANCE

Galerie Eva Presenhuber, Zurich

In most cases, I don't even think about the object, I think about a situation...what's going on between elements in a work. Not compositionally, but almost politically, and definitely structurally: a chair is never a piece of furniture for me, it is part of a situation that establishes a real clash in space. A situation means that things are forced to occupy a space together or alone.

URS FISCHER

(Urs Fischer, quoted in *Urs Fischer: Shovel in a Hole*, New York, 2009, p. 63).



130 **TOM FRIEDMAN** b. 1965

Untitled, 2004

plastic drinking straws

78 3/4 x 59 x 29 1/2 in. (200 x 149.9 x 74.9 cm)

Estimate \$200,000-300,000

PROVENANCE

Marianne Boesky Gallery, New York

Sale: Phillips de Pury & Company, New York, *Contemporary Art Part I*, November 10, 2005, lot 12

Acquired at the above sale by the present owner

In the present lot, Tom Friedman has taken the common drinking straw and elevated it from a common disposable object to one of fine art. With his trademark touch of whimsy and tongue-in-cheek humor he has constructed a sculpture that is at once base in its comedic references but at the same time possesses a complexity of form and design that allows one to overlook the subject matter. The sharp linearity and random arrangement of the straws comprising the figure instill qualities akin to those of a line drawing. It is as if Friedman has projected a drawing in three dimensions with the original medium of the drinking straw.

In describing his sculptural work, art critic Midori Matsui states, "Tom Friedman's sculptural works radically modify our view of things.... made of mundane, frequently expendable materials. They evoke meditation on the interconnectedness of natural and industrial worlds, even suggesting that the human mind body and inanimate things are all involved in the same process of meditation." (M. Matsui, "Mapping Your World: Tom Friedman's Flexible sculpture", *Parkett*, Zurich, No. 64, 2002).



(detail of the present lot)





131 **TIM NOBLE and SUE WEBSTER** b. 1966 and b. 1967

Two Works: *Puny Undernourished Kid* and *Girlfriend From Hell*, 2004

82 multicolored neon sections, transformers

left: 111 3/4 x 71 x 1 1/2 in. (283.8 x 180.3 x 3.8 cm)

right: 110 1/4 x 82 3/4 x 1 1/2 in. (280 x 210.2 x 3.8 cm)

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

Estimate \$200,000-300,000

PROVENANCE

Modern Art, London

EXHIBITED

Boston, Museum of Fine Arts, *Tim Noble & Sue Webster*, April 21 - September 6, 2004

London, The Saatchi Gallery, 2004

LITERATURE

A.B. Arts, "Money for Old Rope (Expect a Big Run on Toilet Paper Art)," *The Independent on Sunday*, March 21, 2004

J. Silver, "Noble - Webster Show: So Lovely It's Obscene," *Boston Herald*, May 8, 2004

M.J. Malone, "Tim Noble & Sue Webster at the MFA," *Big Red & Shiny*, Issue #7, May, 2004

T. Noble and S. Webster, *Tim Noble & Sue Webster: Wasted Youth*, New York, 2006, n.p. (another example illustrated)



The work of British artists Tim Noble and Sue Webster speaks loudly the language of trash, glamour and kitsch. Celebrating youth culture and the legacy of Pop Art, over the past two decades the artists have created a witty and ironic body of work filled with imagery culled from banal everyday life. Noble and Webster's animated electric signs are perhaps their most recognized and widely acclaimed works. Illuminated with hundreds of light bulbs shimmering and flashing in resplendent glory, these sculptures pay homage to decadence and vulgarity. The present lot, *Puny Undernourished Kid*, 2004, and *Girlfriend From Hell*, 2004, is certainly one of the artists' most significant, striking and powerful early electronic signs. Here, the duo has developed self-portraits of their own personalities in a unique medium as the enfants terrible of Contemporary Art.

Puny Undernourished Kid, 2004, and *Girlfriend From Hell*, 2004, combine many aspects of their renowned oeuvre, resulting in what can be considered a self-referential chapter in their rebel opus. Based on two drawings they made early in their career in 1996, Noble & Webster re-worked their impoverished doodles in grand-scale neon. This diptych pays homage to the "good kids gone bad" culture, but re-imagined as high art conceptualism in the medium best associated with highways and strip malls. *Puny Undernourished Kid*, 2004, and *Girlfriend From Hell*, 2004, are rendered as cartoonish silhouettes filled with expletives like, "Piss Off", "Fuck Up," "Angry Bitch." While the text is perverted and offensive, their expressions and postures reveal a kind of naïveté and innocence; beneath their tough exteriors, they are just young kids in a tough world. Both works are highly seductive sculptures which at once celebrate and subvert our everyday visual culture and the transcendent nature of fine art.



132 **PIOTR UKLÁNSKI** b. 1968

The Nazis, (Set A), 1999

41 C-prints, mounted on Sintra board

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

installed dimensions: 14 x 410 in. (35.6 x 1041.4 cm)

Each panel numbered in consecutive display order and annotated A-1 through A-41 on a label affixed to the reverse. This set is number six from an edition of ten.

Estimate \$150,000-200,000

PROVENANCE

Gavin Brown's enterprise, New York

EXHIBITED

London, The Photographer's Gallery, *Piotr Uklánski: The Nazis*, August 8 - September 12, 1998 (another example exhibited)

Warsaw, Zachęta Gallery, *Piotr Uklánski: The Nazis*, October 30 - December 3, 2000 (another example exhibited)

New York, The Jewish Museum, *Mirroring Evil: Nazi Imagery/Recent Art*, March 17 - June 30, 2002 (another example exhibited)

Bremen, Neues Museum Weserburg, *After Images: Kunst Als Soziales Gedächtnis*, June 27 - October 2, 2004 (another example exhibited)

LITERATURE

P. Frey, *Piotr Uklánski: The Nazis*, Zürich and New York, 1999 (another example illustrated)

P. Uklánski and R. Biuro, eds., *Earth, Wind and Fire*, Basel, 2004, pp. 122-123 (another example illustrated as detail)

A. Lindemann, *Collecting Contemporary*, Cologne, 2006, p. 132 (another example illustrated)





I've always been interested in genres that are unpopular – in film, art, or otherwise – and that exist or even thrive under the radar, without a wide audience. And I think my work reflects this interest.

PIOTR UKLÁNSKI

(Piotr Uklánski in D. Everitt Howe, "Q+A: Piotr Uklánski's Crafted Conceits," *Art in America*, February 18, 2011).

Piotr Uklánski's *The Nazis*, 1999, presents a collection of 41 film stills depicting Nazi-playing actors in traditional military uniform. Each image is taken from post war European and American films. The series was intended by the artist as a critique on the dark glamour of 'Nazi chic' as represented in film, and is a direct comment on the history of popular culture and how it portrays historical events. Uklánski is forcing us to examine the disquieting fascination of the Nazi uniform within a cinematic context, and he aims to provoke an uneasy sense of discomfort and identification in the viewer.



BURT ALPHUR
**SILVER
RANGERS**

Marshall was a
troublemaker who
finished every battle
started—and he
was in town

An epic novel of a rugged frontier
—and the men who tamed it
MONTANA



BUCKSKIN RIDER
WESTERN
W. F. GO

...HSET MCGEE WAS AFTER
...AND ENDED UP FIGHTING TWO WOMEN



DE
ERN
LER

**T.T.
FLYNN**

**RIDING
HIGH**

All they knew about
the tall stranger
that he meant
real trouble.



**LOREN D.
ESTLEMAN**

**THE
RIDER**



BURT ALPHUR
**SILVER CITY
RANGERS**

Marshall was a
troublemaker who
finished every battle
started—and he
was due in town



LAST

T. FLYNN
Author of
THE MAN FROM LAR

RAY HOGAN
WYOMING DRIFTER

SILVER CITY
RANGERS

LOREN D.
HUSTLEMAN
THE
HIDDEN

Marshall was
troublemaker
finished every battle
he started—and he
was due in town
any minute

BUCKSKIN RIDER
A HARD HITTING WESTERN
MASTER OF MOUNTAIN

TT
FIVE

RIDING
HIGH

All they knew about
the tall stranger was
that he meant trouble

NIGHT

133 **RICHARD PRINCE** b. 1949

Untitled, 2010

collage and acrylic on canvas

64 x 55 in. (162.6 x 139.7 cm)

Signed and dated "R Prince 2010" on the reverse.

Estimate \$500,000-700,000


PROVENANCE

Gagosian Gallery, New York

Richard Prince's *Joke Paintings* have remained a constant high point within the artist's output for over two decades. Most of Prince's earlier *Jokes* feature lettering in a single solid color against a contrasting single-color ground, with little to no supplemental imagery or ornamentation. The present lot demonstrates the evolution of Prince's series, as it includes a new style of lettering and a complex and intricate backdrop for his text. Whereas in many of Prince's other paintings the lettering was the obvious focus of the work, here the words are slightly more difficult to pick out against the busy background. The lettering is also constrained within a rectangular shape in the center of the canvas rather than extended across its entire width. It seems that Prince has intensified "a carefully constructed hybrid that is also some kind of joke, charged by conflicting notions of high, low and lower." (R. Smith, *The New York Times*, September 28, 2007).

The work is visually lush, utilizing both acrylic and collage. The centered block letters read, in eleven rows, "Last night I ordered a whole meal in French. Even the waiter was surprised. I was in a Chinese restaurant." The background is a storm of orange, green, and blue streaks, layered on the painting's collage element: vintage cowboy novel covers, a subject of his voracious collecting that has made its way into his art making practice. "I don't see any difference now between what I collect and what I make. It's become the same. What I'm collecting will, a lot of times, end up in my work." (K. Rosenberg, "Richard Prince", *New York Magazine*, May 2, 2005)

Clearly referencing and building upon Prince's own body of work by returning to the original inspiration for many of his other paintings yet approaching it in a new way; *Untitled*, 2010 is a fusion of his previous artistic stylings. Interestingly, the joke printed across the present lot is entirely unrelated to the subject of cowboys, and thus the viewer might be left wondering what the connection is between the subject and its background. Perhaps there exists a fabulously esoteric answer to this riddle. Or, perhaps, Prince looks to make a joke out of the viewer's confusion. As he is quoted above, Prince is very honest concerning the roots of his painterly subjects. If what he has collected also amounts to the oeuvre he has amassed, perhaps it's simply natural for one piece to pratfall over another.



LAST NIGHT
I ORDERED
A WHOLE
MEAL IN FR
ENCH. EVEN
THE WAITER
WAS SURP
RISED. I W
AS IN A CHI
NESE RESTA
URANT.



134 **RICHARD PRINCE** b. 1949

Good Revolution (Gang), 1990

ektacolor photograph

86 x 47 in. (218.4 x 119.4 cm)

Signed, numbered, and dated "Prince 1/2 1990" on the reverse. This work is number one from an edition of two plus one artist's proof.

Estimate \$30,000-40,000

PROVENANCE

Barbara Gladstone Gallery, New York

Sale: Sotheby's, New York, *Contemporary Art Day Sale*, November 10, 2010, lot 347

Acquired at the above sale by the present owner



135 **RICHARD PRINCE** b. 1949

Untitled (Cigarettes), 1978-1979

set of two Ektacolor photographs

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

Each signed, numbered, and dated "R Prince 1979 2/10" on the reverse.

This work is number two from an edition of ten.

Estimate \$60,000-80,000

PROVENANCE

Barbara Gladstone Gallery, New York

EXHIBITED

New York, Skarstedt Fine Art, *Richard Prince: Photographs 1977-1979*, February 21 - April 20, 2001 (another example exhibited)

Basel, Museum für Gegenwartskunst, *Richard Prince, Photographs*, December 8, 2001 - February 24, 2002 (another example exhibited)

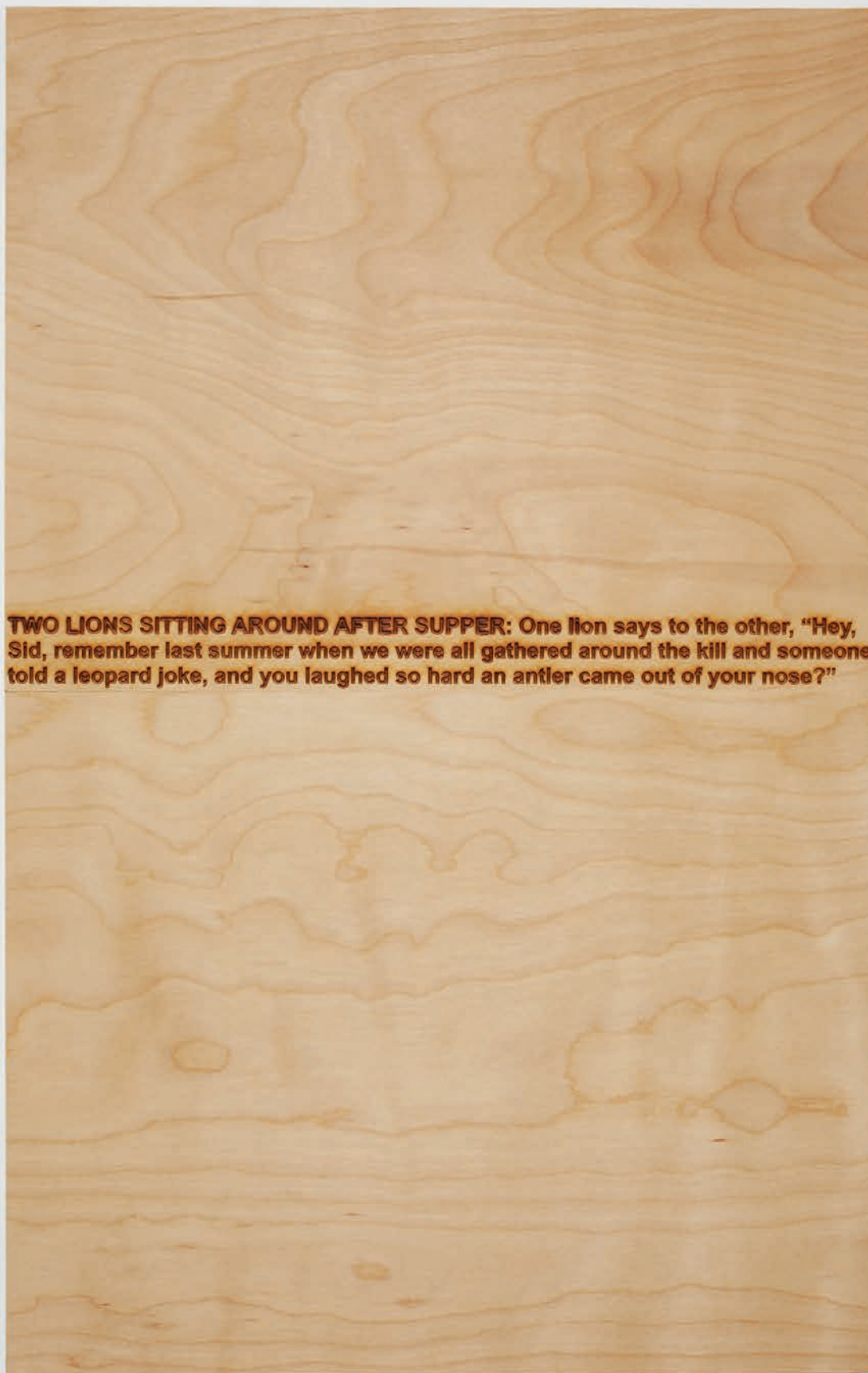
Wolfsburg, Kunstmuseum Wolfsburg, *Richard Prince: Principal. Gemälde und Fotografien 1977-2001*, April 27 - July 28, 2002 (another example exhibited)

LITERATURE

R. Prince, *Richard Prince: Photographs 1977-1979*, Skarstedt Fine Art, New York, 2001, pp. 137-138 (another example illustrated)

B. Bürgi, *Richard Prince: Photographs, Ostfildern-Ruit*, New York, 2002, pp. 8-9 (another example illustrated)

R. Brooks, J. Rian, and L. Sante, *Richard Prince*, London, New York, 2003, p. 9 (another example illustrated)



136 **RICHARD PRINCE** b. 1949

Untitled "Lion Joke", 2007

wood panel

22 x 14 in. (55.9 x 35.6 cm)

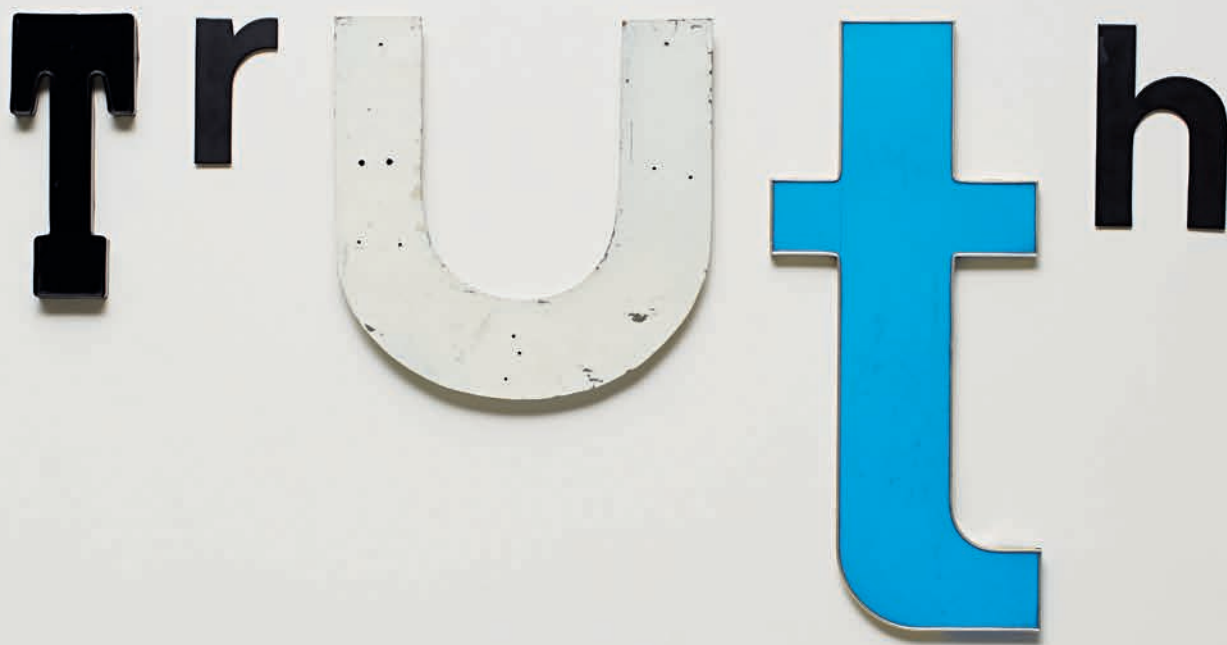
Signed, numbered, and dated "Prince, 1/8, 2007" on the reverse.

This work is number one from an edition of eight.

Estimate \$30,000-40,000

PROVENANCE

Two Palms, New York



137 **JACK PIERSON** b. 1960

Truth, 2000

plastic and metal found letter-forms

installed dimensions: 33 x 60 x 1 1/2 in. (83.8 x 152.4 x 3.8 cm)

Estimate \$70,000-90,000

PROVENANCE

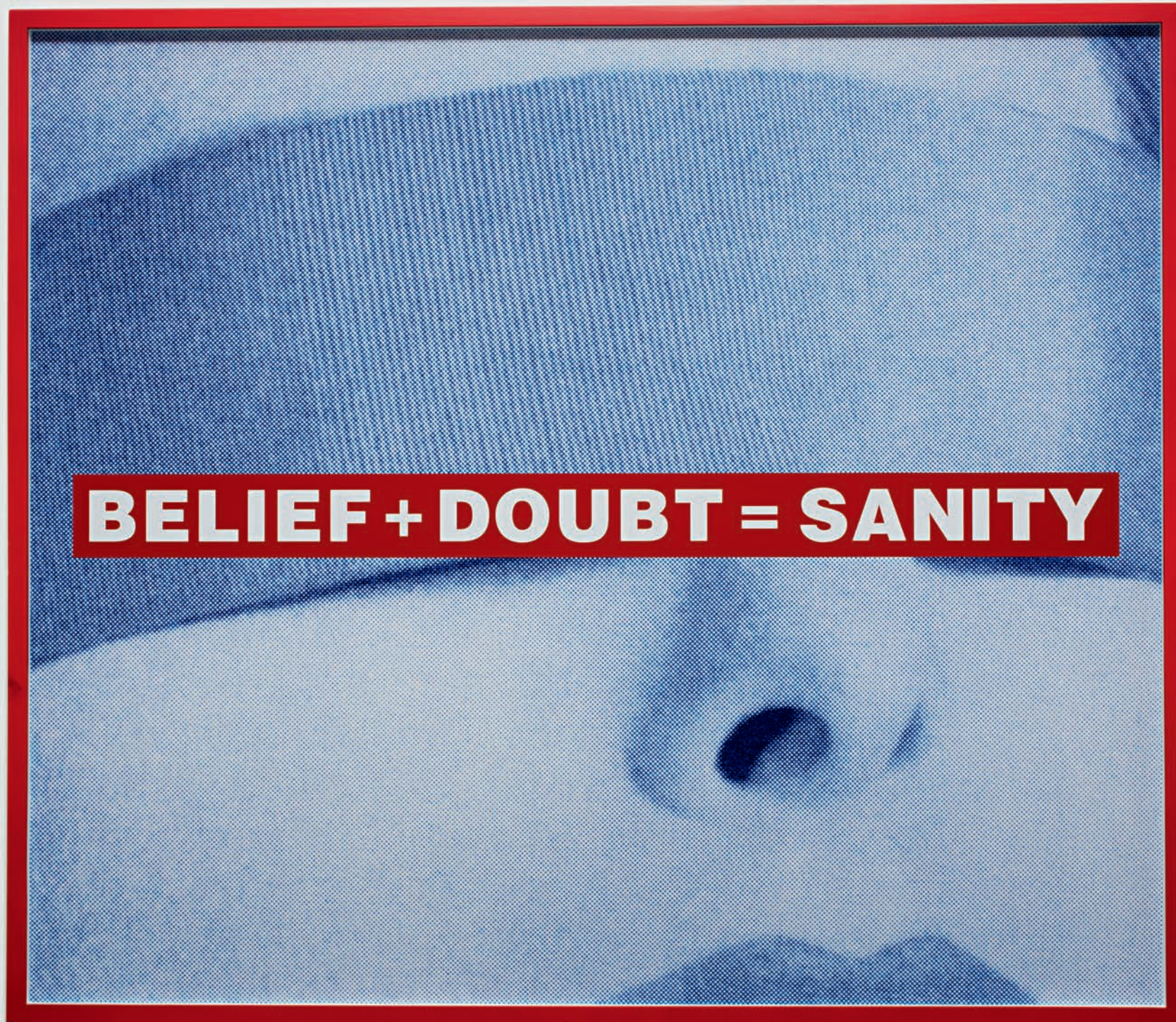
Galerie Taché Lévy, Brussels

Sale: Sotheby's, London, *Contemporary Art Afternoon*, February 8, 2007, lot 370

Acquired at the above sale by the present owner

EXHIBITED

Brussels, Galerie Taché Lévy, *Jack Pierson*, February 2 – March 17, 2001



138 **BARBARA KRUGER** b. 1945

Untitled (Belief + Doubt = Sanity), 2008-2009

Chromogenic print, in artist's frame

70 x 80 in. (177.8 x 203.2 cm)

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

Estimate \$35,000-45,000

PROVENANCE

Mary Boone Gallery, New York



139 **JOHN BALDESSARI** b. 1931

Two Shoes, (One Black), 1997

Inkjet on canvas with acrylic paint
48 x 48 in. (121.9 x 121.9 cm)

Estimate \$50,000-70,000

PROVENANCE
Private Collection

140 **ENOC PÉREZ** b. 1967

Institute for International Visual Arts, London, 2008

oil on linen

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

Signed, titled, and dated "Enoc Pérez, Institute for International Visual Arts, London, July 2008" on the reverse.

Estimate \$200,000-300,000

PROVENANCE

Galerie Michael Janssen, Berlin

EXHIBITED

Berlin, Galerie Michael Janssen, *Enoc Pérez: Tender*, October 31 - December 20, 2008

LITERATURE

Galerie Michael Janssen, *Enoc Pérez: Tender*, exh. cat., Berlin, 2008, p. 19 (illustrated)

Enoc Pérez has used architectural forms throughout his body of work to pay homage to the cultural ideals of generations past and present. Many of Pérez's works depict large buildings placed on flat, and often times, monochrome backgrounds. The flatness of the background forces the buildings to the front of the composition so as to draw greater attention to the fine lines of the architecture. Pérez achieves this effect using oilstick dipped in paint and transferred to paper. The paper is then pressed against the canvas leaving the desired image behind. The use of the oil stick and the transfer from paper create evenly distributed blocks of paint with sharp lines and rich, uniform color. Pérez completes this process multiple times depending on the number of colors within the work, and so in many ways, Pérez builds his composition onto the canvas much like erecting a building.

The present lot, *Institute for International Visual Arts, London, 2008*, is archetypal of Pérez's distinct painting style. The soft blues and purplish grays used for the background give the illusion of an overcast London day, and push the building to the front of the composition to increase emphasis on its grand stature. Pérez's forced perspective, flat background space, and interlocking colors and shapes project the complex design of the building as well as the intricacy of his own unique artistic process.

*I see buildings as metaphors, as abstractions.
I like how architecture can embody ideas, "the
future", progress, enlightenment, optimism, etc.
In fact it can project ideas in any direction. To
paint architecture is to paint ideas. It is to paint an
abstract reflection of current society.*

ENOC PÉREZ

(Enoc Pérez quoted in "Interview with Enoc Pérez", *Zing Magazine*, May 2010).



141 **THOMAS STRUTH** b. 1954

Museo del Vaticano I, Roma, 1990

digital color coupler print mounted on Plexiglas, in artist's frame

66 1/8 x 81 7/8 in. (168 x 208 cm)

Signed, inscribed, numbered, and dated "Thomas Struth, Rome 1990, 2/10, Print: 1991" on the reverse. This work is number two from an edition of ten.

Estimate \$100,000-150,000

PROVENANCE

Private collection, Germany

Galerie Max Hetzler, Berlin

Private collection, Belgium

Sale: Sotheby's, New York, *Contemporary Art Afternoon*, November 15, 2007, lot 568

Acquired at the above sale by the present owner

EXHIBITED

Hamburg, Kunsthalle, *Thomas Struth: Museum Photographs*, November 1993 - January 1994 (another example exhibited)

Raleigh, North Carolina Museum of Art, November 7, 2010 - October 2011

LITERATURE

H. Belting, *Thomas Struth: Museum Photographs*, Munich, 1998, no. 15, p. 58 (another example illustrated)

The present lot, *Museo del Vaticano I, Roma*, 1990, from Struth's most famous *Museum Photographs* series, was taken after patient observance of the Pinacoteca (Room III), a Vatican room devoted to the Fifteenth Century High Renaissance paintings of Beato Angelico. As with any room in the bustling Vatican Museum, the experience of the contemporary visitor is often met with the difficulty of actually viewing the artwork. Struth captures this challenge astutely, no doubt catching this exact repose with the utmost care and attention as if to make a decree on the observance of art today. We are not, nor will we ever be, contextualizing these Renaissance masterpieces the way their patrons commissioned them, yet the very act of revering them brings their importance back into the art historical canon. His entire dialogue communicates between two mediums: painting and photography. These religious paintings were never meant to be viewed en masse, yet here we are viewing them recontextualized within a photograph. Struth aims to make people more aware of how to read a picture while also taking into account the intention of the photographer, "I wanted to remind my audience that when art works were made, they were not yet icons or museum pieces. When a work of art becomes fetished, it dies." (Struth, quoted in P. Tuchman, "On Thomas Struth's Museum Photographs", *Artnet Magazine*, July 8, 2003). *Museo del Vaticano I, Roma*, 1990, remains a testament to the importance Struth has in contemporary art today, having influenced both younger generations and viewers worldwide.





142 **THOMAS RUFF** b. 1958

Nudes BD 07, 2001

Chromogenic color print, mounted with Diassec face, in artist's wood frame
55 7/8 x 44 1/8 in. (141.9 x 112.1 cm)

Signed, numbered, and dated "Thomas Ruff, 1/5, 2001" on the reverse.
This work is number one from an edition of five plus two artist's proofs.

Estimate \$30,000-40,000

PROVENANCE

Johnen Galerie, Berlin
Private Collection

LITERATURE

M. Winzen, ed. *Thomas Ruff: 1979 to the Present*, Cologne, 2001, p. 240, nud 085
(another example illustrated)

M. Houellebecq, *Thomas Ruff Nudes*, Munich, 2003, p. 128 (another example illustrated)



143 **THOMAS RUFF** b. 1958

21h 32m/-60°, 1992

Chromogenic color print, mounted with Diasec face, in artist's wood frame
102 3/8 x 74 in. (260 x 188 cm)

Signed, numbered, and dated "Thomas Ruff, Ed. 2/2, 1992" on the reverse.
This work is number two from an edition of two plus one artist's proof.

Estimate \$60,000-80,000

PROVENANCE

Private Collection

LITERATURE

M. Winzen, *Thomas Ruff: 1979 to the Present*, Cologne, 2001, no. STE 4.12, p. 198 (illustrated)



144 **FLORIAN MAIER-AICHEN** b. 1973
Chamonix-Rue Nationale et le Mont Blanc, 2007
C-print
24 3/4 x 31 1/2 in. (62.9 x 80 cm)
This work is number one from an edition of six.

Estimate \$20,000-30,000

PROVENANCE

Blum & Poe, Los Angeles

EXHIBITED

Los Angeles, Museum of Contemporary Art, *Florian Maier-Aichen: MOCA Focus*, June 26 – September 30, 2007 (another example exhibited)

LITERATURE

G. Blank, "Florian Maier-Aichen: MOCA Focus", *Whitewall Magazine*, Number 7, 2007 (illustrated)

What I'm doing... is building a sort of cultural history of the way animals live in the human imagination.

WALTON FORD

(W. Ford quoted in C. Tomkins "Man as Beast," *The New Yorker*, New York, January 26, 2009).



(alternate view of the present lot)

145 **WALTON FORD** b. 1960

1. September. 1914: 1:00 PM (The Last Carrier Pigeon), 1995
oil on panel and mixed media construction with stuffed pigeon, found furniture,
photographs, electric lights, and a collection of brass keys on a ring
60 1/4 x 36 3/4 x 13 3/4 in. (153 x 93.3 x 34.9 cm)

Estimate \$40,000-60,000

PROVENANCE
Nicole Klagsbrun Gallery, New York



146 **JIM HODGES** b. 1957

Wandering, 2003

lampworked glass

20 x 8 1/2 x 12 in. (50.8 x 21.6 x 30.5 cm)

This work is unique from a series of 25 variants plus six artist's proofs.

Estimate \$30,000-40,000

PROVENANCE

Produced by Lisa Ivorian-Jones for the New Museum of Contemporary Art

CRG Gallery, New York



147 **KEHINDE WILEY** b. 1977

Passing/Posing (Lady Innes), 2005

oil on canvas, in artist's gilded wood frame

84 x 72 in. (213.4 x 182.9 cm)

Signed, titled, and dated "Kehinde Wiley 05, Passing/Posing Lady Innes" on the reverse.

Estimate \$40,000-60,000

PROVENANCE

Roberts & Tilton, Los Angeles

Sale: Phillips de Pury & Company, New York, *Contemporary Art Part II*, May 13, 2011, lot 160

Acquired at the above sale by the present owner



148 **WIM DELVOYE** b. 1965

Butagaz 50 Shell No. C29159, 1989

enamel paint on gas canister

22 x 11 x 11 in. (55.9 x 27.9 x 27.9 cm)

Signed, titled, and dated "Butagaz 50 Shell No. C29159, 1989, Wim Delvoye" on the underside.

Estimate \$30,000-40,000

PROVENANCE

Private collection, Belgium

EXHIBITED

Torino, Galleria Tucci Rosso, *Wim Delvoye*, 1993

Düsseldorf, Museum Kunst-Palast, *Wim Delvoye*, February 2 - April 14, 2002

Pori, Finland, Porin Taidemuseo, *Wim Delvoye*, June 8 - September 1, 2002

Lyon, Musée d'Art Contemporain, *Wim Delvoye*, 2003



149 **SHARON CORE** b. 1965

Candy Counter 1963, 2004

C-print laid on aluminum

28 x 38 in. (71.1 x 96.5 cm)

Signed "Sharon Core" on a label affixed to the reverse. This work is number three from an edition of seven.

Estimate \$20,000-30,000

PROVENANCE

Yancey Richardson Gallery, New York

Scott Richards Contemporary Art, San Francisco

150 **TAKASHI MURAKAMI** b. 1962

Fall in Love, 1995
acrylic on Plexiglas light box
diameter: 21 1/2 in. (54.6 cm)
depth: 4 3/4 in. (12.1 cm)
Signed and dated "Takashi '95" on the reverse. This work is number one from an edition of one.

Estimate \$100,000-150,000

PROVENANCE
Tomio Koyama Gallery, Tokyo
Blum & Poe, Los Angeles

EXHIBITED
Los Angeles, Blum & Poe, *Takashi Murakami*, July 17 - August 16, 1997
New York, Bard College Curatorial Studies Museum, *The Meaning of the Nonsense of the Meaning*, June 25 - September 12, 1999

© 1995 Takashi Murakami/Kaikai Kiki Co., Ltd. All rights reserved.

In an effort to brand his own identity, artist Takashi Murakami created the alter ego and signature character, Mr. DOB, explaining "DOB is a self-portrait of the Japanese people... He is cute but has no meaning and understands nothing of life, sex, or reality." (M. DiPietro, "Takashi Murakami at the Parco Gallery", *Assembly Language*, 1999).

With Mr. DOB, Murakami sought to create an icon, which, while authentically Japanese, would also have universal appeal. The character is depicted with a circular head and two 'Mickey Mouse-like' ears; the letter D is inscribed on his left ear and the letter B on the right ear. The face is O-shaped, thus making his name, DOB, legible. The name DOB is derived from the famous Japanese gag Dobojite dobojite (Why? Why?) from the comic book *Inakappe Taisho*, and the catchphrase "oshamanbe"

by the comedian Toru Yuri. Physically, Murakami drew on elements of a character called Doraemon, a cat-like robot seen from Japanese manga and anime. Just as Murakami's understanding of reality and identity developed and changed, his figure DOB changed too, evolving into the endearing character seen throughout his work and featured in the present lot, *Fall in Love*, 1995.

The present lot depicts this icon illustrated on a very rare medium for the famed artist; a light box. The lovable character is portrayed in a sweet embrace, his friend squeezes him tight, her eyes closed and lips pucker awaiting a supposed kiss. DOB responds with a goofy grin, looking both nervous and jovial all at once. "DOB is always confused," says Murakami, "and in a daze, like he was drunk or stoned." (M. DiPietro, "Takashi Murakami at the Parco Gallery", *Assembly Language*, 1999). It is this sheer, unadulterated innocence that makes DOB such a popular character and a recurring theme in Murakami's vast portfolio.



151 **YOSHITOMO NARA** b. 1959

The Planet Doll, 1993
acrylic on canvas
67 x 43 1/4 in. (170.2 x 109.9 cm)
Signed, titled, and dated "Nara, The Planet Doll, 93" on the reverse.

Estimate \$400,000-600,000

PROVENANCE

Galerie D'Eendt, Amsterdam
Private Collection
Sale: Sotheby's, New York, *Contemporary Art, Afternoon*, May 14, 2003, lot 319
Acquired at the above sale by the present owner

EXHIBITED

Essen, Germany, Museum Folkwang, *Moving Energies # 02*, October 16, 2003 - January 25, 2004
Helsinki, Finland, Helsinki City Art Museum, Art Museum Tennis Palace, *JaPan PoP*, September 2005
Ratingen, Germany, Museum der Stadt Ratingen, *WHAT'S UP ?*, 2007
Hamburg, Deichtorhallen Hamburg, *Zwei Sammler: Thomas Olbricht und Harald Falckenberg*, June 24 - August 21, 2011

LITERATURE

N. Miyamura and S. Suzuki, ed., *Yoshitomo Nara: The Complete Works*, cat. no. P-1993-052., San Francisco, 2011, p. 193 (illustrated)

Yoshitomo Nara has developed an artistic output that is masterful and unique on multiple levels. His work is highly synthetic, portraying fusions of high and low, east and west, and adult and child-like. These amalgams of imagery are so seamless within Nara's work that they render such distinctions between them almost indiscernible. Nara's highly original style and subject is the product of a regrettably lonely childhood, leading him to incorporate playful emotions and childhood memories into his body of work, though typically depicting his characters engaged in innocuous solo activities reminiscent of his own youth. With such depictions, the artist eternally captures the quiet innocence and real emotion of his precious subjects.

Nara is best known for tackling and finessing life's lessons with a cast of irresistible, cartoonish little girls and dogs. Rendered foremost in paintings as simple shapes on monochrome backgrounds, these young girls are serene and blissful, but also have tendencies which can lean toward resentful, rebellious or demonic, depicted with abbreviated, fingerless arms that can suggest clenched fists. Nara's subjects look up at the viewer with what seems to be an air of sweet sincerity, but their heavy eyelids may also indicate a jaded cynicism, incongruent with the insouciance of childhood. It is because of this juxtaposition of hard and soft that Nara's paintings can appear almost passive-aggressive. While their sheer cuteness draws you in, the emotional directness of the character gives the work a new sense of honesty, tangibility, and human significance.



152 **YAYOI KUSAMA** b. 1929

Pumpkin Chess Set, 2003

hand painted porcelain, leather and wood display

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

Each chess piece signed "Yayoi Kusama" on the underside; further stamped by the German Porcelain factory Villeroy & Boch.

This work is from an edition of seven.

Estimate \$60,000-80,000

PROVENANCE

RS&A Ltd, London

EXHIBITED

Australia, Bendigo Art Gallery, *The Art of Chess*, October 20, 2010 - January 30, 2011;
Australia, UQ Art Museum, February 26 - April 24, 2011; London, Saatchi Gallery,
September 8 - October 3, 2012 (another example exhibited)

LITERATURE

C. Milliard, "Checkmate: Saatchi Gallery Unveils Extraordinary Collection of Artist-designed Chessboards," *ARTINFO*, London, September 7, 2012 (illustrated)

A. Abrams, "Check Mates; The Art of Chess at the Saatchi Gallery," *The New York Times Magazine*, September 17, 2012 (illustrated)

Marcel Duchamp once said that "while all artists are not chess players, all chess players are artists" and the present lot, *Pumpkin Chess Set, 2003*, by Yayoi Kusama, explores the connection between creativity and this classic game of strategy. Additionally, Kusama's inclusion of pumpkins in the set is compellingly paired with her signature dots, mimicking the surface texture of a pumpkin while also incorporating the aesthetic tools and concepts from her *Infinity Nets* series. The work is comprised of two parts; the signature pumpkin lies sliced open, the top lying to the side to reveal the tactical game at the center. The chess pieces remain in their starting positions, simply waiting to be moved by the two adversaries who dare occupy the custom seats on each side. The chess pieces – one side hand painted gold, the other red and white – captures Kusama's most iconic motif. The dots electrify the work with a pulsating energy; threatening to start the game themselves if no contenders appear.



(detail of the present lot)



(alternate view of the present lot)





153 **DO-HO SUH** b. 1962

Screen, 2005
plastic ABS and stainless steel
120 x 78 in. (304.8 x 198.1 cm)

Estimate \$80,000-120,000

PROVENANCE

Lehmann Maupin, New York

EXHIBITED

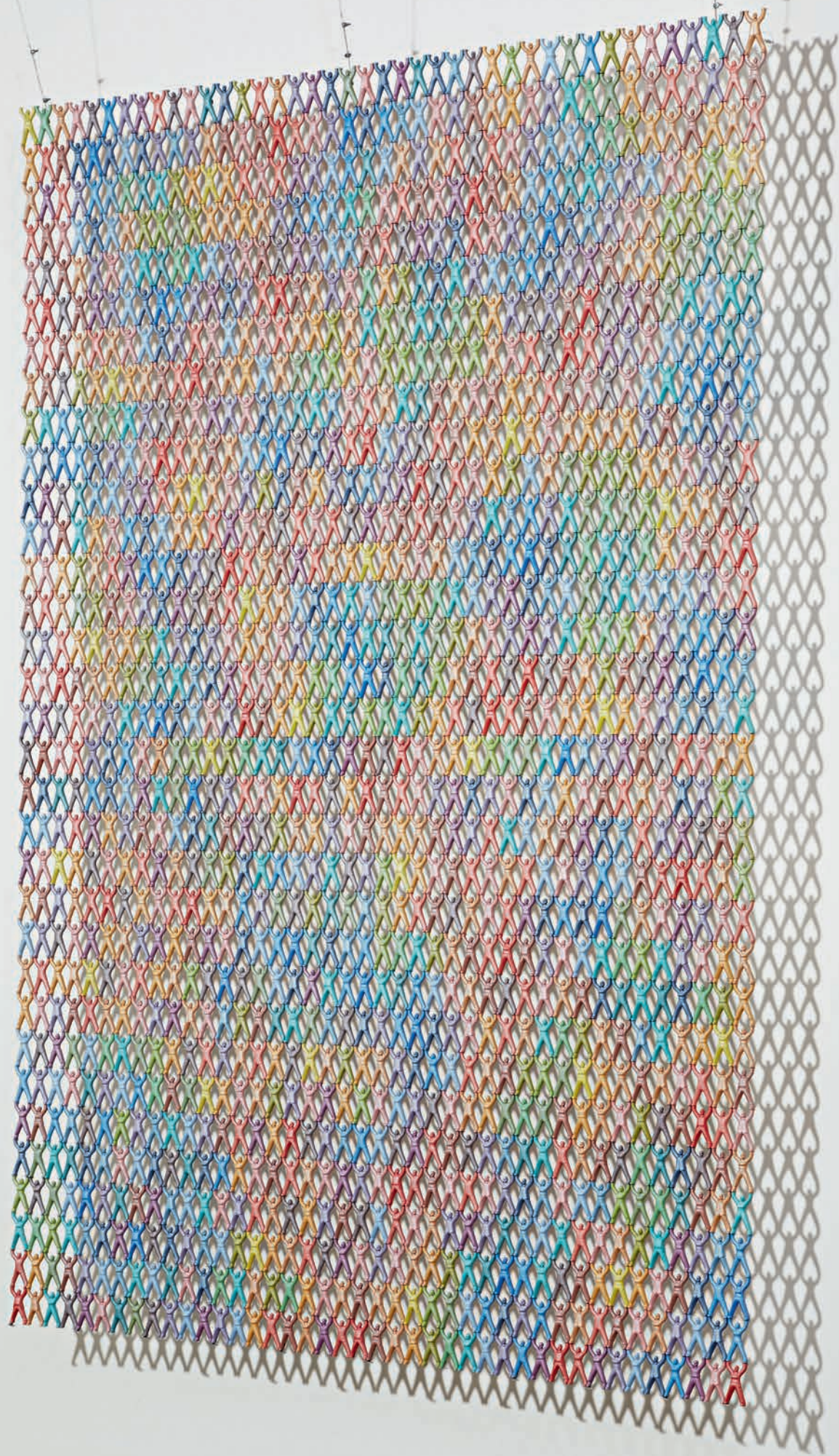
Sweden, Museum for World Culture in Gothenburg, *Do-Ho Suh*, 2004
(another example exhibited)

Philadelphia, The Fabric Workshop and Museum, *Do-Ho Suh*, June 18 - September 17,
2005 (another example exhibited)

*When you see a person, you don't just see the person standing in front of you – you see
their background, their family or ancestors, the invisible webs of relationship or information.*

DO-HO SUH

(Do-Ho Suh quoted in G. Cruickshank-Hagenbuckle, "Do-Ho Suh Reflection", *The Brooklyn Rail*, March 2008).





154 **SEON-GHI BAHK** b. 1966

Relationship, 2007

charcoal, nylon threads, glass vase, and plastic flowers

overall: 106 1/4 x 88 5/8 x 41 3/8 in. (270 x 225 x 105 cm)

installed dimensions variable

Estimate \$40,000-60,000

PROVENANCE

Acquired directly from the artist by the present owner



155 **YANG SHAOBIN** b. 1963

2002-12, No. 1, 2002

oil on linen

55 x 63 in. (139.7 x 160 cm)

Signed and titled "Yang Shaobin, 2002 - 12 No - 1" lower left.

Estimate \$70,000-90,000

PROVENANCE

Alexander Ochs Galleries, Berlin

Sale: Phillips de Pury & Company, London, *Contemporary Art*, October 14, 2006, lot 71

Acquired at the above sale by the present owner

EXHIBITED

Berlin, PRÜSS & Ochs Gallery, *Yang Shaobin Grey Paintings*, January 1 – August 3, 2003

Mannheim, Städtische Kunsthalle Mannheim, *Die Neue Kunsthalle- Zweite Neupräsentation*, November 23, 2003 – March 7, 2004

LITERATURE

Prüss & Ochs Gallery, ed., *Yang Shaobin, Grey Paintings Red Works*, Germany, 2003, p. 8 (illustrated)

Xin Dong Cheng Publishing House, ed., *Yang Shaobin*, Paris/Beijing/Berlin, 2004, p. 200 (illustrated)

Z. Qunsheng, ed., *Yang Shaobin, Essence of Violence*, Beijing, 2006, p. 170 (illustrated)

156 **MIKE KELLEY** 1954-2012

Universe, Frog and Mouth Full of Food (from Monkey Island), 1982

acrylic on paper

54 1/2 x 42 in. (138.4 x 106.7 cm)

Estimate \$80,000-120,000

PROVENANCE

Rosamund Felsen Gallery, Los Angeles

Sale: Christie's, New York, *Post-War and Contemporary Art, Afternoon Session*, November 16, 2006, lot 427

Acquired at the above sale by the present owner

EXHIBITED

Basel, Kunsthalle, *Mike Kelley*, April 5 - May 24, 1992; Portikus, Frankfurt, April 4 - May 3, 1992

London, Institute of Contemporary Arts, *Mike Kelley*, June 9 - July 9, 1992

In Mike Kelley's Monkey Island series, he informally suggests cohesive scenarios comprising fantasy, mystery, mythology, geography, biology and archeology. The work is at once psychological and comedic as well as mystical and poetic. Kelley describes "Monkey Island" as "an epic poem... a sailor's tale. It's a physiognomic landscape travelogue that seems to dwell mostly in the sexual region."

(C. Rickey, *Art in America*, May 1981).





157 **TOM SACHS** b. 1966

Rubbermaid Mop Ringer and Bucket, 1994

mixed media construction with steel wire, foam-core, duct tape, and nails

13 1/2 x 8 x 15 in. (34.3 x 20.3 x 38.1 cm)

Stamped "Allied Cultural Prosthetics" on the underside.

Estimate \$25,000-35,000

PROVENANCE

Morris Healy Gallery, New York

EXHIBITED

New York, Morris Healy Gallery, *Cultural Prosthetics*, December 9, 1995 - January 16, 1996

LITERATURE

G. Celant, ed., *Tom Sachs*, Fondazione Prada, Milan, 2006, plate no. 19 (back cover illustration)



158 **PAUL McCARTHY** b. 1945

Masks (Small) from the Propo series, 1994

portfolio of seven C-prints

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

Each signed and numbered "Paul McCarthy 5/9" on the reverse.

This work is number five from an edition of nine plus four artist's proofs.

Estimate \$40,000-60,000

PROVENANCE

Hauser & Wirth, Zurich/London

Metropolitan Bank & Trust Photography Collection

Nyehaus, New York

EXHIBITED

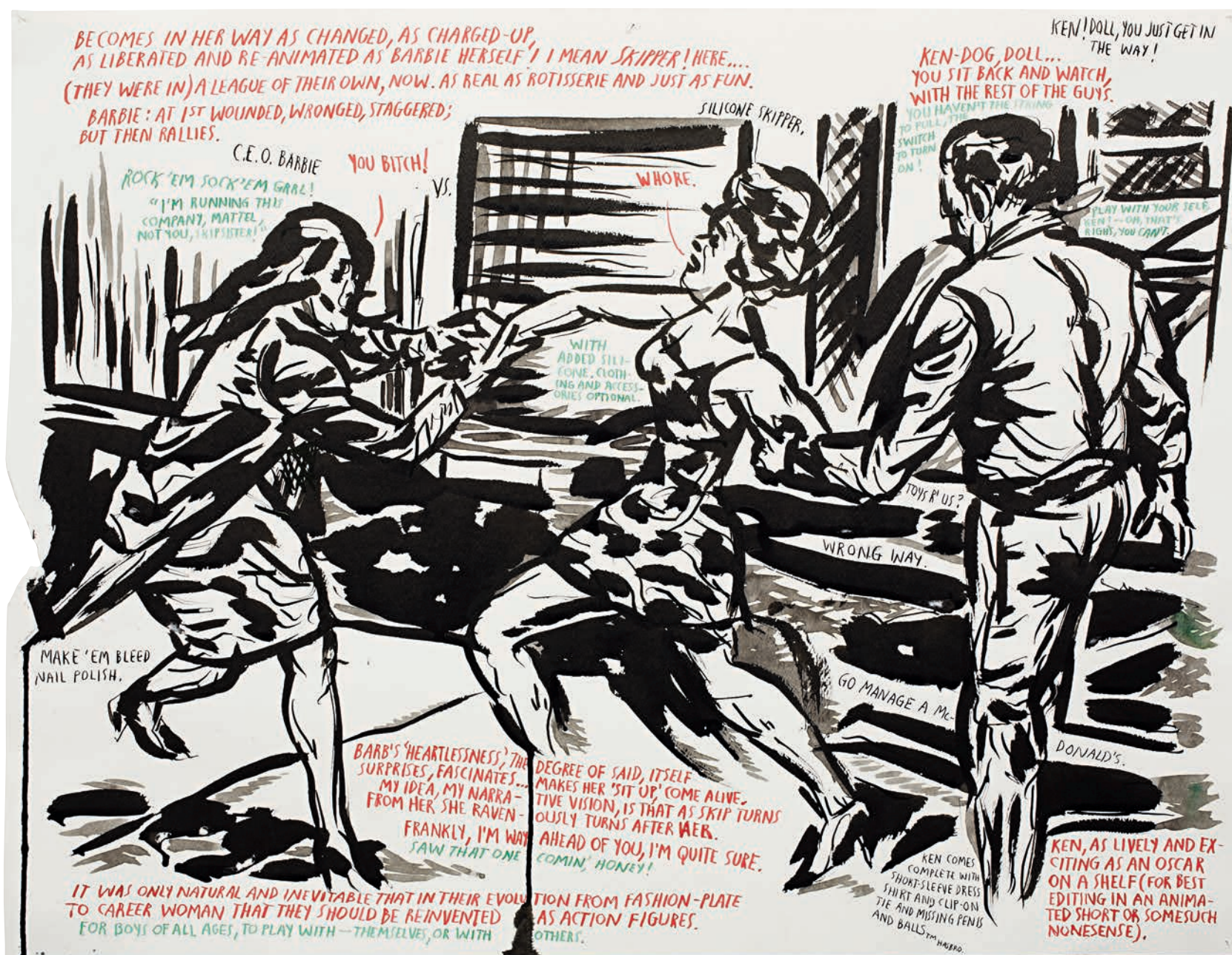
New York, Lehmann Maupin Gallery, *Patrick Painter Editions*, October 18 – November 15, 1997 (another example exhibited)

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

New York, Nyehaus, *Paul McCarthy: Between Beauty and the Beast*, October 28 – December 30, 2006

LITERATURE

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



159 **RAYMOND PETTIBON** b. 1957

Untitled (becomes in her), 2001

ink and watercolor on paper

18 x 22 in. (45.7 x 55.9 cm)

Signed and dated "Raymond Pettibon, 2001" on the reverse.

Estimate \$20,000-30,000

PROVENANCE

David Zwirner Gallery, New York



160 **MIKE BIDLO** b. 1953

Campbell's Soup Can (Not Warhol), circa 1984

oil on canvas

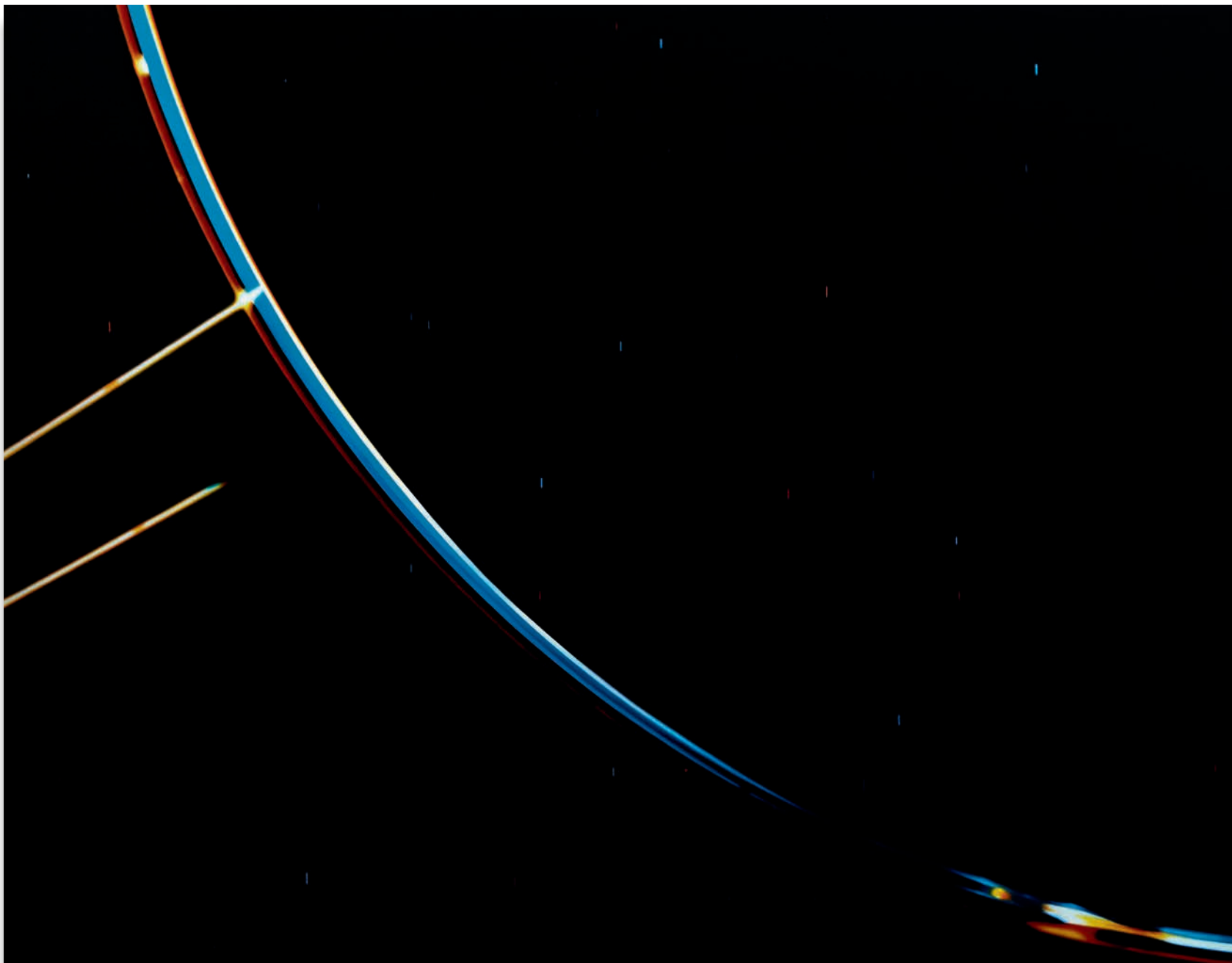
20 x 16 in. (50.8 x 40.6 cm)

Signed "Bidlo" on the reverse.

Estimate \$30,000-50,000

PROVENANCE

Gregg Smith Collection, St. Louis, Missouri



161 **JACK GOLDSTEIN** 1945-2003

Untitled, 1983

acrylic on canvas

84 x 108 in. (213.4 x 274.3 cm)

Estimate \$60,000-80,000

PROVENANCE

Dart Gallery Inc., Chicago



162 **JACK GOLDSTEIN** 1945-2003

Untitled (Blue Spectrum), 1988

acrylic on canvas

96 1/4 x 24 1/4 x 6 in. (244.5 x 61.6 x 15.2 cm)

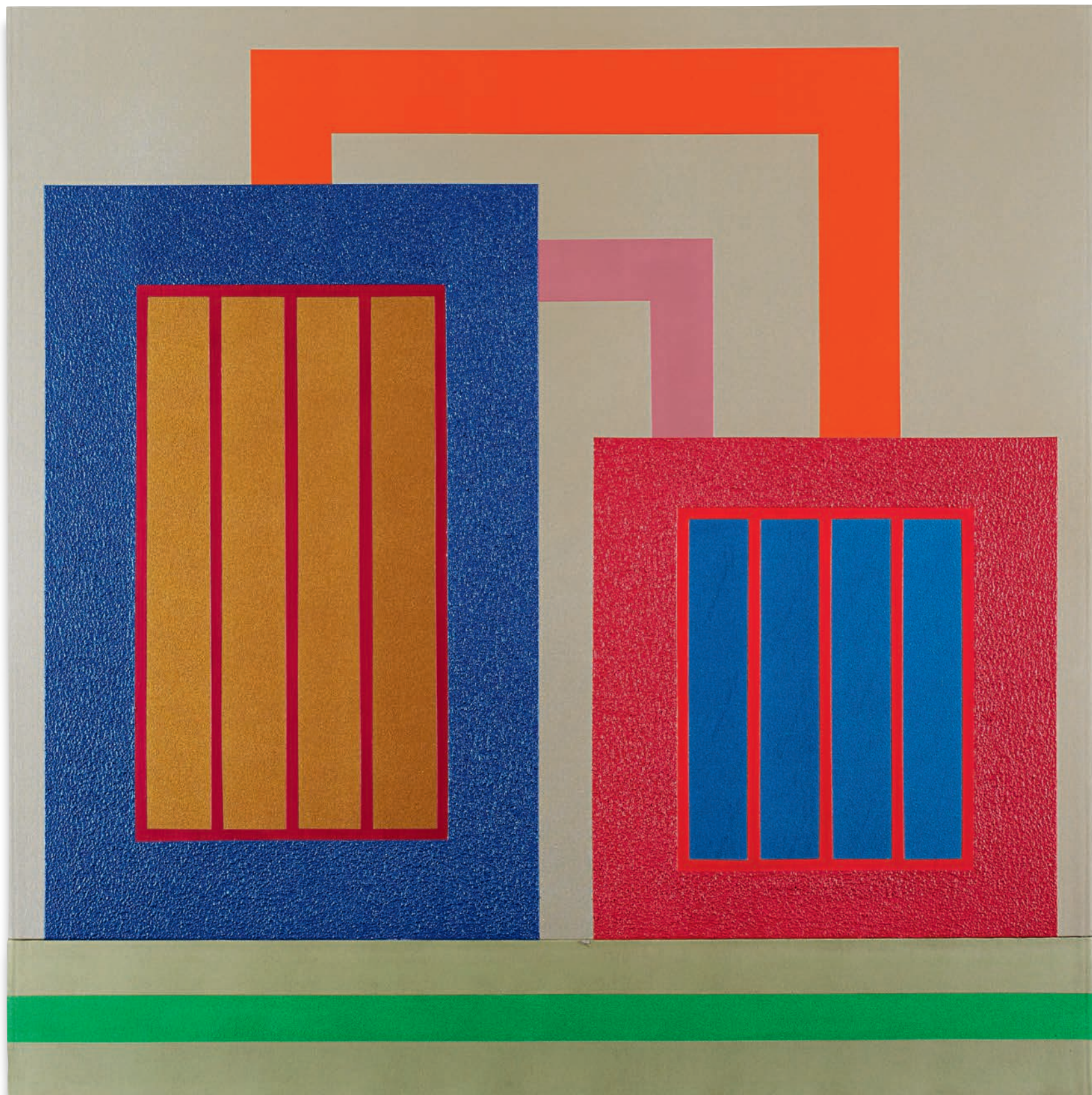
Signed and dated "Jack Goldstein 1988" on the reverse.

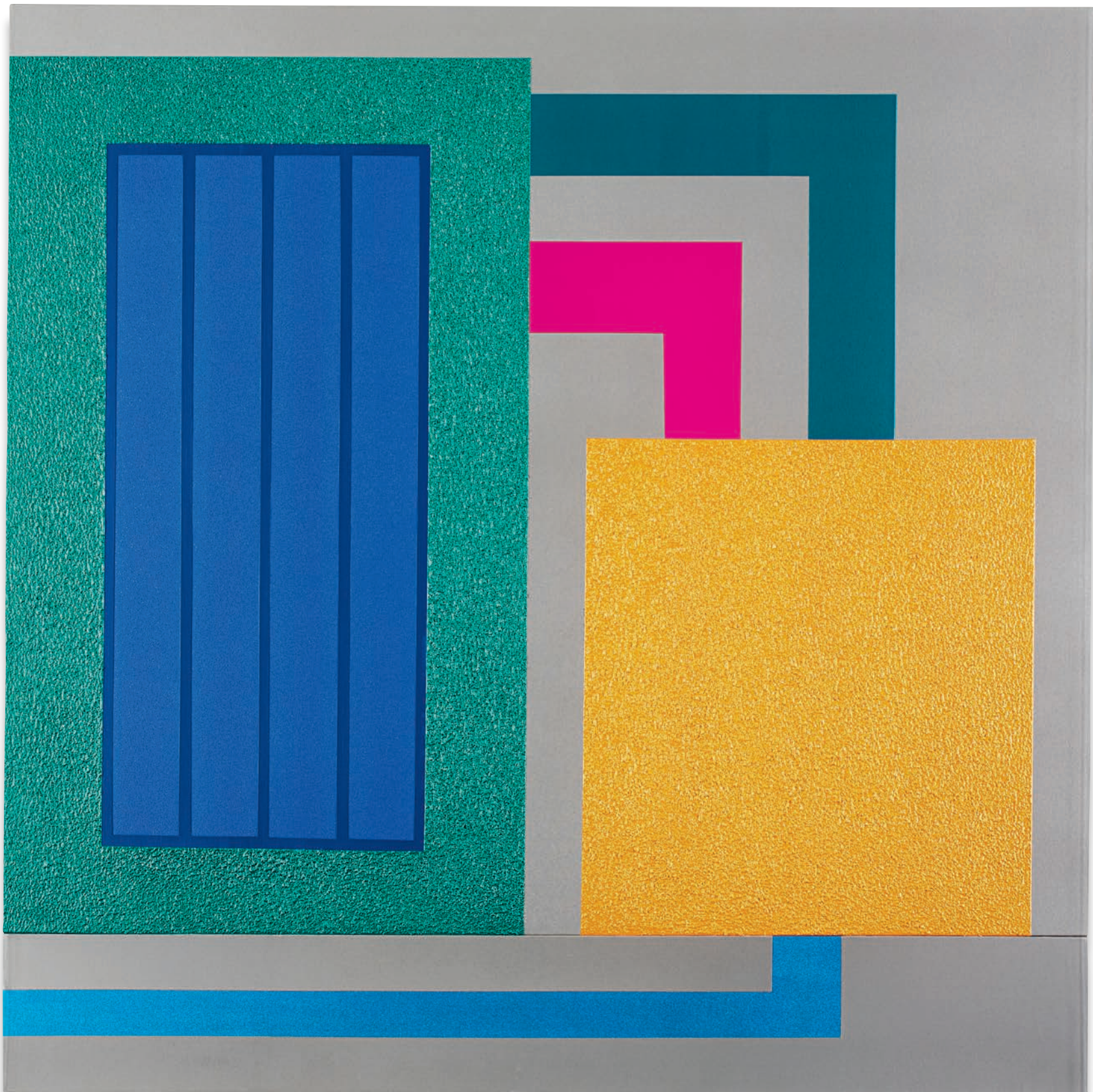
Estimate \$30,000-40,000

PROVENANCE

John Weber Gallery, New York

Rosenthal Fine Art, Chicago





163 **PETER HALLEY** b. 1953

Untitled, 2004

diptych, acrylic, Day-Glo acrylic, pearlescent acrylic, and Roll-a-Tex on canvas
each: 73 x 73 in. (185.4 x 185.4 cm)

overall: 73 x 146 in. (185.4 x 370.8 cm)

Signed and dated "Peter Halley 2004" on the reverse of the right panel.

Estimate \$100,000-150,000

PROVENANCE

Private collection, Singapore

CAIS Gallery, Hong Kong

EXHIBITED

Seoul, CAIS Gallery, *Peter Halley*, April 27 - May 28, 2005



164 **TERRY WINTERS** b. 1949

Untitled #2, 1992

acrylic on paper

21 1/2 x 41 5/8 in. (54.6 x 105.7 cm)

Signed and dated "Terry Winters Nov 1992" on the reverse.

Estimate \$20,000-30,000

PROVENANCE

Margo Leavin Gallery, Los Angeles

Yamahata Fine Art, Tokyo



165 **ROSS BLECKNER** b. 1949

Dream and Do, 2010

oil on linen

48 x 36 in. (121.9 x 91.4 cm)

Signed, titled, and dated "Ross Bleckner, Dream and Do, 2010" on the reverse.

Estimate \$20,000-30,000

PROVENANCE

Acquired directly from the artist by the present owner



166 **ALEX KATZ** b. 1927

Untitled (Study for Lake Light), 1992

oil on panel

10 3/4 x 13 3/4 in. (27.3 x 34.9 cm)

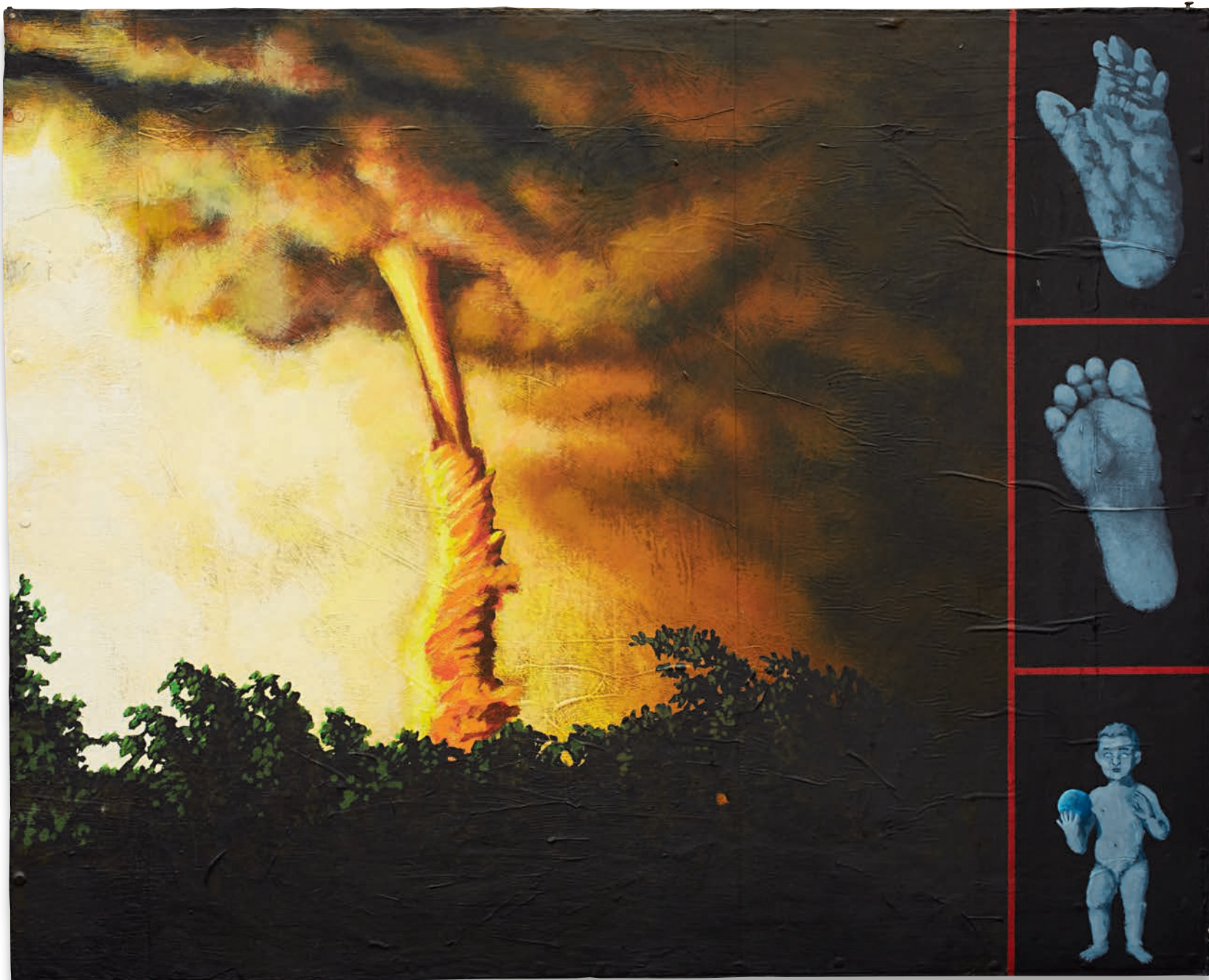
Signed and dated "Alex Katz 92" upper left.

Estimate \$10,000-18,000

PROVENANCE

Acquired directly from the artist

Collection of Dave Hickey, United States



167 **DAVID WOJNAROWICZ** 1954-1992

Untitled, 1988

acrylic and collage on masonite

24 x 29 1/2 in. (61 x 74.9 cm)

Signed, titled, inscribed, and dated "Untitled, D. Wojnarowicz NYC '88" on the reverse.

Estimate \$15,000-20,000

PROVENANCE

Gracie Mansion Gallery, New York

Gregg Smith Collection, St. Louis, Missouri



168 **JAUME PLENSA** b. 1955

Untitled, 1989

mixed media with graphite and tar on paper, mounted on board

80 x 85 in. (203.2 x 215.9 cm)

Signed and dated "J Plensa 1989" lower margin.

Estimate \$25,000-35,000

PROVENANCE

Galerie Philippe Guimiot, Brussels



169 **JIM DINE** b. 1935

Drawing from van Gogh XIII, 1983

pastel on paper

72 1/4 x 41 1/2 in. (183.5 x 105.4 cm)

Signed and dated "Jim Dine 1983" lower right.

Estimate \$35,000-45,000

PROVENANCE

The Pace Gallery, New York

170 **KIKI SMITH** b. 1954

Seated Nude, 2005

bronze with silver nitrate patina, on painted wood base

figure: 44 x 13 1/2 x 18 in. (111.8 x 34.3 x 45.7 cm)

pedestal: 38 1/8 x 18 x 15 in. (96.8 x 45.7 x 38.1 cm)

overall: 67 1/8 x 18 x 21 in. (170.5 x 45.7 x 53.3 cm)

Inscribed "Kiki Smith 2005 3/3" on the underside of the figure. This work is number three from an edition of three plus one artist's proof.

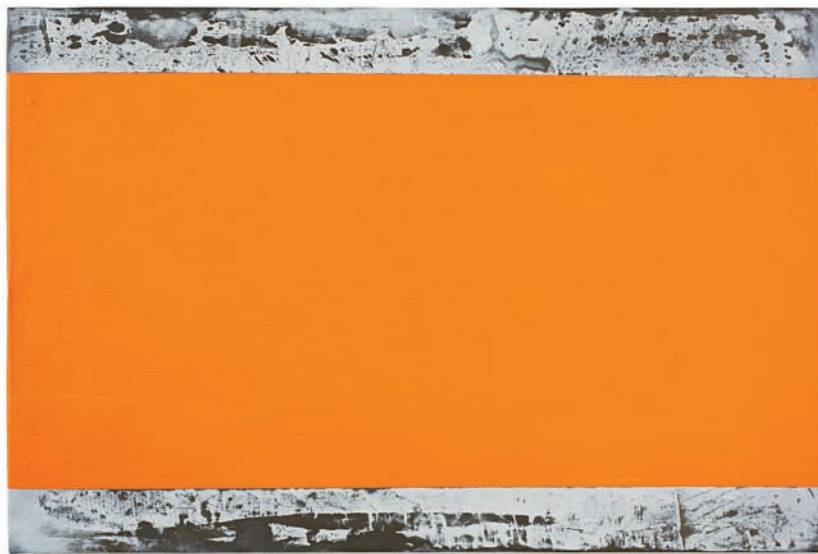
Estimate \$80,000-120,000

PROVENANCE

Pace Wildenstein, New York

Kiki Smith is a leading figure among artists addressing philosophical, social, and spiritual aspects of human nature, whose career spans more than three decades. Her work is layered with meaning and metaphor, centered on themes of feminism and the female form. In reference to the female body and its importance to her work, Smith explains, "It's how we're here and also in my personal life has some dissatisfaction and I have to deal with it. But it's how we're here, our experience, and it is an enormously culturally loaded base. The body can make an investigation, be a space of investigations." (Kiki Smith quoted in "Interview with Kiki Smith by Christine Kuan", *Oxford Art*, Oxford University Press, 2007).





171 **GÜNTHER FÖRG** b. 1952

Untitled, 1987

oil on lead, in five parts

each: 16 x 24 in. (40.6 x 61 cm)

Each signed, dated, and respectively numbered in order "Förg 87, 1 - 5" on the reverse.

Estimate \$30,000-50,000

PROVENANCE

Annina Nosei Gallery, New York



172 **GEORGE CONDO** b. 1957

We are you forever, 1983

oil on canvas

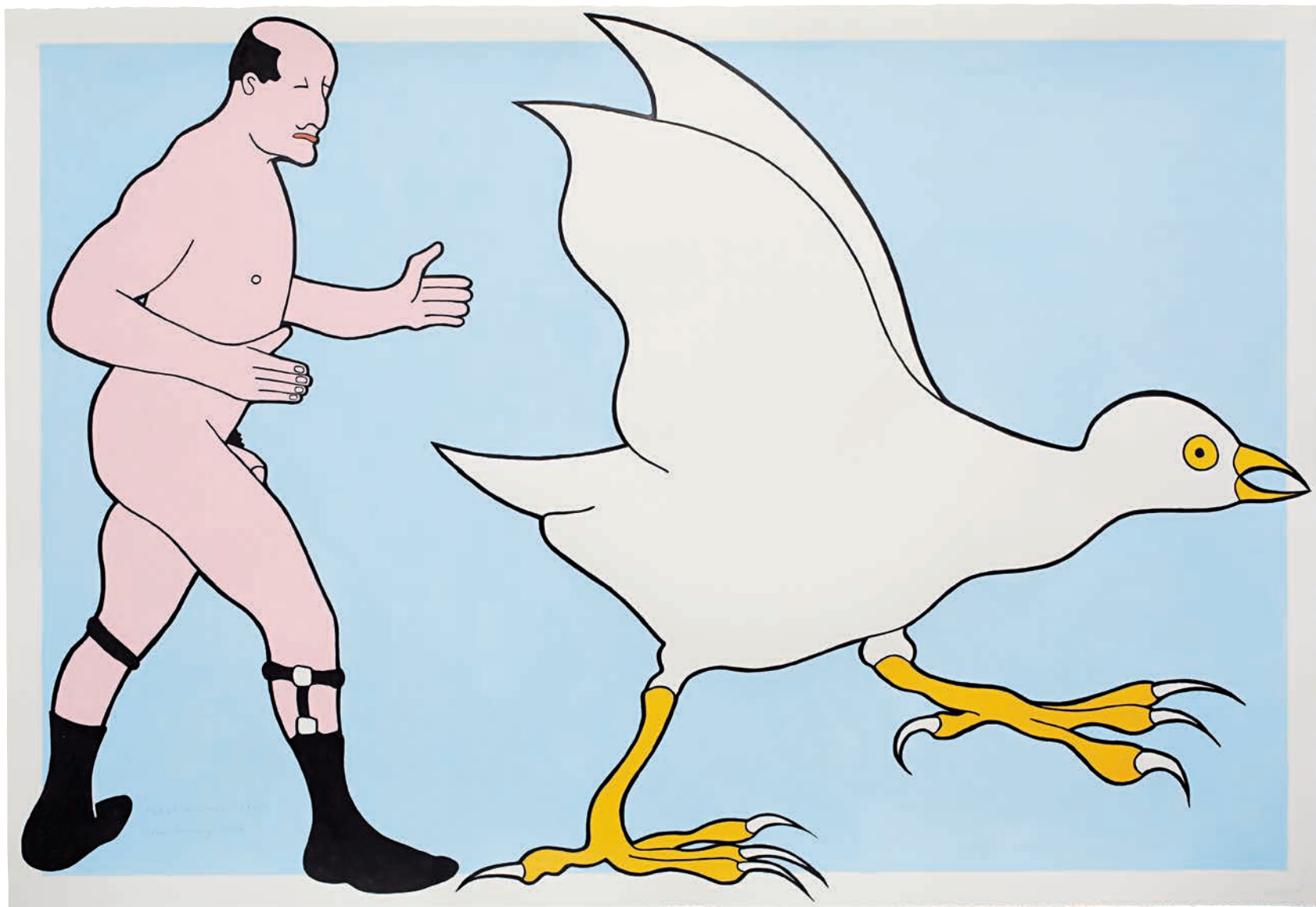
16 x 12 in. (40.6 x 30.5 cm)

Signed, titled, and dated "We are you forever 83, Condo" on the reverse.

Estimate \$30,000-50,000

PROVENANCE

Gregg Smith Collection, St. Louis, Missouri



173 **JOHN WESLEY** b. 1928

Leda and the Man, 2002

gouache on paper

26 x 38 in. (66 x 96.5 cm)

Signed, titled, and dated "Leda and the Man, John Wesley 2002" lower left.

Estimate \$20,000-30,000

PROVENANCE

Daniel Weinberg Gallery, Los Angeles

Collection of Dave Hickey, United States

EXHIBITED

Los Angeles, Daniel Weinberg Gallery, *John Wesley / Selected Paintings 1972-2001*, January 27 - March 3, 2007



174 **GARY HUME** b. 1962

Jack Horner, 1994

household gloss paint on canvas and wood board

60 x 51 in. (152.4 x 129.5 cm)

Signed, titled, and dated "Jack Horner, Gary Hume, 1994" on the reverse.

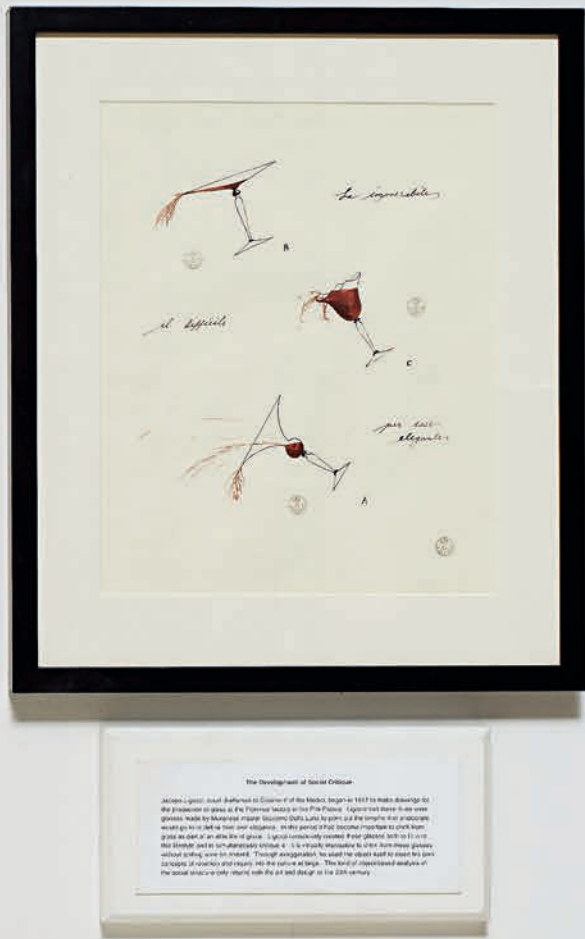
Estimate \$80,000-120,000

PROVENANCE

Tanya Grunert Gallery, Cologne

Sale: Sotheby's, London, *Contemporary Art Evening*, February 10, 2005, lot 66

Acquired at the above sale by the present owner



175 JOSIAH McELHENY b. 1966

The Development of Social Critique (The Designs of Jacopo Ligozzi), 1996-1998

wood shelf, blown glass, drawing on paper, and text display

shelf: 14 1/4 x 24 x 10 in. (36.2 x 61 x 25.4 cm)

drawing: 21 x 17 3/4 in. (53.3 x 45.1 cm)

text panel: 6 x 12 in. (15.2 x 30.5 cm)

installed dimensions variable

Estimate \$20,000-30,000

PROVENANCE

Donald Young Gallery, Chicago

AC Project Room, New York

Acquired from the above by the present owner

EXHIBITED

Seattle, Donald Young Gallery, *Josiah McElheny: Three Alter Egos*, December 14, 1996 - February 22, 1997

Boston, The Isabella Stewart Gardner Museum, *The Story of Glass*, January 22 - April 25, 1999

LITERATURE

R. Updike, "Looking Through The Glass At Art History And Authority", *Seattle Times*, 1996

D. Hickey and J. R. Gross, *Josiah McElheny*, Isabella Stewart Gardner Museum, Boston, 1999, pp. 28-29 (illustrated)

THE FOLLOWING IS A COPY OF THE TEXT FROM THE WORK:

The Development of Social Critique

Jacopo Ligozzi, court draftsman to Cosimo II of the Medici, began in 1617 to make drawings for the production of glass at the Florence factory in the Pitti Palace. Ligozzi had these three wine glasses made by Muranese master Giacomo Della Luna to point out the lengths that aristocrats would go to to define their own elegance. In this period it had become important to drink from glass as a part of an elite life of grace. Ligozzi consciously created these glasses both to fit into this lifestyle and to simultaneously critique it. It is virtually impossible to drink from these glasses without spilling wine on oneself. Through exaggeration, he used the object itself to insert his own concepts of rebellion and inquiry into the culture at large. This kind of object-based analysis of the social structure only returns with the art and design of the 20th century.



176 **WILLIAM ANASTASI** b. 1933

Pocket Drawing, 2007

graphite on Chinese silk paper

25 7/8 x 19 5/8 in. (66 x 50 cm)

Signed and dated "W. Anastasi 4.20.07" lower right.

Estimate \$40,000-60,000

PROVENANCE

art agents gallery, Hamburg



177 **HENRY MOORE** 1898-1986

Headless Animal, 1960

bronze with green patina and wood base

8 1/2 x 9 1/2 x 4 1/2 in. (21.6 x 24.1 x 11.4 cm)

Inscribed and numbered "Moore, 2/6" on the interior of the legs. This work is number two from an edition of six.

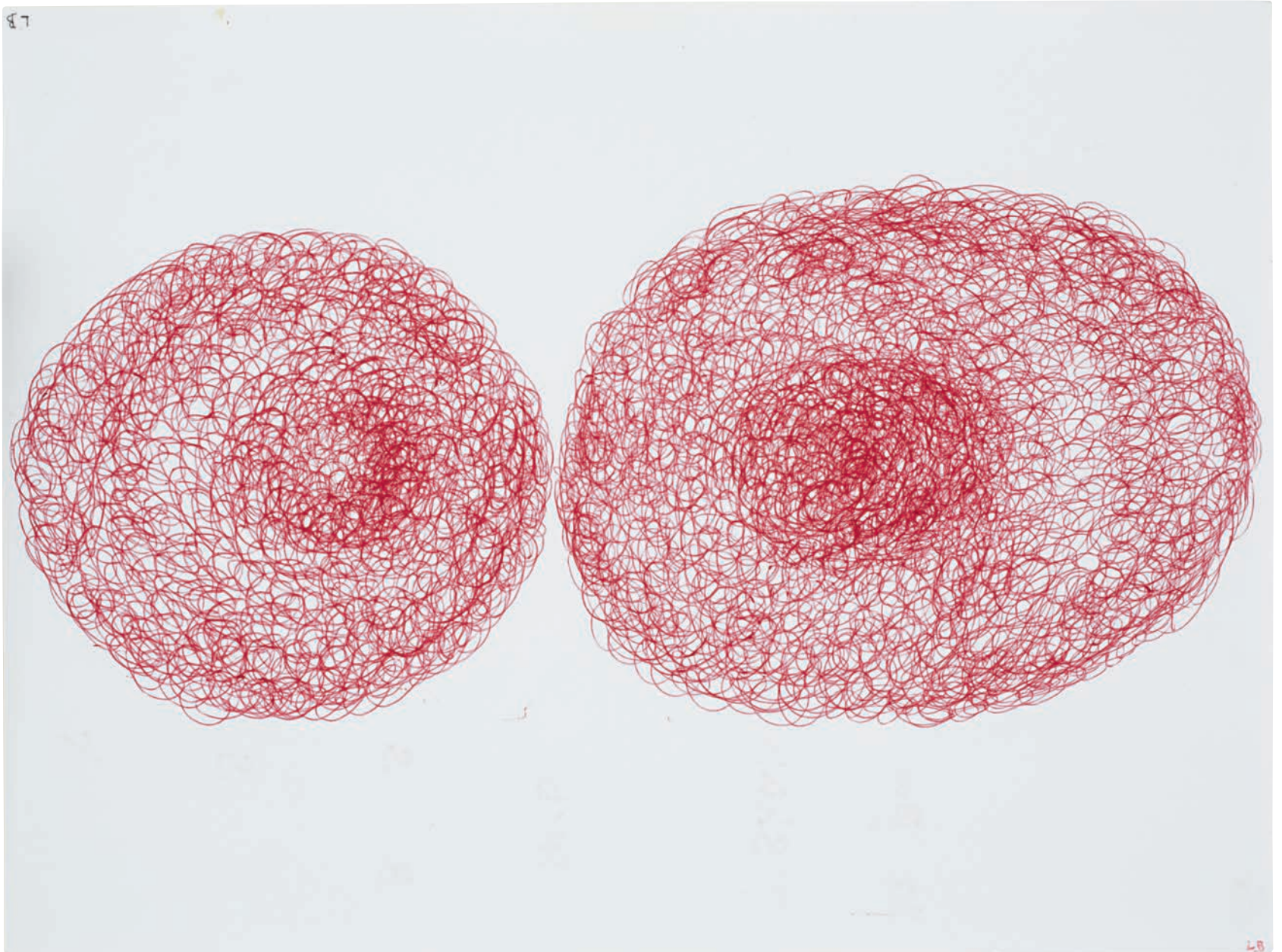
Estimate \$40,000-60,000

PROVENANCE

Private Collection

LITERATURE

A. Bowness, *Henry Moore Sculpture and Drawings 1955-1964*, Vol. 3, No. 499 (illustrated)



178 **LOUISE BOURGEOIS** 1911-2010

Untitled (Double Sided), 1995

ink and pencil on paper

9 x 11 3/4 in. (22.9 x 29.8 cm)

Initialed "LB" lower right and upper left.

Estimate \$20,000-30,000

PROVENANCE

Cheim & Read, New York

Baumgartner Galleries Inc., Washington DC

Robert Miller Gallery, New York

EXHIBITED

New York, Swiss Institute, *Louise Bourgeois, Meret Oppenheim, Ilse Weber: Drawings and Works on Paper*, May 28 - July 3, 1999

Ontario, Art Gallery of Ontario, *Present Tense*, May 27 - August 30, 1998

Drawing is the basis of art. A bad painter cannot draw. But one who draws well can always paint. Drawing gives the artist the ability to control his line and hand. It develops in him the precision of line and touch. This is the path towards a masterwork.

ARSHILE GORKY

(Arshile Gorky quoted in K. Mooradian, *Arshile Gorky Adoian*, Chicago, 1978, p. 276).

179 **ARSHILE GORKY** 1904-1948

Untitled, circa 1945

pencil and crayon on Strathmore paper

19 x 24 3/4 in. (48.3 x 62.9 cm)

Dedicated "J. Levy 1" on the reverse.

This work is recorded in the Arshile Gorky Foundation Archives, under number D1294.

Estimate \$300,000-400,000

PROVENANCE

Julien Levy, Bridgewater, Connecticut

Richard L. Feigen & Company, Chicago, February 1960

Steingrim Laursen, Denmark, March 1973

Private Collection

EXHIBITED

Saratoga Springs, New York, Hathorn Gallery, Skidmore College, *The Drawings of Arshile Gorky*, October 21- November 9, 1969

Hannover, Germany, Galerie Brusberg, *Arshile Gorky*, June 18 - August 31, 1971

Cologne, Baukunst, *Der Geist des Surrealismus*, October 4 - November 20, 1971

Turin, Galleria Galatea, *Arshile Gorky*, February 29 - March 27, 1972

Toronto, Dunkelman Gallery, *Arshile Gorky, 1904 - 1948*, October 14 - October 20, 1972

Düsseldorf, Städtische Kunsthalle Düsseldorf, *Surrealität Bildrealität*, December 8, 1974 – February 2, 1975

Las Palmas de Gran Canaria, Spain, Centro Atlántico de Arte Moderno, *El Surrealismo entre el Viejo y Nuevo Mundo*, December 4, 1989 - February 4, 1990

LITERATURE

Hathorn Gallery, *The Drawings of Arshile Gorky*, exh. cat., Skidmore College, Saratoga Springs, 1969. no. 33 (illustrated)

Baukunst, *Der Geist des Surrealismus*, exh. cat., Cologne, 1971, no. 47. (illustrated)

T. Chiaretti, *Arshile Gorky*, exh. cat., Galleria Galatea, Turin, 1972, unnumbered checklist (illustrated)

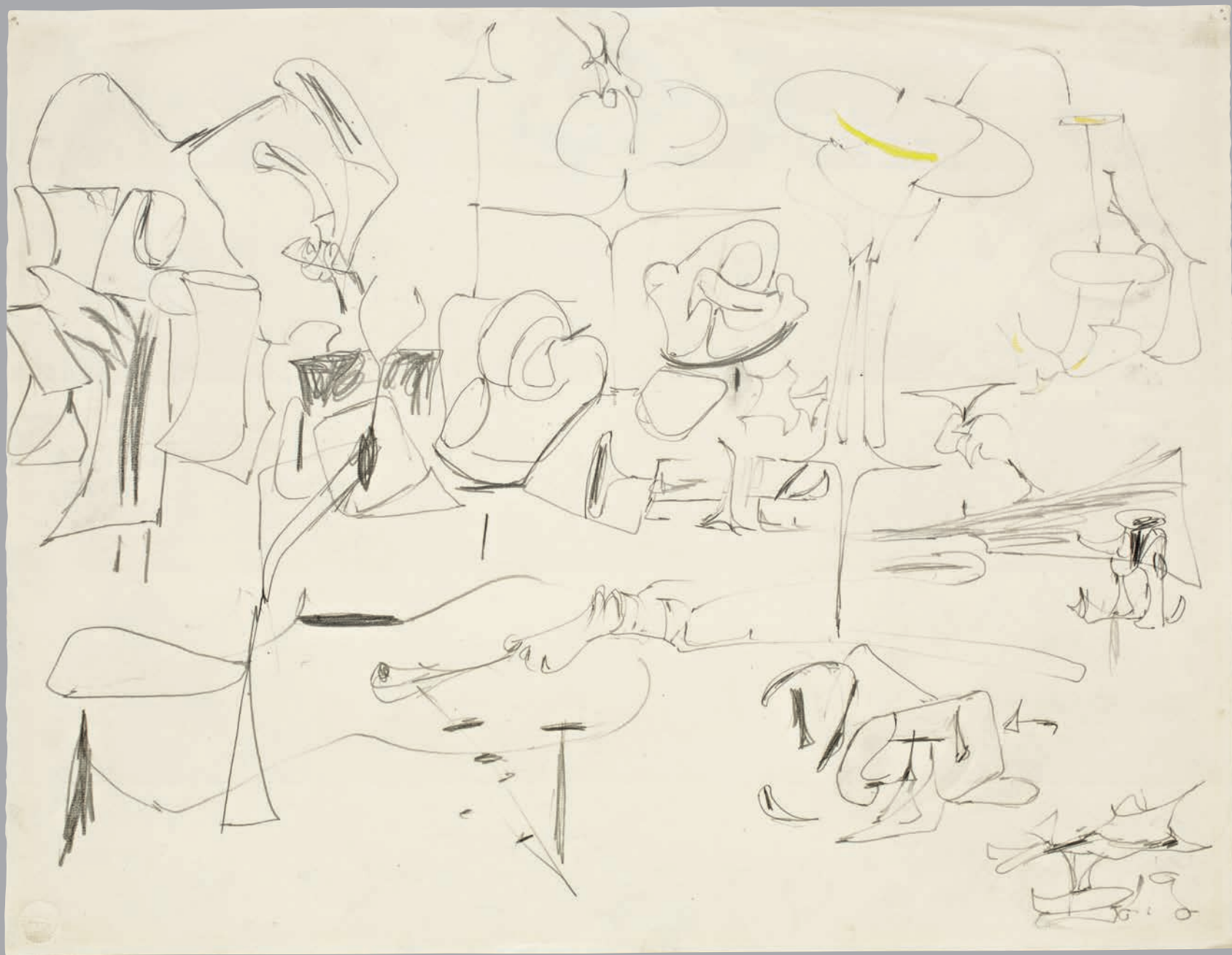
Dunkelman Gallery, *Arshile Gorky, 1904 - 1948*, exh. cat., Toronto, 1972, no. 18 (illustrated)
Art International, April 1973, p. 41 (illustrated)

J. Manuel Bonet, *El Surrealismo entre el Viejo y Nuevo Mundo*, Centro Atlántico de Arte Moderno, Las Palmas de Gran Canaria, Spain, 1989 (illustrated)

Up until 1948, Arshile Gorky produced highly original abstractions that derived from childhood memories, notably references to the gardens, orchards and wheat fields of his rural Armenian homeland. In the various unique landscapes that Gorky executed in the 1940s, his artistic style evolved to incorporate natural and organic forms, which he depicted with an effervescent and erotic quality. Through the complex yet delicate intertwining lines of pencil and waxed crayon, quasi-figurative forms begin to emerge from the page.

In the present lot, *Untitled*, 1945, Gorky blends together elements of abstraction and figuration into one dynamic composition. The range of Gorky's line straddles between ethereal traces of gossamer graphite to thicker, more robust moments of darker applied medium, interspersed with subtle highlights of yellow in the upper corner.

Although the life of Arshile Gorky was tragically cut short, his highly original and uniquely stylized oeuvre has left a significant impression on the art world. His prolific body of work will continue to be extolled, confirming him as the last of the great Surrealist artists and one of the first Abstract Expressionists of his time.



180 **GERHARD RICHTER** b. 1932

Grün Blau Rot 789-5, 1993
oil on canvas
11 3/4 x 15 3/4 in. (30 x 40 cm)
Signed, titled, and dated "789-5, Richter, 93" on the reverse.

Estimate \$200,000-300,000

PROVENANCE

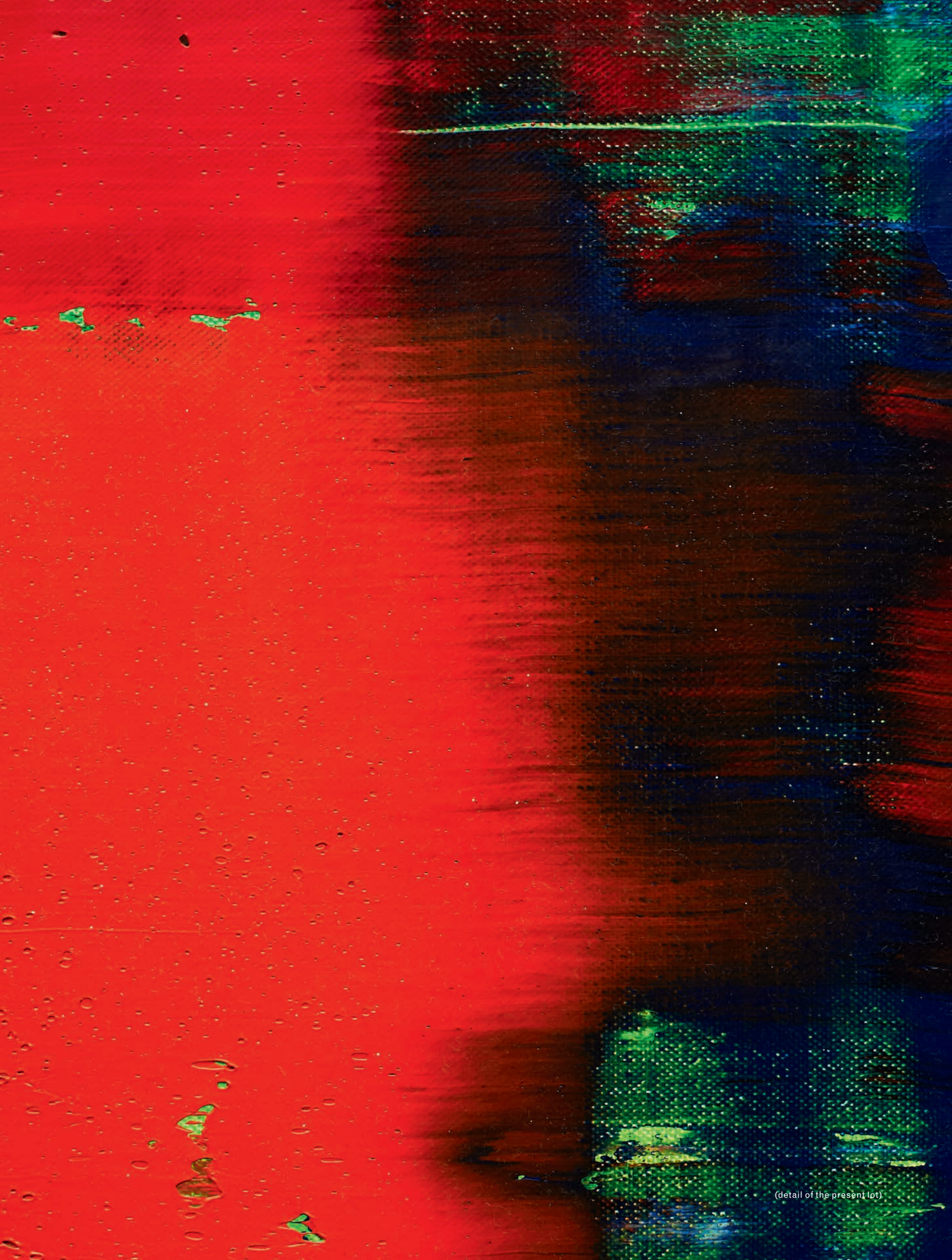
Parkett Verlag, Zurich
Private Collection

LITERATURE

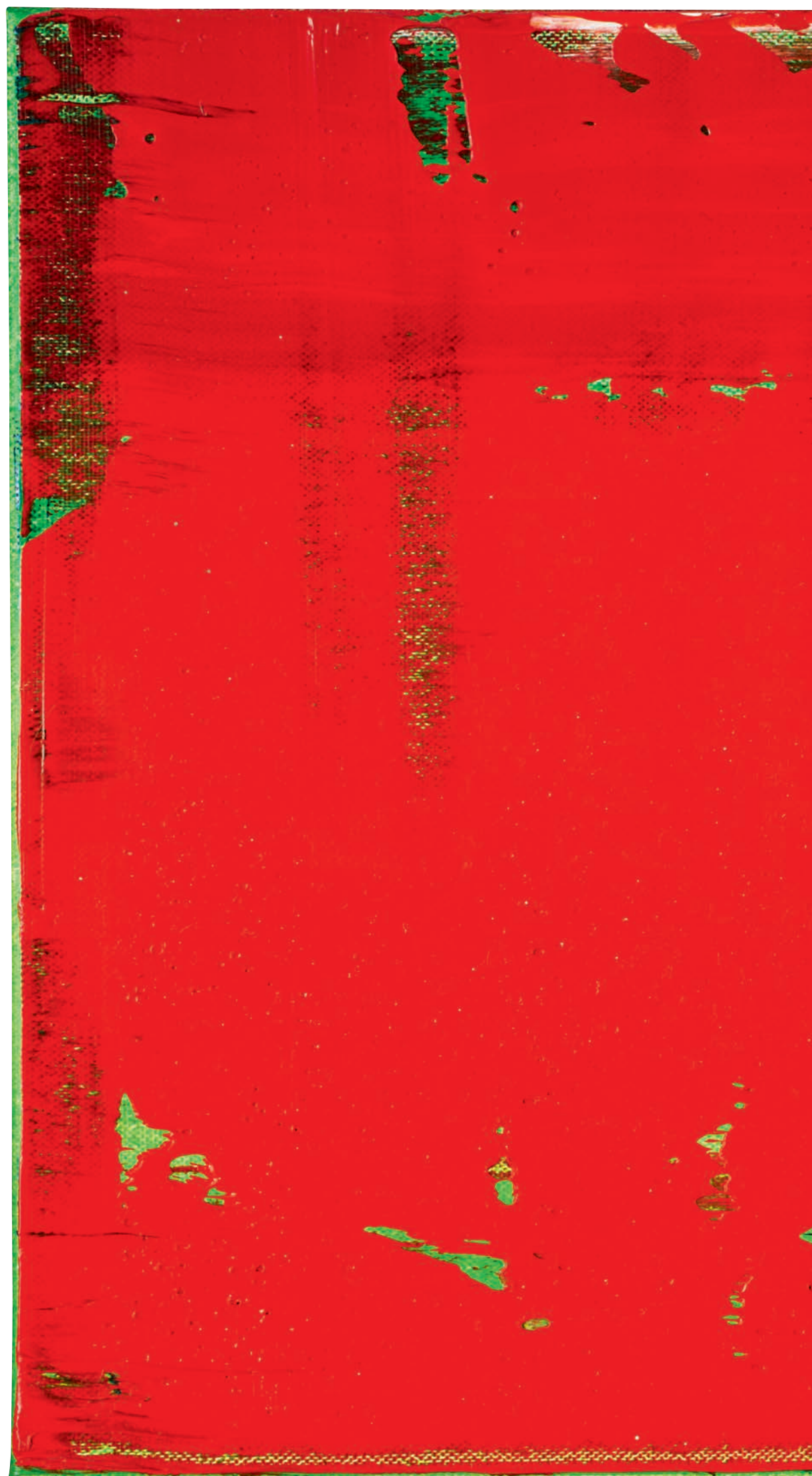
Parkett, no. 35, 1993, p. 97 (illustrated)
B. Buchloh ed., *Gerhard Richter: Werkübersicht/Catalogue Raisonné 1962-1993*, vol. III, Ostfildern-Ruit 1993, no. 789/1-115 (two other examples illustrated)
H. Butin, ed., *Gerhard Richter. Editionen 1965-1993 Catalogue Raisonné*, Kunsthalle Bremen, 1993, cat. No. 69, pp. 166-167 (another example illustrated)
H. Butin and S. Gronert, eds., *Gerhard Richter. Editionen 1965-2004. Catalogue Raisonné*, Ostfildern-Ruit, cat. no. 81, p. 81 (another example illustrated)

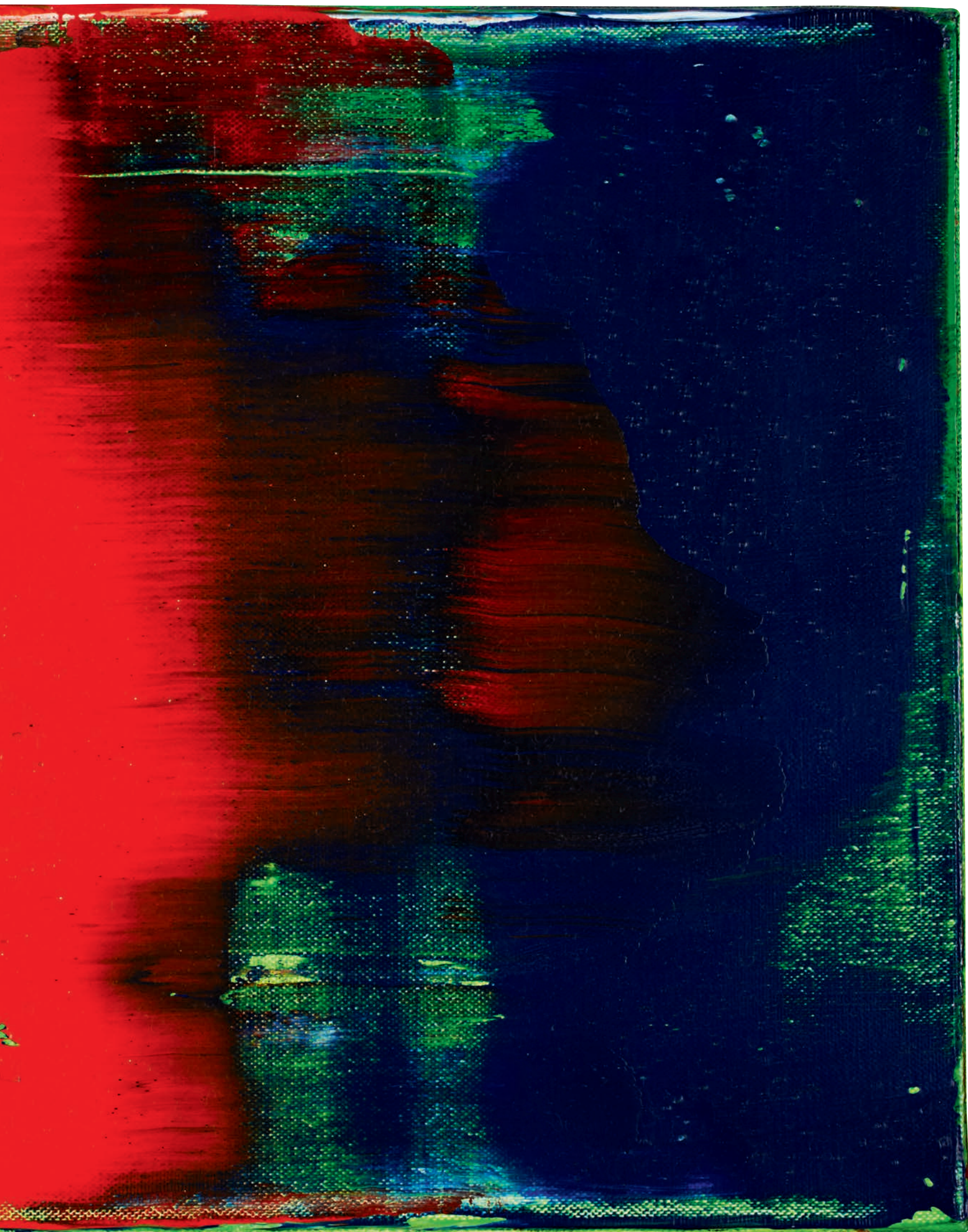
Gerhard Richter's highly acclaimed abstract paintings are magical moments in art, produced mainly by chance, hazard, and clever movements of paint across the surface of his canvases. Deliberately eliminating any overly figurative or representational forms within such works, the artist states, "We only find paintings interesting because we always search for something that looks familiar to us. I see something and in my head I compare it and try to find out what it relates to. And usually we do find those similarities and name them: table, blanket, and so on. When we don't find anything, we are frustrated and that keeps us excited and interested until we have to turn away because we are bored. That's how abstract painting works." (G. Richter, quoted in R. Storr, "Interview with Gerhard Richter," exh. cat., *Gerhard Richter: Forty Years of Painting*, ed. Robert Storr, New York, 2002, p. 304).

Richter's love for painting abstracts is evident in his iconic oeuvre, which are clearly executed with joy, motion, and the artist's obvious passion for color and long-ingrained relationship with painting itself. In the present lot, *Grün Blau Rot 789-5*, 1993, and its like works from the *Parkett* series, Richter basks in the freedom afforded to him by the lack of motif in the painting process. The canvas grants him infinite possibilities and potential to experiment with color and brushstrokes, and is a clear contrast to the rigorousness of his meticulously representational Photo Pictures. "I always need to paint abstracts again," Richter admits. "I need that pleasure." (G. Richter, quoted in M. Kimmelman, "Gerhard Richter: An Artist Beyond Isms," *The New York Times*, January 27, 2002). Ultimately, Richter's artistic genius lies in his inadvertent wealth of visual associations – not those that he necessarily aims to find in painting, but those for which he discovers along the way.



(detail of the present lot)





181 **GERHARD RICHTER** b. 1932

Untitled, 1989

oil on paper

8 1/2 x 11 3/4 in. (21.6 x 29.8 cm)

Signed and dated "3.3.89 Richter" along the lower margin.

Estimate \$90,000-120,000

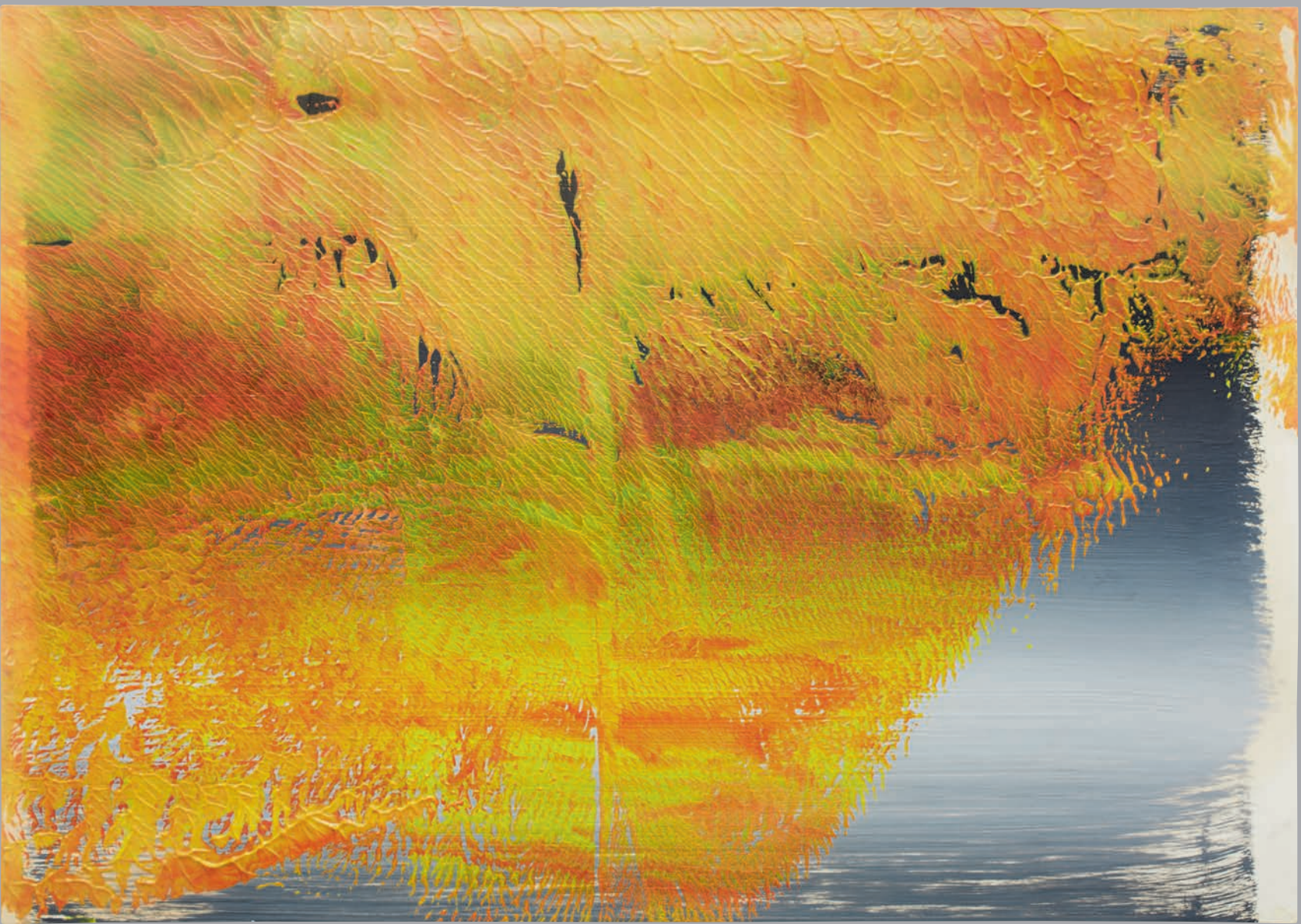
PROVENANCE

David Nolan Gallery, New York

Perhaps because I'm a bit uncertain, a bit volatile... I'd always been fascinated by abstraction. It's so mysterious, like an unknown land.

GERHARD RICHTER

(Gerhard Richter, interview with N. Serota, *Gerhard Richter: Panorama*, exh. cat., Tate Modern, London 2011, p. 20).



182 **KEN PRICE** 1935-2012

Blind Bob, circa 1998
acrylic and ceramic
5 1/2 x 8 x 6 1/2 in. (14 x 20.3 x 16.5 cm)

Estimate \$50,000-70,000

PROVENANCE

Acquired directly from the artist
Collection of Dave Hickey, United States

EXHIBITED

Marfa, Texas, The Chinati Foundation, *Ken Price: Sculpture and Drawings 1994-2000*,
October 2004 - May 2005

LITERATURE

R. Weiner, "Ken Price: A Talk with Slides", *Chinati Foundation Newsletter*, vol.10, Marfa,
2004, pp. 33-34 (illustrated)



Bryan Law, Ken Price, and Jackson Price with the present lot, *Blind Bob*, circa 1998







183 **GEORG BASELITZ** b. 1938

Die Spitzen – Das Prinzip der inneren Notwendigkeit IV, 2000

oil on canvas

98 3/8 x 78 3/4 in. (250 x 200 cm)

Signed, titled, and dated "G. Baselitz, Die Spitzen – Das Prinzip der inneren Notwendigkeit IV, 18.VI.2000" on the reverse.

Estimate \$350,000-550,000

PROVENANCE

Acquired directly from the artist

Private Collection, Zurich

Georg Baselitz pioneered the Neo-Expressionism movement in Germany after the Second World War, trained in both socialist realism in East Germany and abstraction in West Germany. Subsequently he rejected both styles and revived the style of Expressionist painting that was suppressed under the Nazi regime. His early works focus on the human figure though he does not champion the human form but rather shows the grotesque in it. Baselitz's canvases depict struggling forms whose exertion is heightened by his masterful painting style. The different colors of oil push and pull on each other creating an even greater feeling of turmoil within his compositions. One can perceive the artist's desperation to hold true to the original theme yet to allow the composition to take its own form simultaneously.

The present lot, *Die Spitzen – Das Prinzip der inneren Notwendigkeit IV*, 2000, is emblematic of Baselitz' artistic style. The green, yellow, and brown hues of the leaves encircling the canvas seem to erupt from the surface and push outward in all directions. The leaves attempt to maintain their independence in some places but swirl and bind in other areas of the work. These intense colors provide a stark contrast to the light blue, grey, and black forms in the center of the composition. This simultaneously draws attention to the center of the canvas and then quickly back to the movement of colors encircling its perimeter. The strong vertical created by the wings of the bird in the center seems to push out towards the leaves, in an attempt to fly free from their nest. The fast paced movement of the leaves in conjunction with the outlined bird gives the illusion of a bird soaring through the trees of a forest. Baselitz's vision of a bird flying depicts the unpredictable growth and movement of the natural world. While the work does contain a sense of narrative, its components unify together in a whirlwind of swirling lines and shapes, allowing imagery to become abstraction.

I begin with an idea, but as I work, the picture takes over. Then there is the struggle between the idea that I preconceived in advance and the picture that fights for its own life.

GEORG BASELITZ

(Georg Baselitz quoted in M. Auping, *Conversation with the Georg Baselitz*, December 5–6, 1996).



184 **JUAN MUÑOZ** 1953-2001

Two Ballerinas, 1989

bronze, in two parts, with inlaid wood artist's base

base: 33 1/2 x 40 1/4 x 40 1/4 in. (85.1 x 102.2 x 102.2 cm)

each figure: 21 3/4 x 23 x 17 1/2 in. (55.2 x 58.4 x 44.5 cm)

overall: 55 1/4 x 40 1/4 x 40 1/4 in. (140.3 x 102.2 x 102.2 cm)

Estimate \$200,000-300,000

PROVENANCE

Marga Paz Gallery, Madrid

Sale: Sotheby's, New York, *Contemporary Art Part I*, November 19, 1997, lot 5

Acquired at the above sale by the present owner

Juan Muñoz has created a tremendous output of work throughout his astonishing career, including two-dimensional images, sound pieces, writings, and collaborations with authors, but he is undoubtedly remembered most for his alluring sculptural works. Muñoz's renowned sculptures frequently include two of his most recurrent character symbols, the ballerina and the dwarf. The present lot, *Two Ballerinas*, 1989, appears to borrow both of these recurring characterizations, reminiscent of iconic works by Diego Velázquez such as *Don Baltasar Carlos with a Dwarf*, 1631 and *Las Meninas*, 1656. Muñoz's figures take on similar traits of such characters like the Infanta Margarita, with her short torso and large bottom heavy dress. Muñoz's ballerinas are often elevated on pedestals or stages and are symbolically legless, having instead weighted and rounded bottoms on which they are able to sway, as if performing for their audience. Despite their weighty and architectural distortions there is an implied movement, a promise of twirling, with bells for hands as additional theatricality.

While appearing regal and elegant in stature, Muñoz describes an undertone of violence in his famed ballerinas. It is a muted violence, intrinsic in such figures who cannot walk, see, or speak. The artist stated "I had great difficulty convincing myself, for example, that I could make the ballerina. I was frightened by making such a romantic figure. But I felt like there was this inherent violence in the piece. The ballerina was muted and bound, forever moving and forever going nowhere." One of the leading artists of his generation, Juan Muñoz will continue to be praised for his diverse and vast body of work centering on the narrative possibilities of figures in environments, including his exquisite ballerinas. (Juan Muñoz quoted in "Interview with Paul Shimmel", N. Benezra, M. Brenson, O. Viso, *Juan Muñoz*, Chicago, 2001).



(detail of the present lot)



185 **MIQUEL BARCELÓ** b. 1957

Huîtres I, 1988

oil and mixed media on canvas

51 5/8 x 78 3/4 in. (131 x 200 cm)

Signed and dated "Barceló, XII.1988" on the reverse.

Estimate \$400,000-600,000

PROVENANCE

Galerie Bruno Bischofberger, Zürich

*At a temperature of 50°C and with the sandwind
one sees everything much clearer, that is to say,
one ceases to see anything at all.*

MIQUEL BARCELÓ

(Miquel Barceló quoted in *Miquel Barceló 1987-1997*, Barcelona, 1998, p.86).

The present lot, *Huîtres I*, 1988, shows the major influence that Miquel Barceló's initial trip to the African continent had on his rich output of work. After a visit to Mali and its surrounding areas, Barceló began painting works with an over-exposed, shimmering white background that recalled the landscape of the Sahara Desert which he found so inspiring. From this moment forward in his career, the white background was increasingly featured in Barceló's paintings. Similar to his other white-based paintings, *Huîtres I*, 1988, has an almost haunting quality, that of isolation in a far away land. The pallor both dazzles and appears ghostly, much like the barren, sandy landscape of the vast Sahara. The unique texture of the work also presents an encrusted surface, and reflects a vulnerability to the land and the nature of existence. The present lot demonstrates the artist's mixed visions on the sparse landscape; it is both beautiful and desolate all at once, but seeped in Barceló's emotion and passionate artistry.



186 **GEORG BASELITZ** b. 1938

Tränen (Tears), 1986

oil on canvas

63 3/4 x 51 in. (161.9 x 129.5 cm)

Signed, titled, and dated "G.B. Tränen 17.III.86" on the reverse.

Estimate \$200,000-300,000

PROVENANCE

Sylvia and Hartmut Ackermeier, Berlin

Hauser & Wirth, Zürich

LITERATURE

H. Ackermeier, A.B. Oliva, N. Rosenthal and H. Szeemann, *Georg Baselitz, Opere della collezione Ackermeier Berlino*, Milan, 1991, no. 26 (illustrated)

In the 1960s, Georg Baselitz emerged as a leader of German Neo-Expressionist painting. His work evokes disquieting subjects rendered passionately as an outlet for confronting the realities of the modern age, while exploring what it means to be a German artist in a postwar world. In explaining his work, Baselitz says; "I had always loved expressionist painting, like every European. In fact I admired it all the more because these were precisely the paintings despised by my father's generation. Their denouncement made them especially appealing to me as a human being, but not as an artist. The accusation that my art was expressionist brought out a certain aggressiveness in me and compelled me to begin closely examining the aesthetic dimensions of German Expressionist paintings." (Georg Baselitz quoted in P. Kort, "Georg Baselitz, Selected Paintings & Interview", *ARTiculate*, January 10, 2011).



187 **JEAN MICHEL BASQUIAT** 1960-1988

Untitled (It's All The Same), circa 1984-1985
oilstick and pencil on paper
29 1/2 x 33 in. (74.9 x 83.8 cm)
Inscribed "IT'S ALL THE SAME©" center.

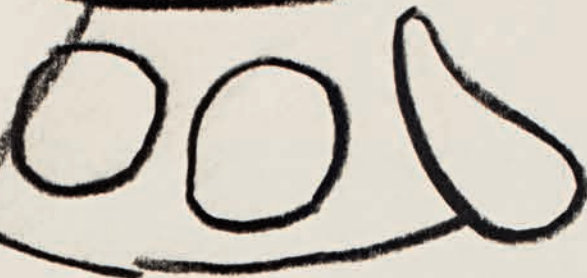
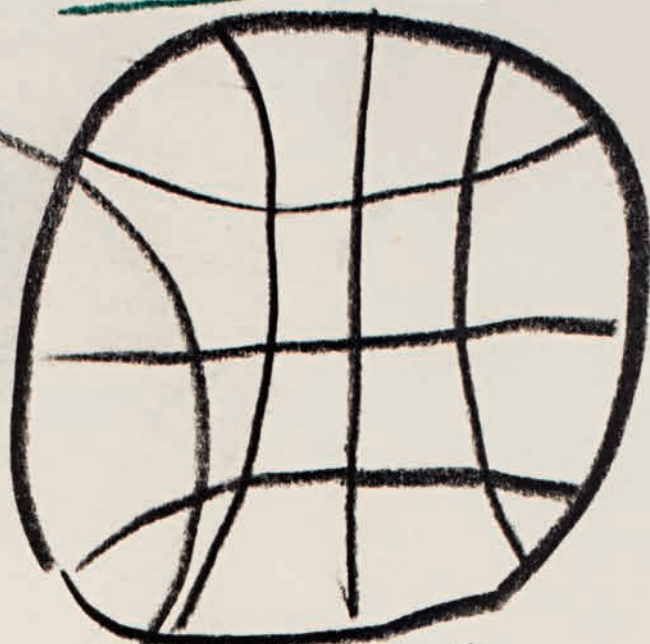
Estimate \$200,000-300,000

PROVENANCE
Tony Shafrazi Gallery, New York

Jean Michel Basquiat's works can sometimes resemble artistic enigmas that leave the viewer attempting to interpret their meanings and decode the hieroglyphs of drawings, symbols, words, and pop culture references that fill each composition. The present lot, *Untitled (It's All The Same)*, circa 1984-1985, from the final years of Basquiat's short, but prolific career, demonstrates the sparseness of his later works. A unique element of the work is the words Basquiat incorporates into the drawing, inspired by fragments of his life and the many sources that influenced him, from books to media to conversation. Basquiat used his traditional copyright symbol next to certain phrases, a hallmark of his since his days as graffiti artist SAMO.

The piece retains Basquiat's deliberate, yet childlike drawing style. He used oilstick and pencil to mark the paper, intentionally creating the piece quickly. He held on to the way children draw with purpose when they first pick up a pencil and stayed true to that notion. The work has elements that resemble an anatomy drawing, demonstrating Basquiat's fascination with Da Vinci's anatomical drawings and *Gray's Anatomy*, which he read at a young age. The pared down nature of the present lot is a departure from his more colorful, busy works, but still displays his innate talent for composition and ability to captivate viewers. During his last years, he transitioned into more serious works, like this one, which appear more subdued and reflect his personal experience and changing outlook on life at the time.

INTLO



NIII-

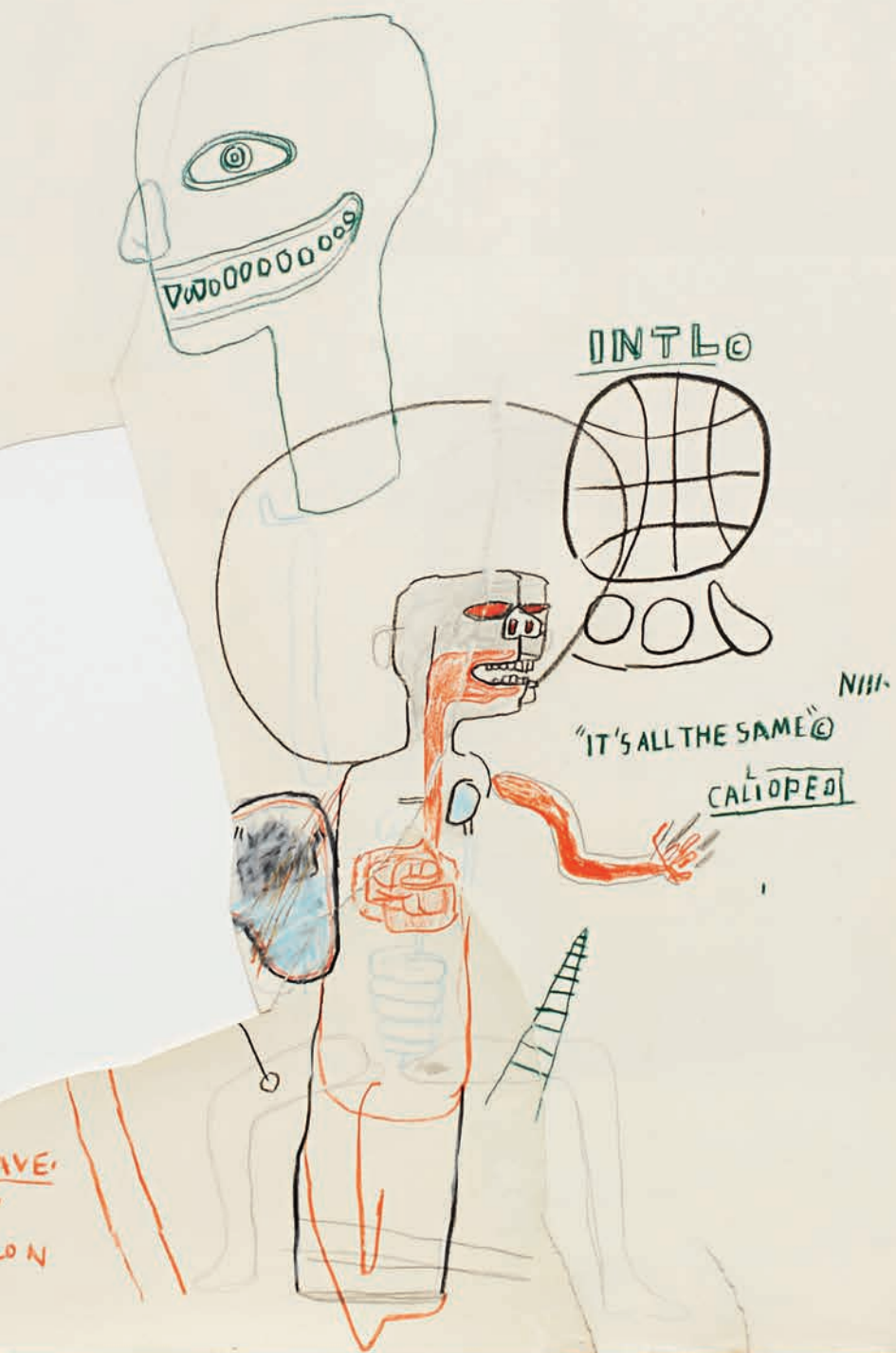
"IT'S ALL THE SAME"©

CALIOPEO



CLUB

416 OCEAN
ICATION
FRANCILL



188 **ANDY WARHOL** 1928-1987

Vesuvius, 1985
painted serigraph
31 1/2 x 39 3/8 in. (80 x 100 cm)
Signed "Andy Warhol" lower right.
This work is unique.

Estimate \$80,000-120,000

PROVENANCE

Lucio Amelio, Naples
Galerie de France

EXHIBITED

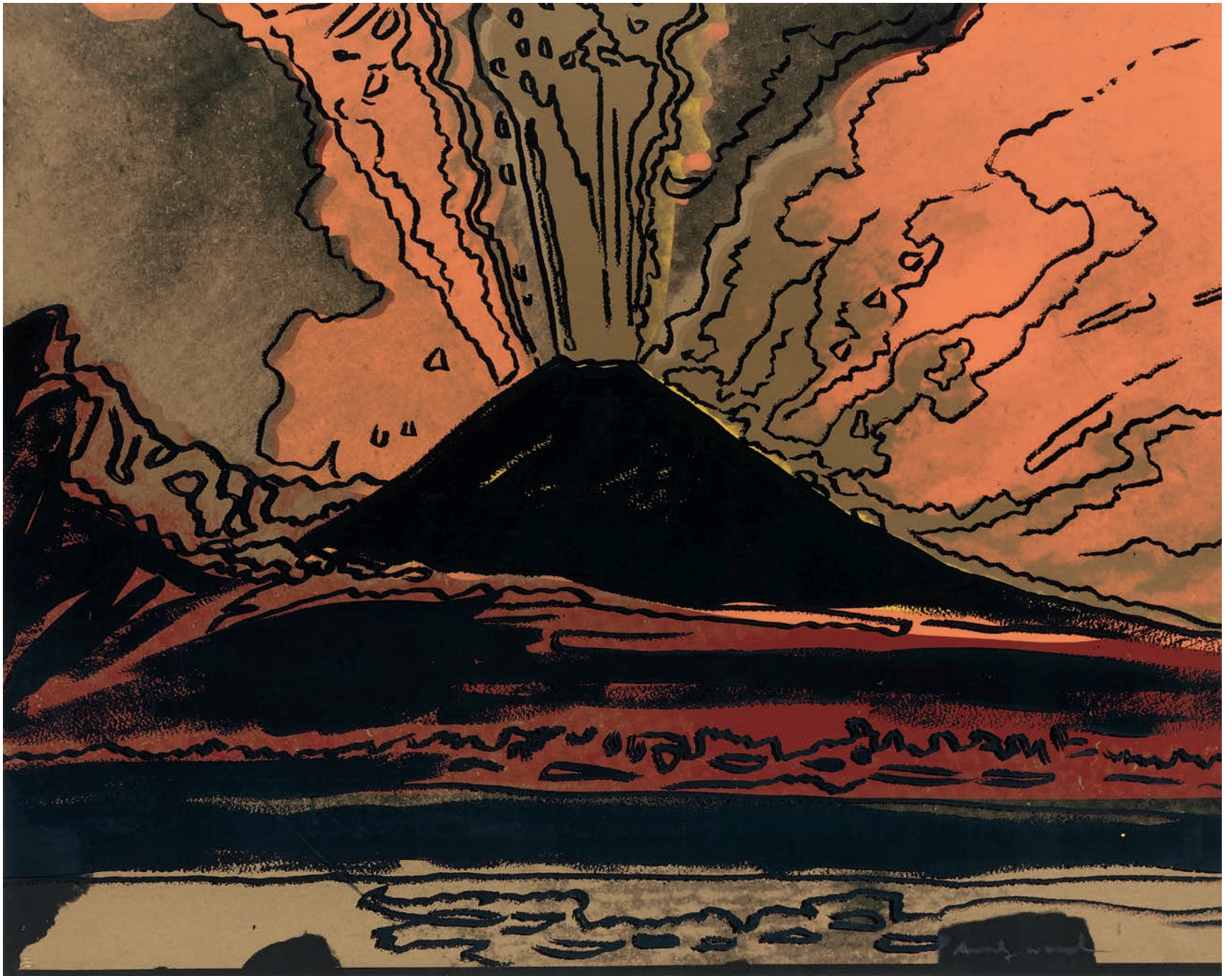
Tokyo, Mitsukoshi Ltd., *Andy Warhol*, January 8 - January 20, 1991
Tel Aviv, Tel Aviv Museum of Art, *Andy Warhol*, August 27 - October 27, 1992
Vienna, KunstHausWien, *Andy Warhol*, February 22 - May 30, 1993
Athens, National Gallery, *Andy Warhol*, June 14 - August 10, 1993; Thessaloniki, August 27 - September 27, 1993
Orlando, Orlando Museum of Art, *Andy Warhol*, October 9 - December 12, 1993
Fort Lauderdale, Florida, Museum of Art, *Andy Warhol*, January 13 - March 13, 1994
Taipei, Taipei Fine Arts Museum, *Andy Warhol 1928-1987*, October 8 - November 20, 1994
Lausanne, Fondation de l'Hermitage, *Andy Warhol*, May 25 - October 1, 1995
Milan, Fondazione Antonio Mazzotta, *Andy Warhol*, October 22, 1995 - February 11, 1996
Ludwigshafen, Germany, Wilhelm-Hack-Museum, *Andy Warhol*, September 15, 1996 - January 12, 1997
Helsinki, Helsinki Kunsthalle, *Andy Warhol*, August 23 - November 16, 1997
Warsaw, The National Museum, *Andy Warhol*, March 6 - May 3, 1998; The National Museum, Cracow, May 19 - July 12, 1998
Kochi, The Museum of Art, *Andy Warhol*, February 6 - March 26, 2000; The Bunkamura Tokyo, Museum of Art, April 1 - May 21, 2000; Daimaru Museum, Umeda-Osaka, May 24 - June 11, 2000; Hiroshima City Museum of Contemporary Art, June 17 - July 30, 2000; Kawamura Memorial Museum of Art, August 5 - October 1, 2000; Nagoya City Art Museum, October 7 - December 17, 2000; Niigata City Art Museum, January 4 - February 12, 2001

LITERATURE

M. Bonuomo, *Vesuvius, by Warhol*, Museo di Capodimonte, Naples, 1985, p. 66 (illustrated)

In the present lot Andy Warhol invokes both the impending disaster and natural beauty of the iconic Mount Vesuvius. Here he depicts the looming destruction that threatens Naples, an extraordinary and uniquely historical place, as his subject. "An eruption is an overwhelming image, an extraordinary happening and even a great piece of sculpture" (Andy Warhol in *Vesuvius by Warhol*, Naples, 1985, p. 35).

Warhols' preoccupation with death is precisely what made famous his renowned portraits of Marilyn, Elvis and Jackie, all of whom were made subjects of Warhol's artwork in the wake of their own tragic demises. Like the aforementioned subjects, the infamous volcano itself has become an icon, but unlike them, *Vesuvius*, 1985, remains vibrantly active and very much still alive. But what separates *Vesuvius*, 1985, most clearly from Warhol's other Disaster works, is its existence as a natural disaster, and not one of human error.





189 **ANDY WARHOL** 1928-1987

Ted Turner, 1986

screenprint on colored graphic art paper collage on HMP paper
31 1/2 x 23 3/4 in. (80 x 60.3 cm)

Stamped by The Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts, Inc. and numbered 115.323 on the reverse. This work is accompanied by a certificate of authenticity from The Andy Warhol Foundation for the Visual Arts, Inc.

Estimate \$18,000-25,000

PROVENANCE

The Estate of Andy Warhol

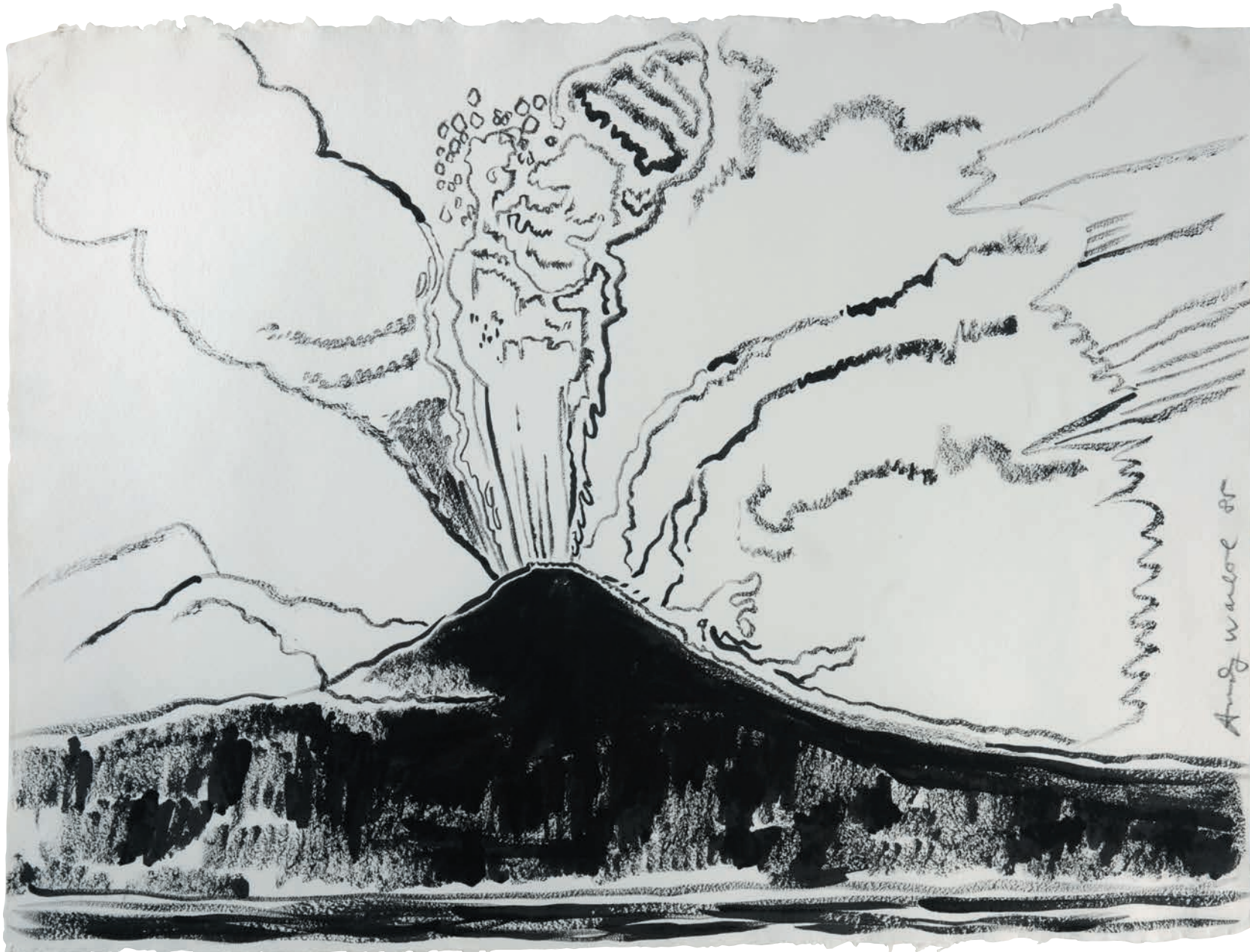
The Andy Warhol Foundation for the Visual Arts, New York
Galerie Thaddaeus Ropac, Paris

EXHIBITED

Paris, Galerie Thaddaeus Ropac, *Andy Warhol Public Faces, Private Lives Collages: 1975-1986*, October 12 - November 16, 2002

LITERATURE

This work will be included in the forthcoming Catalogue Raisonné of the artist's work.



190 **ANDY WARHOL** 1928-1987

Vesuvius, 1985

ink and charcoal on Arches paper

23 x 31 in. (58.4 x 78.7 cm)

Signed and dated "Andy Warhol 85" along the right margin.

Estimate \$40,000-60,000

PROVENANCE

Lucio Amelio, Naples

Galerie de France, Paris

EXHIBITED

Tokyo, Mitsukoshi Ltd., *Andy Warhol*, January 8 - January 20, 1991

Tel Aviv, Tel Aviv Museum of Art, *Andy Warhol*, August 27 - October 27, 1992

Vienna, KunstHausWien, *Andy Warhol*, February 22 - May 30, 1993

Athens, National Gallery, *Andy Warhol*, June 14 - August 10, 1993; Thessaloniki, August 27 - September 27, 1993

Orlando, Orlando Museum of Art, *Andy Warhol*, October 9 - December 12, 1993

Fort Lauderdale, Florida, Museum of Art, *Andy Warhol*, January 13 - March 13, 1994

Taipei, Taipei Fine Arts Museum, *Andy Warhol 1928-1987*, October 8 - November 20, 1994

Lausanne, Fondation de l'Hermitage, *Andy Warhol*, May 25 - October 1, 1995

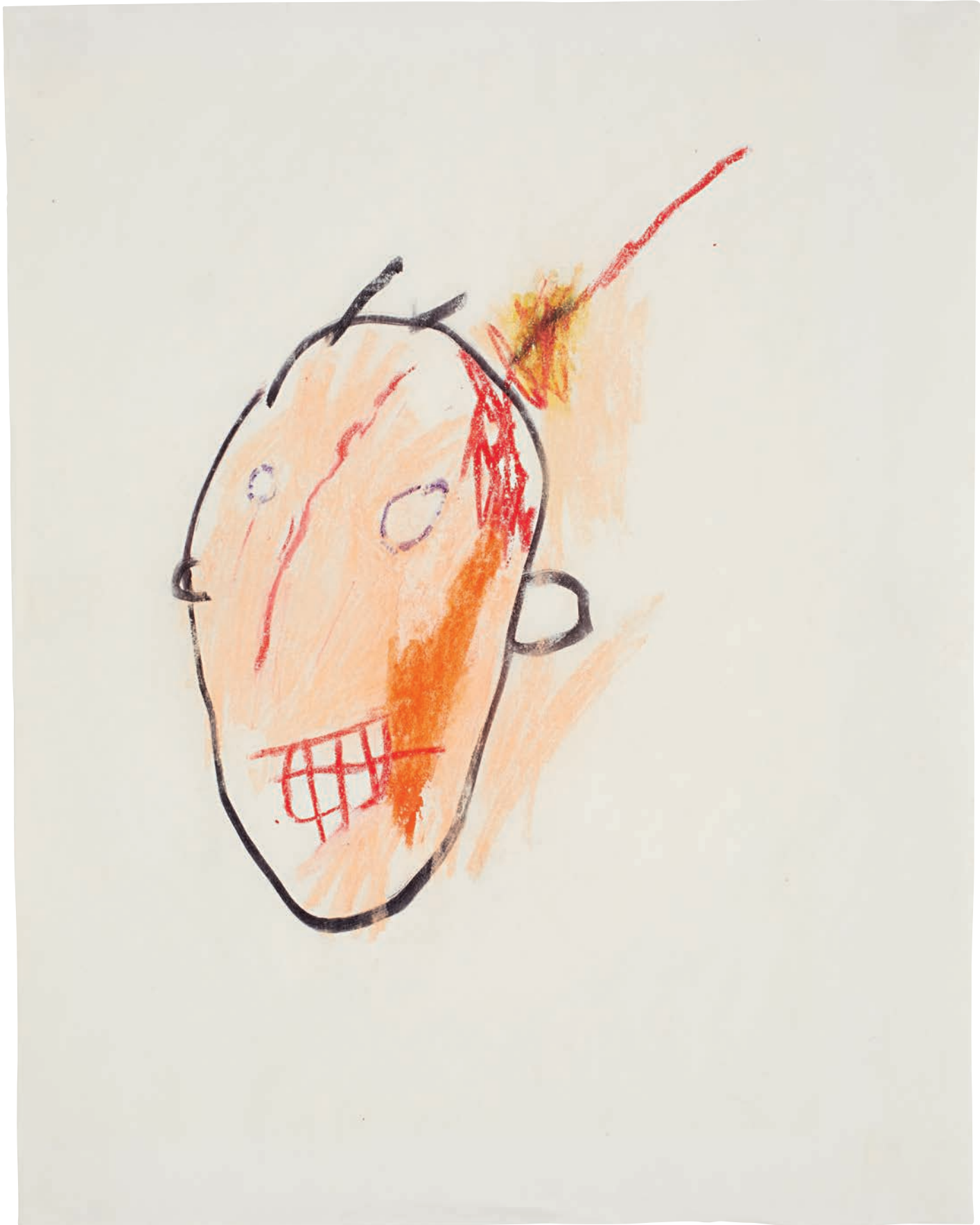
Milan, Fondazione Antonio Mazzotta, *Andy Warhol*, October 22, 1995 - February 11, 1996

Ludwigshafen, Germany, Wilhelm-Hack-Museum, *Andy Warhol*, September 15, 1996 - January 12, 1997 Helsinki Kunsthalle, *Andy Warhol*, August 23 - November 16, 1997 Warsaw, The National Museum, *Andy Warhol*, March 6 - May 3, 1998; The National Museum, Cracow, May 19 - July 12, 1998

Kochi, The Museum of Art, *Andy Warhol*, February 6 - March 26, 2000; The Bunkamura Museum of Art, Tokyo, April 1 - May 21, 2000; Daimaru Museum, Umeda-Osaka, May 24 - June 11, 2000; Hiroshima City Museum of Contemporary Art, June 17 - July 30, 2000; Kawamura Memorial Museum of Art, August 5 - October 1, 2000; Nagoya City Art Museum, October 7 - December 17, 2000; Niigata City Art Museum, January 4 - February 12, 2001

LITERATURE

M. Bonuomo, *Vesuvius*, by Warhol, Museo di Capodimonte, Naples, 1985 (illustrated)



191 **JEAN-MICHEL BASQUIAT** 1960-1988

Untitled (Head), 1981-1982

conté crayon on paper

11 x 8 1/2 in. (27.9 x 21.6 cm)

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

Estimate \$20,000-30,000

PROVENANCE

Vrej Baghoomian Gallery, New York

The drawings I do have very little to do with classical, post Renaissance drawings where you try to imitate life or make it appear to be life-like. My drawings don't try to imitate life, they try to create life, try to invent life.

KEITH HARING

(Keith Haring, from interview with C. Flyman, September 26, 1980, in G. Celant, *Keith Haring*, Munich, 1992, p. 116).



192 **KEITH HARING** 1958-1990

Untitled, 1982

acrylic on paper

38 x 50 in. (96.5 x 127 cm)

Signed and dated "Sept. 17 - 81, K. Haring" on the reverse.

Estimate \$70,000-90,000

PROVENANCE

Gagosian Gallery, Los Angeles

Acquired from the above by the present owner

EXHIBITED

San Bernardino, California State University, University Art Gallery, *Point of View: Artworks from the Collection of Jeffrey Kerns*, 1986

LITERATURE

J. Kerns and M. Kohn, *Point of View: Artworks from the Collection of Jeffrey Kerns*, exh. cat., California State University, San Bernardino, 1986 (illustrated)

193 **ANDY WARHOL** 1928-1987

Diamond Dust Shoes, 1980

synthetic polymer, silkscreen inks, and diamond dust on paper

40 x 60 in. (101.6 x 152.4 cm)

Stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. on the reverse and numbered 099E UT.057.

Estimate \$200,000-300,000

PROVENANCE

DJT Fine Arts, New York

Sale: Seoul Auction, Korea, *Contemporary Art*, December 15, 2011, lot 160

Acquired at the above sale by the present owner

Diamond Dust Shoes, 1980, is part of an iconic series of works by Andy Warhol that epitomizes his fascination with glamour and celebrity, and returned the artist to one of his original professions as a commercial illustrator for the I. Miller shoe company. Bob Colacello, editor of *Interview Magazine*, recalls the origin of Warhol's shoes series, describing, "A big box of shoes was sent down to Warhol to be photographed for an ad campaign. An assistant turned the box upside down and dumped the shoes out. Andy liked the way they spilled all over the floor so he took a few Polaroids...". Warhol's artistic creativity and eye for composition immediately piqued at this moment.

Like in other works from the series, *Diamond Dust Shoes*, 1980, contrasts the glittering green, pink and purple shoes against a black background, ensuring that they are the focus of the viewer's eye. Sparkling, pulverized glass was used by Warhol as an alternative to diamond dust, as the powder of real ground diamonds turned out to be too chalky in the artist's opinion. Diamond dust had been popular with Warhol ever since he first used it in his Shadow series in 1979, as it connoted his favorite subjects of movie star glamour, high fashion, and money. "The merger of women's shoes and diamond dust was a perfect fit... Andy created the Diamond Dust Shoe paintings just as the disco, glam, and stilettos of Studio 54 had captured the imagination of the Manhattan glitterati. Andy, who had been in the vanguard of the New York club scene since the early 60s, once again reflected the times he was living in through his paintings" (V. Fremont, *Diamond Dust Shoes*, exh. cat., New York, 1999, pp. 8–9).

I'm doing shoes because I'm going back to my roots. In fact, I think maybe I should do nothing but shoes from now on.

ANDY WARHOL

(Andy Warhol quoted in P. Hackett, ed., *The Andy Warhol Diaries*, New York, 1989, p. 306).









194 **ANDY WARHOL** 1928-1987

Campbell's Onion Soup Box, 1986

synthetic polymer paint and silkscreen ink on canvas

20 x 20 in. (50.8 x 50.8 cm)

This work is accompanied by a certificate of authenticity from the Andy Warhol Foundation for the Visual Arts, Inc. and numbered PA-90-014 on reverse.

Estimate \$80,000-120,000

PROVENANCE

Galerie Thaddaeus Ropac, Paris

Private collection, Germany



195 **ANDY WARHOL** 1928-1987

Campbell's Onion Soup Box, 1986

synthetic polymer paint and silkscreen on canvas

20 x 20 in. (50.8 x 50.8 cm)

This work is accompanied by a certificate of authenticity from the Andy Warhol Foundation for the Visual Arts, Inc. and numbered PA-90-010 on the reverse.

Estimate \$80,000-120,000

PROVENANCE

Galerie Thaddaeus Ropac, Paris

Private collection, Germany

196 **TOM WESSELMANN** 1931-2004

Nude with Seascape, 1964-1965

liquitex and pencil on board

10 3/4 x 9 3/4 in. (27.3 x 24.8 cm)

Signed and dated "Wesselmann 64" lower right; further signed and dated "Wesselmann 65" upper right.

Estimate \$80,000-120,000

PROVENANCE

Acquired directly from the artist

Private collection, New York

James Goodman Gallery, New York

Personality would only be distraction from the simple fact of nudity. When I create physical details like lips or nipples, they are of importance for the erotic simplification. From the beginning I never gave them faces. A face gives personal touch to a sexual act, makes it a portrait act. And that, I don't like at all.

TOM WESSELMANN

(Tom Wesselmann quoted in S. Stealingworth, *Tom Wesselmann*, 1980, New York, pp. 23-24).



197 **TOM WESSELMANN** 1931-2004

Study for Bedroom Painting #69, 1983

oil on canvas

14 x 15 in. (35.6 x 38.1 cm)

Signed, titled, and dated "Study for Bedroom Painting #69, 1983, Wesselmann" on the overlap.

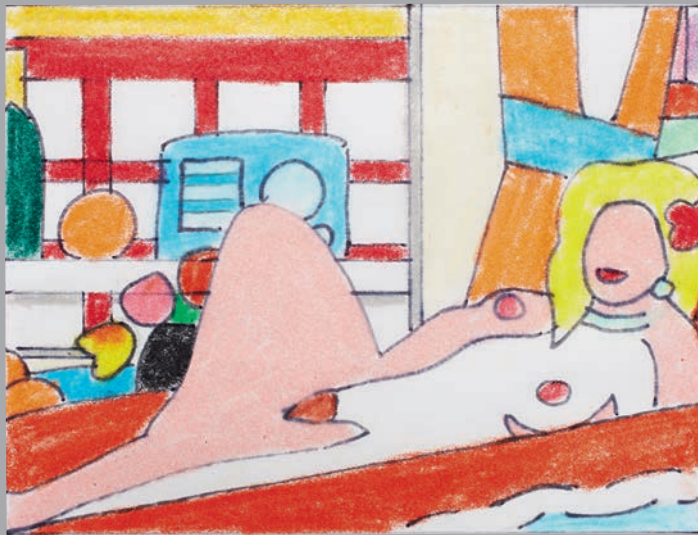
Estimate \$150,000-200,000

PROVENANCE

Sidney Janis Gallery, New York

Tom Wesselmann's treatment of the female form is one of the most recognizable in contemporary art. Choosing the nude figure as his point of study, he transforms the semi-anonymous female into an iconic symbol of Pop Art, reflecting his own signature style and unique point of view on a classic subject. The present lot, *Study for Bedroom Painting #69*, 1983, depicts the artist's preferred, famed subject, but portrays parts of the figure with negative space. On this artistic technique, Wesselmann (under his pen-name, Slim Stealingworth) describes, "The large scale elements can compress the space by themselves, in whole or in part, scaling up the impact of the tension between the still life and the body part. Wesselman views them as a momentary glimpse of a possible situation. He, or the viewer, is near or in a bed with a woman, and he looks up and sees just in front of his face, the woman's breast, for example, and then becomes aware of it in relationship to the objects behind it. This is an awareness we rarely have in real life, but which could theoretically make us better able to see an object in its context." (S. Stealingworth, *Tom Wesselmann*, New York, 1980, p. 56).





(actual size)

198 **TOM WESSELMANN** 1931-2004

Study for Sunset Nude with Wesselmann Still Life, 2003

ink and colored pencil on rag tracing paper

3 1/8 x 4 1/8 in. (7.9 x 10.5 cm)

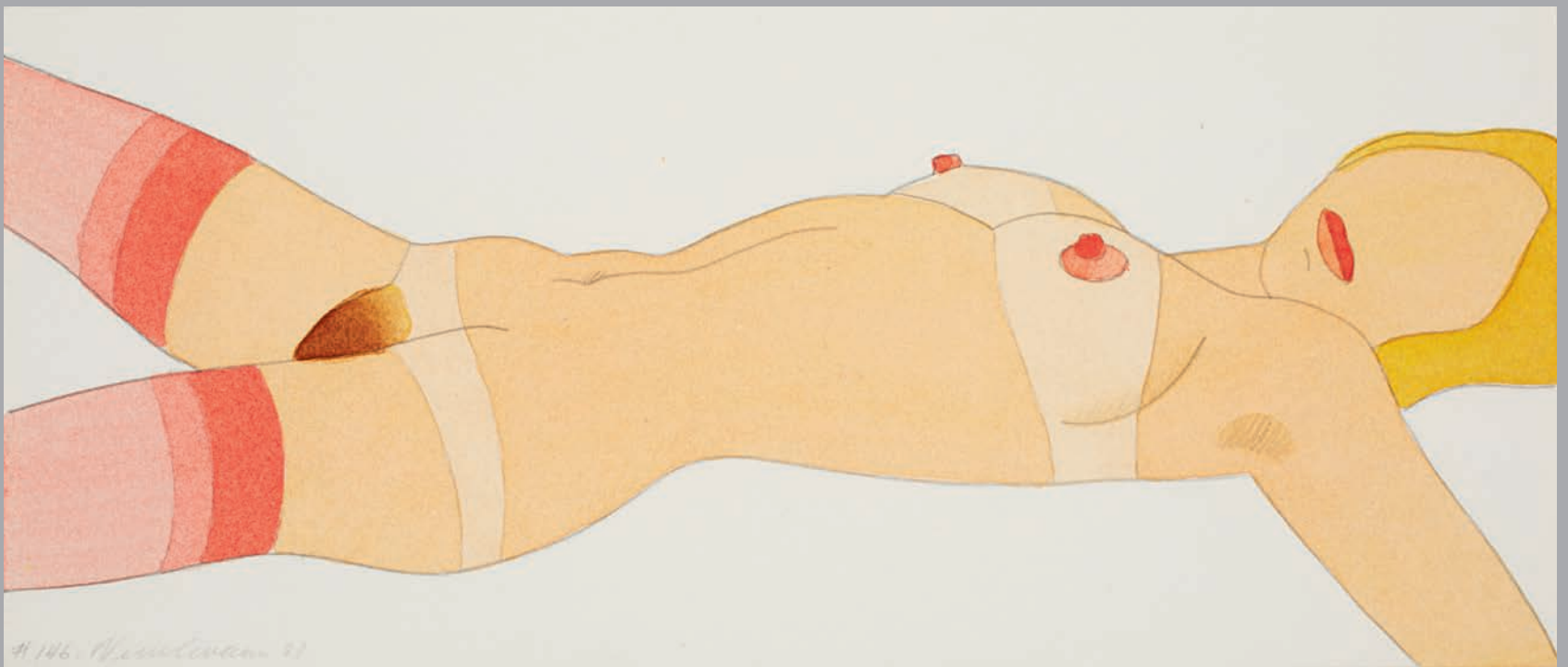
Signed, titled, and dated "Tom Wesselmann, Study for Sunset Nude with Wesselmann Still Life, 2003" on the reverse.

Estimate \$12,000-18,000

PROVENANCE

Acquired directly from the artist

Collection of Dave Hickey, United States



(actual size)

199 **TOM WESSELMANN** 1931-2004

Great American Nude #146, 1981

pencil and liquatex on board

3 3/4 x 8 3/4 in. (9.5 x 22.2 cm)

Signed, titled, and dated "#146, Wesselmann 81" lower left; further signed, titled, and dated "Wesselmann 81, Great American Nude #146" on the reverse.

Estimate \$25,000-35,000

PROVENANCE

Icon Ltd. Contemporary Art, Santa Monica

I only got started by doing the opposite of everything I loved. And in choosing representational painting, I decided to do, as my subject matter, the history of art: I would do nudes.

TOM WESSELMANN

(Tom Wesselmann quoted in "Telling it like it is," M. Livingstone, *Tom Wesselmann*, Ostfildern, Cantz Verlag, 1994, p. 9).

200 **ROBERT INDIANA** b. 1928

Yield Brother Samuel, 1966
oil on linen
24 1/8 x 22 1/8 in. (61.3 x 56.2 cm)
Signed, inscribed, and dated “Indiana New York 66” on the reverse.

Estimate \$150,000-200,000

PROVENANCE
Marisa del Re Gallery, New York
Sale: Sotheby's, New York, *Contemporary Art Morning*, May 16, 2001, lot 110
Acquired at the above sale by the present owner

Using text and symbols side by side within his works, Robert Indiana is best known for his ability to create holistic works that frame literal ideas in aesthetic frameworks. The present lot, *Yield Brother Samuel*, 1966, is archetypal of Indiana's use of symbolism. The stenciled letters and simple color palette allude to the simplistic form of military signage. The deep green of the background in contrast with the white circle and blue stars also suggests a military theme. The addition of the text makes the work somewhat ironic in that it calls for peace yet the work is cloaked in military tropes. Throughout his body of work Indiana uses text and symbols to create compelling works that blend the literal and the visual.

What I am thinking about is the very elementary part that language plays in man's thinking processes and this includes his identification of anything visual and that is I'm sure that the word, the object, and the idea are almost inextricably lost in the mind, and to divide them and to break them down is not really – it doesn't have to be done.

ROBERT INDIANA

(Robert Indiana quoted in “Oral history interview with Robert Indiana”, *Archives of American Art*, Smithsonian Institution, 1963).



Robert Indiana, *Yield Brother*, 1962. Oil on canvas. 60 x 50 in. (152.4 x 127 cm). The Bertrand Russell Peace Foundation, London.
© 2012 Morgan Art Foundation / Artists Rights Society (ARS), New York



SAMUEL

201 **ELLSWORTH KELLY** b. 1923

Study for a Four Panel Painting, 2001

oil on paper

7 x 18 in. (17.8 x 45.7 cm)

Signed "Kelly" lower right; further signed, titled, dedicated, and dated "A Study for the Four Panels, Ellsworth Kelly - May 15 2001" on the reverse. This work is numbered EK D 01.6 by the artist.

Estimate \$70,000-100,000

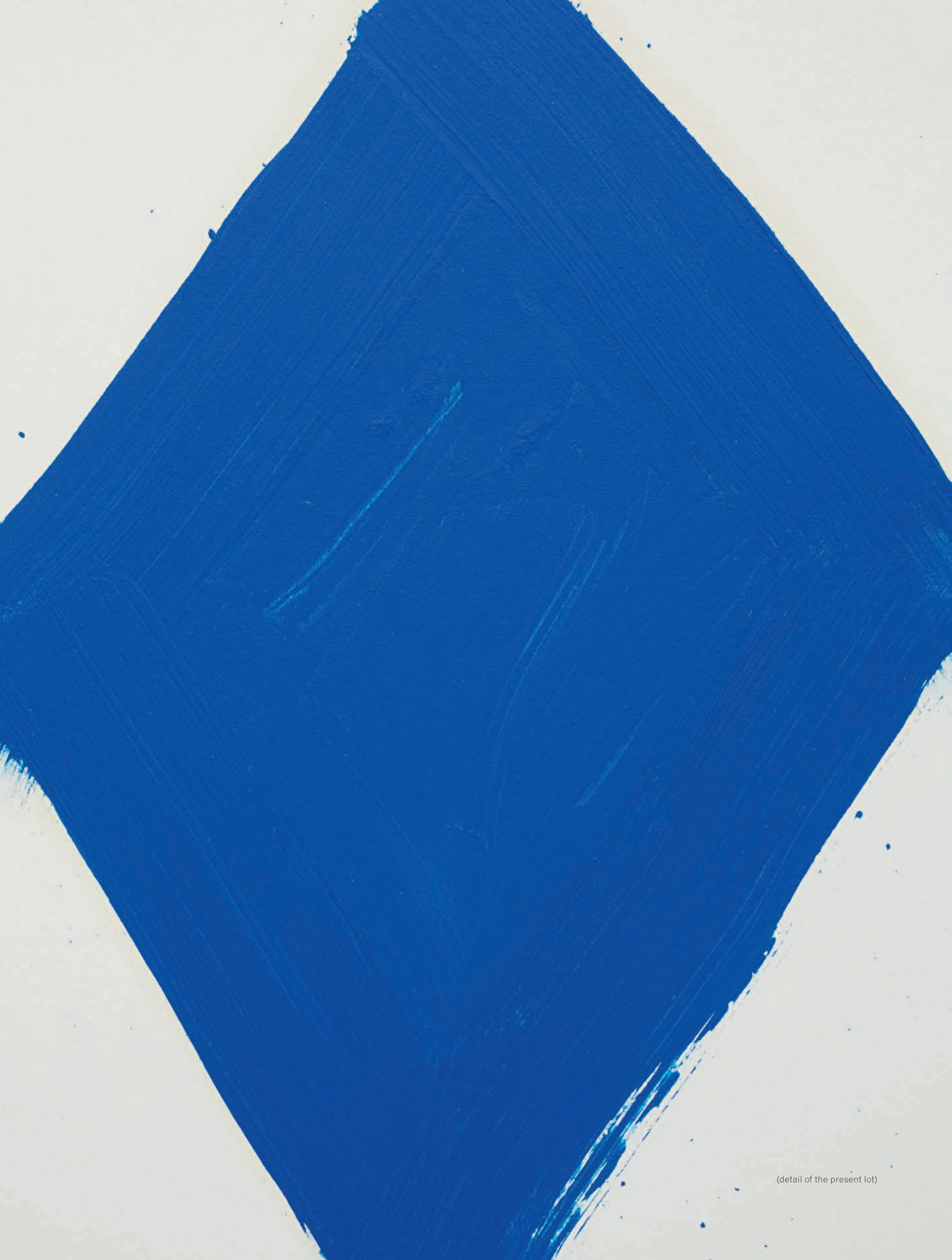
PROVENANCE

Acquired directly from the artist
Collection of Dave Hickey, United States

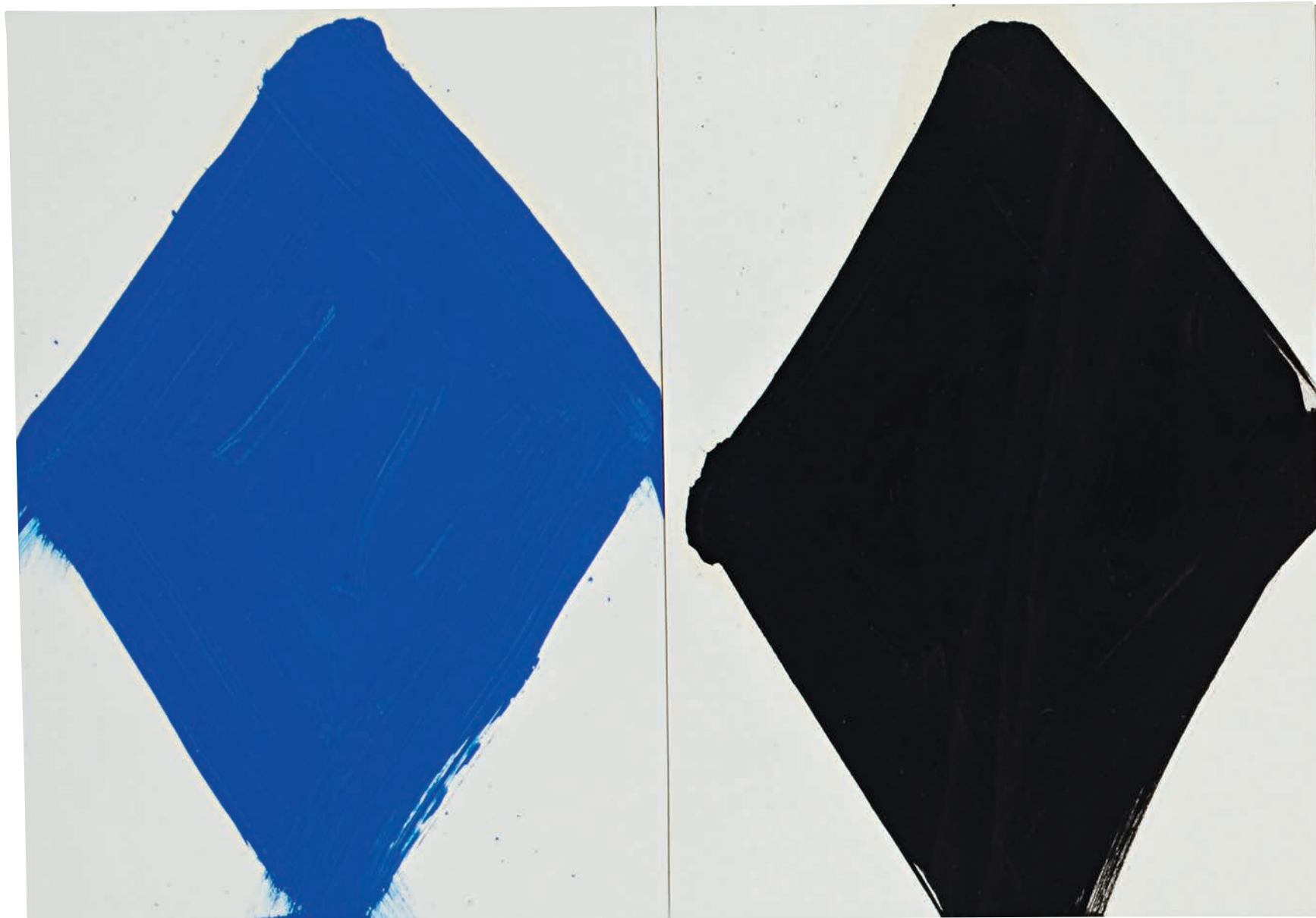
In my painting, the painting is the subject rather than the subject, the painting.

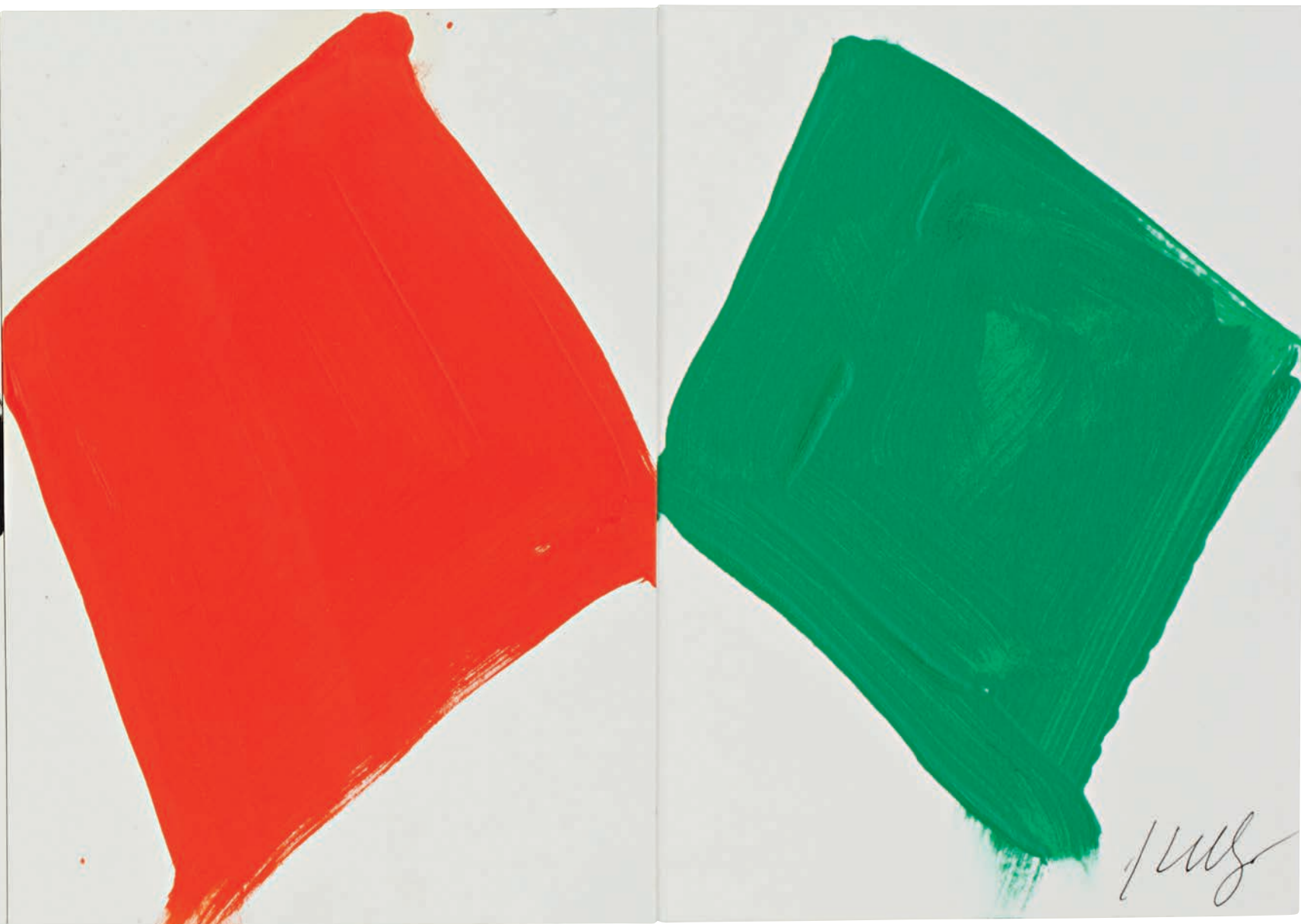
ELLSWORTH KELLY

(Ellsworth Kelly quoted in *Ellsworth Kelly: Paintings and Sculptures: 1963-1979*, Amsterdam, 1979, p. 34).



(detail of the present lot)





202 **KENNETH NOLAND** 1924-2010

Till, 1966

acrylic on canvas, in shaped artist's frame

96 x 24 in. (243.8 x 61 cm)

Signed, titled, and dated "TILL, 1966, Kenneth Noland" on the reverse.

Estimate \$100,000-150,000

PROVENANCE

Jean Louis Mercke, Brussels

Collection of Roger Stallaerts, 1970

Private Collection

There are two things that go on in art. There's getting to the essential material and a design that's inherent in the use of material, and also an essential level of expressiveness, a precise way of saying something rather than a complicated way.

KENNETH NOLAND

(Kenneth Noland quoted "Color, Format and Abstract Art", an interview by D. Waldman, *Art in America* 65, no 3, May - June 1977, pp. 99 - 105).

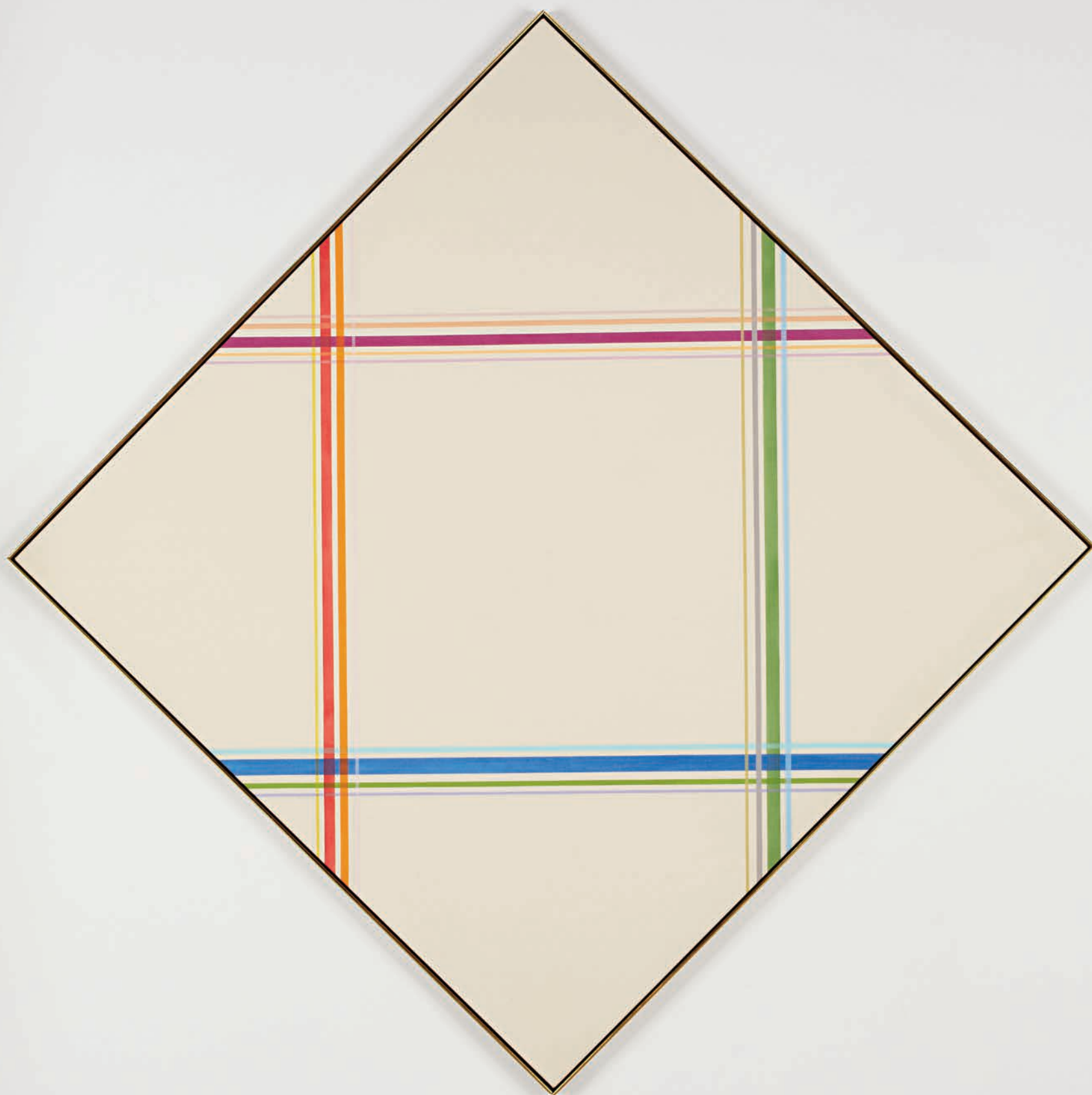


203 **KENNETH NOLAND** 1924-2010

Hade, 1973
acrylic on canvas, in shaped artist's frame
71 x 71 in. (180.3 x 180.3 cm)
Signed, titled, and dated "Kenneth Noland, Hade, 1973" on the reverse.

Estimate \$80,000-120,000

PROVENANCE
Waddington Galleries, London
Alastair McAlpine, Esq., London
Waddington Galleries, London
Ford Motor Company, Detroit
Private collection, London
Sale: Sotheby's, New York, *Contemporary Art Part II*, November 18, 1998, lot 283
Acquired at the above sale by the present owner



204 **GEORGE RICKEY** 1907-2002

Sedge Variation III, 1961
stainless steel
overall: 57 x 32 1/2 x 14 1/2 in. (144.8 x 82.6 x 36.8 cm)
blades: 40-42 in. (101.6-106.7 cm)
Inscribed "Rickey 1961" at the base.
This work is unique.

Estimate \$100,000-150,000

PROVENANCE
Kraushaar Gallery, New York
Private Collection
Jack Glenn Gallery, Costa Mesa, California
Private Collection

EXHIBITED
New York, Kraushaar Gallery, *George Rickey: Kinetic Sculpture*, October 4 - October 28, 1961
Los Angeles, Stuart Primus, *George Rickey*, 1962
New York, Maxwell Davidson Gallery, *George Rickey*
Newport, Newport Harbor Art Museum, *Collectors of Orange County*

LITERATURE
Kraushaar Gallery, *George Rickey: Kinetic Sculpture*, exh. cat., New York, 1961, No. 5 (illustrated)
N. Rosenthal, *George Rickey*, New York, 1977, p. 62
M. Davidson, *George Rickey: The Early Works*, New York, 2004, p. 113 (illustrated)

Intrigued by both the history of constructivist art and by the mobiles of Alexander Calder, George Rickey embarked on a vast career of creating kinetic sculptures with unique systems of motion, responsive to even the slightest variations in air current. Rickey perfected the development of sculpture crafted from a wide range of parts, moving in paths that change from simple oscillations to off-beat gyrations, spanning a variety of planes and volumes.

The *Sedge Themes*, from which the present lot belongs, are one of the artist's most beautiful and elegant evocations of the natural world. The blades sway back and forth in overlapping rhythms, emulating the delicate motions of the marsh grasses for which they are named after. Always vertical in orientation, the *Sedges* were also the first works in which Rickey implemented his reverse knife-edge bearing, and the commencement of incorporating blades as his signature style. These iconic blades in, *Sedge Variation III*, 1961, sprout from a roughly rectangular shape and become the artist's principal tool in creating motion. The *Sedges* move as if part of nature and are among Rickey's most figurative works, true to natural events and the tall grasses they imitate.





(alternate views of the present lot)



205 **ISAMU NOGUCHI** 1904-1988

Landscape, 1987
bronze with gold patina
53 3/8 x 53 1/2 x 41 in. (135.6 x 135.9 x 104.1 cm)
Inscribed and numbered "I.N. A/P". This work is an artist's proof from an edition of six.
This work is included in the *Isamu Noguchi Catalogue Raisonné* under the number 1085D-ap1.

Estimate \$40,000-60,000

PROVENANCE
Kasahara Gallery, Tokyo
Sale: Sotheby's, New York, *Contemporary Art*, March 15, 2006, lot 105
Acquired at the above sale by the present owner

EXHIBITED
New York, Arnold Herstand, *Isamu Noguchi: The New Bronzes 1987-1988*, May 6 – June 18, 1988 (another example exhibited)
Tokyo, Kasahara Gallery, *Isamu Noguchi: The Bronzes 1987-1988*, February 21 - March 18, 1989 (another example exhibited)

*The art of stone in a Japanese garden is that of placement. Its ideal does not deviate from that of nature...
But I am also a sculptor of the West. I place my mark and do not hide.*

ISAMU NOGUCHI

(Isamu Noguchi quoted in PBS American Masters, January 2001).





206 **FRANK STELLA** b. 1936

Jam on Jerrison's Rock, 1985

shoe polish on cast steel

19 x 22 x 9 in. (48.3 x 55.9 x 22.9 cm)

Inscribed, numbered, and dated "F. Stella 85, 3/3" on mounting plate. This work is number three from an edition of three.

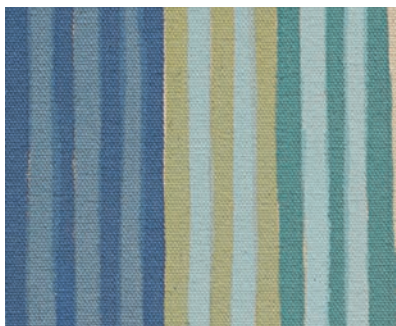
Estimate \$40,000-60,000

PROVENANCE

Knoedler & Company, New York

Sale: Phillips de Pury & Company, New York, *Contemporary Art Part II*, May 18, 2007, lot 196

Acquired at the above sale by the present owner



(detail of the present lot)

207 **GENE DAVIS** 1920-1985

Blue Bird, 1978

acrylic and graphite on canvas
93 3/4 x 69 in. (238.1 x 175.3 cm)

Estimate \$30,000-50,000

PROVENANCE

Charles Cowles Gallery, New York
Ameringer McEnery Yohe, New York
Private Collection

EXHIBITED

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



208 **HANS HOFMANN** 1880-1966

Untitled, 1941

crayon and India ink on paper

14 x 10 3/4 in. (35.6 x 27.3 cm)

Signed "Hans Hofmann" lower left, and stamped by the Estate of Hans Hofmann on the reverse.

Estimate \$12,000-18,000

PROVENANCE

André Emmerich Gallery, New York

Pace Gallery, New York



209 **ALEXANDER CALDER** 1898-1976

Ball Game, 1974

gouache on paper

43 1/4 x 29 1/2 in. (109.9 x 74.9 cm)

Signed and dated "Calder 74" lower left. This work is registered in the archives of the Calder Foundation under the application number A06991.

Estimate \$30,000-40,000

PROVENANCE

Perls Gallery, New York

Private collection, New York, circa 1975

Private Collection, 2000

Sale: Sotheby's, New York, *Contemporary Art Morning*, November 13, 2003, lot 258

Acquired at the above sale by the present owner

EXHIBITED

New York, Perls Gallery, *Alexander Calder: Crags and Critters of 1974*, October 15 - November 16, 1974



210 **DONALD SULTAN** b. 1951

Black Eggs March 20, 1988, 1988

charcoal on paper

60 x 48 in. (152.4 x 121.9 cm)

Signed, titled, and dated "March 20, 1988 D.S." upper left.

Estimate \$15,000-20,000

PROVENANCE

Blum Helman Gallery, New York

Private collection, Los Angeles



211 **LARRY RIVERS** 1923-2002

Pair of Kings, 1978

pencil and colored pencil on paper

24 x 25 in. (61 x 63.5 cm)

Signed "Larry Rivers" lower right.

Estimate \$20,000-30,000

PROVENANCE

Marlborough Gallery, New York

Hokin Gallery Inc., Palm Beach

Charles Foley Gallery, Columbus, Ohio



212 **DEBORAH KASS** b. 1952

Four Barbras (Jewish Jackie Series), 1992

synthetic polymer paint and silkscreen ink on canvas

20 x 24 in. (50.8 x 61 cm)

Signed, titled, and dated "Jewish Jackie Series, D. Kass 92" on the reverse.

Estimate \$15,000-20,000

PROVENANCE

Acquired directly from the artist

Private Collection

EXHIBITED

New York, fiction/nonfiction, *The Jewish Jackie Series and My Elvis*, December 5, 1992 - January 9, 1993 (another example from the series exhibited)

New York, The Flag Art Foundation, *Art2*, September 23 - December 17, 2011



213 **ELAINE STURTEVANT** b. 1930

Flower (After Warhol), 1971

synthetic polymer paint and silkscreen ink on canvas

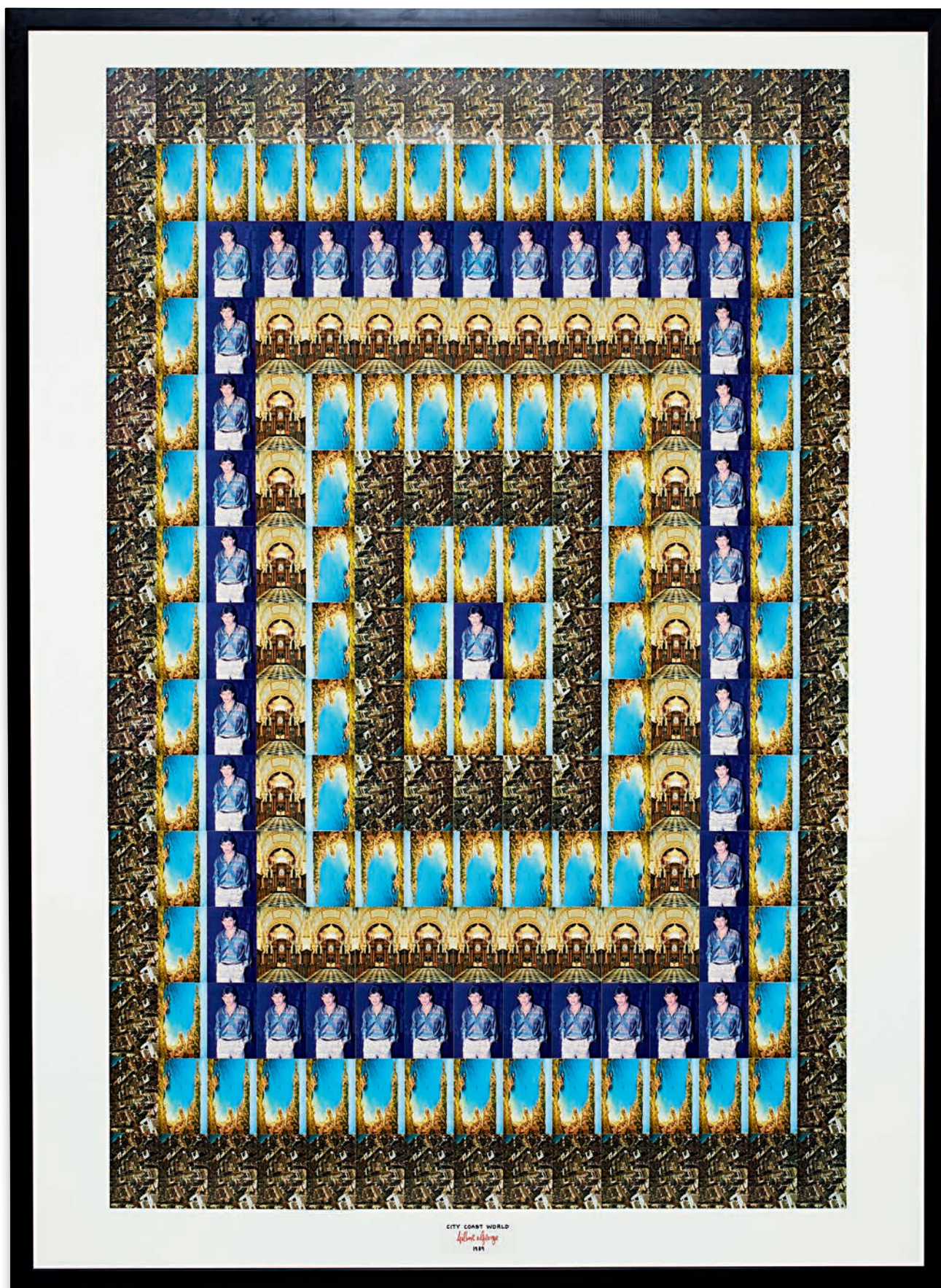
22 x 22 in. (55.9 x 55.9 cm)

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

Estimate \$60,000-80,000

PROVENANCE

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



214 **GILBERT & GEORGE** b. 1943 and b. 1942

City Coast World, 1989

postcards mounted on board

95 x 69 in. (241.3 x 175.3 cm)

Signed, titled, and dated "City Coast World, Gilbert & George 1989" lower center.

Estimate \$25,000-35,000

PROVENANCE

Robert Miller Gallery, New York

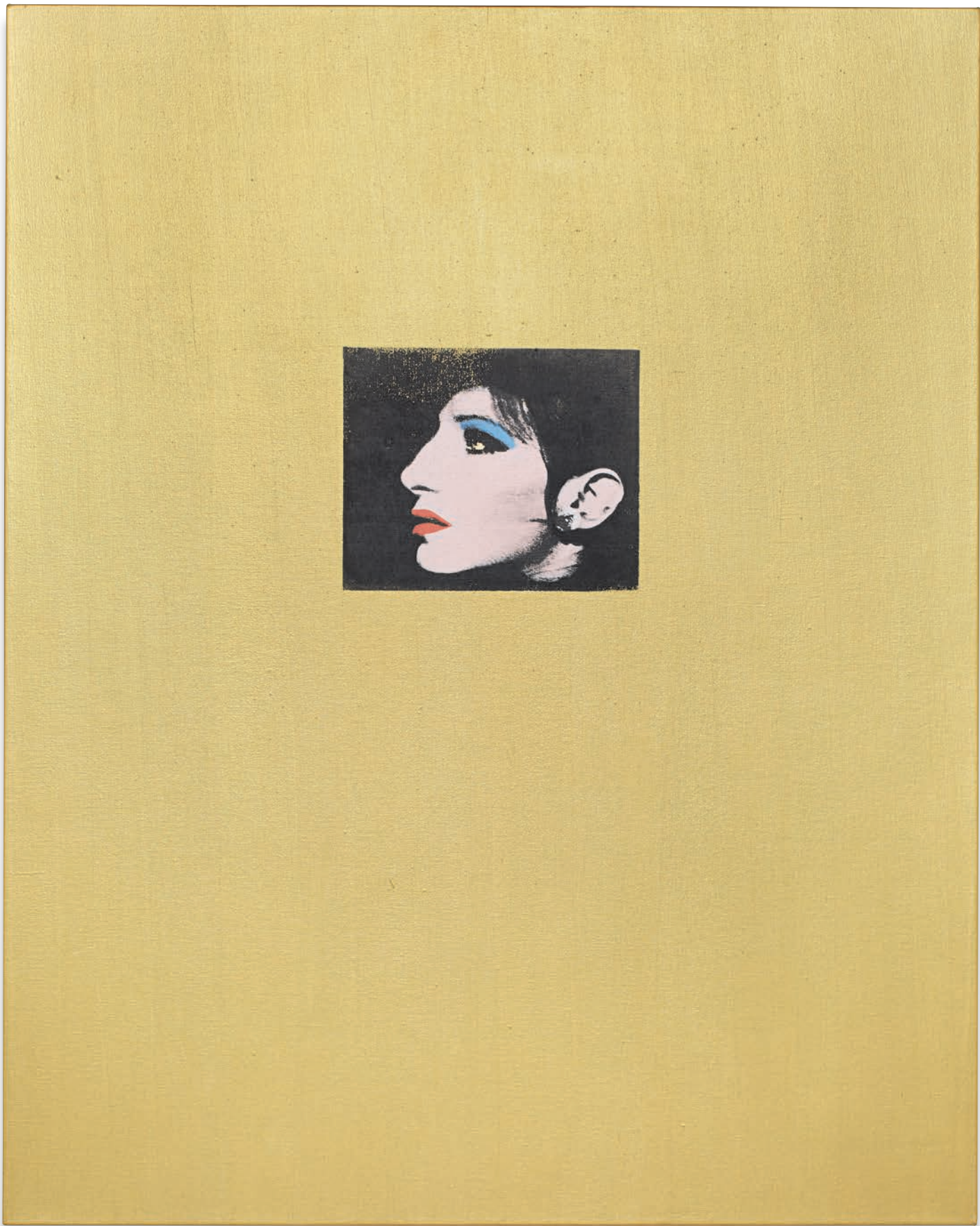
Sale: Phillips de Pury & Company, New York, *Under the Influence*, September 12, 2006, lot 64

Acquired at the above sale by the present owner

LITERATURE

R. Rosenblum, *Worlds and Windows by Gilbert & George*, Anthony d'Offay Gallery, London and Robert Miller Gallery, New York, 1990, pp. 52-53 (illustrated)

R. Rosenblum, *Twenty-Five Worlds by Gilbert & George*, New York, 1990, n.p. (illustrated)



215 **DEBORAH KASS** b. 1952

One Gold Barbra (Jewish Jackie Series), 1992

silkscreen and acrylic on canvas

50 x 40 in. (127 x 101.6 cm)

Signed, titled, and dated "One Gold Barbra (Jewish Jackie Series), D Kass 92" on the reverse.

Estimate \$50,000-70,000

PROVENANCE

José Freire Gallery, New York

Went to Castellano's for dinner (cab \$6) with David Whitney, but without Philip who was off having dinner with some swells. And David still reminds me that he wants us to get married, and now that I hear how many Jasper Johnses he has, it would be really worth it.

ANDY WARHOL

(Andy Warhol, from Andy Warhol Diaries, January 12, 1987, p. 791).



216 **ANDY WARHOL** 1928-1987

Studio 54 Complimentary Drink Invitation, 1978

screenprint on paper

38 1/8 x 25 in. (96.8 x 63.5 cm)

Signed, inscribed, and dated "1/16 to David Whitney Andy Warhol 1978" lower margin; further, stamped by the Andy Warhol Authentication Board and numbered A160.122 on the reverse.

Estimate \$50,000-70,000

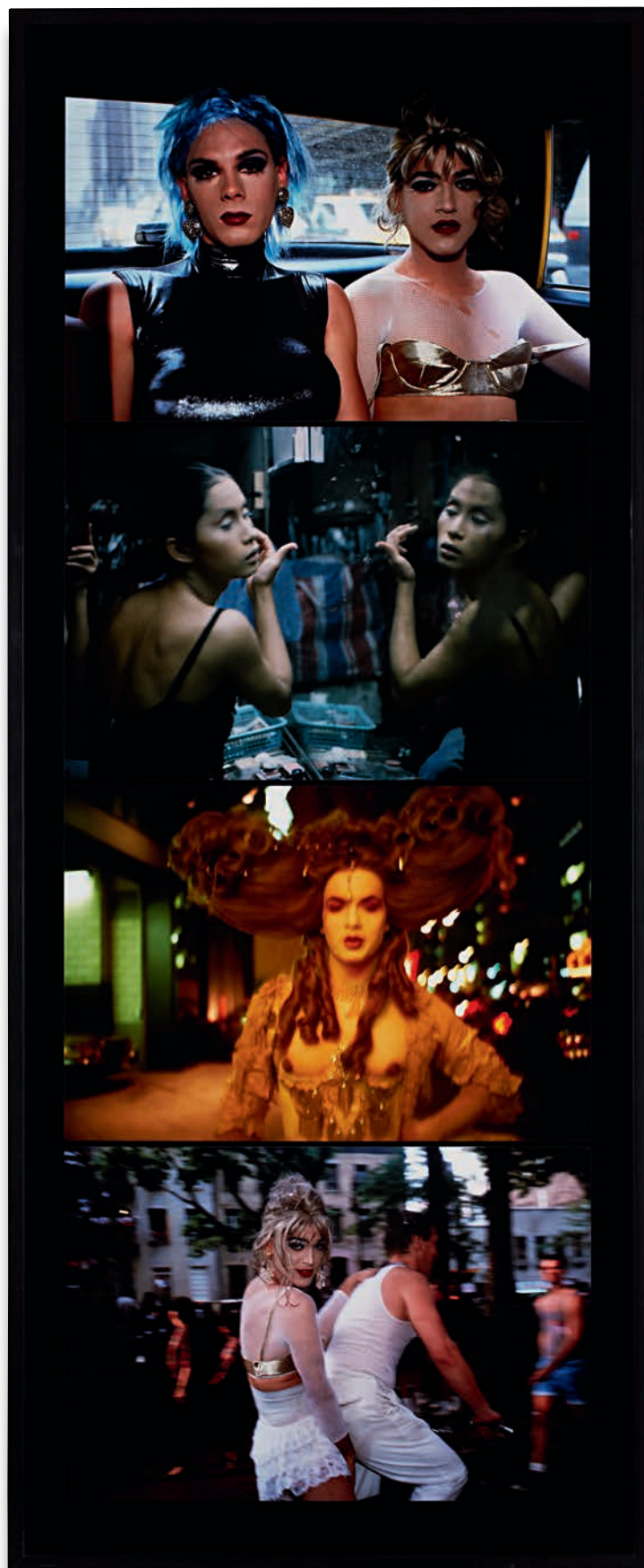
PROVENANCE

Acquired directly from the artist

Collection of David Whitney

Private collection, California

The present lot, inscribed "To David Whitney 1978" captures a slice of not only the glimmering world of Studio 54 in the late 1970s, but also a personal relationship vital to both artist and friend. David Whitney was an American art curator, gallerist and critic. He was a close friend of Andy Warhol. *Studio 54 Complimentary Drink Invitation, 1978*, a unique screenprint on paper, reveals four screens of the studio tickets offering complimentary drinks to the holder who revealed them at the door of the most famous nightclub. The repeated screens offer access to a world brimming with the pleasure and profusion that defined the decade from which these stubs were stolen. The present lot was inscribed just days before Andy Warhol admitted he should have married the magnanimous curator and gallerist.



217 **NAN GOLDIN** b. 1953

Royal Flush 1991-92, 2000

four C-prints, mounted on Plexiglas

68 x 27 3/8 in. (172.7 x 69.5 cm)

Titled, numbered, and dated "Royal Flush 1991-92/ 2000, 2/3" on the reverse.

This work is number two from an edition of three.

Estimate \$50,000-70,000

PROVENANCE

Matthew Marks Gallery, New York

Throughout her career, Nan Goldin has elevated herself to high art status by taking intensely personal, spontaneous, sexual and transgressive photographs of her family, friends, and lovers. Known for documenting her circle of peers as they engage in intimate, uninhibited, or illicit activities, Goldin's images are gritty and honest confrontations of personal experiences and real life. When describing her medium of photography, Goldin explains, "It can reveal. It can help one understand one's self and one's life and the world." (N. Goldin quoted in S. Westfall, "Interview with Nan Goldin", *Bomb Magazine*, New York, Fall 1991).



218 **VLADIMIR DUBOSSARSKY &
ALEXANDRE VINOGRADOV** b. 1964 and b. 1963

Model - 7, 2005

oil on canvas

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

Signed and dated "Dubossarsky, Vinogradov, 2005" lower right; further signed, titled, and dated "Dubossarsky V, Vinogradov A, Model - 7, 2005" on the reverse.

Estimate \$30,000-40,000

PROVENANCE

Orel Art, Paris

EXHIBITED

Paris, Orel Art, *Dubossarsky - Vinogradov: 9 NU(E)S*, December 8, 2005 - January 21, 2006



219 **ALEX KATZ** b. 1927

Portrait of a Woman, 1980

oil on masonite

12 x 9 in. (30.5 x 22.9 cm)

Signed "Alex Katz" lower left.

Estimate \$35,000-45,000

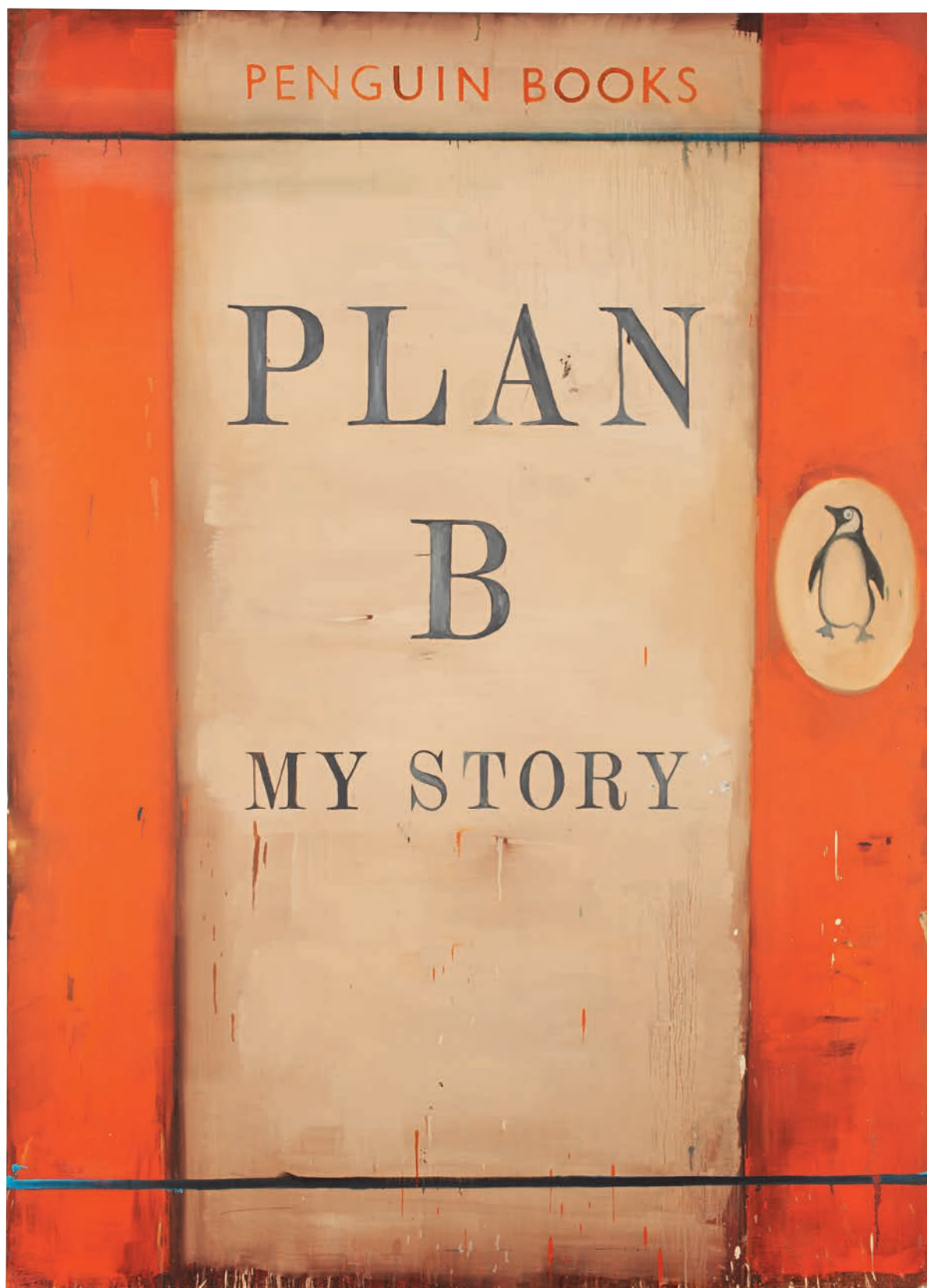
PROVENANCE

Private Collection

Sale: Christie's East, New York, *Post-War and Contemporary Art*, November 7, 2000, lot 190

Sale: Sotheby's, New York, *Arcade Fine Arts: Modern and Contemporary Art*, February 23, 2005, lot 213

Acquired at the above sale by the present owner



220 **HARLAND MILLER** b. 1964

Plan B – My Story, 2004

oil on canvas

83 7/8 x 61 in. (213 x 154.9 cm)

Estimate \$40,000-60,000

PROVENANCE

Marianne Boesky Gallery, New York



221 **LIAM GILLICK** b. 1964

Literally, 2003

aluminum letter forms on powder coated aluminum cube
96 x 96 x 96 in. (243.8 x 243.8 x 243.8 cm)

Estimate \$50,000-70,000

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

New York, Museum of Modern Art, *Projects 79: Liam Gillick, Literally*, September 25
– December 1, 2003

The sentence constituting the cube is a direct citation from *Walden Two* (1948), B.F. Skinner's postwar vision of an autonomous, self-sufficient commune. Skinner's phrase "My step was light and I could feel the ball of each foot pushing the earth down from me as I walked" encapsulates a moment of revelation, a change of attitude, and a sudden belief in the workings of the commune that enabled Skinner's protagonist "to feel the earth again." This sentence functions as a rhetorical tool to stimulate an equally sincere engagement with our own surroundings.



222 **BARRY McGEE** b. 1966

Untitled, 2002

mixed media on glass bottles and wire

installed dimensions: 70 x 23 x 4 in. (180.3 x 58.4 x 10.2 cm)

Estimate \$20,000-30,000

PROVENANCE

Modern Art, London

Acquired from the above by the present owner, 2006

LITERATURE

G. Celant, ed., *Barry McGee*, Fondazione Prada, Milan, 2002, n.p. (illustrated as detail)



223 **BARRY McGEE** b. 1966

Untitled, 2003

acrylic on wood panels, in nine parts

installed dimensions: 46 x 45 1/2 in. (116.8 x 115.6 cm)

Estimate \$25,000-35,000

PROVENANCE

Dietch Projects, New York



224 **MARCEL DZAMA** b. 1974

Middle Road, 2003

acrylic and collaged paper on canvas

18 x 24 in. (45.7 x 61 cm)

Signed, titled, and dated "Marcel Dzama 2003 Middle Road" on the reverse.

Estimate \$15,000-20,000

PROVENANCE

David Zwirner Gallery, New York



225 **MARCEL DZAMA** b. 1974

The Brown Jackets, 2003

acrylic and collaged paper on canvas

16 x 20 in. (40.6 x 50.8 cm)

Signed, titled, and dated "Marcel Dzama 2003 The Brown Jackets" on the reverse.

Estimate \$15,000-20,000

PROVENANCE

David Zwirner Gallery, New York



226 **BARNABY HOSKING** b. 1976

Untitled, 2004

painted resin, and black and white digital projection on black velvet screen

figure: 63 x 23 1/2 x 6 in. (160 x 59.7 x 15.2 cm)

projected dimensions variable

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

Estimate \$20,000-30,000

PROVENANCE

Max Wigram Gallery, London

Sale: Phillips de Pury & Company, New York, *Under the Influence*, March 31, 2008, lot 151

Acquired at the above sale by the present owner

Private collection, Los Angeles



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

Photo Booth, 2004

mixed media

87 x 48 x 39 in. (221 x 121.9 x 99.1 cm)

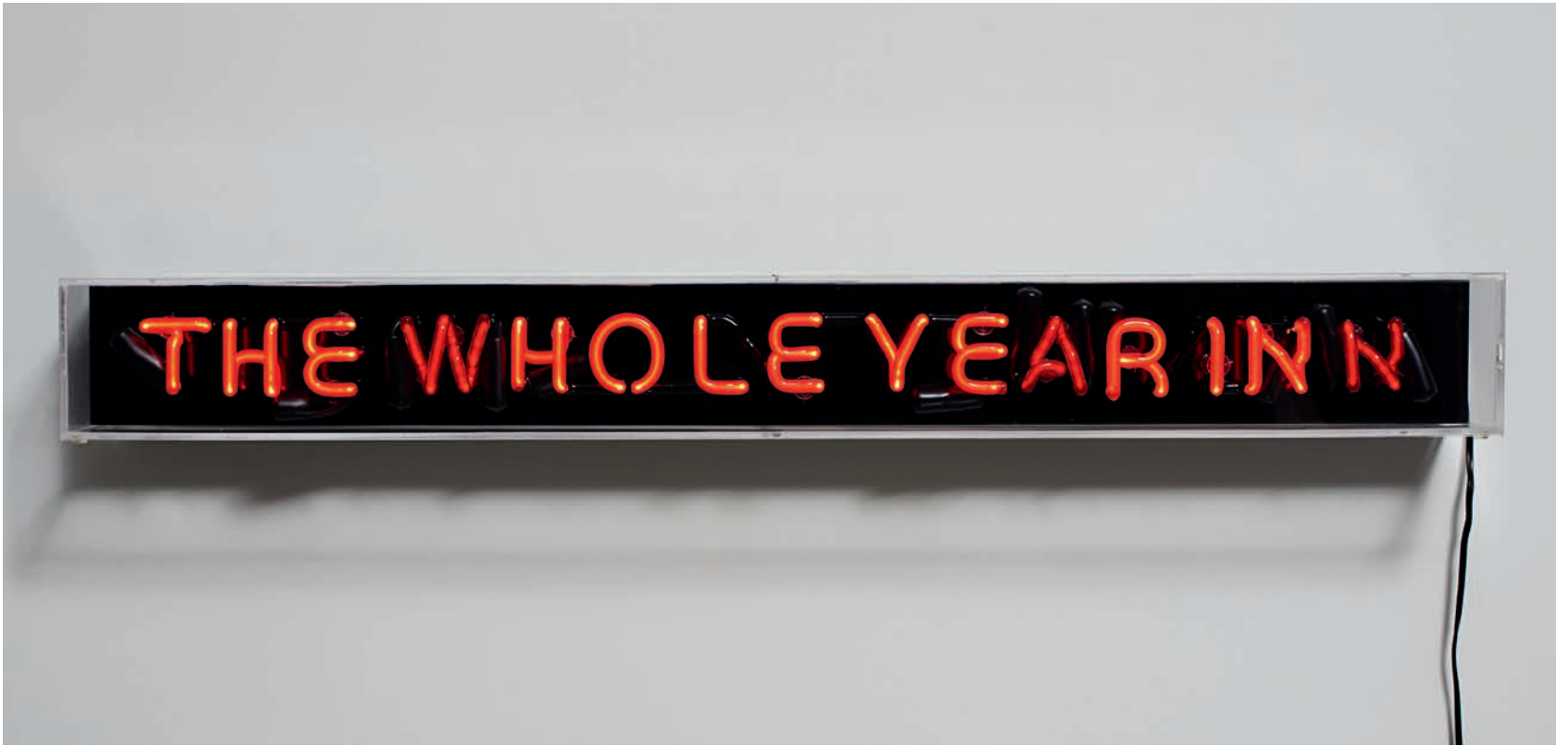
This work is number two from an edition of three.

Estimate \$30,000-40,000

PROVENANCE

Tanya Bonakdar Gallery, New York

Private Collection



(alternate view of the present lot)

228 **TIM NOBLE and SUE WEBSTER** b. 1966 and b. 1967

The hole you're in, 1998

neon, disfunctional sequencer, transformers and plastic in Plexiglas box
10 x 44 1/2 x 5 in. (25.4 x 113 x 12.7 cm)

Estimate \$40,000-60,000

PROVENANCE

Bortolami Dayan, New York

Acquired from the above by the present owner, 2005

EXHIBITED

Des Moines Art Center, *Sign Language*, August 24, 2007 - November 23, 2008



229 **TIM NOBLE and SUE WEBSTER** b. 1966 and b. 1967

Untitled (Rat and Trap), 2005

welded scrap metal and light projector

rat: 28 3/4 x 15 1/4 x 5 3/4 in. (73 x 38.7 x 14.6 cm)

trap: 15 1/4 x 13 3/4 x 2 3/4 in. (38.7 x 34.9 x 7 cm)

installed dimensions variable

This work is unique from a series of three variants plus three artist's proofs.

Estimate \$70,000-90,000

PROVENANCE

Bortolami Dayan, New York

Acquired from the above by the present owner, 2005

EXHIBITED

New York, Bortolami Dayan, *The Glory Hole*, November 5 - December 23, 2005

LITERATURE

Triumph Gallery, *Tim Noble and Sue Webster: 20 Modern Classics*, exh. cat., Moscow, 2009 (another example illustrated)



230 **BARNABY FURNAS** b. 1973

Bad Back (Cyclops) II, 2008

acrylic and colored pencil on burned vellum on wood panel

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

Signed "Barnaby Furnas" on the overlap; further signed, titled, inscribed, and dated "Barnaby Furnas, Bad Back (Cyclops) II, June 2008 NYC" on the reverse.

Estimate \$20,000-25,000

PROVENANCE

Modern Art, London

Private Collection

Instead of forcing myself onto some anonymous objects, I try to find a method that will allow them to form their own logic beyond me.

AL TAYLOR

(Al Taylor quoted in "Ulrich Loock and Al Taylor: A Conversation", *Al Taylor*, Kunsthalle Bern, 1992, p. 42).



231 **AL TAYLOR** 1948-1999

Bat Parts II, 1994

aluminum baseball bat, rubber, wood, and suspension wire, in four parts
overall: 117 x 52 x 32 in. (297.2 x 132.1 x 81.3 cm)

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

Estimate \$70,000-90,000

PROVENANCE

Haunch of Venison, New York



232 **FRANCIS ALÿS** b. 1959

Sin Título, 1998

graphite and mixed media on paper

12 x 8 1/2 in. (30.5 x 21.6 cm)

Signed and dated "Francis, 1998" lower left.

Estimate \$20,000-30,000

PROVENANCE

Galería Pepe Cobo, Seville



233 **DOUGLAS GORDON** b. 1966

Monster, 1997

transmounted C-print, in painted wood artist's frame

32 3/4 x 48 3/4 in. (83.2 x 123.8 cm)

Signed and numbered "Douglas Gordon 9/11" on the reverse. This work is number nine from an edition of 11.

Estimate \$30,000-50,000

PROVENANCE

Yvon Lambert, New York

Patrick Painter Editions, Los Angeles

David Klein Gallery, Detroit

EXHIBITED

Los Angeles, The Museum of Contemporary Art, *Douglas Gordon*, September 16, 2001 - January 20, 2002 (another example exhibited)

London, Hayward Gallery, *What have I done*, November 1, 2002 - January 5, 2003 (another example exhibited)

LITERATURE

R. Ferguson, M. Darling, F. McKee, and N. Spector, *Douglas Gordon*, The Museum of Contemporary Art, Los Angeles, 2001, p. 127 (illustrated)

J. Debbaut, D. Gordon, and F. McKee, *Douglas Gordon: Kidnapping*, Stedelijk van Abbemuseum, Eindhoven, 1998, pp. 130-131 (illustrated)

K. M. Brown, *Douglas Gordon*, Tate Modern, London, 2004, p. 70 (illustrated)

234 **VIK MUNIZ** b. 1961

Jackie (from *Pictures of Diamonds*), 2005

C-print

35 7/8 x 29 7/8 in. (91.4 x 76 cm)

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

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

Estimate \$80,000-120,000

PROVENANCE

Galerie Xippas, Paris

LITERATURE

V. Muniz and P. Corrêa do Lago, *Vik Muniz: Complete Works, 1987-2009: Catalogue Raisonné*, Rio de Janeiro, 2009, p. 514 (illustrated)

My first idea for this project was to draw Hollywood stars with diamonds. I wanted to test the degree of interference between the overkill glamour of the stars themselves and that of shiny rocks. I thought it might become intoxicating and conceptually claustrophobic. I drew Bette Davis, Elizabeth Taylor, Marlene Dietrich, and others, all in the sultry, soft, angled front-light illumination of movie glamour, and shot the results with unforgiving hard light, to turn the rocks into prisms.

VIK MUNIZ

(Vik Muniz quoted in *Reflex: A Vik Muniz Primer*, New York, 2005, p. 97).





235 **VIK MUNIZ** b. 1961

Frankenstein (from *Caviar Monsters*), 2004

C-print

39 3/8 x 31 1/2 in. (100 x 80 cm)

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

Estimate \$15,000-20,000

PROVENANCE

Galerie Xippas, Paris

EXHIBITED

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

Athens, Galerie Xippas, *Diamond Divas and Caviar Monsters*, October 10 - December 4, 2004 (another example exhibited)

LITERATURE

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



236 VIK MUNIZ b. 1961

The Steerage (After Stieglitz), (from *Pictures of Chocolate*), 2000

C-print

64 x 51 in. (162.6 x 129.5 cm)

Signed, titled, and dated "Vik Muniz 2000, The Steerage (After Stieglitz)" on a label affixed to the reverse. This work is artist's proof two from an edition of three plus three artist's proofs.

Estimate \$40,000-60,000

PROVENANCE

Alan Koppel Gallery, Chicago

Galerie Xippas, Paris

EXHIBITED

New York, The Jewish Museum, March 25 - August 5, 2001 (another example exhibited)

LITERATURE

V. Muniz and P. Corrêa do Lago, *Vik Muniz: Complete Works, 1987-2009: Catalogue Raisonné*, Rio de Janeiro, 2009, p. 239 (illustrated)



237 **DAVID LaCHAPELLE** b. 1963

Paris Hilton and Popsicle, 2004

digital C-print

60 x 50 in. (152.4 x 127 cm)

Signed "David LaChapelle" on a label affixed to the reverse of the backing board.

This work is number one from an edition of three.

Estimate \$25,000-35,000

PROVENANCE

Tony Shafrazi Gallery, New York



238 VIK MUNIZ b. 1961

The White Rose (from the *Monad Series*), 2003

C-print

36 1/2 x 47 1/4 in. (92.7 x 120 cm)

Signed and dated "Vik Muniz 2003" on a label affixed to the reverse. This work is number two from an edition of six plus four artist's proofs.

Estimate \$40,000-60,000

PROVENANCE

Galeria Fortes Vilaça, São Paulo

Sale: Phillips de Pury & Company, New York, *Contemporary Art Part II*, November 14, 2008, lot 299

Acquired at the above sale by the present owner

EXHIBITED

Santiago de Compostela, Centro Galego de Arte Contemporanea, *Vik Muniz*, December 18, 2003 - March 7, 2004; Dublin, Irish Museum of Modern Art, March 31 - June 13, 2004; Madrid Fundación Telefónica, November 17, 2004 - January 9, 2005, (another example exhibited)

LITERATURE

J. Elkins, S. Rice, M. Anjos, *Vik Muniz: Incomplete Works*, Rio de Janeiro, 2004, pp. 284 - 288 (illustrated)

V. Muniz, *Reflex: A Vik Muniz Primer*, New York, 2004, pp. 129 - 132 (illustrated)

V. Muniz and P. Corrêa do Lago, *Vik Muniz: Complete Works, 1987-2009: Catalogue Raisonné*, Rio de Janeiro, 2009, p. 501 (illustrated)



239 **MARILYN MINTER** b. 1948

Swell, 2010

C-print, Diasac mounted

30 x 40 in. (76.2 x 101.6 cm)

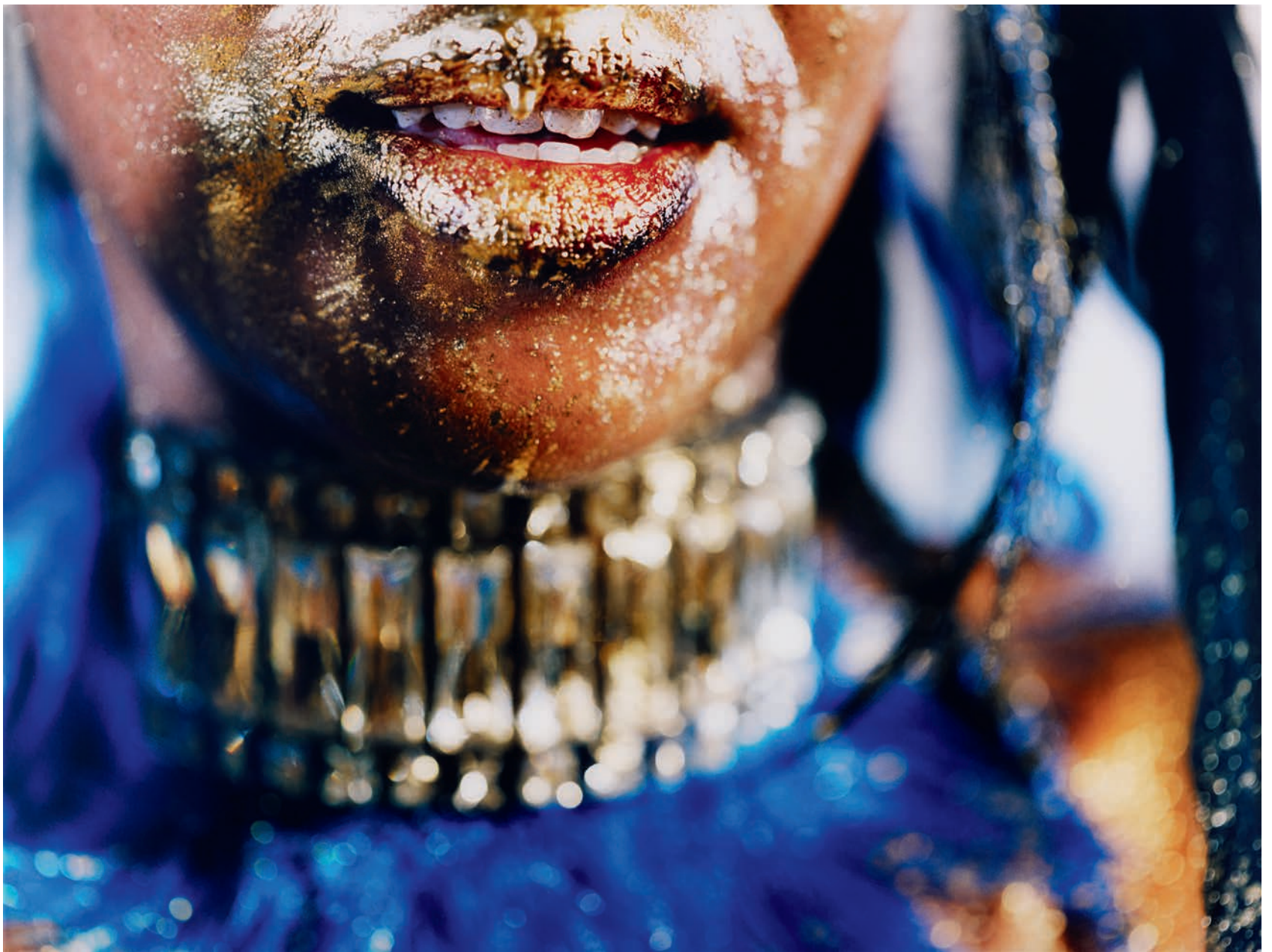
Signed "M. Minter" on a label affixed to the reverse of the backing board.

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

Estimate \$20,000-30,000

PROVENANCE

Salon 94, New York



240 **MARILYN MINTER** b. 1948

Wangechi Gold 6, 2009

C-print, Diasec mounted

45 x 60 in. (114.3 x 152.4 cm)

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

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

Estimate \$20,000-30,000

PROVENANCE

Regen Projects, Los Angeles

LITERATURE

J. Burton and S. Capagnola, *Marilyn Minter*, New York, 2010, pp. 94, 108 (illustrated)

Marilyn Minter – known for her lush close-cropped photographic portraits of subjects dripping with glistening enamel and bedecked with golden eyelashes, pearls, diamonds and metallic fingernails – has collaborated with Wangechi Mutu for this recent series. While the photographs were taken in Mutu's eighth month of pregnancy, Minter made no exceptions in her application of opulent makeup, high-heeled stilettos, and her signature coating using vodka and metallic food coloring. In *Wangechi Gold 6*, 2009, Mutu's lips are sumptuously coated in brilliant gold-flecked lipstick. A choker made of long crystals embraces Mutu's neck, like the royal wear of an Egyptian pharaoh. The close-up view of the gold-spewing mouth transforms Wangechi into an alchemist dream girl; otherworldly, ambrosial, and delicious.



241 **GREGORY CREWDSON** b. 1962

Untitled (dead girl in garden), 1998

C-print, mounted on Sintra

48 x 60 in. (121.9 x 152.4 cm)

Signed "Gregory Crewdson" on a label affixed to the reverse of the backing board.

This work is number four from an edition of ten.

Estimate \$8,000-12,000

PROVENANCE

Luhring Augustine, New York



242 **RASHID RANA** b. 1968

The World is not Enough, 2006

digital Cibachrome print, mounted on Diassec, in four parts

each: 97 x 29 in. (246.4 x 73.6 cm)

overall: 97 x 116 in. (246.4 x 294.6 cm)

This work is number five from an edition of five.

Estimate \$40,000-60,000

PROVENANCE

Albion Gallery, London

Sale: Phillips de Pury & Company, London, *Contemporary Art Evening*, October 18, 2008, lot 312

Acquired at the above sale by the present owner

EXHIBITED

New Delhi, Nature Morte Gallery, *Rashid Rana: Reflected Looking*, February 17 - March 17, 2007 (another example exhibited)

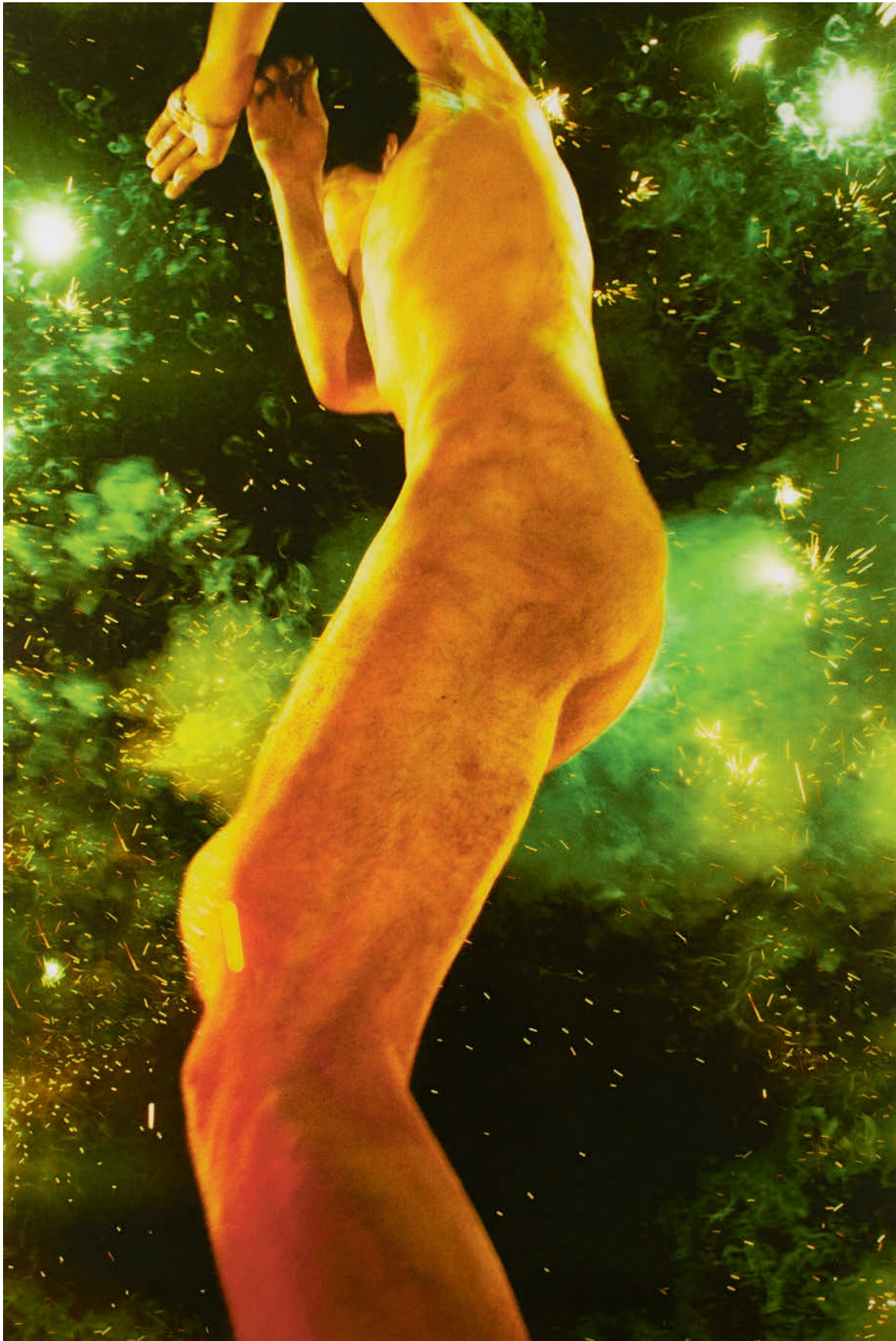
London, Saatchi Gallery, *The Empire Strikes Back: Indian Art Today*, January 29 - May 8, 2010 (another example exhibited)

LITERATURE

L. Wei, "Rashid Rana at Nature Morte" in *Art and America*, November 2007

Saatchi Gallery, *The Empire Strikes Back: Indian Art Today*, exh. cat., London, 2010, pp. 80-83 (illustrated)

Chatterjee & Lal and C. Prescott Road, eds., *Rashid Rana: A World Apart*, Mumbai, 2010, pp. 114-119 (illustrated)



243 **RYAN McGINLEY** b. 1977

Alex (Giant Explosion), 2010

C-print, flush mounted on Sintra

109 1/2 x 73 3/4 in. (278.1 x 187.3 cm)

This work is number one from an edition of three.

Estimate \$20,000-30,000

PROVENANCE

Team Gallery, New York

Private Collection



244 **PAUL McCARTHY** b. 1945

Untitled (from Propo Series)(Rubber Hand Front), 1999-2000

C-print, mounted on aluminum

72 x 48 in. (182.9 x 121.9 cm)

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

Estimate \$30,000-40,000

PROVENANCE

Hauser & Wirth, Zurich/London

LITERATURE

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

245



246



245 **JANAINA TSCHÄPE** b. 1973

Kabi (100 Little Deaths), 1998

C-print

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

This work is from an edition of three.

Estimate \$4,000-6,000

PROVENANCE

Galeria Fortes Vilaça, São Paulo

LITERATURE

F. Quintin, M. Reade, *Janaina Tschäpe: 100 Little Deaths*, Reims, 2001 (illustrated)

246 **JANAINA TSCHÄPE** b. 1973

Wasserburg (100 Little Deaths), 1998

C-print

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

This work is from an edition of three.

Estimate \$4,000-6,000

PROVENANCE

Galeria Fortes Vilaça, São Paulo

LITERATURE

F. Quintin, M. Reade, *Janaina Tschäpe: 100 Little Deaths*, Reims, 2001 (illustrated)

247



248



247 **JANAINA TSCHÄPE** b. 1973
Arco Naturale (100 Little Deaths), 1999
 C-print
 31 1/2 x 47 1/4 in. (80 x 120 cm)
 This work is from an edition of three.

Estimate \$4,000-6,000

PROVENANCE
 Galeria Fortes Vilaça, São Paulo

LITERATURE
 F. Quintin, M. Reade, *Janaina Tschäpe: 100 Little Deaths*, Reims, 2001 (illustrated)

248 **JANAINA TSCHÄPE** b. 1973
Hamptons (100 Little Deaths), 1999
 C-print
 31 1/2 x 47 1/4 in. (80 x 120 cm)
 This work is from an edition of three.

Estimate \$4,000-6,000

PROVENANCE
 Galeria Fortes Vilaça, São Paulo

LITERATURE
 F. Quintin, M. Reade, *Janaina Tschäpe: 100 Little Deaths*, Reims, 2001 (illustrated)



Vaslav Nijinsky in "L'Après – Midi d'un Faune,"
1912. *New York Times*, September 2012.

249 **YASUMASA MORIMURA** b. 1951

Doublonnage (Dancer 1), 1988

oil, collage, and varnished color photograph mounted on panel

95 x 47 1/2 in. (241.3 x 120.7 cm)

Signed and numbered "Y Morimura 1/5" on the reverse. This work is number one from an edition of five.

Estimate \$15,000-20,000

PROVENANCE

Acquired directly from the artist

Sale: Sotheby's, New York, *Impressionist, Modern and Contemporary Art*, March 11, 1998, lot 326

Acquired at the above sale by the present owner

EXHIBITED

Venice Biennial, 1988



250 **ANDRES SERRANO** b. 1950

Klanswoman [Grand Klaliff – Knights of the Ku Klux Klan], 1990

C-print

60 x 49 1/2 in. (152.4 x 125.7 cm)

Signed, titled, and numbered "Andres Serrano, Grand Klaliff 1/4" on the reverse.

This work is number one from an edition of four.

Estimate \$20,000-30,000

PROVENANCE

Stux Gallery, New York

Private collection, Europe

LITERATURE

R. Hobbs, *Andres Serrano, Works 1983-1993*, Philadelphia, 1994, p. 38 (illustrated)

B. Wallis, ed., *Andres Serrano, Body and Soul*, Hong Kong, 1995 (illustrated)

Among all the Ku Klux Klan members Andres Serrano portrayed during his trip to Georgia in 1990, Grand Klaliff, was the only woman, "In order to pose, she had to obtain permission from her father because he was her KKK superior." (R. Hobbs, *Andres Serrano, Works 1983-1993*, Philadelphia, 1994, pp.38-39).



251 **IRAN do ESPIRITO SANTO** b. 1963

Gray Box, 2003

gray sandstone

5 x 13 x 9 in. (12.7 x 33 x 22.9 cm)

Estimate \$10,000-15,000

PROVENANCE

Sean Kelly Gallery, New York



252 **KIKI SMITH** b. 1954

Eve, 2001

resin, marble dust, and hand painted graphite on stone plinth

21 3/4 x 6 x 7 in. (55.2 x 15.2 x 17.8 cm)

Signed, dated, and numbered "Kiki Smith, 2001, 5/5" on the base of the plinth.

This work is number five from an edition of five.

Estimate \$20,000-30,000

PROVENANCE

Galleria Raffaella Cortese, Milan



253 **E.V. DAY** b. 1967

Flirting with Fertility, 2004

resin, taxidermy model tongues, and chicken egg
9 x 5 1/2 x 3 1/5 in. (22.9 x 14 x 8.1 cm)

Estimate \$5,000-7,000

PROVENANCE

Henry Urbach Architecture, New York

EXHIBITED

New York, Herbert F. Johnson Museum of Art, Cornell University, *E.V. Day*, October 23, 2004- January 9, 2005

LITERATURE

Herbert F. Johnson Museum of Art, *E.V. Day*, exh. cat., Cornell University, New York, 2004, cover and pp. 46-47 (illustrated)



254 **MAGDALENA ABAKANOWICZ** b. 1930

NR 14, 1985

cast fabric, sand and resin on the artist's wood base

26 1/2 x 8 3/4 x 8 3/4 in. (67.3 x 22.2 x 22.2 cm)

Inscribed "MA 85 NR 14" on the underside of base.

Estimate \$5,000-7,000

PROVENANCE

Marlborough Gallery, New York

Private Collection



I am always trying to find some way in a solid and static artwork to show something dynamic.

KEITH TYSON

(Keith Tyson quoted in B. David, "Winter Guide: Keith Tyson Shows His Hand at the Pace Gallery", *The Village Voice*, November 24, 2010).



255 **KEITH TYSON** b. 1969

Where Snig Lives, 2003

printed image on paper, on aluminum stretcher
59 1/8 x 141 3/4 in. (150.2 x 360 cm)

Estimate \$60,000-80,000

PROVENANCE

Arndt & Partner, Berlin



256 **BJARNE MELGAARD** b. 1967

Untitled, 2006

oil on canvas

71 x 71 in. (180.3 x 180.3 cm)

Signed and dated "Bjarne Melgaard 2006" on the reverse.

Estimate \$20,000-30,000

PROVENANCE

Leo Koenig Gallery, New York

Private Collection

EXHIBITED

New York, Leo Koenig Gallery, *A Weekend of Painting; A novel by Les Super*, November 21, 2006 - January 6, 2007



257 **ANDRE BUTZER** b. 1973

Untitled, 2008

oil on canvas

55 1/8 x 78 3/4 in. (140 x 200 cm)

Signed "A. Butzer" lower right; further signed and dated "A. Butzer '08" on the reverse.

Estimate \$20,000-30,000

PROVENANCE

Patrick Painter Inc., Santa Monica



258 **JOHANNES KAHRS** b. 1965

Verbotenes Portrait, 1990

oil and mixed media on canvas

66 1/2 x 90 1/2 in. (169 x 230 cm)

Signed, titled, and dated "1990, Johannes Kahrs, Verbotenes Portrait" on the reverse.

Estimate \$20,000-30,000

PROVENANCE

Acquired directly from the artist by the present owner



259 **JOHANNES KAHRS** b. 1965

Der Gute Mensch, 1991

oil and mixed media on canvas

66 1/2 x 90 1/2 in. (169 x 230 cm)

Signed, titled, and dated "Der Gute Mensch, 1991, Johannes Kahrs" on the reverse.

Estimate \$20,000-30,000

PROVENANCE

Acquired directly from the artist by the present owner



260 **LYLE ASHTON HARRIS** b. 1965

Untitled (Glenn's Face), 1998-1999

black and white Polaroid

33 x 22 in. (83.8 x 55.9 cm)

Signed, titled, inscribed, and dated "Untitled (Face 15) 1998/99, Lyle Ashton Harris" on the reverse.

This work is unique.

Estimate \$4,000-6,000

PROVENANCE

Acquired directly from the artist by the present owner



261 **LYLE ASHTON HARRIS** b. 1965

Untitled (Renee's Back), 1998-1999

black and white Polaroid

33 x 22 in. (83.8 x 55.9 cm)

Signed, titled, inscribed, and dated "Untitled (Back 14) 1998/99, Lyle Ashton Harris" on the reverse.

This work is unique.

Estimate \$4,000-6,000

PROVENANCE

Acquired directly from the artist by the present owner



262 **OS GÊMEOS** b. 1974

Erripoter da Varinha & Harlei Davidson, 2012
acrylic, spray paint, and mixed media on panel
15 x 20 in. (38.1 x 50.8 cm)

Estimate \$25,000-35,000

PROVENANCE

Prism Gallery, Los Angeles

EXHIBITED

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



263 **THOMAS ZIPP** b. 1966

On the Moon, 2007

acrylic on muslin, and mixed media on paper, in two parts

muslin: 39 1/4 x 35 3/8 in. (100 x 90 cm)

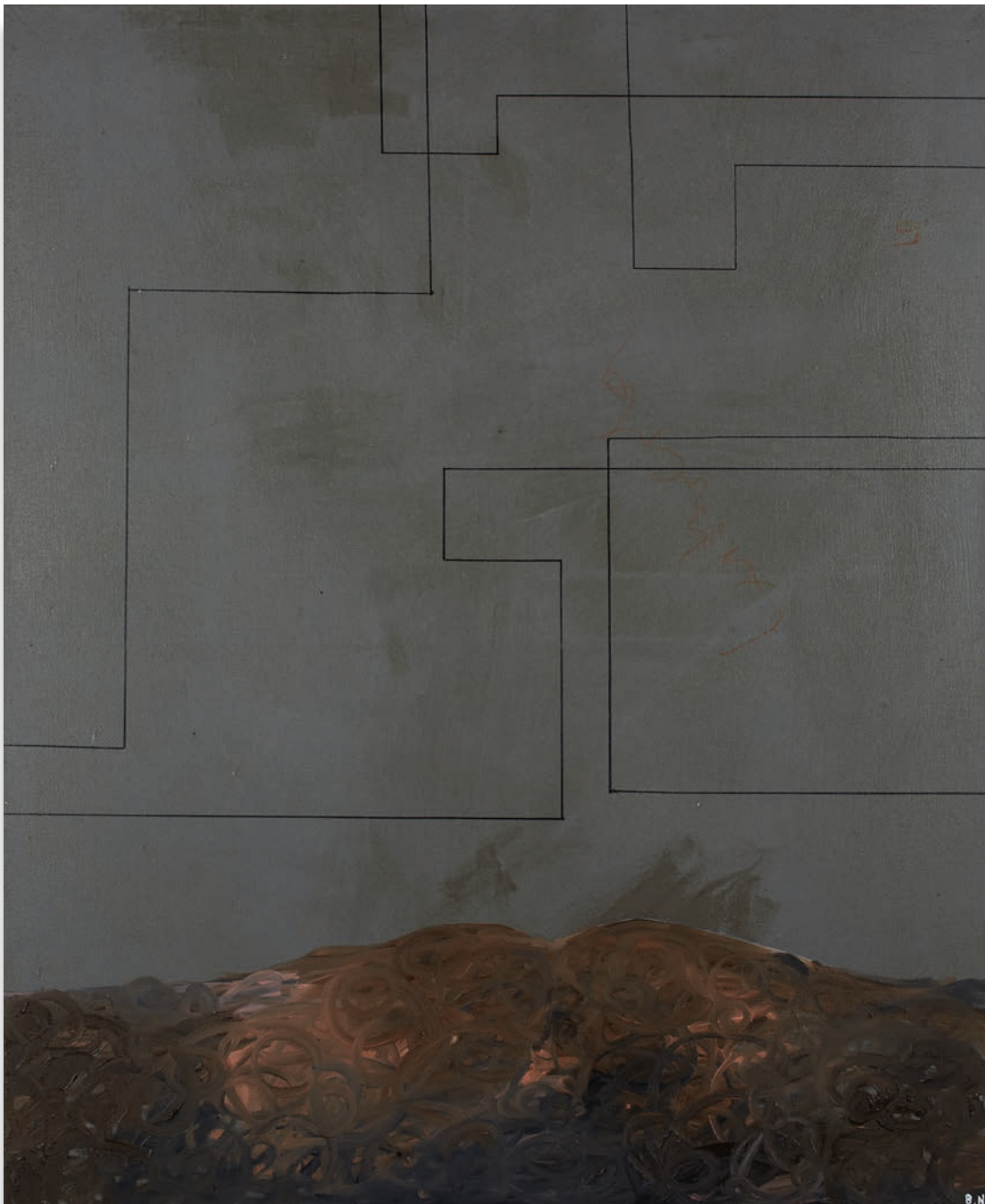
paper: 15 1/2 x 12 in. (39.4 x 30.5 cm)

Signed, titled, and dated "On the Moon, Thomas Zipp 07" on the reverse of the paper; further titled "On the Moon" on the reverse of the muslin, and respectively numbered according to the artist's installation instructions.

Estimate \$10,000-15,000

PROVENANCE

Galerie Guido W. Baudach, Cologne



264 **THOMAS ZIPP** b. 1966

B.N., 2007

acrylic and oil on canvas, and mixed media on paper, in two parts

canvas: 43 3/8 x 35 1/2 in. (110 x 90 cm)

paper: 15 3/8 x 11 7/8 in. (39 x 30 cm)

Signed, inscribed, and dated "Ornament, Thomas Zipp 07" on the reverse of the canvas; further inscribed "Ornament" on the paper, and respectively numbered according to the artist's installation instructions.

Estimate \$10,000-15,000

PROVENANCE

Harris Lieberman Gallery, New York



265 **RYAN MCGINNESS** b. 1972

Untitled, 2003

acrylic on wood panel

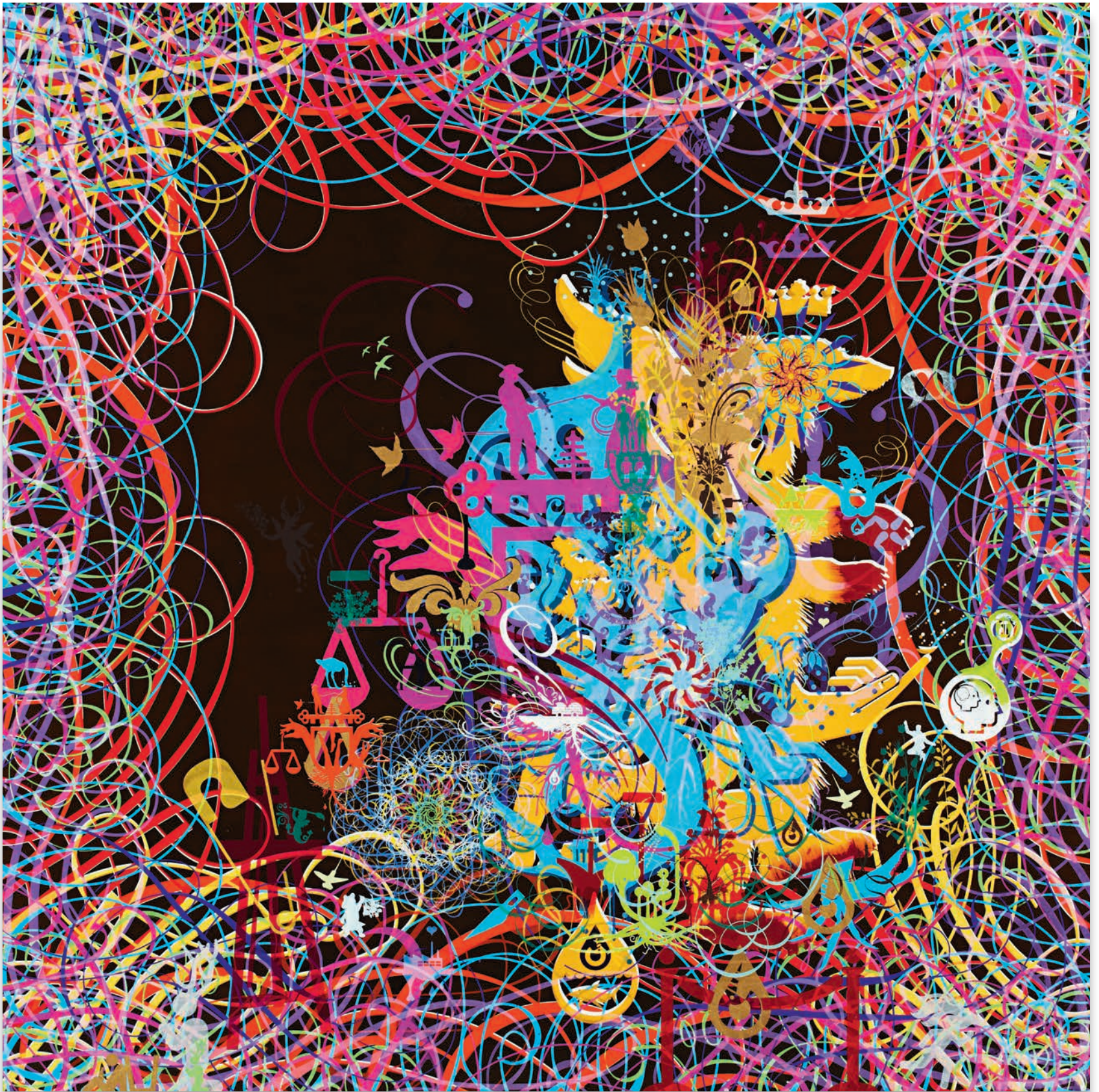
30 x 30 in. (76.2 x 76.2 cm)

Signed and dated "Ryan McGinness 2003" on the reverse.

Estimate \$20,000-30,000

PROVENANCE

222gallery, Philadelphia



266 **RYAN McGINNESS** b. 1972

Akela, 2007

acrylic on wood panel

48 x 48 in. (121.9 x 121.9 cm)

Signed, titled, and dated "Akela, Ryan McGinness, 2007" on the reverse.

Estimate \$40,000-60,000

PROVENANCE

Deitch Projects, New York



267 **T.V. SANTHOSH** b. 1968

Tracing an Ancient Error, 2007

oil on canvas

48 x 72 in. (121.9 x 182.9 cm)

Signed, inscribed, and dated "TRACING AN ANCIENT ERROR/ TV Santhosh/ TV SANTHOSH - 2007" on the reverse.

Estimate \$30,000-40,000

PROVENANCE

Wedel Fine Art, London

EXHIBITED

London, Saatchi Gallery, *The Empire Strikes Back: Indian Art Today*, January 29 - May 8, 2010

LITERATURE

Saatchi Gallery, *The Empire Strikes Back: Indian Art Today*, London, 2010, p. 48 (illustrated)

INDEX

Abakanowicz, M. 254
Alýs, F. 232
Anastasi, W. 176

Bahk, S. G. 154
Baldessari, J. 139
Barceló, M. 185
Baselitz, G. 183, 186
Basquiat, J-M. 187, 191
Beshty, W. 106, 109, 113
Bidlo, M. 160
Bleckner, R. 165
Bourgeois, L. 178
Bradley, S. 116
Butzer, A. 257

Calder, A. 209
Colen, D. 117, 124
Condo, G. 172
Core, S. 149
Crewdson, G. 241

Davis, G. 207
Day, E.V. 253
Delvoye, W. 148
Dine, J. 169
do Espirito Santo, I. 251
Dubossarsky, V. & Vinogradov, A. 218
Dzama, M. 224, 225

Eliasson, O. 119
Elmgreen, M. & Dragset, I. 227

Faldbakken, M. 104
Fischer, U. 129
Ford, W. 145
Förg, G. 171
Friedman, T. 130
Furnas, B. 230

Gêmeos, O. 262
Gilbert & George 214
Gillick, L. 221
Goldin, N. 217
Goldstein, J. 161, 162
Gordon, D. 233
Gorky, A. 179
Grotjahn, M. 127
Guyton, W. 121
Guyton\Walker 107, 114

Halley, P. 163
Haring, K. 192
Harris, L. A. 260, 261
Hodges, J. 146
Hofmann, H. 208
Holstad, C. 115
Hosking, B. 226
Hubbard, A. 102
Hume, G. 174
Hundley, E. 120

Indiana, R. 200

Kahrs, J. 258, 259
Kass, D. 212, 215
Kassay, J. 103
Katz, A. 166, 219
Kelley, M. 156
Kelly, E. 201
Koh, T. 105
Kruger, B. 138
Kunath, F. 111, 118
Kusama, Y. 152

LaChapelle, D. 237

Maier-Aichen, F. 144
McCarthy, P. 158, 244
McElheny, J. 175
McEwen, A. 125
McGee, B. 222, 223
McGinley, R. 243
McGinness, R. 265, 266
Melgaard, B. 256
Miller, H. 220
Minter, M. 239, 240
Moore, H. 177
Morimura, Y. 249
Muniz, V. 234, 235, 236, 238
Muñoz, J. 184
Murakami, T. 150

Nara, Y. 151
Noble, T. & Webster, S. 131, 228, 229
Noguchi, I. 205
Noland, K. 202, 203

Pérez, E. 140
Pettibon, R. 159
Pierson, J. 137
Plensa, J. 168
Price, K. 182
Prince, R. 133, 134, 135, 136
Pruitt, R. 110

Rana, R. 242
Reyle, A. 112
Richter, G. 180, 181
Rickey, G. 204
Rivers, L. 211
Ruff, T. 142, 143

Sachs, T. 157
Santhosh, T.V. 267
Schütte, T. 128
Serrano, A. 250
Smith, K. 170, 252
Stella, F. 206
Struth, T. 141
Sturtevant, E. 213
Suh, Do-Ho 153
Sultan, D. 210

Taylor, A. 231
Tschäpe, J. 245, 246, 247, 248
Tuazon, O. 123
Tyson, K. 255

Uklánski, P. 132

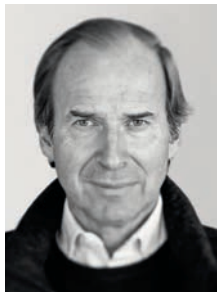
Vena, N. 101

Walker, K. 108, 126
Warhol, A. 188, 189, 190, 193, 194, 195, 216
Wesley, J. 173
Wesselmann, T. 196, 197, 198, 199
Wiley, K. 147
Winters, T. 164
Wojnarowicz, D. 167

Yang, S. 155
Young, A. 122

Zipp, T. 263, 264

PHILLIPS de PURY & COMPANY



Simon de Pury
Chairman



Michael McGinnis
Chief Executive Officer



Dr. Michaela de Pury
Senior International Director



Olivier Vrankenne
Senior International Specialist

CONTEMPORARY ART, NEW YORK



Zach Miner
Head of Evening Sale, New York



Sarah Mudge
Head of Day Sale, New York



Jean-Michel Placent
Senior Specialist, New York



Corey Barr
Specialist, New York



Benjamin Godsill
Specialist, New York



Amanda Stoffel
Junior Specialist, New York

PRIVATE CLIENT SERVICES



Michael Berger-Sandhofer
Private Client Services



Philae Knight
Private Client Services

CONTEMPORARY ART, LONDON



Peter Sumner
Head of Evening Sale, London



George O'Dell
Head of Day Sale, London



Henry Allsopp
Senior Specialist, London



Matt Langton
Specialist, London



Henry Highley
Junior Specialist, London



Karen Levy
Junior Specialist, London



Helen Rohwedder
Junior Specialist London

CONTEMPORARY ART, WORLDWIDE



Laura Garbarino
Senior International Specialist, Milan



Thomas Dryll
Senior Specialist, Paris



Edouard de Moussac
Specialist, Paris



Shirin Kranz
Specialist, Berlin



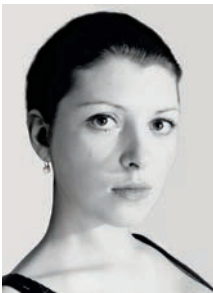
Katie Kennedy Perez
Specialist, Geneva



Niklaus Kuenzler
Specialist, Zurich



Bérénice Chef
Specialist, Brussels



Svetlana Marich
Specialist, Moscow



Maya McLaughlin
Specialist, Los Angeles

GUIDE FOR PROSPECTIVE BUYERS

BUYING AT AUCTION

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

CONDITIONS OF SALE

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

BUYER'S PREMIUM

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

1 PRIOR TO AUCTION

Catalogue Subscriptions

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

Pre-Sale Estimates

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

Pre-Sale Estimates in Pounds Sterling and Euros

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

Catalogue Entries

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

Condition of Lots

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

Pre-Auction Viewing

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

Electrical and Mechanical Lots

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

Symbol Key

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

O Guaranteed Property

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

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

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

● No Reserve

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

Ω Endangered Species

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

2 BIDDING IN THE SALE

Bidding at Auction

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

Bidding in Person

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

Bidding by Telephone

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

Absentee Bids

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

Employee Bidding

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

Bidding Increments

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

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

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

PHILLIPS
de PURY & COMPANY



LATIN AMERICA

AUCTION 20 NOVEMBER 2012 NEW YORK

Phillips de Pury & Company 450 Park Avenue New York 10022

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

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

PHILLIPSDEPURY.COM

CARMEN HERRERA *La Noche*, 2006 **Estimate** \$40,000-60,000

3 THE AUCTION

Conditions of Sale

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

Interested Parties Announcement

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

Consecutive and Responsive Bidding; No Reserve Lots

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

4 AFTER THE AUCTION

Payment

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

Credit Cards

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

Collection

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

Loss or Damage

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

Transport and Shipping

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

Export and Import Licenses

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

Endangered Species

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



PHILLIPS
de PURY & COMPANY



JEWELS

AUCTION 6 DECEMBER 2012 NEW YORK

450 Park Avenue New York 10022

Enquiries +1 212 940 1234

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

PHILLIPSDEPURY.COM

A Pair of Diamond Ear Pendants **CARTIER**
A Diamond 'Ballon Bleu' Lady's Wristwatch **CARTIER**

CONDITIONS OF SALE

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

1 INTRODUCTION

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

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

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

2 PHILLIPS de PURY & COMPANY AS AGENT

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

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

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

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

4 BIDDING AT AUCTION

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

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

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

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

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

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

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

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

5 CONDUCT OF THE AUCTION

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

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

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

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

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

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

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

6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium and any applicable sales tax (the "Purchase Price"). The buyer's premium is 25% of the hammer price up to and including \$50,000, 20% of the portion of the hammer



PHILLIPS
de PURY & COMPANY

DESIGN MASTERS & DESIGN

AUCTIONS 11 DECEMBER 2012 **NEW YORK**

Phillips de Pury & Company 450 Park Avenue New York 10022

Enquiries +1 212 940 1268 **Catalogues** +1 212 940 1240

PHILLIPSDEPURY.COM

SCOTT BURTON *Prototype 'Steel Furniture' table, ca. 1978*

Estimate \$100,000–150,000

price above \$50,000 up to and including \$1,000,000 and 12% of the portion of the hammer price above \$1,000,000. Phillips de Pury & Company reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

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

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

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

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

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

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

Please reference the relevant sale and lot number.

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

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

7 COLLECTION OF PROPERTY

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

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

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

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

8 FAILURE TO COLLECT PURCHASES

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, each lot will incur a late collection fee of \$50, administrative charges of \$10 per day and insurance charges of .1% of the Purchase Price per month on each uncollected lot. We will not release purchased lots to the buyer until all such charges have been paid in full.

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

9 REMEDIES FOR NON-PAYMENT

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

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

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

10 RESCISSION BY PHILLIPS de PURY & COMPANY

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

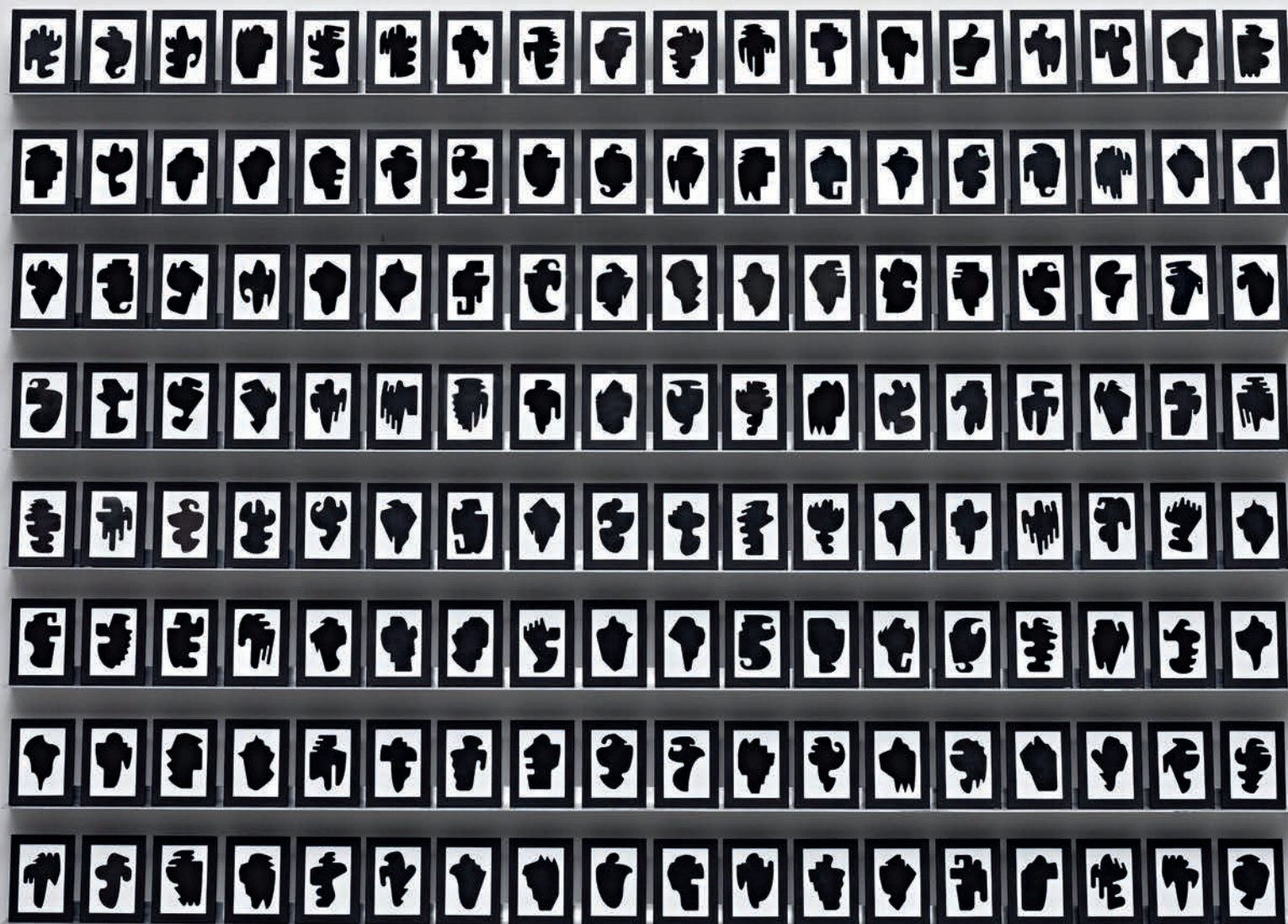
11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENSES AND PERMITS

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

PHILLIPS
de PURY & COMPANY

CONTEMPORARY ART
UNDER THE INFLUENCE

AUCTION 13 DECEMBER 2012 LONDON



Phillips de Pury & Company Howick Place London SW1P 1BB

Enquiries +44 20 7381 4010 | godell@phillipsdepury.com

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

PHILLIPSDEPURY.COM

ALLAN McCOLLUM *The Shapes Project*, 2005–2006 Estimate £10,000–15,000

12 CLIENT INFORMATION

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

13 LIMITATION OF LIABILITY

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

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

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

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

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

14 COPYRIGHT

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

15 GENERAL

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

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

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

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

16 LAW AND JURISDICTION

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

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

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

AUTHORSHIP WARRANTY

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

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

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

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

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

RADICAL PRESENCE: BLACK PERFORMANCE IN CONTEMPORARY ART

November 17, 2012 – February 15, 2013



Clifford Owens, *Anthology (Dave McKenzie)* (detail), 2011. 15 c-prints. Each 13 x 19.75 in. Courtesy the artist and On Stellar Rays.

CONTEMPORARY ARTS MUSEUM HOUSTON

Hours: Tues 10 AM – 7 PM | Weds 10 AM – 7 PM
Thurs 10 AM – 9 PM | Fri 10 AM – 7 PM
Sat 10 AM – 6 PM | Sun 12 PM – 6 PM

Located in the Museum District!

5216 Montrose Boulevard, Houston, TX 77006

713 284 8250

WWW.CAMH.ORG



CAMH **ALWAYS FRESH
ALWAYS FREE**

PHILLIPS de PURY & COMPANY

CHAIRMAN

Simon de Pury

CHIEF EXECUTIVE OFFICER

Michael McGinnis

CHIEF OPERATING OFFICER

Sean Cleary

CHIEF BUSINESS DEVELOPMENT OFFICER

Patricia G. Hambrecht

SENIOR DIRECTOR

Dr. Michaela de Pury

MANAGING DIRECTOR, EUROPE

Finn Schouenborg Dombrowsky

DIRECTORS

Olivier Vrankenne

Alexander Payne

Vanessa Kramer

ADVISORY BOARD

Maria Bell
Janna Bullock
Lisa Eisner
Lapo Elkann
Ben Elliot

Lady Elena Foster
H.I.H. Francesca von Habsburg
Marc Jacobs
Ernest Mourmans
Aby Rosen

Christiane zu Salm
Juergen Teller
Princess Gloria von Thurn und Taxis
Jean Michel Wilmotte
Anita Zabłudowicz

INTERNATIONAL SPECIALISTS

Berlin Shirin Kranz, Specialist, Contemporary Art +49 30 880 018 42

Brussels Olivier Vrankenne, Senior International Specialist, Contemporary Art +32 486 43 43 44
Bérénice Chef, Specialist, Contemporary Art +32 473 12 27 06

Buenos Aires & London Brooke Metcalfe, International Specialist, Contemporary Art +44 777 551 7060

Geneva Katie Kennedy Perez, Specialist, Contemporary Art +41 22 906 8000

Istanbul Deniz Atac, Consultant +90 533 374 1198

London Dr. Michaela de Pury, Senior International Director, Contemporary Art +49 17 289 736 11

Los Angeles Maya McLaughlin, Specialist, Contemporary Art +1 323 791 1771

Milan Laura Garbarino, Senior International Specialist, Contemporary Art +39 339 478 9671

Moscow Svetlana Marich, Specialist, Contemporary Art +7 495 225 88 22

Paris Thomas Dryll, Senior Specialist, Contemporary Art +33 1 42 78 67 77
Edouard de Moussac, Specialist, Contemporary Art +33 1 42 78 67 77

Zurich Niklaus Kuenzler, Specialist, Contemporary Art +41 79 533 90 00

WORLDWIDE OFFICES

NEW YORK

450 Park Avenue, New York, NY 10022, USA
tel +1 212 940 1300 fax +1 212 940 1378

NEW YORK

450 West 15 Street, New York, NY 10011, USA
tel +1 212 940 1200 fax +1 212 924 3185

LONDON

Howick Place, London SW1P 1BB, United Kingdom
tel +44 20 7318 4010 fax +44 20 7318 4011

BERLIN

Auguststrasse 19, 10117 Berlin, Germany
tel +49 30 8800 1842 fax +49 30 8800 1843

ISTANBUL

Meclisi Mebusan Caddesi, Deniz Apartmani No. 79/8
Beyoglu 34427, Istanbul, Turkey
tel +90 533 3741198

MILAN

via Vincenzo Monti 26, 20123 Milan, Italy
tel +39 339 478 9671

BRUSSELS

rue Jean Baptiste Colyns 72, 1050 Brussels, Belgium
tel +32 486 43 43 44

LOS ANGELES

7285 Woodrow Wilson, Los Angeles, CA 90068, USA
tel +1 323 791 1771

MOSCOW

TSUM, Petrovskaya str., 2, office 524, 125009 Moscow, Russia
tel +7 495 225 88 22 fax +7 495 225 88 87

GENEVA

23 quai des Bergues, 1201 Geneva, Switzerland
tel +41 22 906 80 00 fax +41 22 906 80 01

PARIS

6 avenue Franklin D. Roosevelt, 75008 Paris, France
tel +33 1 42 78 67 77 fax +33 1 42 78 23 07

ZURICH

Restelbergstrasse 89, 8044 Zurich, Switzerland
tel +41 79 533 90 00

SPECIALISTS AND DEPARTMENTS

CONTEMPORARY ART

Michael McGinnis, Chief Executive Officer +1 212 940 1254
Joseph Carlucci, International Business Director +1 212 940 1366

NEW YORK

Zach Miner, Head of Evening Sale +1 212 940 1256
Sarah Mudge, Head of Day Sale +1 212 940 1259

Peter Flores, Business Director +1 212 940 1223

Corey Barr +1 212 940 1234
Benjamin Godsill +1 212 940 1333
Jean-Michel Placent +1 212 940 1263
Amanda Stoffel +1 212 940 1261

Joshua Friedman +1 212 940 1392
Laura González +1 212 940 1216
Viola McGowan +1 212 940 1226
Jed Moch +1 212 940 1301
Alexandra Raponi +1 212 940 1292
Jonathan Winter +1 212 940 1252

LONDON

Peter Sumner, Head of Evening Sale +44 20 7318 4063
George O'Dell, Head of Day Sale +44 20 7318 4093

Paul de Bono, Business Director +44 20 7318 4070

Henry Allsopp +44 20 7318 4060
Matt Langton +44 20 7318 4074
Karen Levy +44 20 7318 4082
Henry Highley +44 20 7318 4061
Helen Rohwedder +44 20 7318 4042

Larkin Erdmann +44 20 7901 2909
Tamila Kerimova +44 20 7318 4085
Charlotte Salisbury +44 20 7318 4058
Simon Tovey +44 20 7318 4084

MODERN AND CONTEMPORARY EDITIONS

Cary Leibowitz, Worldwide Co-Director +1 212 940 1222
Kelly Troester, Worldwide Co-Director +1 212 940 1221

NEW YORK

Audrey Lindsey +1 212 940 1285
Jannah Greenblatt +1 212 940 1332

LONDON

Robert Kennan, Head of Sale +44 20 7318 4075

DESIGN

Alexander Payne, Director +44 20 7318 4052
and Worldwide Head, Design

NEW YORK

Alex Heminway, New York Director +1 212 940 1268

Marcus Tremonto +1 212 940 1268
Meaghan Roddy +1 212 940 1266
Lauren Sohn +1 212 940 1268

LONDON

Domenico Raimondo +44 20 7318 4016
Ben Williams +44 20 7318 4027
Marine Hartogs +44 20 7318 4021

Marcus McDonald +44 20 7318 4014
Annabelle Wills +44 20 7318 4019

PHOTOGRAPHS

Vanessa Kramer, Director +1 212 940 1243
and Worldwide Head, Photographs

NEW YORK

Shlomi Rabi +1 212 940 1246
Caroline Deck +1 212 940 1247
Sarah Krueger +1 212 940 1225

David Rimoch +1 212 940 1245
Carol Ehlers, Consultant +1 212 940 1245

LONDON

Lou Proud, Head of Photographs, London +44 20 7318 4018
Sebastien Montabonel +44 20 7318 4025
Alexandra Bibby +44 20 7318 4087

Rita Almeida Freitas +44 20 7318 4062
Emma Lewis +44 20 7318 4092

PARIS

Jonas Tebib, Consultant Specialist +33 1 42 78 67 77

JEWELS

NEW YORK

Nazgol Jahan, Worldwide Director +1 212 940 1283

Joanna Bengoa +1 212 940 1302
Brittany Gersh +1 212 940 1365

PRIVATE SALES

Susan Brockman +44 20 7318 4041

EXHIBITIONS

Arianna Jacobs +44 20 7318 4054

PRIVATE CLIENT SERVICES

Philae Knight, New York +1 212 940 1313
Meredith Ostrom, New York +1 212 940 1323
Anna Poulsen, New York +1 212 940 1300
Sara Tayeb-Khalifa, New York +1 212 940 1383
Michael Berger-Sandhofer, London +44 20 7318 4048
Carina Brun, London +44 20 7318 4066

CLIENT DEVELOPMENT

Marya Oja, Worldwide Head

LONDON

Isadora Tharin
Linda Pyke

NEW YORK

Carolyn Bachman
Holly Bawden
Carly Murphy

MUSEUM SERVICES DEPARTMENT

Lauren Shadford, New York +1 212 940 1257
Cecilia Wolfson, New York +1 212 940 1258

PROPOSALS

C. K. Swett, New York +1 212 940 1271

OFFICE OF THE CHAIRMAN

Mark Ferkul, New York +1 212 940 1238
Harmony Hambly-Smith, London +44 20 7318 4099

OFFICE OF THE CHIEF EXECUTIVE OFFICER

Alyse Serrell, New York +1 212 940 1303
Eloise Ashcroft, London +44 20 7318 4047

ART AND PRODUCTION

Mike McClafferty, Art Director

NEW YORK

Andrea Koronkiewicz, Studio Manager
Orlann Capazorio, US Production Manager
Steven Mosier, Graphic Designer
Fernando Dias de Souza, Graphic Designer
Jeff Velazquez, Production Artist

LONDON

Mark Hudson, Deputy Art Director
Andrew Lindesay, Sub-Editor
Tom Radcliffe, Production Director

MARKETING & COMMUNICATIONS

NEW YORK

Trish Walsh, Marketing Manager
Tiana Webb-Evans, Director of Communications

LONDON

Fiona McGovern,
Communications and Marketing Officer
Alex Godwin-Brown,
Communications and Marketing Manager

SALE INFORMATION

AUCTION

450 PARK AVENUE NEW YORK 10022

16 November 2012, 11am

VIEWING

450 WEST 15 STREET NEW YORK 10011

3 – 15 November

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

SALE DESIGNATION

In sending in written bids or making enquiries please refer to this sale as NY010512 or Contemporary Art Day Sale.

HEAD OF SALE

Sarah Mudge +1 212 940 1259

CATALOGUER

Jonathan D. Winter +1 212 940 1252

ADMINISTRATOR

Joshua Friedman +1 212 940 1392

PROPERTY MANAGER

Barrett Langlinais +1 212 940 1362

PHOTOGRAPHY

Morten Smidt

Kent Pell

Ross Martin

PRINCIPAL AUCTIONEER

Simon de Pury 0874341

AUCTIONEERS

Sarah Mudge 1301805

Alexander Gilkes 1308958

CK Swett 1407750

CATALOGUES

Emma Miller +1 212 940 1240

\$35/€25/£22 at the gallery

catalogues@phillipsdepurys.com

ABSENTEE AND TELEPHONE BIDS

Main +1 212 940 1228 fax +1 212 924 1749 bids@phillipsdepurys.com

Marissa Piedra, Auction Manager +1 212 940 1304

Katherine Lukacher, Bid Clerk +1 212 940 1215

CLIENT ACCOUNTING

Sylvia Leitao, Client Accounting Director +1 212 940 1231

Buyers Accounts

Nicole Rodriguez +1 212 940 1235

Seller Accounts

Barbara Doupal +1 212 940 1232

CLIENT SERVICES

450 Park Avenue +1 212 940 1300

450 West 15 Street +1 212 940 1200

SHIPPING

Tova Small +1 212 940 1372

Opposite Piotr Uklánski, *The Nazis, (Set A)*, 1999, lot 132 (detail)
Enoc Pérez, *Institute for International Visual Arts, London*, 2008, lot 140 (detail)
Inside Back Cover Miquel Barceló, *Huitres I*, 1988, lot 185 (detail)
Back Cover Do-Ho Suh, *Screen*, 2005, lot 153 (detail)











PHILLIPSDEPURY.COM