

An abstract collage artwork featuring a complex arrangement of geometric shapes, patterns, and colors. The composition includes a prominent red and white checkered pattern in the upper right, a large green and white checkered pattern in the lower left, and various other shapes in shades of red, orange, yellow, and grey. The background is a dark, textured surface with some lighter, mottled areas. The overall style is reminiscent of mid-20th-century abstract art.

PHILLIPS

UNDER THE INFLUENCE

NEW YORK 19 SEPTEMBER 2013







PHILLIPS

UNDER THE INFLUENCE

SALE INFORMATION

NEW YORK, 19 SEPTEMBER 2013 at 2PM

AUCTION & VIEWING LOCATION

450 Park Avenue New York 10022

AUCTION

19 September 2013 at 2pm

VIEWING

11-18 September

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

SALE DESIGNATION

In sending in written bids or making enquiries
please refer to this sale as NY010613 or Under
the Influence.

ABSENTEE AND TELEPHONE BIDS

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

bidsnewyork@phillips.com

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Front cover Guyton\Walker, *Untitled*, 2008, lot 40 (detail)

Back cover Adam McEwen, *Step Stool (Rubbermaid)*, 2010, lot 41

Opposite Piero Golia, *Constellation Painting #10*, 2011, lot 8 (detail)

PHILLIPS WORLDWIDE CONTEMPORARY ART DEPARTMENT



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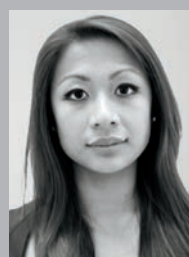
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An abstract artwork featuring a dense, chaotic pattern of fine, overlapping lines in blue and red. The lines are drawn on a light, textured background, possibly paper or canvas. The blue lines are concentrated on the left side, while the red lines are more prevalent on the right and bottom. The overall effect is one of intense, frenetic energy.

UNDER THE INFLUENCE

19 September 2013 at 2 pm

Lots 1-265

1

MARK FLOOD b. 1957

Vague Longings, 2009

acrylic on canvas

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

Signed, titled and dated "Mark Flood 11-20-09 'VAGUE LONGINGS'" along the overlap.

Estimate \$6,000-8,000

PROVENANCE

Private Collection

"I don't want to control how people think; I want to show them how they are controlled by pictures."

MARK FLOOD, 2012





2

NINA BEIER b. 1975

Portrait Mode, 2012

found garments, in artist's frame

59 x 48 in. (149.9 x 121.9 cm.)

Estimate \$20,000-30,000

PROVENANCE

Laura Bartlett Gallery, London



3

OSCAR MURILLO b. 1986

Untitled (Drawings off the wall), 2011

oilstick, spray paint, enamel, dirt and mixed media on canvas
67 x 60½ in. (170.2 x 152.7 cm.)

Estimate \$30,000-40,000

PROVENANCE

Zach Feuer, New York

4

NIKOLAS GAMBAROFF b. 1979

Untitled, 2010

newsprint, adhesive, acrylic on canvas

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

Signed and dated "N. Gambaroff 2010" on the reverse.

Estimate \$8,000-12,000

PROVENANCE

Balice Hertling, Paris

Private Collection, Europe





5

RASHID JOHNSON b. 1977

Cosmic Soul Mate, 2010

black soap, wax, shea butter, gold paint

36 x 22½ x 4½ in. (91.4 x 57.2 x 11.4 cm.)

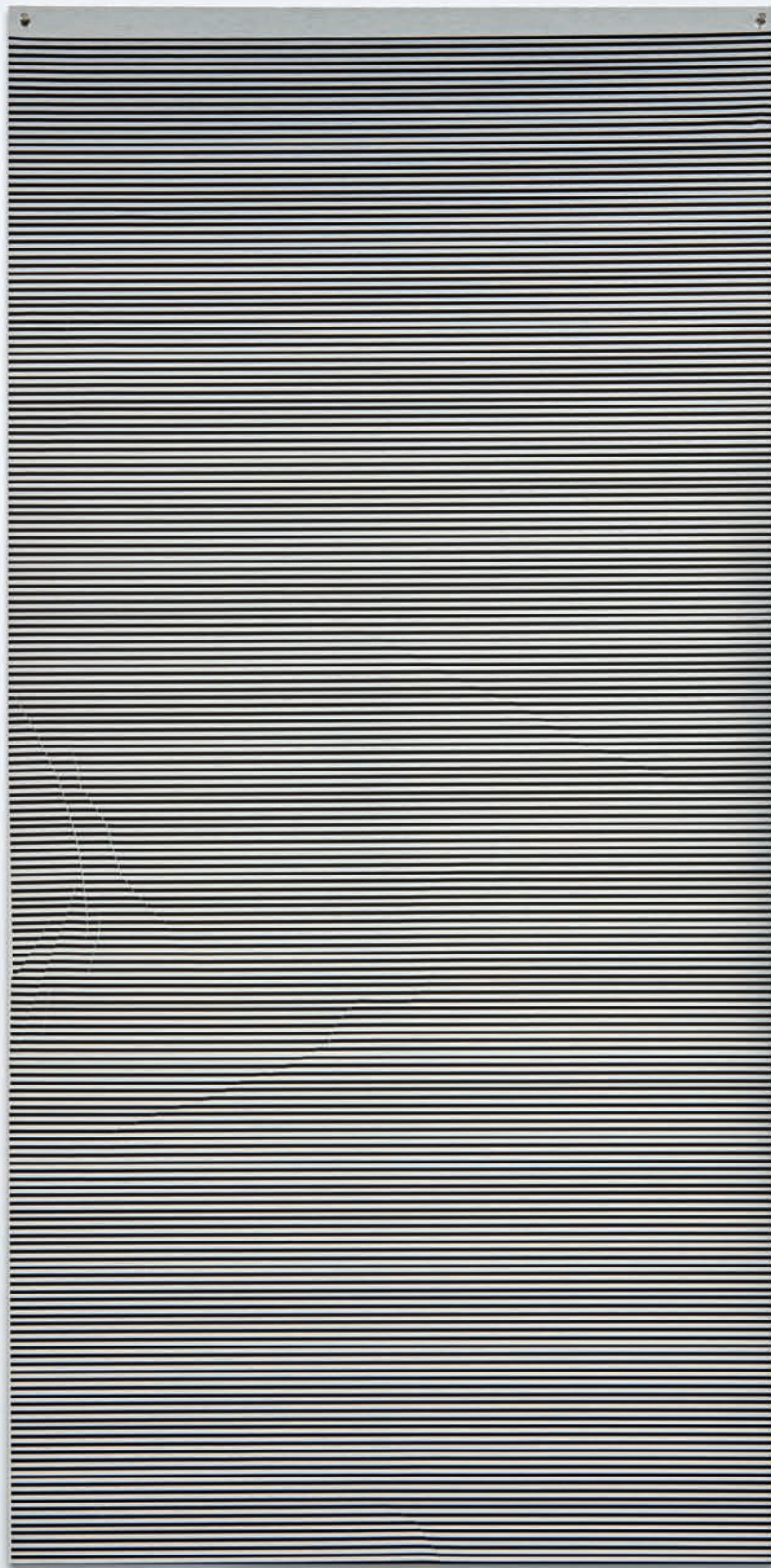
Signed and dated "Rashid Johnson 2010" on the reverse.

Estimate \$20,000-30,000

PROVENANCE

White Columns Benefit Exhibition and Auction, May 15, 2010

Acquired at the above sale by the present owner



6

NED VENA b. 1982

Untitled, 2010

adhesive vinyl on anodized aluminum

48½ x 24 in. (123.2 x 61 cm.)

Signed and dated "VENA 2010" on the reverse.

Estimate \$10,000-15,000

PROVENANCE

Clifton Benevento, New York



7

RYAN SULLIVAN b. 1983

June 3, 2009 - February 12, 2010, 2010

oil on canvas

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

Signed, titled and dated "JUNE 3 2009 FEB 12 2010 RYAN SULLIVAN"
on the reverse.

Estimate \$10,000-15,000

PROVENANCE

Gifted by the artist to benefit BAMart Brooklyn, *Silent Auction*, March 18 -
28, 2010, lot 276

Acquired at the above sale by the present owner



8

PIERO GOLIA b. 1974

Constellation Painting #10, 2011

resin, ceramic, glass, plastic, metal debris

60½ x 51 x 7 in. (153.7 x 129.5 x 17.8 cm.)

Estimate \$15,000-20,000

PROVENANCE

Gagosian Gallery, Beverly Hills

EXHIBITED

Beverly Hills, Gagosian Gallery, *Piero Golia: Concrete Cakes and Constellation Paintings*, June 23 - August 5, 2011



9

WALEAD BESHTY b. 1976

FedEx Tube 2005 FEDEX 139752 REV 10/05 SSCC, Standard Overnight, Los Angeles - Beverly Hills trk# 872671828542, February 22-23, 2012, Standard Overnight, San Francisco - Beverly Hills trk# 87911714545, January 30-31, 2013, Standard Overnight, Torrance - Long Island City trk# 555240150614, July 24-25, 2013, 2012-13 laminated mirrorpane, FedEx shipping box, accrued FedEx shipping and tracking labels, metal, silicone tape, in 2 parts
38 x 6¼ x 5½ in. (96.5 x 15.9 x 14 cm.)

Estimate \$15,000-20,000

PROVENANCE

Regen Projects, Los Angeles



10

KAZ OSHIRO b. 1967

Untitled (Car Bumper), 2001

acrylic and bondo on stretched canvas

5 x 74 x 14 in. (12.7 x 188 x 35.6 cm.)

Signed and dated "Aug 01 Kaz Oshiro" on the reverse.

This work is unique.

Estimate \$12,000-18,000

PROVENANCE

Gallery 207, West Hollywood

"Since the canvas itself is a work of art, I wanted to make painting that is discreet. Like a suitcase left on the floor: probably, people wouldn't notice what it is because I leave it in the corner. Before they find out it's a painting, they walk away. I think that would be a great compliment."

KAZ OSHIRO, 2012



11

CLAIRE FONTAINE established 2004

Passe-Partout (Jerusalem), 2008

hacksaw blades, bicycle spokes, paper-clips, safety pins, allen keys, wire, key-rings

33 x 6 x 1½ in. (83.8 x 15.2 x 3.8 cm.)

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

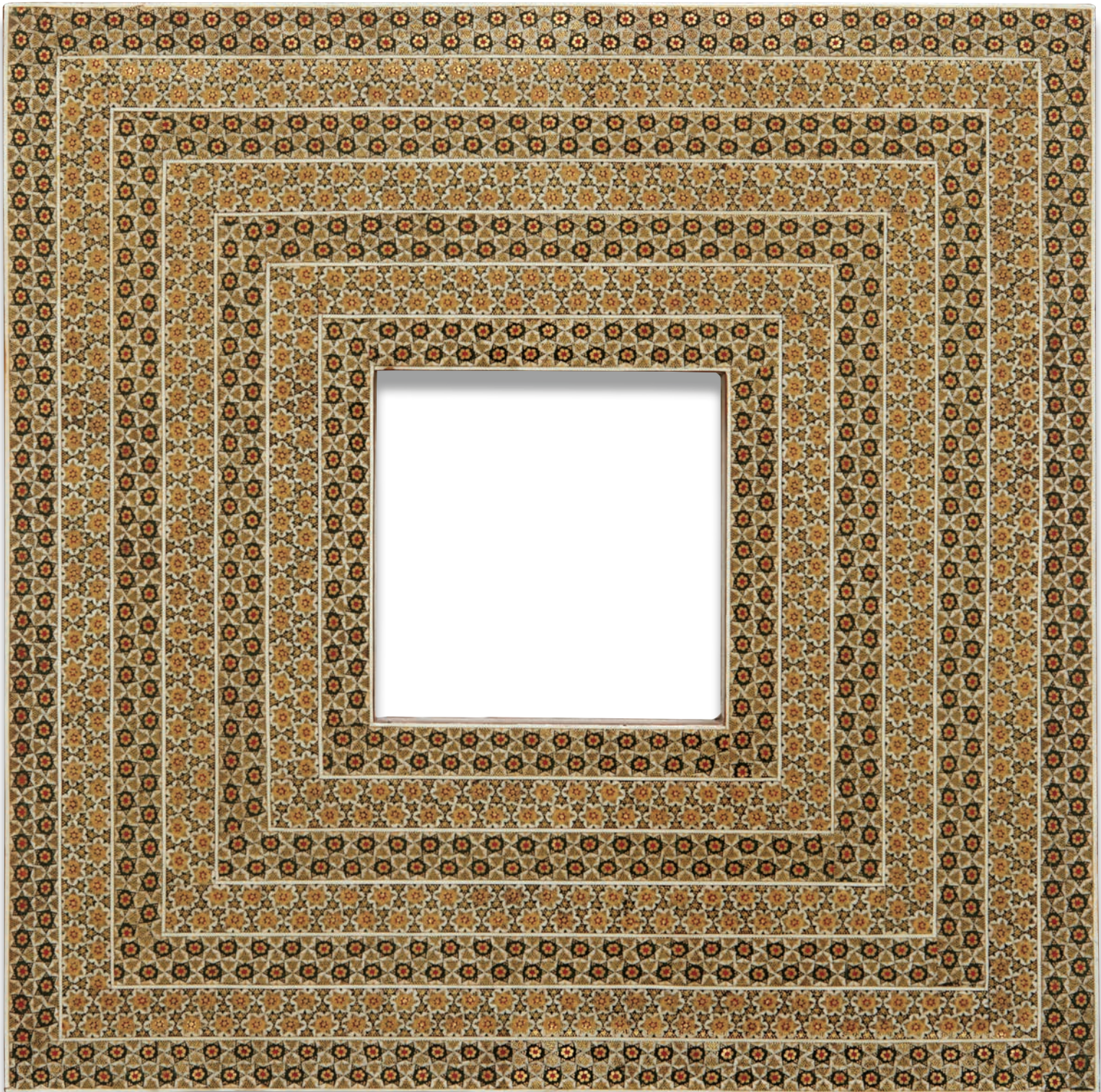
Estimate \$12,000-18,000

PROVENANCE

Dvir Gallery, Tel Aviv
Private Collection, Europe

EXHIBITED

Tel Aviv, Dvir Gallery, *Asleep: Claire Fontaine*, November 27, 2008 - January 8, 2009



12

ANDISHEH AVINI b. 1974

Screw, 2010

marquetry and wood panel

19¾ x 19¾ in. (50.2 x 50.2 cm.)

Signed, titled and dated "Andisheh Avini, 2010, 'Screw'" on the reverse.

Estimate \$15,000-20,000

PROVENANCE

1-20 Gallery, New York



13

ANDISHEH AVINI b. 1974

Untitled, 2013

silkscreen ink on printed fabric

30 x 25 in. (76.2 x 63.5 cm.)

Signed and dated "Andisheh Avini 2013" on the reverse.

Estimate \$20,000-25,000

PROVENANCE

The Flag Art Foundation, New York, *Artists for Peace + Justice: Fierce Creativity*, May 22, 2013

Acquired at the above sale by the present owner



14

GARTH WEISER b. 1979

Lotto, 2007

oil on canvas

105 x 83 in. (266.7 x 210.8 cm.)

Signed, titled and dated "Garth Weiser 2007 LOTTO" on the reverse.

Estimate \$30,000-40,000

PROVENANCE

Guild & Greyshkul, New York

EXHIBITED

New York, Guild & Greyshkul, *Garth Weiser*, November 28 - December 2, 2006



15

GARTH WEISER b. 1979

No Title, 2007

acrylic and oil on Gessobord panel

35 $\frac{7}{8}$ x 23 $\frac{7}{8}$ x 1 $\frac{1}{8}$ in (91.1 x 60.6 x 4.8 cm)

Signed, titled and dated "Garth Weiser 2007 No Title" on the reverse.

Estimate \$30,000-40,000

PROVENANCE

Acquired directly from the artist



16

**BRUCE HIGH QUALITY
FOUNDATION** established 2001

Self Portrait (The Origin of Consciousness),
2001-10

magazine clipping, dollar bill, polyurethane foam,
various media, in artist's painted wood frame
13½ x 18½ x 3½ in. (34.3 x 47 x 8.9 cm.)

Estimate \$6,000-8,000

PROVENANCE
Private Collection

17

**BRUCE HIGH QUALITY
FOUNDATION** established 2001

Self Portrait (Desporado), 2001-10
playing card, polyurethane foam, various media,
in artist's painted wood and Plexiglas frame
9½ x 7½ x 3½ in. (24.1 x 19.1 x 8.9 cm.)

Estimate \$6,000-8,000

PROVENANCE
Private Collection

17



18

ELAD LASSRY b. 1977

Yellow 012, 2011

chromogenic print, in artist's frame

14³/₈ x 11³/₈ in. (36.5 x 28.9 cm.)

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

Estimate \$8,000-12,000

PROVENANCE

Luhring Augustine, New York



19



19

ELAD LASSRY b. 1977

Meat & Onions, 2010

chromogenic print, in artist's frame

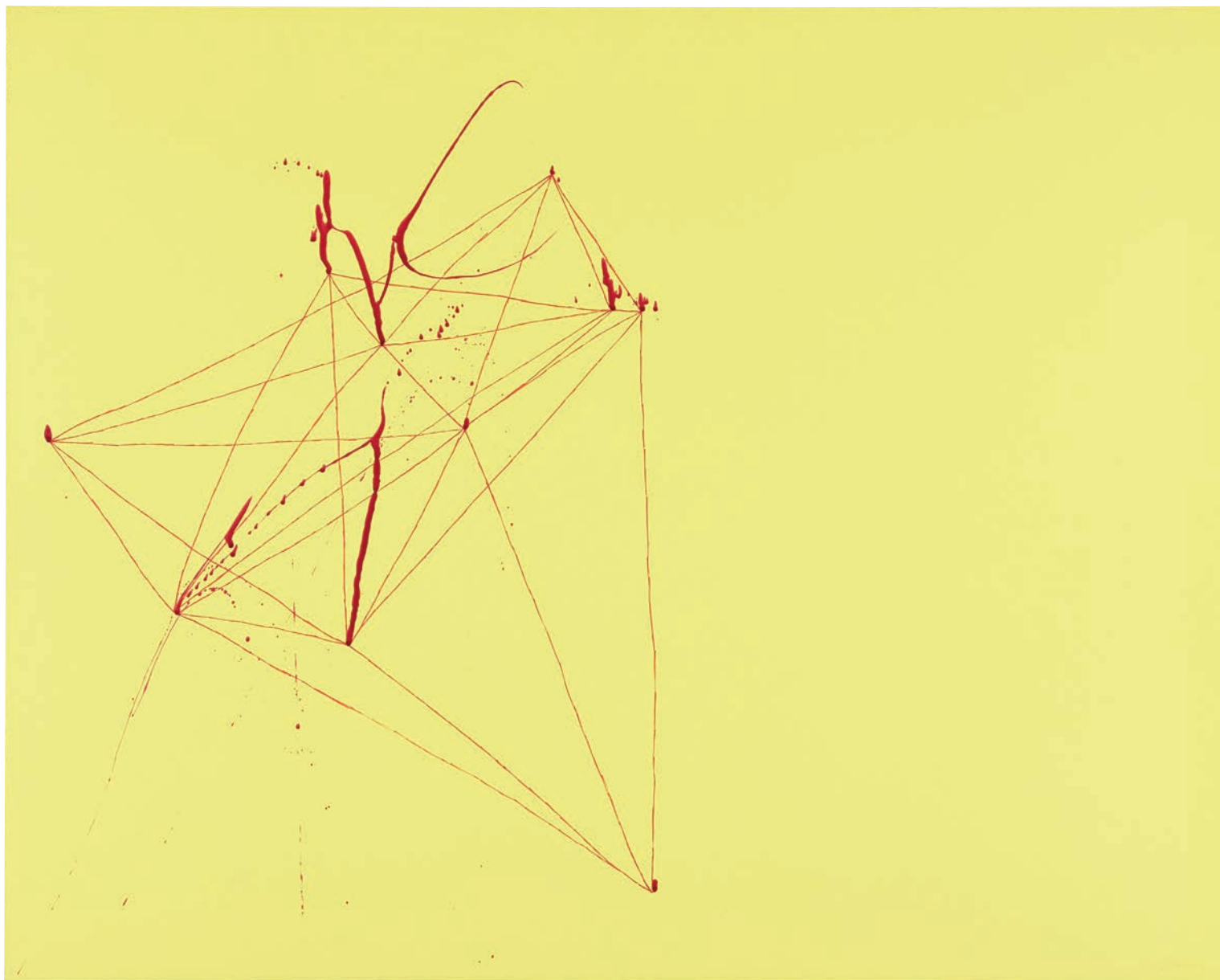
11 $\frac{3}{8}$ x 14 $\frac{3}{8}$ in. (28.9 x 36.5 cm.)

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

Estimate \$8,000-12,000

PROVENANCE

Luhring Augustine, New York



20

STERLING RUBY b. 1972

(MAPPING) JORDACHE NAIL POLISH, 2005

nail polish and black marker on card

31½ x 39½ in. (80 x 100.3 cm.)

Signed and dated "Sterling Ruby 05" lower right.

Estimate \$20,000-30,000

PROVENANCE

Foxy Production, New York



21

STERLING RUBY b. 1972

Untitled, 2008

glazed ceramic

21 x 14½ x 12½ in. (53.3 x 36.8 x 31.8 cm.)

Initialed and dated "SR 08" on the underside.

This work is unique.

Estimate \$25,000-35,000

PROVENANCE

Private Collection, New York



22

ROBERT LAZZARINI b. 1965

Brass Knuckles (iv), 2010

brass

5 x 7 x 4 in. (12.7 x 17.8 x 10.2 cm.)

This work is number 8 from an edition of 12.

Estimate \$12,000-18,000

PROVENANCE

Acquired directly from the artist

LITERATURE

J. Rodenbeck, A. Noë, J.T.D. Neil, *Guns, Knives, Brass Knuckles: Robert Lazzarini*, Los Angeles: Honor Fraser, 2012, p. 80 and 91 (illustrated)



23

TERRENCE KOH b. 1977

JP Huitzilopochtli (Fallen Warrior), 2007

hummingbird drenched in warrior's piss, feathers, armature, gold paint, 24 karat gold leaf

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

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

Estimate \$8,000-12,000

PROVENANCE

Peres Projects, Berlin

Private Collection, Europe

i)



ii)



24

OSCAR de LAS FLORES b. 1971

Two works: (i) *Shipwreck Survivors*, 2004; (ii) *Commemorative & Indigestive Celebration of Human Greatness with Octopus*, 2000-01

(i) ink on paper; (ii) ink and watercolor on paper

(i) 18½ x 25 in. (47 x 63.5 cm.); (ii) 18¼ x 25½ in. (46.4 x 64.8 cm.)

(i) Signed "De las Flores" along the lower edge and right edge; further inscribed "Everybody is working" on the reverse; (ii) Signed "De las Flores" lower right.

Estimate \$6,000-8,000

PROVENANCE

Katharine Mulherin Contemporary Art Projects, Toronto



25

ALI BANISADR b. 1976
What's Yours is Mine, 2008

oil on linen
 24 x 18 in. (61 x 45.4. cm.)
 Signed and dated "Ali Banisadr 08" along the overlap.

Estimate \$30,000-40,000

PROVENANCE
 Leslie Tonkonow Artworks + Projects, New York

EXHIBITED
 New York, Leslie Tonkonow Artworks + Projects, *Ali Banisadr: Paintings*,
 October 30 - December 20, 2008

LITERATURE
Ali Banisadr: Paintings, exh. cat., New York: Leslie Tonkonow Artworks +
 Projects, 2008 (illustrated)

"I always look for openings, the part of the painting that welcomes me,
 the part that calls me in."

ALI BANISADR, 2011



26

TALA MADANI b. 1981

Tweezed Out, 2006

oil on canvas

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

Signed and dated "Tala Madani 06" on the reverse; further titled "Tweezed Out" along the overlap.

Estimate \$8,000-12,000

PROVENANCE

Lombard-Freid Projects, New York



27

OS GÊMEOS b. 1974

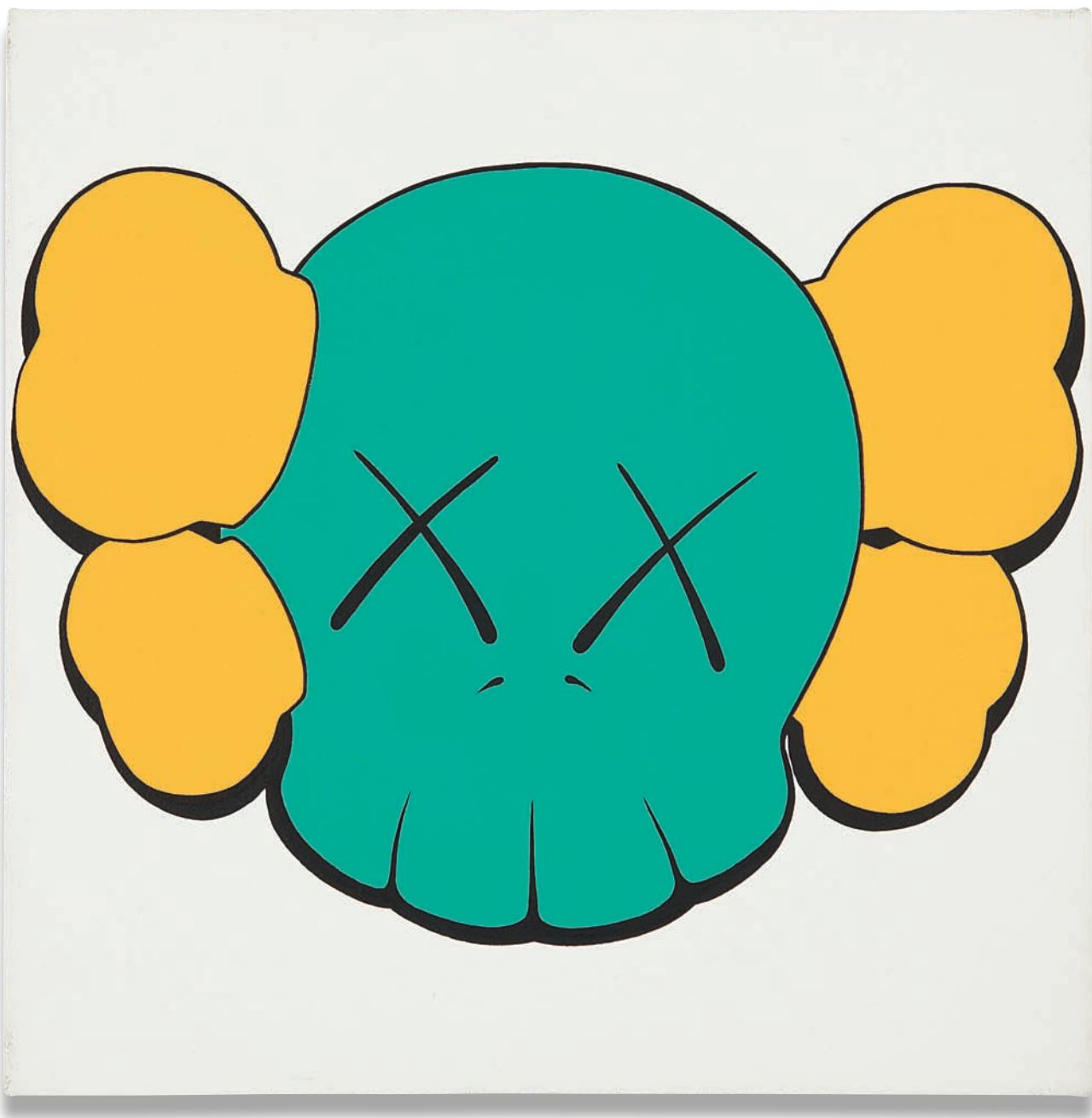
Joao Pença Bem, 2012

acrylic and spray paint on panel
19½ x 15½ in. (48.6 x 40.3 cm.)

Estimate \$30,000-40,000

PROVENANCE

Prism, West Hollywood



28

KAWS b. 1974

Untitled, 2000

acrylic on canvas

16½ x 16½ in. (41 x 41 cm.)

Signed and dated "KAWS 2000" on the reverse.

Estimate \$15,000-20,000

PROVENANCE

Acquired directly from the artist



29

MR. b. 1969

Untitled, 2001

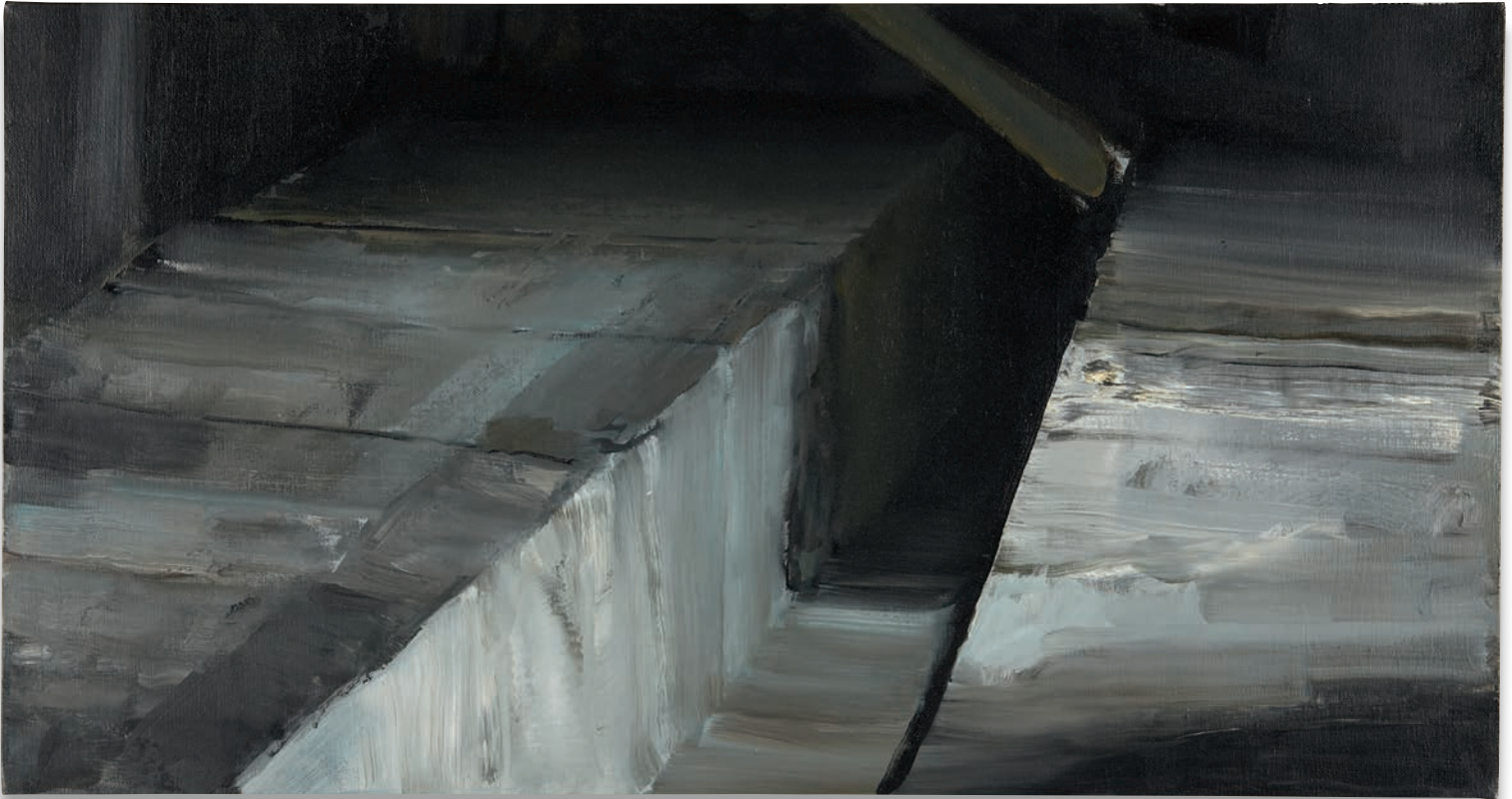
acrylic on canvas mounted on wood

25 $\frac{5}{8}$ x 25 $\frac{5}{8}$ in. (65.1 x 65.1 cm.)

Signed and dated "2001 Mr." on the reverse.

Estimate \$20,000-30,000

PROVENANCE
Galerie Perrotin, Paris



30

ADRIAN GHENIE b. 1977

Fragile, 2007

oil on canvas

20 x 37 $\frac{3}{8}$ in. (50.8 x 94.9 cm.)

Signed and dated "Ghenie 2007" on the reverse.

Estimate \$20,000-30,000

PROVENANCE

Galeria Plan B, Berlin



31

ENOC PERÉZ b. 1967

Don Q, 2007

oil on paper

59 7/8 x 41 1/4 in. (152.1 x 104.8 cm)

Signed, titled and dated "Enoc Pérez, Don Q, 2007" on the reverse.

Estimate \$35,000-45,000

PROVENANCE

Mitchell Innes & Nash, New York

EXHIBITED

Miami, Museum of Contemporary Art, *Enoc Pérez*, December 6, 2007-March 22, 2008

LITERATURE

B. Clearwater, *Enoc Pérez*, exh. cat., Museum of Contemporary Art: Miami, 2008, p. 9 (illustrated)

"A lot of painters paint to question the medium, which might be perfect for them, but I'm one of those who really believes in painting."

ENOC PEREZ, 2013



32

ALASTAIR MACKIE b. 1977

Untitled (Stetson), 2003

1/700 scale plastic US war planes

4½ x 13¾ x 14¾ in. (11.4 x 34.9 x 37.5 cm.)

This work is from an edition of 6.

Estimate \$5,000-7,000

PROVENANCE

MW Projects, London

EXHIBITED

London, England & Co., *Sartorial: Conceptual clothing, art and fashion*, July 5

- August 30, 2003 (another example exhibited)



33

PROPERTY FROM AN IMPORTANT MEXICAN COLLECTION

JIM LAMBIE b. 1964

Venom Wild Pitch, 2002

belt, wire, acrylic

33 x 18 x 4 in. (83.8 x 45.7 x 10.2 cm.)

Estimate \$20,000-30,000

PROVENANCE

OPA Oficina Proyectos de Arte, Guadalajara



34

PROPERTY FROM AN IMPORTANT MEXICAN COLLECTION

RACHEL HARRISON b. 1966

Untitled from Posh Floored as Ali G Tackles Becks, 2003

wood, stucco, acrylic, pantyhose

19 x 52 x 19 in. (48.3 x 132.1 x 48.3 cm.)

Estimate \$15,000-20,000

PROVENANCE

Arndt & Partner, Berlin

35

FOLKERT de JONG b. 1972

Enter the Sandman, 2006

styrofoam, polyurethane foam, adhesive
smallest 5½ x 6 x 8 in. (14 x 15.2 x 20.3 cm.)
largest 46 x 24 x 23½ in. (116.8 x 61 x 59.7 cm.)

Estimate \$30,000-40,000

PROVENANCE

James Cohan Gallery, New York





36

ADAM McEWEN b. 1965

Untitled (Atomkraft? Nein Danke), 2006

acrylic on canvas

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

Signed and dated "A. McEwen 2006" on the reverse.

Estimate \$20,000-30,000

PROVENANCE

Nicole Klagsbrun Gallery, New York

37

JACOB KASSAY b. 1984

Untitled, 2009

diptych: acrylic and silver deposit on canvas

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

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

Estimate \$60,000-80,000

PROVENANCE

Eleven Rivington, New York

Nicole Klagsbrun Gallery, New York





38

DAVIS RHODES b. 1983

Untitled (Black), 2007

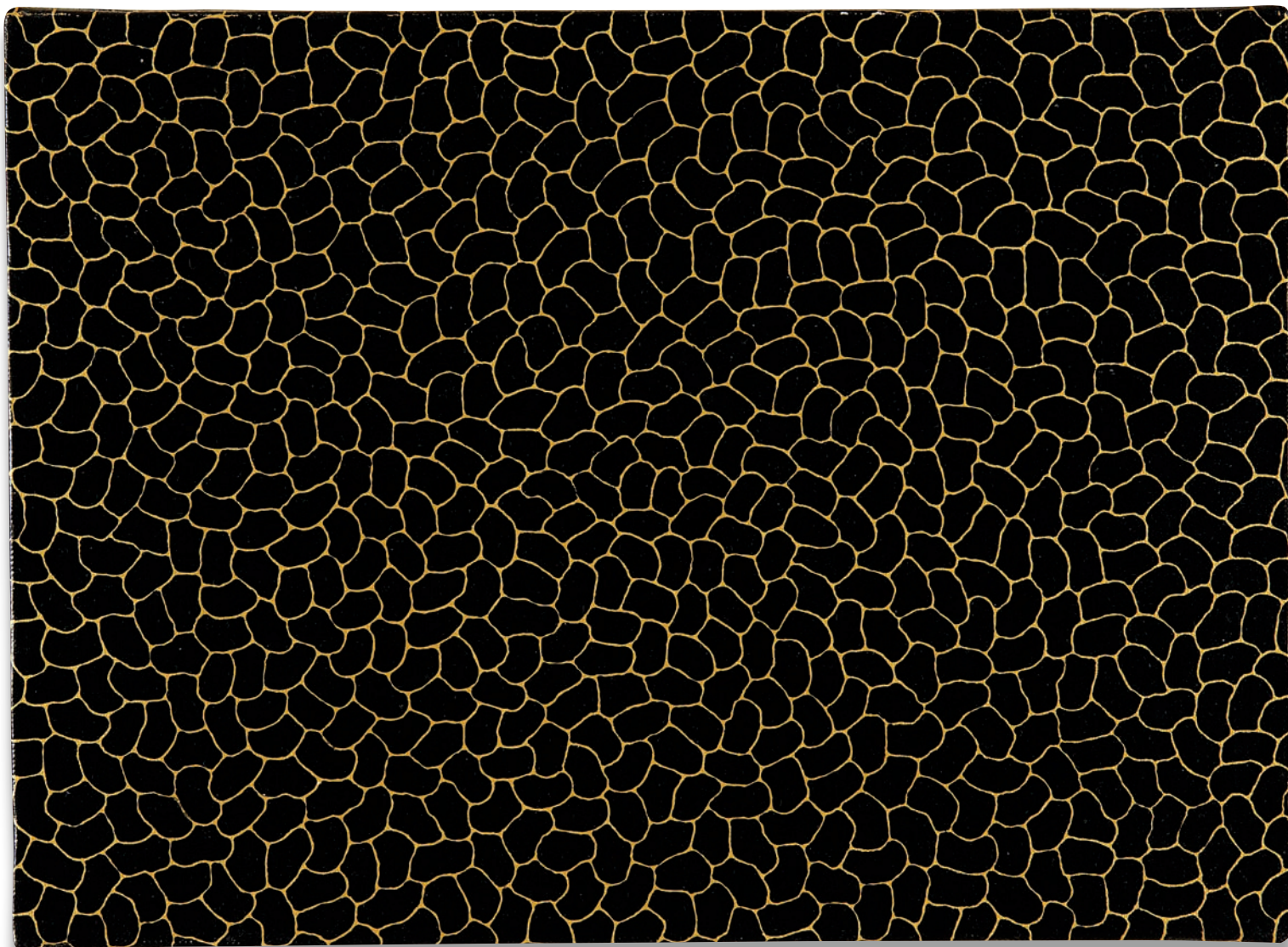
spray paint on foamcore

96 x 44 x 6½ in. (243.8 x 111.8 x 16.5 cm.)

Estimate \$6,000-8,000

PROVENANCE

Office Baroque Gallery, Antwerp



39

YAYOI KUSAMA b. 1929

Light of Wave, 1994

acrylic on canvas

9⁵/₈ x 13¹/₄ in. (24.4 x 33.7 cm.)

Signed, titled and dated (in Japanese) "Yayoi Kusama 1994" on the reverse.

This work is accompanied by a registration card issued by the Yayoi Kusama Studio and assigned number 796.

Estimate \$40,000-50,000

PROVENANCE

Private Collection

40

GUYTON\WALKER b. 1972 and b. 1969

Untitled, 2008

silkscreen and digital Inkjet print on canvas mounted on wood
48 x 36 in. (121.9 x 91.4 cm.)

Estimate \$120,000-180,000

PROVENANCE

Greene Naftali, New York

“Sometimes you have ideas that don’t make any sense to execute on your own, or you don’t feel like being alone in the studio. It’s more interesting to work things out with a friend.”

GUYTON\WALKER, 2012

Evoking Andy Warhol’s Factory and his many mechanical modes of artistic production, Guyton\Walker’s larger canvases are created using a series of commercial processes, including inkjet printing, silk-screening, and spray painting. The present lot uses these techniques to pay homage to Fischli & Weiss’s *Outlaws* photograph (1984-85), which depicts two chairs arranged precariously in an extraordinary balancing act. Guyton\Walker digitally scanned Fischli & Weiss’s image and then reproduced it as a print on the canvas with altered coloration. By rendering Fischli & Weiss’s photograph using definitively contemporary techniques, Guyton\Walker honors the work of another renowned duo of artists while simultaneously modernizing and building upon it. In this way, they use this work to declare themselves as the next great artistic collaborators.



ADAM McEWEN b. 1965*Step Stool (Rubbermaid)*, 2010

graphite

12 $\frac{7}{8}$ x 15 $\frac{7}{8}$ x 15 $\frac{7}{8}$ in. (33 x 40.6 x 40.6 cm.)

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

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

Private Collection

EXHIBITEDNew York, Bortolami, *Re-Dressing*, September 15 - November 6, 2010

(another example exhibited)

Dallas, Goss-Michael Foundation, *Adam McEwen*, April 13 - July 28, 2012

(another example exhibited)

“I like the fact that this material is very familiar, it has a democratic relationship to people but they don’t know it in this context.”

ADAM McEWEN, 2012

Adam McEwen is one of the most dynamic and energetic artists to emerge in the last ten years. His voluminous appetite for—and regurgitation of—the tropes of everyday life make him an apt inheritor of the rich legacy of artists such as Richard Prince, Claes Oldenburg and ultimately Duchamp. McEwen disrupts our understanding of popular culture and objects by recycling, re-imagining, and re-creating existing images and commercial objects as something unmistakably new.

Across a variety of media McEwen’s true materials are his viewers—our own—preconceived notions about culture, history and images. This exploration finds its most iconoclastic form in his laser cut graphite sculptures. By mining readymade replicas of everyday objects from graphite blocks the artist strips away functionality, leaving these products as naked, purely suggestive referents.

In the present lot, *Step Stool (Rubbermaid)*, 2010, McEwen attacks the core functions the iconic and banal Rubbermaid step stool, amputating its ability to provide ascendancy and support. Although McEwen’s step stool has the appearance of stability the fact remains; this is a work of graphite, a friable usually mark-making material, always at risk of granulation. “You could erase all of these sculptures. You could pick the sculpture up, draw on the wall with it and rub it out. And eventually you would have nothing left.” (Adam McEwen in S. Becker, “Q&A: Adam McEwen,” *Art & Seek*, April 16, 2012).



CHRISTOPHER WOOL b. 1955

Three works: *Three Women (Light I, II, III)*, 2005

silkscreen on Saunders Watercolor paper

each sheet 81½ x 50 in. (207 x 127 cm.)

each frame 85½ x 53¾ x 2 in. (217.2 x 136.5 x 5.1 cm.)

Each signed, numbered, dated and respectively inscribed “Wool 2005 3/9 I, II, III” along the lower margin. Each work is number 3 from an edition of 9 plus 3 artist’s proofs, with variants in shades of light, medium and dark rose.

Estimate \$200,000-300,000

PROVENANCE

Published by Schellmann Contemporary Art Production, New York

EXHIBITED

New York, Petzel Gallery, *DOOR CYCLE*, June 29 – August 11, 2007 (another example exhibited)

“Along with making abstract paintings, there’s a little bit of an investigation into what abstract painting can be.”

CHRISTOPHER WOOL, 2009

For decades, Christopher Wool’s artistic practice has been concerned with peeling back the layers of abstraction and representation, creatively blurring the lines between these two seemingly opposing forces. This tension, which captures the essence of modern painting, often regulates an artist’s powers of assertion. Yet throughout his celebrated career, Wool has demonstrated that abstraction and representation are not enemies but rather useful creative allies, awarding artists boundless freedom when negotiating their individual means of expression.

The present lot, *Three Women (Light I, II, III)*, sheds light on Wool’s belief that the meaning of a work relies on both physical and conceptual interaction. This series of silk-screens illustrates the clear

and resonant progression Wool has made over his three-decade long career, catapulting the age-old genre of painting to new heights as it questions the very tradition. By engaging in the act of silk-screening, Wool breaks down the traditional means of making images, filtering his own intended image through a dot-matrix process that recalibrates the relationship between hand-stroke and representation. Like in Wool’s most sought-after and dynamic works, in *Three Women (Light I, II, III)* we see his exploration of the mechanics of expression, achieved through an intricate landscape of gesture and material. His works are a cornucopia of arabesque strokes and bold lines that expertly blend the acts of mark-making and erasure, highlighting the importance of the artist’s presence and intent in the meaning of his works.







JEAN MICHEL BASQUIAT 1960-1988*Untitled*, 1987

oil stick on paper

16⅞ x 13¾ in. (41 x 34.9 cm.)

Signed and dated “Jean-Michel Basquiat 87” on the reverse. This work is accompanied by a certificate of authenticity issued by the Authentication Committee of the Estate of Jean-Michel Basquiat.

Estimate \$90,000-120,000**PROVENANCE**

Private Collection, acquired directly from the artist

Private Collection

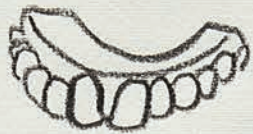
Jean-Michel Basquiat is renowned for his fascination with popular printed materials such as comic books, advertisements and the medical text book *Gray's Anatomy*, all of which comprise a visual lexicon of motifs and symbols that he continuously weaved throughout his paintings and drawings. He frequently reused and re-imagined these disparate graphic symbols, turning them into striking visual combinations sprinkled with poetic snippets, resulting in an artistic vocabulary that is simultaneously esoteric, elegant, and purposely naïve. The present lot, *Untitled*, 1987, was created just one year before Basquiat's death and depicts the multitude of the extracted motifs and signifiers for which he is so well known. Like much of his work from this era, this drawing references graphic symbols from Henry Dreyfuss's 1972 *Symbol Sourcebook*. As R.D Marshall states, “This organized, codified, and identified system of containing information was particularly suited to Basquiat's artistic style of quick and emblematic art making.” (R. D. Marshall as quoted in Enrico Navarra, ed., *Jean-Michel Basquiat: Oeuvres sur Papier*, Paris, 1999, p.42).

For Basquiat, these symbols represented the world at its most basic level. As an ensemble, they generate an intellectual equation made even more mystical and mysterious by its pointed lack of color. Although they may be equations, they are not meant to be solved or deciphered through any linear formula. In creating and destroying, in scribbling and crossing out, Basquiat deters a definitive decoding of his work, leaving it open to infinite permutations and interpretative possibilities. In this way, he created “a calculated incoherence, calibrating the mystery of what such apparently meaning-laden pictures might ultimately mean.” (Mark Meyer, “Basquiat in History”, *Basquiat*, exh. cat., Brooklyn Museum of Art, 2005, p.51).



Basquiat photographed in Florence, Italy in August 1985.
© Michael Halsband / Landov

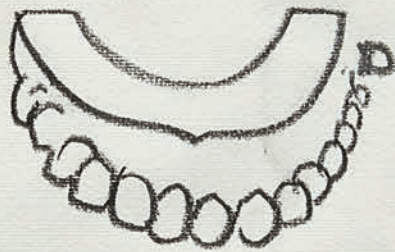
~~ALLERGIC TO HOUSE DUST~~



IVORY FALSE TEETH



15,000,000 DEGREES
CÉNTIGRADE



IVORY FALSE TEETH

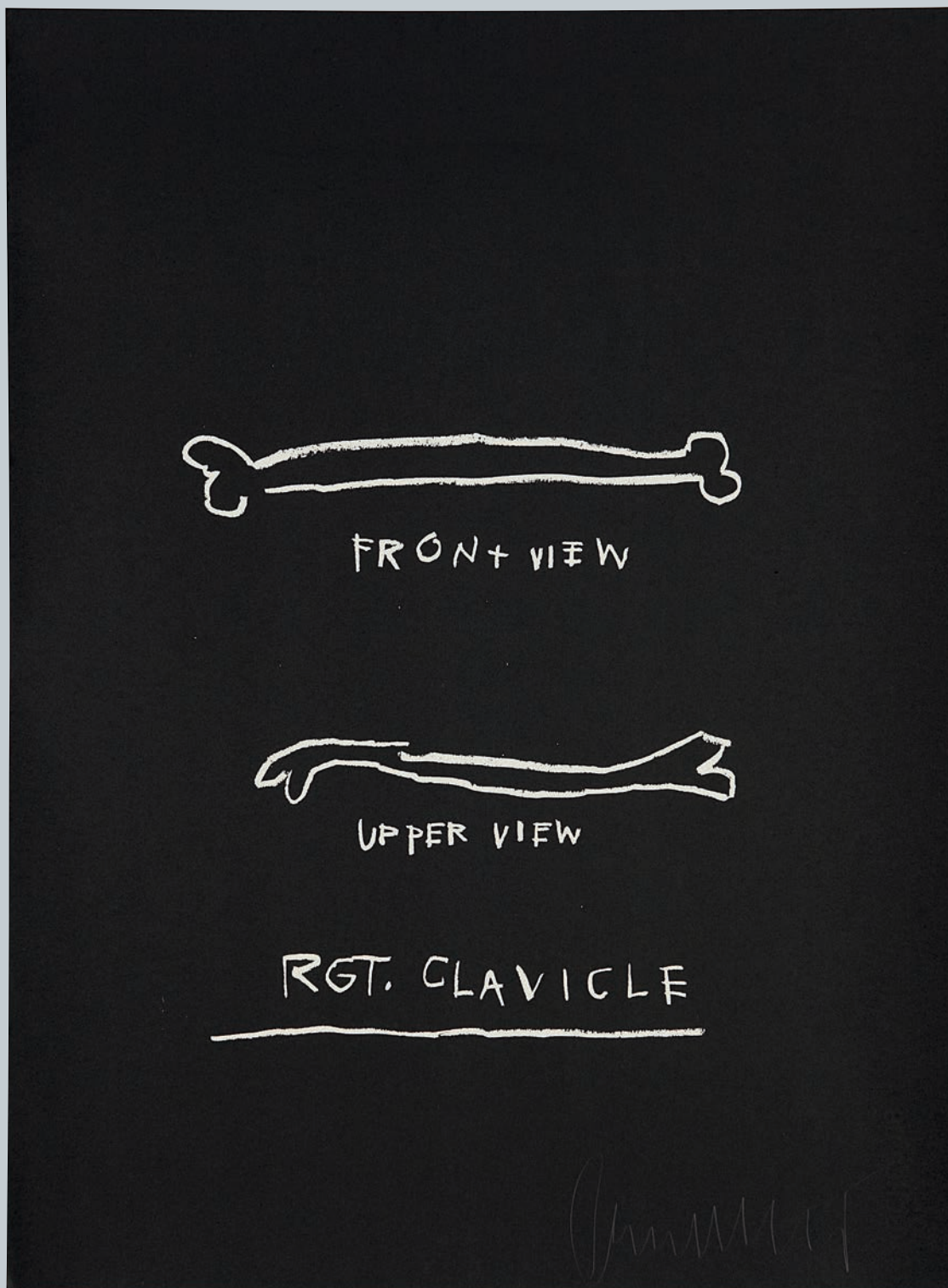


KING COBRA



LEMMINGS©

ONLY ALLERGIC TO
THE DUST IN THEIR
OWN HOMES



44

JEAN-MICHEL BASQUIAT 1960-1988

Anatomy: One Plate, 1982

lithograph on Arches paper

30 x 22³/₈ in. (76.2 x 56.8 cm.)

Signed "Jean-Michel Basquiat" lower right. This work is from an edition of 18 plus 9 artist's proofs, published by Annina Nosei Gallery, New York.

Estimate \$25,000-35,000

PROVENANCE

Published by Annina Nosei Gallery, New York

Christie's, New York, *Prints and Multiples*, May 2, 2007, lot 505

Acquired at the above sale by the present owner

EXHIBITED

Buenos Aires, Museo Nacional de Bellas Artes, *Jean-Michel Basquiat: Obras sobre papel*, 1997, then travelled to Recife, Museu de Arte Moderna, *Jean-Michel Basquiat: Obras sobre papeis* (April 1 - May 31, 1998), Sao Paulo, Pinacoteca, June 16 - August 23, 1998 (another example exhibited)

LITERATURE

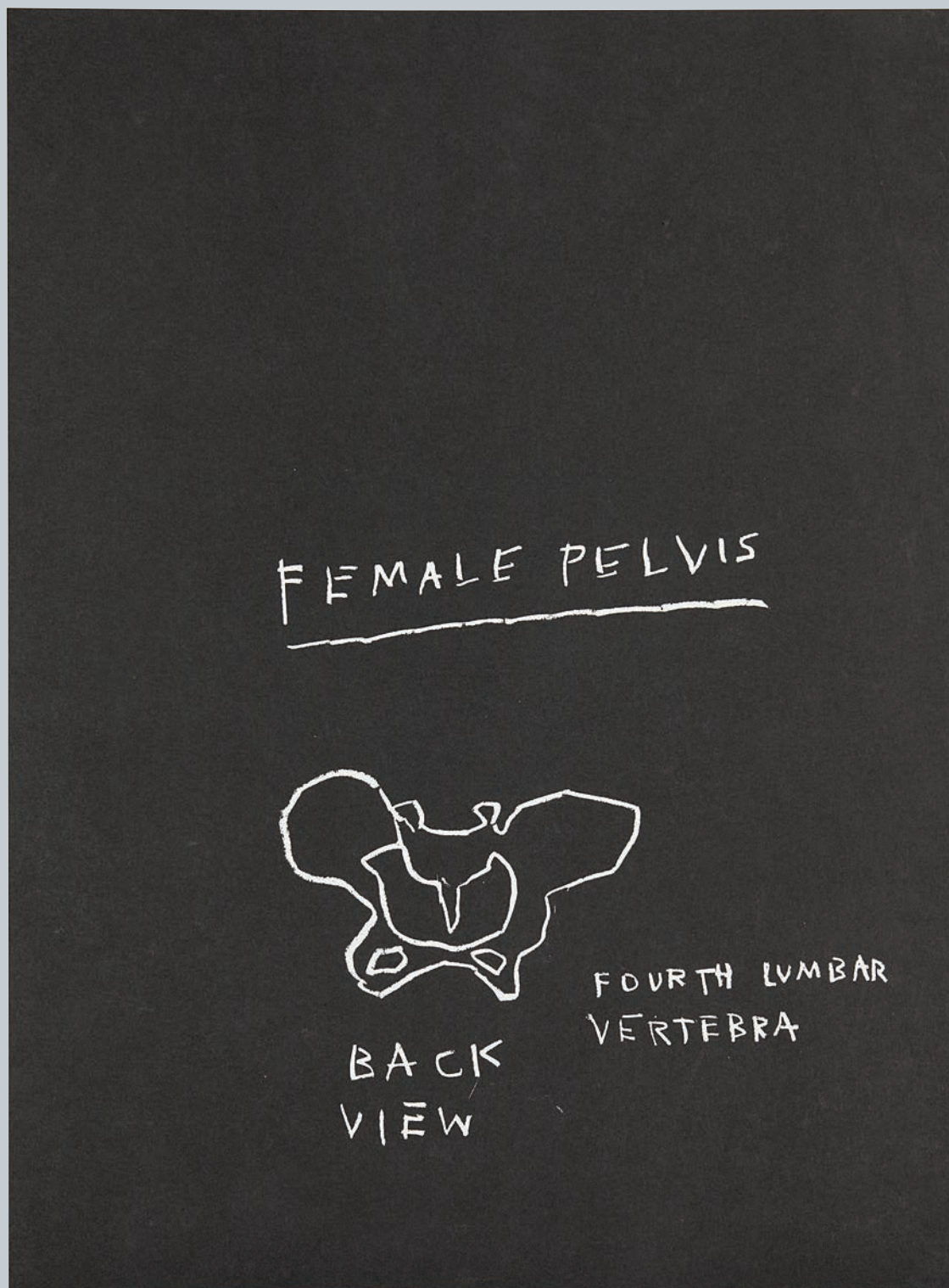
M. Enrici, *J.M. Basquiat*, *Classiques du XXe siècle*, Paris: Editions de la Différence / Galerie Enrico Navarra, 1989, p. 149

R. Marshall, *Jean-Michel Basquiat*, New York: Whitney Museum of American Art, 1992-1993, p. 240

Jean-Michel Basquiat, King for a Decade, Japan: Kornisha Press, 1997, pp. 66-71

J. Glusberg, E. Ochoa de Foster, Galerie Enrico Navarra, et al., *Jean-Michel Basquiat: Obras sobre papel*, exh. cat., Buenos Aires: Museo Nacional de Bellas Artes, 1997-98, pp. 97-99

B. Blistene, R. Farris Thompson, et al., *Jean-Michel Basquiat: Works on Paper*, Paris: Galerie Enrico Navarra, 1999, pp. 336-338 (illustrated)



45

JEAN-MICHEL BASQUIAT 1960-1988

Anatomy: One Plate, 1982

lithograph on Arches paper

29¾ x 22 in. (75.6 x 55.9 cm.)

Signed and dated "Jean-Michel Basquiat 1982" lower right; further numbered "AP 1/2" on the reverse. This work is artist's proof 1 from an edition of 18 plus 2 artist's proofs, published by Annina Nosei Gallery, New York.

Estimate \$30,000-40,000

PROVENANCE

Published by Annina Nosei Gallery, New York

Christie's, New York, *Prints and Multiples*, May 2, 2007, lot 507

Acquired at the above sale by the present owner

EXHIBITED

Buenos Aires, Museo Nacional de Bellas Artes, *Jean-Michel Basquiat: Obras sobre papel*, 1997, then travelled to Recife, Museu de Arte Moderna, *Jean-Michel Basquiat: Obras sobre papeis* (April 1 - May 31, 1998), Sao Paulo, Pinacoteca, June 16 - August 23, 1998 (another example exhibited)

LITERATURE

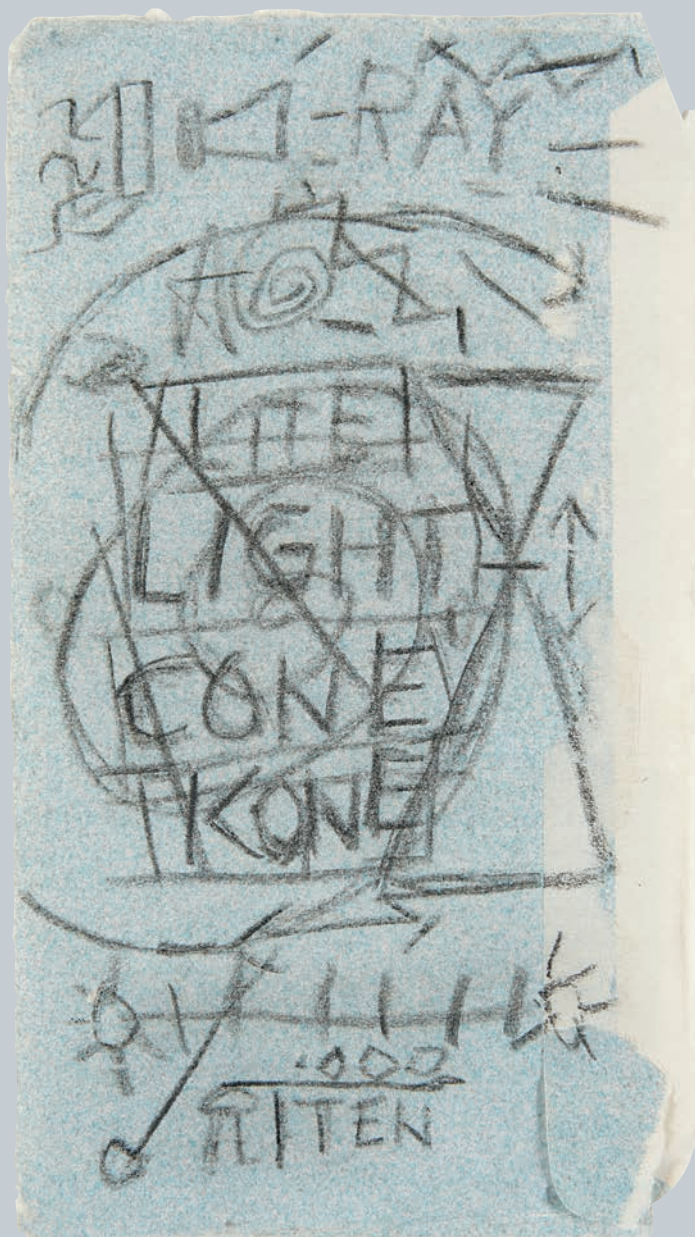
M. Enrici, *J.M. Basquiat*, *Classiques du XXe siècle*, Paris: Editions de la Différence / Galerie Enrico Navarra, 1989, p. 149

R. Marshall, *Jean-Michel Basquiat*, New York: Whitney Museum of American Art, 1992-1993, p. 240

Jean-Michel Basquiat, King for a Decade, Japan: Kornisha Press, 1997, pp. 66-71

J. Glusberg, E. Ochoa de Foster, Galerie Enrico Navarra, et al., *Jean-Michel Basquiat: Obras sobre papel*, exh. cat., Buenos Aires: Museo Nacional de Bellas Artes, 1997-98, pp. 97-99

B. Blistene, R. Farris Thompson, et al., *Jean-Michel Basquiat: Works on Paper*, Paris: Galerie Enrico Navarra, 1999, pp. 336-338 (illustrated)



46

JEAN-MICHEL BASQUIAT 1960-1988

Light Cone, 1986

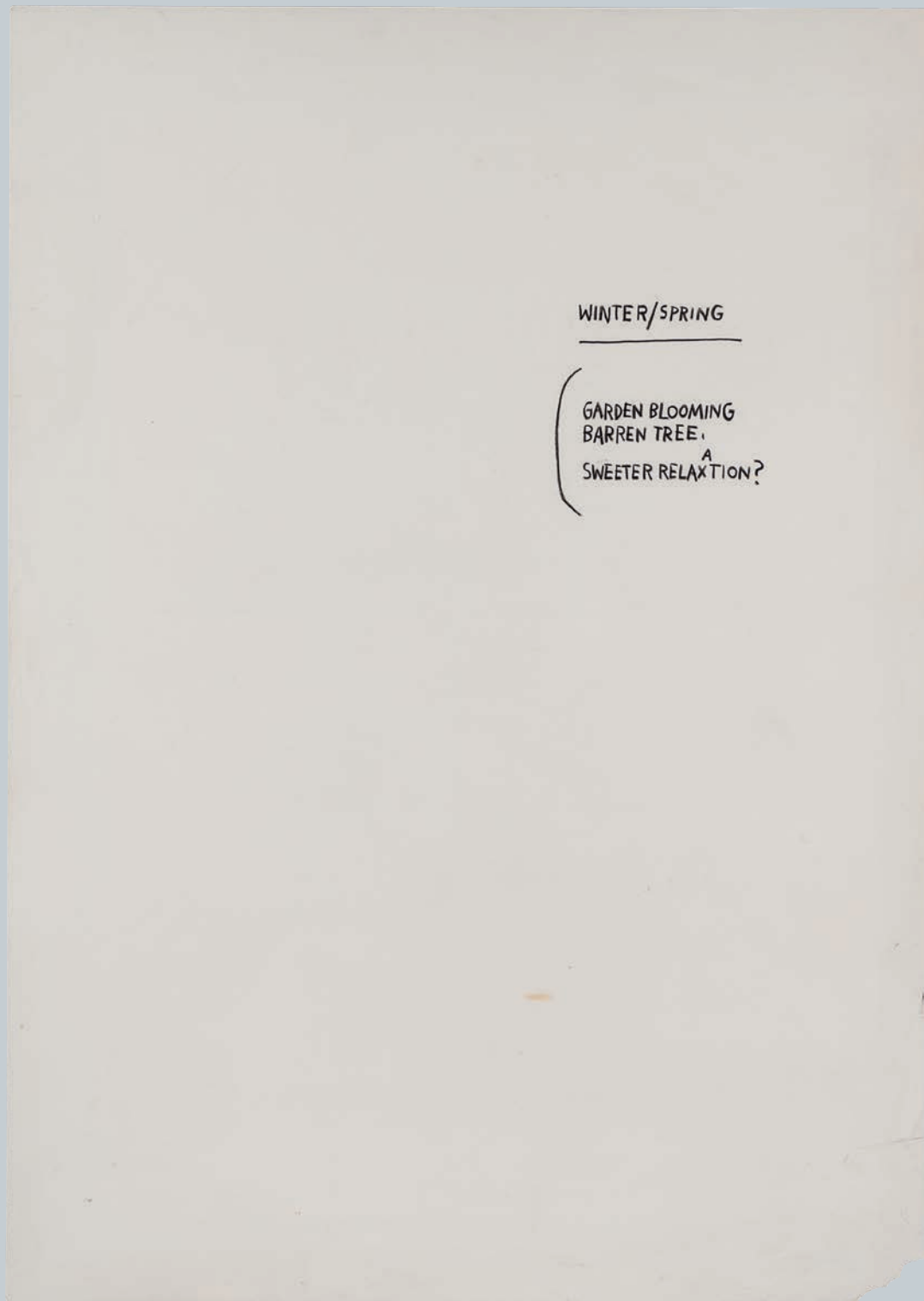
oil stick on envelope

7½ x 4 in. (18.1 x 10.2 cm.)

Estimate \$15,000-20,000

PROVENANCE

Kantor Gallery, Los Angeles



WINTER/SPRING

GARDEN BLOOMING
BARREN TREE.
SWEETER RELAXTION?^A

“I don’t think about art when I’m
working. I try to think about life.”

JEAN-MICHEL BASQUIAT

47

JEAN MICHEL BASQUIAT 1960-1988

Winter / Spring, 1984

charcoal on paper

41½ x 29½ in. (105.4 x 74.9 cm.)

Estimate \$50,000-70,000

PROVENANCE

Ikon Contemporary Art, Santa Monica
Cheim & Read Gallery, New York
Private Collection



48

ANDY WARHOL 1928-1987

High Heeled Shoe, 1957

ink and gold leaf on Strathmore paper, joined with brown paper tape
11 $\frac{5}{8}$ x 20 $\frac{1}{4}$ x $\frac{3}{4}$ in. (29.5 x 51.4 x 1.9 cm.)

Stamped twice on the reverse with The Estate of Andy Warhol and The
Andy Warhol Foundation for the Visual Arts; further numbered and
inscribed "283.004 VF" on the reverse.

Estimate \$30,000-40,000

PROVENANCE

The Estate of Andy Warhol
Sotheby's, New York, *Contemporary*, March 10, 2009, lot 88
L & M Arts, New York



49

ANDY WARHOL 1928-1987

Still Life with Coca Cola bottle, Late 1950's

ink on paper on board

16½ x 13½ in. (41.9 x 33.3 cm.)

Stamped by Andy Warhol Art Authentication Board, Inc., and inscribed "A130.0610" on the reverse.

Estimate \$80,000-120,000

PROVENANCE

De Vuyst, Belgium, *Auction 138*, May 10, 2008, lot 439

Acquired at the above sale by the previous owner



50

ANDY WARHOL 1928-1987

Women and Flowers, circa 1957

hand-colored blotted ink line drawing on paper
22 $\frac{7}{8}$ x 14 $\frac{1}{4}$ in. (58.1 x 36.2 cm.)

Estimate \$18,000-22,000

PROVENANCE

Private Collection

Sotheby's, *Modern & Contemporary Paintings*, February 24, 1995, lot 328

Acquired at the above sale by the present owner

EXHIBITED

Lausanne, Fondation de l'Hermitage, *Andy Warhol*, May 25 - October 1, 1995 then travelled to Milan, Fondazione Antonio Mazzotta (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 then travelled to Cracow, The National Museum (May 19 - July 12, 1998), Rio de Janeiro, Centro Cultural Banco do Brasil (October 12 - December 12, 1999) Kochi, The Museum of Art, *The Andy Warhol Exhibition*, February 6 - March 26, 2000, then travelled to, Tokyo, Bunkamura Museum of Art (April 1 - May 21, 2000), Umeda-Osaka, Daimaru Museum (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

Andy Warhol: Fondation Antonio Mazzotta, exh. cat., Lausanne: Fondation de l'Hermitage, 1998



51

ANDY WARHOL 1928-1987

Woman with Roses and Cupids, circa 1956

hand-colored blotted ink line drawing on paper
28 x 22½ in. (71.1 x 57.2 cm.)

Stamped by The Estate of Andy Warhol and inscribed "A1293.110"
on the reverse.

Estimate \$30,000-40,000

PROVENANCE

Private Collection

Sotheby's, *Modern & Contemporary Paintings, Drawings and Sculpture*,
September 29, 1993, lot 278

Acquired at the above sale by the present owner

EXHIBITED

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

Lausanne, Fondation de l'Hermitage, *Andy Warhol*, May 25 - October 1,
1995 then travelled to Milan, Fondazione Antonio Mazzotta (October 22,
1995 - February 11, 1996)

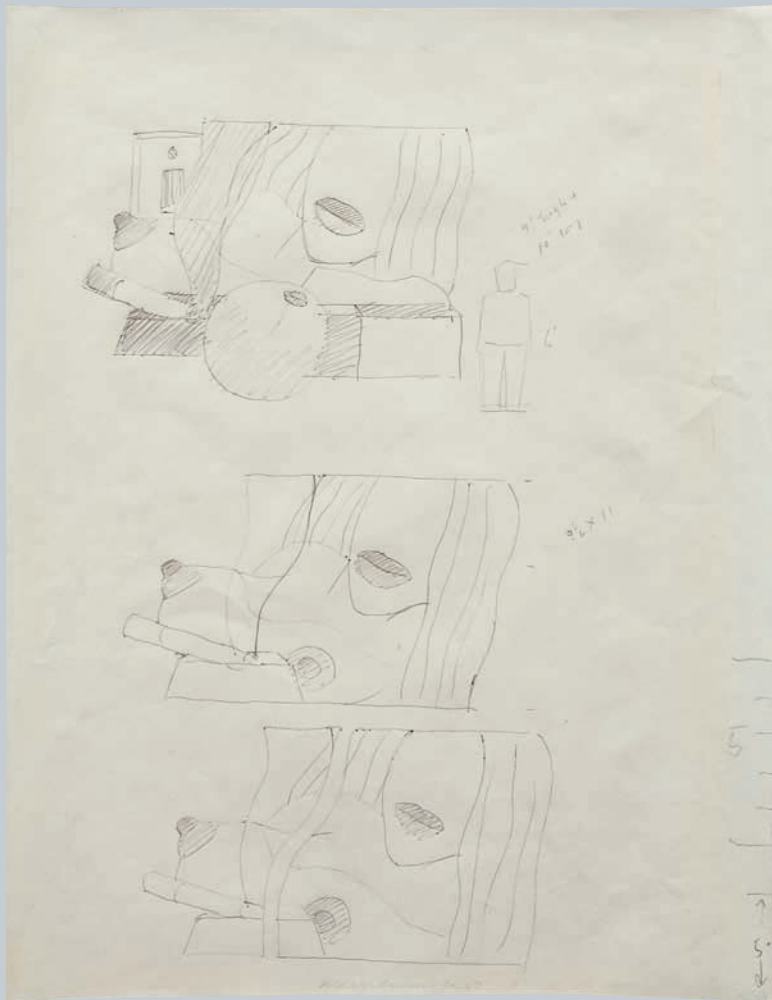
Ludwigshafen, Germany, Wilhelm-Hack-Museum, *Andy Warhol*, September
15, 1996 - January 12, 1997

Helsinki Kunsthalle, *Andy Warhol*, August 23 - November 16, 1997

Warsaw, The National Museum, *Andy Warhol*, March 6 - May 3, 1998 then
travelled to Cracow, The National Museum (May 19 - July 12, 1998), Rio de
Janeiro, Centro Cultural Banco do Brasil (October 12 - December 12, 1999)
Kochi, The Museum of Art, *The Andy Warhol Exhibition*, February 6 - March
26, 2000, then travelled to, Tokyo, Bunkamura Museum of Art (April
1 - May 21, 2000), Umeda-Osaka, Daimaru Museum (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

Andy Warhol: Fondation Antonio Mazzotta, exh. cat., Lausanne: Fondation
de l'Hermitage, 1998



52

TOM WESSELMANN 1931-2004*Working Drawing for Great American Nude #98*, circa 1967

graphite on paper

11 x 8½ in. (27.9 x 21.6 cm.)

Signed and dated "Wesselmann ca 67" along the lower edge; titled "Working Drawing for GAN 98" on the reverse. This work is registered in the archives of the Tom Wesselmann Estate under number D105.

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

Private Collection

Christie's, New York, *Post-War and Contemporary Art*, November 7, 2000, lot 189

Acquired at the above sale by the present owner

53

CLAES OLDENBURG b. 1929*Untitled (Erotic Fantasy)*, 1970

ink and colored pencil on paper

8¾ x 11¾ in. (22.2 x 29.8 cm.)

Initialed and dated "CO 70" lower right.

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

Jack Klein, Acquired directly from the artist

Sotheby's Parke-Bernet, New York, December 14, 1976, lot 141

Private Collection, Vermont





(actual size)

54

TOM WESSELMANN 1931-2004

Study for Smoker #27, 1978

ball-point pen, colored pencil on tracing paper

2¾ x 3¼ in. (7 x 8.3 cm.)

Signed and dated "Wesselmann 78" lower center. This work is registered in the archives of the Tom Wesselmann Estate under number 78D7862.

Estimate \$20,000-30,000

PROVENANCE

Private Collection, Switzerland

Christies, South Kensington, *Post-War and Contemporary Art*, April 5, 2007, lot 738

Acquired at the above sale by the present owner



55

ANDY WARHOL 1928-1987

Ted Turner, 1986

silkscreen ink and collage on paper

31½ x 23¾ in. (80 x 60.3 cm.)

Stamped twice with The Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts and numbered 11.5325 on the reverse.

This work is unique.

Estimate \$25,000-35,000

PROVENANCE

The Estate of Andy Warhol, New York

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

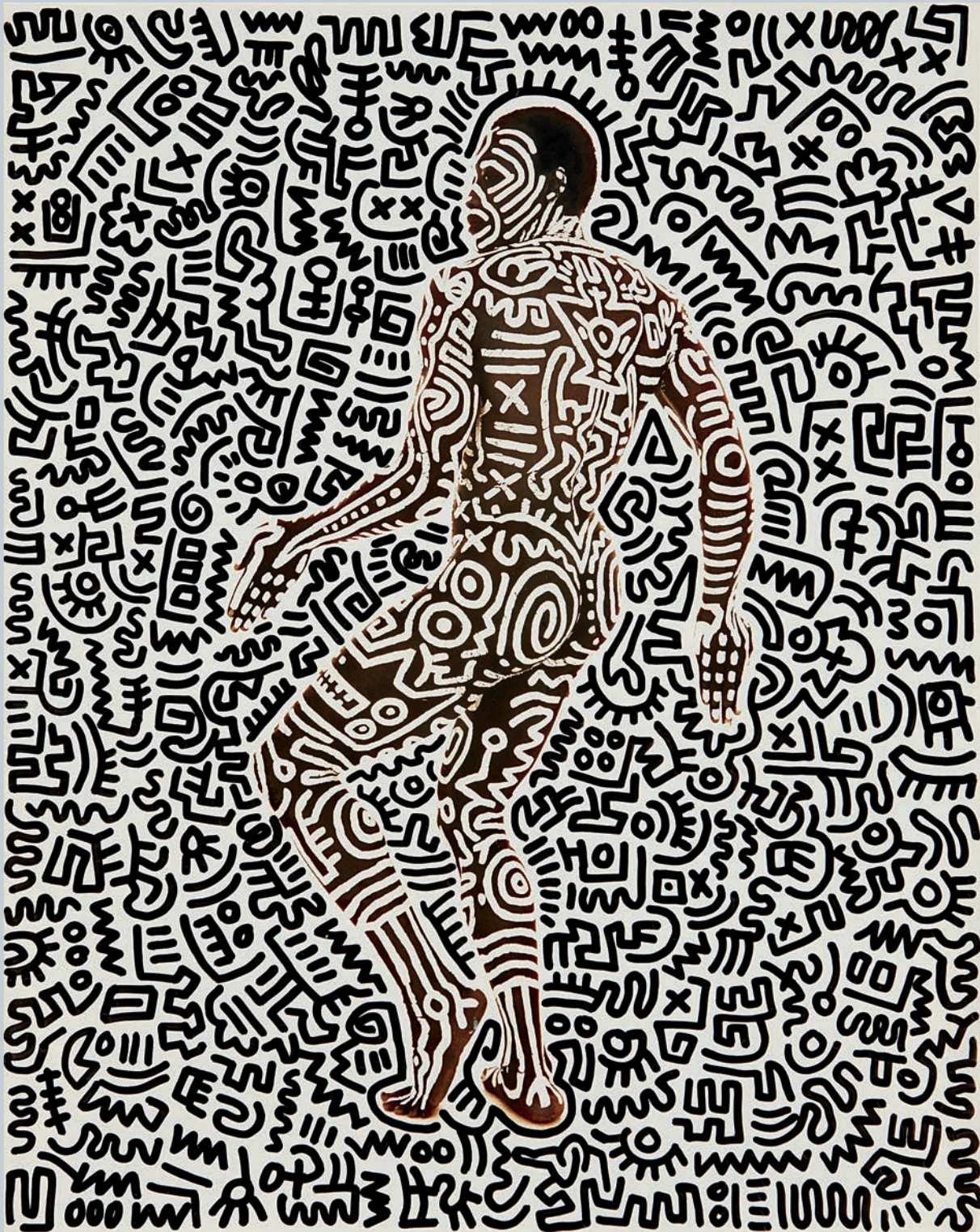
Galerie Thaddaeus Ropac, Paris

Acquired from the above by the present owner

EXHIBITED

Paris, Galerie Thaddaeus Ropac, *Andy Warhol Public Faces, Private Lives*

Collages: 1975-1986, 2002



56

KEITH HARING 1958-1990

Untitled (Bill T. Jones), 1983

ink drawing on photographic paper

19 $\frac{7}{8}$ x 15 $\frac{3}{4}$ in. (50.5 x 40 cm.)

Signed thrice, titled, inscribed and dated "K. Haring Photo: Tseng Kwong Chi, Model: Bill T. Jones Keith Haring 1984 April 24" on the reverse.

Estimate \$30,000-40,000

PROVENANCE

Acquired directly from the artist



57

KEITH HARING 1958-1990*Untitled*, 1985

plaster phallus sculpture with paint and ink
 15½ x 6 x 5½ in. (39.4 x 15.2 x 14 cm.)

Signed, inscribed and dated "APRIL 10 - 85 FOR BOBBY
 W/ LOVE Keith" on underside.

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

Acquired from Bobby Breslau Estate in 1987

58

MICHELANGELO PISTOLETTO b. 1933*Frattali*, 1999-2000

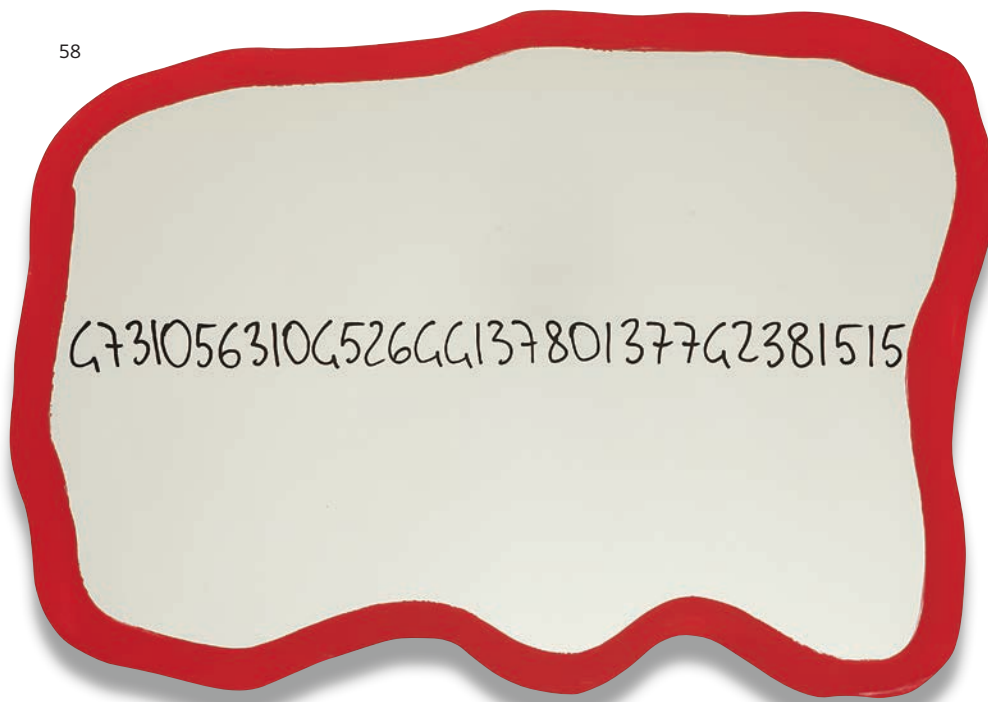
acrylic on shaped mirror
 21 x 30 in. (53.3 x 76.2 cm.)

Signed, titled and dated "Pistoletto 1999/2000
 Frattali" on the reverse. This work is unique
 and accompanied by a photo certificate of
 authenticity, signed by the artist and stamped by
 the Associazione Culturale Arte Nova, Pescara.

Estimate \$7,000-9,000**PROVENANCE**

Associazione Culturale Arte Nova, Pescara
 Acquired from the above by the previous owner

58



59

KEITH HARING 1958-1990

Untitled, 1986

polyurethane enamel on aluminum

20¼ x 10 x 8 in. (51.4 x 25.4 x 20.3 cm.)

Incised with the artist's signature and date 1986 on the underside. This work is number 1 from an edition of 5 and is accompanied by a certificate of authenticity issued by the Estate of Keith Haring.

Estimate \$70,000-90,000

PROVENANCE

Woodward Gallery, New York





60

KENNY SCHARF b. 1958

Comic, 1983

spray paint on canvas

35½ x 23½ in. (90.2 x 59.7 cm.)

Signed, dedicated and dated "To HANS 83 Kenny Scharf" on the reverse.

Estimate \$40,000-60,000

PROVENANCE

Acquired directly from the artist

Private Collection

Christie's, London, *Post-War and Contemporary Art*, April 6, 2006, lot 383

Acquired at the above sale by the present owner

EXHIBITED

Amsterdam, American Graffiti Gallery, *Kenny Scharf*, October 1983

"Growing up in L.A. with all the fantasy...and being a kid that was watching a lot of cartoons...I'd say that had a lot to do with my aesthetic."

KENNY SCHARF, 2011



61

KENNY SCHARF b. 1958

Smiling Spermy Spirals II, 2011

oil on linen, in artist's aluminum frame

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

Signed, titled and dated "Smiling Spermy Spirals II K. Scharf '11" on the reverse.

Estimate \$50,000-70,000

PROVENANCE

Private Collection



62

CECILY BROWN b. 1969

Untitled, 2002

monotype on paper

39½ x 49¾ in. (100.3 x 126.3 cm.)

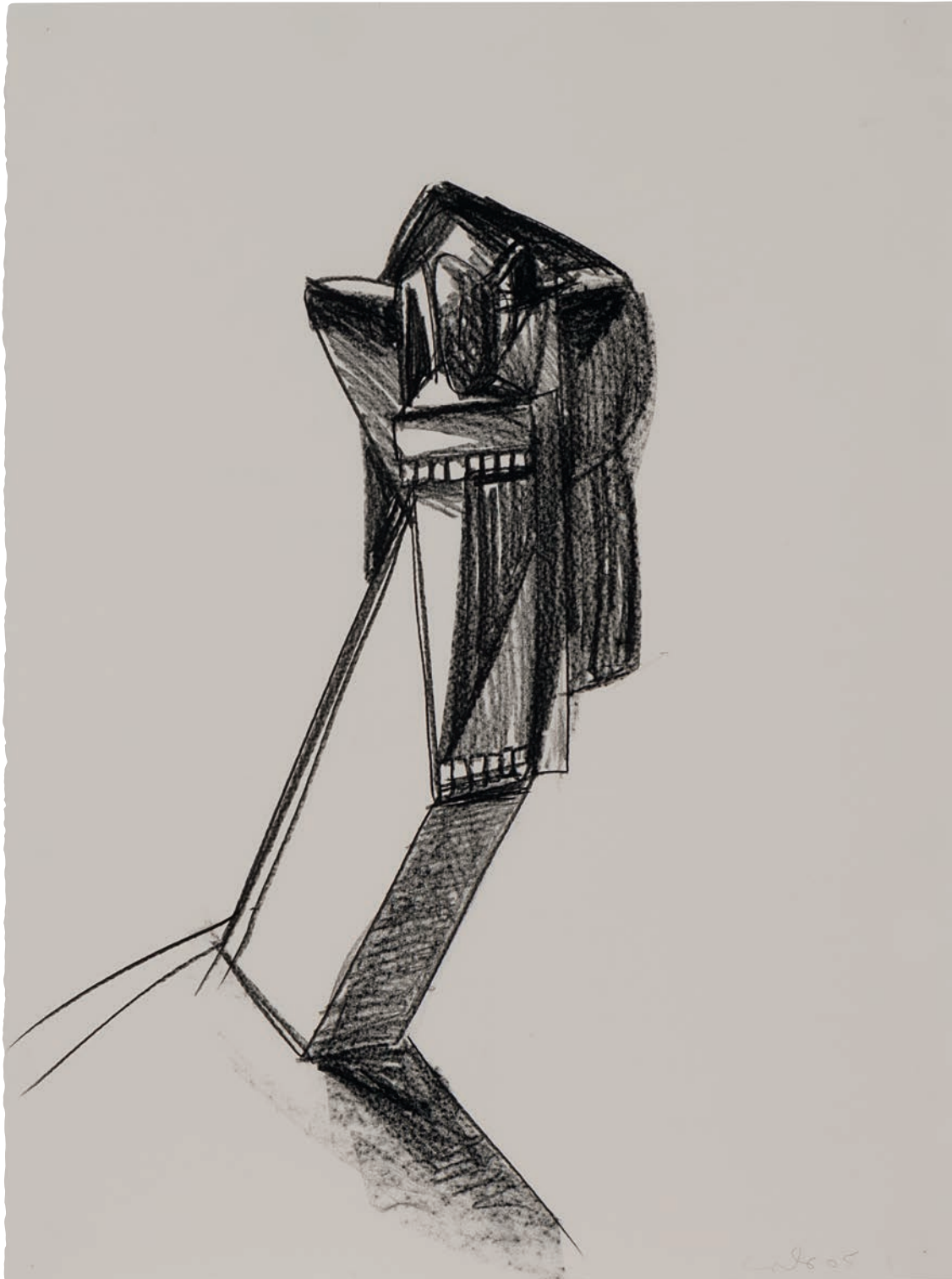
Signed and dated "Cecily Brown 2002" on the reverse.

Printed at Two Palms Press, New York.

Estimate \$25,000-35,000

PROVENANCE

Contemporary Fine Arts, Berlin



63

GEORGE CONDO b. 1957

Angular Head Sculpture with Turning Smile, 2005

conté crayon on paper

30 x 22¼ in. (76.2 x 56.5 cm.)

Signed and dated "Condo 05" lower right; further signed, titled and dated
"Angular head sculpture with turning smile, Condo, 05" on the reverse.

Estimate \$25,000-35,000

PROVENANCE

Galerie Andrea Caratsch, Zurich



64

ALEXANDER ROSS b. 1960*Untitled, 2007*

oil and graphite on linen

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

Signed and dated "2007 Ross" on the reverse.

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

Marianne Boesky Gallery, New York

EXHIBITEDNew York, Marianne Boesky Gallery, *Alexander Ross: New Works*, March 22 - April 19, 2008

65

PROPERTY FROM AN IMPORTANT
MEXICAN COLLECTION**ANTON HENNING** b. 1964*Globale Malerei No. 11, 2006*

oil, plaster, metal, nails, wood

globe 22 x 18 x 18 in. (55.9 x 45.7 x 45.7 cm.)

pedestal 55 x 15¼ x 14¼ in. (139.7 x 38.7 x 36.2 cm.)

Initialed and dated "AH06" on the base.

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

Arndt & Partner, Berlin

65





66

INKA ESSENHIG b. 1969

Bloodsucker, 1999

oil and enamel on canvas

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

Signed, titled and dated "Inka Essenhig 1999 'Bloodsucker'" on the reverse.

Estimate \$25,000-35,000

PROVENANCE

Mary Boone Gallery, New York

Deitch Projects, New York

Private Collection

Sotheby's, New York, *Contemporary Art - Afternoon*, November 13, 2003, lot 475

Acquired at the above sale by the present owner

EXHIBITED

Buffalo, Albright-Knox Art Gallery, *American Landscapes; Recent Painting by Inka Essenhig*, November 20, 1999 - January 2, 2000

LITERATURE

D. Dreishpoon, *American Landscapes; Recent Painting by Inka Essenhig*, exh. cat., Buffalo, N.Y.: Albright-Knox Art Gallery, c1999, cat. no. 3, p. 14 (illustrated)



67

JONATHAN MEESE b. 1970

Es Gibt Zum Glück Nur Stoffwechsel..., 2008

oil and mixed media on canvas

106 x 70 $\frac{5}{8}$ in. (269.2 x 179.4 cm.)

Initialed and dated "JM 08" lower right; further signed, titled and dated
"Meese 08 Es gibt zum Glück nur Stoffwechsel..." on the reverse.

Estimate \$20,000-30,000

PROVENANCE

Contemporary Fine Arts, Berlin



68

ANDRÉ BUTZER b. 1973

Untitled, 2007

oil on linen

134¼ x 102½ in. (341 x 260.7 cm.)

Signed "A. Butzer" lower right; further signed and dated "A. Butzer '07" on the reverse.

Estimate \$30,000-40,000

PROVENANCE

Metro Pictures, New York



69

TAL R b. 1967*Sir and She Desire It*, 2005-06

oil on paper and canvas, in artist's painted wood and glass frame

29 x 29 x 2 in. (73.7 x 73.7 x 5.1 cm.)

Signed and dated "TAL R 05/06" lower left; further signed, titled and dated "05/06 Tal R 'siR and she desire it'" on the reverse.

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

Contemporary Fine Arts, Berlin

70

TAL R b. 1967*Day 4*, 2006

oil on paper, canvas, wood, nails, in artist's painted wood and glass frame

25½ x 25½ x 2 in. (64.8 x 64.8 x 5.1 cm.)

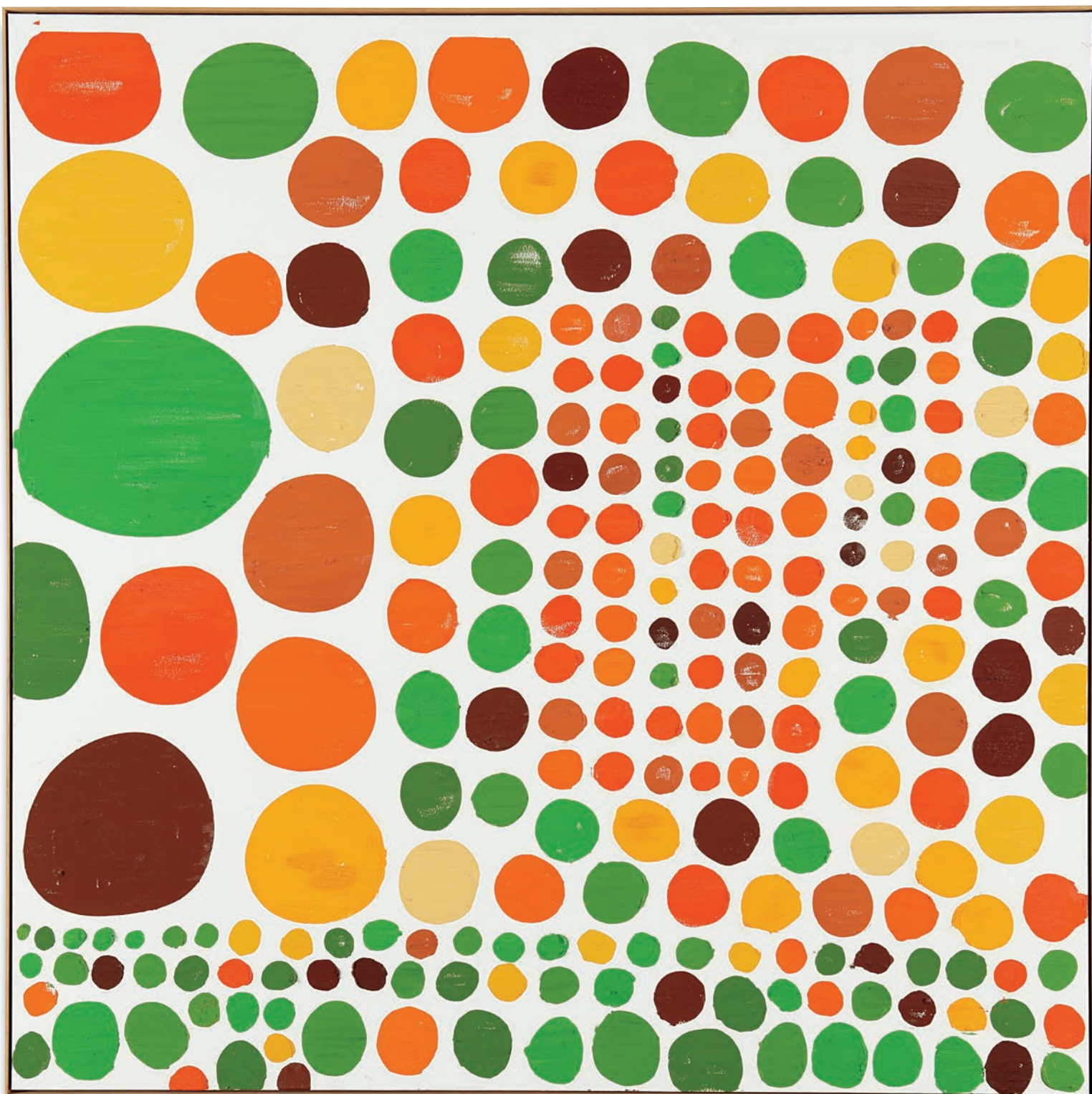
Signed, titled and dated "Day 4 4.08.06 Tal R" upper left and lower edge; further signed "'Day 4' Tal R 06" on the reverse.

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

Contemporary Fine Arts, Berlin

70





71

TAL-R b. 1967

Up, 2003

mixed media on canvas

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

Signed, titled and dated "UP' 2003 Tal R" on the reverse.

Estimate \$20,000-30,000

PROVENANCE

Contemporary Fine Arts, Berlin



72

WILL FOWLER b. 1969*Untitled, 2004*acrylic and collage on canvas
36 x 50 in. (91.4 x 127 cm.)Signed and dated "Will Fowler 2004"
on the reverse.**Estimate** \$8,000-12,000**PROVENANCE**

David Kordansky Gallery, Los Angeles, 2004

73

INGRID CALAME b. 1965*fsstCk, 1998*

enamel on aluminum

47½ x 47½ in. (120.7 x 120.7 cm.)

Signed, titled and dated "Ingrid J. Calame 1998
fsstCk" on the reverse.**Estimate** \$10,000-15,000**PROVENANCE**

Karyn Lovegrove, Los Angeles, 1999

EXHIBITEDAustin, Jack S. Blanton Museum of Art,
Negotiating Small Truths, September 2 -
October 24, 1999**LITERATURE**A. DiMeo Carlozzi, *Negotiating Small Truths*,
Austin: Jack S. Blanton Museum of Art, 1999,
pp. 30-31 (illustrated)

73



74

PROPERTY FROM AN IMPORTANT
MEXICAN COLLECTION

BERNARD FRIZE b. 1949

GLO..., 1997

acrylic and resin on canvas

39¼ x 31⅞ in. (99.7 x 81 cm.)

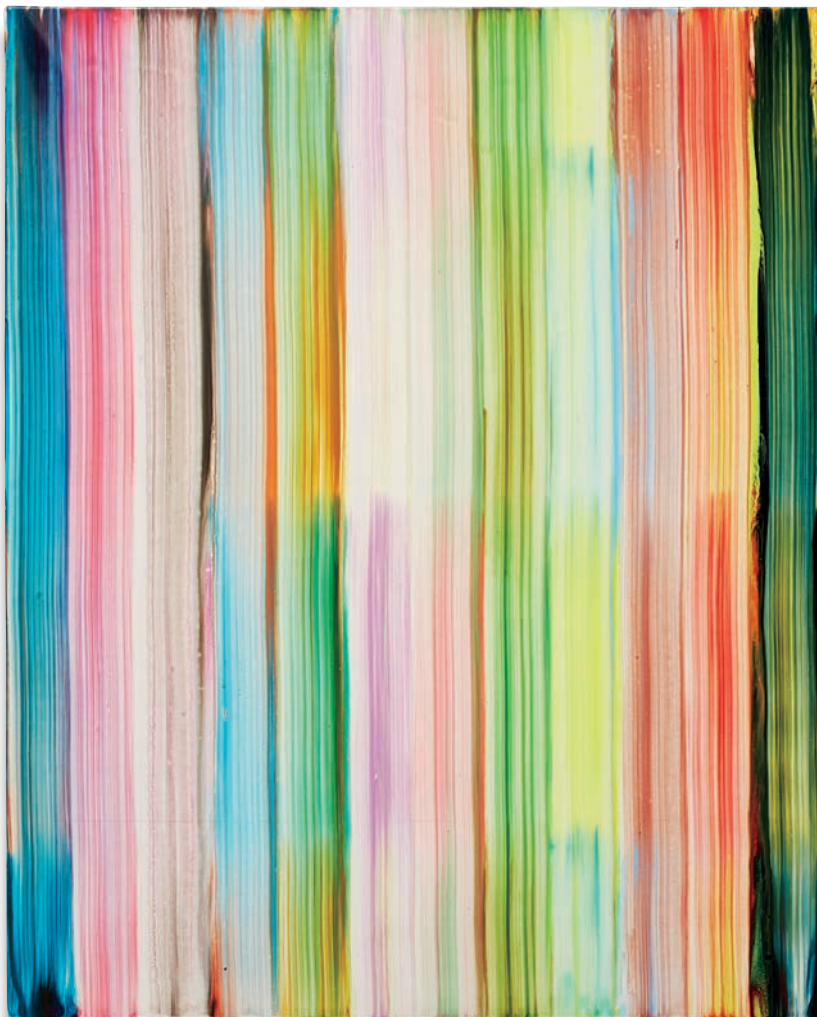
Signed, titled and dated "1997 Glo. B FRIZE"
along the overlap.

Estimate \$10,000-15,000

PROVENANCE

Galerie Perrotin, Paris

74



75



75

THOMAS SCHEIBITZ b. 1968

Pole, 2006

oil on canvas

23⅝ x 19¾ in. (60 x 50.2 cm.)

Signed, titled and dated "Pole Scheibitz 06" on
the stretcher.

Estimate \$8,000-12,000

PROVENANCE

Tanya Bonakdar Gallery, New York



76

JUAN MUÑOZ 1953-2001

Cabeza de Enano, 1997

plaster sculpture on plinth

head 10¾ x 10 x 7 in. (27.3 x 25.4 x 17.8 cm.)

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

Signed and dated "Munoz 95" on the reverse of the head.

This work is unique.

Estimate \$10,000-15,000

PROVENANCE

Galeria Pepe Cobo, Seville



77

YINKA SHONIBARE b. 1962

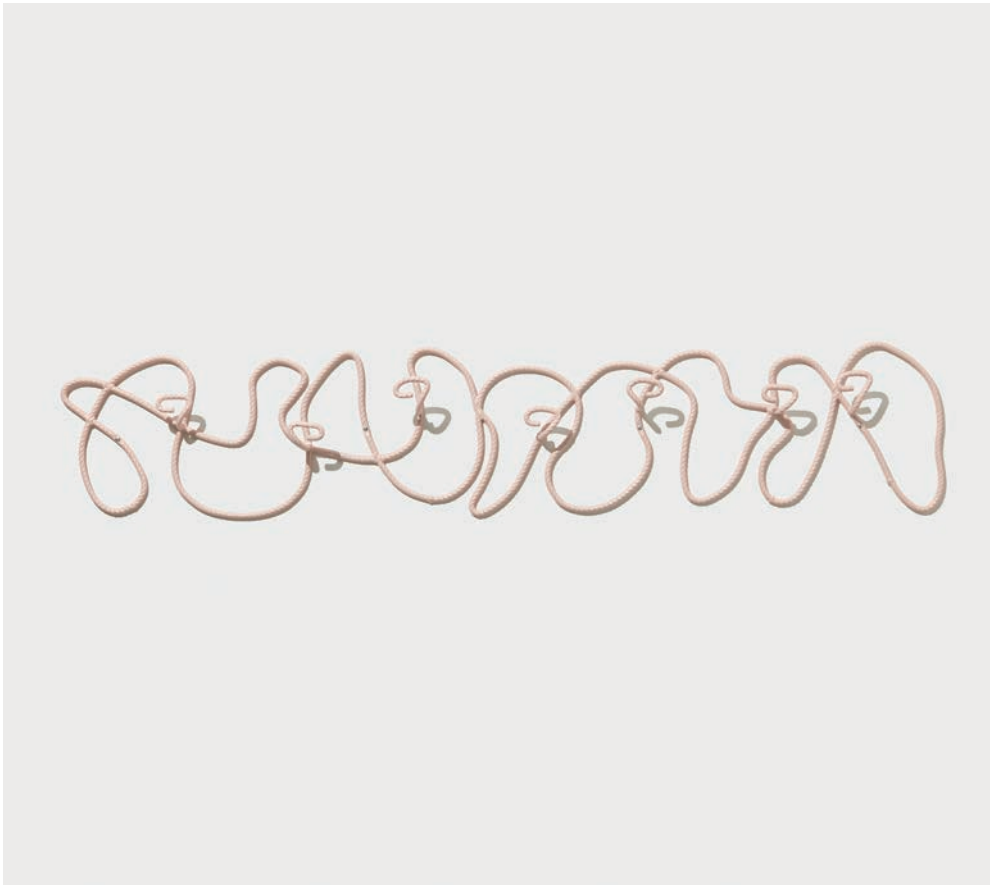
Two works: (i) *19th Century Kid (Benjamin Disraeli)*; (ii) *19th Century Kid (William Gladstone)*, 2000

wood, fabric collage, amethyst, metal chain, metal supports
each 66 x 28¼ x 28¾ in. (167.6 x 71.8 x 72.1 cm.)

Estimate \$50,000-70,000

PROVENANCE

Stephen Friedman Gallery, London



78

FRANZ WEST 1947-2012*Sinnlos*, 2008

steel, synthetic resin varnish

79 x 15¼ x 4½ in. (200.7 x 38.7 x 11.4 cm.)

This is a unique work from a series of 10 in varying colors.

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

Galerie Meyer Kainer, Vienna

79

URSULA von RYDINGSVARD 1942Two works: (i) *Untitled*; (ii) *Untitled*, 1998

Cedar, stain, graphite, in 2 parts

i) 78 x 10½ x 4 in. (198.1 x 26.7 x 10.2 cm.)

ii) 62 x 17 x 14 in. (157.5 x 43.2 x 35.6 cm.)

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

Exit Art, New York, 1988

Private Collection

79





80

TIM HAWKINSON b. 1960

Old Harp Singing - The Old Harp Singers of Tennessee, 1992

gesso, wax, ink, shellac on paper mounted on wooden board
diameter 46¼ in. (117.5 cm.)

Signed, titled and dated "Old Harp Sing The Old Harp Singers of Tennessee"
lower edge; further signed, titled and dated "Old Harp Singing - The Old
Harp Singers of Tennessee Tim Hawkinson 1992" on the reverse.

Estimate \$15,000-20,000

PROVENANCE

Private Collection

EXHIBITED

New York, Nyehaus, *California Maximalism*, November 6 - January 9, 2010



81

TILO BAUMGARTEL b. 1972

1816, 2000-01

oil on canvas

60 x 76 $\frac{7}{8}$ in. (152.4 x 194.8 cm.)

Signed and dated twice "Tilo Baumgartel 2000-2001" on the reverse.

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

Private Collection, Los Angeles

Galerie Kleindienst, Leipzig

Private Collection, Germany

EXHIBITEDWillingshausen, Gerhardt-von-Reutern-Haus,
Tilo Baumgartel: 13th Willingshausen Artist-in-Residence, June 28- July 21, 2002Leipzig, Museum de Bildende Kunste, *Tilo Baumgartel: Hydroplan*, December 2002 - February 9, 2003**LITERATURE**G. von Reuter, et. al., *Tilo Baumgartel: 13th Willingshausen Artist-in-Residence*, exh. cat., Willingshausen, 2002, p. 34 (illustrated)J. Stoschek, et. al., *Tilo Baumgartel: Hydroplan*, exh. cat., Leipzig, 2002, p. 43 (illustrated)

82

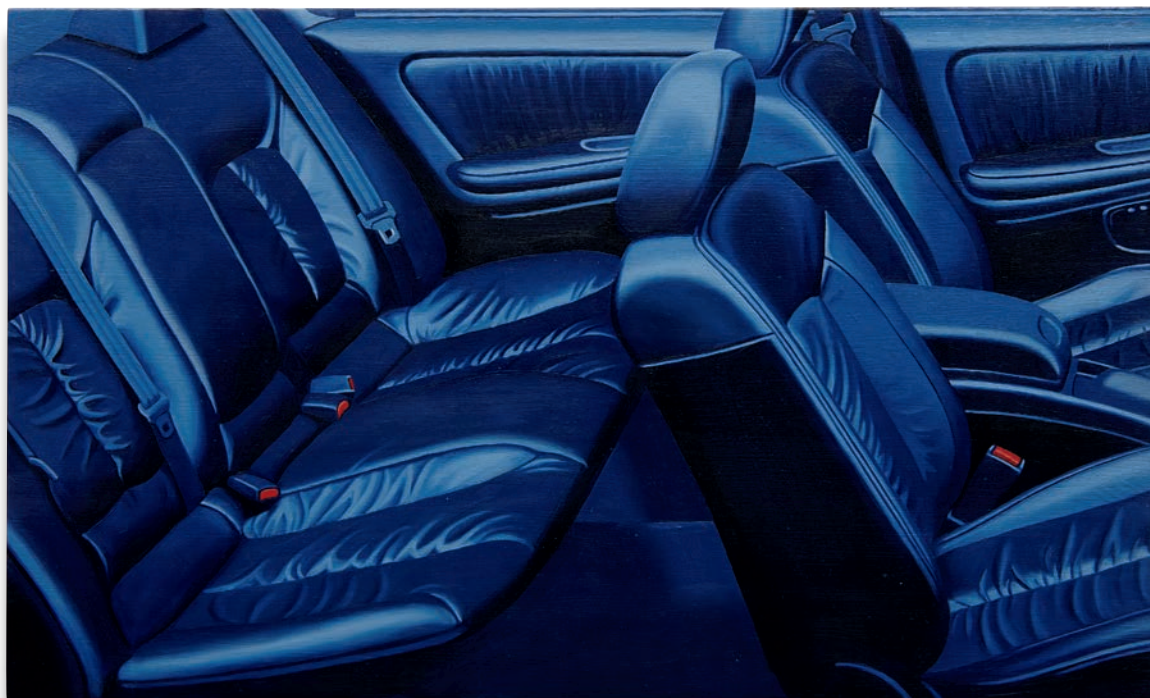
TIM CASE b. 1979*Car Interior II*, 2002

oil on board

7 x 11 $\frac{5}{8}$ in. (17.8 x 29.5 cm.)**Estimate** \$3,000-5,000**PROVENANCE**

Spike Gallery, New York

82





83

EBERHARD HAVEKOST b. 1967

Bornheim 4, 1997

oil on canvas

21¾ x 27 in. (55.2 x 68.6 cm.)

Signed, titled and dated "Havekost 97 BORNHEIM 4" on the reverse.

Estimate \$20,000-30,000

PROVENANCE

Galerie Gebr. Lehmann, Dresden

Anton Kern Gallery, New York



84

KIKI SMITH b. 1954*Alice I (Feet Crossed)*, 2006

porcelain

11 x 11½ x 8 in. (27.9 x 29.2 x 20.3 cm.)

Initialed, numbered and dated "K.S. - 06 12/13" on the underside. This work is number 12 from an edition of 13.

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

Published by 13 Moons

85

KIKI SMITH b. 1954*Alice II (Feet Uncrossed)*, 2006

porcelain

11 x 10 x 7½ in. (27.9 x 25.4 x 19.1 cm.)

Initialed, numbered and dated "K.S. - 06 12/13" on the underside. This work is number 12 from an edition of 13.

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

Published by 13 Moons

85





86

TRACEY EMIN b. 1963

But Yea, 2005

clear blue neon mounted on baked enamel steel

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

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

Estimate \$35,000-45,000

PROVENANCE

Lehmann Maupin, New York



87

ALEX PRAGER b. 1979

Despair, 2010

portfolio of 6 chromogenic prints and digital video
each sheet 16 x 20 in. (40.6 x 50.8 cm.)

portfolio 25 x 19½ x 1¾ in. (63.5 x 49.5 x 4.4 cm.)

video length 4:20 minutes

Each respectively signed, titled, numbered and dated "Film Still #1-#6, 8/10 A Prager 2010" on artist's label affixed to the reverse of each print; further titled "Despair" on portfolio box and deboss numbered "8/10" inside cover of portfolio box; further titled and inscribed "Despair A Film by Alex Prager" on the DVD label. This work is number 8 from an edition of 10.

Estimate \$30,000-50,000

PROVENANCE

Yancey Richardson Gallery, New York

EXHIBITED

New York, Museum of Modern Art, *New Photography*, September 29, 2010
- January 10, 2011 (another example exhibited)



88

VIK MUNIZ b. 1961

Bette Davis from *Pictures of Diamonds*, 2004

chromogenic print

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

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

Estimate \$50,000-70,000

PROVENANCE

Sikkema Jenkins & Co., New York

LITERATURE

V. Muniz and P. Corrêa do Lago, *Vik Muniz: Complete Works, 1987-2009: Catalogue Raisonné*, Rio de Janeiro, 2009, p. 519 (illustrated)

**VANESSA BEECROFT** b. 1969

VB30.230.VB from the series VB30, *Site Santa Fe, II Biennial, Santa Fe, 1997-2000*
chromogenic print

25½ x 35 in. (64.8 x 88.9 cm.)

This work is number 3 from an edition of 6 and accompanied by a certificate of authenticity initialed and dated by the artist.

Estimate \$6,000-8,000

PROVENANCE

Deitch Projects, New York

EXHIBITED

Santa Fe, *Echoes of Art in an Age of Endless Conclusions*, II Biennial, July 18 - October 12, 1997

LITERATURE

D. Hickey, V. Beecroft, VB 08-36: *Vanessa Beecroft Performances*, Ostfildern-Ruit: Hatje Cantz, no. VB30.230.VB, 2000, p. 113 (illustrated)

THOMAS RUFF b. 1958

Nudes ez03, 1999

chromogenic color print mounted with Diasec face, in artist's wooden frame

frame 60 x 43½ in. (152.4 x 110.5 cm.)

Signed, numbered and dated "Thomas Ruff 4/5 1999" on the reverse. This work is number 4 from an edition of 5 plus 2 artist's proofs.

Estimate \$20,000-30,000

PROVENANCE

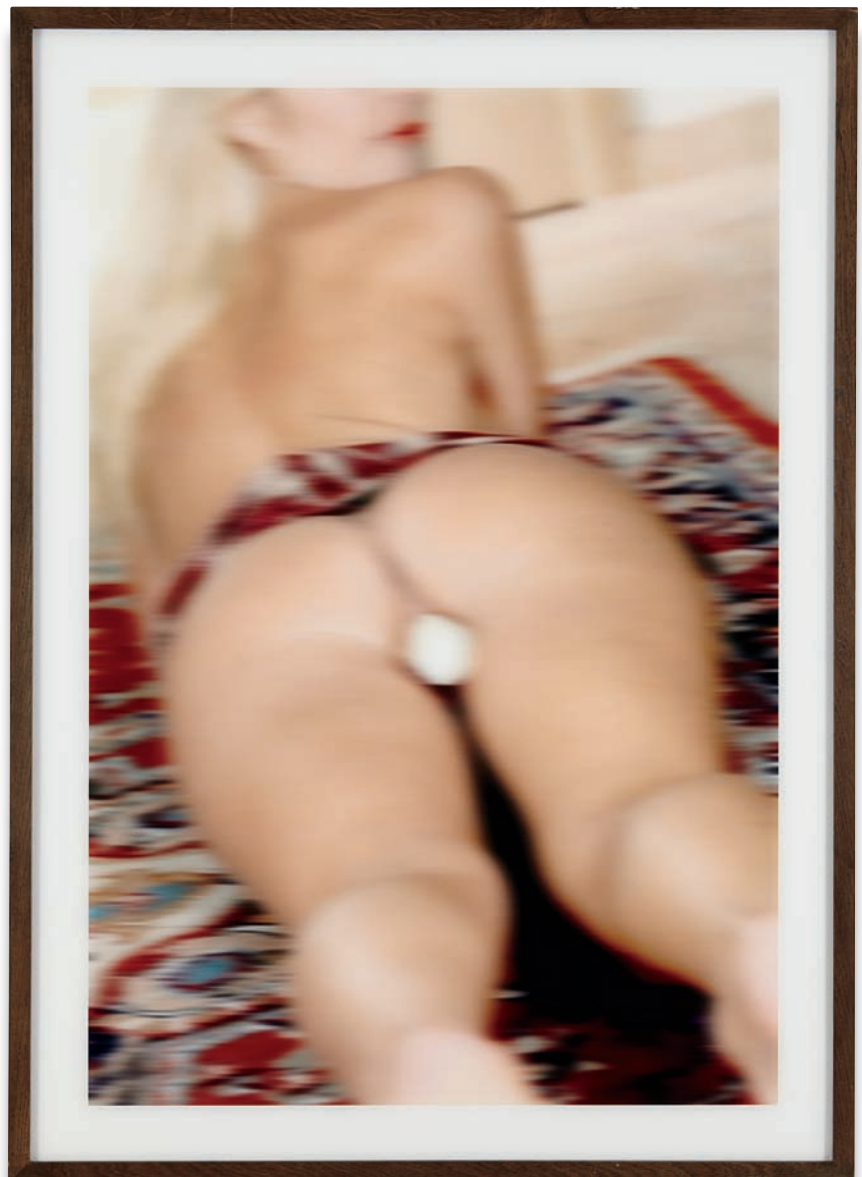
Mai 36 Galerie, Zurich
Private Collection

EXHIBITED

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

LITERATURE

M. Winsen, ed., *Thomas Ruff: 1979 to the Present*, Cologne: König, 2003, p. 236 (illustrated)
M. Houellebecq, *Thomas Ruff Nudes*, New York: Harry N. Abrams, 2003, p. 13 (illustrated)





91

PROPERTY FROM AN IMPORTANT MEXICAN COLLECTION

THOMAS RUFF b. 1958

Nudes Ma27, 2001

chromogenic color print mounted with Diassec Face, in artist's wood frame
frame 44 x 55 in. (111.8 x 140 cm.)

Signed, titled, numbered and dated "ma 27 Thomas Ruff 1/5 2001" on the reverse. This work is number 1 from an edition of 5 plus 2 artist's proofs.

Estimate \$30,000-40,000

PROVENANCE

David Zwirner, New York

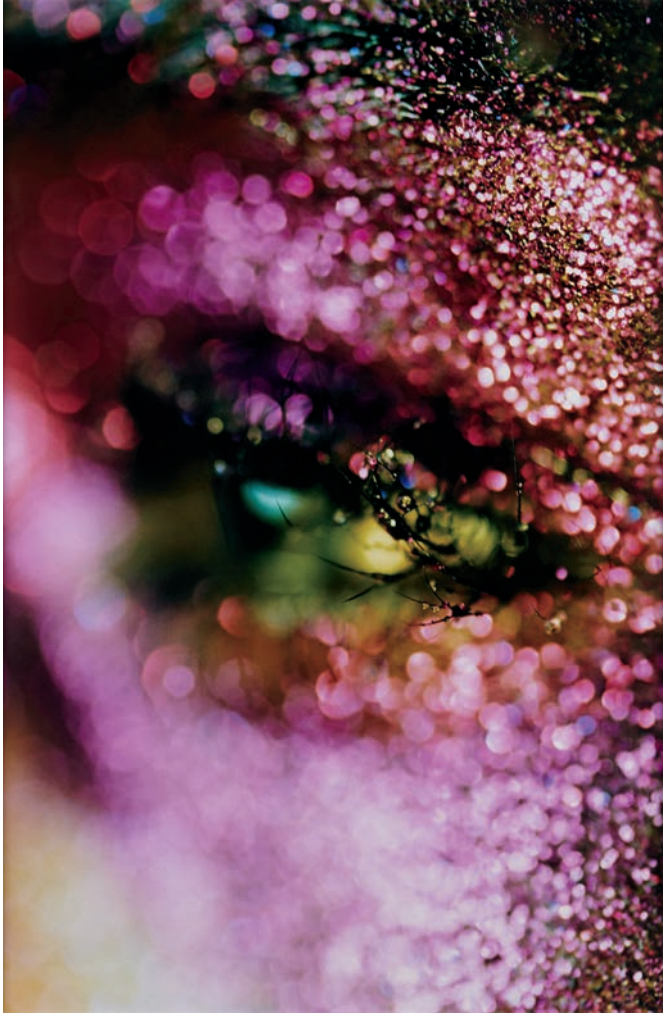
EXHIBITED

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

LITERATURE

M. Winzen, ed., *Thomas Ruff 1979 to the Present*, Cologne: König, 2001, p. 241 (illustrated)

M. Houellebecq, *Thomas Ruff Nudes*, New York: Harry N. Abrams, 2003, pp. 58 and 150 (illustrated)


MARILYN MINTER b. 1948

Pink Mist, 2006

chromogenic print

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

Signed "M. Minter" on a gallery label affixed to the reverse. This work is number 2 from an edition of 5 plus 2 artist's proofs.

Estimate \$12,000-18,000

PROVENANCE

Salon 94, New York

RICHARD PRINCE b. 1949

Untitled (War), 1988

chromogenic print

19 7/8 x 15 7/8 in. (50.5 x 40.3 cm.)

Signed and dated "R Prince. 1988" on the reverse.

Estimate \$5,000-7,000

PROVENANCE

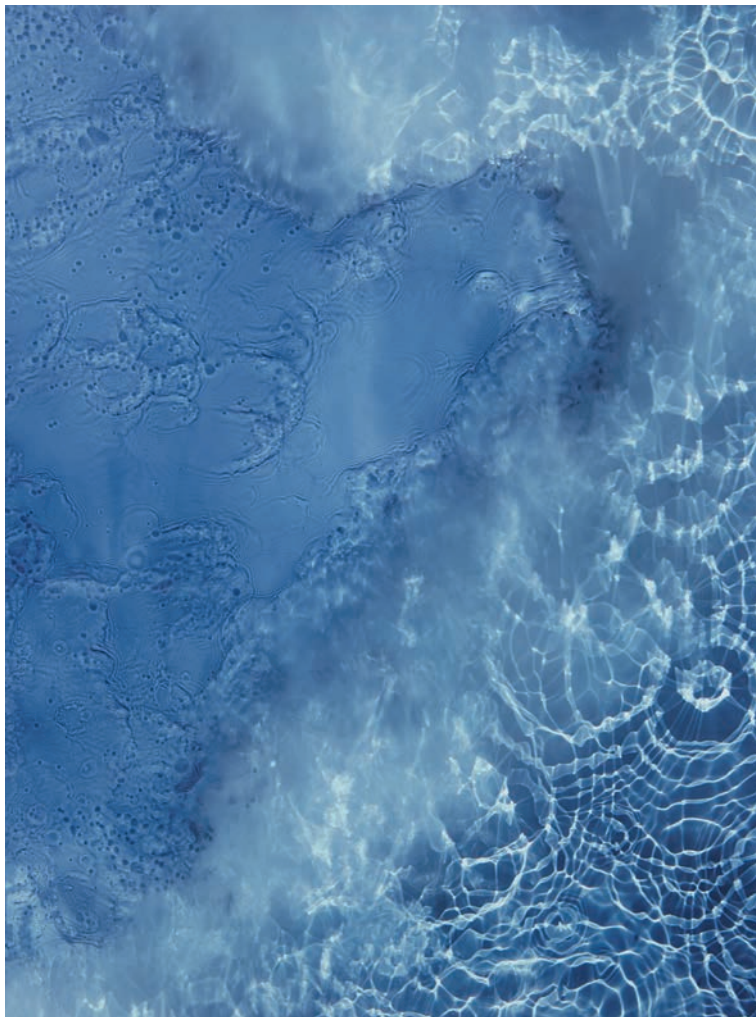
Private Collection

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

 @ *Phillips*, April 26, 2008, lot 54

Acquired at the above sale by the present owner





95

ADAM FUSS b. 1961*Untitled, 1991*

Cibachrome photogram

13 x 9¾ in. (33 x 24.8 cm.)

This work is unique.

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

Robert Miller Gallery, New York

Cheim & Read, New York

96

PROPERTY FROM AN IMPORTANT
MEXICAN COLLECTION**SANTIAGO SIERRA** b. 1966*Brazo de obrero atravesando el techo de
una sala de arte desde una vivienda, 2004*

chromogenic print

88⅝ x 59 in. (225.1 x 149.9 cm.)

This work is number 6 from an edition of 6.

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

Galeria Enrique Guerrero, Mexico City

LITERATUREF. Cavallucci, C. Jimenez, *Santiago Sierra*, exh.
cat, Galleria Civica di Arte Contemporanea,
Trento, Milan: Silvana, 2005 (cover illustration)

96



97

WOLFGANG TILLMANS b. 1968*Lighter, Green I*, 2008

chromogenic print

24 x 20 $\frac{1}{8}$ in. (61 x 51.1 cm.)

Signed, titled and dated "Lighter, green I 2008 unique Wolfgang Tillmans" on the reverse. This work is unique.

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

Maureen Paley, London

97



98



98

PROPERTY FROM AN IMPORTANT
MEXICAN COLLECTION

WOLFGANG TILLMANS b. 1968*Window, New Inn Yard*, 1997

chromogenic print

23 $\frac{7}{8}$ x 19 $\frac{7}{8}$ in. (61 x 50.5 cm.)

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

Estimate \$5,000-10,000**PROVENANCE**

Casa Dürer, Guadalajara

EXHIBITED

Cologne, Galerie Daniel Buchholz, *Saros*, 1999
(another example exhibited)
Chicago, Museum of Contemporary Art,
Wolfgang Tillmans, May 20 - August 13, 2006
(another example exhibited)

LITERATURE

W. Tillmans, *Wolfgang Tillmans: if one thing matters, everything matters*, exh. cat., London: TATE, 2003, cat. no 121, p. 140 (illustrated)
W. Tillmans, J. Ault, D. Birnbaum, J. Ger, *Wolfgang Tillmans: Lighter*, Ostfildern: Hatje Cantz Verlag, 2008, p. 289 and 291 (illustrated)



99

CINTHYA SOTO b. 1969*Neptunstr. 37: Dormitorio*, 2000

chromogenic print mounted to metal, in 20 parts

each 29¾ x 29¾ in. (75.6 x 75.6 cm.)

overall 119 x 148¾ in. (302.3 x 377.8 cm.)

Each signed, titled and dated "NEPTUNSTR. 37: DORMITORIO' 2000 CINTHYA SOTO" on the reverse; each respectively numbered "NO. 1-20" on the reverse.

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

Jacob Karpio Atma Gallery, San José, Costa Rica

100

THIS LOT IS SOLD WITH NO RESERVE

SUE WILLIAMSON b. 1941*Truth Games*, 1998

color photographs and plastic on wood

33 x 47¾ in. (83.8 x 121.3 cm.)

Signed, titled, inscribed and dated "Truth Games, h.c. Joyce Mtimkulu- to ash- Col. Nic Van Rensburg 1998, Sue Williamson" on the reverse.

Estimate \$3,000-5,000 ●**PROVENANCE**

Private Collection, Birmingham

100





101

PROPERTY FROM AN IMPORTANT MEXICAN COLLECTION

WOLFGANG TILLMANS b. 1968*Adam*, 1991

chromogenic print

16 x 12 in. (40.6 x 30.5 cm.)

This work is from an edition of 10 plus 1 artist's proof.

Estimate \$5,000-10,000**PROVENANCE**

Andrea Rosen Gallery, New York

EXHIBITED

Cologne, Daniel Buchholz, Buchholz & Buchholz Bookshop, 1993 (another example exhibited)

Zurich, arsFutura Galerie, 1993 (another example exhibited)

Hamburg, Hamburger Kunstverein, *Fast-Forward Image*, February 27 - April 26, 1998 (another example exhibited)**LITERATURE**"Fashion," *i-D magazine*, London, March 1992, no. 102, np. (illustrated)B. Reimschneider, ed. *Wolfgang Tillmans*, Köln: Taschen, 2002, np (illustrated)J. Verwoert, P. Halley, M. Matsui, *Wolfgang Tillmans*, London: Phaidon, 2002, p. 63 (illustrated)W. Tillmans, *Wolfgang Tillmans: if one thing matters, everything matters*, exh. cat., London: Tate, 2003, cat. no 21, p. 38 (illustrated)W. Tillmans, J. Ault, D. Birnbaum, J. Jäger, *Wolfgang Tillmans: Lighter*, Ostfildern: Hatje Cantz Verlag, 2008, p. 283 (illustrated)

102

NAN GOLDIN b. 1953*Joana's Back in the Doorway, Chateaufneuf de Gadagne, Avignon*, 2000

cibachrome print mounted on aluminum

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

Signed, titled, numbered and dated "Joanna's back in the doorway, Chateaufneuf de Gadagne, Avignon 2000 #1/3" on a label affixed to the reverse. This work is number 1 from an edition of 3.

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

Matthew Marks Gallery, New York

A Distinguished American Collector

Private Collection

EXHIBITEDRotterdam, Nederlands Fotomuseum, *Poste Restante*, October 2, 2010-January 2, 2011 (another example exhibited)**LITERATURE**G. Costa, *Nan Goldin*, London: Phaidon, 2001, pp. 55 - 56, (illustrated)N. Goldin, et al., eds., *The Devil's Playground: Nan Goldin*, London: Phaidon, 2003, pp. 178-179 (illustrated)

103



103

HIROSHI SUGIMOTO b. 1948

No. 922 from the German Pavillion by Mies van der Rohe, 1998

gelatin silver print

18½ x 23 in. (47 x 58.4 cm.)

Signed and stamp numbered "Sugimoto 7/25 922" lower right. This work is number 7 from an edition of 25.

Estimate \$15,000-20,000

PROVENANCE

Private Collection

104



104

HIROSHI SUGIMOTO b. 1948

No. 921 from the German Pavillion by Mies van der Rohe, 1998

gelatin silver print

18½ x 23 in. (47 x 58.4 cm.)

Signed and stamp numbered "Sugimoto 11/25 921" lower right. This work is number 11 from an edition of 25.

Estimate \$15,000-20,000

PROVENANCE

Koyanagi-Shoten Gallery, Tokyo

Acquired directly from the above by the previous owner in 2006

Sotheby's, London, *Contemporary Day Sale*, July 2, 2008, lot 337

Acquired at the above sale by the present owner

105

VERA LUTTER b. 1960

Three works: (i) *Towers San Marco, Venice: November 22, 2005, 2005*; (ii) *Ca del Duca Sforza, Venice: March 1, March 2006, 2006*; (iii) *Corte Barozzi, Venice: March 10, 2006, 2006*

3 unique gelatin silver prints
each 23¾ x 19¼ in. (60.3 x 48.9 cm.)

(i) Signed, titled and dated "San Marco Towers November 22, 2005 Vera Lutter" on the reverse; (ii) Signed, titled and dated "Ca del Duca, Venice March 1, 2006 Vera Lutter" on the reverse; (iii) Signed, titled and dated "Corte Barozzi Venice March 10, 2006 Vera Lutter" on the reverse.

Estimate \$25,000-35,000

PROVENANCE

Gagosian Gallery, New York



i)



ii)



iii)



106

PROPERTY FROM AN IMPORTANT
MEXICAN COLLECTION

FRANK THIEL b. 1966

Stadt 3/11 (Berlin), 2000

chromogenic print

image 56½ x 83¾ in. (143.5 x 212.7 cm.)

sheet 68 x 94½ in. (172.7 x 240 cm.)

Signed, titled, numbered and dated "Stadt 3/11 (Berlin) 2000 Edition 01/03 Frank Thiel" on the reverse. This work is number 1 from an edition of 3 plus 1 artist's proof.

Estimate \$8,000-12,000

PROVENANCE

Galeria Helga De Alvear, Madrid

107

ALEC SOTH b. 1969

Fairway Motor Inn, 2005

chromogenic print, printed 2006

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

sheet 30 x 36 in. (76.2 x 91.4 cm.)

Signed "Alec Soth" on a label affixed to the reverse. This work is number 8 from an edition of 10.

Estimate \$5,000-7,000

PROVENANCE

Gagosian Gallery, New York

LITERATURE

A. Soth, *Niagara*, Göttingen: Steidl, 2008, p. 73 (illustrated)

B. Lardinois, ed., *Magnum Magnum*, Munich: Schirmer Mosel, 2008, p. 499



108

WILLIAM EGGLESTON b. 1939*Untitled (Minnows 2 Cents)* from the *Los Alamos Portfolio*, 1965-74

dye transfer print, printed in 2002

image 11⅞ x 17⅞ in. (30.2 x 45.4 cm.)

sheet 15⅞ x 19⅞ in. (40.3 x 50.5 cm.)

Signed "William Eggleston" lower right.

Further numbered "6/7" and stamped by the

Eggleston Artistic Trust on the reverse. This

work is number 6 from an edition of 7 plus 3

artist's proofs.

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

Cheim & Read, New York

108



109



109

SHARON LOCKHART b. 1964*Mike Dicky, Tinsmith* from the series *Lunch Break*, 2008

chromogenic prints, in 2 parts

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

Signed and dated "Sharon Lockhart 6 2008" on a label affixed to the reverse. This work is from an edition of 6 plus 2 artist's proofs.

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

Barbara Gladstone Gallery, New York

EXHIBITEDLos Angeles, Blum & Poe, *Sharon Lockhart: Lunch Break*, November 21, 2009 - January 9, 2010New York, Barbara Gladstone Gallery, *Sharon Lockhart*, December 11, 2009 - January 30, 2010Milan, GioMarconi, *Lunch Break*, February 3 - March 26, 2011St. Louis, Mildred Lane Kemper Art Museum at the Sam Fox School of Design & Visual Arts at Washington University, *Sharon Lockhart: Lunch Break*, February 5 - April 19, 2010, then travelled to Waterville, Maine, Colby College Museum of Art (July 10 - October 17, 2010), San Francisco, San Francisco Museum of Modern Art (May 21 - September 6, 2011)**LITERATURE**S. Lockhart, Jane E. Neidhardt, ed., *Sharon Lockhart - Lunch Break*, St. Louis: Mildred Lane Kemper Art Museum, 2010, pp. 66-67 (illustrated)



110

DAN GRAHAM b. 1942

Homes for America: Back Yard, New "Tract" Homes, Staten Island, New York 1974/"Ranch Style" House, Vancouver, B.C., Canada 1974, 1974

2 chromogenic prints, mounted on board

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

overall 23 x 14 in. (58.4 x 35.6 cm.)

Signed, titled and dated "Top: Back Yard, New 'Tract' Homes, Staten Island, New York 1974 Bottom: 'Ranch-Style' House, Vancouver, B.C., Canada 1974 Dan Graham" along the lower edge.

Estimate \$10,000-15,000

PROVENANCE

Marian Goodman Gallery, New York

Rhona Hoffman Gallery, Chicago

Zwirner & Wirth, New York

Christie's, New York, *Post-War and Contemporary Art: Morning & Afternoon Sessions*, November 11, 2009, lot 418

EXHIBITED

New York City, Finch College Museum of Modern Art, "Homes for America," *Projected Art*, December 8, 1966 - January 8, 1967 (another example exhibited)

Porto, Museu de arte contemporânea de Serralves, *Dan Graham: Works 1965-2000*, January 13 - March 25, 2001, then travelled to Paris, Musée d'art moderne de la ville de Paris (June 21 - September 30, 2001), Otterlo, Kröller-Müller Museum (November 25, 2001 - February 10, 2002), Kiasma, Museum of Contemporary Art, Helsinki (May-August 2002) (another example exhibited)

LITERATURE

M. Brouwer, ed. *Dan Graham: Works 1965-2000*, Düsseldorf: Richter Verlag, 2001, cat no. 9, p. 103 and 411 (alternate version of top illustrated)



111

DAN GRAHAM b. 1942

Homes for America: Family in Highway Restaurant, Jersey City, N.J. 1969/New House in Staten Island, New York City 1981, 1969-81

2 chromogenic prints mounted on board

top 11½ x 15½ in. (29.2 x 39.4 cm.)

bottom 10½ x 15½ in. (26.7 x 39.4 cm.)

overall 23 x 15½ in. (58.4 x 39.4 cm.)

Signed, titled and dated "Top: Family In Highway Restaurant, Jersey City, N.J. 1969 Bottom: New House in Staten Island, New York City 1981 Dan Graham" along the lower edge.

Estimate \$10,000-15,000

PROVENANCE

Private Collection

Kunsthau Lempertz, Cologne, November 1, 2000, lot 118

Zwirner & Wirth, New York

Christie's, New York, *Post-War and Contemporary Art: Morning and Afternoon Sessions*, November 11, 2009, lot 419

EXHIBITED

New York City, Finch College Museum of Modern Art, "Homes for America," *Projected Art*, December 8, 1966 - January 8, 1967 (another example exhibited)

Rotterdam, Witte de With, Center for Contemporary Art, *Walker Evans & Dan Graham*, August 29 - October 11, 1992, and Rotterdam, Museum Boymans-van Beuningen (August 29 - October 11, 1992) then travelled to Marseille, Musée Cantini (November 6, 1992 - January 10, 1993), Münster, Westfälisches Landesmuseum für Kunst und Kulturgeschichte (January 31 - March 21, 1993), New York, Whitney Museum of American Art (December 17, 1993 - March 17, 1994) (another example exhibited)

Porto, Museu de arte contemporânea de Serralves, *Dan Graham: Works 1965-2000*, January 13 - March 25, 2001, the travelled to Paris, Musée d'art moderne de la ville de Paris (June 21 - September 30, 2001), Otterlo, Kröller-Müller Museum (November 25, 2001 - February 10, 2002), Kiasma, Museum of Contemporary Art, Helsinki (May-August 2002) (another example exhibited)

LITERATURE

J-F. Chevrier, A. Sekula, B. H. D. Buchloh, *Walker Evans & Dan Graham*, Rotterdam: Witte de With, Center for Contemporary Art; New York: Whitney Museum of American Art, 1992, p. 135 and 149 (top and bottom illustrated)

A. Charre, M-P. MacDonald, M. Perelman, *Dan Graham*, Paris: Dis Voir, 1995, no. 5 (alternate version of bottom illustrated)

M. Brouwer, ed. *Dan Graham: Works 1965-2000*, Düsseldorf: Richter Verlag, 2001, cat. no 9, p. 102 and 411 (top illustrated)





112

PROPERTY FROM AN IMPORTANT MEXICAN COLLECTION

ÓLAFUR ELÍASSON b. 1967Three works: *Untitled (Iceland Series)*, 2001

chromogenic print mounted to board

each 23 $\frac{3}{8}$ x 35 $\frac{1}{4}$ in. (59.4 x 89.5 cm.)

Each signed "Olafur Eliasson" on a label affixed to the reverse.

Each work is unique.

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

Tanya Bonakdar Gallery, New York

113

ELGER ESSER b. 1967*Fraisans, Frankreich*, 2006

chromogenic print, mounted on Diasc face

image 41 $\frac{3}{4}$ x 57 $\frac{1}{2}$ in. (106 x 146 cm.)frame 72 $\frac{1}{2}$ x 57 $\frac{1}{8}$ x 2 in. (184.2 x 145 x 5 cm.)

Signed and numbered "Elger Esser 1/7" on a label affixed to the reverse.

This work is number 1 from an edition of 7.

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

Sonnabend Gallery, New York



114

PROPERTY FROM AN IMPORTANT
MEXICAN COLLECTION

CANDIDA HÖFER b. 1944

Spanische Hofreitschule Wein II, 1995

chromogenic print

image 14 x 14 in. (35.6 x 35.6 cm.)

sheet 19¾ x 21 in. (50.2 x 53.3 cm.)

Signed, titled, numbered and dated "1/6
SPANISCHE HOFREITSCHULE WEIN II 1995
Candida Höfer" on the reverse. This work is
number 1 from an edition of 6.

Estimate \$5,000-7,000

PROVENANCE

Galerie Grita Insam, Wein

EXHIBITED

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

115

CANDIDA HÖFER b. 1944

Kuranlage Bad Honburg, 1984

chromogenic print

image 14 x 20½ in. (35.6 x 52.1 cm.)

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

Signed, titled, numbered and dated "6/6
KURANLAGE BAD HONBURG 1984 Candida
Höfer" on the reverse. This work is number 6
from an edition of 6.

Estimate \$6,000-8,000

PROVENANCE

Nicole Klagsbrun, New York



116

PROPERTY FROM AN IMPORTANT
MEXICAN COLLECTION

PHILIP-LORCA DICORCIA b. 1951

New York, 1998

chromogenic print

24½ x 37½ in. (62.2 x 95.3 cm.)

This work is from an edition of 15.

Estimate \$10,000-15,000

PROVENANCE

Pace/MacGill Gallery, New York

EXHIBITED

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

116



117



117

PROPERTY FROM AN IMPORTANT
MEXICAN COLLECTION

PHILIP-LORCA DICORCIA 1951

Calcutta, 1998

Ektacolor print

image 25½ x 37¾ in. (64.8 x 95.9 cm.)

sheet 29¾ x 40 in. (75.6 x 101.6 cm.)

Signed "Philip-Lorca di Corcia" on the reverse.

This work is number 14 from an edition of 15.

Estimate \$10,000-15,000

PROVENANCE

Galeria OMR, Mexico City



118

PROPERTY FROM AN IMPORTANT MEXICAN COLLECTION

MARIKO MORI b. 1967

Beginning of the End, Teotihuacan, Mexico, 2000

laminated color cibachrome mounted on aluminum

39¼ x 181½ x 38 in. (99.7 x 461 x 96.5 cm.)

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

Estimate \$20,000-30,000

PROVENANCE

Galerie Perrotin, Paris

119

SIMON STARLING b. 1967

Burn Time, 2000

chromogenic print mounted on Sintra, in 2 parts
each 30 x 39 in. (76.2 x 99.1 cm.)

This work is number 4 from an edition of 10.

Estimate \$10,000-15,000

PROVENANCE

Casey Kaplan, New York

EXHIBITED

Miami Beach, Bas Museum of Art, *Simon Starling*, July 1 - September 13, 2009 (another example exhibited)

120

ROE ETHRIDGE b. 1969*Curtain Wall 10*, 2008

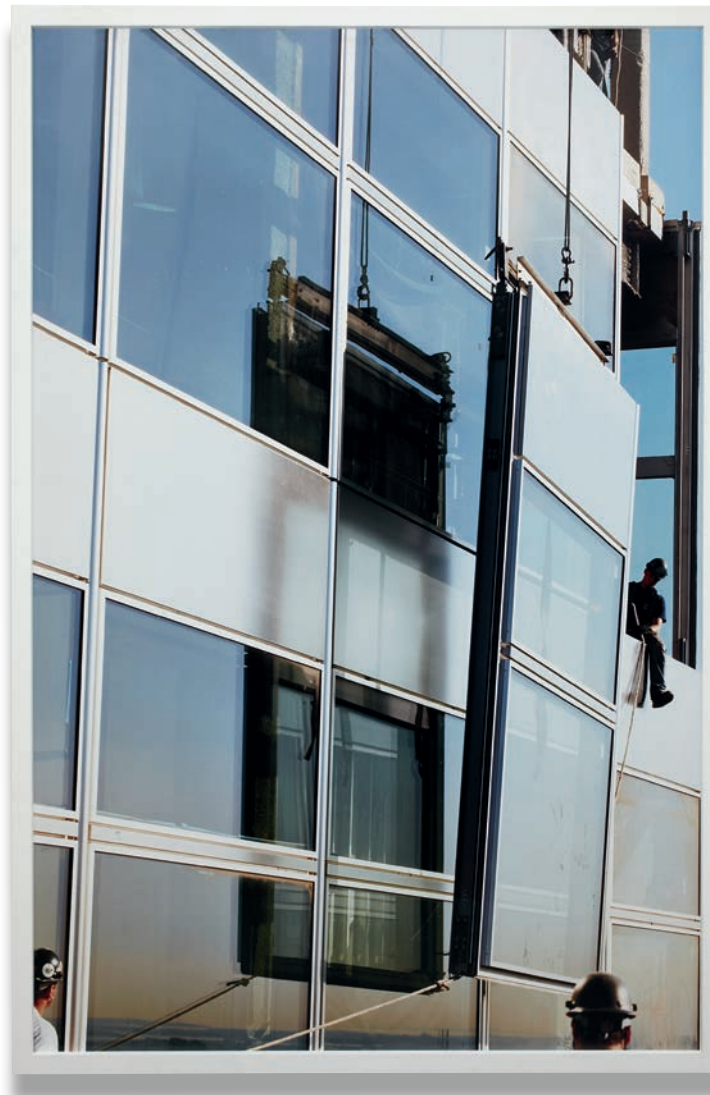
chromogenic print, in artist's frame

76 $\frac{5}{8}$ x 52 $\frac{3}{8}$ in. (194.6 x 133 cm.)

This work is number 4 from an edition of 5.

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

Gagosian Gallery, Beverly Hills



121

ROE ETHRIDGE b. 1969*Regal Cinemas*, 2006

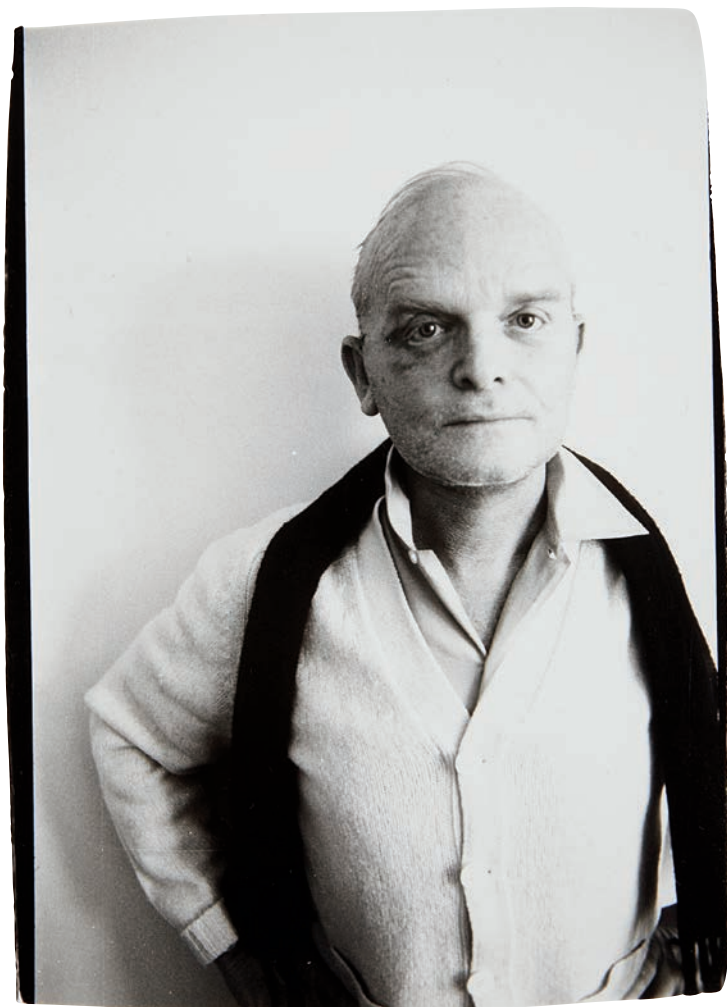
chromogenic print, in artist's frame

65 x 52 in. (165.1 x 132.1 cm.)

This work is number 4 from an edition of 5.

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

Gagosian Gallery, Beverly Hills



122

ANDY WARHOL 1928-1987

Truman Capote, 1979

gelatin silver print

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

Blind stamped "ANDY WARHOL" lower right. Stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts on the reverse; further stamp dated "FEB 20 1979" and inscribed FL05.00088 on the reverse.

Estimate \$5,000-7,000

PROVENANCE

Hauser & Wirth, Zurich

EXHIBITED

London, Hauser & Wirth, *Warhol's World*, 27 January - 11 March, 2006 then travelled to New York, Zwirner & Wirth (29 March - 29 April, 2006)

LITERATURE

G. O'Brien, A. d'Offay, *Warhol's World*, exh, cat., London: Hauser & Wirth/Steidl, 2006, p. 39 (illustrated)



123

DIANE ARBUS 1923-1971

Girl with a cigar in Washington Square Park, N.Y.C., 1965

gelatin silver print

image 14½ x 14½ in. (36.8 x 36.8 cm.)

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

Stamped "A Diane Arbus photograph", signed, titled, numbered and dated "GIRL WITH A CIGAR IN WASHINGTON SQUARE PARK, N.Y.C. 1965, 5/75, Doon Arbus"; further stamped with copyright credit 1972 and reproduction limitation on the reverse.

Estimate \$10,000-15,000

PROVENANCE

Estate of Diane Arbus, New York

Acquired from the above by the present owner

EXHIBITED

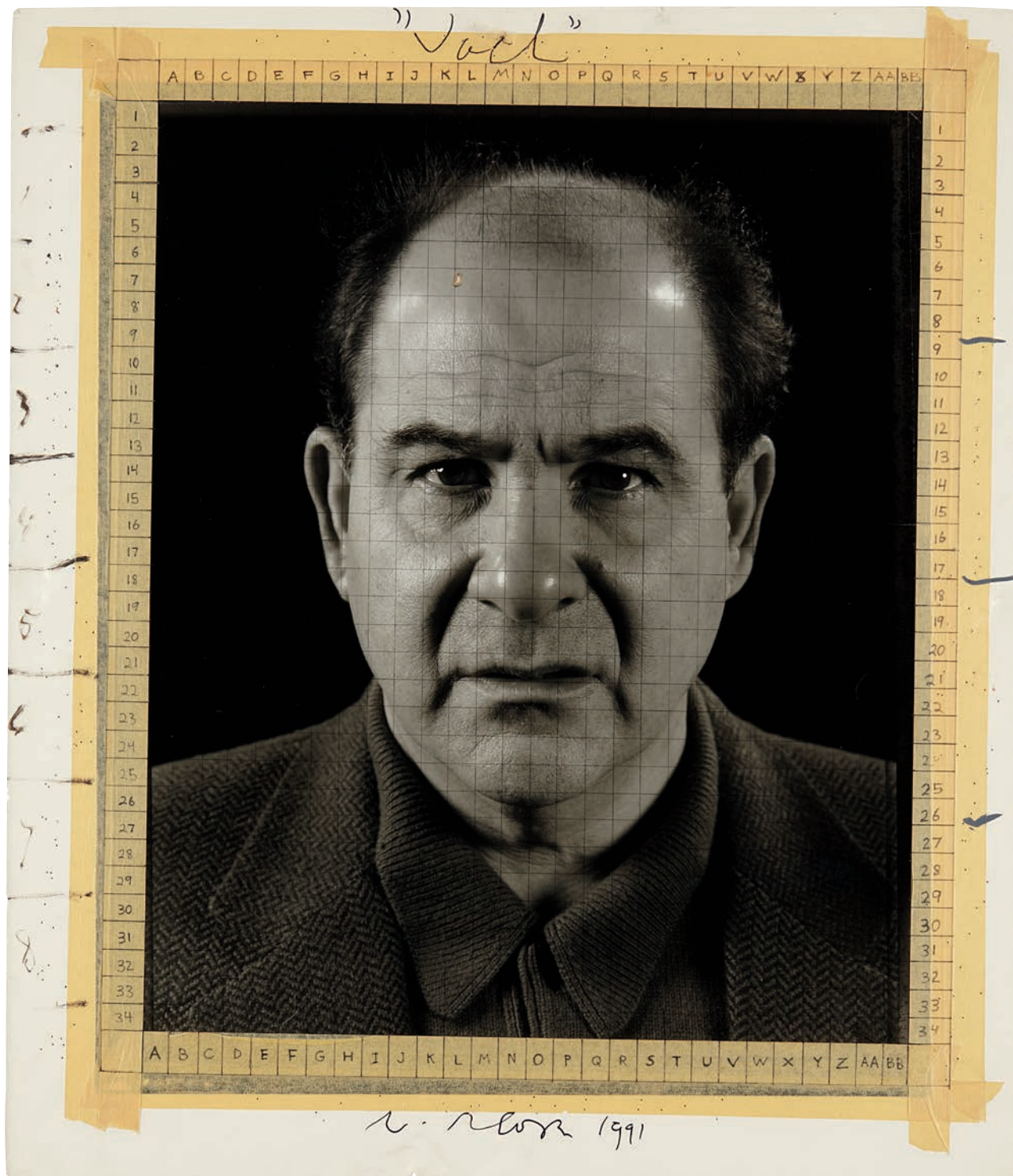
New York, Museum of Modern Art, *Diane Arbus*, November 7, 1972 - January 21, 1973 (another example exhibited)

San Francisco, San Francisco Museum of Modern Art, *Diane Arbus: Revelations*, October 25, 2003 - February 08, 2004, then travelled to Los Angeles, Los Angeles County Museum of Art (February 29 - May 30, 2004) Houston, Museum of Fine Arts (June 27 - August 29, 2004) New York, Metropolitan Museum of Art (March 8 - May 30, 2005) Essen, Museum Folkwang (June 17 - September 18, 2005) London, Victoria & Albert Museum (October 13, 2005 - January 15, 2006) Barcelona, Fundació la Caixa (February 15 - May 14, 2006) Minneapolis, Walker Art Centre (July 9 - October 8, 2006) (another example exhibited)

LITERATURE

D. Arbus, M. Israel, eds., *Diane Arbus: An Aperture Monograph*, New York: Aperture Foundation, 1972, n.p.

D. Arbus, S.S. Phillips, N. Selkirk, *Diane Arbus Revelations*, San Francisco Museum of Modern Art, New York: Random House, 2003, pp. 43 and 324 (illustrated)



124

CHUCK CLOSE b. 1940

Joel (Maquette), 1991

unique black and white Polaroid photograph, paper tape, ballpoint pen, ink,
mounted on foamcore

27 $\frac{1}{8}$ x 24 in. (70.8 x 61 cm.)

Titled "Joel" upper center; signed and dated "C Close 1991" lower center.

Further dedicated "for Joel 1993" on the reverse.

Estimate \$15,000-20,000

PROVENANCE

Pace/MacGill Gallery, New York

Phillips de Pury & Company, New York, *Contemporary Art: Part II*, May 16,
2008, lot 294

Acquired at the above sale by the present owner

LITERATURE

J. Guare, *Chuck Close: Life and Work 1988-1995*, New York: Thames and
Hudson in association with Yarrow Press, 1995, p. 92 (detail illustration)



125

MARK GROTHJAHN b. 1968

Untitled (Self-Portrait for Andy Warhol),
2007

28 photographs in 7 strips mounted on board
8 x 11 in. (20.3 x 27.9 cm.)

Estimate \$10,000-15,000

PROVENANCE

Blum & Poe, Los Angeles

EXHIBITED

Los Angeles, Kantor/Feuer Gallery, *WARHOL AND...*, June 28 - August 17, 2007



126

AI WEIWEI b. 1957

To Fight with Crossed-Arms, in collaboration with MAP OFFICE
[Gutierrez + Portefaix], 2007

chromogenic print, in 4 parts

each image 19 $\frac{5}{8}$ x 9 $\frac{3}{4}$ in. (49.8 x 24.8 cm.)

each sheet 25 $\frac{3}{8}$ x 11 $\frac{3}{4}$ in. (64.5 x 29.8 cm.)

(i), (ii), (iii), (iv) Each respectively numbered "EDITION 04/18 - 1-4/4" on the reverse; (iv) Signed and inscribed "Gutierrez + Portefaix. Ai Weiwei" on the reverse. This work is number 4 from an edition of 18.

Estimate \$25,000-35,000

PROVENANCE

Private Collection



127

ANNETTE MESSAGER b. 1943

Mes vœux (Avec ton visage), 1989

chromogenic prints, tape and thread, in 3 parts

each 2½ x 3¼ in. (6.4 x 8.3 cm.)

overall 7½ x 9½ in. (19.1 x 24.1 cm.)

This work is accompanied by an installation template and Polaroid provided by the artist.

Estimate \$10,000-15,000

PROVENANCE

Ruth Bloom Gallery, Santa Monica, 1995



128

TRACEY MOFFATT b. 1960

Something More #9 from the series

Something More, 1989

cibachrome print

image 39¾ x 50¾ in. (101 x 128.9 cm.)

frame 50¾ x 62 x 1¼ in. (128.9 x 157.5 x 3.2 cm.)

Signed, titled, numbered and dated "TRACEY MOFFATT '89 21/30 SOMETHING MORE #9"

on the reverse. This work is number 21 from an edition of 30.

Estimate \$10,000-15,000

PROVENANCE

Collezione Fabio Castelli, Milan

EXHIBITED

Wien, Kunsthalle Wien, *Tracey Moffatt*, April 10 - June 7, 1998, then travelled to Stuttgart, Württembergischer Kunstverein Stuttgart (April 25 - June 21, 1998), Bozen, AR/GEKunst (July 10 - August 28, 1998), Bregenz, Vorarlberger Kunstverein (July 10 - August 30, 1998) (another example exhibited)

Barcelona, Centre Cultural de la Fundació "la Caixa", *Tracey Moffatt*, May 20 - July 18, 1999, then travelled to Santiago de Compostela, Centro Galego de Arte Contemporánea (July 30 - October 3, 1999), Paris, Centre national de la photographie de Paris (November 17 - January 24, 2000) (another example exhibited)

LITERATURE

T. Moffatt, N. Hentschel, G. Matt, *Tracey Moffatt*, exh. cat., Kunsthalle Wien, Ostfildern-Ruit: Cantz, 1998, p. 63 (illustrated)

T. Moffatt, R. Durand, *Tracey Moffatt*, exh. cat., Barcelona: Fundació "la Caixa", 1999, pp. 31 and 37 (illustrated)



129

THIS LOT IS SOLD WITH NO RESERVE

MALICK SIDIBÉ b. 1936

Danser le Twist, 1965

gelatin silver print, printed in 1998

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

Signed twice, titled and dated twice "Dancer le TWIST. 1965 Malick Sidibé 1998" lower margin.

Estimate \$3,000-5,000 ●

PROVENANCE

Malick Sidibé Studio, Bamako, Mali, Africa
Phillips, New York, *The Robert Wilson Loft Sale*, September 30, 2007, lot 506
Acquired at the above sale by the present owner

EXHIBITED

Göteborg, Sweden, Hasselblad Center, *Malick Sidibé: 2003 Hasselblad Award Winner*, October 25, 2003 - January 11, 2004 (another example exhibited)

LITERATURE

M. Sidibé, M. Diawara, ed., *Malick Sidibé: Photographs*, Hasselblad Center, Göttingen: Steidl, 2003, p. 83 (illustrated)

PROPERTY FROM AN IMPORTANT
MEXICAN COLLECTION

SOPHIE CALLE b. 1953

The Divorce from the series *True Stories*
(*The Autobiographies*), 1993

gelatin-silver print, aluminum, text, in 2 parts,
each in artist's frame

largest 65½ x 38 in. (166.4 x 96.5 cm.)

smallest 18 x 18 in. (45.7 x 45.7 cm.)

This work is number 1 from an edition of 5
English versions, in addition to an edition of 5
French versions.

Estimate \$10,000-15,000

PROVENANCE

Arndt & Partner, Berlin

EXHIBITED

Tel Aviv, Tel Aviv Museum of Art, Helena
Rubenstein Pavilion for Contemporary Art,
Sophie Calle: True Stories, February 22 - May 7,
1996 (Another example exhibited)
Düsseldorf, Kunstsammlung Nordrhein-
Westfalen, *Das Ich ist etwas anderes: Kunst am
Ende des 20. Jahrhunderts*, February 19 - June
18, 2000 (Another example exhibited)
Burgdorf, Switzerland, Museum Franz Gertsch,
True Lies, January 1 - March 28, 2004, then
travelled to Ismaning, Kallmann-Museum (May
1 - July 11, 2004) (Another example exhibited)
Göteborg, Hasselblad Foundation, *Sophie Calle:
True Stories: Hasselblad Award 2010*, October
30 2010 - February 13, 2011 (Another example
exhibited)

LITERATURE

S. Calle, *Sophie Calle: True Stories*, exh. cat, Tel
Aviv: Tel Aviv Museum of Art, c1996, p. 200-201
(illustrated)

A. Zweite, D. Krystof, R. Spieler, P. Bürger, et
al., *Das Ich ist etwas anderes: Kunst am Ende
des 20. Jahrhunderts*, exh. cat, Köln: DuMont,
2000, cat no. 30 (illustrated)

R. Spieler, ed., *True lies: Lügen und andere
Wahrheiten in der zeitgenössischen Fotografie;
Lies and other truths in contemporary
photography*, exh. cat, Museum Franz Gertsch,
Bern: Atelier-Verlag, 2004

S. Calle, *True Stories*, exh. cat, Hasselblad Award
2010, Hasselblad Foundation, Göttingen: Steidl,
2010, pp. 88-89 and 109 (illustrated)

In my fantasies, I am a man. Greg was quick to
notice this. Perhaps that's why he invited me one
day to piss for him. It became a ritual: I would come
up behind him, blindly undo his pants, take out his
penis, and do my best to aim well. Then, after the
customary shake, I would nonchalantly put it back
and close his fly. Shortly after our separation I
asked Greg for a photo souvenir of this ritual.
He accepted. So, in a Brooklyn studio, I had him pee
into a plastic bucket in front of the camera. This
photograph was an excuse to put my hand on his sex
one last time. That evening I agreed to the divorce.





131

VIK MUNIZ b. 1961*New York Movie* after Edward Hopper from the series *Pictures of Pigment*, 2006

chromogenic print

72 x 90 in. (182.9 x 228.6 cm.)

Signed and dated "Vik Muniz 2006" on gallery label affixed to the reverse. This work is number 5 from an edition of 6.

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

Sikkema Jenkins & Co., New York

LITERATUREV. Muniz and P. Corrêa do Lago, *Vik Muniz: Complete Works, 1987-2009: Catalogue Raisonné*, Rio de Janeiro, 2009, p. 594 (illustrated)

132

VIK MUNIZ b. 1961*Hobo* from the series *Clayton Days*, 2000

gelatin silver print

image 10½ x 13¾ in. (26.7 x 34 cm.)

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

Signed, numbered and dated "Vik Muniz 2000 6/10" on the reverse. This work is number 6 from an edition of 10 plus 4 artist's proofs.

Estimate \$3,000-4,000**PROVENANCE**

Sikkema Jenkins & Co., New York

LITERATUREV. Muniz and P. Corrêa do Lago, *Vik Muniz: Complete Works, 1987-2009: Catalogue Raisonné*, Rio de Janeiro, 2009, p. 378 (illustrated)

132



VIK MUNIZ b. 1961

Hercules and Omphale (detail) after Francois Lemoyne from Pictures of Junk, 2007

chromogenic print

image 89½ x 70½ in. (227.3 x 179.1 cm.)

frame 93½ x 74½ x 2 in. (237.5 x 189.2 x 5.1 cm.)

Signed and dated "Vik Muniz 2007" on a label affixed to the reverse. This work is number 1 from an edition of 6 plus 4 artist's proofs.

Estimate \$15,000-25,000

PROVENANCE

Private Collection

EXHIBITED

Moscow, Tatintsian Gallery, *Vik Muniz: Moscow House of Photography*, November 1 - January 30, 2008 (another example exhibited)
 Santa Monica, IKON Ltd., *Vik Muniz: Pictures of Cars, Magazines, Ink, Soil, Coffee Beans and Junk*, September 11, 2010 - December 18, 2010 (another example exhibited)

LITERATURE

Vik Muniz, exh. cat., Moscow: Gary Tatintsian Gallery, 2007, p. 141

V. Muniz and P. Corrêa do Lago, *Vik Muniz: Complete Works, 1987-2009: Catalogue Raisonné*, Rio de Janeiro, 2009, p. 566 (illustrated)

**VIK MUNIZ** b. 1961

Cupid after Caravaggio, from the series Rebus, 2005

chromogenic print

image 89½ x 70½ in. (227.3 x 179.1 cm.)

frame 93½ x 74½ x 2 in. (237.5 x 189.2 x 5.1 cm.)

Signed and dated "Vik Muniz 2006" on a label affixed to the reverse. This work is number 5 from an edition of 6 plus 4 artist's proofs.

Estimate \$30,000-40,000

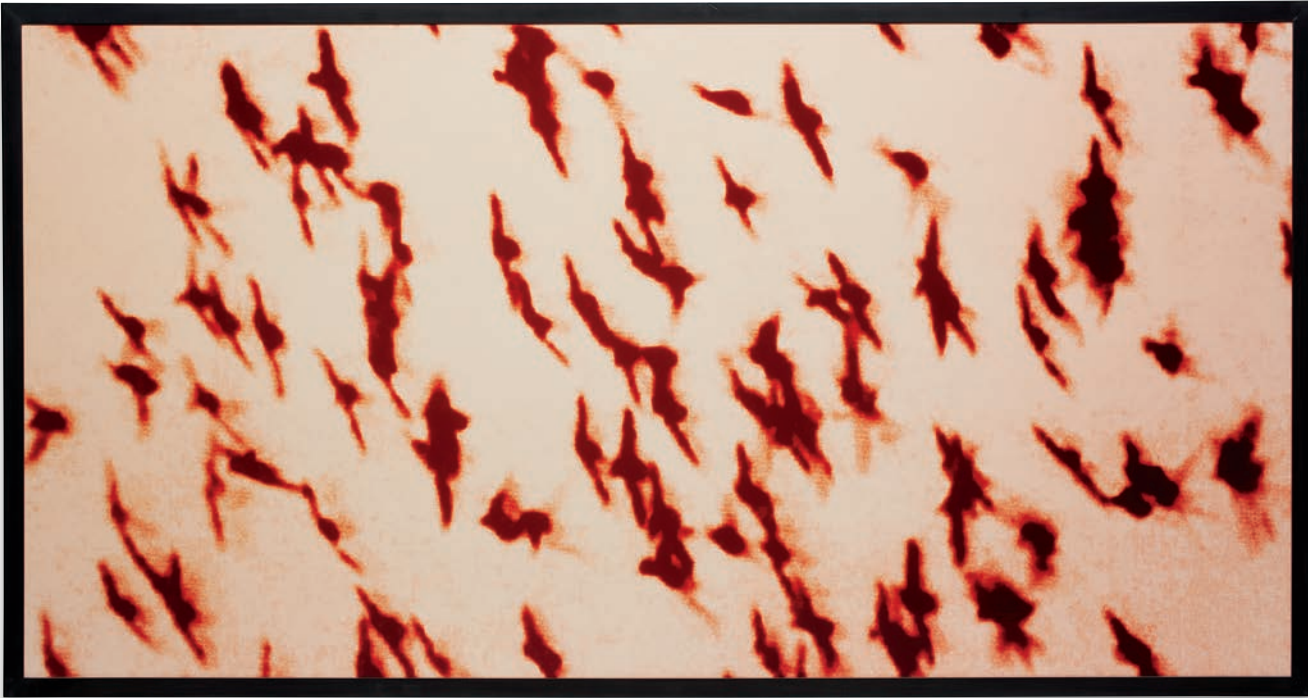
PROVENANCE

Private Collection

LITERATURE

V. Muniz and P. Corrêa do Lago, *Vik Muniz: Complete Works, 1987-2009: Catalogue Raisonné*, Rio de Janeiro, 2009, p. 510 (illustrated)





135

MICHAL ROVNER b. 1957*Mutual Interest #1*, 1997

chromogenic print on Fujiflex paper

50 x 96 in. (127 x 243.8 cm.)

This work is number 2 from an edition of 7 plus 2 artist's proofs.

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

Private Collection

EXHIBITEDNew York, Whitney Museum of Art, *Michal Rovner: The Space Between*, July 11 - October 13, 2002 (Another example exhibited)**LITERATURE**M. Rovner, M. Rush, L. Golub, *Michal Rovner: The Space Between*, New York: Whitney Museum of American Art; Göttingen, Germany: Steidl Verlag, c. 2002, plate 43, p.110 and 254 (illustrated)

136

MICHAL ROVNER b. 1957*Merging P#1*, 1997

chromogenic print on board

43 x 42 in. (109.2 x 106.7 cm.)

Initialed, titled and numbered "R. Merging P#1 4/7" on the reverse. This work is number 4 from an edition of 7.

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

Pace/MacGill Gallery, New York, 1997

EXHIBITEDNew York, Whitney Museum of Art, *Michal Rovner: The Space Between*, July 11 - October 13, 2002 (another example exhibited)

New York, Whitney Museum of Art, Permanent Collection; Gift of Barbara Schwartz in honor of Evelyn and Leonard Lauder (another example exhibited)

LITERATUREM. Rovner, M. Rush, L. Golub, *Michal Rovner: The Space Between*, exh. cat., New York: Whitney Museum of American Art; Göttingen, Germany: Steidl Verlag, c. 2002, pl. 54, p. 119 (illustrated)



137

STEPHEN G. RHODES b. 1977

Empty Portrait, 2006

oil, acrylic, photo collage on canvas, in 3 parts
each 38 x 30 in. (96.5 x 76.2 cm.)

Each signed "Stephen Rhodes" on a label affixed to the reverse.

Estimate \$10,000-15,000

PROVENANCE

Guild & Greyshkul, New York



138

DAVID LaCHAPELLE b. 1963*Cameron Diaz: Dollhouse Disaster Home Invasion, 1997*chromogenic print, mounted on PVC
43½ x 59½ in. (110.5 x 151.1 cm.)

This work is from an edition of 3.

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

Private Collection

EXHIBITEDRome, Palazzo Delle Esposizioni, *Hotel LaChapelle*, March 19 - May 24, 1999 (another example exhibited)**LITERATURE**D. LaChapelle, *Hotel LaChapelle*, New York, 1999, n.p. (illustrated)D. LaChapelle, R. Nicolini, M. Montana, *DAVID LACHAPELLE: EXHIBITION 1999*, exh. cat., Rome: Palazzo Delle Esposizioni, 1999 (illustrated)D. LaChapelle, S. Arrowsmith, ed., *Hotel LaChapelle*, New York: Bullfinch Press, 2006, no. 40, p. 164 (illustrated)

139

DAVID LaCHAPELLE b. 1963*Shoe Story, 1995*

chromogenic print

image 23 x 17 in. (58.4 x 43.2 cm.)

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

Signed, titled, numbered and dated "SHOE STORY 1995 David LaChapelle 8/30" on the reverse. This work is number 8 from an edition of 30.

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

Primo Marella Gallery, Milan

EXHIBITEDMilan, Primo Marella Gallery, *A Tribute to Photography*, June 8 - July 31, 2011 (another example exhibited)**LITERATURE**D. LaChapelle, *LaChapelle Land*, New York: Simon & Schuster Editions, 1996, p. 146 (illustrated)D. Paparoni, *A Tribute to Photography*, Milan: Primo Marella Gallery, 2011

139



DAVID LaCHAPELLE b. 1963*1000 B.C.*, D&G, New York, 1998

chromogenic print

image 23 x 16½ in. (58.4 x 41.9 cm.)

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

Signed, titled, numbered and dated "1000 B.C., D & G, New York, 1998 David LaChapelle 10/30" on the reverse. This work is number 10 from an edition of 30.

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

Acquired directly from the artist

EXHIBITED

Rome, Palazzo delle Esposizioni, *David LaChapelle*, March 19 - May 24, 1999 (another example exhibited)

New York, Tony Shafrazi Gallery, *David LaChapelle*, July 27 - August 27, 1999 (another example exhibited)

LITERATURE

R. Nicolini, M. Montana, *David LaChapelle*, Rome: Palazzo delle Esposizioni, np. 1999 (illustrated)

D. LaChapelle, *Hotel LaChapelle*, New York: Bulfinch, 1999, no. 100, p.166 (illustrated)

**DAVID LaCHAPELLE** b. 1963*Body Building*, Cape Canaveral, Florida, 1993

chromogenic print

image 18¼ x 23¼ in. (46.4 x 59.1 cm.)

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

Signed, titled, numbered and dated "Body Building, Cape Canaveral, Florida, 1993 David LaChapelle 8/30" on the reverse. This work is number 8 from an edition of 30.

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

Acquired directly from the artist



142

HERNAN BAS b. 1978*Untitled (Heavy Scarves)*, 2001

water based oil on vellum

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

Initialed and dated "HB '01" lower left.

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

Fredric Snitzer Gallery, Miami

Phillips de Pury & Company, New York,

Contemporary Art Part II, November 16, 2007,
lot 414

Acquired at the above sale by the present owner

143

CHRIS JOHANSON & JO JACKSON

b. 1968 and b. 1972

Peaceable Kingdom #15, 2007

mixed media on paper

25 $\frac{7}{8}$ x 39 $\frac{3}{8}$ in. (66 x 100 cm.)Signed, inscribed and dated "I © JO I DECIDE Jo
Jackson C. Johanson 2007" on the reverse.**Estimate** \$5,000-7,000**PROVENANCE**

Primo Marella Gallery, Milan

EXHIBITEDMilan, Primo Marella Gallery, *Peaceable
Kingdom*, June 27 – September 15, 2007

143



144

JULIA JACQUETTE b. 1964
Mens' Hands' (Beer Glass), 2001

oil on linen

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

Signed, titled and dated "JULIA JACQUETTE
 MENS' HANDS' (BEER GLASS) 2001" on
 the reverse.

Estimate \$12,000-18,000

PROVENANCE

Judy Ann Goldman Fine Art, Boston

144



145



145

MARTIN MULL b. 1943

Untitled 4, 2002

acrylic on paper

18 x 14½ in. (45.7 x 36.8 cm.)

Initialed and dated "MM 02" lower left.

Estimate \$3,000-5,000

PROVENANCE

Spike Gallery, New York

EXHIBITED

New York, Spike Gallery, *The Contemplation of
 Assets*, September 8 - November 12, 2005

LITERATURE

*Martin Mull: The Contemplation of Assets: New
 Paintings*, exh. cat. New York: Spike Gallery, 2005



146

MUNTEAN/ROSENBLUM b. 1962 and b. 1962*Untitled (The problem with happiness...)*, 2000

acrylic and graphite on paper

15¾ x 11¾ in. (40 x 29.8 cm.)

Signed and dated "MUN/ROS 00" on the reverse.

Estimate \$3,000-4,000**PROVENANCE**

Private Collection, New York



147

DOUG WADA b. 1964*Untitled (Eames Chairs)*, 2002

oil and graphite on paper

12 x 50½ in. (30.5 x 128.6 cm.)

Initialed and dated "DW '02" lower right.

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

Elizabeth Dee Gallery, New York

Phillips de Pury & Company, New York, *Contemporary Art Part II*, November 17, 2006, lot 281

Acquired at the above sale by the present owner



148

GEORGE CONDO b. 1957

Untitled (Portrait of a Woman), 2004

pastel on paper

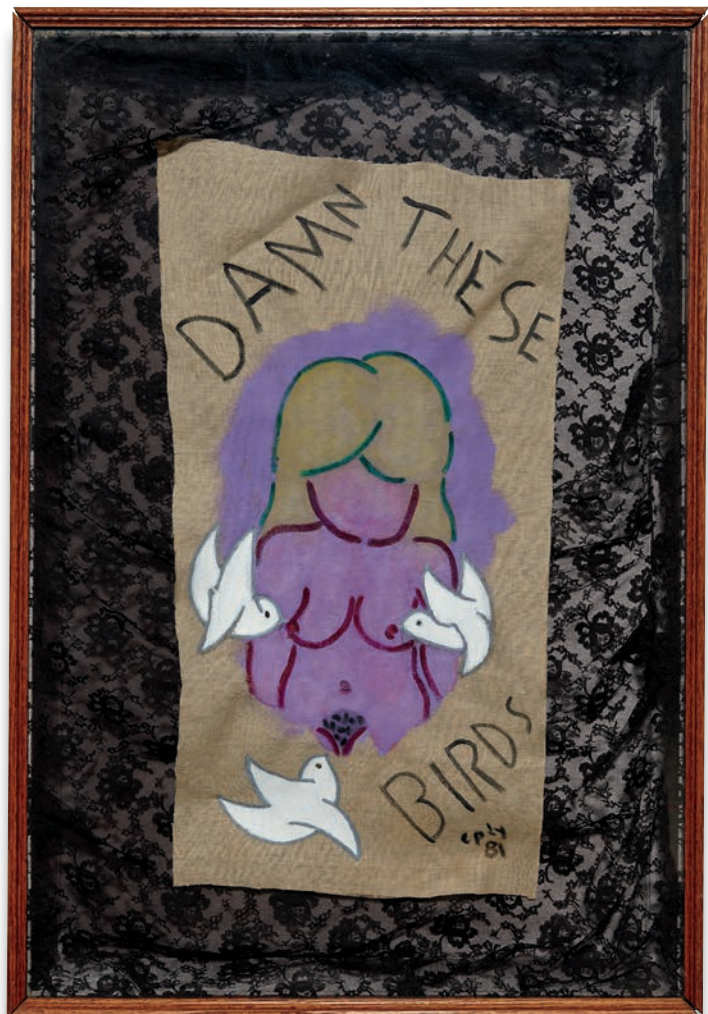
19½ x 23 in. (49.5 x 58.4 cm.)

Signed "Condo 04" upper left. Further dedicated lower left.

Estimate \$25,000-35,000

PROVENANCE

Gift of the artist to the present owner, 2005



149

WILLIAM COPLEY 1919-1996*Damn These Birds*, 1981

acrylic on linen and lace, in artist's frame

42 x 29 x 3 in. (106.7 x 73.7 x 7.6 cm.)

Signed, titled and dated "DAMN THESE BIRDS cply 81" lower right.

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

Phyllis Kind Gallery, New York

150

MARGARET KILGALLEN 1967 - 2001*Untitled*, not dated

acrylic on paper

67½ x 47¾ in. (171.5 x 121.3 cm.)

Titled "MARKET / VAN NESS NW INSIDE male w/sun glasses" on the reverse.

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

Museum Works Galleries, Aspen

Private Collection, Nevada, 2005

Texas, Heritage Auctions, *Dallas Signature**Modern & Contemporary Art Auction*, May 24, 2011, lot 72073

Acquired at the above sale by the present owner

150



151

CHRIS OFILI b. 1968

Untitled, 1998

watercolor and pencil on paper

9½ x 6¼ in. (24.1 x 15.9 cm.)

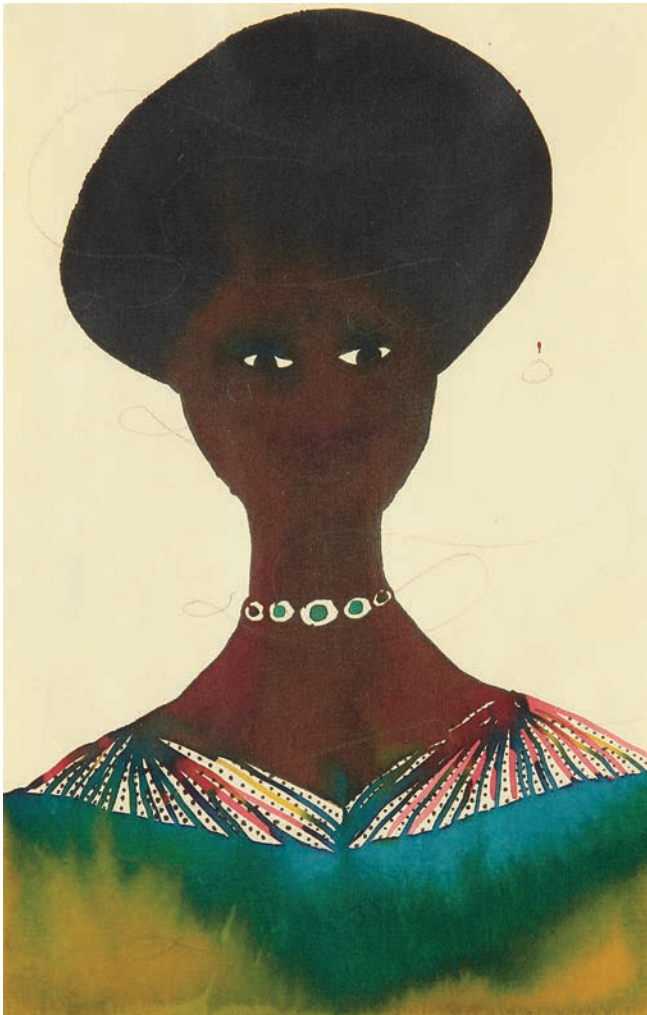
Signed and dated "CHRIS OFILI '98"
on the reverse.

Estimate \$8,000-12,000

PROVENANCE

Private Collection, New York

151



152



152

CHRIS OFILI b. 1968

Untitled, 1999

watercolor and pencil on paper

9½ x 6¼ in. (24.1 x 15.6 cm.)

Signed and dated "CHRIS OFILI '99" on the reverse.

Estimate \$8,000-12,000

PROVENANCE

Private Collection, New York



153

NICK MAUSS b. 1980

Two works: *Untitled*, 2010
 mixed media and Xerox on paper
 each 11 x 8½ in. (27.9 x 21.6 cm.)
 This work is unique.

Estimate \$4,000-6,000

PROVENANCE

303 Gallery, New York
 ACRIA, AIDS Community Research Initiative
 of America
 Acquired at the above sale by the present owner

154

MICHAEL GOLDBERG 1924-2007*Untitled*, 1981

mixed media on paper
 15 x 20½ in. (38.1 x 52.1 cm.)
 Signed and dated "Goldberg '81" lower right.

Estimate \$3,000-5,000

PROVENANCE

Private Collection, New York

154





i)



ii)



iii)



iv)

155

MARCEL DZAMA b. 1974*Middle Road*, 2003

acrylic and paper collage on canvas

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

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

Estimate \$9,000-12,000**PROVENANCE**

David Zwirner, New York

156

PROPERTY FROM AN IMPORTANT
MEXICAN COLLECTION**MARCEL DZAMA** b. 1974Four works: *Untitled*, 2002each ink and watercolor on paper
each 14 x 11 in. (35.6 x 27.9 cm.)i), ii), iv) Signed "Marcel Dzama" lower right. iii) Signed
"Marcel Dzama" lower left.**Estimate** \$5,000-7,000**PROVENANCE**

David Zwirner, New York



157

ROBERT HEINECKEN 1931-2006*TV Figures #1*, 1970

unique lithograph

8 x 9¾ in. (20.3 x 24.8 cm.)

Signed, titled and dated "T.V. Figures #1
Heinecken '70" lower edge.**Estimate** \$5,000-7,000**PROVENANCE**

Cherry and Martin, Los Angeles

EXHIBITEDLos Angeles, Cherry and Martin, *They Have
Not the Art to Argue with Pictures*, May 22 -
July 17, 2010

158

MIDORI HARIMA b. 1976*Lost Acquisition (Wolf)*, 2007Xerox copy on archival paper, methyl cellulose
paste, archival tape

32 x 38 x 1½ in. (81.3 x 96.5 x 3.8 cm.)

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

Kevin Bruk Gallery, Miami

EXHIBITEDMiami, Kevin Bruk Gallery, *Midori Harima*,
March 10 - May 5, 2007

158



159

RUTH ASAWA 1926-2013

Untitled, circa 1970

ink on rice paper

24½ x 18½ in. (62.2 x 47 cm.)

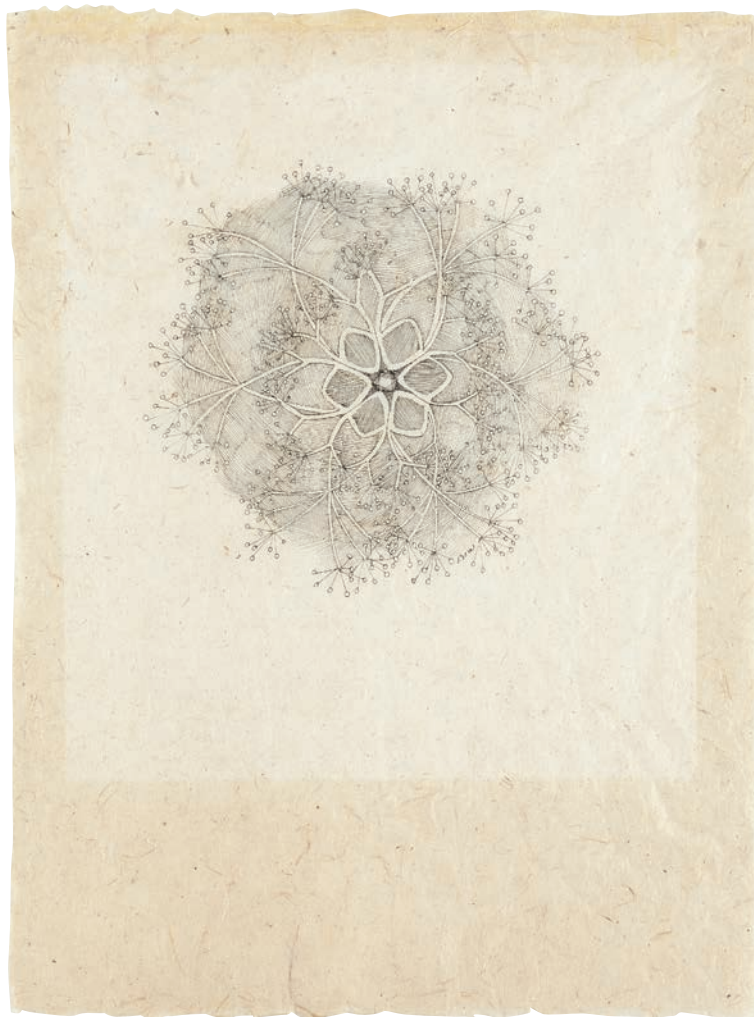
Signed "ASAWA" lower right.

Estimate \$10,000-15,000

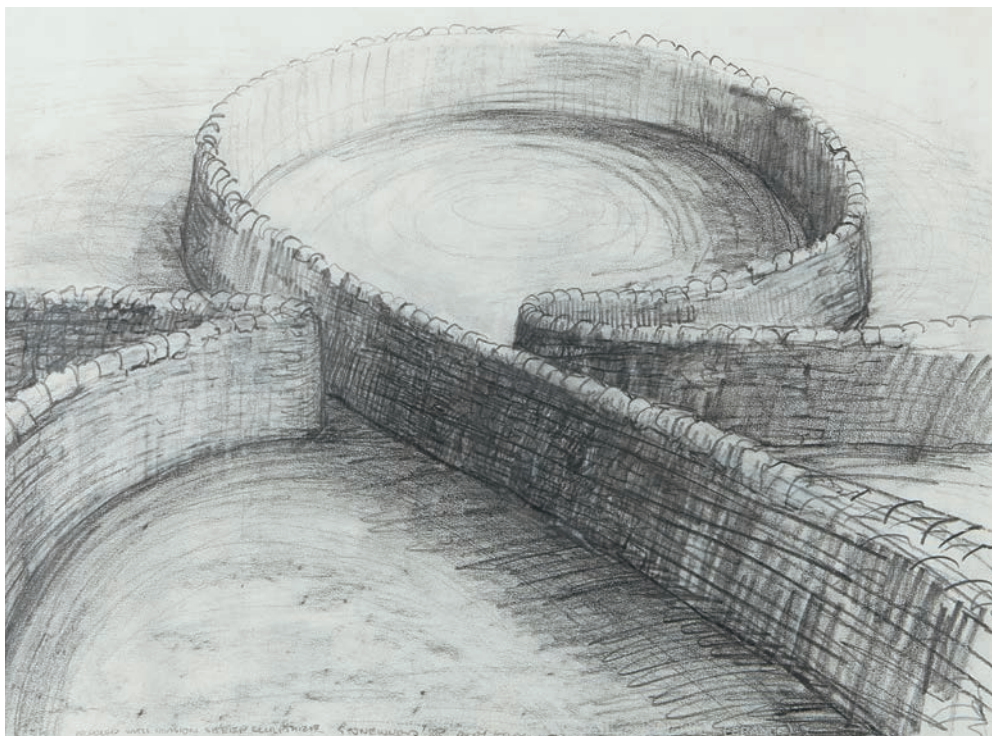
PROVENANCE

Private Collection, Northern California

159



160



160

ANDY GOLDSWORTHY b. 1956

Proposed Wall Division Sheep Sculpture, Stonewood, 1988

graphite on paper

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

Signed, titled and dated "PROPOSED WALL DIVISION SHEEP SCULPTURE STONEWOOD '88. ANDY GOLDSWORTHY" along the lower edge.

Estimate \$4,000-6,000

PROVENANCE

Catriona College, London, 1992



161

ANGELA De La CRUZ b. 1965*Mini Nothing 13 (Blue2)*, 2011

oil and acrylic on canvas

14 x 18 x 9 in. (35.6 x 45.7 x 22.9 cm.)

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

Lisson Gallery, London

The Renaissance Society, Chicago, Benefit 2011: Trompe L'Oeil,
September 10, 2011

Acquired at the above sale by the present owner

162

MIKE KELLEY 1954-2012*Yellow Banana 2*, 1991

acrylic on paper

39½ x 32 in. (100.3 x 81.3 cm.)

Signed and dated "M. Kelly 1991" on the
reverse; further titled "YELLOW BANANA 2"
on reverse of frame.**Estimate** \$8,000-12,000**PROVENANCE**

Rosamund Felsen Gallery, Santa Monica

162



163

JA'BAGH KAGHADO b. 1981*Mighty Elbrus*, 2012

hand painted platinum and palladium print on

Arches platine paper

22 x 29 $\frac{7}{8}$ in. (56 x 76 cm.)

Signed, titled, numbered and dated "Ja'bagh Kaghdo Mighty Elbrus unique piece set of 5 2013" on the reverse. This work is number 1 from an edition of 5.

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

Acquired directly from the artist

K35 Gallery Moscow

Private Collection, London

163



164



164

DAVID NASH b. 1945*Red & Black: Egg and Space*, 2004

pastel and charcoal on paper

31 $\frac{7}{8}$ x 22 $\frac{1}{2}$ in. (81 x 57 cm.)

Signed and dated "David Nash 2004" lower right; further titled "Red and Black: Egg and Space" lower center.

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

Galerie Lelong, Paris

Private Collection, Europe

EXHIBITEDParis, Galerie Lelong, *David Nash*, October 7 - November 13, 2004**LITERATURE**D. Nash, *David Nash: Twmps and eggs*, exh. cat., Paris: Galerie Lelong, 2004



165

CARMEN CALVO b. 1950*L'Éclair*, 1999

mixed media and collage on chromogenic print

44 x 27½ in. (111.8 x 69.9 cm.)

Titled and inscribed "N.Y. L'ECLAIR" on the reverse; signed, titled and dated "Carmen Calvo 99 'L'ECLAIR'" on the support.

Estimate \$4,000-6,000**PROVENANCE**

Galeria Ramis Barquet, New York

EXHIBITEDNew York, Galeria Ramis Barquet, *Carmen Calvo*, January 11 - February 19, 2000

166

SALLY SMART b. 1960*Pirate Girl #5* from *The Exquisite Pirate*, 2006

collage and synthetic polymer paint on canvas

72 x 36 in. (182.9 x 91.4 cm.)

Signed, titled and dated "'Pirate Girl #5(2)' from 'The Exquisite Pirate' Series 2006 SALLY SMART" on the reverse.

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

Postmasters Gallery, New York

166



167

JAKE and DINOS CHAPMAN b. 1966 and b.1962*Pregnant Eye Head I* from *The Exquisite Corpse*, 2000

etching and watercolor on paper

18½ x 15 in. (47 x 38.1 cm.)

Signed "Jake and Dinos Chapman" on the reverse. This work is from an edition of 30, of which 10 are hand-colored with watercolor. Printed and published by Charles Booth-Clibborn, The Paragon Press, London.

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

White Cube, London

LITERATURE

D. Wye, *Artists and Prints: Masterworks from The Museum of Modern Art*, New York, 2004, p. 253 (illustrated)

167



168

JAMES BROWN b. 1951Two works: (i) *Hotel Interior Kyoto No. 7*; (ii) *Hotel Interior**Kyoto No. 9*, 1986

watercolor on paper

each 29 x 25 in. (73.7 x 63.5 cm.)

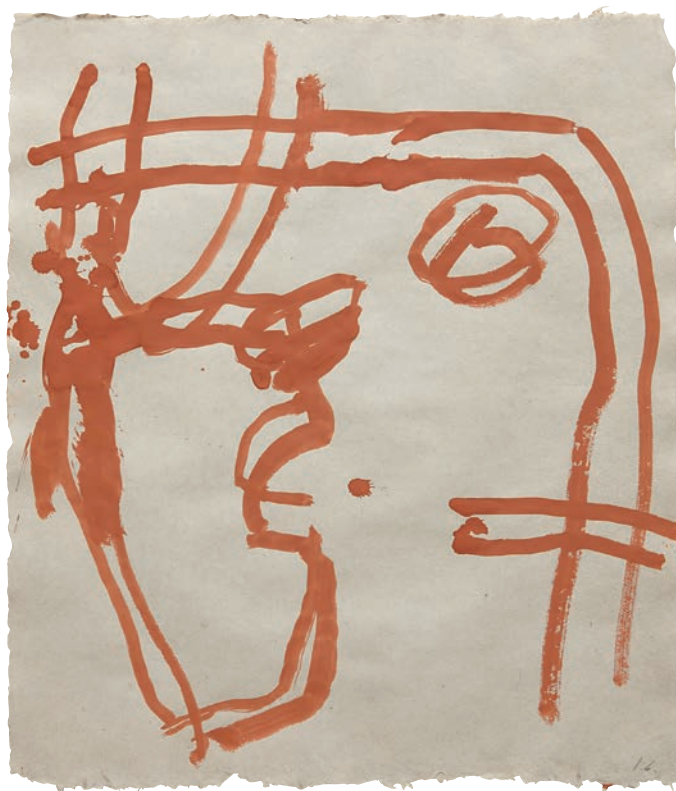
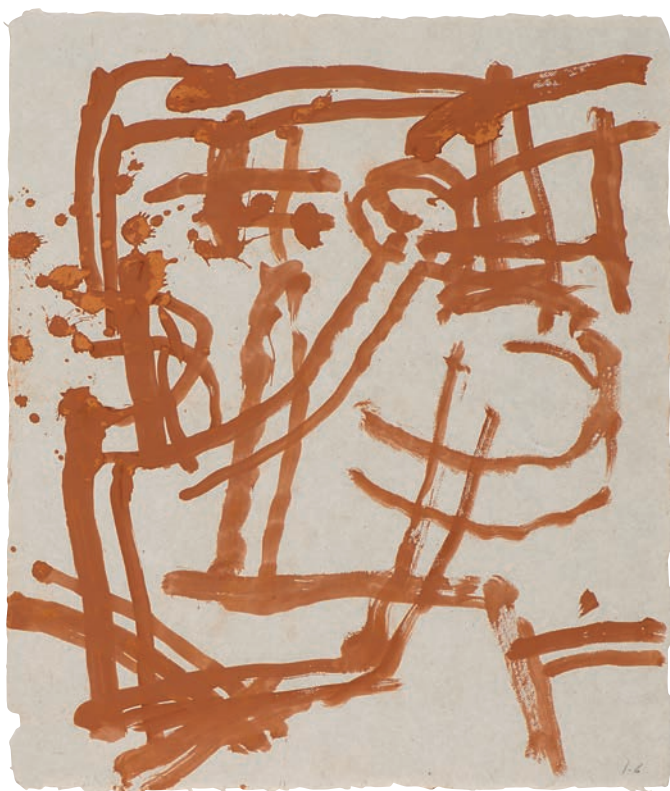
(i) Signed, titled and dated "'Hotel Interior Kyoto' James Brown 1986" on the reverse; further initialed "J.B." lower right; (ii) Initialed "JB" lower right; further signed, titled, dated and inscribed "NYC" on the reverse.

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

Galerie Bruno Bischofberger, Zurich

Private Collection

168





169

RAYMOND PETTIBON b. 1957*No Title (Whilst Some Are Talking...)*, 1999

ink on paper

13¾ x 11¾ in. (34.9 x 29.8 cm.)

Signed and dated "Raymond Pettibon 99" on the reverse.

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

Private Collection

170

GOGI TOTIBADZE b. 1967*Internal War*, 2013

ink on paper

22 x 30¾ in. (56 x 77 cm.)

Signed in Georgian "Gogi Totibadze" lower edge.

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

Private Collection, France

170



171

KEITH TYSON b. 1969*Studio Wall Drawing September 1999**(The consequences of addition), No. 1, 1999*

gouache, watercolor, felt-tip pen, adhesive on paper

60 $\frac{3}{8}$ x 47 $\frac{3}{4}$ in. (153.4 x 121.3 cm.)Titled "(The consequences of addition) No 1"
upper center. Signed "K. Tyson" on the reverse.**Estimate** \$10,000-15,000**PROVENANCE**

Anthony Reynolds Gallery, London

171



172



172

KAZ OSHIRO b. 1967*California Souvenir (UNARIUS), 2006*

acrylic on paper, in artist's frame

frame 23 $\frac{3}{4}$ x 31 $\frac{3}{4}$ in. (60.3 x 80.6 cm.)

Signed and dated "Kaz Oshiro 2006" lower right.

Estimate \$4,000-6,000**PROVENANCE**

Rosamund Felsen Gallery, Santa Monica



173

WILHELM SASNAL b. 1972*Untitled, 2003*

graphite on paper

11½ x 8¼ in. (29.2 x 21 cm.)

Signed and dated "WILHELM SASNAL 2003" on the reverse.

Estimate \$3,000-5,000**PROVENANCE**

Anton Kern Gallery, New York

174

WILHELM SASNAL b. 1972*Untitled, 2002*

ink on paper

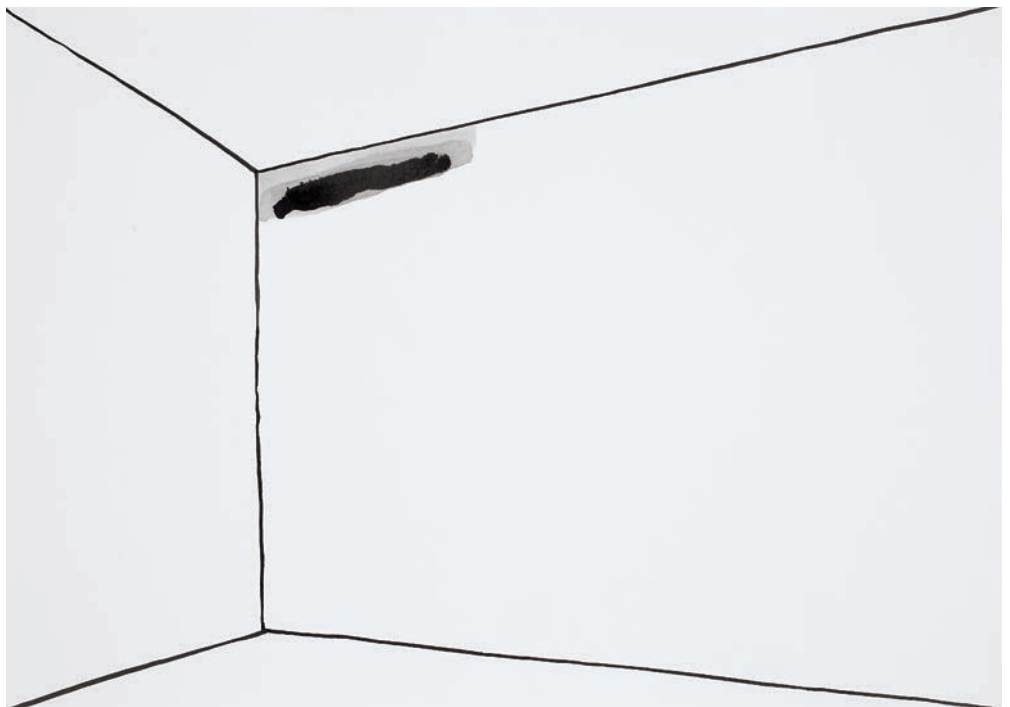
11¾ x 16½ in. (29.8 x 41.9 cm.)

Signed and dated "WILHELM SASNAL 2002" on the reverse.

Estimate \$3,000-5,000**PROVENANCE**

Anton Kern Gallery, New York

174



175

JOHANNES KAHRS b. 1965

Recline, 2001

conté crayon, watercolor, graphite on paper

15¼ x 23¼ in. (38.7 x 59.1 cm.)

Initialed and dated "J.K. 01" upper right.

Estimate \$15,000-20,000

PROVENANCE

Private Collection

175



176



176

JOHANNES KAHRS b. 1965

Untitled ("frau mit aufgest tztem kopf"), 2001

watercolor and graphite on paper

16½ x 23¼ in. (42 x 59 cm.)

Initialed and dated "J.K. 01" at upper right.

Estimate \$15,000-20,000

PROVENANCE

Private Collection

177



177

BRYAN CROCKETT b. 1970

Hope, 2002

colored pencil and graphite on paper, in artist's frame
diameter 34½ in. (87.6 cm.)

Estimate \$3,000-5,000

PROVENANCE

Lehmann Maupin, New York

178



178

MARIKO MORI b. 1967

Connected World (Drawing III), 2000

pastel and watercolor on paper, in artist's aluminum frame
diameter 24½ in. (62.2 cm.)

Initialed and dated "MM 00" lower edge.

Estimate \$5,000-7,000

PROVENANCE

Deitch Projects, New York



alternate view

179

JAMES HOPKINS b. 1976

On the Rocks, 2004

chrome champagne bucket, plastic, acrylic
31½ x 11¾ x 9⅞ in. (80 x 30 x 25 cm.)

Estimate \$9,000-12,000

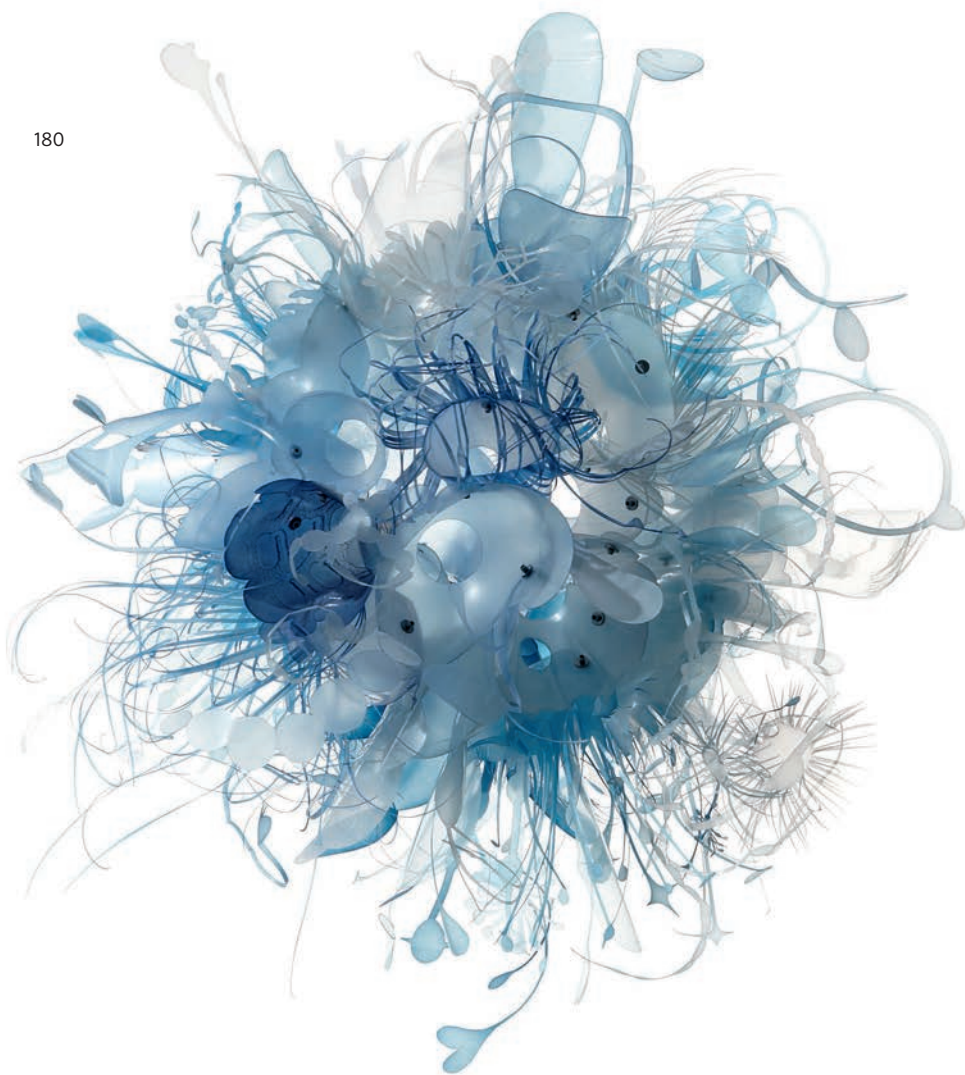
PROVENANCE

Max Wigram Projects, London
Private Collection

EXHIBITED

London, Max Wigram Gallery, *Selected Sculpture*, June 10 - July 10, 2004

180



180

THIS WORK IS BEING SOLD TO BENEFIT
350.ORG, A GRASSROOTS MOVEMENT
TO SOLVE THE CLIMATE CRISIS

AURORA ROBSON b. 1972

52 Hertz, 2011

salvaged plastic debris, aluminum rivets, tinted
polycrylic, mica powder

30 x 25 x 25 in. (76.2 x 63.5 x 63.5 cm.)

This work is unique.

Estimate \$8,000-12,000

PROVENANCE

Acquired directly from the artist

EXHIBITED

Iowa, Figge Art Museum, *Everything, All At
Once, Forever*, September 24 - January 15, 2012
Ohio, Franklin Park Conservatory and Botanical
Gardens, *Sacrifice + Bliss*, September 9, 2012 -
April 28, 2013

181

ANTHONY AMES b. 1944

Modern Landscape I, 1987

acrylic on composite board
47¾ x 47¾ in. (121.3 x 121.3 cm.)

Estimate \$7,000-9,000

PROVENANCE

Acquired directly from the artist

181





182

SHAHZIA SIKANDER b. 1969

Pathology of Suspension #7, 2005

ink and gouache on paper

77½ x 51½ in. (196.9 x 130.8 cm.)

Estimate \$25,000-35,000

PROVENANCE

Sikkema Jenkins & Co., New York

EXHIBITED

Philadelphia, Fabric Workshop and Museum, *SWARM*, December 3, 2005–March 18, 2006

Sydney, Museum of Contemporary Art, *Shahzia Sikander*, November 27, 2007–February 17, 2008

LITERATURE

M. Boulton Stroud, A. Miller, E. Lupton, and W. Smith, *Swarm*, exh. cat., Philadelphia: Fabric Workshop and Museum, 2005



183

ION BIRCH b. 1971*Puddle, 2000*

gouache on paper

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

Estimate \$3,000-5,000**PROVENANCE**

Bronwyn Keenan Gallery, New York

184

CHRISTINA BURCH b. 1972*Moon from the series Garland of Skulls,*
circa 2009

acrylic on canvas

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

Signed and dated "CHRISTINA BIRCH C.2009"
on the reverse.**Estimate** \$4,000-6,000**PROVENANCE**

Voltz Clarke, New York

184



185

PROPERTY FROM AN IMPORTANT
MEXICAN COLLECTION

HIROSHI SUGITO b. 1970

Butterfly, 2004

wood, paint, glitter

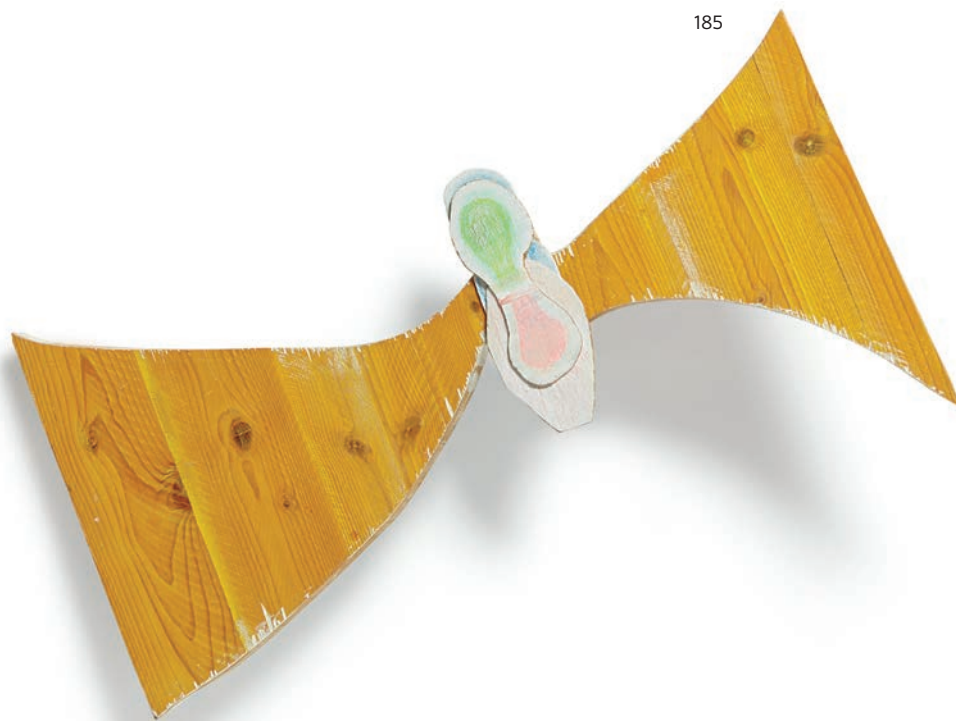
14 x 28 x 4 in. (35.6 x 71.1 x 10.2 cm.)

Estimate \$10,000-15,000

PROVENANCE

Arndt & Partner, Berlin

185



186



186

FRANZ ACKERMANN b. 1963

The Drawing Corridor with the Sleeping Dragon, 2001

mixed media on paper

8¾ x 11¾ in. (22.2 x 29.8 cm.)

Signed, titled and dated "Franz Ackermann
2001 The drawing corridor with the sleeping
dragon" on the reverse.

Estimate \$10,000-15,000

PROVENANCE

Gavin Brown's Enterprise, New York

EXHIBITED

Basel, Kunsthalle Basel, *Franz Ackermann: A
Night in the Tropic*, January 19 - March 10, 2002

LITERATURE

F. Ackermann, C. Végh, P. Pakesch, *Franz
Ackermann*, exh. cat. Basel: Schwabe:
Kunsthalle Basel, c2001



i)



ii)



iii)



iv)

187

LIN TIANMIAO b. 1961

Four works: (i) *Focus II A*; (ii) *Focus III A*; (iii) *Focus XV A*; (iv) *Focus XVI A*, 2006-07

(i) lithograph, hand coloring, embossing, insect pins, thread

(ii); (iii) lithograph, screenprint, embossed ink, embossing on STPI handmade paper

(iv) lithograph, styrofoam balls on STPI handmade paper

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

(i) Signed, numbered and dated "7/20 Lin Tianmiao 2007" lower right. This work is number 7 from an edition of 20.

(ii) Signed, numbered and dated "3/20 Lin Tianmiao 2007" lower right. This work is number 3 from an edition of 20.

(iii) Signed, numbered and dated "9/20 Lin Tianmiao 2007" lower right. This work is number 9 from an edition of 20.

(iv) Signed, numbered and dated "AP 3/4 Lin Tianmiao 2007" lower right. This work is artist proof number 3 from an edition of 20 plus 4 artist's proofs.

Estimate \$15,000-20,000

PROVENANCE

Friedman Benda, New York



188

LIN TIANMIAO b. 1961

Seeing Shadows II A, 2006-07

lithograph, screenprints with embossed ink and embossing on STPI handmade paper, in 4 parts

each 42 x 28¾ in. (106.7 x 73 cm.)

Signed, numbered and dated "AP 4/4 Lin Tianmiao 2007" lower right of the fourth print.

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

Estimate \$20,000-30,000

PROVENANCE

Friedman Benda, New York

189

JUSTEN LADDA b. 1978

Two works: (i) *Dress*, 2001; (ii) *Untitled*, 2004

(i) Swarovski crystals on painted steel wire frame; (ii) pigment and lacquer on wood

(i) 51 x 24 x 20 in. (129.5 x 61 x 50.8 cm.); (ii) 62½ x 18 in. (158.8 x 45.7 cm.)

(ii) Signed and dated "Justin Ladda 2004" on the reverse.

Estimate \$8,000-12,000

PROVENANCE

R. Louis Bofferding Fine Arts, New York





190

SHENG QI b. 1965*Singer, 2007*

acrylic on linen

31¼ x 23¼ in. (79.4 x 59.1 cm.)

Signed and dated "Sheng Qi 2007" on the reverse.

Estimate \$3,000-5,000**PROVENANCE**

F2 Gallery, Hong Kong

Private Collection

191

SHENG QI b. 1965*Bicycle (Side), 2007*

diptych: acrylic on canvas

43¼ x 51½ in. (110 x 130 cm.)

Signed "Sheng Qi" on the reverse.

Estimate \$9,000-12,000**PROVENANCE**

F2 Gallery, Hong Kong

Private Collection





192

FENG ZHENGJIE b. 1968

Chinese Portrait G Series, No. 05, 2007

oil on canvas

58¾ x 58¾ in. (149.2 x 149.2 cm.)

Signed, titled and dated "FENG ZHENGJIE 2007" lower right.

Estimate \$35,000-45,000

PROVENANCE

Tilton Gallery, New York



193

DUBOSSARSKY & VINOGRADOV b. 1964 and b. 1963

La Volpina, 2000

oil on canvas

55½ x 47¼ in. (140 x 120 cm.)

Signed "Dubossarsky Vinogradov 2000" lower right; further signed, titled and dated "Dubossarsky V. Vinogradov A. 'La Volpina' 2000" on the reverse.

Estimate \$18,000-25,000

PROVENANCE

Claudio Poleschi Arte Contemporanea, Lucca



194

TERRY RODGERS b. 1949

Beaujolais Nouveau, 2003

oil on linen

62 x 66 in. (157.5 x 167.6 cm.)

Signed and dated "Rodgers '03" lower left.

Estimate \$25,000-35,000

PROVENANCE

Fay Gold Gallery, Atlanta

LITERATURE

J. Zimmerman, *Vectors of Desire: Terry Rodgers' Vision of the Millennial Moment*, New York: iUniverse, Inc., 2004, fig. 12 (illustrated)

195



195

LOUISE FISHMAN b. 1939

I'll Be Seeing You, 1984

oil on linen

47 x 41 in. (119.4 x 104.1 cm.)

Signed, titled and dated "louise fishman I'LL BE SEEING YOU 1984 OCTOBER" along the overlap.

Estimate \$3,000-5,000

PROVENANCE

Baskerville & Watson Gallery, New York

196

BENJAMIN DEGEN b. 1976

A Tree is Falling, 2006

oil on canvas

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

Signed and dated "Ben Degen 2006" along the turnover edge.

Estimate \$5,000-7,000

PROVENANCE

Kantor/Feuer Gallery, Los Angeles

196



197

RYAN JOHNSON b. 1978

Clara Bow (Flapper), 2008

synthetic clay, acrylic, paint, cheesecloth, plywood, steel, casting tape
81 x 33 x 23 in. (205.7 x 83.8 x 58.4 cm.)

Estimate \$7,000-10,000

PROVENANCE

Guild & Greyshkul, New York

197



198

RITA ACKERMANN b. 1968

Fight to Death, 2002

oil and dirt on canvas
30 x 20 in. (76.2 x 50.8 cm.)

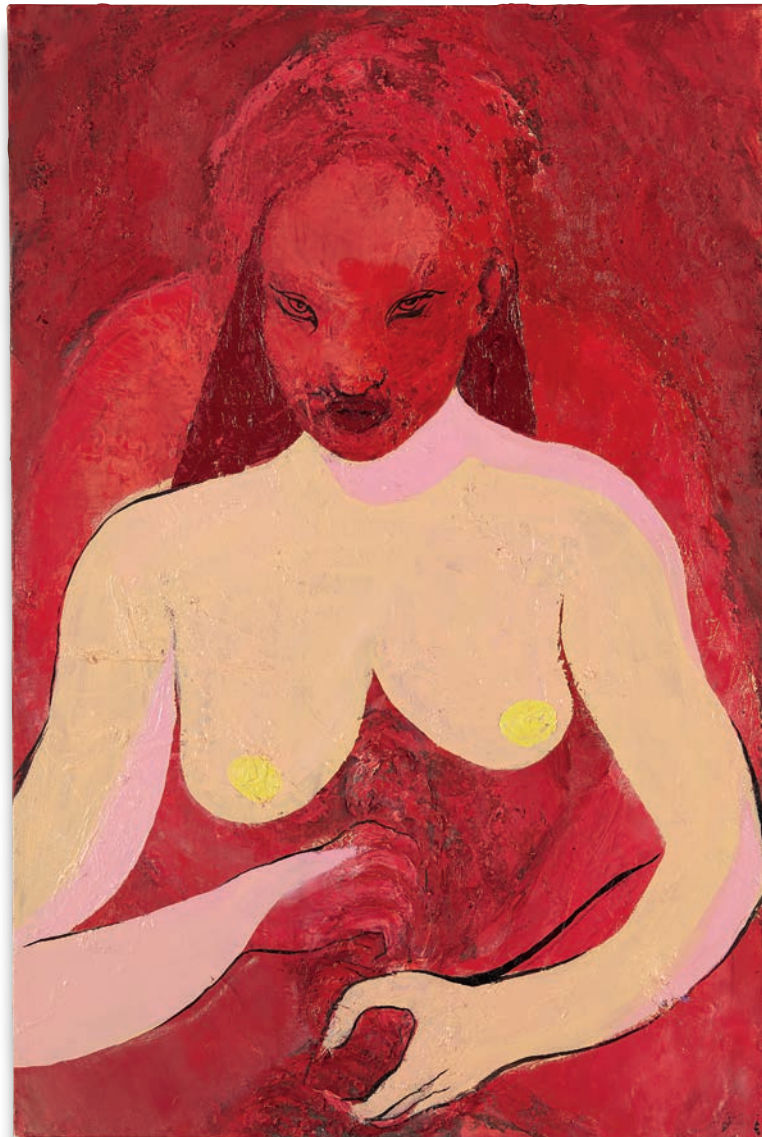
Signed, titled and dated "Rita Ackermann 2002 'FIGHT TO DEATH'" on the reverse.

Estimate \$12,000-18,000

PROVENANCE

Private Collection

198





199

KOSTYA TOTIBADZE b. 1969*Vases and Vodka*, 2013

oil on canvas

55½ x 70⅞ in. (140 x 180 cm.)

Signed "K. Totibadze" lower left.

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

Private Collection, France

200

KOSTYA TOTIBADZE b. 1969*Wine and Fruits*, 2008

silkscreen, stainless steel

49¼ x 54⅜ in. (125 x 138 cm.)

Signed "Totibadze K." on the reverse.

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

Private Collection, France

200



201

MISHA LEVIN b. 1986*Generation*, 2011gouache, charcoal, chalk, foil tape, paper,
in 16 parts

each 16¼ x 11½ in. (41.3 x 29.5 cm.)

Each signed and dated "M. Levin 2011"
lower right.**Estimate** \$10,000-12,000**PROVENANCE**

Acquired directly from the artist

201



202



202

ARNULF RAINER b. 1929*Le Lattre de Passion*, circa 1980

oil pastel on photograph

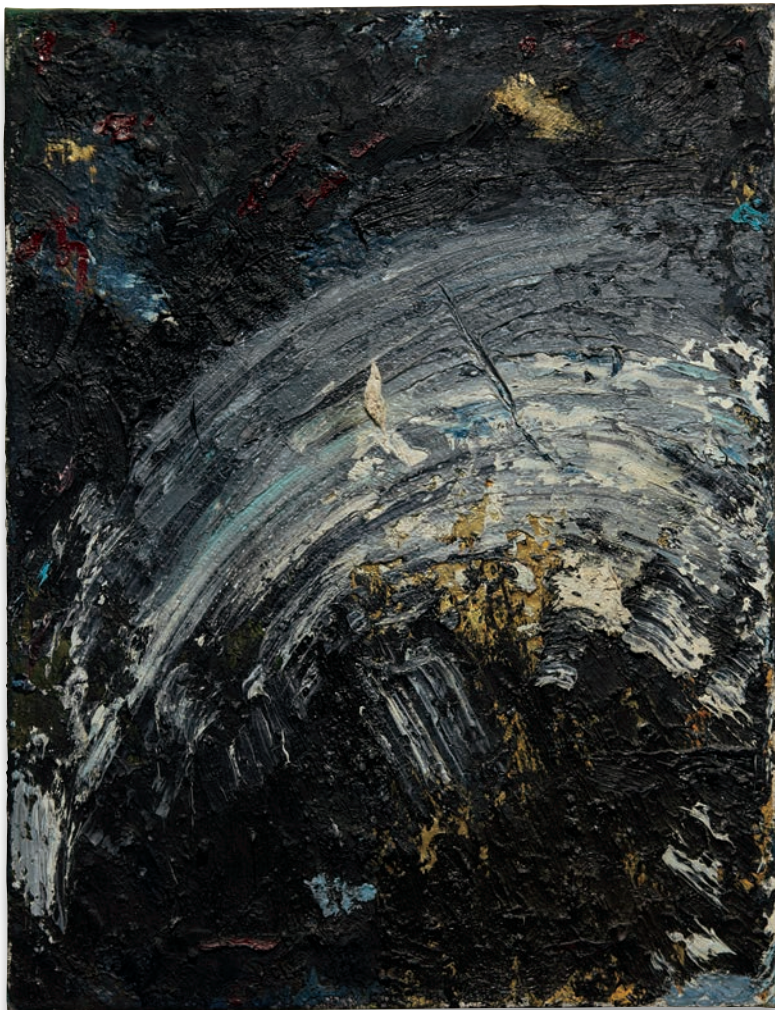
8¾ x 8 in. (22.2 x 20.3 cm.)

Signed "A. Rainer" lower right; further signed titled
and numbered "RAINER, ARNULF I LE LATTRE DE
PASSION 549" on the reverse.**Estimate** \$5,000-7,000**PROVENANCE**

Acquired directly from the artist

Christie's, New York, *Contemporary Paintings,
Drawings, Sculpture & Glass*, October 4, 1989, lot 119
Obelisk Gallery, Boston

203



203

HERBERT BRANDL b. 1959

Untitled, 1984

oil on canvas

25½ x 19¾ in. (64.8 x 50.2 cm.)

Signed and dated "H. Brandl 84 ([illegible] 90)" along the overlap.

Estimate \$10,000-15,000

PROVENANCE

Private Collection, New York

204

HERBERT BRANDL b. 1959

Untitled, 1996

oil on canvas

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

Signed and dated "Brandl 96" on the reverse.

Estimate \$10,000-15,000

PROVENANCE

Private Collection, New York

204



205

HUBERT SCHEIBL 1952*Tired Warrior*, 1983

oil on canvas

78 x 98 in. (198.1 x 248.9 cm.)

Signed and dated "Scheibl Hubert 1983" on the reverse.

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

Private Collection, New York

Christie's, New York, *Contemporary Art*,

February 20, 1988, lot 98

Acquired at the above sale by the present owner

EXHIBITEDNew York, Jack Tilton Gallery, *Hubert Scheibl/**Birgit Jurgenssen*, September 18 - October 13,

1984

LITERATURE*Hubert Scheibl/Birgit Jurgenssen*, exh. cat.,

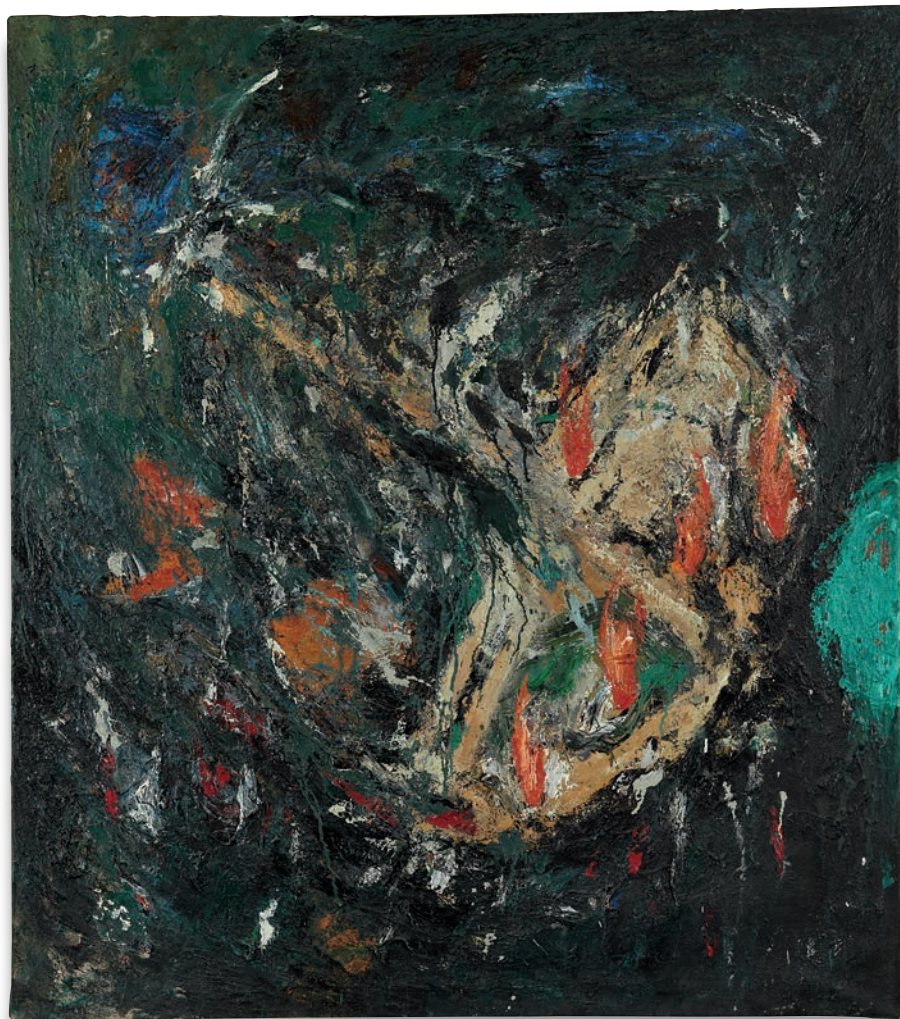
New York: Jack Tilton Gallery, 1984, p. 15

(illustrated)

205



206



206

HUBERT SCHEIBL b. 1952*Marol & Greco*, 1984

oil on canvas

51¼ x 45¼ in. (130.2 x 114.9 cm.)

Signed, titled and dated "Il Marol & [illegible] Scheibl Hubert 1984" on the reverse; further inscribed "Marol & Greco 1984" and dedicated along the stretcher.

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

Private Collection, New York



207

CHEYNEY THOMPSON b. 1974*Monkey*, 1999

oil on canvas

16 x 12 in. (40.6 x 30.5 cm.)

Signed, titled and dated "MONKEY 1999 Cheyney Thompson" on tape affixed to the stretcher.

Estimate \$4,000-6,000**PROVENANCE**

Luca Marenzi, Zurich

208

IVAN MORLEY b. 1966*Tehachepi (sic)*, 2003

oil, batik, thread, acrylic on cotton

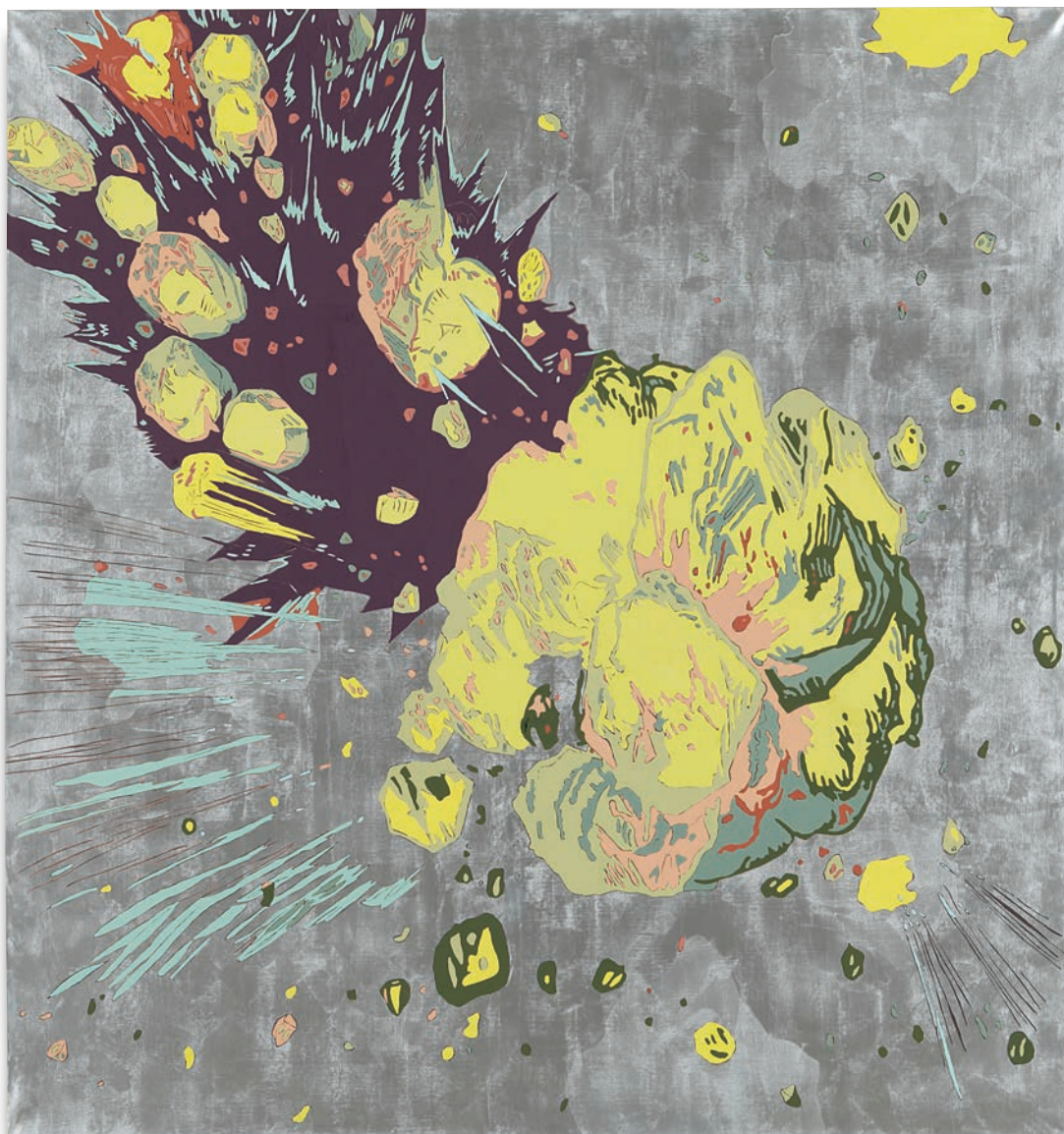
41 x 33 in. (104.1 x 83.8 cm.)

Signed twice, titled and dated "IVAN MORLEY TEHACHEPI, (sic), 2003" on the reverse.

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

Patrick Painter, Los Angeles

EXHIBITEDLos Angeles, The Museum of Contemporary Art Los Angeles, *Painting In Tongues*, January 29 - April 17, 2006**LITERATURE**M. Darling and F. Wolfram Heubach, *Painting In Tongues*, exh. cat., Los Angeles: Museum of Contemporary Art c. 2006, pp. 80 and 82



209

FERNANDA BRUNET b. 1964*Swak!*, 2003

acrylic on linen

71 x 67 in. (180.3 x 170.2 cm.)

Signed, titled and dated "SWAK! 2003 T. BRUNET" on the reverse.

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

OMR Gallery, Mexico City

210

NEAL TAIT b. 1965*Untitled (Legs 11)*, 2001

acrylic and tempera on linen

26 x 22½ in. (66 x 56.2 cm.)

Signed, titled and dated "UNTITLED (LEGS 11) 2001 NEAL TAIT" on the overlap; further signed and dated "Neal Tait 2001 JULY" on the reverse.

Estimate \$3,000-5,000**PROVENANCE**

White Cube, London





211

BRIAN FAHLSTROM b. 1978
View with Gathering Night, 2007

oil on canvas

75 x 90 in. (190.5 x 228.6 cm.)

Signed, titled and dated twice "Brian Fahlstrom
 2007 VIEW WITH GATHERING NIGHT" on
 the reverse.

Estimate \$6,000-8,000

PROVENANCE

Marc Foxx, Los Angeles

212

SULING WANG b. 1968

Irrigation Plots, 2005

oil and acrylic on canvas

94¾ x 78¼ in. (240.7 x 198.8 cm.)

Signed and dated in English and Chinese
 "Suling Wang 2005" on the overlap.

Estimate \$6,000-8,000

PROVENANCE

Lehmann Maupin, New York
 Private Collection, New York

212



213

MICHAEL BAUER b. 1973*UMER 1 MARQUIS-C-C*, 2007

oil on canvas

62¾ x 58¾ in. (159.4 x 149.2 cm.)

Signed, titled and dated "M. Bauer 2007 UMER 1 MARQUIS-C-C" on the reverse.

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

Perry Rubenstein Gallery, New York

213



214



214

LUCIEN DULFAN b. 1942*My Window*, 1992

acrylic on canvas

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

Signed, titled and dated "Lucien Dulfan, My Window, 1992" on the reverse.

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

Private Collection, USA

EXHIBITED

New York, Gorky Gallery, January 14 - February 12, 1995

New York, 49 Gallery, April 12 - May 1, 1999

Boca Raton, Camino Real Gallery, October 10 - November 5, 2001

Boca Raton, Caesarea Gallery, May 20 - June 15, 2002

DUMBO, New York, Gale Gates Gallery, February 10 - March 3, 2003

New York, 7th. Floor Gallery, April 5 - April 25, 2004

Tarragona, Gallery Tau, July 6 - August 20, 2005

New York, K. B. Gallery, March 8 - March 28, 2008

New York, Hadas Gallery, July 3 - August 5, 2012



215

LUCIO FONTANA 1899-1968*Concetto Spaziale (Red)*, 1968

vacuum-formed plastic object in red, with accompanying publication

11½ x 11½ in. (29.2 x 29.2 cm.)

This work is published by Editions Gustavo Gili in cooperation with the Galeria René Métras, Barcelona. This work is from an unknown edition size and is accompanied by its original corrugated cardboard slipcase.

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

Published by Gustavo Gili & Galeria René Métras
Acquired from the above by the present owner

LITERATURE

H. Ruhé and C. Rigo, *LUCIO FONTANA graphics, multiples and more...*, Amsterdam: Tuja Books, 2006, cat no. M-15, p. 165 (illustrated)

216

ZAK KAGHADO b. 1972*Tear in Flesh*, 2013

Durst Lambda chromogenic print mounted on Sintra

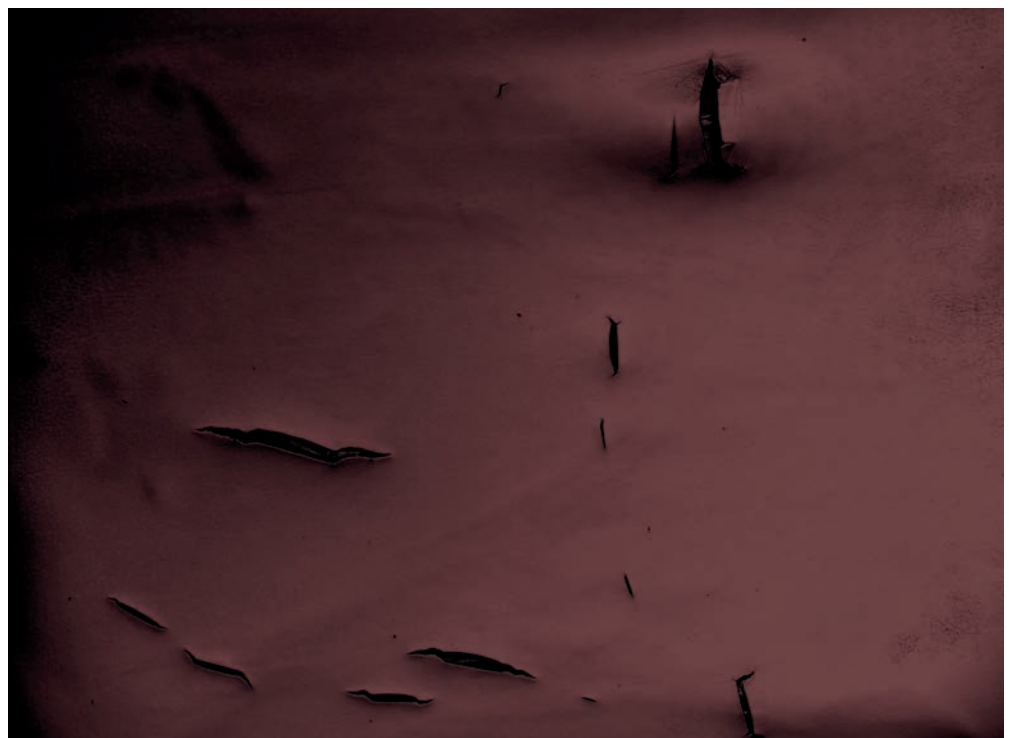
22 x 29¾ in. (56 x 76 cm.)

Signed, titled, numbered and dated "Tear in Flesh, 2013, Zak Kaghado, ed 1/5" on the reverse. This work is number 1 from an edition of 5.

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

Private Collection, Amsterdam

216



217

RICHARD ANUSZKIEWICZ b. 1930*Light Magenta Square*, 1981

acrylic on canvas

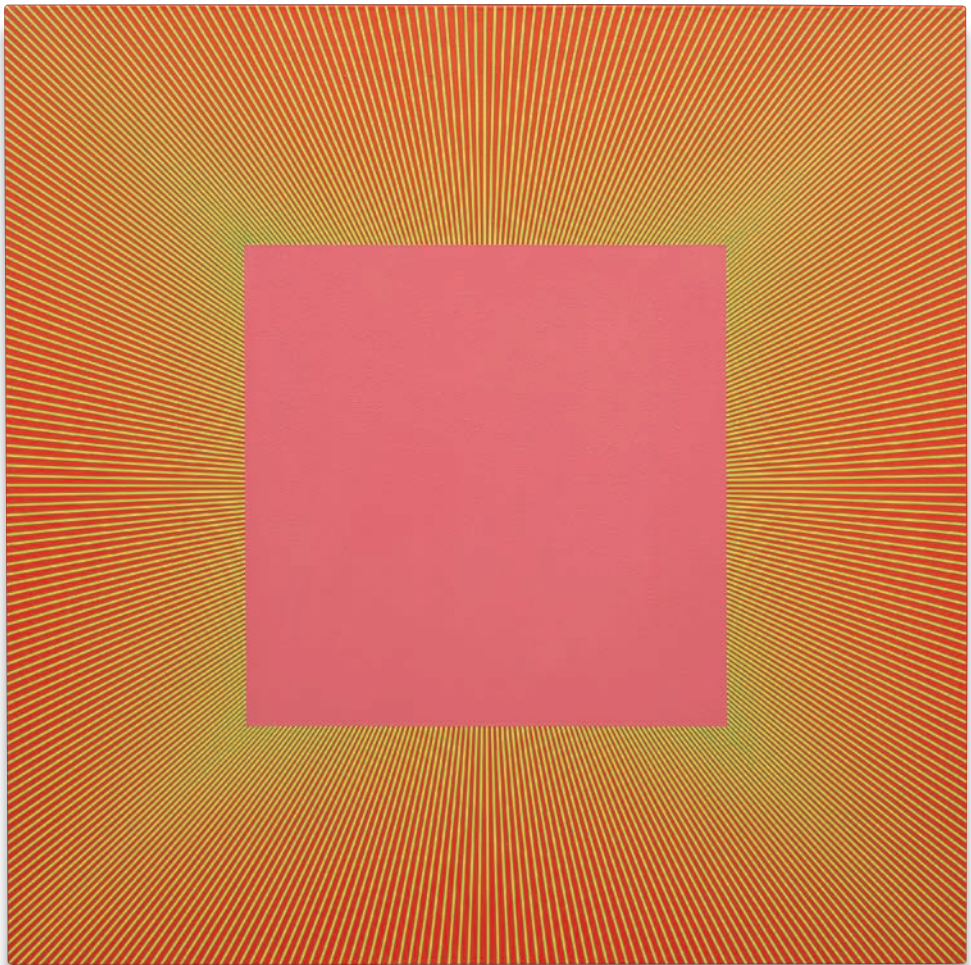
48 x 48 in. (121.9 x 121.9 cm.)

Signed and dated "RICHARD ANUSZKIEWICZ
1981" on the reverse.**Estimate** \$18,000-22,000**PROVENANCE**

Galerie Proarta, Zurich

EXHIBITEDZurich, Galerie Proarta, *Richard Anuszkiewicz*,
April 2, 1998 - May 15, 1998**LITERATURE**D. Madden, N. Spike, *ANUSZKIEWICZ: Paintings
& Sculptures 1945 - 2001: Catalogue Raisonné*,
Florence: Centro Di, 2010, cat no. 1981.7, p. 192

217



218



218

AUGUSTUS GOERTZ b. 1948*Soldiers of Fortune*, 2010

plastic soldiers, acrylic, adhesive on canvas

97½ x 63 in. (247.7 x 160 cm.)

Signed, titled and dated "Soldiers of Fortune
2010 Augustus F. Goertz III" on the reverse.**Estimate** \$8,000-12,000**PROVENANCE**

Private Collection, New York



219

KEITH MAYERSON b. 1966*The White House, the Rebel and the Chimp*, 2005

oil on linen

68 x 51¾ in. (172.7 x 131.4 cm.)

Signed, titled and dated "THE WHITE HOUSE THE REBEL AND THE CHIMP Keith Mayerson 8/19/05" on the reverse.

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

QED Gallery, Los Angeles

220

ERIC THOR SANDBERG b. 1975*Alterations*, 2010

oil on panel

52½ x 48 in. (133.4 x 121.9 cm.)

Signed "Erik Thor Sandberg" on the reverse.

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

Conner Contemporary, Washington DC

Jerome Zodo Contemporary, Milan

Private Collection

EXHIBITED

Beverly, MA., Montserrat Gallery, Montserrat

College of Art, *A Debt to Pleasure*, February 4

– April 2, 2011

Milan, Jerome Zodo Contemporary, *Failing**Grace*, September 15 – December 23, 2011

220



221

IGOR NOVIKOV b. 1961

Red Traveller, 1991

oil on canvas

35½ x 45 in. (90.2 x 114.3 cm.)

Signed with artist's monogram lower right; further signed, titled, monogrammed and inscribed "IGOR NOVIKOV RED TRAVELLER MOSKOW" on the reverse.

Estimate \$10,000-15,000

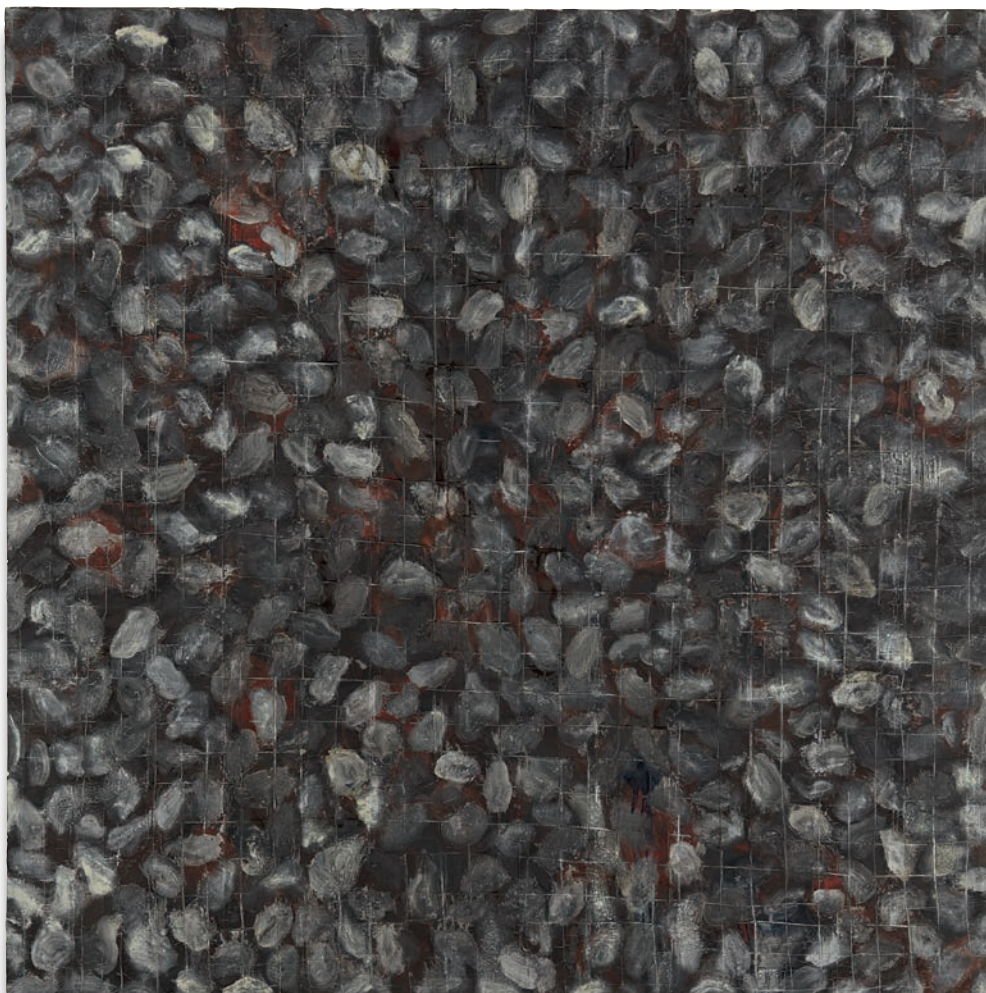
PROVENANCE

Private Collection

221



222



222

JACQUELINE HUMPHRIES b. 1960

Untitled, 1990

oil on linen

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

Signed and dated "J. Humphries 1990" on the reverse.

Estimate \$10,000-15,000

PROVENANCE

John Good Gallery, New York



i)



ii)



iii)



223

JOHN BOCK b. 1965

Three Works: (i) *Untitled*, 2001; (ii) *Untitled* (230304.1); (iii) *Untitled* (240304.2), 2004

(i) collage and drawing on paper; (ii), (iii) collage and found materials on paper

(i) 14¼ x 13½ in. (36.2 x 34.3 cm.)

(ii) 12½ x 18¼ x 2½ in. (31.8 x 46.4 x 6.4 cm.)

(iii) 11¾ x 8¾ x 2 in. (29.8 x 22.2 x 5.1 cm.)

(i) Initialed and dated "J-B 2001" lower right; (ii)

Initialed and titled "J-B 230304.1" lower right; (iii)

Initialed and titled "J-B 240304.2" lower right.

Estimate \$4,000-6,000

PROVENANCE

Klosterfelde, Berlin

224

SWOON b. 1977

Thalassa, 2012

acrylic, metallic paint, paper collage on salvaged wood

48 x 18¼ in. (121.9 x 46.4 cm.)

Signed and dated "Swoon 2012" on the reverse. This

work is accompanied by a certificate of authenticity.

Estimate \$15,000-25,000

PROVENANCE

Paper Monster, New York



225

PETER TUNNEY b. 1961*CHANGE THE WAY YOU SEE EVERYTHING*, 2013acrylic and collage on canvas
48 x 72 in. (121.9 x 182.9 cm.)

Signed, inscribed and dated in scraffito "Peter 2013 NYC" lower right.

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

Acquired directly from the artist

226

KIRSTEN GLASS b. 1975*Suite 426*, 2000diptych: oil on canvas
each 93¾ x 66½ in. (238.1 x 168.9 cm.)
overall 93¾ x 132½ in. (238.1 x 336.5cm.)**Estimate** \$5,000-7,000**PROVENANCE**Property of a Private Swiss Collection
Christie's, South Kensington, *Post-War and Contemporary Art Thursday*, April 05, 2007, lot 969
Acquired at the above sale by the present owner



227

SEEN b. 1961*Untitled*, 2013

spray paint on canvas

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

Signed and dated "SEEN 2013" on the reverse.

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

Hobbs Gallery, Boston

228

MIRANDA DONOVAN b. 1979*Cash*, 2007oil, spray paint, mortar compound, newspaper
collage on board

20 x 28 x 2 in. (50.8 x 71.1 x 5.1 cm.)

Signed, titled and dated "'CASH' Miranda
Donovan 2007" on the reverse.**Estimate** \$18,000-22,000**PROVENANCE**

Lazarides Limited, London

228





229

PHIL FROST b. 1973

Sal Pas Sandor, 2006

triptych: gouache, spray enamel, correction fluid, felt-tip pen, paper collage, mixed media on canvas

overall: 40 x 92¼ in. (101.6 x 234.3 cm.)

Each signed, titled and dated "FROST©2006 SAL PAS SANDOR" on the reverse; further signed and dated "FROST 2006" on handle of bat.

Estimate \$20,000-30,000

PROVENANCE

Elms Lesters Gallery, London

Private Collection, United Kingdom



230

SHEPARD FAIREY b.1970*Malcom X*, 2006acrylic, silkscreen on paper, mounted on wood,
in artist's wood frame

24½ x 18½ in. (62.2 x 47.3 cm.)

Signed "Shepard Fairey" lower right; further
signed, numbered and dated "Shepard Fairey
06 2/2 HPM" on the reverse. This work is
number 2 from an edition of 2.**Estimate** \$8,000-12,000**PROVENANCE**

Private Collection, Los Angeles

231

FREDERICK BRATHWAITE
(FAB 5 FREDDY) b. 1959*Hot Girl #1*, 2010

mixed media on canvas

38½ x 30 in. (97.8 x 76.2 cm.)

Signed, titled and dated "Fred Brathwaite Fab 5
Freddy 2010 Hot Girl #1" on the reverse.**Estimate** \$9,000-12,000**PROVENANCE**

Private Collection

EXHIBITEDNew York, Gallery 151, *Fab 5 Freddy: New Work:*
New York, June 8 - July 1, 2011

231



232

KEHINDE WILEY b. 1977*Phillip*, 2007

oil and enamel on canvas, in artist's gilded wood frame

32½ x 28 in. (81.6 x 71.1 cm.)

Signed and dated "Kehinde Wiley 07" on the reverse.

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

Roberts & Tilton, Los Angeles

232



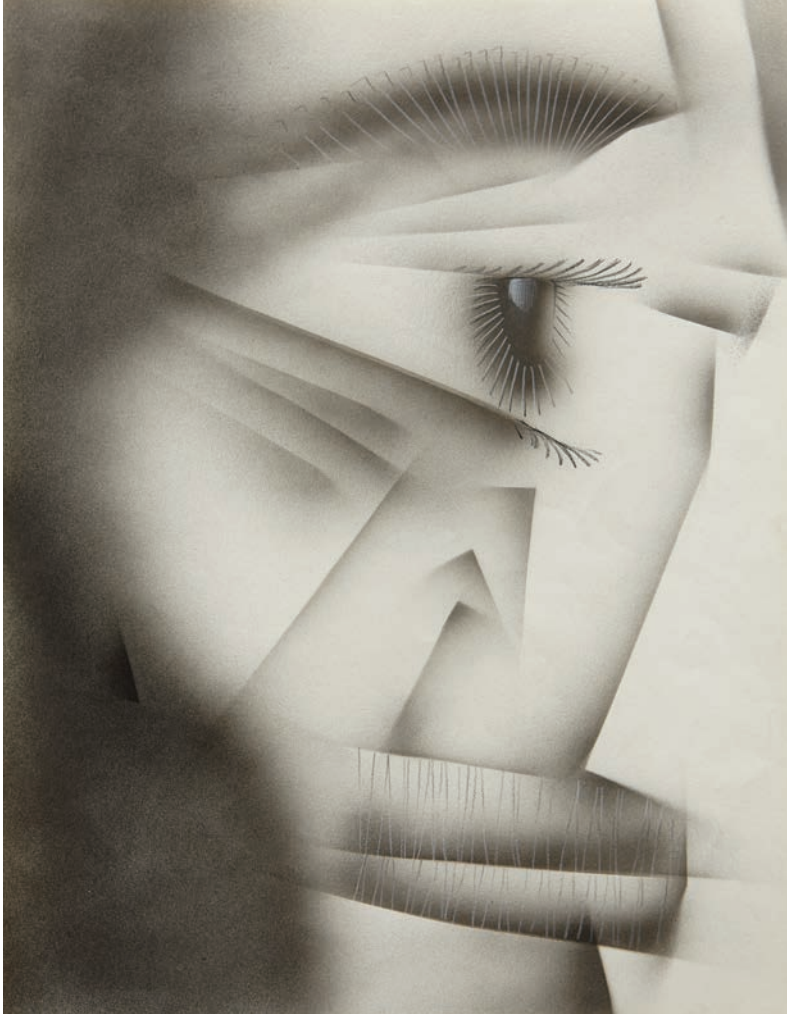
233



233

RASHAAD NEWSOME b. 1979*Only Built for Cuban Link*, 2011collage in customized antique frame
26 x 21¼ in. (66 x 54 cm.)**Estimate** \$10,000-15,000**PROVENANCE**

Marlborough Gallery, New York



234

JIM SHAW b. 1952*Untitled*, 1981

airbrush, pencil on paper

13¾ x 10¾ in. (34.9 x 27.3 cm.)

Inscribed "J581049 Y" on the reverse.

Estimate \$3,000-5,000**PROVENANCE**

Metro Pictures, New York

235

AMIE DICKE b. 1978*A Drop of Lemon*, 2005

ink on magazine cutout on poster paper

46½ x 40½ in. (118.1 x 102.9 cm.)

Signed, titled and dated "Amie 2005 NL 'A drop of lemon'" on the reverse.

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

Galerie Diana Stigter, Amsterdam

235





236

ZAK SMITH b. 1976

V in the Corner with a Stuffed Rabbit, 2002

acrylic and ink on plastic coated paper

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

Initialed "ZZS" lower left.

Estimate \$10,000-15,000

PROVENANCE

Fredericks & Freiser Gallery, New York

LITERATURE

"Zak Smith," *Whitney Biennale 2004*, exh. cat., Whitney Museum of American Art, New York: Harry N. Abrams Inc., 2004, p. 237

Z. Smith and S. Momin, *Zak Smith: Pictures Of Girls*, New York: D.A.P., 2005, pp. 15-16 (cover illustration)



237

CHARMING BAKER b. 1964

All I Want Can Only Be Accomplished By Ignoring What You Need (white), 2011

patina and bronze

13¾ x 12¾ x 11¼ in. (34.9 x 32.4 x 28.6 cm.)

Signed, numbered, inscribed and dated "Charming Baker 2011 4/9 Meltdowns" on the underside. This work is number 4 from an edition of 9.

Estimate \$20,000-30,000

PROVENANCE

Tim Fennell, London
Private Collection

238

DANIEL OATES b. 1964

Trophy (Ursula the Cow) I, 1991

polyester resin, urethane foam, latex, wood, steel,
painted fiberglass with acrylic yarn, extruded
polystyrene, painted macaroni, plastic necklace

16 x 17½ x 17¼ in. (40.6 x 44.5 x 43.8 cm.)

This work is from an edition of 5.

Estimate \$3,000-5,000

PROVENANCE

Tony Shafrazi Gallery, New York

238



239

JOSEPHINE MECKSEPER b. 1964

Der Spiesser und die Agonie des Realen
 (*The Bourgeois and the Agony of the Real*),
 2004

pair of Birkenstock sandals, men's dress tie,
 patterned fabric, screen print on metallic coated
 paper, mirrored glass, pedestal
 smallest $2\frac{1}{4} \times 4\frac{1}{2} \times 9\frac{1}{2}$ in. (5.7 x 11.4 x 24.1 cm.)
 largest 11 x 16 x 11 in. (27.9 x 40.6 x 27.9 cm.)
 overall 67 x 17 x 17 in. (170.2 x 43.2 x 43.2 cm.)

Estimate \$20,000-30,000

PROVENANCE

Private Collection, New York

239



240



240

**MICHAEL ELMGREEN &
 INGAR DRAGSET** b. 1961 and b. 1969

Powerless Structures, fig. 159, 2001

wood, aluminum, plastic
 49 x 72 x $35\frac{1}{2}$ in. (124.5 x 182.9 x 90.2 cm.)

Estimate \$12,000-18,000

PROVENANCE

Bonakdar Jancou Gallery, New York
 Private Collection

241



242



241

DAN COLEN b. 1979

Moments Like This Never Last, 2010

chromogenic print, in 2 parts
each 15 x 20 in. (38.1 x 50.8 cm.)

Signed, numbered and dated "Dan Colen 2010 2/3" on the reverse of each print. This work is number 2 from an edition of 3.

Estimate \$5,000-7,000

PROVENANCE

ACRIA, AIDS Community Research Initiative of America

242

RICCI ALBENDA b. 1966

Portal to Another Dimension (Denise) / Negative, 2001

fiberglass
16 x 60 x 11 in. (40.6 x 152.4 x 27.9 cm.)

Signed, titled, numbered and dated "DENISE (NEGATIVE) 2001 5/5 Ricci Albenda" on the reverse. This work is number 5 from an edition of 5.

Estimate \$8,000-12,000

PROVENANCE

Andrew Kreps Gallery, New York

243

RAFAL BUJNOWSKI b. 1974*Up*, 2001

oil on canvas

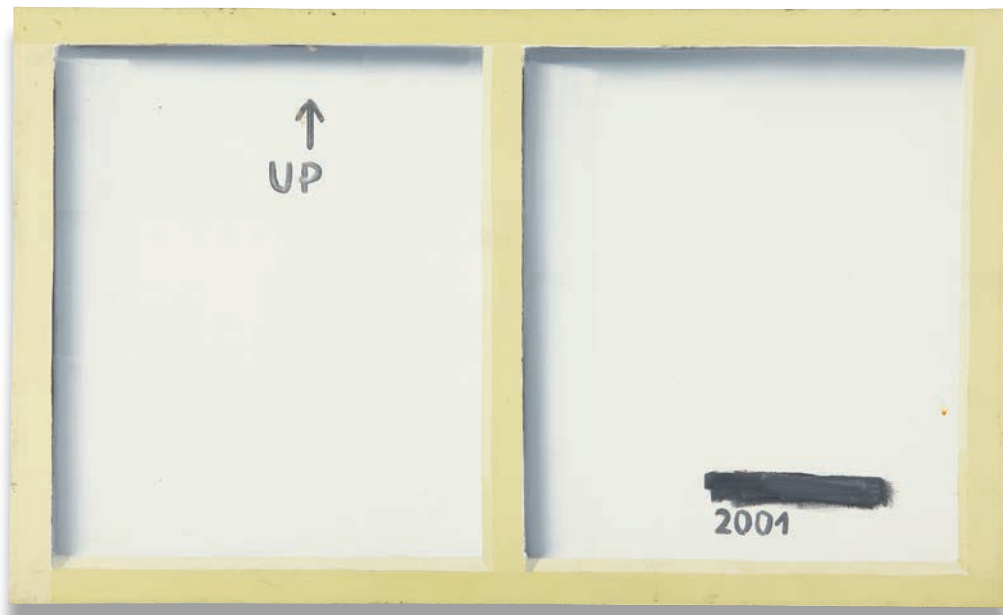
23¾ x 39½ in. (60.3 x 100.3 cm.)

Signed and dated "BUJNOWSKI/2001" on the reverse.

Estimate \$3,000-5,000**PROVENANCE**

Private Collection, New York

243



244



244

MATTHEW MONAHAN b. 1972*Lover's Other*, 2002-05

foam, wax, charcoal on paper, pigment, pins, wood and drywall

overall 87 x 48 x 22½ in. (221 x 121.9 x 57.2 cm.)

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

Anton Kern Gallery, New York

EXHIBITEDLos Angeles, Museum of Contemporary Art, *MOCA Focus: Matthew Monahan*, July 26 - October 29, 2007Gwangju, Korea, *Gwangju Biennale 2008*, September 5 - November 9, 2008



245

THIS LOT IS SOLD WITH NO RESERVE

ISIA LEVIANT 1914-2006*One Million Dollars*, 1989

oil on linen

35½ x 82¾ in. (90.2 x 210.1 cm.)

Signed and dated "ISIA LEVIANT 1989" on
stretcher bar; further signed "ISIA." lower right.**Estimate** \$6,000-8,000 •**PROVENANCE**Galerie Rambert, Paris
Private Collection

246

ANTOINE RIPOLL b. 1964*Atmosphere-Atmosphere*, 2005

painted polyester resin

59 in. (150 cm.)

Signed, titled and dated "A. Ripoll 12/05
'Atmosphere Atmosphere'" on the base.**Estimate** \$10,000-15,000**PROVENANCE**

Galerie Serge Laurent, Paris

246





247

NATHALIE DJURBERG b. 1978

New Movements in Fashion, 2006

clay animation, digital video, music by Hans Berg

video length: 9:28 minutes

Signed "Nathalie Djurberg" on the interior DVD case; further signed "Nathalie Djurberg" on one DVD. This work is number 3 from an edition of 4 plus 2 artist's proofs.

Estimate \$15,000-20,000

PROVENANCE

Giò Marconi, Milan

EXHIBITED

Columbus, Ohio, Wexner Center for the Arts, *Human Behavior: Nathalie Djurberg with Music by Hans Berg*, Mar 26-July 31, 2011 (another example exhibited)

LITERATURE

"Human Behaviour: Nathalie Djurberg with Music by Hans Berg," *The Art Newspaper*, March 2011



248

MARC SWANSON b. 1969*Black Mirror Geometric #1*, 2007

enamel, glitter, glass

36½ x 24¾ in. (92.7 x 62.9 cm.)

This work is number 1 from an edition of 3.

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

Bellwether, New York

Marella Gallery, Milan

EXHIBITEDMilan, Marella Gallery, *Marc Swanson*, May 10 - June 23, 2007

249

MARC SWANSON b. 1969*Anna Nicole*, 2007

enamel, glass, glitter

35½ x 24 in. (91 x 61 cm.)

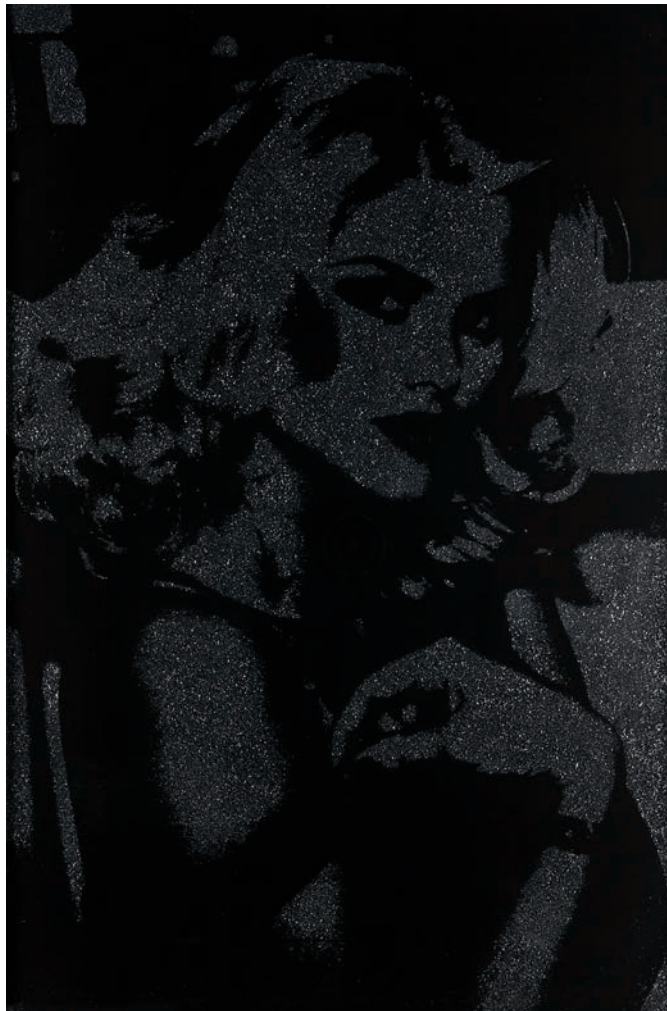
This work is number 1 from an edition of 3.

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

Marella Arte Contemporanea, Milan

EXHIBITEDMilan, Marella Gallery, *Marc Swanson*, May 10 - June 23, 2007

249



CALZADILLA b. 1974 and b. 1971

Figures of Speech (Yes We Can - Barack Obama's presidential acceptance Speech, November 4, 2008, Chicago, IL), 2008

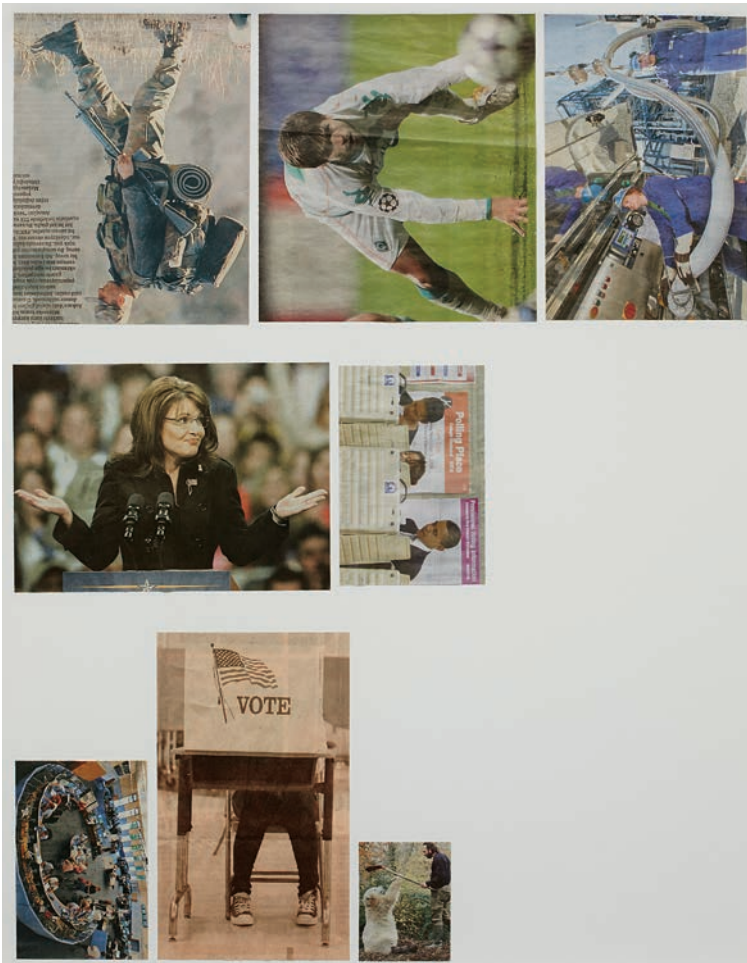
newspaper cuttings on board
23 x 18½ in. (58.4 x 47 cm.)

Estimate \$8,000-12,000

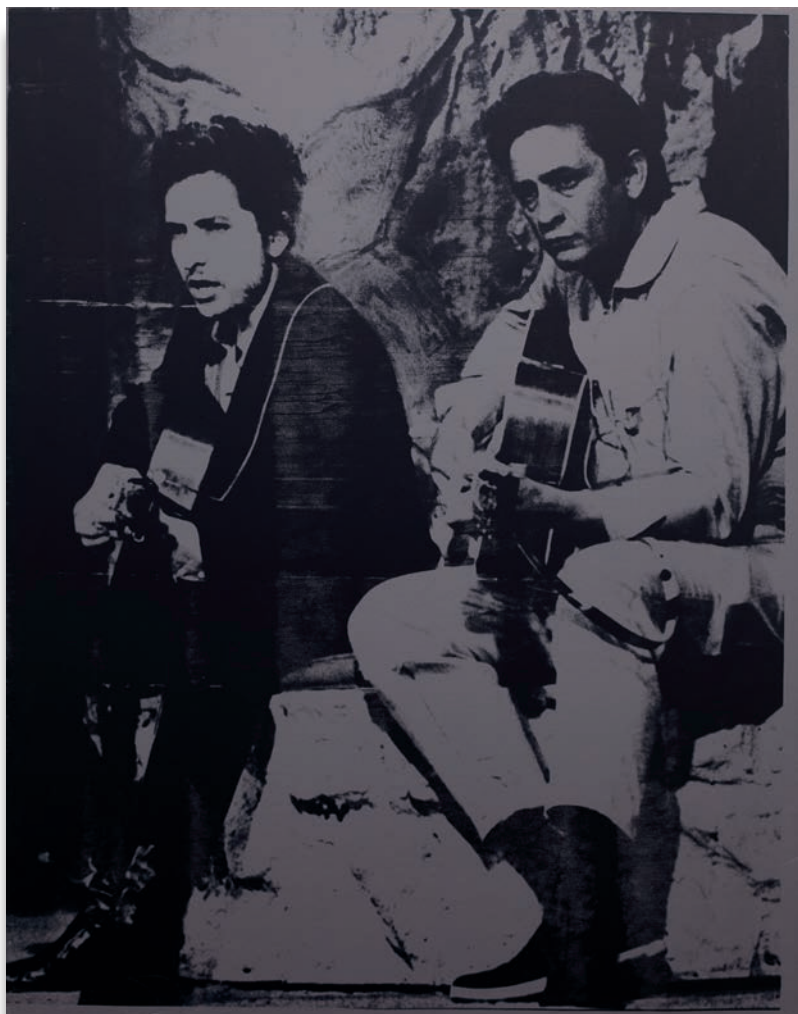
PROVENANCE

Kurimanzutto, Mexico City

250



251



251

RUSSELL YOUNG b. 1960

Dylan and Cash, 2005

silkscreen on canvas

62½ x 49¼ in. (158.8 x 125.1 cm.)

Signed, numbered and dated "Russell Young
2005 4/5" on the reverse. This work is number
4 from an edition of 5.

Estimate \$7,000-9,000

PROVENANCE

Guy Hepner, Los Angeles

**GLENN LIGON** b. 1960

2000-2099, 2011

Epson UltraChrome K3 ink on paper
30 x 22 in. (76.2 x 55.9 cm.)Signed, numbered and dated "Glenn Ligon '11
29/30" along the lower margin. This work is
number 29 from an edition of 30, published by
LACMA, Los Angeles.**Estimate** \$5,000-7,000**PROVENANCE**

Published by LACMA, Los Angeles

Private Collection, New York

Acquired from the above by the present owner

DAVID RATCLIFF b. 1970*Faces*, 2007

acrylic on canvas

84 x 72 in. (213.4 x 182.9 cm.)

Signed, titled, inscribed and dated "DAVID
RATCLIFF FACES LOS ANGELES JANUARY
2007" on the reverse.**Estimate** \$8,000-12,000**PROVENANCE**

Team Gallery, New York

EXHIBITEDNew York, Team Gallery, *David Ratcliff:
Cosmetic Surgery*, May 3- June 9, 2007

254

DAN COLEN b. 1979

Collage God, 2011

collage and mixed media on paper

16 x 19½ in. (40.6 x 48.6 cm.)

Signed, titled and dated "Daniel Colen 2011

'Collage God'" on the reverse.

Estimate \$10,000-15,000

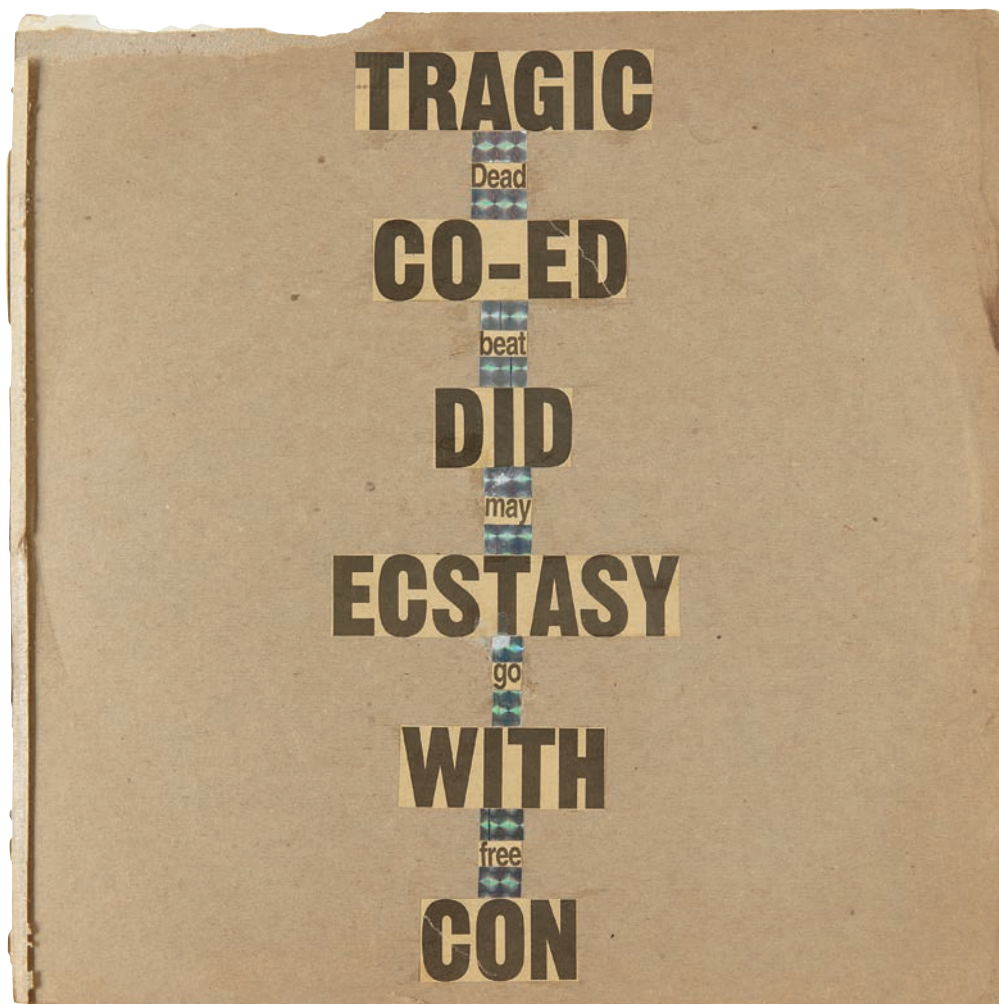
PROVENANCE

Massimo De Carlo, Milan

254



255



255

DASH SNOW 1981-2009

Tragic co-ed did ecstasy with con,

Dead beat may still go free, 2007

collage on cardboard

12¼ x 12¼ in. (31.1 x 31.1 cm.)

Signed and inscribed "Dash Snow XXXNYXXX"

on the reverse.

Estimate \$8,000-12,000

PROVENANCE

Contemporary Fine Arts, Berlin



256

DASH SNOW 1981-2009

Untitled, 2007

paper collage on wood
10¼ x 3½ x 1 in. (26 x 8.9 x 2.5 cm.)

Estimate \$10,000-15,000

PROVENANCE
Peres Projects, Berlin



257

MAURIZIO CATTELAN b. 1960

Untitled, 2009

polyurethane rubber

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

This work is number 33 from an edition of 80 plus 20 artist's proofs and is accompanied by a certificate of authenticity signed by the artist.

Estimate \$15,000-20,000

PROVENANCE

Private Collection

EXHIBITED

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

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

LITERATURE

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



258

ADAM McEWEN b. 1965*Unisex*, 2009

Xerox on wove paper

11 x 8½ in. (27.9 x 21.6 cm.)

Signed "A. McEwen" on the reverse.

This work is unique.

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

Jack Hanley Gallery, New York

Rago Arts, Lambertville, *Fine Art: Post-War*,
November 17, 2012, lot 797

Acquired at the above sale by the present owner

259

JOE BRADLEY b. 1975*Untitled (10)*, 2012

charcoal on paper

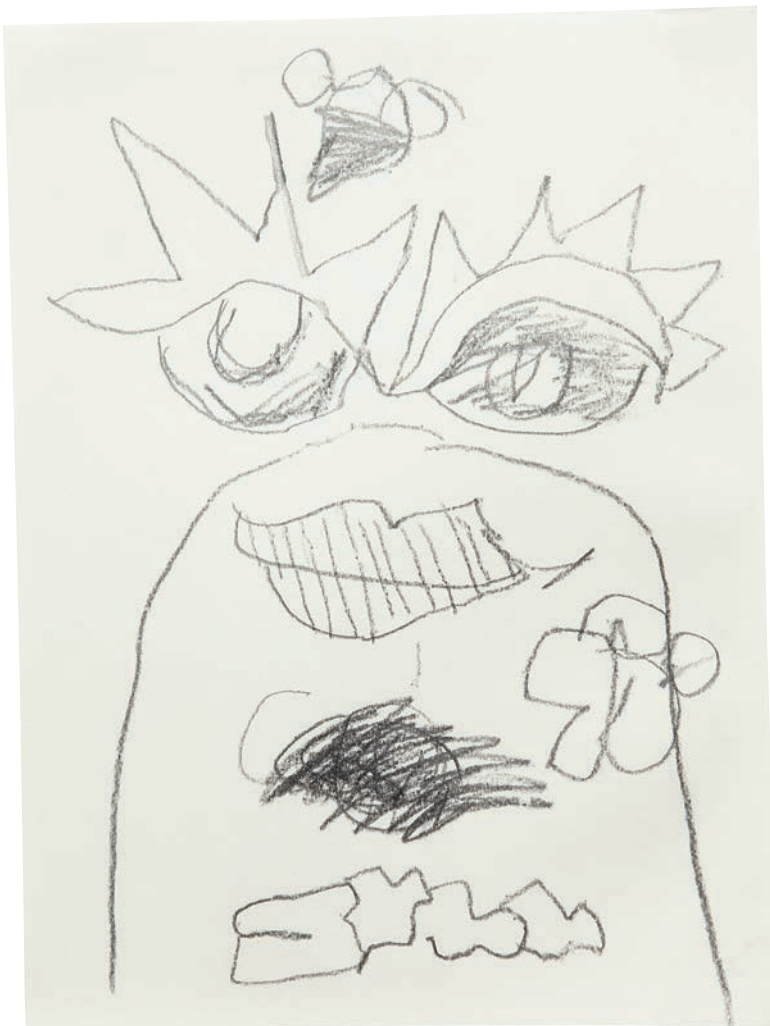
11 x 7½ in. (27.9 x 20 cm.)

Signed and dated "Joe Bradley 12"
on the reverse.**Estimate** \$5,000-7,000**PROVENANCE**

Bill Brady KC, Kansas City

EXHIBITEDKansas City, Bill Brady KC, *Bhabha, Bradley &
Fox*, September 14 - November 3, 2012

259



260

JACOB KASSAY b. 1984

Untitled, 2010

pencil and silver tape on paper
11 x 14 in. (27.9 x 35.6 cm.)

Signed, inscribed and dated "Kassay 10 1.4" on the reverse.

Estimate \$8,000-12,000

PROVENANCE

Eleven Rivington, New York

260



261



261

BLAKE RAYNE b. 1969

Untitled, 2007

acrylic, oil and inkjet print on canvas
44 x 34 in. (111.8 x 86.4 cm.)

Estimate \$7,000-9,000

PROVENANCE

Sutton Lane, London

262



262

JOSH SMITH b. 1976

Untitled, 2007

oil on canvas

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

Signed and dated "JOSH SMITH 2007" twice on the reverse; further inscribed "JS07323" along the turnover edge.

Estimate \$10,000-15,000

PROVENANCE

Luhring Augustine, New York

263

AARON YOUNG b. 1972

ARC LIGHT (Moscow, single), 2008

oil, rubber and acrylic on aluminum

78 x 59 in. (198.1 x 149.9 cm.)

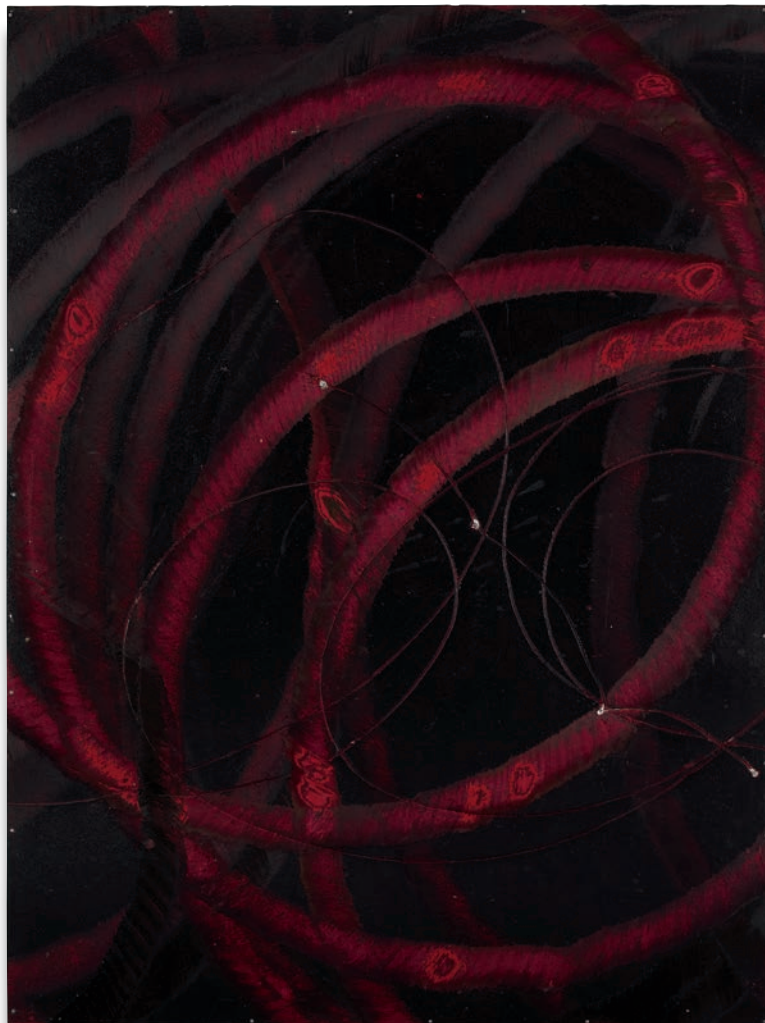
Estimate \$20,000-30,000

PROVENANCE

Gagosian Gallery, New York

Bortolami, New York

263





264

EDDIE MARTINEZ b. 1977

Separate the Men from the Boys, 2007

mixed media on canvas

84 x 60 in. (213.4 x 152.4 cm.)

Signed "E. MARTINEZ" lower right.

Estimate \$10,000-15,000

PROVENANCE

ZieherSmith, New York

EXHIBITED

Los Angeles, Blum & Poe, *So Wrong, I'm Right*, June 30 - August 25, 2007

New York, ZieherSmith, *Eddie Martinez*, March 13 - April 12, 2008



265

AARON YOUNG b. 1972

*Focus On The Four Dots In The Middle Of The Painting For Thirty Seconds,
Close Your Eyes And Tilt Your Head Back (Frantic Fruit), 2007*

silkscreen on canvas
diameter 58 in. (147.3 cm.)

Estimate \$15,000-20,000

PROVENANCE
Bortolami, New York

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GUIDE FOR PROSPECTIVE BUYERS

BUYING AT AUCTION

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

CONDITIONS OF SALE

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

BUYER'S PREMIUM

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

1 PRIOR TO AUCTION

Catalogue Subscriptions

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

Pre-Sale Estimates

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

Pre-Sale Estimates in Pounds Sterling and Euros

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

Catalogue Entries

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

Condition of Lots

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

Pre-Auction Viewing

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

Electrical and Mechanical Lots

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

Symbol Key

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

O Guaranteed Property

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

Δ Property in Which Phillips Has an Ownership Interest

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

● No Reserve

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

Ω Endangered Species

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

2 BIDDING IN THE SALE

Bidding at Auction

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

Bidding in Person

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

Bidding by Telephone

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

Absentee Bids

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

Employee Bidding

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

PHILLIPS



PHOTOGRAPHS

AUCTIONS 30 SEPTEMBER & 1 OCTOBER 2013 NEW YORK

VIEWING 24 -30 SEPTEMBER

ENQUIRIES +1 212 940 1245 photographs@phillips.com

PETER BEARD *Giraffes on the Taru Desert, Kenya, June, 1960* Estimate \$80,000-120,000

PHILLIPS.COM

Bidding Increments

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

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

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

3 THE AUCTION

Conditions of Sale

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

Interested Parties Announcement

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

Consecutive and Responsive Bidding; No Reserve Lots

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

4 AFTER THE AUCTION

Payment

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

Credit Cards

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

Collection

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

Loss or Damage

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

Transport and Shipping

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

Export and Import Licenses

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

Endangered Species

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

PHILLIPS



CONTEMPORARY ART

LONDON EVENING & DAY SALES

AUCTIONS 16 & 17 OCTOBER 2013 LONDON

VIEWING 5 - 17 OCTOBER

ENQUIRIES Peter Sumner +44 207 318 4063 psumner@phillips.com

THOMAS SCHÜTTE *Sechs Geister (Schwarz)*, (*Six Ghosts - Black*), 1995 Estimate £350,000-450,000

PHILLIPS.COM

CONDITIONS OF SALE

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

1 INTRODUCTION

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

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

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

2 PHILLIPS AS AGENT

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

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

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

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

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

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

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

4 BIDDING AT AUCTION

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

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

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

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

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

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

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

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

5 CONDUCT OF THE AUCTION

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

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

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

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

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

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

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

6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium and any applicable sales tax (the "Purchase Price"). The buyer's premium is 25% of the hammer price up to and including \$100,000, 20% of the portion of the hammer price above \$100,000 up to and including \$2,000,000 and 12% of the portion of the hammer price above \$2,000,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

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

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

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

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

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

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

Please reference the relevant sale and lot number.

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

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

7 COLLECTION OF PROPERTY

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

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

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

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

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

8 FAILURE TO COLLECT PURCHASES

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

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

9 REMEDIES FOR NON-PAYMENT

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

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

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

10 RESCISSION BY PHILLIPS

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

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENSES AND PERMITS

Before bidding for any property, prospective buyers are advised to make their own inquiries as to whether a license is required to export a lot from the United States or to import it into another country. Prospective buyers are advised that some countries

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

12 CLIENT INFORMATION

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

13 LIMITATION OF LIABILITY

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

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

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

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

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

14 COPYRIGHT

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

15 GENERAL

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

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

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

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

16 LAW AND JURISDICTION

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

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

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

AUTHORSHIP WARRANTY

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

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

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

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

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

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SALE INFORMATION

UNDER THE INFLUENCE

AUCTION & VIEWING LOCATION

450 Park Avenue New York 10022

AUCTION

19 September 2013 at 2pm

VIEWING

11-18 September

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

SALE DESIGNATION

In sending in written bids or making enquiries please refer to this sale as NY010613 or Under the Influence.

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Front cover Guyton\Walker, *Untitled*, 2008, lot 40 (detail)

Back cover Adam McEwen, *Step Stool (Rubbermaid)*, 2010, lot 41 (detail)

Inside front cover Garth Weiser, *Lotto*, 2007, lot 14 (detail)

Page 2 Piero Golia, *Constellation Painting #10*, 2011, lot 8 (detail)

Page 6-7 Oscar Murillo, *Untitled (Drawings off the wall)*, 2011, lot 3 (detail)

Following page Elad Lassry, *Yellow 012*, 2011, lot 18 (detail)

Inside back cover Yayoi Kusama, *Light of Wave*, 1994, lot 39

PHILLIPS

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TELEPHONE AND ABSENTEE BID FORM

PLEASE RETURN THIS FORM BY FAX TO +1 212 924 1749 OR EMAIL IT TO BIDSNEWYORK@PHILLIPS.COM AT LEAST 24 HOURS BEFORE THE SALE. PLEASE READ CAREFULLY THE INFORMATION IN THE RIGHT COLUMN AND NOTE THAT IT IS IMPORTANT THAT YOU INDICATE WHETHER YOU ARE APPLYING AS AN INDIVIDUAL OR ON BEHALF OF A COMPANY.

Please select the type of bid you wish to make with this form (please select one):

- ☐ **ABSENTEE BID FORM**
☐ **TELEPHONE BID FORM**

Please indicate in what capacity you will be bidding (please select one):

- ☐ **AS A PRIVATE INDIVIDUAL**
☐ **ON BEHALF OF A COMPANY**

Sale Title	Sale Number	Sale Date
Title First Name	Surname	
Company (if applicable)	Client Number	
Address		
City	State/Country	
Zip Code		
Phone	Mobile	
Email	Fax	
Phone (for Phone Bidding only)		

Lot Number In Consecutive Order	Brief Description	US \$ Limit* Absentee Bids Only

* Excluding Buyer's Premium and sales or use taxes

FINANCIAL INFORMATION

For your bid to be accepted, we require the following information for our reference only. Please note that you may be contacted to provide a bank reference:

Credit Card Type	Expiration Date
Credit Card Number	
For anyone wishing to bid on lots with a low pre-sale estimate above \$10,000, please provide the following information (for reference only)	
Bank Name	Contact
Telephone / Fax	Account Number

Please note that you may be contacted to provide additional bank references.

I hereby authorize the above references to release information to PHILLIPS. Please bid on my behalf up to the limits shown for the indicated lots without legal obligations to PHILLIPS, its staff or agents; and subject to the Conditions of Sale and Authorship Warranty printed in the catalogue, additional notices or terms printed in the catalogue and supplements to the catalogue posted in the salesroom, and in accordance with the above statements and conditions.

Signature	Date
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☐ I ACCEPT THE CONDITIONS OF SALE OF PHILLIPS AS STATED IN OUR CATALOGUES AND ON OUR WEBSITE.

• **PRIVATE PURCHASES:** Proof of identity in the form of government-issued identification will be required.

• **COMPANY PURCHASES:** If you are buying under a business entity we require a copy of government-issued identification (such as a resale certificate, corporate bank information or the certificate of incorporation) to verify the status of the company.

• **CONDITIONS OF SALE** All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.

• If you cannot attend the sale, we can execute bids confidentially on your behalf.

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

• "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers.

• For absentee bids, indicate your maximum limit for each lot, excluding the buyer's premium and any applicable sales or use tax. Your bid will be executed at the lowest price taking into account the reserve and other bidders. On no reserve lots, in the absence of other bids, your bid will be executed at approximately 50% of the low pre-sale estimate or at the amount specified, if less than 50% of the low estimate.

• Your bid must be submitted in the currency of the sale and will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

• If we receive identical bids, the first bid received will take precedence.

• Arranging absentee and telephone bids is a free service provided by us to prospective buyers. While we will exercise reasonable care in undertaking such activity, we cannot accept liability for errors relating to execution of your bids except in cases of willful misconduct. Agreement to bid by telephone must be confirmed by you promptly in writing or by fax. Telephone bid lines may be recorded.

• Please submit your bids to the Bid Department by fax at +1 212 924 1749 or scan and email to bidsnewyork@phillips.com at least 24 hours before the sale. You will receive confirmation by email within one business day. To reach the Bid Department by phone please call +1 212 940 1228.

• Absent prior payment arrangements, please provide a bank reference. Payment can be made by cash or credit card (in each case, up to \$10,000), money order, wire transfer, bank check or personal check with identification.

• Lots cannot be collected until payment has cleared and all charges have been paid.

• By signing this Bid Form, you consent to our use of your personal data, including sensitive personal data, in accordance with Phillips's Privacy Policy published on our website at www.phillips.com, available at our main reception desk or available upon request by emailing scleary@phillips.com.

PHILLIPS CONTACT

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Please indicate in what capacity you will be bidding (please select one):

- ☐ **AS A PRIVATE INDIVIDUAL**
☐ **ON BEHALF OF A COMPANY**

Sale Title	Number	Date
Title	First Name	Surname
Company (if applicable)	Client Number	
Address		
City	State/Country	
Post Code		
Phone	Mobile	
Email	Fax	

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Bank Name	Contact
Telephone / Fax	Account Number

Please note that you may be contacted to provide additional bank references.

I hereby authorize the above references to release information to PHILLIPS. I agree that all bids and purchases are subject to the Conditions of Sale and Authorship Warranty printed in the catalogue, additional notices or terms printed in the catalogue and supplements to the catalogue posted in the salesroom, and in accordance with the above statements and conditions. I assume all responsibility for payment for the goods purchased under the assigned paddle. If I am acting as an agent, I agree to be personally responsible for all purchases made on behalf of my client(s), unless other arrangements are confirmed in writing prior to each auction.

Signature	Date
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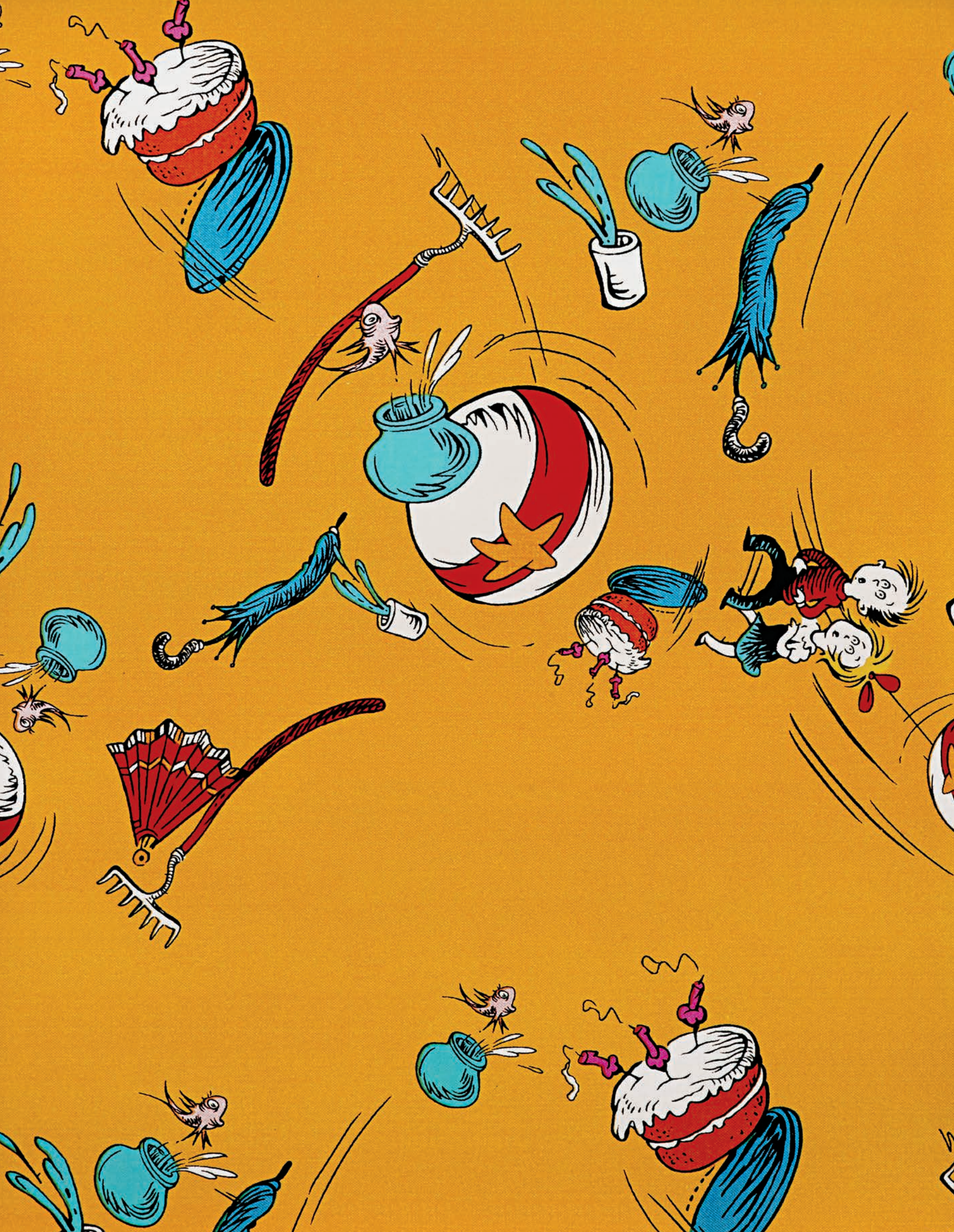
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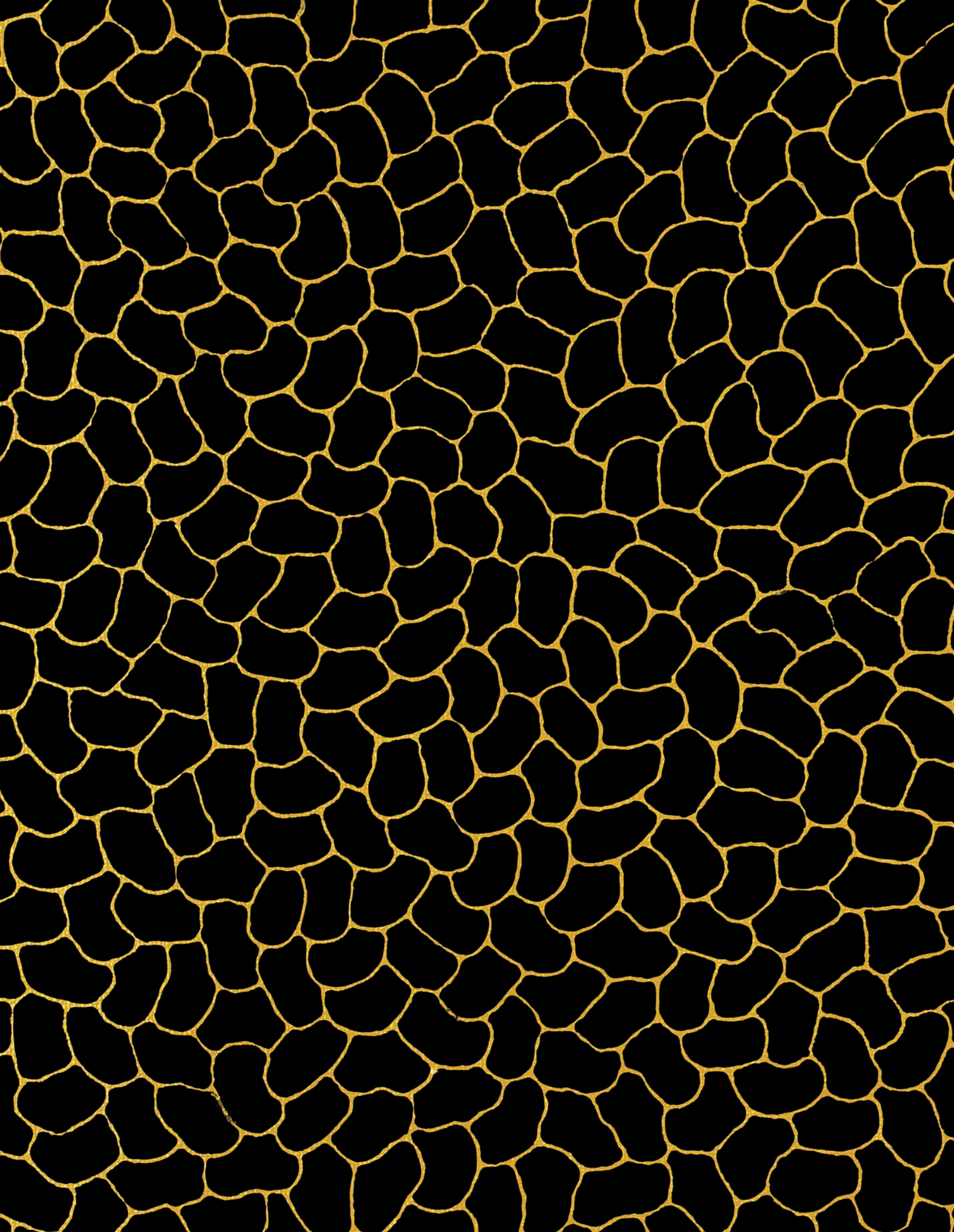
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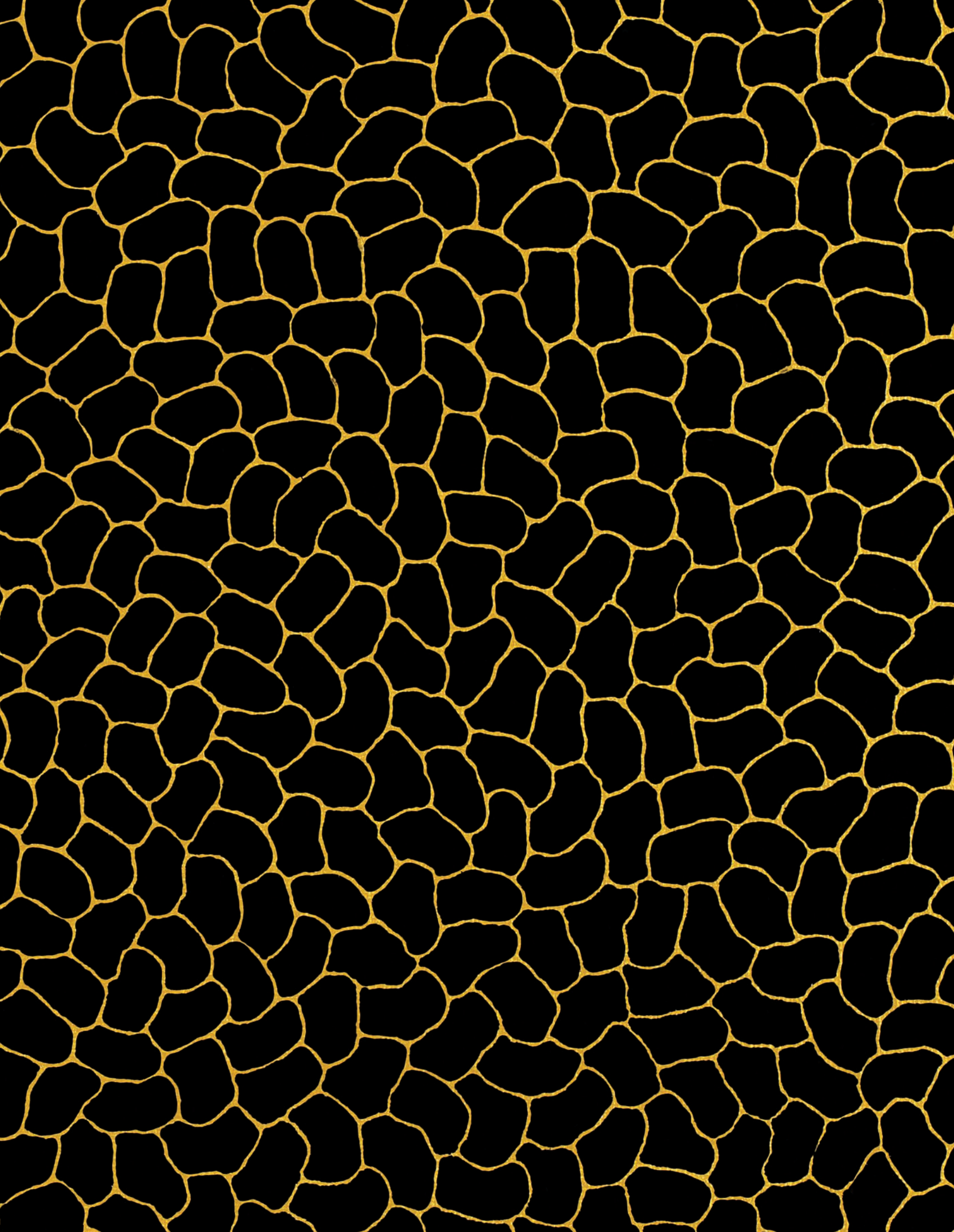
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- **COMPANY PURCHASES:** If you are buying under a business entity we require a copy of government-issued identification (such as a resale certificate, corporate bank information, or the certificate of incorporation) to verify the status of the company.
- **CONDITIONS OF SALE** All bids are placed and executed, and all lots are sold and purchased subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including \$100,000, 20% of the portion of the hammer price above \$100,000 up to and including \$2,000,000 and 12% of the portion of the hammer price above \$2,000,000 on each lot sold.
- Please submit your bids to the Bid Department by fax +1 212 924 1749 or bidsnewyork@phillips.com at least 24 hours before the sale. You will receive confirmation by email within one business day. To reach the Bid Department by phone please call +1 212 940 1228.
- Absent prior payment arrangements, please provide a bank reference. Payment can be made by cash or credit card (in each case, up to \$10,000), money order, wire transfer, bank check, or personal check with identification. Lots cannot be collected until payment clears and all charges have been paid.

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Name









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