

# PHILLIPS



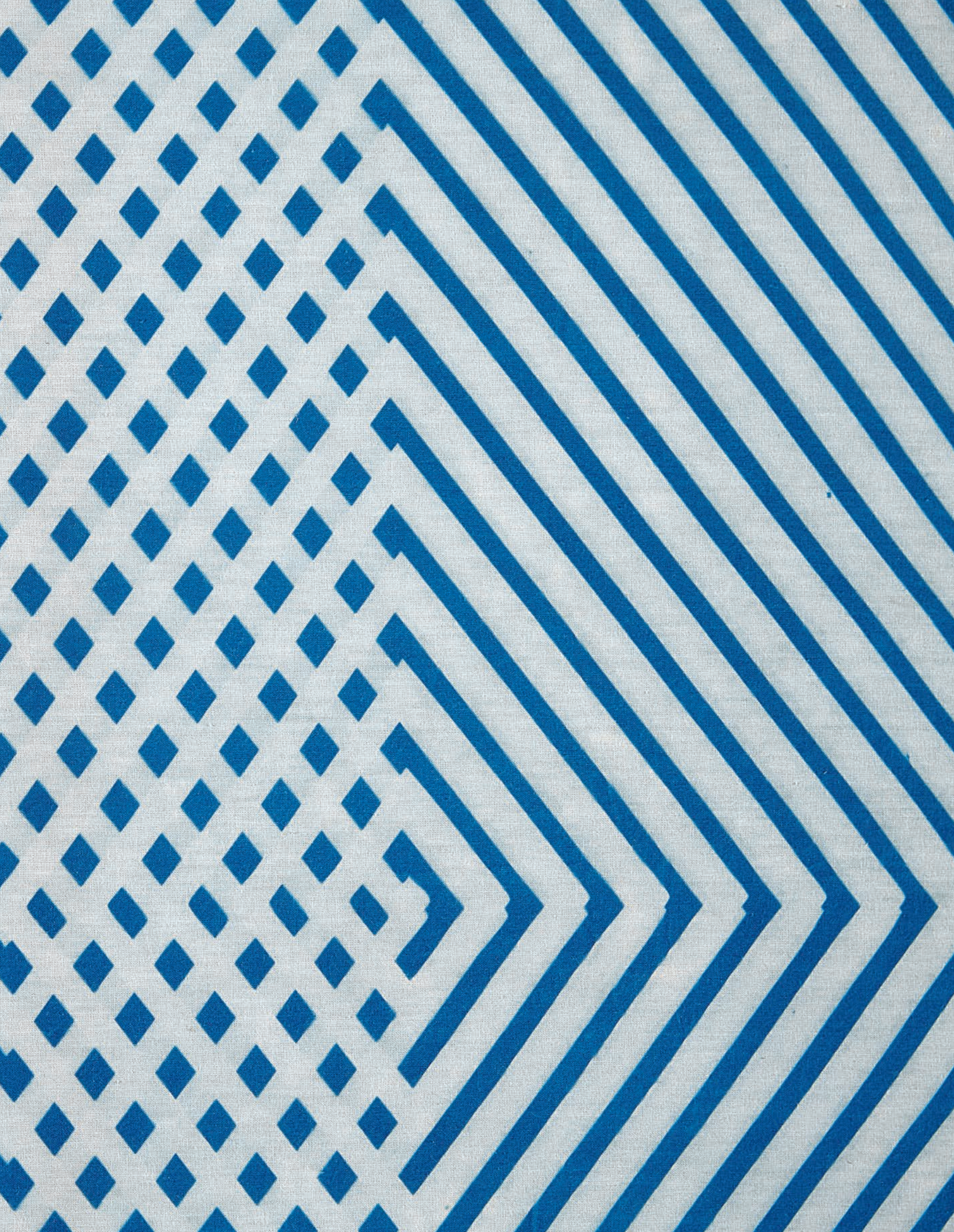
## UNDER THE INFLUENCE

NEW YORK 16 SEPTEMBER 2014















# PHILLIPS

## UNDER THE INFLUENCE

### SALE INFORMATION

NEW YORK, 16 SEPTEMBER 2014 at 11AM

### AUCTION & VIEWING LOCATION

450 Park Avenue New York 10022

### AUCTION

16 September 2014 at 11am

### VIEWING

6-15 September

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

### SALE DESIGNATION

In sending in written bids or making enquiries  
please refer to this sale as NY010614 or  
Under the Influence.

### ABSENTEE AND TELEPHONE BIDS

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

[bidsnewyork@phillips.com](mailto:bidsnewyork@phillips.com)

### CONTEMPORARY ART DEPARTMENT

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Courtney Raterman +1 212 940 1392

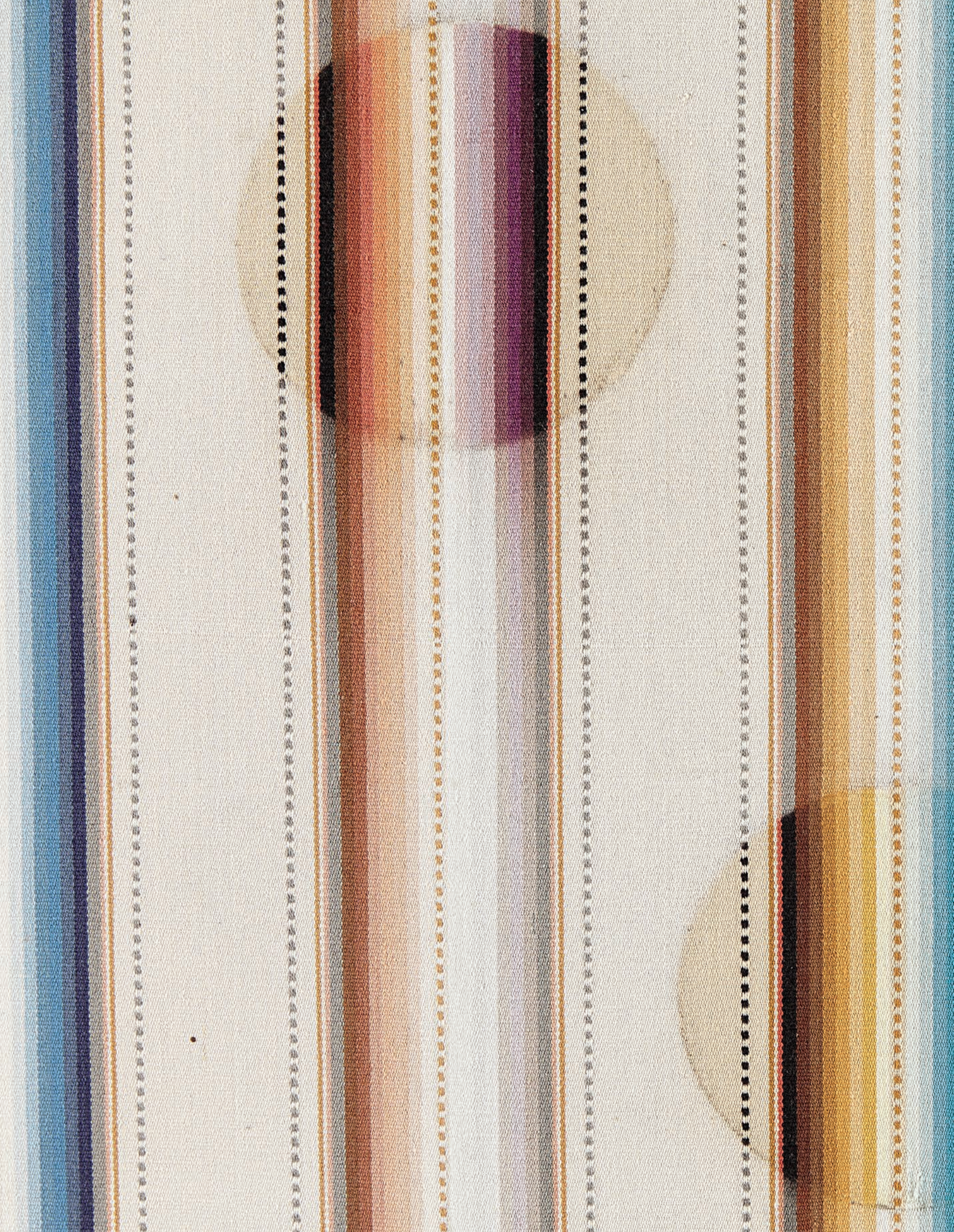
[craterman@phillips.com](mailto:craterman@phillips.com)

**Front cover** David Hammons, *Moving to the Other Side*, 1969, lot 48 © 2014 David Hammons

**Back cover** Kour Pour, *Untitled*, 2012-13, lot 9 © 2014 Kour Pour

**Opposite** Michael Manning, *Untitled*, 2014, lot 2 (detail) © Michael Manning







## UNDER THE INFLUENCE

16 September 2014 at 11 am

Lots 1-257



1

**MICHAEL STANIAK** b. 1982

*IMG\_852 (Internet Blue)*, 2013

casting compound, acrylic, on board in artist's steel frame

23½ x 17¾ in. (59.7 x 45.1 cm.)

Signed and dated "Michael Staniak 2013" on the reverse.

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

**PROVENANCE**

Joshua Liner Gallery, New York









2

**MICHAEL MANNING** b. 1985

*Untitled*, 2014

acrylic, digital print on canvas

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

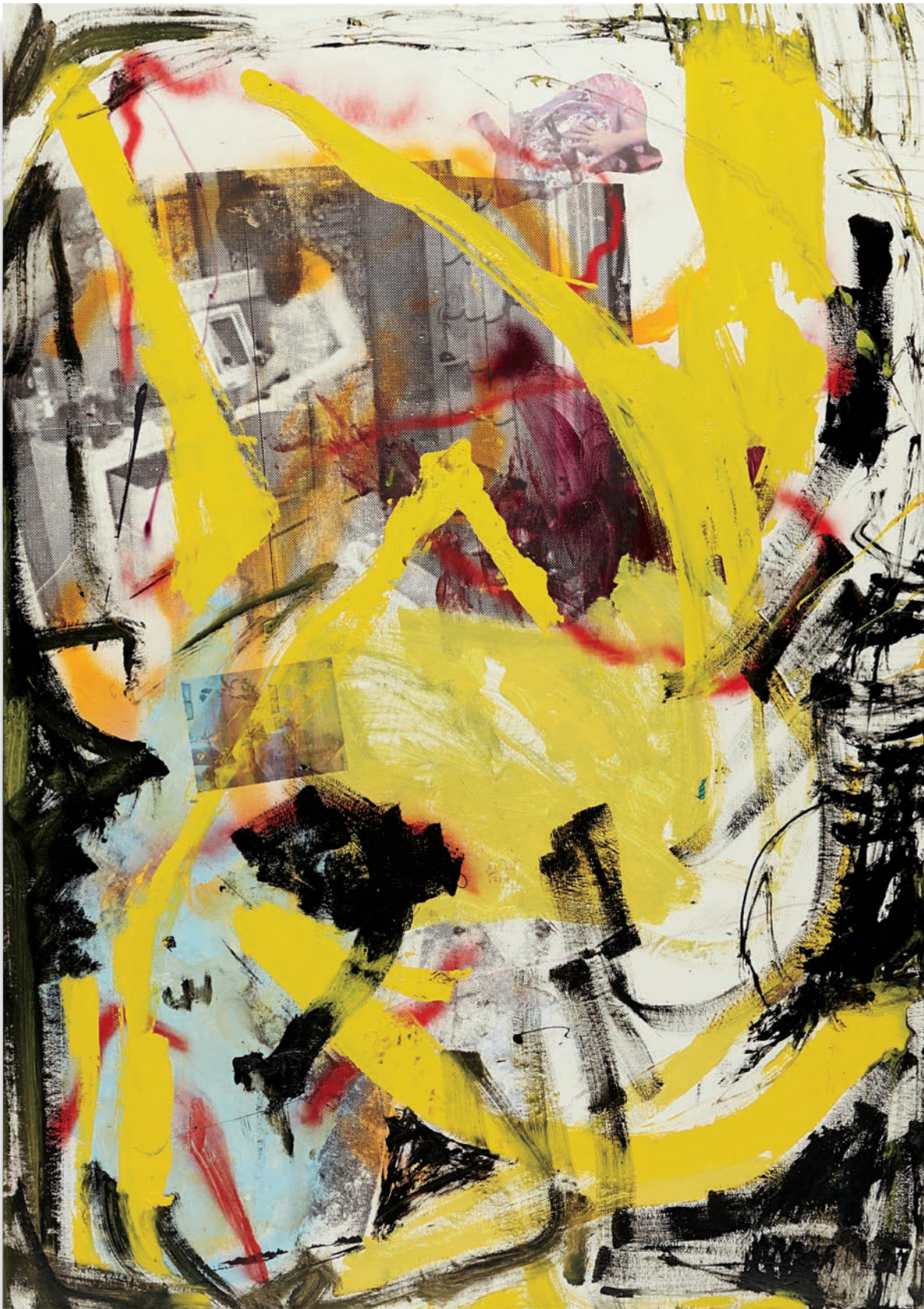
Signed "Michael Manning" along the overlap.

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

**PROVENANCE**

Private Collection





3

**LEO GABIN** since 2000

*French Braid Tutorial*, 2013

acrylic, lacquer, spray paint, silkscreen on canvas

79 x 56 in. (200.7 x 142.2 cm.)

Signed, titled and dated "Leo Gabin 2013 French Braid Tutorial" on the reverse.

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

**PROVENANCE**

Elizabeth Dee Gallery, New York





4

**JEAN-BAPTISTE BERNADET** b. 1978

*Untitled (Fugue XXV)*, 2014

oil on canvas

79 x 71 in. (200.7 x 180.3 cm.)

Signed, titled and dated "Jean-Baptiste Bernadet 'Untitled (Fugue XXV)' 2014" on the reverse.

**Estimate** \$18,000-22,000

**PROVENANCE**

ROD BARTON, London





5

**CHRISTIAN ROSA** b. 1982

*Untitled, 2013*

oil, crayon, charcoal, found hand towel, on canvas

70 x 94 in. (177.8 x 238.8 cm.)

Signed and dated "Christian Rosa 2013" along the overlap.

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

**PROVENANCE**

ibid Projects, London





6

**PARKER ITO** b. 1986

*The Agony and the Ecstasy (23)*, 2012

enamel on Scotchlite and vinyl

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

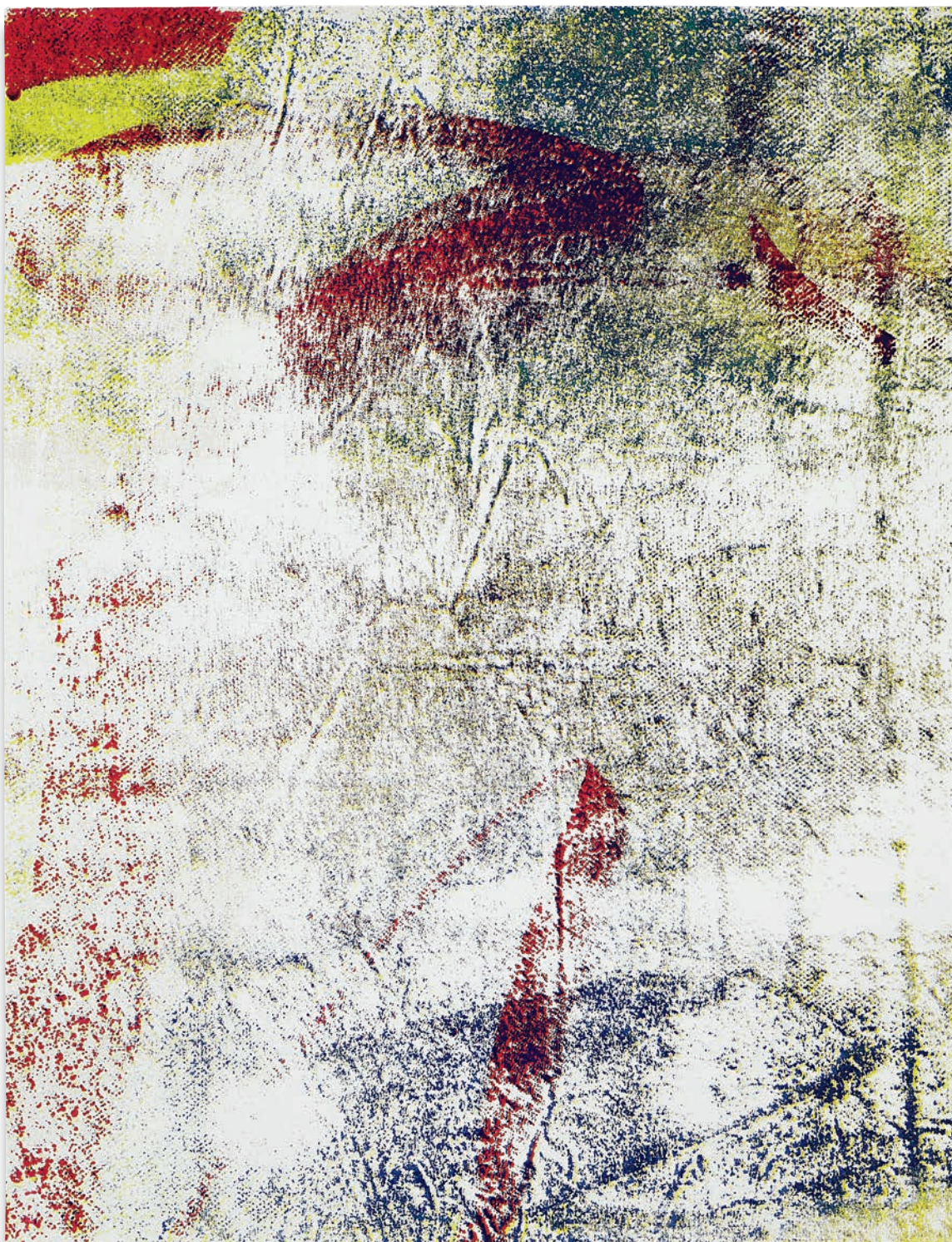
This work is accompanied by a certificate of authenticity signed by the artist.

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

**PROVENANCE**

Acquired directly from the artist by the present owner





7

**ISRAEL LUND** b. 1980

*Untitled*, 2013

acrylic on raw canvas

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

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

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

**PROVENANCE**

Eleven Rivington, New York

**EXHIBITED**

New York, Eleven Rivington, *Israel Lund*, June 20 - August 9, 2013





8

**SAM FALLS** b. 1984

*Untitled*, 2013

linen, dye, metal grommets

68 x 54 in. (172.7 x 137.2 cm.)

Signed and dated "S Falls 2013" on the reverse.

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

**PROVENANCE**

T293, Naples

9

**KOUR POUR** b. 1987

*Untitled*, 2012-13

acrylic on canvas, mounted on panel

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

Signed and dated "Kour Pour 2012-13" along the overlap.

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

**PROVENANCE**

Acquired directly from the artist









10

**PAUL CZERLITZKI** b. 1986

*Untitled*, 2012

acrylic on canvas

27½ x 23½ in. (70 x 60 cm.)

Signed, titled and dated "PAUL CZERLITZKI o.t. 2011" on the reverse.

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

**PROVENANCE**

annex14, Zurich

11

**DAVID OSTROWSKI** b. 1981

*F*, 2011

oil, lacquer, adhesive foil on canvas

23½ x 19¾ in. (60 x 50.2 cm.)

Signed and dated "David Ostrowski 11" along the overlap.

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

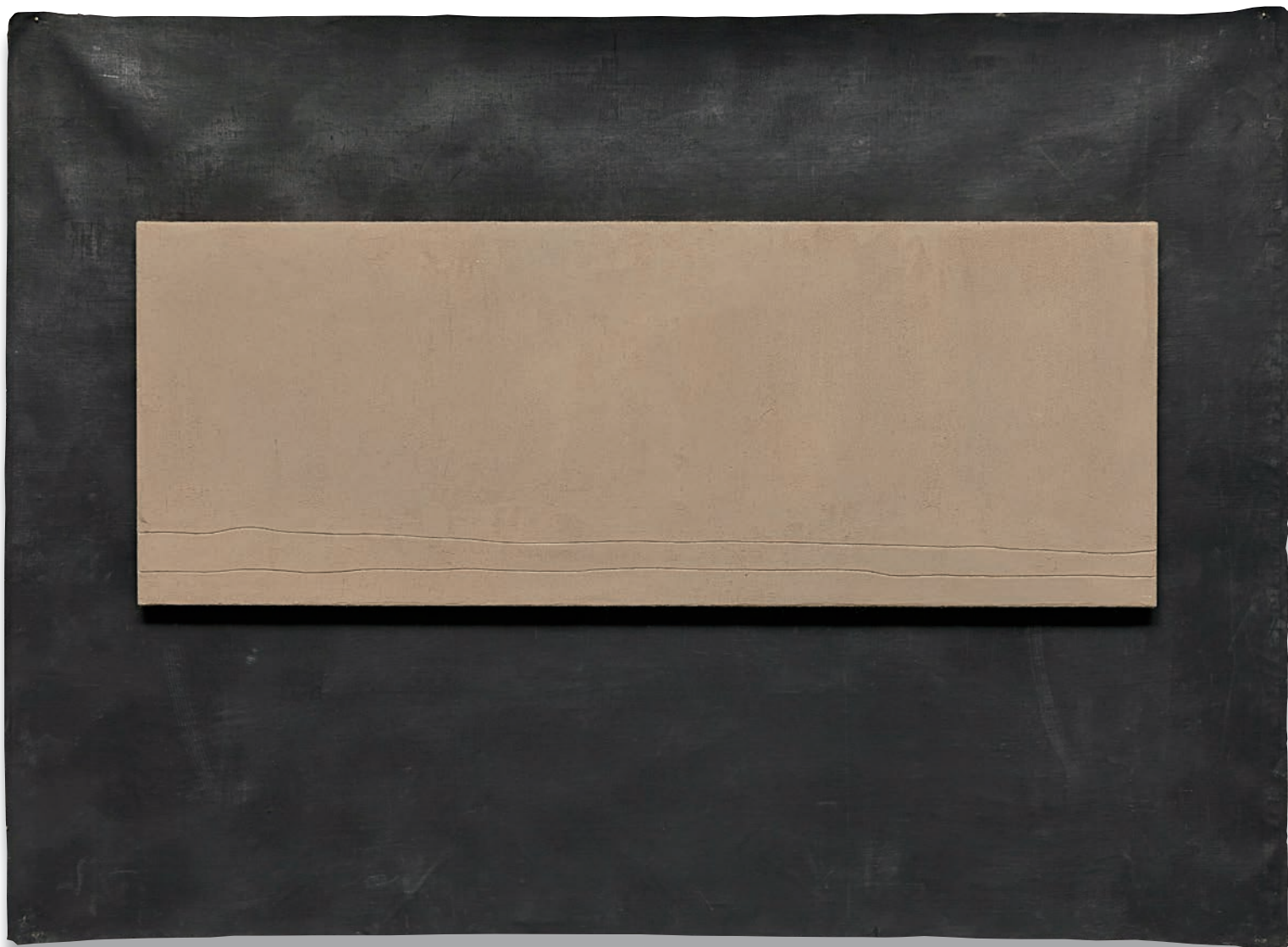
**PROVENANCE**

Private Collection









12

**N. DASH** b. 1980

*Untitled*, 2013

adobe, acrylic, graphite, jute, twine, on wood support  
45 x 61 x 1¼ in. (114.3 x 154.9 x 3.2 cm.)

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

**PROVENANCE**

OHWOW, Los Angeles

**EXHIBITED**

Los Angeles, OHWOW, *Haptic Translations*, July 19 - August 22, 2013

13

**ETHAN COOK** b. 1983

*Untitled*, 2013

canvas, handwoven cotton canvas, in artist's frame  
80 x 60 in. (203.2 x 152.4 cm.)

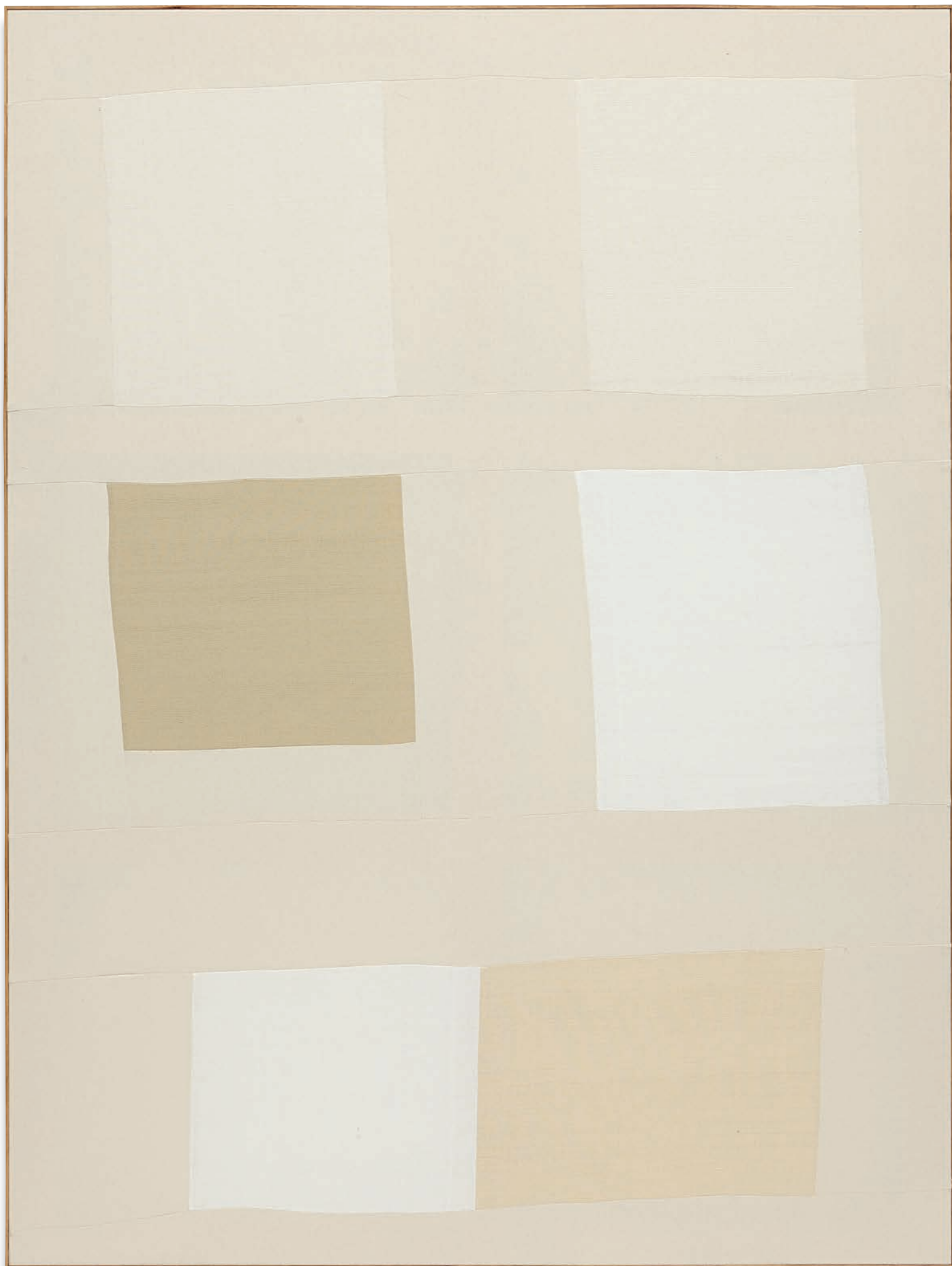
Signed and dated "EFC 2013" along the overlap.

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

**PROVENANCE**

ROD BARTON, London









14

**PARKER ITO** b. 1986

*Memoirs of an Imperfect Kawaii Trill BB 11, 2013*

hydro-dipped ceramic, glaze, hardware

ceramic 16 x 13 x 14 in. (40.6 x 33 x 35.6 cm.)

overall approximately 70 x 13 x 14 in. (177.8 x 33 x 35.6 cm.)

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

**PROVENANCE**

Private Collection





15

**NICOLAS DESHAYES** b. 1983

*Sebums*, 2012

diptych, anodized aluminum, vacuum formed plastic  
each 43 x 28 x 3½ in. (109.2 x 71 x 8 cm.)

overall 86 x 56 x 6¼ in. (218.4 x 142 x 16 cm.)

Each signed and dated "Nicolas Deshayes 2012" on the reverse.

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

**PROVENANCE**

Jonathan Viner Gallery, London





16

**CHADWICK RANTANEN** b. 1981

*Telescopic Pole [CK/Pink Tiger]*, 2012

anodized sandblasted aluminum, walkerballs

variable height 101½ in. to 229½ in. (257.8 to 582.9 cm.)

diameter 2¾ in. (6 cm.)

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

**PROVENANCE**

UNTITLED, New York

**EXHIBITED**

New York, UNTITLED, *Sean Kennedy / Chadwick Rantanen*,  
June 21 - July 31, 2012





17

**PARKER ITO** b. 1986

*Details - gradient - screensaver 3.0.jpg*, 2010

acrylic, digital print on canvas

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

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

**PROVENANCE**

Acquired directly from the artist  
Private Collection, New York





18

**JACOB KASSAY** b. 1984

*Untitled, 2008*

acrylic, silver deposit on canvas

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

Signed and dated "Kassay 08" on the reverse.

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

**PROVENANCE**

Acquired directly from the artist  
Private Collection, New York

19

**MARK FLOOD** b. 1957

*Alamo Square, 2010*

oil on canvas, laid on board

19 x 12¾ in. (48.3 x 32.4 cm.)

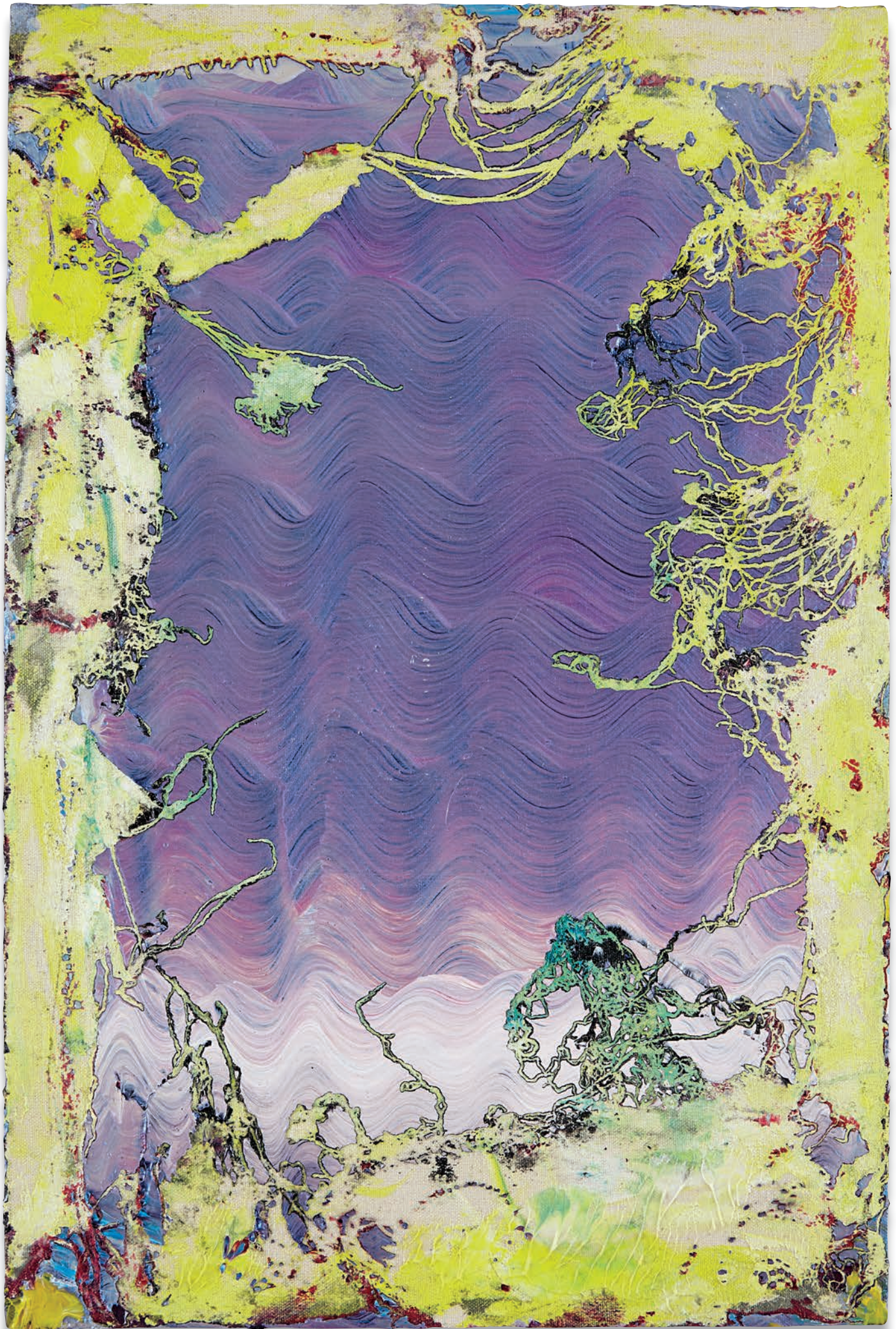
Signed, titled, inscribed and dated "'Alamo Square' Mark Flood 3-12-10  
The Lab, San Francisco, CA." along the overlap.

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

**PROVENANCE**

The Lab, San Francisco  
Private Collection









20

**SAM MOYER** b. 1983

*Ocean Flats V*, 2011

bleach, ink on canvas, mounted to wood panel

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

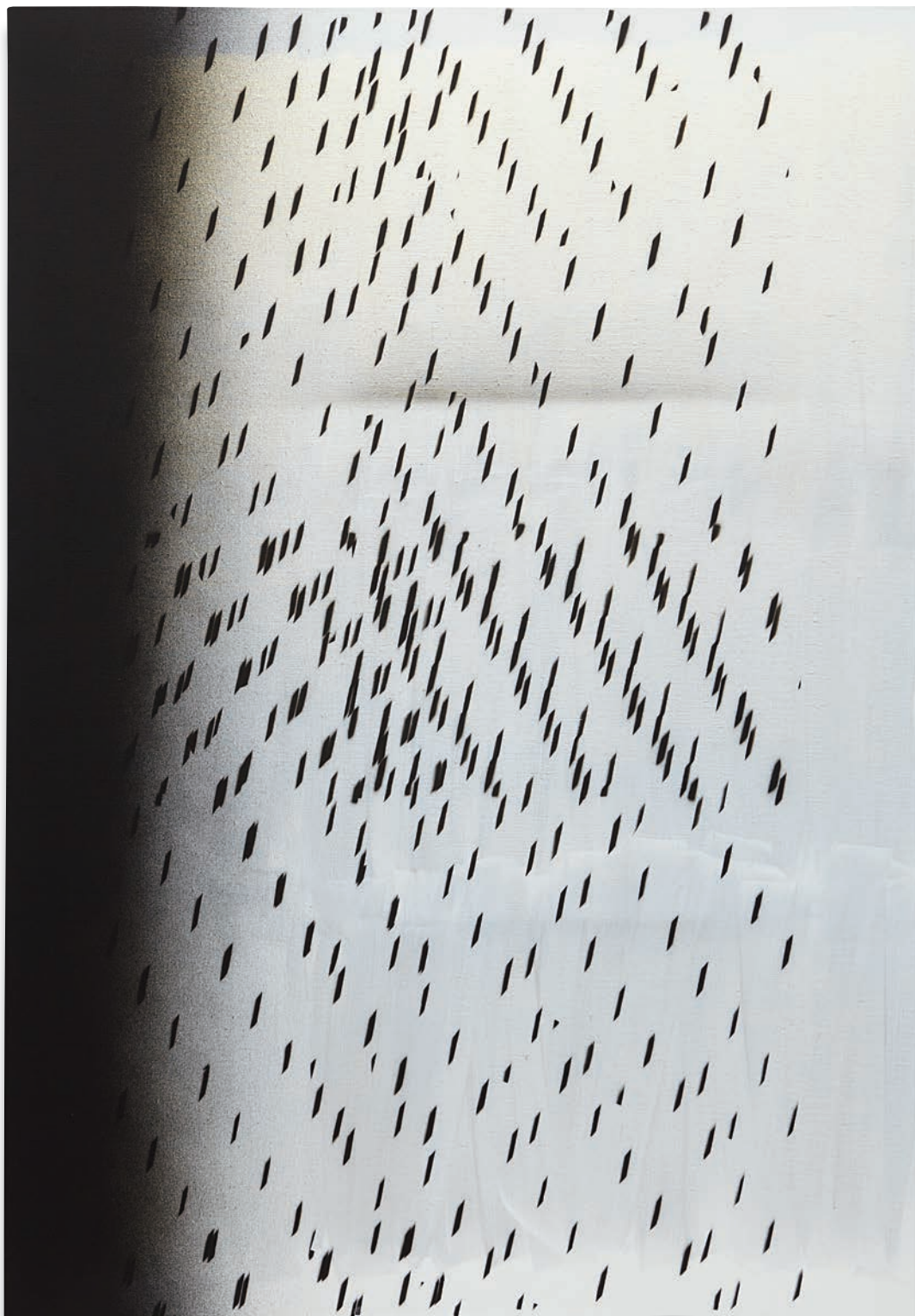
Initialed and dated "SM 2011" on the reverse.

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

**PROVENANCE**

Rachel Uffner Gallery, New York





21

**NATHAN HYLDEN** b. 1978

*Untitled*, 2008

acrylic on linen

67½ x 47 in. (171.5 x 119.4 cm.)

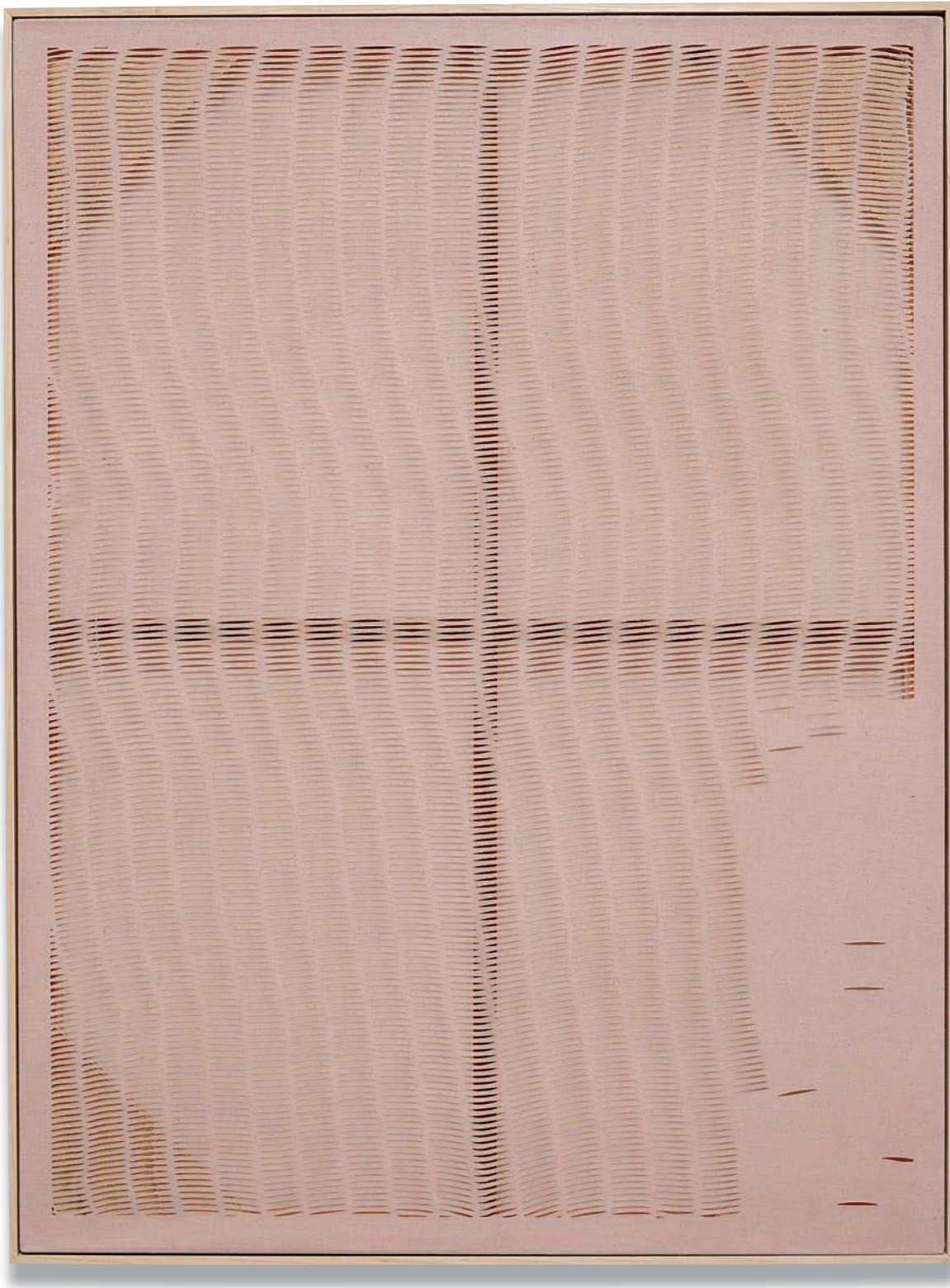
This work is accompanied by a certificate of authenticity.

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

**PROVENANCE**

Johann König, Berlin





22

**HUGH SCOTT-DOUGLAS** b. 1988

*Untitled (HSD 030)*, 2011

laser cut on gessoed linen

40 $\frac{1}{8}$  x 30 $\frac{3}{8}$  in. (102 x 77 cm.)

Signed and titled "Hugh Scott-Douglas HSD030" on the reverse.

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

**PROVENANCE**

Croy Nielsen, Berlin



23

**MICHAEL CRAIG-MARTIN** b. 1941

*Private Dancer*, 1984

steel rod, oil paint on aluminum

97½ x 69 x 24 in. (247.7 x 175.3 x 61 cm.)

This work is unique.

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

**PROVENANCE**

Acquired directly from the artist

Private Collection

Sotheby's, London, *Contemporary Art Day Sale*, June 23, 2005, lot 314

Private Collection

**EXHIBITED**

London, Waddington Galleries, *Michael Craig-Martin*, February 6 - March 2, 1985

Leeds, Leeds City Art Gallery, *The Irresistible Object: Still Life 1600-1985*, October 18 - December 8, 1985

London, Waddington Galleries, *Michael Craig-Martin, Works 1984-1989*, October 16 - November 9, 2002

**LITERATURE**

*Michael Craig-Martin*, exh. cat., Waddington Galleries, London, 1985, p. 13, no. 4 (illustrated)

*The Irresistible Object: Still Life 1600-1985*, exh. cat., City Art Gallery, Leeds, 1985, p. 36, no. 42 (illustrated)

*Michael Craig-Martin, Works 1984-1989*, exh. cat., Waddington Galleries, London, 2002, p. 11, no. 1 (illustrated)







24

**DANIEL ARSHAM** b. 1980

*Pentax K100 reformed in ceramics*, 2012

broken glass, epoxy

7½ x 5½ x 5½ in. (19.1 x 14 x 14 cm.)

This work is accompanied by a certificate of authenticity.

Estimate \$5,000-7,000

**PROVENANCE**

OHWOW, Los Angeles





25

**MARK FLOOD** b. 1957

*Humpty Dumpty*, 2003

acrylic on canvas, laid on board

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

Signed, titled and dated "'Humpty Dumpty' Mark Flood 6-03" along the overlap.

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

**PROVENANCE**

Acquired directly from the artist, 2003

By descent to the present owner, 2010



**LUCIEN SMITH** b. 1989

*Untitled (Scrap Metal 4369)*, 2013

propane tank

19½ x 12¼ x 14¾ in. (49.5 x 31.1 x 37.5 cm.)

This work is unique.

Estimate \$7,000-10,000

**PROVENANCE**

BILL BRADY/KC, Kansas City

**EXHIBITED**

Kansas City, BILL BRADY/KC, *Lucien Smith: Scrap Metal*, June 28 - August 20, 2013







27

**NINA BEIER** b. 1975

*Portrait Mode, Oct. 02, 2012*

found garments, in artist's frame

69 x 45 x 2½ in. (175.3 x 114.3 x 6.4 cm.)

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

**PROVENANCE**

Standard (Oslo), Oslo



28

**DAN REES** b. 1982

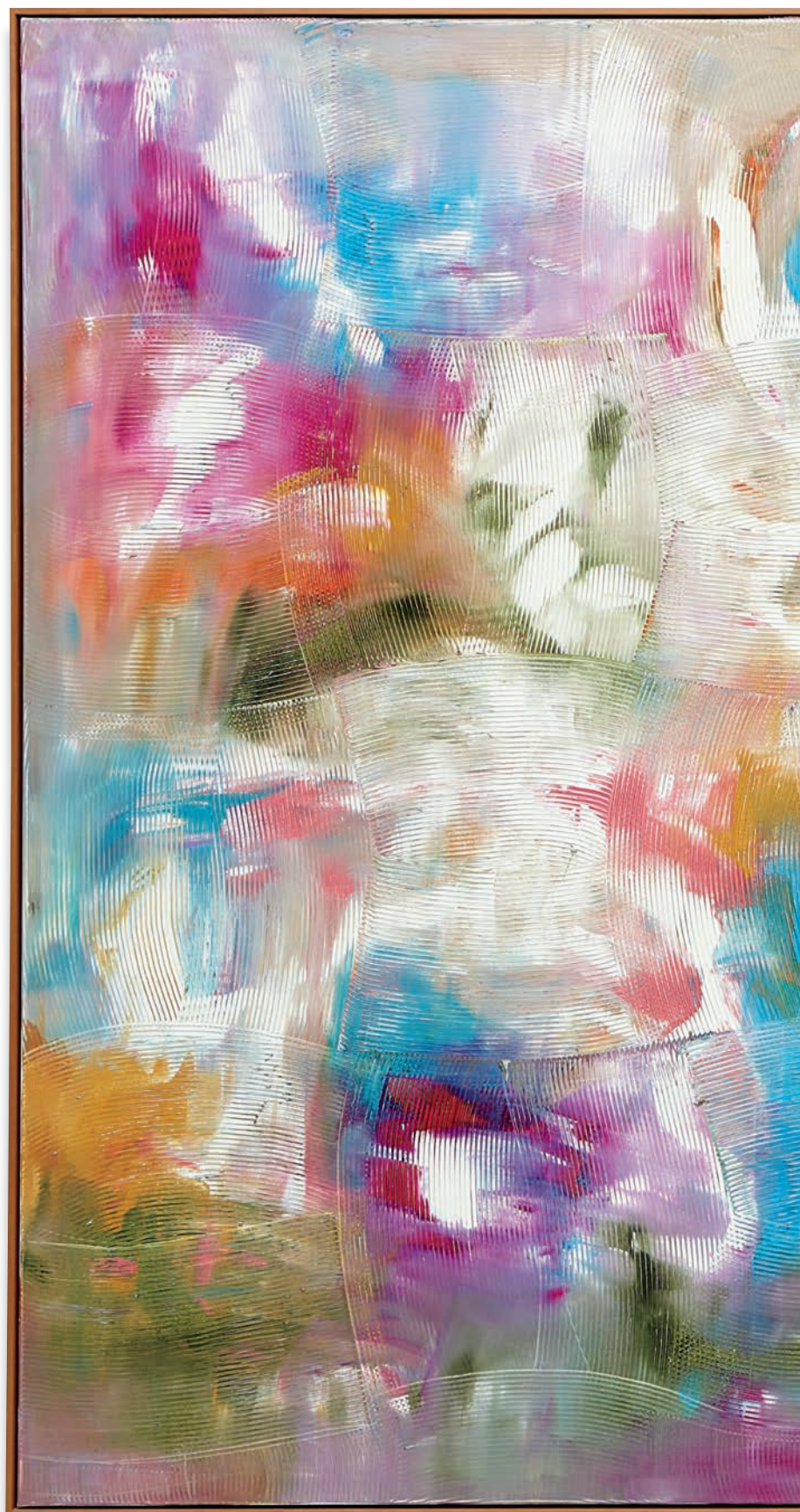
*Artex Painting*, 2012

oil on canvas, in artist's frame  
78 x 118 in. (198.1 x 299.7 cm.)

**Estimate** \$35,000-45,000

**PROVENANCE**

Tanya Leighton Gallery, Berlin











29

**FUTURA 2000** b. 1955

*Untitled*, 1993

triptych, spray paint, acrylic on canvas

each 24¼ x 24¼ in. (61.6 x 61.6 cm.)

overall 72¾ x 72¾ in. (184.8 x 184.8 cm.)

Each signed and dated "Futura 1993" on the reverse.

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

**PROVENANCE**

Acquired directly from the artist





30

**CHRISTIAN HOLSTAD** b. 1972

*Light Fixtures #2*, 2006

neon, fluorescent light casing, copper wire, plastic tubing, spray paint, electrical cord

18 x 48 x 4½ in. (45.7 x 121.9 x 11.4 cm.)

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

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

**PROVENANCE**

Daniel Reich Gallery, New York

**EXHIBITED**

New York, Daniel Reich Gallery, Leatherbeach, *Love Means Never Having to Say You're Sorry*, March 4 - May 21, 2006





31

**EILEEN QUINLAN** b. 1972

*The Conformist*, 2010

chromogenic print

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

This work is number 12 from an edition of 15 plus 5 artist's proofs.

Estimate \$6,000-8,000

**PROVENANCE**

Miguel Abreu Gallery, New York





32

**ANSELM REYLE** b. 1970

*Untitled*, 2013

mixed media on canvas, acrylic glass

28 $\frac{3}{8}$  x 24 x 7 $\frac{1}{2}$  in. (72.1 x 61 x 19.1 cm.)

Signed and dated "A Reyle 2013" on the reverse of the canvas.

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

**PROVENANCE**

Patricia Low Contemporary, Gstaad





33

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

*Untitled*, 2009

offset on drywall, paint can

overall dimensions variable

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

paint can 7½ x 6½ x 6½ in. (19.1 x 16.5 x 16.5 cm.)

This work is number 1 from an edition of 10.

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

**PROVENANCE**

Greene Naftali Gallery, New York

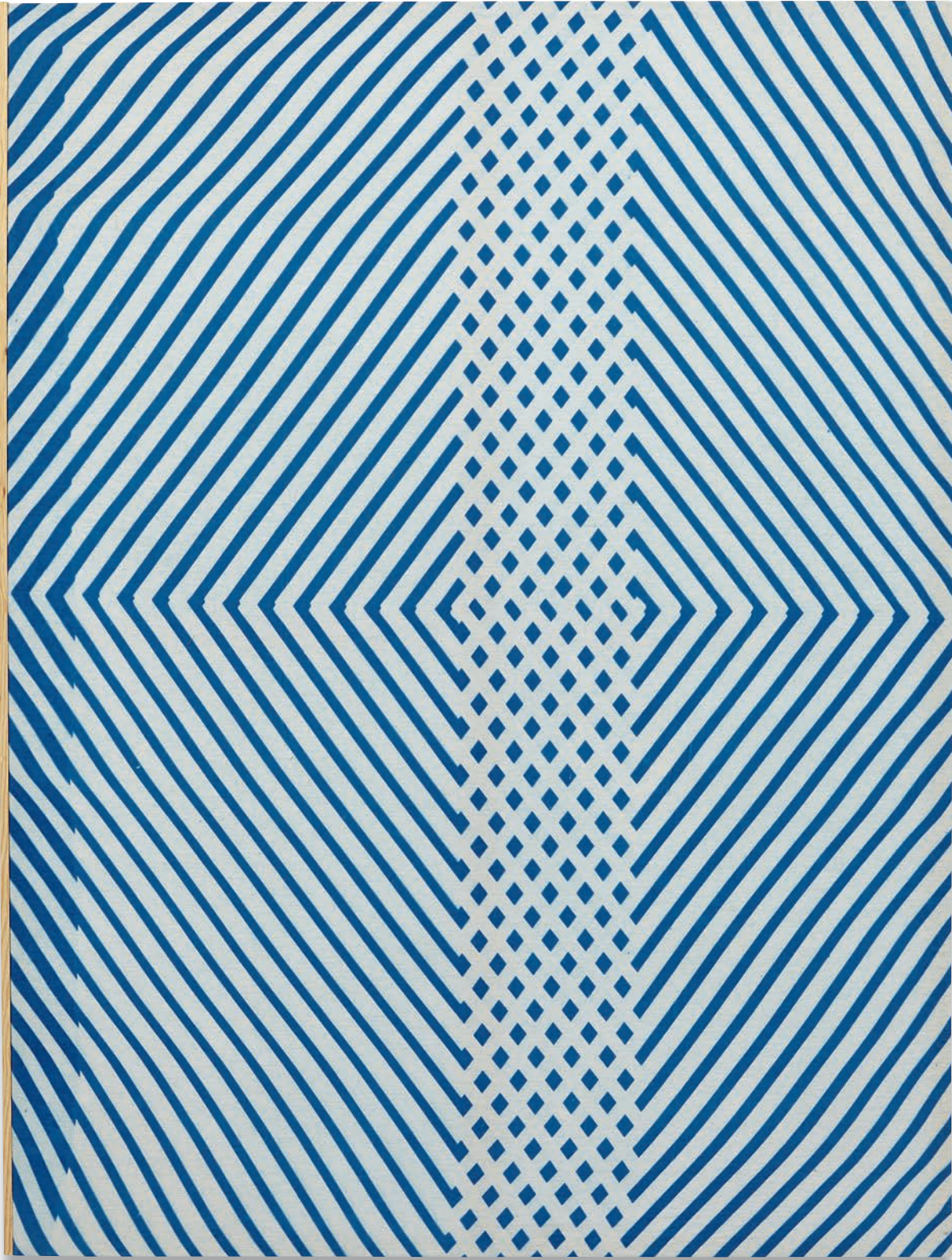
Los Angeles, LAXArt, *LAXArt Benefit Auction*, November 15, 2009

Acquired at the above sale by the present owner

“....really important to us was the act of collaboration - or playing together - disrupting our respective ways of working, and experimenting with ideas and processes that our own bodies of work didn't really allow.”

GUYTON\WALKER, 2005





34

**HUGH SCOTT-DOUGLAS** b. 1988

*Untitled (HSD\_Q08)*, 2011

cyanotype on linen

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

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

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

**PROVENANCE**

Jessica Silverman Gallery, San Francisco



35

**DAVID OSTROWSKI** b. 1981

*F (Gee Vaucher)*, 2012

acrylic, lacquer, paper on canvas

86 $\frac{5}{8}$  x 66 $\frac{7}{8}$  in. (220 x 169.9 cm.)

Signed and dated "David Ostrowski '12" along the overlap.

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

**PROVENANCE**

ltd los angeles, Los Angeles

**EXHIBITED**

Los Angeles, ltd los angeles, *David Ostrowski: From bad to worse*, October 18 - November 24, 2012

“For me, painting is the search for meaning in nonsense.  
I’m not interested in understanding; for me, it’s a question  
of not understanding.”

DAVID OSTROWSKI, 2012







36

**LUCIEN SMITH** b. 1989

*Blazing Saddles*, 2012

acrylic on unprimed canvas

108 x 84 in. (274.3 x 213.4 cm.)

Signed "Lucien Smith" along the overlap.

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

**PROVENANCE**

Private Collection

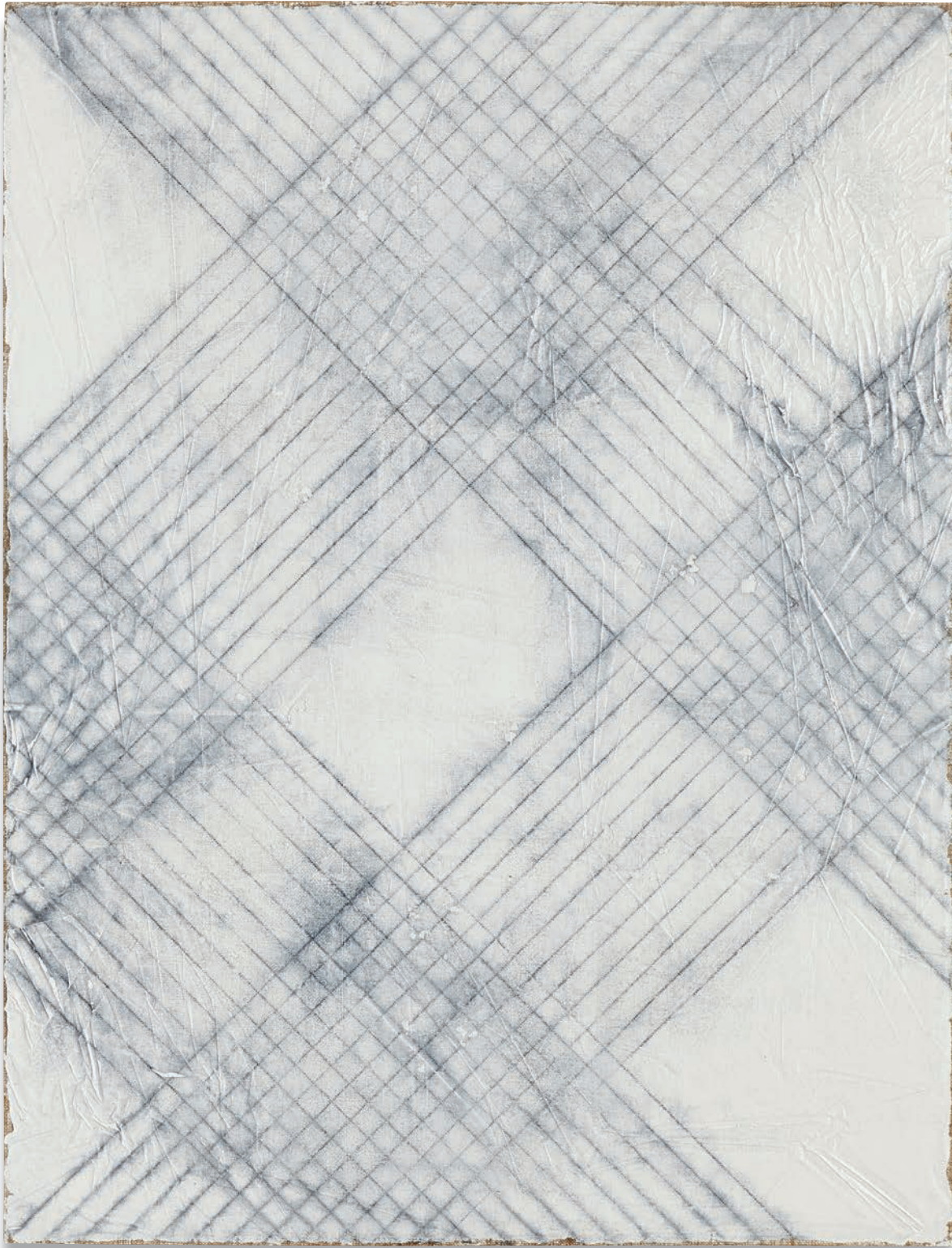
"I began to value simplicity within my work. I recognized that randomness breeds this simplicity[...]intentionally creating the unintentional."

LUCIEN SMITH









37

**MARK HAGEN** b. 1972

*To be titled (Additive Painting #98)*, 2012

acrylic, iron oxide pigment on burlap laid on panel

68 x 52 in. (172.7 x 132.1 cm.)

Signed and dated "Mark Hagen 11/2012" along the overlap.

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

**PROVENANCE**

China Art Objects Galleries, Los Angeles





38

**XYLOR JANE** b. 1963

*Via Crucis XI*, 2010

oil on panel

38 $\frac{7}{8}$  x 42 $\frac{7}{8}$  in. (98.7 x 108.9 cm.)

Signed, titled and dated "Xylor Jane VIA CRUCIS XI 2010" on the reverse.

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

**PROVENANCE**

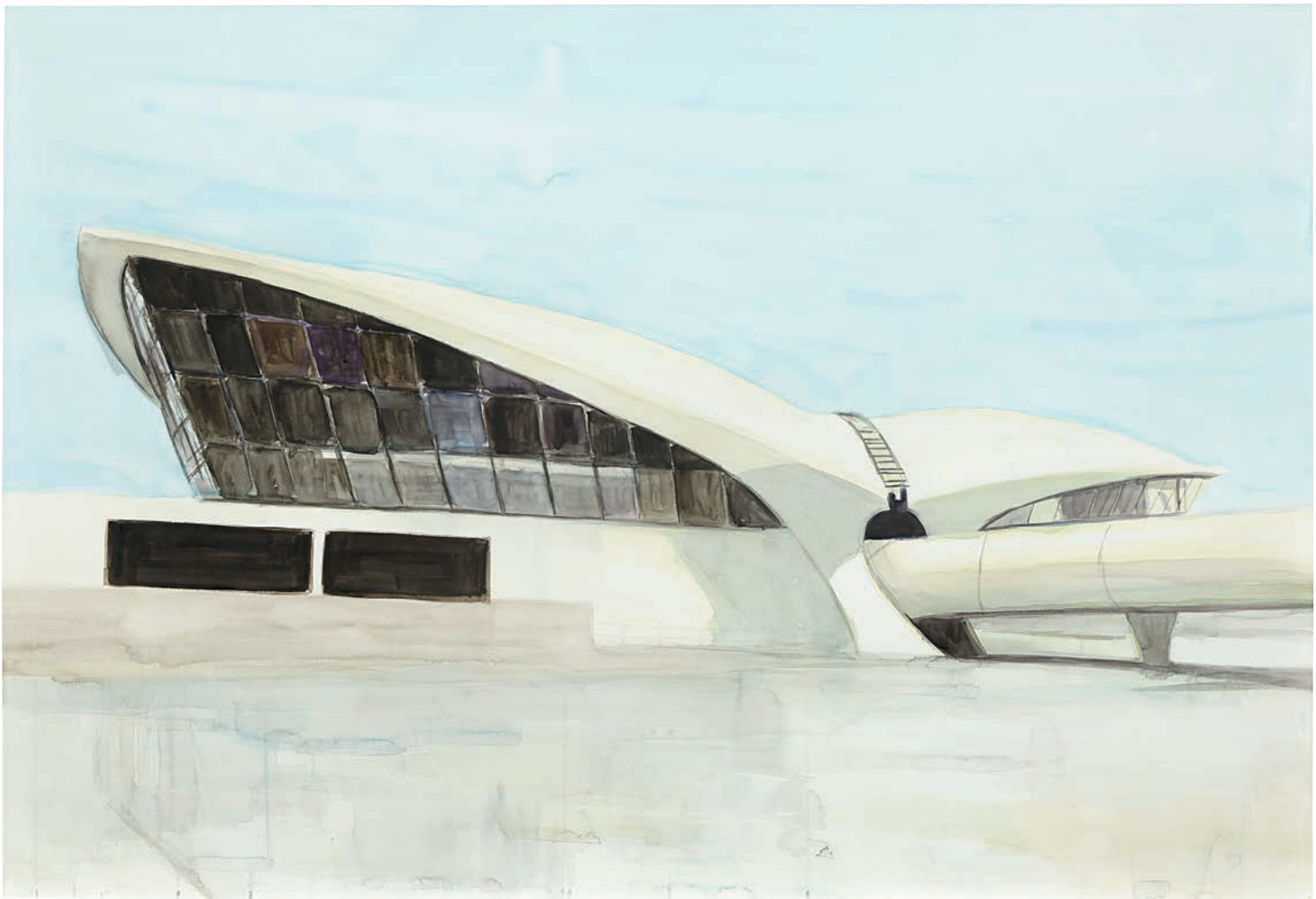
Almine Rech Gallery, Paris

Private Collection, Miami

**EXHIBITED**

Paris, Almine Rech Gallery, *Xylor Jane. Crisscross*, September 11 - October 23, 2010





39

**ENOC PÉREZ** b. 1967

*TWA Terminal, Kennedy Airport, 2006*

ink, watercolor on paper

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

Signed, titled and dated "Enoc Perez TWA Terminal, Kennedy Airport 2006" on the reverse.

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

**PROVENANCE**

Galerie Michael Janssen, Berlin

40

**ENOC PÉREZ** b. 1967

*The Seagram Building, 2006*

ink, watercolor on paper

72 x 46 in. (182.9 x 116.8 cm.)

Signed, titled and dated "Seagram Building 2006 Enoc Perez" on the reverse.

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

**PROVENANCE**

Galerie Michael Janssen, Berlin









41

**DAVIS RHODES** b. 1983

*Untitled (Purple One)*, 2007

latex on canvas

36 x 24½ in. (91.4 x 62.2 cm.)

Signed and dated "David Rhodes '07" along the overlap.

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

**PROVENANCE**

Casey Kaplan Gallery, New York





42

**JONAS WOOD** b. 1977

*Untitled (New Pot)*, 2007

oil on canvas

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

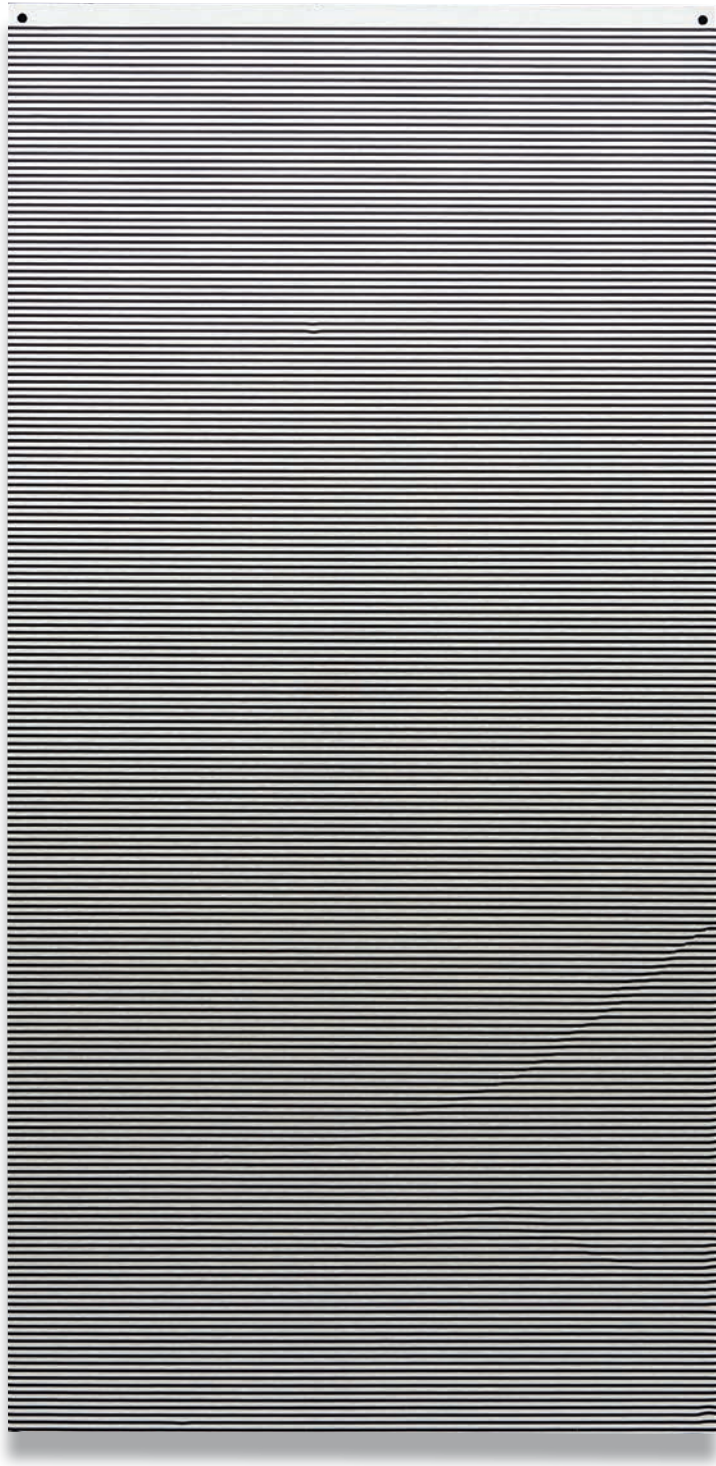
Signed, titled and dated "Jonas Wood 2007 Untitled (New Pot)" on the reverse.

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

**PROVENANCE**

Anton Kern Gallery, New York





43

**NED VENA** b. 1982

*Untitled, 2010*

adhesive vinyl on anodized aluminum

48 x 24 in. (121.9 x 61 cm.)

Signed and dated "VENA 2010" on the reverse.

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

**PROVENANCE**

Clifton Benevento, New York

“They are strikes or marks across the surface of a pattern, similar to a brushstroke, but arrived at in a pattern that invokes digital files, industrial processes, and ultimately a failure in application.”

NED VENA, 2013





44

**AARON YOUNG** b. 1972

*Burnout (Defendants)*, 2008

rubber, glass, beer, acrylic on aluminum, diptych

overall 72 x 136 in. (182.9 x 345.4 cm.)

each 72 x 68 in. (182.9 x 172.7 cm.)

Estimate \$25,000-35,000

**PROVENANCE**

Deitch Projects, New York





45

**RETNA** b. 1979

*Untitled*, 2011

acrylic on canvas

96 x 69 in. (243.8 x 175.3 cm.)

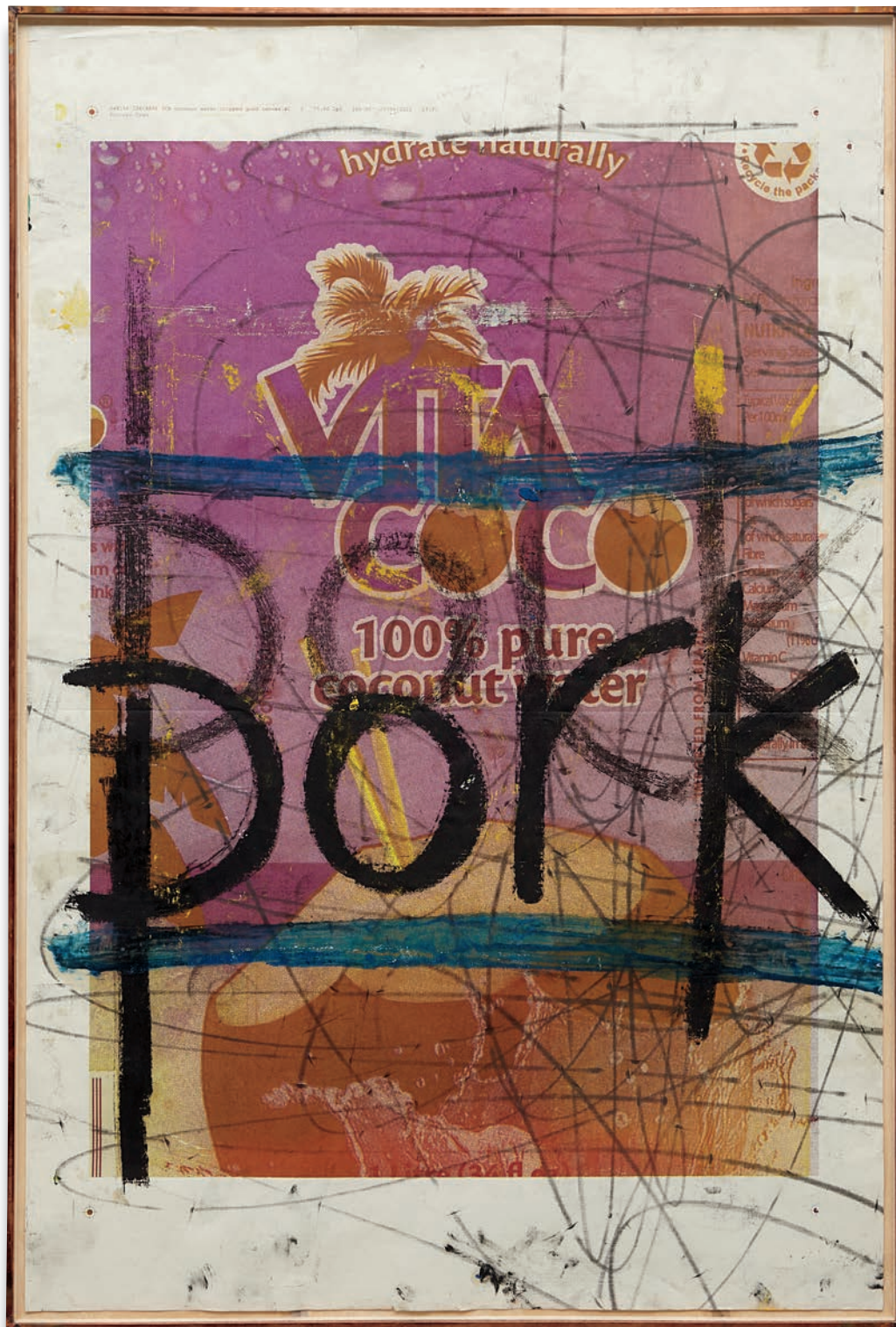
Signed "Retna" on the reverse.

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

**PROVENANCE**

Primary Projects, Miami





46

**OSCAR MURILLO** b. 1986

*La era de la sinceridad series, 2012*

oil stick, silkscreen, newspaper in artist's copper frame

sheet 59 $\frac{7}{8}$  x 39 $\frac{3}{8}$  in. (152.1 x 100 cm.)

frame 61 $\frac{1}{4}$  x 41 $\frac{1}{4}$  in. (155.6 x 104.8 cm.)

Estimate \$30,000-40,000

**PROVENANCE**

Modern Art, London

Private Collection



47

**ED RUSCHA** b. 1937

*St.-Ave.*, 2003

lithograph, hand-painted acrylic text on paper

22 x 28 in. (55.9 x 71.1 cm.)

Signed and dated "Ed Ruscha 2003" lower right.

This work is unique.

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

**PROVENANCE**

Gagosian Gallery, New York

**EXHIBITED**

New York, Gagosian Gallery, *Ed Ruscha: New Drawings*, June 22 - August 27, 2004









48

**DAVID HAMMONS** b. 1943

*Moving to the Other Side*, 1969

monotype on paper

30 x 35 in. (76.2 x 88.9 cm.)

This work is unique.

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

**PROVENANCE**

The Golden State Mutual Life Insurance Company African-American Art Collection

Swann Galleries, New York, *Golden State Mutual Life African-American Art Collection*, October 4, 2007, lot 35

Acquired at the above sale by the present owner

“I feel that my art relates to my total environment – my being a black, political, and social human being. Although I am involved with communicating with others, I believe that my art itself is really my statement. For me it has to be.”

DAVID HAMMONS, 1970



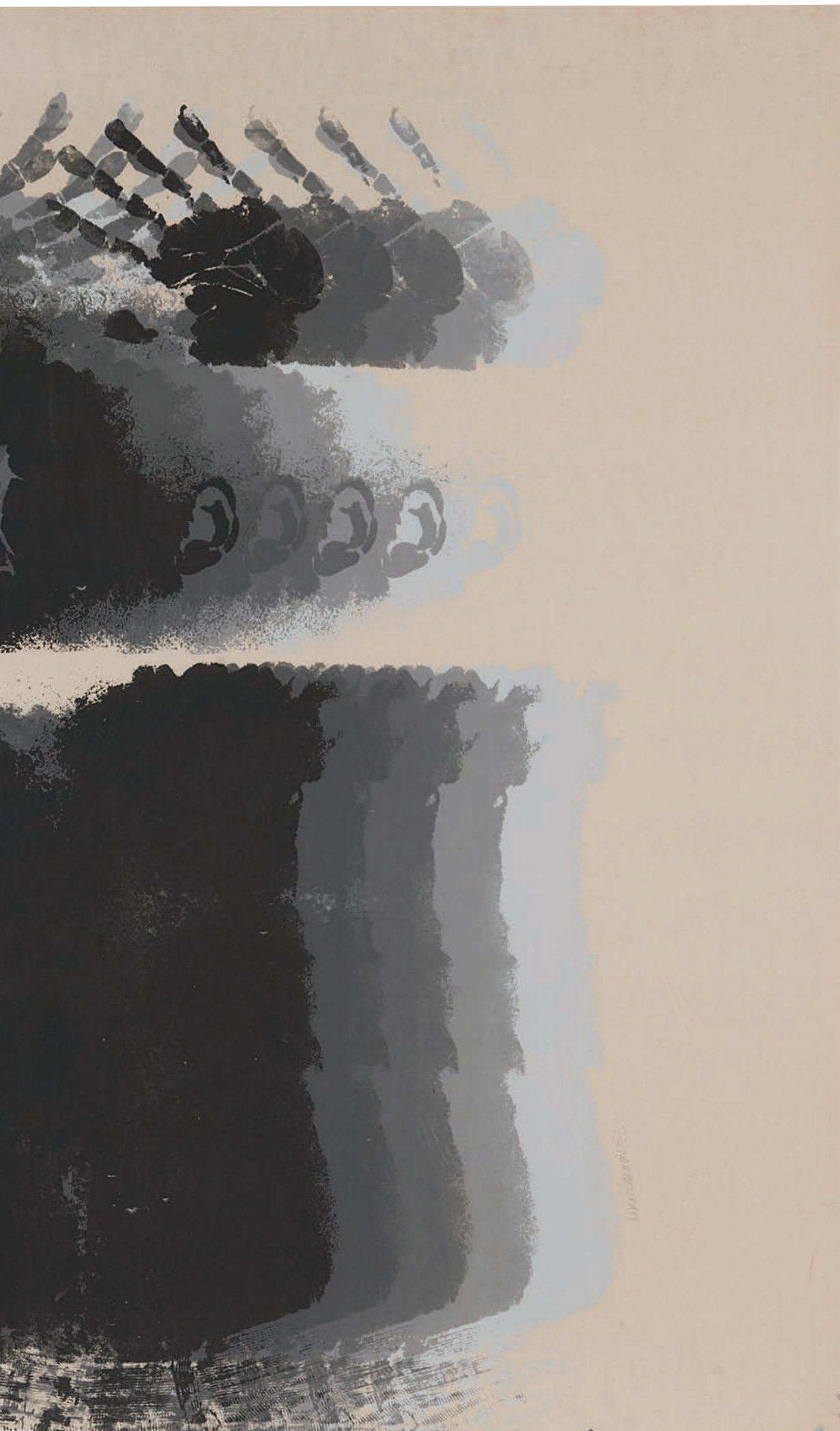


detail of the present lot

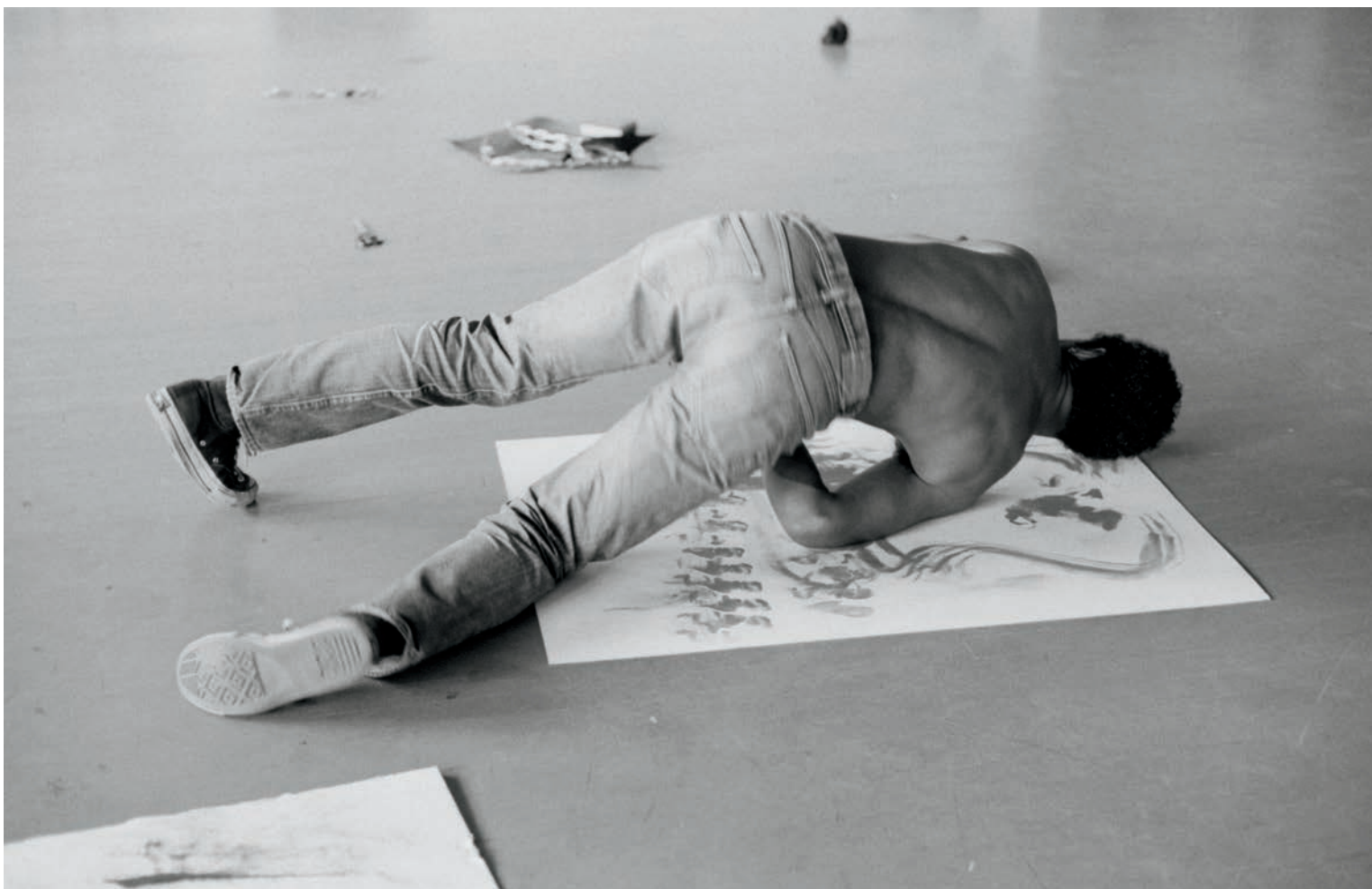












David Hammons' continually evolving oeuvre has established his practice as one of the most seminal of any American artist working today. His singular ability to encapsulate and reflect a particular cultural experience, in his case that of black Americans in the late 20th and early 21st century, is unparalleled. His "body prints," of which *Moving to the Other Side* from 1969 is an excellent example, form the bedrock of his mature work.

*Moving to the Other Side* succinctly encapsulates Hammons' razor-sharp practice and clearly delineates his unique ability to enumerate difference within a community. At once physically corporeal and fleeting, the body prints, as typified by the present lot, were created by covering parts of his own body and clothing in margarine, baby oil, or other greasy substances and then physically pressing it against the paper and subsequently

David Hammons making body prints, Slauson Avenue studio, Los Angeles, 1974  
Photo by Bruce W. Talamon  
© 1974 All Rights Reserved  
Artwork © David Hammons







Andy Warhol, *Rorschach*, 1984  
Collection of The Andy Warhol Museum, Pittsburgh  
© 2014 The Andy Warhol Foundation for the Visual Arts,  
Inc. / Artists Rights Society (ARS), New York



Yves Klein, *ANT 62 Untitled Anthropometry*, 1960  
© 2014 Artists Rights Society (ARS), New York / ADAGP, Paris  
Image: ©Banque d'Images, ADAGP / Art Resource, NY

dusting this impression with powdered pigment. Sticking to the greased areas, the pigment reveals in surprising detail the textures of the artist's hair, clothing, and skin. This particular work is slightly unique in its creation, as Hammons chose to make the initial body print against a silkscreen stratum and then used that screen to create the unique mono-print that is *Moving to the Other Side*.

There is a beguiling ambiguity with which Hammons has composed his picture and the indexical layering of the image of the bodies. Interestingly, the lightest impression, which is the furthest to the right and thus the terminus to where a Western eye will read, is also the most obscured – overlaid with the gradually darkening forms promulgating leftward. The viewer immediately understands that there is a conflict embedded within these flattened forms. It is a struggle reflected in the transition from light to dark, left to right, high and low, all of it encapsulated in the visual language of the printed body.

At the time *Moving to the Other Side* was printed, Hammons was still working very much within the confines of the picture frame, utilizing formally realistic and representational elements as evidenced by the application

of the imprint of his own body as the main “tool” in his art. However, even in so doing, his methodology and subject matter laid the groundwork for the more symbolic and ephemeral works which evolved later in his career. We can see the present lot as an empirical high water mark, an exploration of the possibilities of self-portraiture in an epoch of disintegrated self-hood. The corporeal sensuality of the bodily impressions would give way in Hammons' practice to the headier utilization of found objects, detritus either pre-laden with symbolic energy or imbued with it as such by its inclusion in Hammons' art. Here the artist's body serves as the symbolic lodestone, cut through with rich veins of racial, cultural, political and emotional gravitas. In *Moving to the Other Side*, Hammons' body and art become one unified statement, medium and message informing each other, shaping both the viewer's perception of the work and the statement which it conveys. This striking early example of Hammons' incredible ability to create aesthetically beautiful works is endowed with a dark underbelly informed by the world in which they were created. *Moving to the Other Side* conveys and reflects a strident, specific point of view while also encapsulating a poetry of form and open, even endless, possibilities.



**CHRISTOPHER WOOL** b. 1955*Three Women (Light I)*, 2005

silkscreen on Saunders Watercolor paper

sheet 81½ x 50 in. (207 x 127 cm.)

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

Signed, numbered, inscribed and dated "Wool 2005 PP 1/1 I" along the lower margin.

This work is printer's proof 1 from an edition of 9 plus 3 artist's proofs, with variants in shades of light, medium and dark rose.

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

Schellmann Contemporary Art Production, New York

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

"I remember Richard Prince once said, 'As a photographer I am practicing without a license.' I basically feel the same when I work with silk-screens. Rather than making my work technically perfect, I like to find my own way... That is what I find so stimulating, I never know how long each work will take. It simply has to evolve at its own pace."

CHRISTOPHER WOOL, 2006

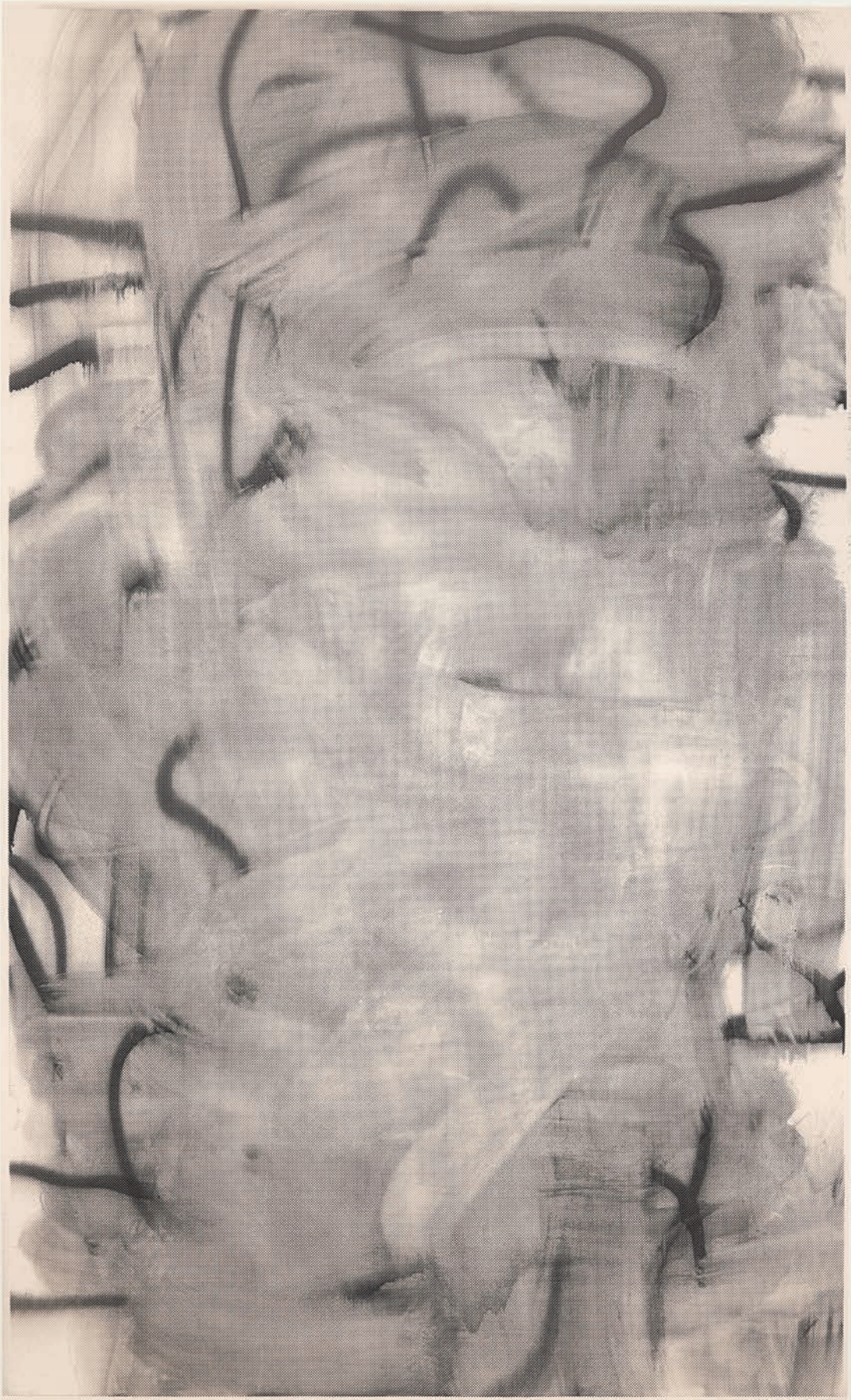
Christopher Wool has been reinvigorating contemporary abstraction since he first burst onto the scene in New York in the early 1980s – a time and location in which non-representational painting had reached its nadir. Drawing from the dark underbelly of the human psyche and urban environs, Wool's oeuvre is marked by its often monochromatic, stark palette and utilization of various media including printmaking and photography.

*Three Women (Light I)* from 2005 is a superb example of Wool's translation of his painterly advancements into the medium of screen-printing. The mechanized process of the screen-print was already an integral aspect of his painting process, which managed to couple Pop iconography and methodology in the screen-printed

motif along with Abstract Expressionist movement and dynamism of his over-painting and determined destruction. Here, Wool has confounded the viewer's preconceived notion and inverted the usual arrangement by creating an expressionist abstraction which he then translated back into a mechanically reproducible image.

Christopher Wool is clearly one of the most important artists of the current epoch. The present lot is prototypical Wool at his most masterly and innovative, blending forms of mark-making and reproduction in one violent yet harmonious whole. *Three Women (Light I)* perfectly reflects Wool's masterful innovation and ability to expose new possibilities across visual media, especially printmaking.









50

**KARA WALKER** b. 1969*Untitled, 2003*

paper cut-out on paper

8 x 11½ in. (20.3 x 29.2 cm.)

Initialed "KW" on the reverse.

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

Brent Sikkema, New York

**EXHIBITED**New York, Brent Sikkema, *Drawings*, June 4 - July 24, 2003

51

**KARA WALKER** b. 1969*Ourselves to Blame, n.d.*

ink on paper

8 x 7¾ in. (20.3 x 19.7 cm.)

Titled "Ourselves to Blame" upper right; further signed

"Kara Walker" on the reverse.

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

Acquired directly from the artist

51







52

**CECILY BROWN** b. 1969

*Untitled, 1999*

ink on paper

18½ x 24 in. (46 x 61 cm.)

Signed and dated "Cecily Brown 1999" on the reverse.

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

**PROVENANCE**

Gagosian Gallery, New York





53

**SOL LeWITT** 1928-2007

*Brushstrokes*, 1996

gouache on paper

29 $\frac{7}{8}$  x 22 $\frac{7}{8}$  in. (76 x 58 cm.)

Signed and dated "S. LeWitt 96" lower right.

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

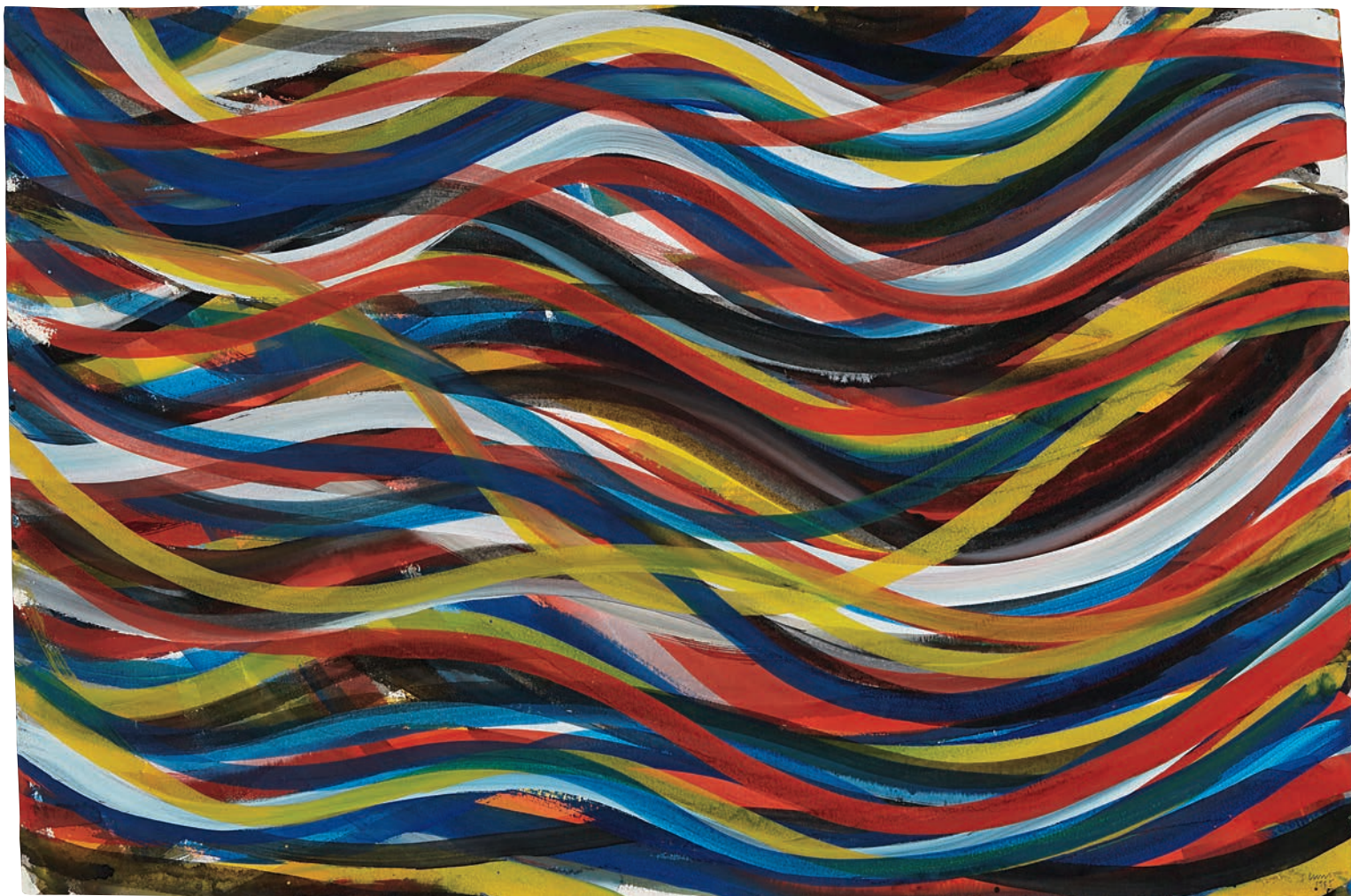
**PROVENANCE**

Paula Cooper Gallery, New York

**EXHIBITED**

Birmingham, UAB Visual Arts Gallery, University of Alabama at  
Birmingham, *Drawings & Prints from the Paula Cooper Gallery*, September  
20 - October 8, 1998





54

**SOL LeWITT** 1928-2007

*Wavy Brushstrokes*, 1995

gouache on paper

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

Signed and dated "S. LeWitt 1995" lower right.

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

**PROVENANCE**

Acquired directly from the artist by the present owner





55

**MATTHEW BARNEY** b. 1967

*Cremaster 2: The Ballad of Max Jensen, 1999*

triptych, 3 color coupler prints, in self-lubricating plastic frames

left: 27 $\frac{7}{8}$  x 24 in. (70.7 x 61 cm.)

center: 33 $\frac{5}{8}$  x 42 $\frac{7}{8}$  in. (85.5 x 109 cm.)

right: 27 $\frac{7}{8}$  x 23 $\frac{7}{8}$  in. (70.7 x 60.7 cm.)

Signed and dated "Matthew Barney '99" on the reverse of the central element. This work is number 1 from an edition of 3 plus 2 artist's proofs.

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

**PROVENANCE**

Barbara Gladstone Gallery, New York

Christie's, New York, *Post-War & Contemporary Afternoon Sale*, November 13, 2008, lot 423

Acquired at the above sale by the present owner

**EXHIBITED**

Minneapolis, Walker Art Center, *Matthew Barney Cremaster 2: The Drones' Exposition*, July 18 - October 10, 1999 (another example exhibited)

London, The Metro, *Matthew Barney Cremaster 2*, January - February, 2000 (another example exhibited)

Cologne, Museum Ludwig, *Matthew Barney: The CREMASTER Cycle*, June 6 - September 1, 2002, then traveled to Paris, Musée d'Art Moderne (October 10, 2002 - January 5, 2003), New York, Guggenheim Museum (February 21 - June 11, 2003) (another example exhibited)

**LITERATURE**

M. Kimmelman, "The Importance of Matthew Barney," *The New York Times Magazine*, October 10, 1999, p. 69 (illustrated)

*Matthew Barney Cremaster 2: The Drones' Exposition*, exh. cat., Walker Art Center, Minneapolis, 1999, pp. 39, 46-47, 51 (illustrated)

*Matthew Barney Cremaster 2*, London, The Metro, 2000, exhibition brochure (illustrated)

*Matthew Barney: The CREMASTER Cycle*, exh. cat., New York:

Guggenheim Museum Publication: H. N. Abrams, 2002, pp. 213, 217, 465





56

**THOMAS DEMAND** b. 1964

*Abgang/Exit*, 2000

chromogenic print with Diasc face

61¼ x 98½ in. (155.6 x 250.2 cm.)

Signed, numbered and dated "Thomas Demand 2000 5/6" on the reverse.

This work is number 5 from an edition of 6.

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

**PROVENANCE**

Victoria Miro Gallery, London

**LITERATURE**

K. Bregenz, E. Schneider, *Thomas Demand: Phototrophy*, Munich: Schirmer/Mosel Verlag, 2005, p. 47 (illustrated)

U. Baer, *Thomas Demand: L'Esprit d'Escalier*, Cologne: Walther König, 2007, p. 17 (illustrated)





57

**RICHARD PRINCE** b. 1949

*Good Nurse*, 2007

portfolio of 19 collages with off-set lithography, hand-painting, hand cutting, nurse cap in natural wood and Plexiglas vitrine  
each sheet 17½ x 15¾ x 18½ in. (43.4 x 39.9 x 47.2 cm.)

Plexiglas vitrine 15½ x 11½ x 18½ in. (39.3 x 30.1 x 50 cm.)

Each numbered "W" on a label affixed to reverse; further signed "R Prince" on *Harbor Nurse* lower right. This portfolio is letter W from an edition of A through Z.

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

**PROVENANCE**

Two Palms Press, New York  
McClain Gallery, Houston  
Private Collection



"I don't see any difference now between what I collect and what I make. It's become the same. What I'm collecting will, a lot of times, end up in my work."

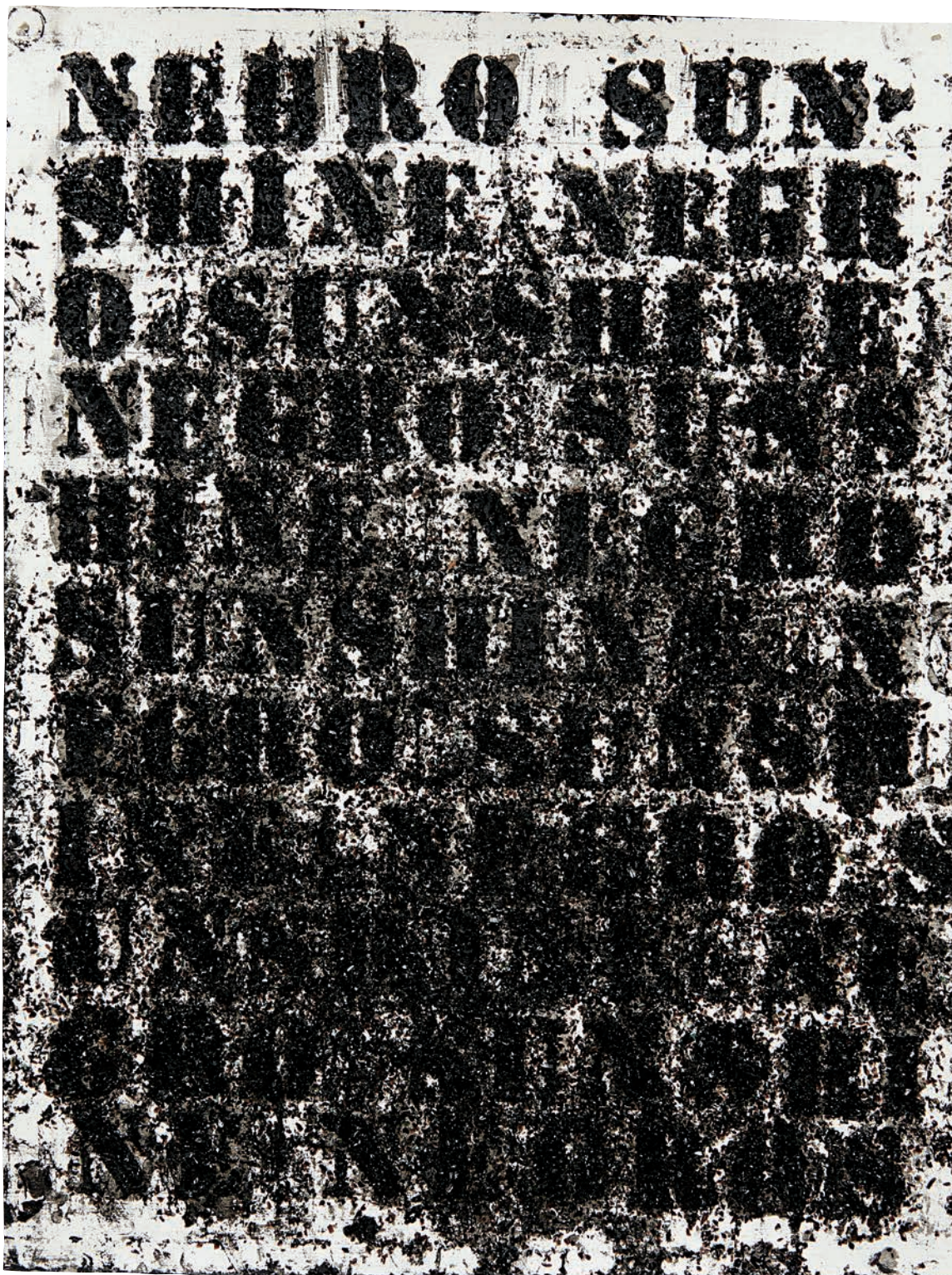
RICHARD PRINCE, 2005











58

**GLENN LIGON** b. 1960

*Study for Negro Sunshine #19*, 2006

oil stick, coal dust, gesso on paper

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

Signed and titled "Study for Negro Sunshine #19 Glenn Ligon" on the reverse.

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

**PROVENANCE**

Regen Projects, Los Angeles

Galerie Sho, Tokyo





59

**JACK PIERSON** b. 1960

*Glory*, 2009

metal, wood, paint

25 x 71 x 2 $\frac{7}{8}$  in. (63.5 x 180.3 x 7.1 cm.)

Signed, titled and dated "glory 2009 Jack Pierson" on the reverse of the letter "Y."

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

**PROVENANCE**

Cheim & Read, New York

Private Collection, New York





60

**GEORGE CONDO** b. 1957

*Blue Woman*, 1995

pastel, pencil on paper

14½ x 11½ in. (36.8 x 29.2 cm.)

Initialed and dated "GC 95" lower left.

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

**PROVENANCE**

Acquired directly from the artist by the present owner





61

**GEORGE CONDO** b. 1957

*Pirate in the Night*, 1989

oil on linen

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

Signed, titled and dated "Condo 89.1 Pirate in the Night" on the stretcher bar; further signed and dated "Condo 89.1" on the reverse.

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

**PROVENANCE**

Acquired directly from the artist by the present owner





i)



ii)

62

**KEITH HARING** 1958-1990

Two works: (i) *Untitled (Zena at 17 Years)*, 1985; (ii) *Untitled*, 1986

ink on paper

(i) 11 x 15 in. (27.9 x 38.1 cm.);

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

(i) Signed, titled, numbered and dated "KHD261 Zena at 17 Years K. Haring Feb. 21 85" on the reverse;

(ii) Signed, numbered and dated "KHD145 © K. Haring June 18-86" on the reverse.

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

**PROVENANCE**

Keith Haring Foundation, New York

Acquired from the above by the present owner





63

**CHRIS OFILI** b. 1968

*no title*, 2003

charcoal, gold leaf, gouache on paper

12 $\frac{3}{8}$  x 9 $\frac{3}{8}$  in. (31.4 x 23.8 cm.)

Signed and dated "Chris Ofili 2003" on the reverse.

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

**PROVENANCE**

Victoria Miro Gallery, London





64

**SAM GILLIAM** b. 1933

*Three Levels*, 1994

acrylic on polypropylene, birch plywood construction with  
aluminum frames

71¾ x 73 in. (182.2 x 185.4 cm.)

Signed, titled and dated "Three Levels, 1994 Sam Gilliam" on the reverse.

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

**PROVENANCE**

Imago Galleries, Palm Desert





65

**SAM GILLIAM** b. 1933

*Language of Marks, 1994*

acrylic on polypropylene, birch plywood construction with  
aluminum frame

81½ x 55 in. (206.1 x 139.7 cm.)

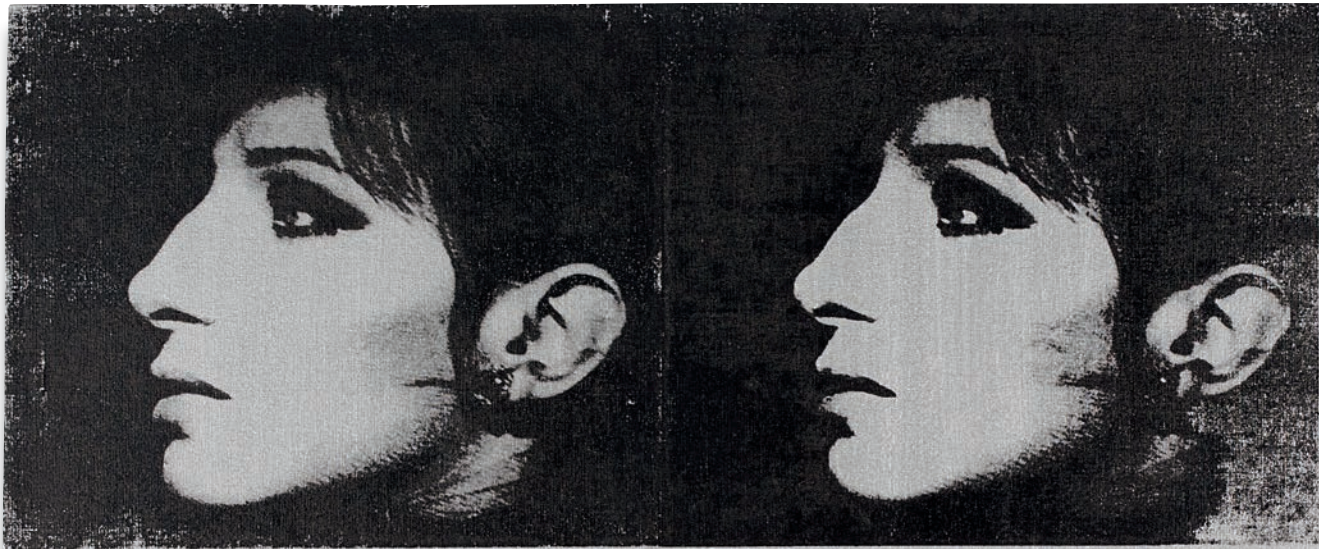
Signed, titled and dated "Language of Marks Sam Gilliam '94"  
on the reverse.

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

**PROVENANCE**

Imago Galleries, Palm Desert





66

**DEBORAH KASS** b. 1952

*2 Silver Barbras (Jewish Jackie series)*, 1992

synthetic polymer silkscreen ink on canvas

28 x 42 in. (71.1 x 106.7 cm.)

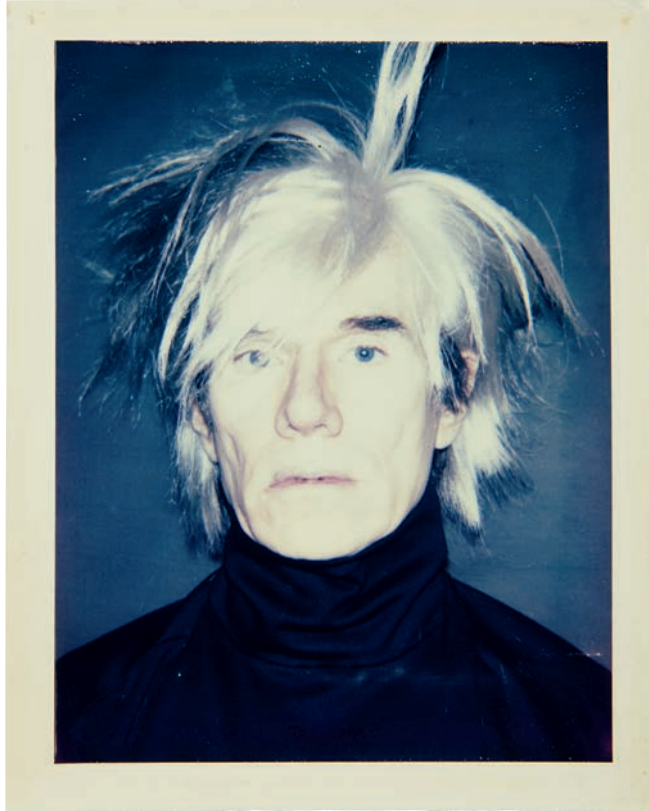
Signed, titled and dated "2 Silver Barbras (Jewish Jackie Series) D Kass 92"  
on the reverse.

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

**PROVENANCE**

Marsha Fogel Gallery, East Hampton





ACTUAL SIZE

67

**ANDY WARHOL** 1928-1987

*Self-Portrait (in Fright Wig)*, 1986

Polacolor ER photograph

4¼ x 3¾ in. (10.8 x 8.6 cm.)

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

**PROVENANCE**

Acquired directly from the artist

Collection of Richard Nelson

Private Collection, New York

Private Collection, Europe, circa 1990



**ANDY WARHOL** 1928-1987*Jean-Michel Basquiat, 1984*

gelatin silver print

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

Stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. and numbered "FLO5. 00520" on the reverse.

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

Hauser &amp; Wirth, London

**EXHIBITED**

London, Hauser & Wirth, *Warhol's World: Photograph & Television*, January 27 - March 11, 2006, then traveled to New York, Zwirner & Wirth (April 5 - April 29, 2006)

**LITERATURE**

G. O'Brien, *Warhol's World: Photograph & Television*, exh. cat., Hauser & Wirth, London, 2006, p. 244 (illustrated)

**ANDY WARHOL** 1928-1987*Keith Haring, 1985*

gelatin silver print

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

Stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. and numbered "FLO5. 02058" on the reverse.

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

Hauser &amp; Wirth, London

**EXHIBITED**

London, Hauser & Wirth, *Warhol's World: Photograph & Television*, January 27 - March 11, 2006, then traveled to New York, Zwirner & Wirth (April 5 - April 29, 2006)

**LITERATURE**

G. O'Brien, *Warhol's World: Photograph & Television*, exh. cat., Hauser & Wirth, London, 2006, p. 203 (illustrated)





**RAYMOND PETTIBON** b. 1957*No title (As I Look Back...), 1991*

ink, watercolor on paper

22 x 17 in. (55.9 x 43.2 cm.)

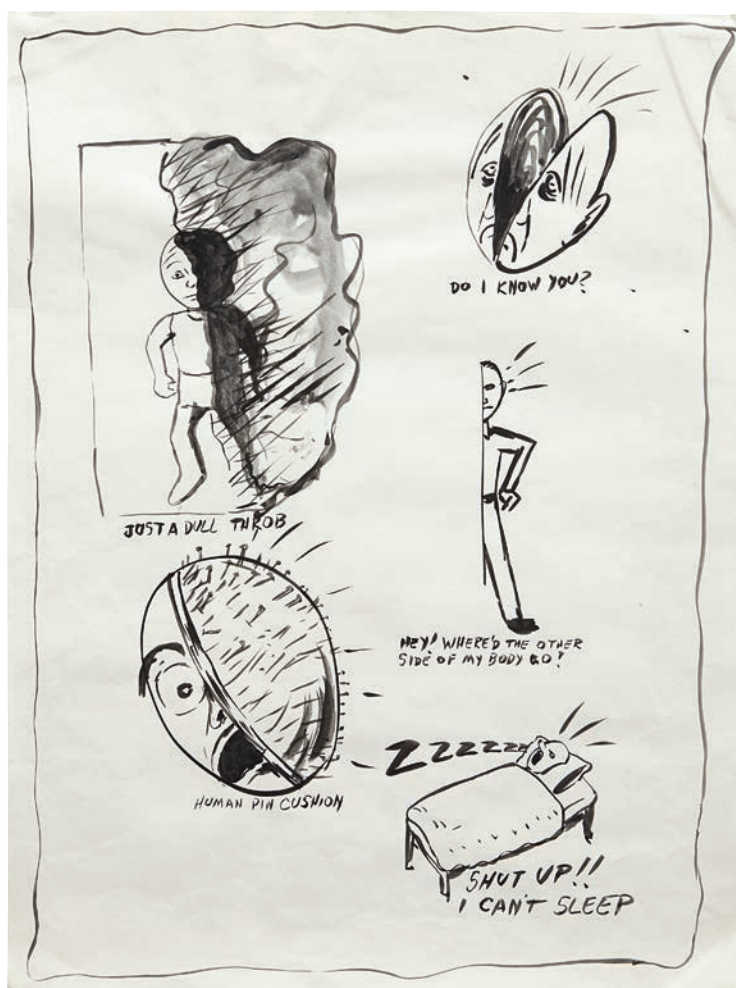
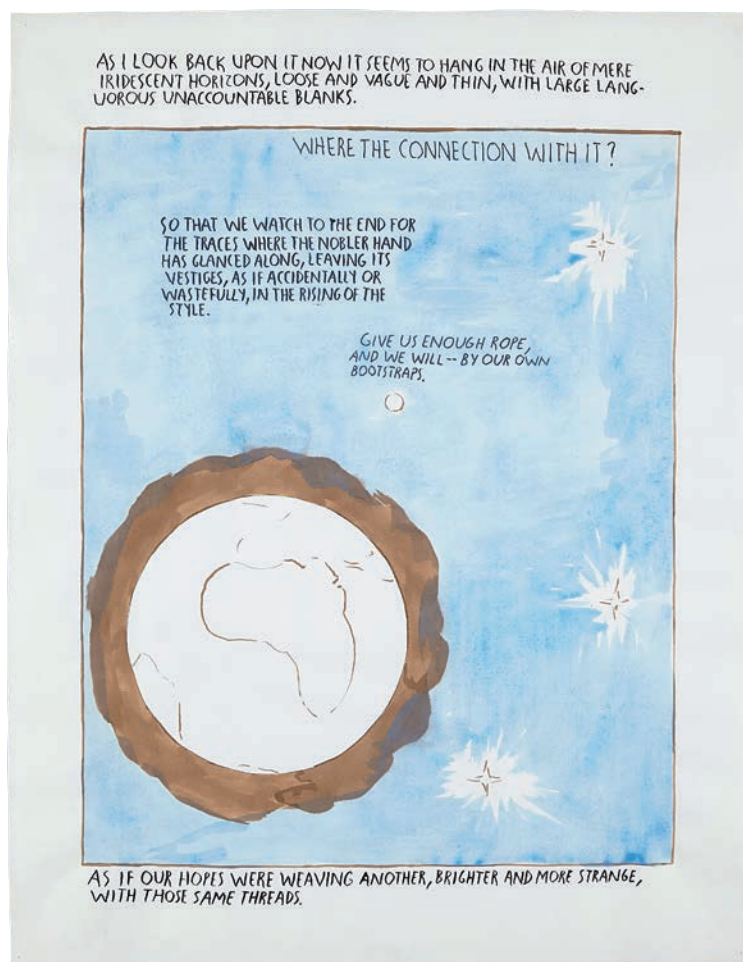
Signed and dated "Raymond Pettibon 91" on the reverse.

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

Richard/Bennett Gallery, Los Angeles

Private Collection, 1992

By descent to the present owner, 2010

**EXHIBITED**Los Angeles, Museum of Contemporary Art Los Angeles,  
*Helter Skelter: L.A. Art in the 1990's*, January 26 - April 26,  
1992**MIKE KELLEY** 1954-2012*Untitled, from the Sublime (Study for Headache Napkin) #2, 1983*

ink on paper

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

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

Patrick Painter, Santa Monica

Private Collection

Gagosian Gallery, London

Private Collection





72

**YAYOI KUSAMA** b. 1929

*Butterfly*, 1979

watercolor on paperboard

9½ x 10½ in. (24.1 x 27 cm.)

Signed, stamped and dated "Yayoi Kusama 1979" lower right; further signed and dated "1979 Yayoi Kusama" on the reverse. This work is accompanied by Yayoi Kusama's Art Work Registration Card.

Estimate \$15,000-20,000

**PROVENANCE**

Ikon Gallery, Santa Monica





73

**ANDY WARHOL** 1928-1987

*Sunset, 1972*

unique color screenprint, extensive hand-painting, on wove paper  
sheet 35½ x 46 in (89.2 x 116.8 cm.)

Signed, dated and annotated "Handpainted Andy Warhol 1972" on the  
reverse; further stamped by the Andy Warhol Authentication Board Inc.  
and numbered "A153.046" on the reverse.

This work is a trial proof from an edition of 632 unique prints.

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

**PROVENANCE**

Published by David Whitney, New York  
Private Collection. Los Angeles

**LITERATURE**

F. Feldman & J. Schellmann, *Andy Warhol Prints: A Catalogue Raisonné:*  
1962 - 1987, Fourth Edition, New York: D.A.P., 2003, Catalogue Reference  
F&S II. 85-88, p. 81





**WALEAD BESHTY** b. 1976

*The Phenomenology of Shopping*, 2001-03

chromogenic print, Diasec mounted

67¾ x 47¾ in. (172.1 x 121.3 cm.)

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

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

**PROVENANCE**

Wallspace Gallery, New York

PROPERTY FROM A PRIVATE COLLECTION, MINNESOTA

**WOLFGANG TILLMANS** b. 1968

*ten-eight*, 1999

chromogenic print

15⅞ x 11⅞ in. (40.3 x 30.2 cm.)

Signed, titled, numbered, inscribed and dated "ten-eight ph 8 99 pr WT 8 99 2/10 + 1 Wolfgang Tillmans" on the reverse; further numbered and dated "99-12-2/10" on the reverse. This work is number 2 from an edition of 10 plus 1 artist's proof.

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

**PROVENANCE**

Andrea Rosen Gallery, New York

Locksley Shea Gallery, Minneapolis

**LITERATURE**

*Wolfgang Tillmans: if one thing matters*, exh. cat., The Tate Britain, London, 2003, no. 1999-012, p. 171 (illustrated)





76

**WOLFGANG TILLMANS** b. 1968

*spitting on dick*, 1997

chromogenic print

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

frame 22 $\frac{7}{8}$  x 17 $\frac{3}{4}$  x 1 $\frac{1}{2}$  in. (58.4 x 45.1 x 3.8 cm.)

Signed, titled, numbered, inscribed and dated "spitting on dick ph 1997 pr WT 05 97 4/10 + 1 Wolfgang Tillmans" on the reverse. This work is number 4 from an edition of 10 plus 1 artist's proof.

Estimate \$4,000-6,000

**PROVENANCE**

Andrea Rosen Gallery, New York

**LITERATURE**

*Wolfgang Tillmans: if one thing matters*, exh. cat., The Tate Britain, London, 2003, no. 1997-011, p. 126 (illustrated)

76



77



77

**ROE ETHRIDGE** b. 1969

*Cat Power for New Yorker*, 2012

chromogenic print, in artist's frame

image 43 $\frac{1}{4}$  x 33 in. (109.9 x 83.8 cm.)

frame 45 $\frac{1}{2}$  x 35 in. (115.6 x 88.9 cm.)

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

Estimate \$12,000-18,000

**PROVENANCE**

Gladstone Gallery, New York

Mai 36 Galerie, Zurich

Private Collection

**LITERATURE**

S. Frere-Jones, "Light Show," *New Yorker*, September 10, 2012 (illustrated)





78

**ALEX PRAGER** b. 1979

*Sheryl* (from the series *Weekend-End*), 2009

chromogenic print

36 x 27 in. (91.4 x 68.6 cm.)

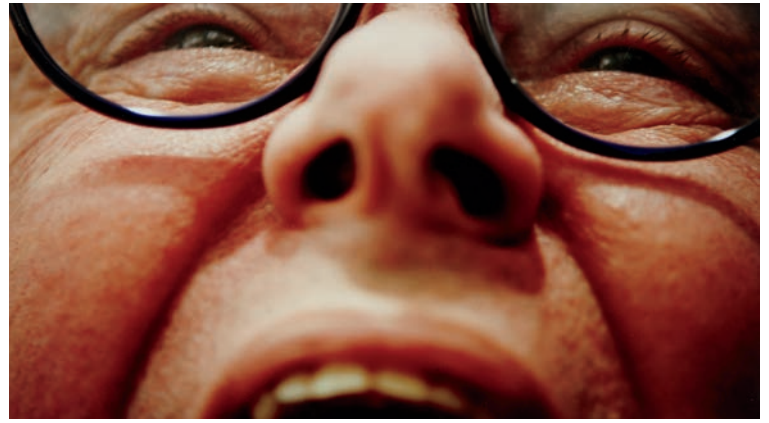
Signed, titled, numbered and dated "Sheryl 5/5 Alex Prager 2009" on a label affixed to the reverse. This work is number 5 from an edition of 5.

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

**PROVENANCE**

Yancy Richardson Gallery, New York





79

**ALEX PRAGER** b. 1979

*Untitled (Face in the Crowd) Box Set*, 2013

box set of 6 chromogenic prints, film poster, film music score, digital video, digital master

each sheet 17 x 22 in. (43.2 x 55.9 cm.)

portfolio 25 x 19¼ x 1¾ in. (63.5 x 48.9 x 4.4 cm.)

video length 10 minutes 7 seconds

Titled "Face in the Crowd" on portfolio box and deboss numbered "4/15" inside cover of portfolio box; further signed, dated, and numbered "Alex Prager 4/15 Alex Prager" on card at inside cover of portfolio box; further titled and inscribed "Face in the Crowd by Alex Prager" on the DVD label. This work is number 4 from an edition of 15.

Estimate \$25,000-35,000

**PROVENANCE**

Yancy Richardson Gallery, New York

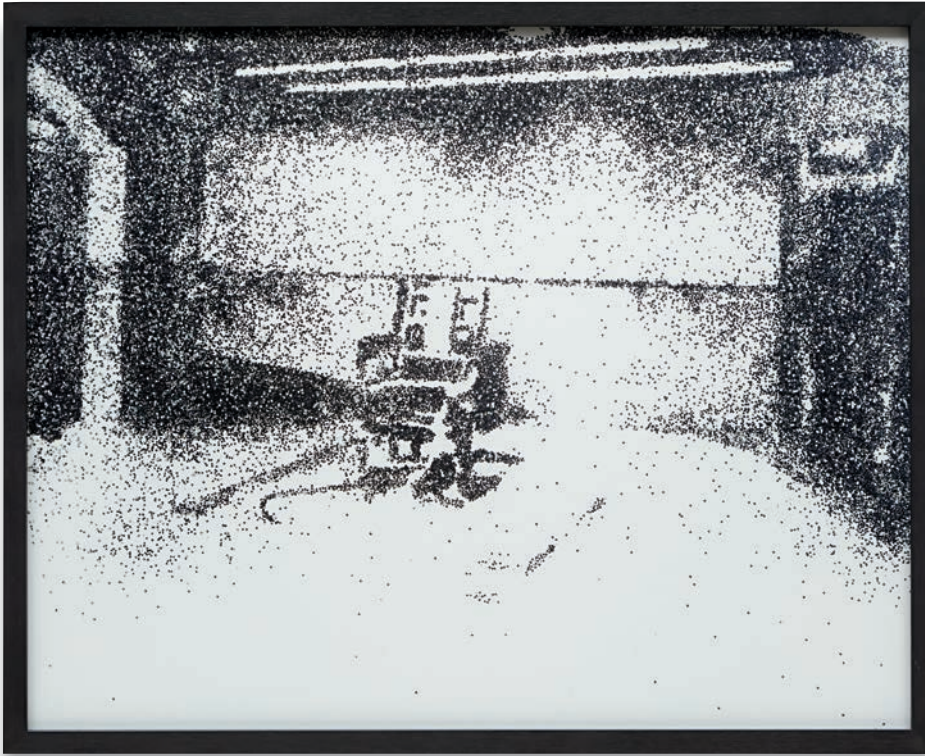
**EXHIBITED**

Washington D.C., Corcoran Gallery of Art, *Alex Prager; Face in the Crowd*, November 23, 2013 - March 9, 2014 (another example exhibited)  
New York, Lehmann Maupin Gallery, *Alex Prager: Face in the Crowd*, January 9 - February 22, 2014 (another example exhibited)

**LITERATURE**

*Face in the Crowd*, Alex Prager, exh. cat., Lehmann Maupin Gallery, New York, M+B Gallery, Los Angeles, 2014



**VIK MUNIZ** b. 1961

*Electric Chair (from Pictures of Glitter)*, 2001

chromogenic print in artist's frame

image 31½ x 39 in. (79.1 x 99.1 cm.)

frame 33½ x 41¾ in. (85.1 x 105.1 cm.)

Signed and numbered "Vik Muniz 4/5" on a gallery label affixed to the reverse. This work is number 4 from an edition of 5.

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

**PROVENANCE**

Galerie Xippas, Paris

Private Collection

New York, Phillips de Pury & Company, *Under the Influence*, March 31, 2008, lot 287

Acquired at the above sale by the present owner

**EXHIBITED**

Paris, Galerie Xippas, *Vik Muniz (After Warhol)*, January - February 2004 (another example exhibited)

Santiago de Compostela, Centro Galego de Arte

Contemporánea, *Vik Muniz*, December 18, 2003 - March 7, 2004, then traveled to Dublin, Irish Museum of Modern Art (March 31 - June 13, 2004), Madrid, Fundación Telefónica (November 17, 2004 - January 9, 2005) (another example exhibited)

**LITERATURE**

Centro Galego de Arte Contemporanea, ed., *Vik Muniz*, Santiago de Compostela, 2003, p.145 (illustrated)

*Vik Muniz*, exh. cat., Galerie Xippas, Paris, 2004, n.p. (illustrated)

M. dos Anjos, J. Elkins, S. Rice, *Vik Muniz: Obra Incompleta/Incomplete Works*, Rio de Janeiro, 2004, p. 37 (illustrated)

**VIK MUNIZ** b. 1961

*Tower of Babel after Pieter Brueghel (Gordian Puzzles)*, 2007

chromogenic print in artist's frame

image 53 x 39½ in. (134.6 x 100.3 cm.)

frame 57 x 43½ in. (144.8 x 110.5 cm.)

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

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

**PROVENANCE**

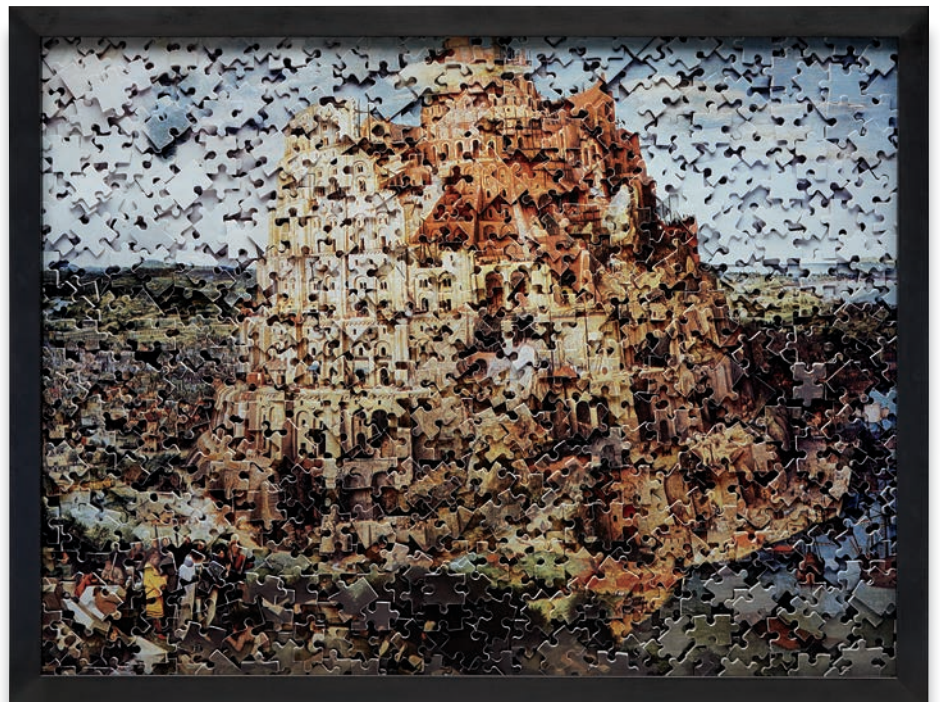
Sikkema Jenkins & Co., New York

**EXHIBITED**

San Francisco, Rena Bransten Gallery, *Vik Muniz, Paper Trails*, October 16 - November 29, 2008

**LITERATURE**

V. Muniz and P. Corrêa do Lago, *Vik Muniz: Complete Works, 1987-2009: Catalogue Raisonné*, Rio de Janeiro, 2009, p. 672 (illustrated)







82

**VIK MUNIZ** b. 1961

*Burning Standard, after Ed Ruscha from the series Pictures of Cars, 2007*

chromogenic print in artist's frame

image 36¼ x 68 in. (92.1 x 172.7 cm.)

frame 43¼ x 75 in. (109.9 x 190.5 cm.)

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

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

**PROVENANCE**

Private Collection

**LITERATURE**

V. Muniz and P. Corrêa do Lago, *Vik Muniz: Complete Works, 1987-2009: Catalogue Raisonné*, Rio de Janeiro, 2009, p. 613 (illustrated)





83

**CANDIDA HÖFER** b. 1944

*Rathaus Altona 1 (City Hall Altona 1)*, 2000

chromogenic print

73½ x 60 in. (186.7 x 152.4 cm.)

Signed "Candida Höfer" on the reverse. This work is number 2 from an edition of 6.

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

**PROVENANCE**

Anita Friedman Fine Arts, New York



84

**MARILYN MINTER** b. 1948*Heel*, 2008

chromogenic print

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

This work is number 5 from an edition of 5 plus  
2 artist's proofs.**Estimate** \$25,000-35,000**PROVENANCE**

Galerie Laurent Godin, Paris

84



85

**MARILYN MINTER** b. 1948*Deep Throat*, 2004

chromogenic print mounted on aluminum

36 x 49½ in. (91.4 x 125.7 cm.)

Signed, titled, numbered and dated "Deep Throat M.  
Minter Ed: 3/5 2004" on the reverse. This work is number  
3 from an edition of 5 plus 2 artist's proofs.**Estimate** \$15,000-20,000**PROVENANCE**

Andréhn-Schiptjenko Gallery, Stockholm

**LITERATURE**J. Burton, M. Higgs, *Marilyn Minter*, New York: Gregory  
R. Miller & Co., 1st Edition, 2007, p. 26, pp. 27, 105  
(illustrated)J. Burton, M. Higgs, *Marilyn Minter*, New York: Gregory  
R. Miller & Co., 2nd Edition, 2010, p. 26, pp. 27, 104  
(illustrated)

85







86

**EDWARD BURTYNSKY** b. 1955*Manufacturing #7, Textile Mill, Xiaoxing, Zhejiang Province, China, 2004*chromogenic print on Fuji Digital Crystal Archive Paper  
34 x 27 in. (86.4 x 68.6 cm.)

Signed "Ed Burtynsky" on a label affixed to the reverse of the mount. This work is number 3 from an edition of 15.

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

Charles Cowles Gallery, New York

**EXHIBITED**Winston-Salem, Southeastern Center for Contemporary Art (SECCA), *Edward Burtynsky: The China Series*, 2006, then traveled to Boca Raton, Boca Raton Museum of Art (April 12 - June 18), Vancouver, Presentation House Gallery (September 16 - October 29, 2006), Medford, Tufts University Art Gallery (January 19 - April 1, 2007), Lewisburg, Bucknell University Samek Art Gallery (August 24 - October 8, 2007), Eugene, The University of Oregon Art Museum (January 15 - April 30, 2008), Brunswick, Bowdoin College Museum of Art (October 23 - December 23, 2008) (another example exhibited)

87

**CATHERINE OPIE** b. 1961*30 Minutes After Inauguration, 2009*

chromogenic print

image 12½ x 19 in. (31.8 x 48.3 cm.)

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

Signed, titled, numbered and dated "Catherine Opie 30 minutes after Inauguration 24/25 2009" on the reverse. This work is number 24 from an edition of 25 plus 5 artist's proofs.

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

Aperture Foundation, New York

87







88

**GREGORY CREWDSON** b. 1962*Untitled (Sewer Mystery)*, 1999

chromogenic print

50 x 60 in. (127 x 152.4 cm.)

Signed "Gregory Crewdson" on a gallery label affixed to the reverse. This work is number 2 from an edition of 10 plus 2 artist's proofs.

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

**PROVENANCE**

Luhning Augustine, New York

89

**EVE SUSSMAN** b. 1961

*Grayson Rises* (photographic still from *The Rape of the Sabine Women*), 2005

digital chromogenic print, flush mounted on aluminum

27 x 73 in. (68.6 x 185.4 cm.)

This work is artist's proof 2 from an edition of 10 plus 2 artist's proofs. This work is accompanied by a certificate of authenticity signed by the artist.

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

**PROVENANCE**

Roebeling Hall, New York







90

**ANTHONY PEARSON** b. 1969

*Untitled (Slip Cast Slab Arrangement)*, 2008

uncoated hi-polished bronze sculpture, base, pedestal, framed solarized  
silver gelatin photograph

frame 16½ x 14 in. (41.9 x 35.6 cm.)

sculpture 17 x 6½ x 5¼ in. (43.2 x 16.5 x 14 cm.)

pedestal 36 x 14 x 12 in. (91.4 x 35.6 x 30.5 cm.)

overall 57 x 29 x 15 in. (144.8 x 73.7 x 38.1 cm.)

Initialed and dated "AP/08" on the reverse of the photograph mount.

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

**PROVENANCE**

Marianne Boesky Gallery, New York





91

**JASON RHOADES** 1965-2006

*Twat Waffle*, 2003

neon sign, foam, tape, plastic lego pieces, wood, astroturf

12 x 17 x 10 in. (30.5 x 43.2 x 25.4 cm.)

Signed, titled and dated "Jason Rhoades 2003 Twat Waffle" on the reverse.

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

**PROVENANCE**

Acquired directly from the artist





92

**ALEX HUBBARD** b. 1975

*Untitled, 2010*

acrylic, enamel, resin, fiberglass on canvas

24½ x 16 in. (62.2 x 40.6 cm.)

Signed and dated "Hubbard 2010" along the overlap.

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

**PROVENANCE**

Acquired directly from the artist



93

**ELAD LASSRY** b. 1977*Walnut (Purple)*, 2011

chromogenic print, in artist's frame

14½ x 11½ x 1½ in. (36.8 x 29.2 x 3.8 cm.)

This work is number 3 from an edition of 5.

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

White Cube, London

**EXHIBITED**London, White Cube, *Elad Lassry*, September 23 - November 12, 2011 (another example exhibited)

93



94



94

**ELAD LASSRY** b. 1977*Devon Rex*, 2011

chromogenic print, in artist's frame

14½ x 11½ x 1½ in. (36.8 x 29.2 x 3.8 cm.)

This work is number 4 from an edition of 5.

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

White Cube, London

**EXHIBITED**London, White Cube, *Elad Lassry*, September 23 - November 12, 2011 (another example exhibited)





95

**DAVID OSTROWSKI** b. 1981

*F (dann lieber nein)*, 2012

oil, lacquer, adhesive foil on canvas

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

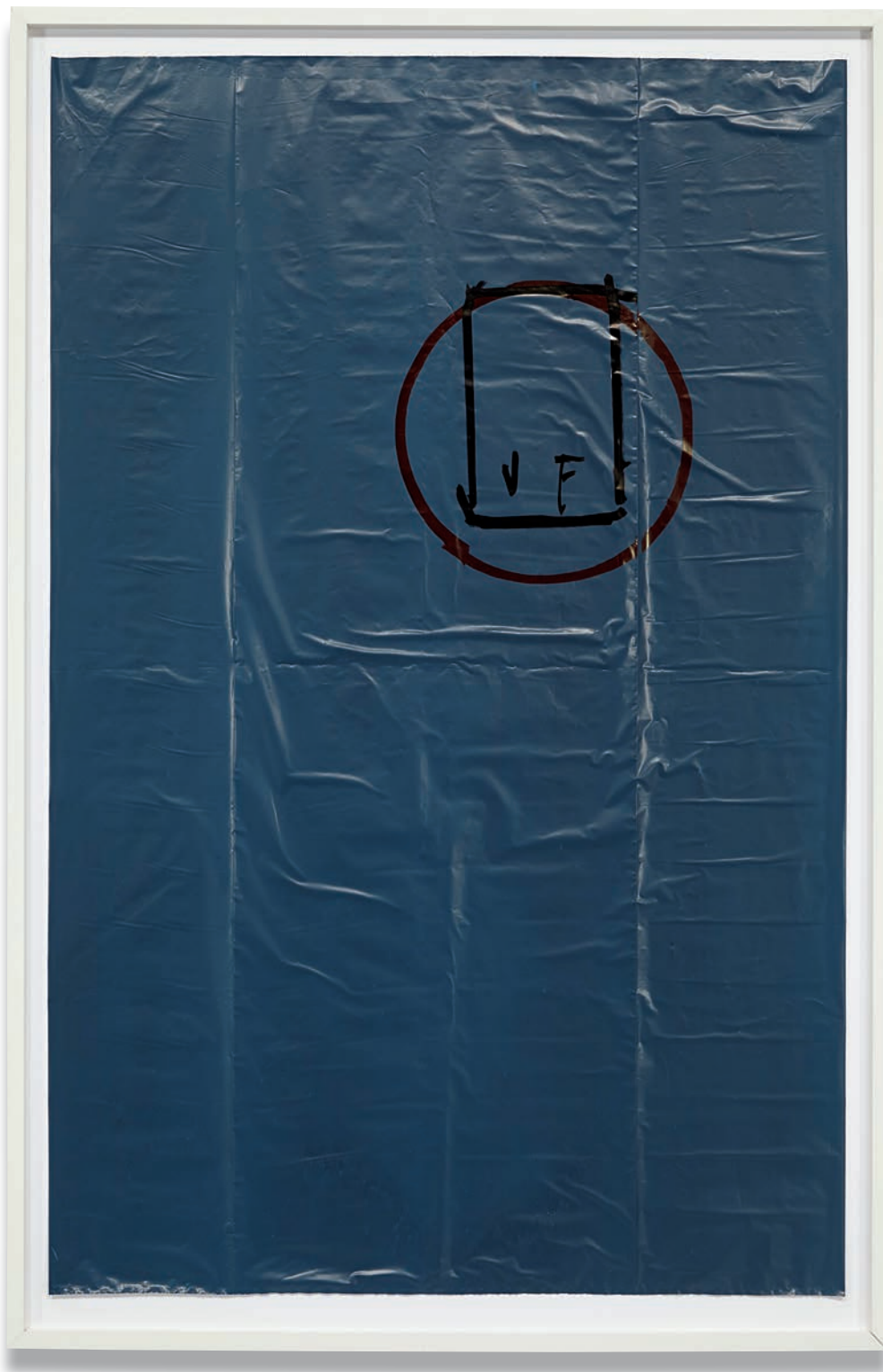
Signed and dated "David Ostrowski 12" on the reverse.

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

**PROVENANCE**

Peres Projects, Berlin





96

**MATIAS FALDBAKKEN** b. 1973

*Untitled (Garbage Bag #10)*, 2010

felt-tip pen, pencil on plastic bag, in artist's frame

49 x 31½ in. (124.5 x 80 cm.)

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

**PROVENANCE**

Simon Lee Gallery, London

**EXHIBITED**

Kassel, Kunsthalle Friedricianum, *Matias Faldbakken, That Death of which One Does Not Die*, August 28 - November 14, 2010



97



97

**GARDAR EIDE EINARSSON** b. 1976

*His Badge Says Death, Ma!*, 2006

silkscreen on aluminum

23 x 53 in. (58.4 x 134.6 cm.)

Signed and dated "Einarsson 2006" on the reverse.

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

**PROVENANCE**

Team Gallery, New York

98

**FREDRIK VÆRSLEV and  
DAN REES** b. 1979/1982

*Shelf paintings (Pottery in October #8)*, 2009

spray paint on plywood, birch shelf, brass screws and  
hinges, ceramic objects

30 x 21 x 6 in. (76.2 x 53.3 x 15.2 cm.)

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

**PROVENANCE**

Johan Berggren Gallery, Malmö

98





99

**OSCAR TUAZON** b. 1975

*Untitled*, 2012

rust, engine oil, charcoal, cement on paper  
43 x 29½ in. (109.2 x 74.9 cm.)

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

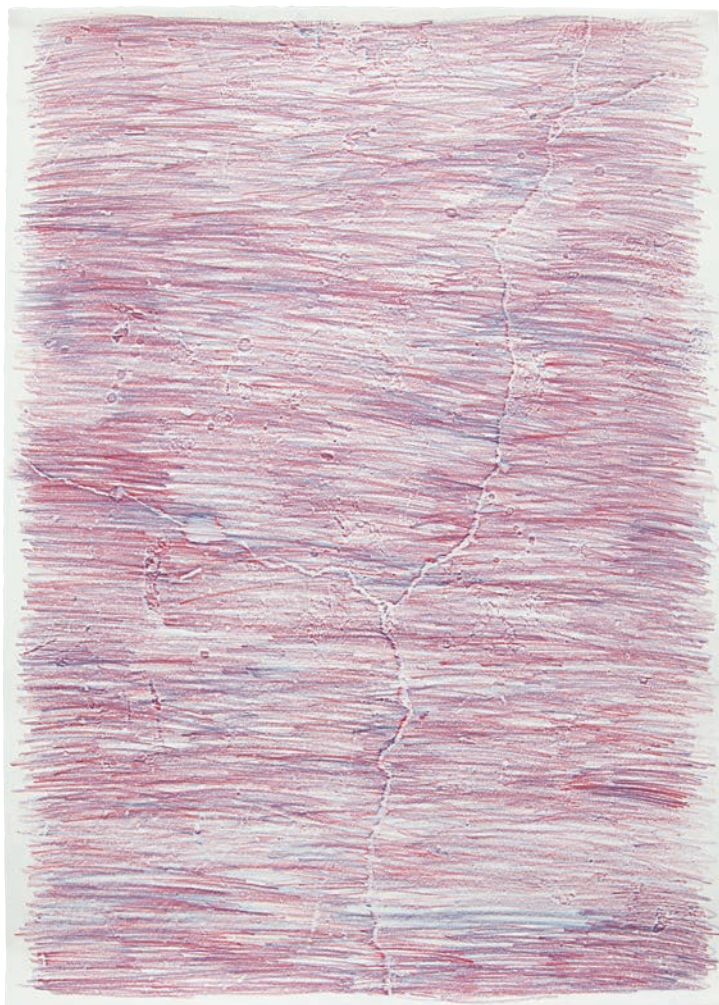
**PROVENANCE**

Jonathan Viner Gallery, London

99



100



100

**SAM FALLS** b. 1984

*Untitled (Floor Rubbing 4, Los Angeles, CA)*, 2012

color pencil on wove paper

41½ x 29½ in. (105.4 x 74.9 cm.)

Signed and dated "S. Falls 2012" on the reverse.

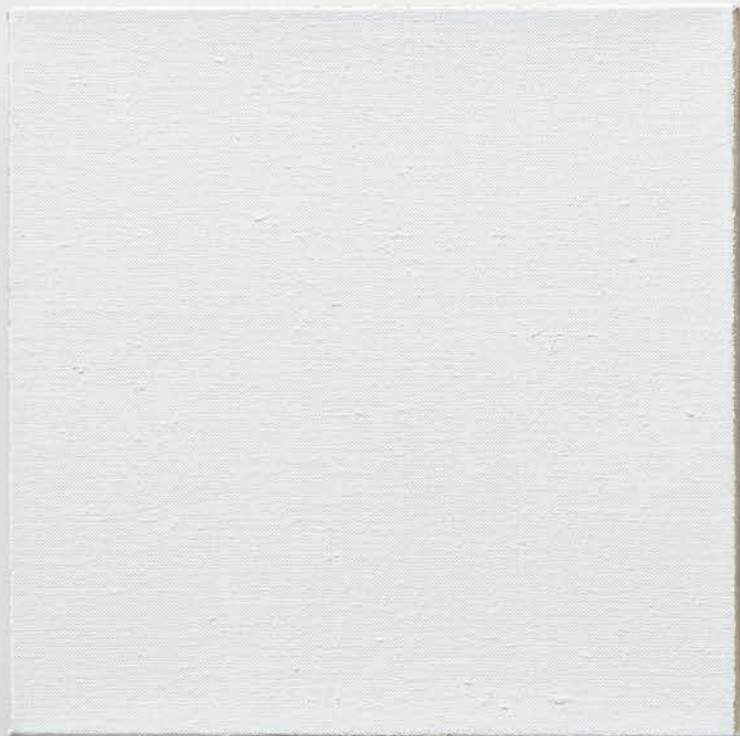
**Estimate** \$6,000-8,000

**PROVENANCE**

Acquired directly from the artist



101



101

**JACOB KASSAY** b. 1984

*Untitled, 2011*

diptych, acrylic on linen

each 10 x 10 in. (25.4 x 25.4 cm.)

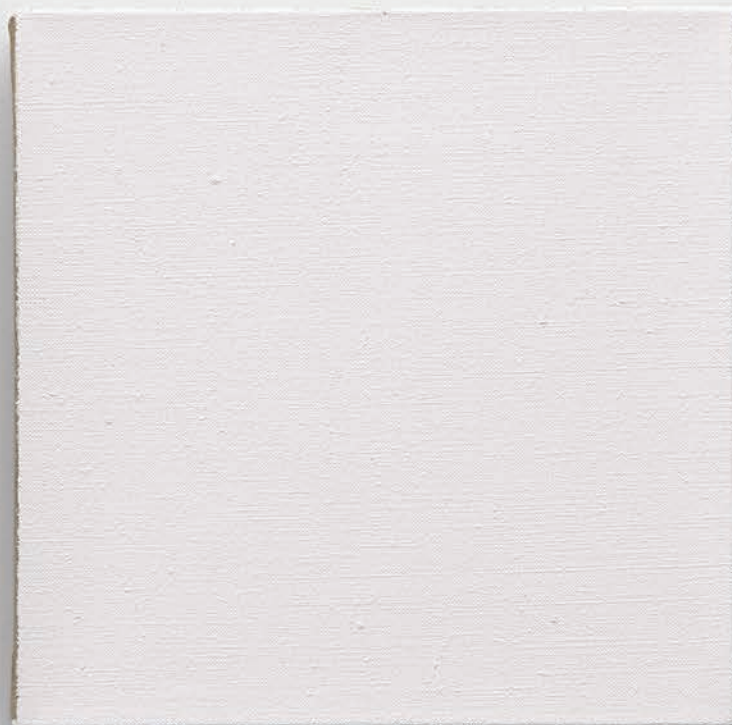
overall 20 x 20 in. (50.8 x 50.8 cm.)

Right panel signed, numbered and dated "Kassay 11 1/2" on a gallery label affixed to the reverse. Left panel numbered "2/2" on a gallery label affixed to the reverse.

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

**PROVENANCE**

Xavier Hufkens, Brussels



102

**ANGEL OTERO** b. 1981

*Montmartre, 2011*

collaged oil paint skins on canvas

50 x 37 x 3 in. (127 x 94 x 7.6 cm.)

Signed, titled and dated "'Montmartre' Angel Otero 2011" on the reverse.

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

**PROVENANCE**

Kavi Gupta Gallery, Chicago

**EXHIBITED**

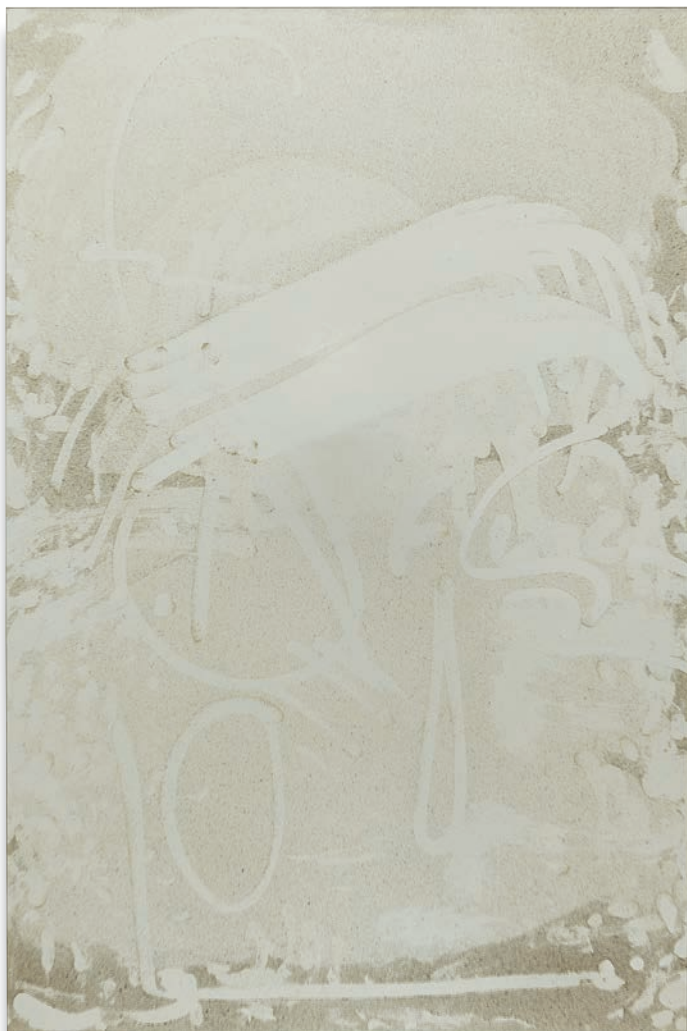
Chicago, Kavi Gupta Gallery, *Angel Otero : The Dangerous Ability to Fascinate Other People*, September 9 – November 12, 2011







103



103

**TONY MATELLI** b. 1971

*Untitled (Dick Fuck)*, 2011

enamel on mirror

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

Signed "Matelli 2011" on the reverse.

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

**PROVENANCE**

Leo Koenig, New York

Acquired directly from the above by the present owner

104



104

**SOPHIE BUENO-BOUTELLIER** b. 1974

*That would be telling*, 2012

acrylic on canvas

63½ x 28 x 5½ in. (161.3 x 71.1 x 14 cm.)

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

**PROVENANCE**

CIRCUS, Berlin





105

**ANNA BETBEZE** b. 1980

*Veil*, 2012

acid dyes, watercolor on wool

122 x 60 in. (309.9 x 152.4 cm.)

Signed, titled and dated "‘Veil’ A Betbeze 2012" on the reverse.

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

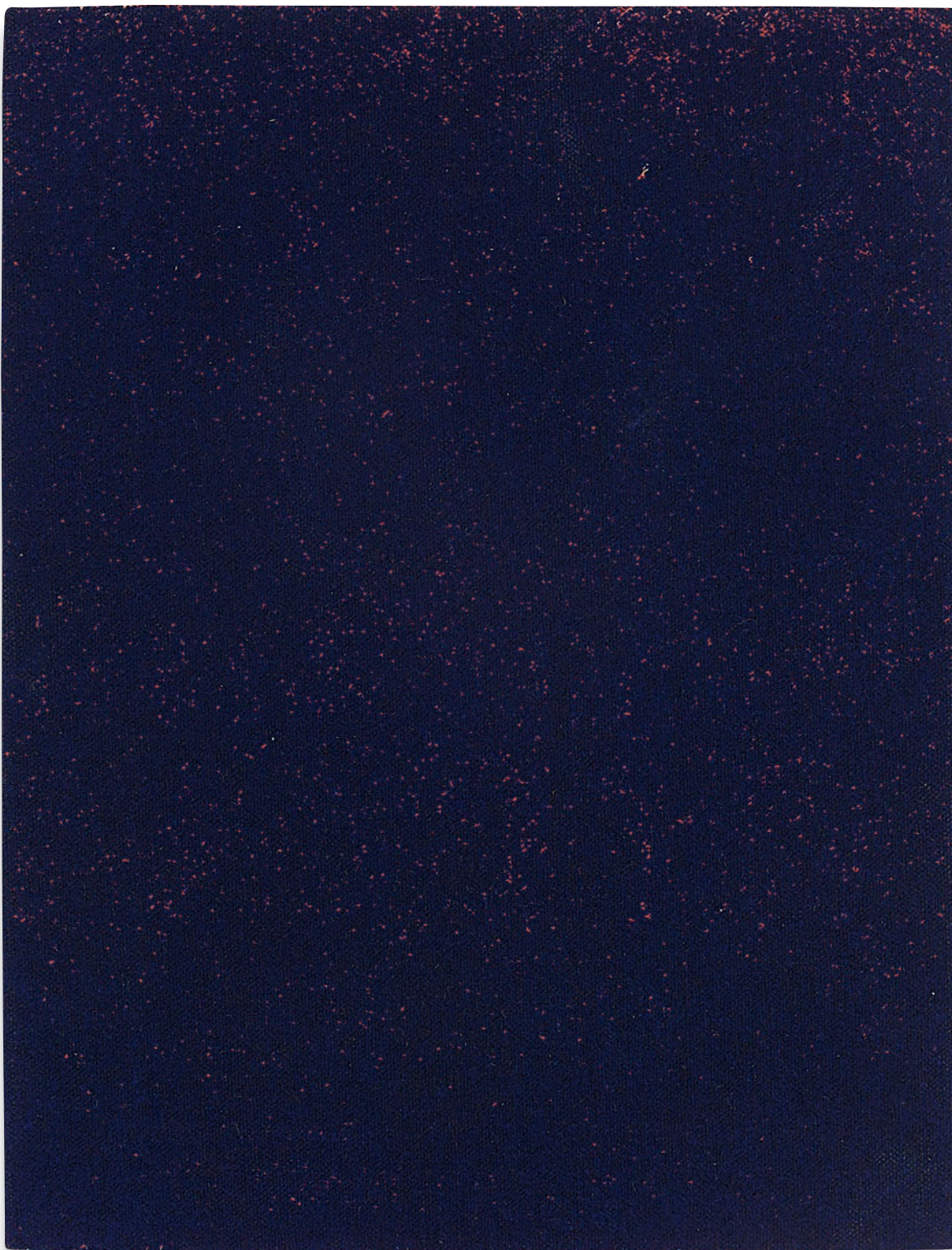
**PROVENANCE**

Private Collection

**EXHIBITED**

North Adams, Massachusetts Museum of Contemporary Art, *Anna Betbeze: New Work*, February 8 - November 5, 2012





106

**ISRAEL LUND** b. 1980

*Untitled*, 2013

acrylic on raw canvas

11 x 8½ in. (27.9 x 21.6 cm.)

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

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

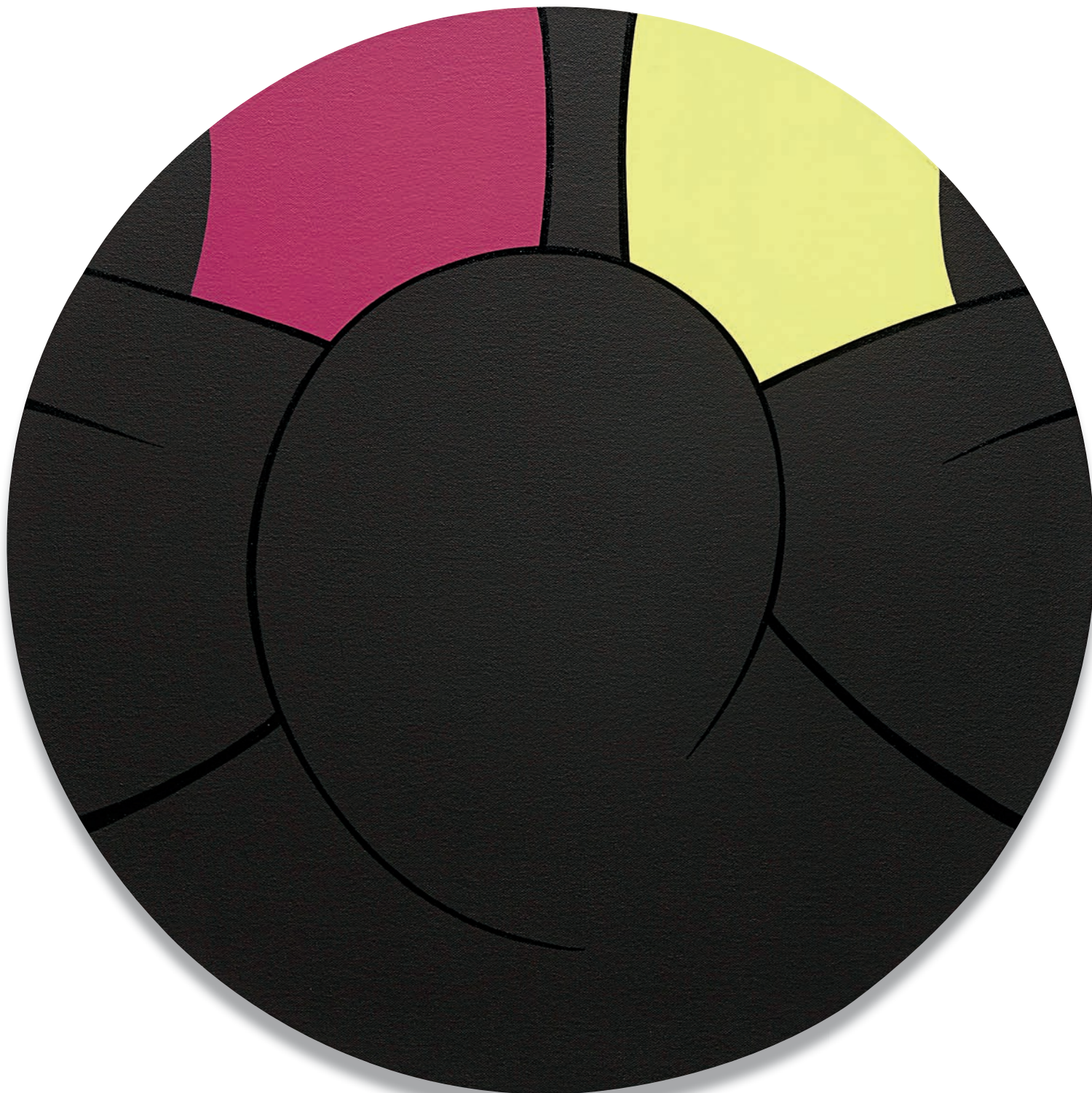
**PROVENANCE**

Galerie Torri, Paris

**EXHIBITED**

Paris, Galerie Torri, *Kyle Thurman, Israel Lund, Jean Baptiste Bernadet, Josh Smith*, April 6 – May 11, 2013





107

**KAWS** b. 1974

*Untitled*, 2011

acrylic on canvas

diameter 20 in. (50.8 cm.)

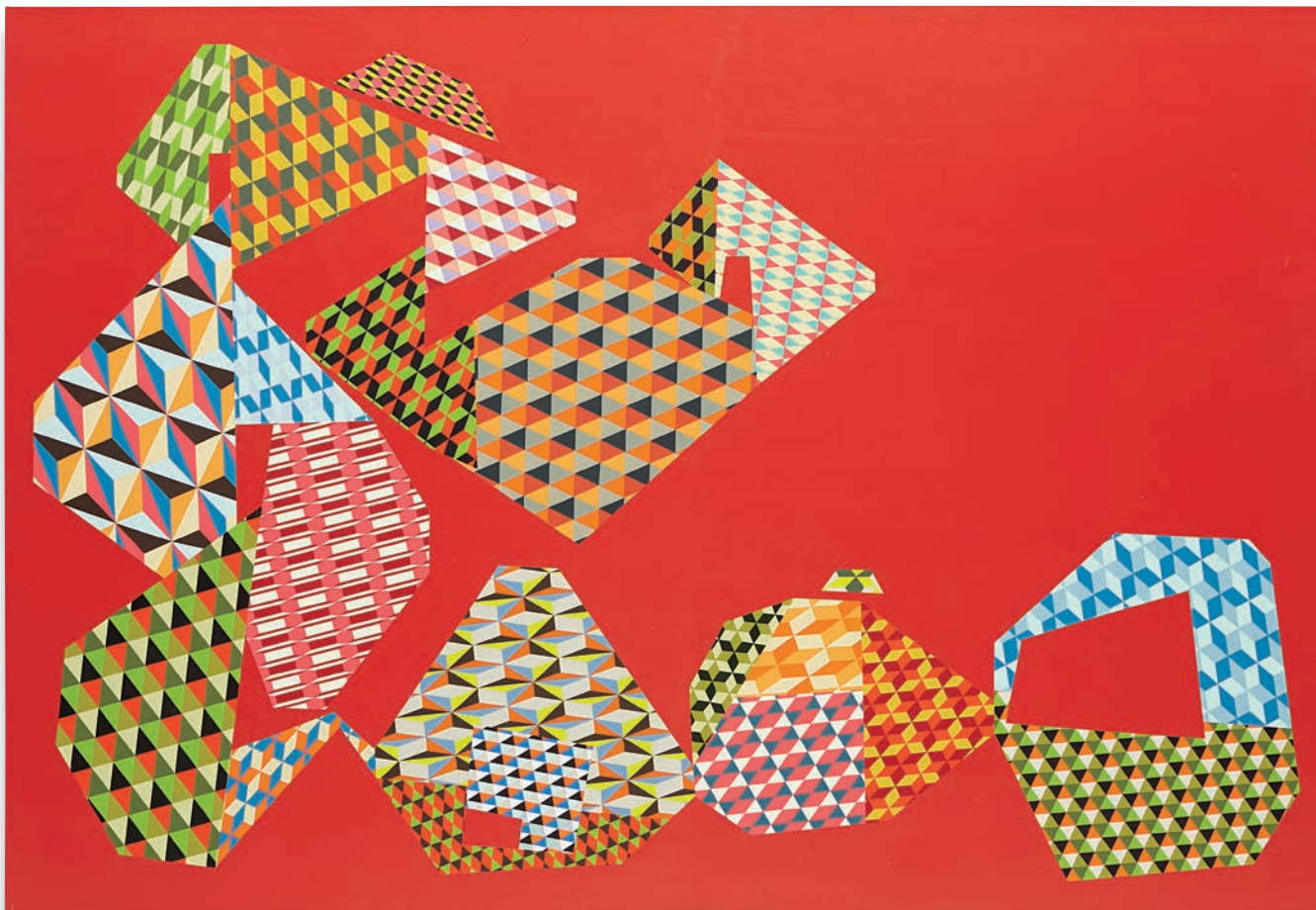
Signed and dated "KAWS 11" on the reverse.

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

**PROVENANCE**

Honor Fraser, Los Angeles





108

**BARRY MCGEE** b. 1966  
*Untitled*, 2012  
 acrylic on wood panel  
 66 x 96 in. (167.6 x 243.8 cm.)

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

**PROVENANCE**  
 PRISM, Los Angeles

109

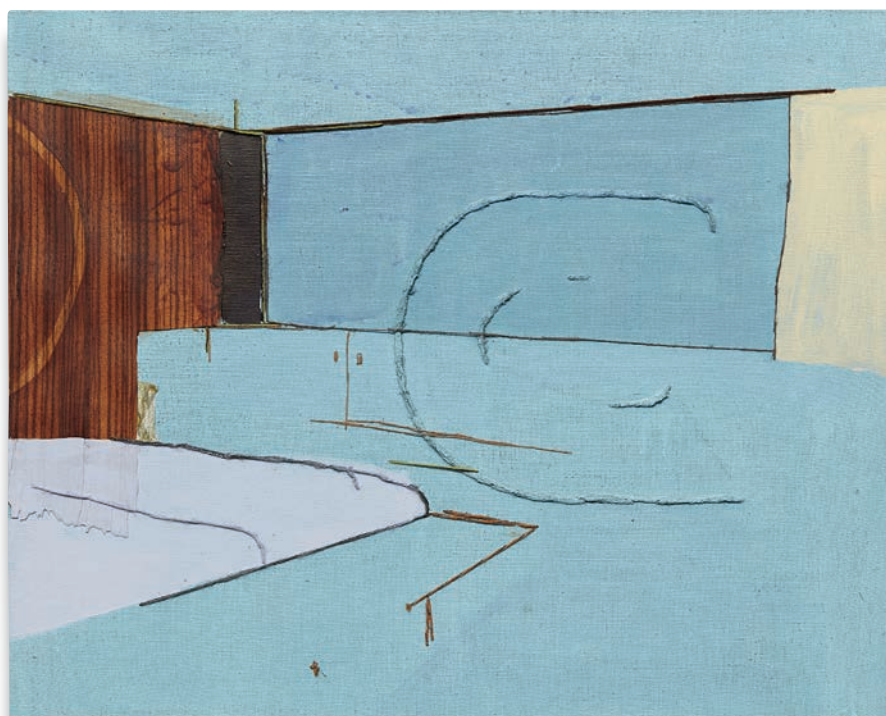
**MICHAEL RAEDECKER** b. 1963  
*Sorta Moon Cha Cha*, 1997  
 oil, acrylic, wood veneer, yarn on canvas  
 23½ x 29½ in. (60 x 75 cm.)  
 Signed and titled "Michael Raedecker Sorta Moon Cha Cha" along the overlap.

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

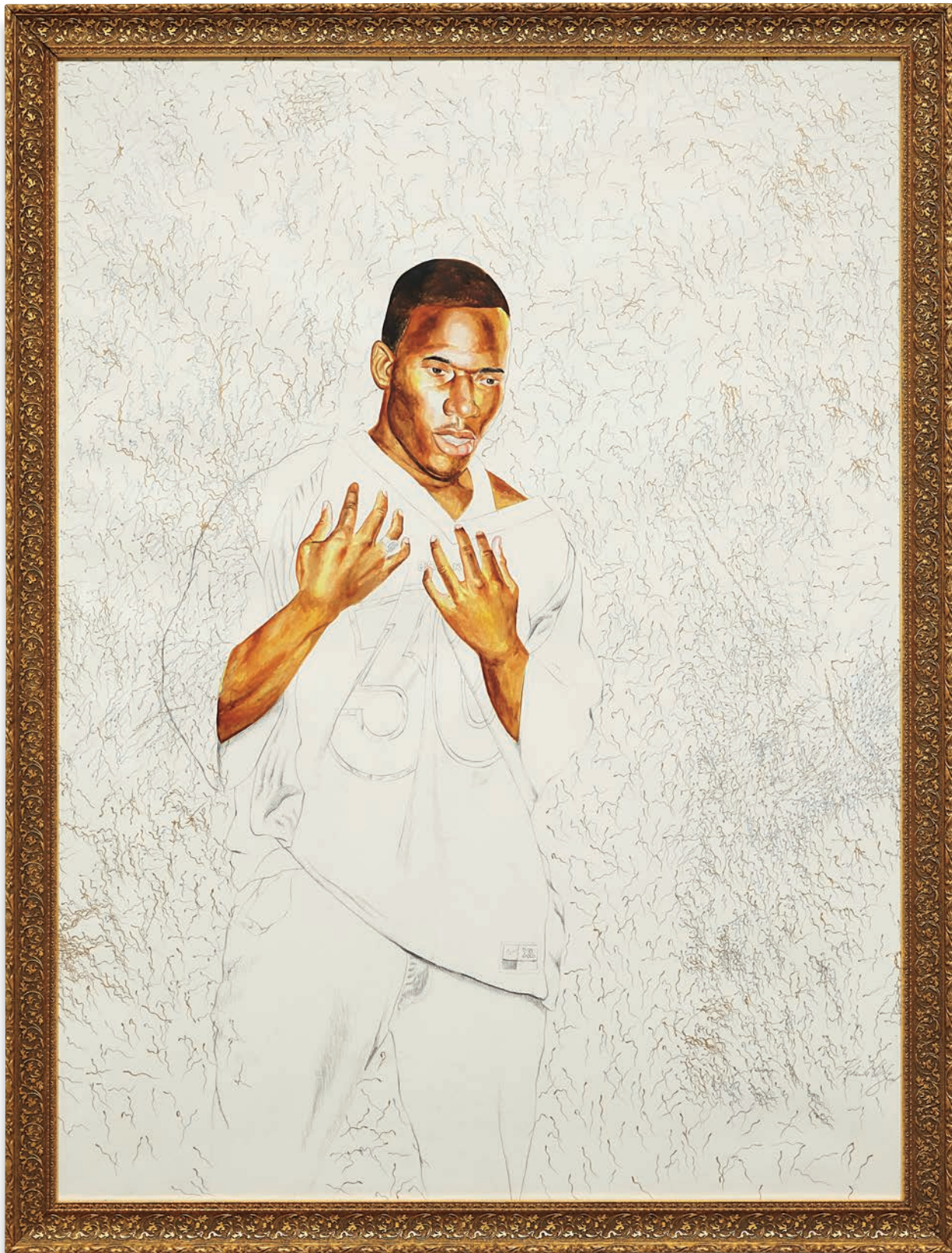
**PROVENANCE**  
 TORCH Gallery, Amsterdam

**EXHIBITED**  
 Amsterdam, Stedelijk Museum Bureau Amsterdam, *Cover*,  
 October 25 - December 12, 1997

109







110

**KEHINDE WILEY** b. 1977

*Untitled*, circa 2005

watercolor, graphite, metallic ink on paper in artist's frame  
70 x 53¼ in. (177.8 x 135.3 cm.)

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

**PROVENANCE**

Conner Contemporary, Washington, D.C.





111

**TODD HEBERT** b. 1972*Bubble... Owl*, 2004

acrylic on canvas, laid on panel

42 x 84 in. (106.7 x 213.4 cm.)

Signed, titled and dated "Bubble... Owl, 2004 T. Hebert" on the reverse.

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

Bellwether Gallery, New York

**EXHIBITED**New York, Bellwether Gallery, *Neighbors*, November 18 - December 18, 2004

112



112

**AARON YOUNG** b. 1972*All That Glitters is Not Gold*, 2007

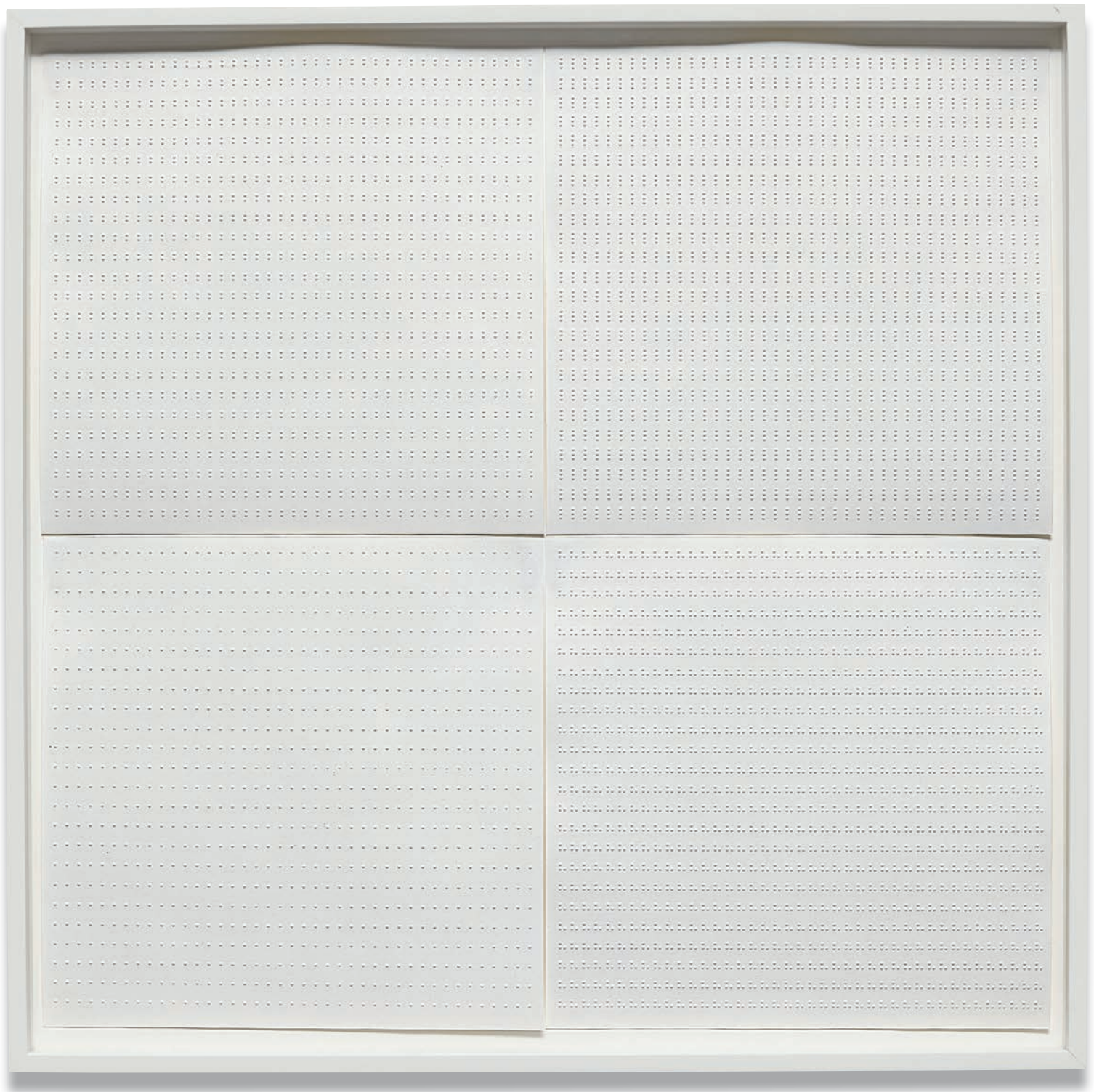
oil, acrylic, burnt rubber on aluminum

71¾ x 47½ in. (182.2 x 120.7 cm.)

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

Deitch Projects, New York





113

**TAUBA AUERBACH** b. 1981

*B.L.A.H.*, 2005

braille embossed on paper, in 4 parts

each sheet 10 x 10¼ in. (25.4 x 26 cm.)

overall 20 x 20½ in. (50.8 x 52.1 cm.)

Signed and dated "Tauba Auerbach 2005" on the reverse of lower right sheet; further initialed "TA" on the reverse of each sheet.

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

**PROVENANCE**

New Image Art Gallery, Santa Monica





## 114

THIS LOT IS SOLD WITH NO RESERVE

**KASPER SONNE** b. 1974

*History is Optional (fade to white)*, 2008

chromogenic print, wood, glass, enamel, paint, diptych  
each 37 $\frac{3}{8}$  x 31 $\frac{1}{2}$  in. (95 x 80 cm.)

**Estimate** \$4,000-6,000 •

**PROVENANCE**

LaViola Bank Gallery, New York

## 115

**WALEAD BESHTY** b. 1976

*Two Sided Picture*, 2008

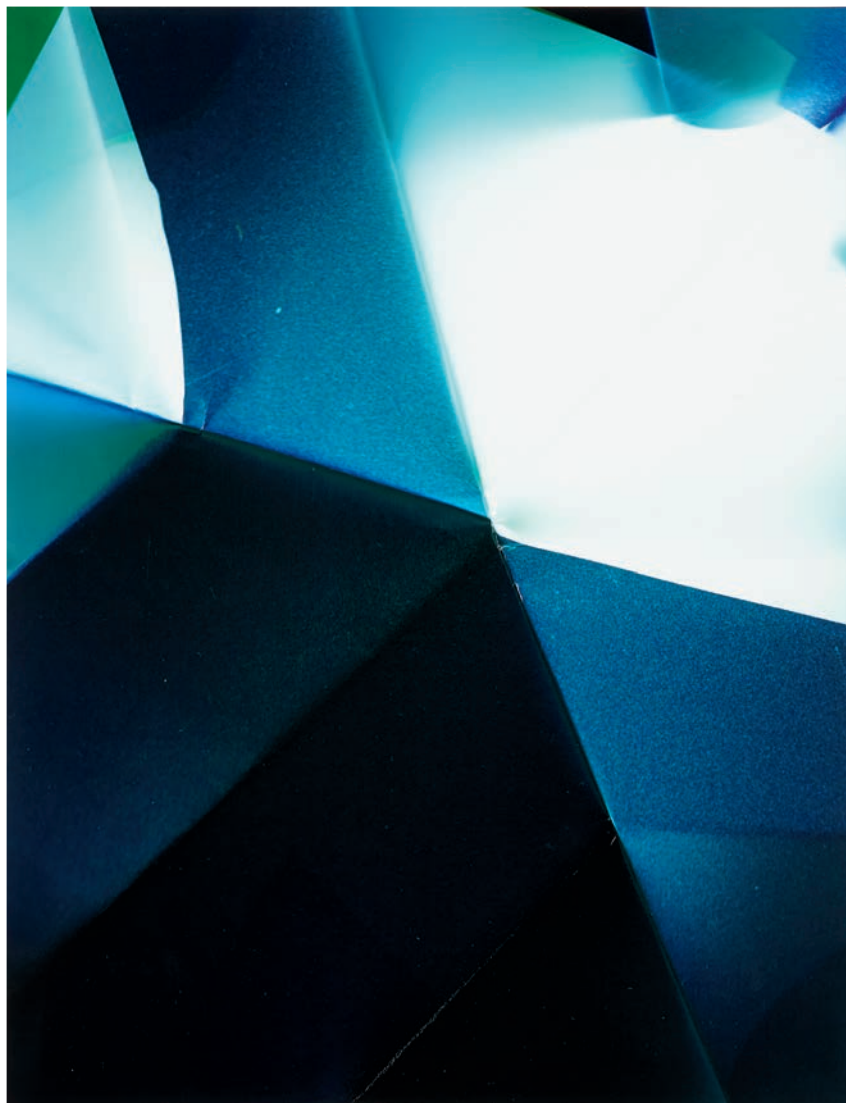
color photographic paper  
11 x 8 $\frac{1}{2}$  in. (27.9 x 21.6 cm.)

This work is unique.

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

**PROVENANCE**

Wallspace, New York







116

**ANSELM REYLE** b. 1970

*Untitled (for Otto Freundlich, Mystic Jogging)*, 2006

mixed media on canvas

117½ x 55¼ in. (298.5 x 140.3 cm.)

Signed and dated "Anselm Reyle 2006" along the overlap.

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

**PROVENANCE**

Galerie Giti Nourbakhsh, Berlin

Christie's, New York, *Post-War and Contemporary Art*, May 12, 2010, lot 455

Acquired at the above sale by the present owner









118

**ANSELM REYLE** b. 1970

*Untitled*, 2006

mixed media on canvas, acrylic glass

119 x 79½ x 8¼ in. (302.3 x 201.9 x 21 cm.)

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

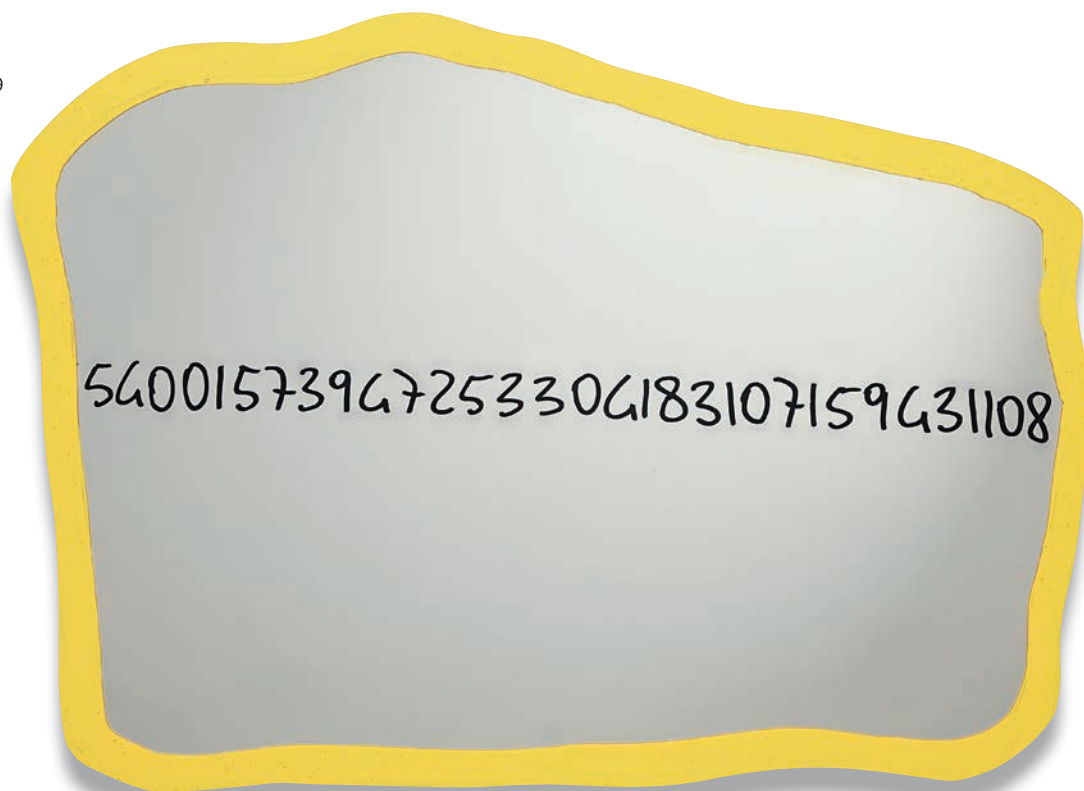
**PROVENANCE**

Galerie Almine Rech, Paris

Christie's, New York, *Post-War & Contemporary Art*, May 12, 2011, lot 348

Acquired at the above sale by the present owner





119

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

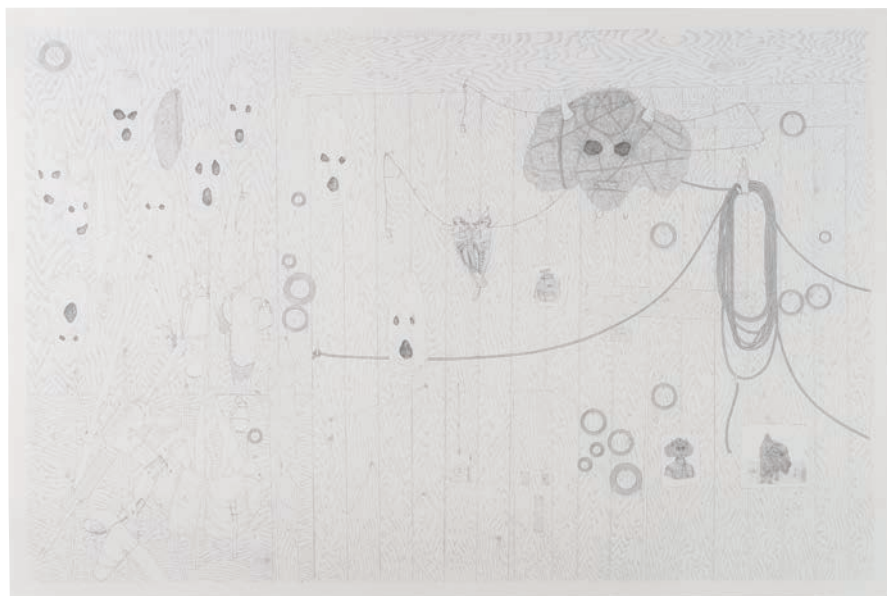
acrylic on shaped mirror

22 x 30½ in. (55.9 x 77.5 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



120

**ADAM HELMS** b. 1974*NFA Interior Fortification*, 2005

graphite on paper

39½ x 60 in. (100.3 x 152.4 cm.)

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

Sister Gallery, Los Angeles





121

**KOMAR and MELAMID** b. 1943/1945

*Winter at Bayonne*, 1988

acrylic, paper collage, gold leaf, in 4 panels, on canvas, cardboard, and paper, all in artist's metal and Plexiglas frame

25½ x 86½ in. (64.8 x 219.7 cm.)

Titled and annotated "R1 Winter at Bayone" and "LF2 Winter @ Bayonne" on their respective stretcher bars.

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

**PROVENANCE**

Ronald Feldman Fine Arts Inc., New York

**EXHIBITED**

New York, Ronald Feldman Fine Arts, Inc., *Bergen Point Brass Foundry*, Bayonne, N.J., March 31 - April 29, 1989





122

**DEBORAH BUTTERFIELD** b. 1949

*Calligraphy*, 1986

barbed wire, metal

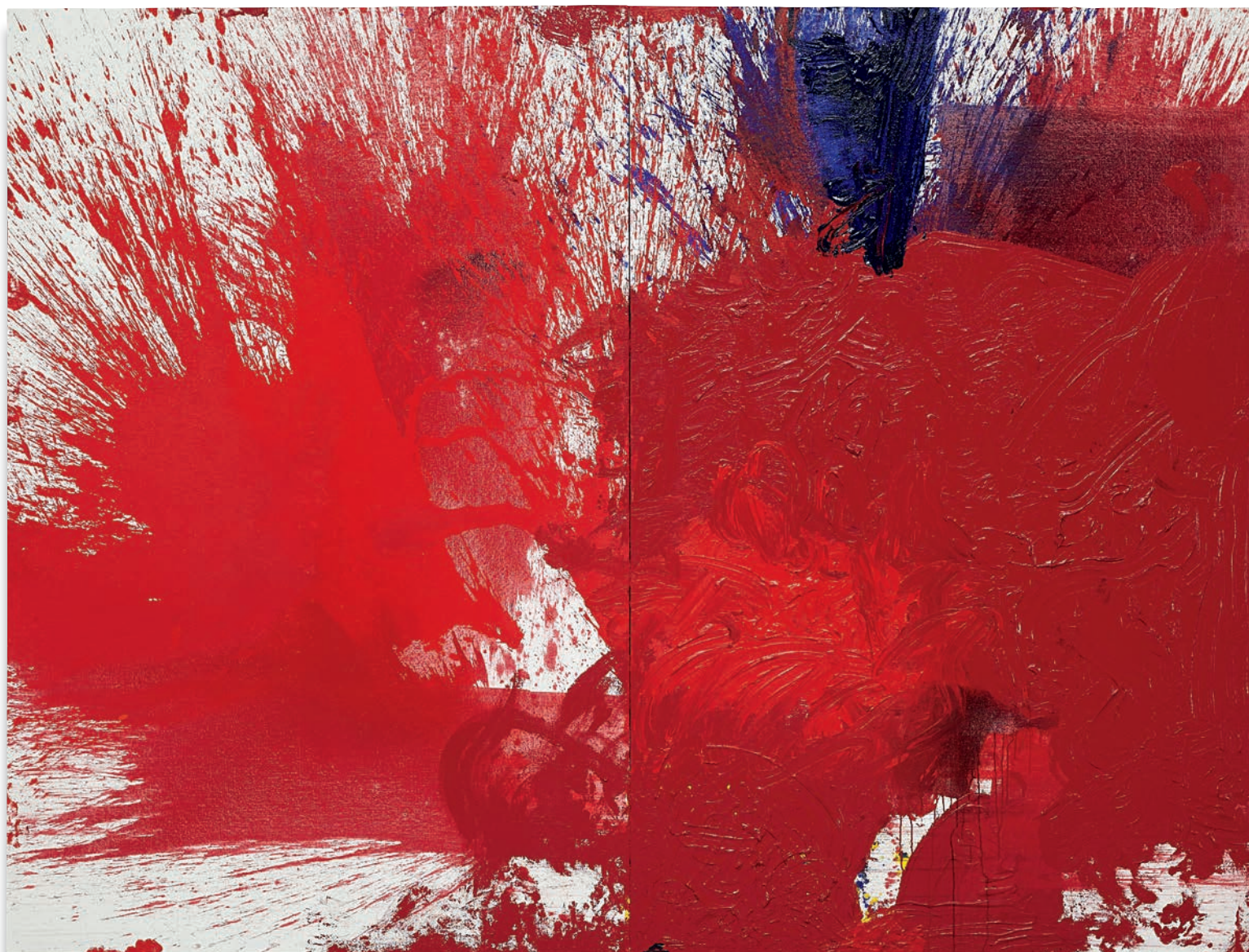
36 x 54 x 11 in. (91.4 x 137.2 x 27.9 cm.)

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

**PROVENANCE**

Greg Kucera Gallery, Seattle





123

**HERMANN NITSCH** b. 1938

*60 Malaktion MWG, 2011*

acrylic on jute, in 2 joined parts

88 x 116 in. (223.5 x 294.6 cm.)

Each signed and dated "Hermann Nitsch 2011" on the reverse.

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

**PROVENANCE**

Mike Weiss Gallery, New York

**EXHIBITED**

New York, Mike Weiss Gallery, 60. *Action Painting* // 60. *Malaktion*,  
February 19 - March 19, 2011





124

**AL HELD** 1928-2005*Untitled*, 1959

gouache on paper

18 x 23½ in. (45.7 x 59.7 cm.)

Signed and dated "Al Held 1959" on the reverse.

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

Collection of Sam Francis

Christie's, New York, *Twentieth Century Works on Paper*,

May 13, 1998, lot 180

Acquired at the above sale by the present owner

125

**SEAN SCULLY** b. 1945*Untitled (Unframed)*, 1996

watercolor on paper

8 x 6 in. (20.3 x 15.2 cm.)

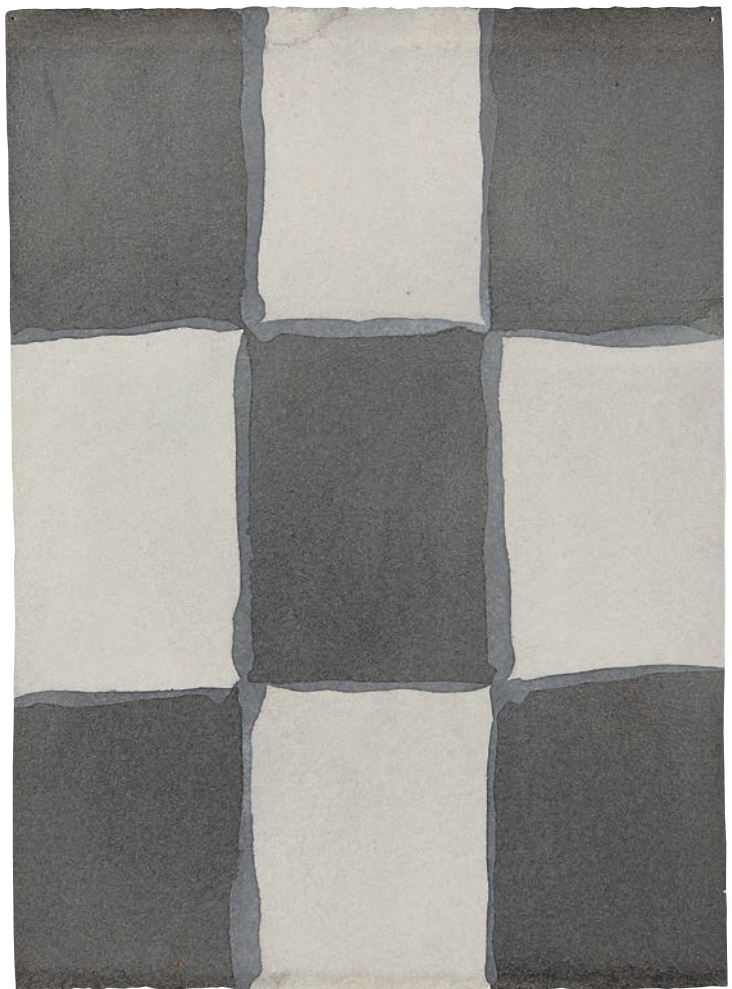
Signed, inscribed and dated "43/50 Sean Scully 96" on the reverse.

This work is number 43 from a series of 50 unique watercolors produced and donated by the artist to the AIDS Community Research Initiative of America.

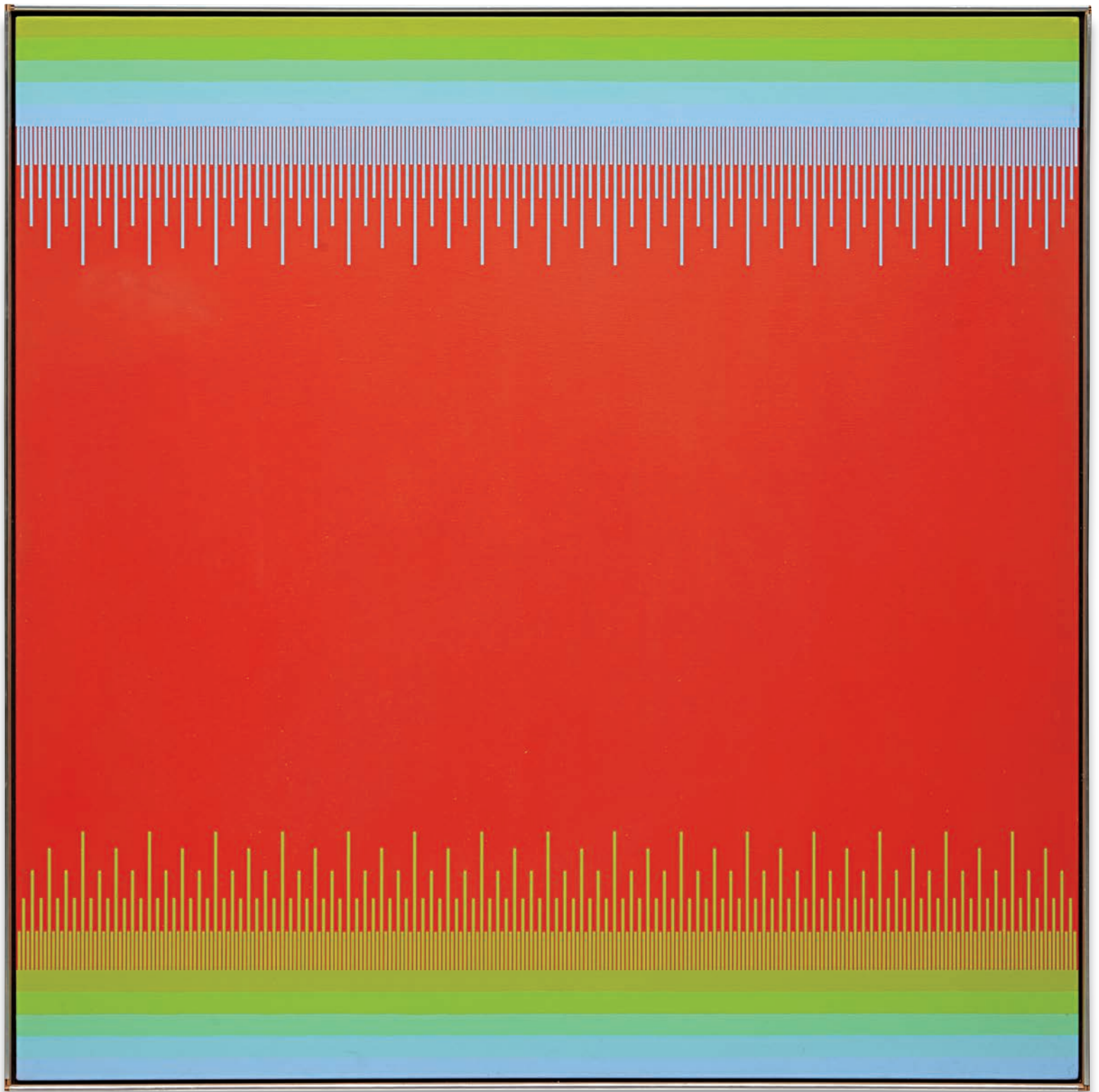
**Estimate** \$7,000-9,000**PROVENANCE**

ACRIA, New York

125







126

PROPERTY FROM AN EAST COAST COLLECTOR

**RICHARD ANUSZKIEWICZ** b. 1930

*Soft Cadmium Red II*, 1975

acrylic on canvas

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

Signed and numbered "478 ©Richard Anuszkiewicz" on the reverse.

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

**PROVENANCE**

Collection of the artist

By descent to the present owner

**LITERATURE**

D. Madden, N. Spike, *Anuszkiewicz: Paintings & Sculptures 1945 - 2001: Catalogue Raisonné*, Florence: Centro Di, 2010, cat no. 1975.9, p. 180





127

**VERNE DAWSON** b. 1961*Tightrope Walker*, 2001

oil on canvas

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

Signed, titled and dated "2001 Tightrope Walker Verne Dawson" on the reverse.

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

Exit Art, New York

**EXHIBITED**New York, Exit Art, *Boomerang: Collector's Choice*, November 10, 2001 - January 5, 2002

128

**HYON GYON** b. 1979*M.M.M.H. (More Money More Happiness)*, 2013

satin, silicone on canvas

80 x 56 in. (203.2 x 142.2 cm.)

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

Shin Gallery, New York

**EXHIBITED**New York, Shin Gallery, *Hyon Gyon*, September 27 - November 8, 2013









129

**INGRID CALAME** b. 1965

*Stooo-Peep*, 1998

enamel on aluminum

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

Signed, titled and dated "Stooo-Peep' Ingrid Calame 1998" on the reverse.

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

**PROVENANCE**

Galerie Häusler, Munich

Phillips de Pury & Company, New York, *Saturday @ Phillips*, September 16, 2006, lot 170

Private Collection





130

**KAREN KILIMNIK** b. 1955

*Returning Home from Washington through the Jungle in Fairmont Park - Apollo's Pavillion (Cupid's Folly), 2002*

water soluble oil on canvas

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

Signed, titled and dated "June 17 '02 June 21 '02 July 19 '02 August 16 '02 returning home from Washington through the jungle in fairmount park - Apollo's pavillion (cupid's folly) Karen Kilimnik" on the reverse.

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

**PROVENANCE**

Galerie Philomene Magers, Berlin

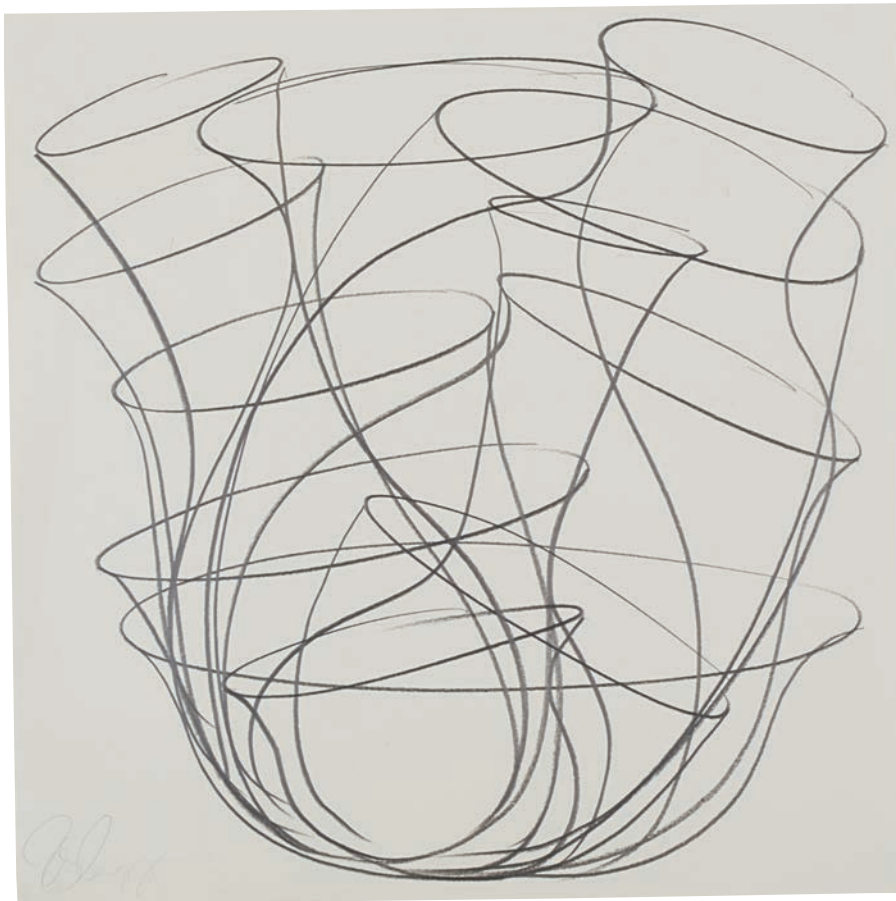
303 Gallery, New York

Private Collection

Phillips de Pury & Company, London, *Contemporary Art Part II*, February 13, 2009, lot 106

Acquired at the above sale by the present owner





## 131

THIS LOT IS SOLD WITH NO RESERVE

**TONY CRAGG** b. 1949

*Untitled (#1658), 1998*

graphite on paper

16½ x 16½ in. (41.9 x 41.9 cm.)

Signed "Tony Cragg" lower left.

**Estimate** \$6,000-8,000 •

**PROVENANCE**

Marian Goodman Gallery, New York

## 132

**FRED SANDBACK** 1943-2003

*Untitled, 1969*

pencil, marker on grey paper

19 x 21¾ in. (48.3 x 55.2 cm.)

Signed "Fred Sandback" lower right. This work is registered in the Fred Sandback Estate as number 7036.

**Estimate** \$7,000-10,000

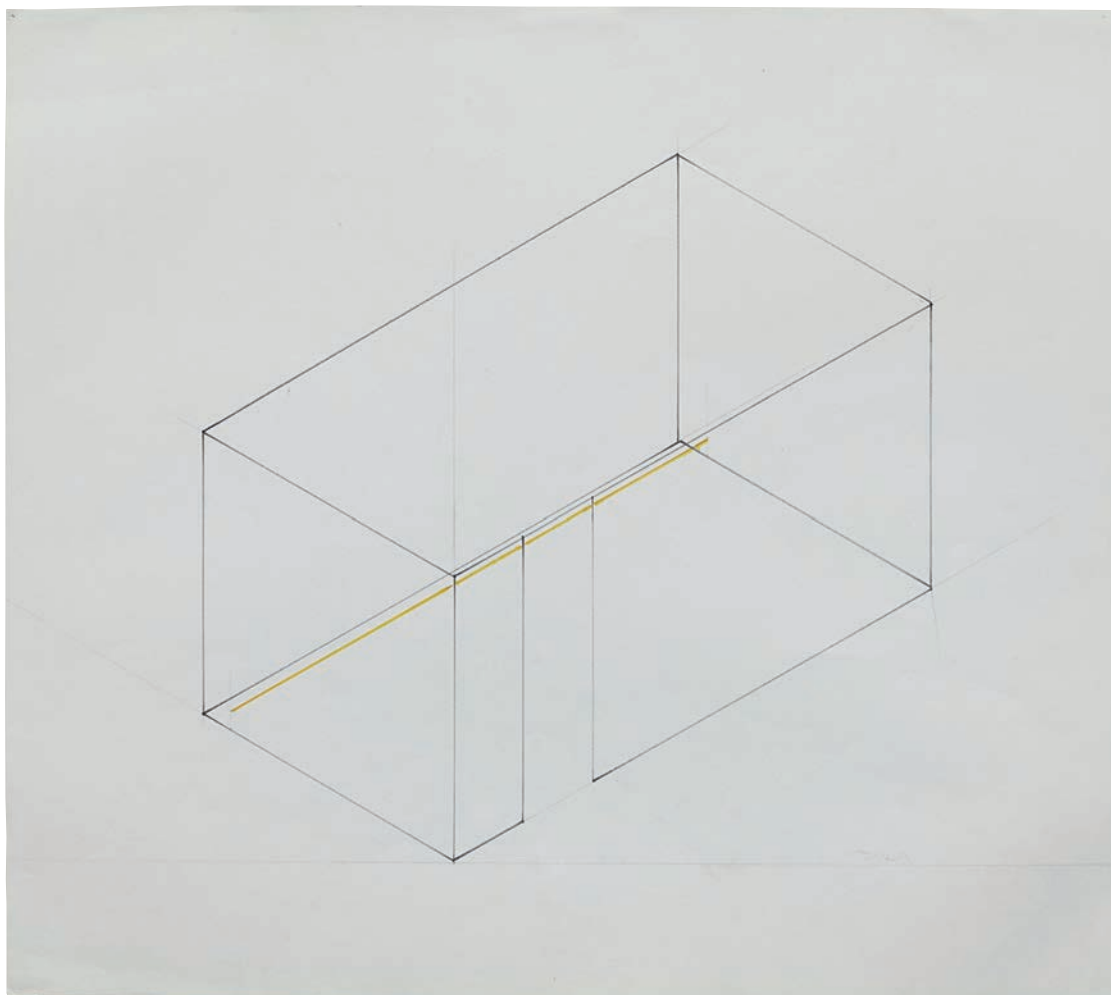
**PROVENANCE**

Galerie Heiner Friedrich, Munich

Galerie Fred Jahn, Munich

Zwirner & Wirth, New York

Private Collection, New York





133

**GEORGE CONDO** b. 1957

*Untitled (Landscape with Figure)*, circa 1984

oil stick on paper

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

Estimate \$8,000-12,000

**PROVENANCE**

Pat Hearn Gallery, New York

133



134



134

**GEORGE CONDO** b. 1957

*Untitled*, circa 1984

oil stick on paper

15 x 11 in. (38.1 x 27.9 cm.)

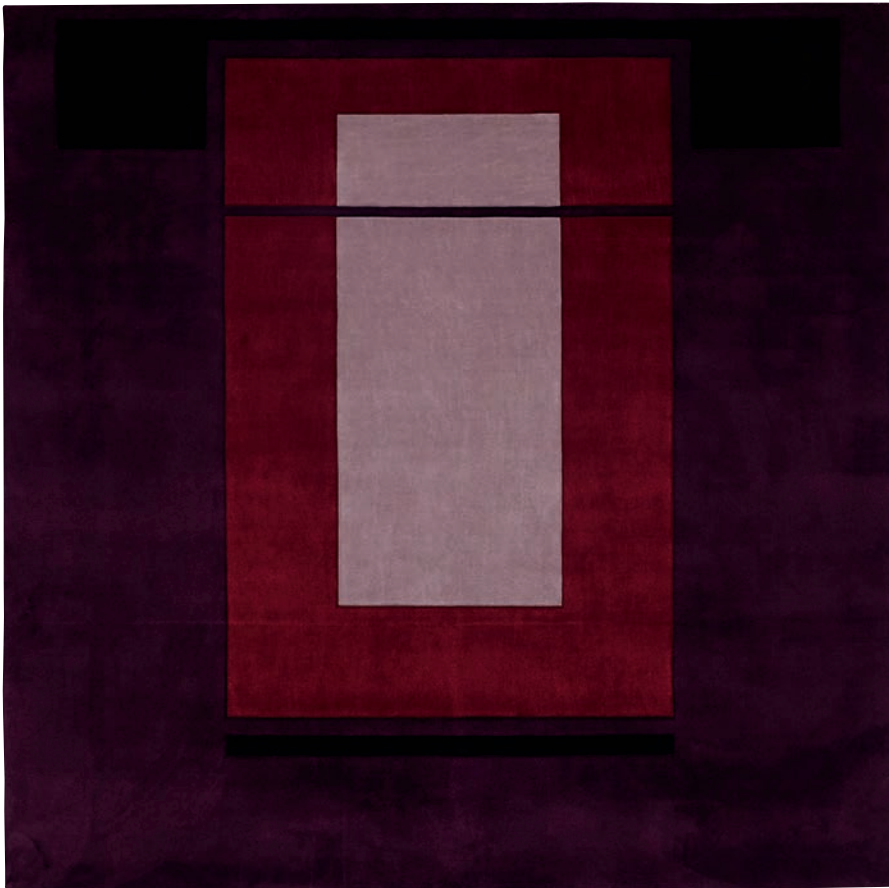
Estimate \$8,000-12,000

**PROVENANCE**

Pat Hearn Gallery, New York



135



135

**ANDREA ZITTEL** b. 1965*A-Z Carpet Bed (Purple/Pink)*, 1995

synthetic wool blend carpet

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

This work is a unique variant from an edition of 5.

This work is accompanied by a certificate of authenticity.

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

Patrick Painter Editions, Vancouver

136

THIS LOT IS SOLD WITH NO RESERVE

**VALERIE JAUDON** b. 1945*Slate Spring*, 1980

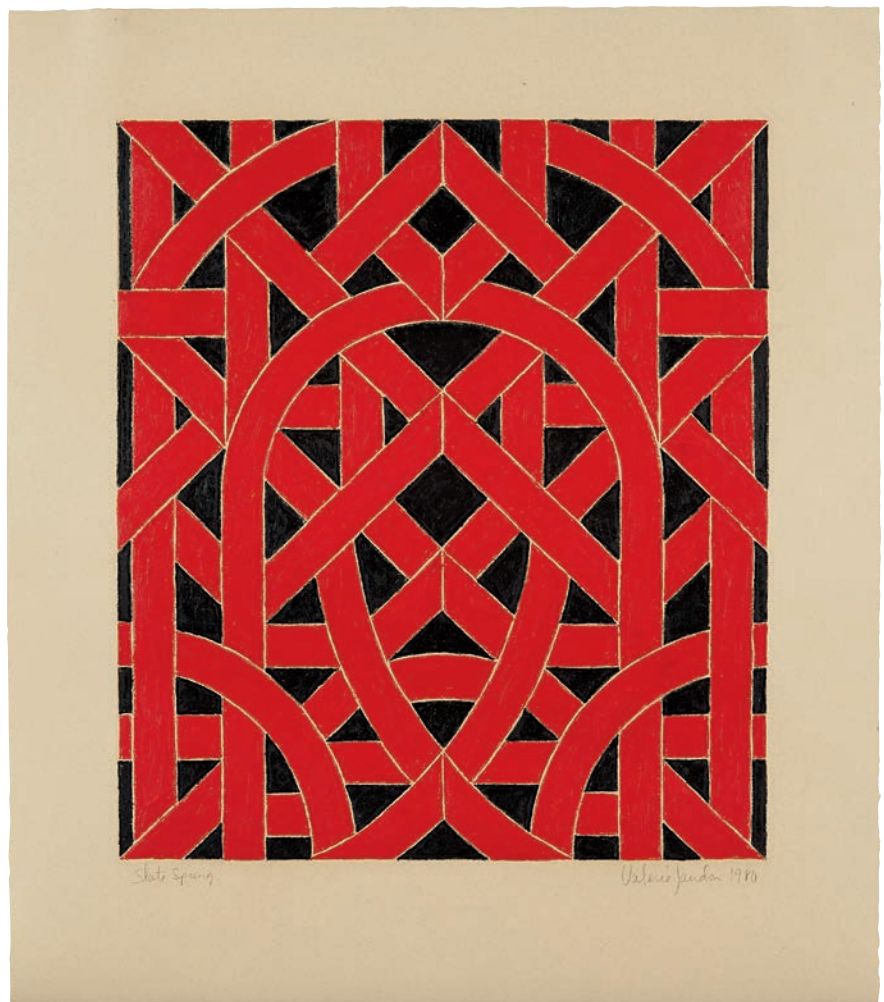
oil stick, varnish on paper

27 x 23¾ in. (68.6 x 60.3 cm.)

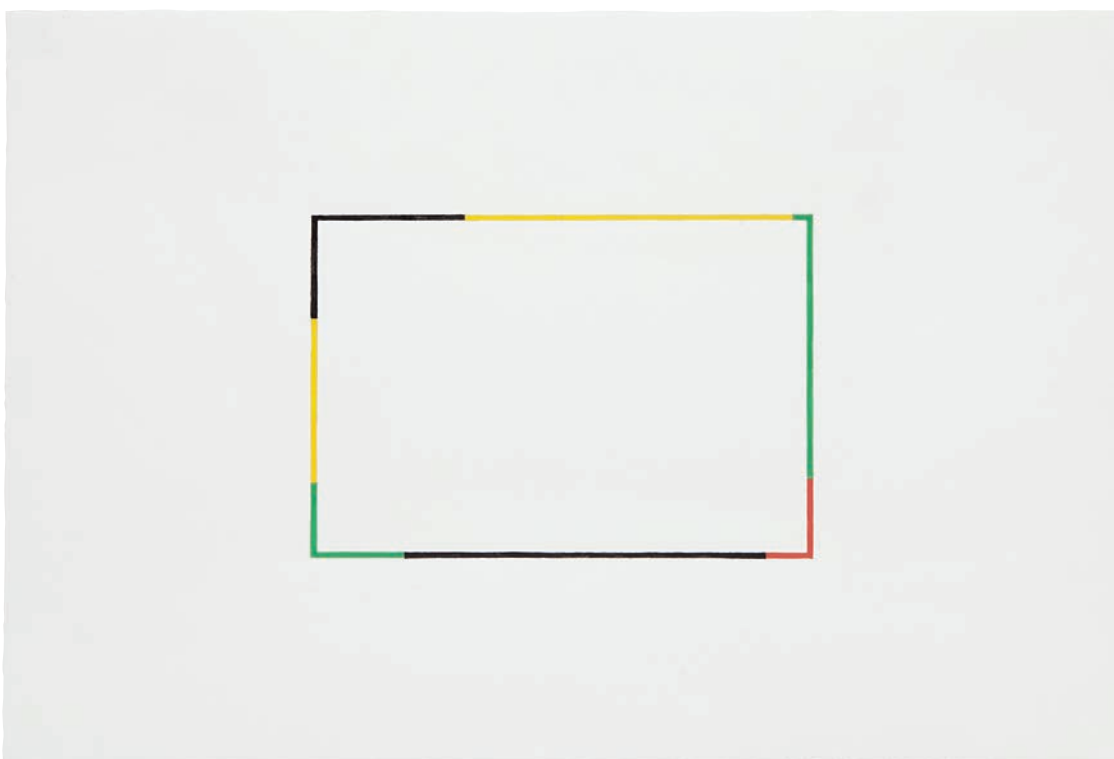
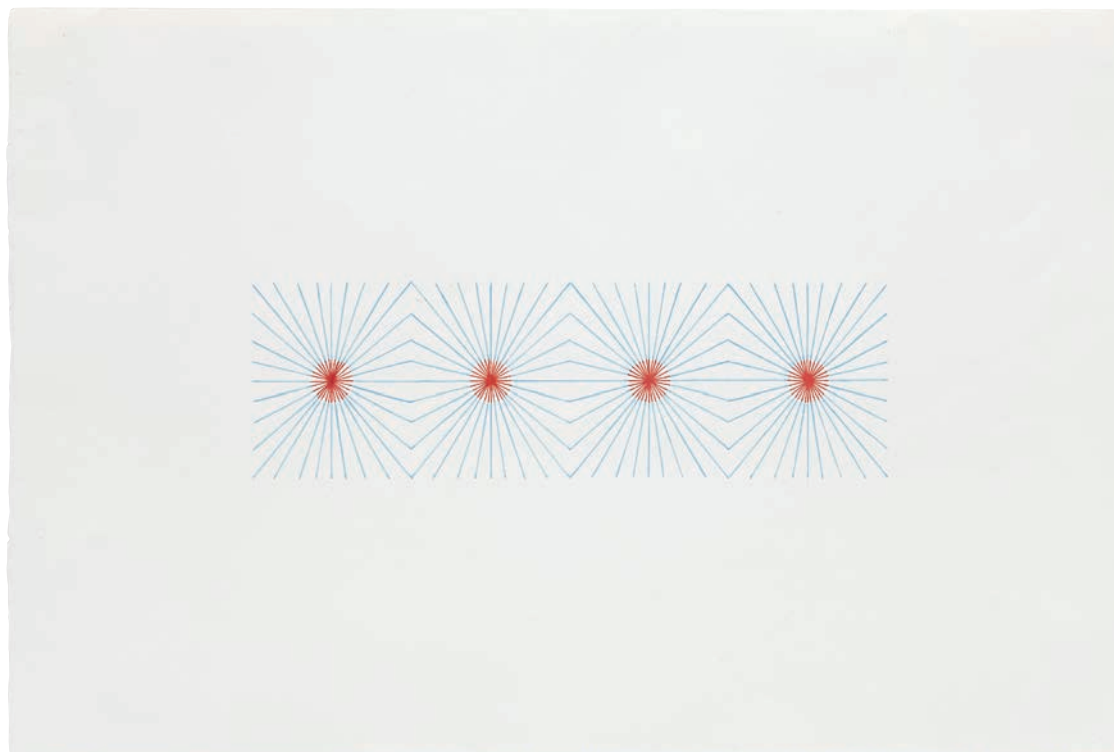
Titled "Slate Spring" lower left; further signed and dated  
"Valerie Jaudon 1980" lower right.**Estimate** \$3,000-5,000 •**PROVENANCE**

Holly Solomon Gallery, New York

136







137

**RICHARD WRIGHT** b. 1960

Two works: *Studies for Wall Drawings*, 2000

gouache, pencil on paper

15 x 22 $\frac{3}{8}$  in. (38.1 x 56.8 cm.)

Each signed and dated "Richard W 00" on the reverse.

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

**PROVENANCE**

The Modern Institute, Glasgow

Jack Hanley Gallery, San Francisco



138



138

THIS LOT IS SOLD WITH NO RESERVE

**WILLIAM BRICE** 1921-2008*Untitled*, 1973oil on emery cloth, mounted on board  
9 x 11 in. (22.9 x 27.9 cm.)

Initialed and dated "B. 73" lower left.

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

Robert Miller Gallery, New York

**EXHIBITED**Los Angeles, Museum of Contemporary Art Los Angeles,  
*William Brice*, September 1 - October 19, 1986

139

THIS LOT IS SOLD WITH NO RESERVE

**JUSTIN SAMSON** b. 1979*Time and Space #11*, 2011

acrylic, rolatex, painted fur on canvas and wood

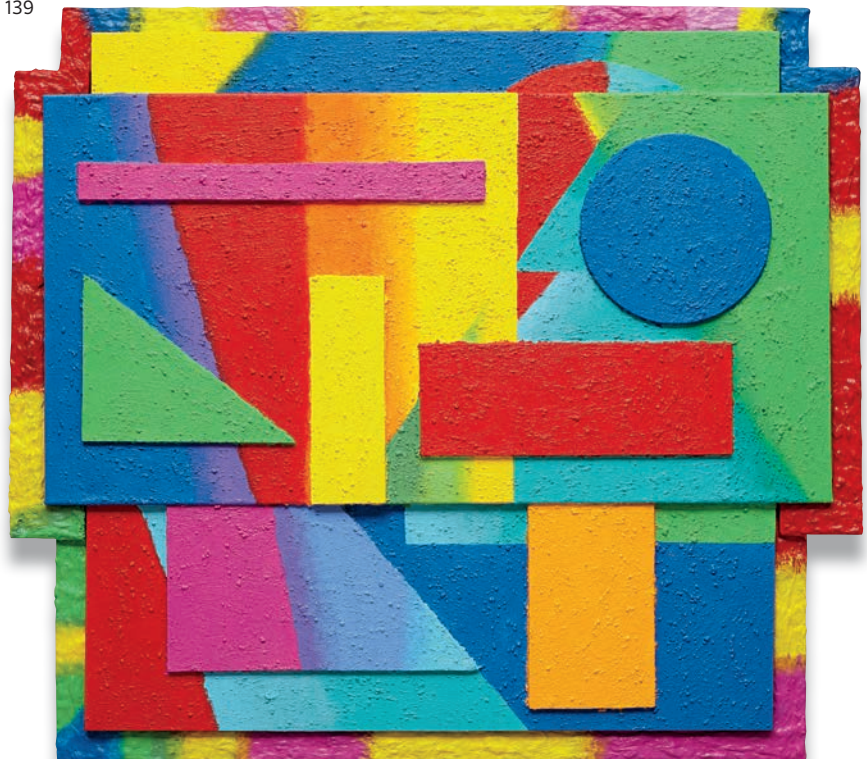
64 x 48 in. (162.6 x 121.9 cm.)

Signed and titled "Justin Samson Time and Space 11" on  
the reverse.**Estimate** \$3,000-5,000 •**PROVENANCE**

Kravets|Wehby Gallery, New York

**EXHIBITED**New York, Kravets|Wehby Gallery, *Justin Samson*,  
*Multikulti*, April 7 - May 14, 2011

139







140

THIS LOT IS SOLD WITH NO RESERVE

**MICHAEL SINGER** b. 1946

*Ritual Series 1/30/78, 1978*

charcoal, chalk, collage on paper

31¼ x 84 in. (79.4 x 213.4 cm.)

Signed and titled "1 30 78 Singer Ritual Series" along the upper margin.

**Estimate** \$3,000-5,000 •

**PROVENANCE**

Sperone Westwater Fischer Inc., New York





141

**JUAN HAMILTON** b. 1945*Untitled (11-22-86)*, 1986

lacquered bronze

22 x 16½ x 16½ in. (56 x 42 x 42 cm.)

Inscribed with signature, numbered and dated "Juan 11-22-86 © 3/7" on the underside. This work is number 3 from an edition of 7.

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

Acquired directly from the artist by the present owner

142

THIS LOT IS SOLD WITH NO RESERVE

**JENNIFER BOLANDE** b. 1957*Small Skyscraper*, 1999-2000

duratrans on Plexi, brass, electrical components,  
lightbulbs, enamel paint

33 x 12 x 16 in. (83.8 x 30.5 x 40.6 cm.)

Signed, numbered and dated "Bolande 5/6 2000" on the  
underside. This work is number 5 from an edition of 6.

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

Alexander and Bonin, New York

142





143

**JOHN CLEMENT** b. 1969

*Hercules*, 2005

painted steel

43½ x 51 x 44½ in. (110.5 x 129.5 x 113 cm.)

This work is unique.

**Estimate** \$12,000-15,000

**PROVENANCE**

Buschlen Mowatt Gallery, Palm Desert







144

THIS LOT IS SOLD WITH NO RESERVE

**ALEX McFARLANE***Ministry of Perpetual Art*, 1982

solid graphite, wood base

sculpture 19 x 12½ x 14½ in. (48.3 x 31.8 x 36.8 cm.)

base 1 x 17½ x 19½ in. (2.5 x 44.5 x 49.5 cm.)

overall 20 x 17½ x 19½ in. (50.8 x 44.5 x 49.5 cm.)

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

Harm Bouckaert Gallery, New York

145

**BEVERLY PEPPER** b. 1922*Untitled*, circa 1969

stainless steel, Isofan paint

30 x 5 x 9 in. (76.2 x 12.7 x 22.9 cm.)

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

Gifted by the artist to the present owner

145





146

**BALTASAR LOBO** 1910-1993

*La Femme et le Centaure*, 1987

bronze

sculpture 5¼ x 6¼ x 4 in. (13.3 x 15.9 x 10.2 cm.)

pedestal 1½ x 6½ x 4 in. (3.8 x 16.5 x 10.2 cm.)

Signed, numbered and inscribed "Susse Fondeur Paris LOBO 4/8" along the lower edge. This work is number 4 from an edition of 8.

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

**PROVENANCE**

Galería Leandro Navarro, Madrid







147

**JOHAN CRETEN** b. 1963

*Blue Flower*, 1999

glazed ceramic

30 x 16 x 12½ in. (76.2 x 40.6 x 31.8 cm.)

Signed and dated "J Creten 99" lower edge.

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

**PROVENANCE**

Riva Yares Gallery, Santa Fe





148

**XAVIER VEILHAN** b. 1963

*Air*, 2007

polyurethane resin

figures 25¼ x 18 x 6¾ in. (64.1 x 45.7 x 17.1 cm.)

base 1¼ x 20½ x 10½ in. (3.2 x 52.1 x 26.7 cm.)

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

**PROVENANCE**

Galerie Perrotin, Paris





149

**HERNAN BAS** b. 1978*Floater*, 2003

water-based oil on paper

14½ x 15 in. (36.8 x 38.1 cm.)

Initialed and dated "HB 03" lower right; further initialed, titled and dated "HB03 'Floater'" on the reverse.

Estimate \$8,000-12,000

**PROVENANCE**

Frederic Snitzer Gallery, Miami

**EXHIBITED**Miami, Frederic Snitzer Gallery, *We May Even See the Wind Together*, 2003

150

**HERNAN BAS** b. 1978*The Giant (Sailboat)*, 2005

water-based oil, acrylic, gouache on paper

11¼ x 10 in. (28.6 x 25.4 cm.)

Initialed, titled and dated "HB 05 the giant (sailboat)" on the reverse.

Estimate \$10,000-15,000

**PROVENANCE**

Lehmann Maupin, New York

150







151

**HERNAN BAS** b. 1978

*Untitled (Knit Sweater), 2002*

water-based oil on mylar

11¾ x 9 in. (29.8 x 22.9 cm.)

Initialed and dated "HB 02" lower left.

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

**PROVENANCE**

Acquired directly from the artist

Christie's, New York, *First Open Post-War and Contemporary Art*,  
September 10, 2007, lot 115

Acquired at the above sale by the present owner





152

THIS LOT IS SOLD WITH NO RESERVE

**UWE WITTWER** b. 1954*Interieur Negative nach Chardin, 2007*

watercolor on paper

70½ x 60 in. (179.1 x 152.4 cm.)

Estimate \$3,000-5,000 •

**PROVENANCE**

Cohan and Leslie Gallery, New York

153

**SUE WILLIAMS** b. 1954*Two Artists Succeed, 1992*

oil on canvas

18 x 15 in. (45.7 x 38.1 cm.)

Estimate \$6,000-8,000

**PROVENANCE**

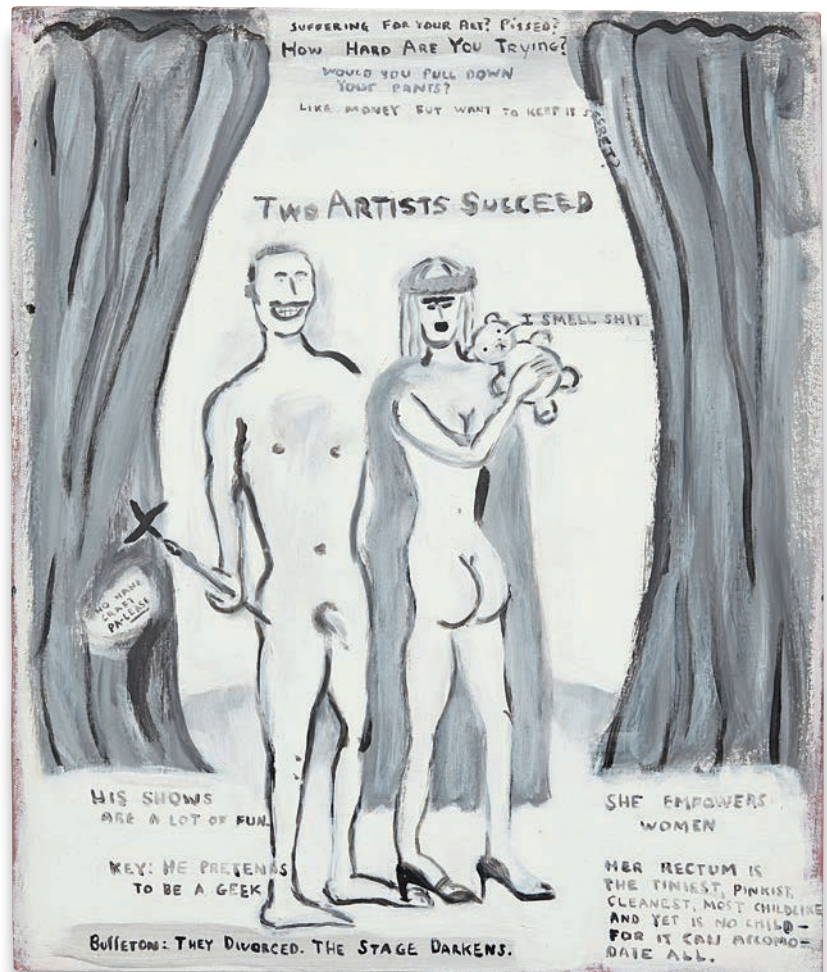
303 Gallery, New York

David Zwirner, New York

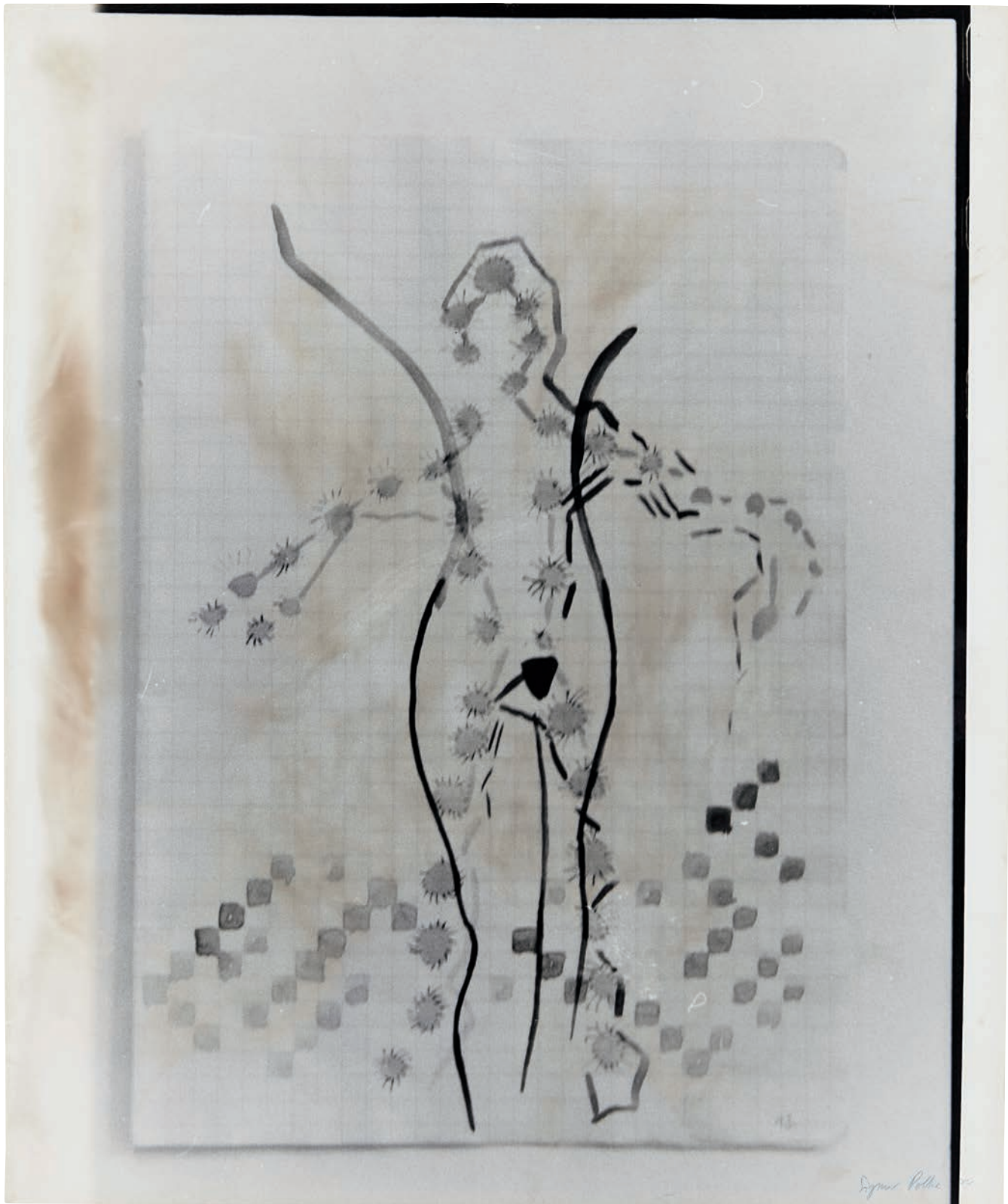
Phillips de Pury & Company, New York, *Contemporary Art Part II*,  
November 14, 2008, lot 116

Acquired at the above sale by the present owner

153







154

**SIGMAR POLKE** 1941-2010

*Untitled-Figure, 1988*

black and white photograph

23 7/8 x 20 in. (60.6 x 50.8 cm.)

Signed and dated "Sigmar Polke 88" lower right; further inscribed "figure" on the reverse.

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

**PROVENANCE**

David Zwirner, New York

Acquired from the above by the present owner, 1999





155

**MARCEL DZAMA** b. 1974*Became an Airplane*, 2003

oil on board

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

Signed "Marcel Dzama" lower right; further signed, titled and dated "Dzama 2003 Became an Airplane" on the reverse.

Estimate \$5,000-7,000

**PROVENANCE**

David Zwirner, New York

156

**MARCEL DZAMA** b. 1974Three works: *Untitled*, 1999-2000

watercolor, root beer, ink on paper

26 x 20 in. (66 x 50.8 cm.)

Each signed "Marcel Dzama" lower right.

Estimate \$5,000-7,000

**PROVENANCE**

Richard Heller Gallery, Santa Monica





157

THIS LOT IS SOLD WITH NO RESERVE

**CASEY JEX SMITH** b. 1978

*Jew, Gentile, Dwarf*, 2009

collage, pencil on paper

22 x 15 in. (55.9 x 38.1 cm.)

Estimate \$2,000-3,000 •

**PROVENANCE**

LaViola Bank Gallery, New York

157



158

THIS LOT IS SOLD WITH NO RESERVE

**TIM LOKIEC** b. 1977

*Women Beware Women*, 2003

felt tip pen, inkjet print on paper collage

11½ x 17½ in. (29.2 x 44.5 cm.)

Estimate \$2,000-3,000 •

**PROVENANCE**

Zach Feuer Gallery, New York

158







159

**BRAD PHILLIPS** b. 1974*Personal Vargas with Aversion, 2007*

oil on canvas

28 x 22 in. (71.1 x 55.9 cm.)

Signed, titled and dated "Personal Vargas With Aversion B Phillips 2007" on the reverse.

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

Wallspace, New York

**EXHIBITED**New York, Wallspace, *Brad Phillips - Day by Day*,  
September 6 - October 6, 2007

160

**SPENCER FINCH** b. 1962Two works: *Sunset St. Louis 7/31/08, 2008*

watercolor on paper

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

Each signed, titled and dated "Sunset St. Louis 7/31/08 Spencer Finch" on the reverse; further inscribed "8-42 g" and "8-42 f" respectively.

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

Rhona Hoffman Gallery, Chicago







161

**ALEXIS ROCKMAN** b. 1962

*Bufo*, 1986

oil, acrylic on canvas

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

Signed, titled and dated "Alexis Rockman 'Bufo' 1987" on the reverse.

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

**PROVENANCE**

Jay Gorney Modern Art, New York



162



162

THIS LOT IS SOLD WITH NO RESERVE

**RICHARD BOSMAN** b. 1944

*Polar Bear*, 1980

oil on canvas

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

**Estimate** \$2,000-3,000 •

**PROVENANCE**

Brooke Alexander, Inc., New York

163

THIS LOT IS SOLD WITH NO RESERVE

**TOM BUTTER** b. 1952

*S.E.*, 1983

fiberglass, resin

height 90 in. (228.6 cm.); diameter 9 in. (22.9 cm.)

**Estimate** \$3,000-5,000 •

**PROVENANCE**

Lawrence Oliver Gallery, Philadelphia

163





**JIM DINE** b. 1935*Looking in the Dark #16*, 1984charcoal, acrylic, pastel, paper collage on paper  
30 x 24 in. (76.2 x 61 cm.)Signed and dated "Jim Dine 1984" along the lower edge;  
further inscribed "#16" on the reverse.**Estimate** \$12,000-18,000**PROVENANCE**

Richard Gray Gallery, Chicago

**EXHIBITED**Chicago, Richard Gray Gallery, *Jim Dine: Looking in the Dark*, September 21 - October 31, 1985**LITERATURE***Jim Dine: Looking in the Dark*, exh. cat., Richard Gray Gallery, Chicago, 1985, no. 19 (illustrated)**JIM DINE** b. 1935*Looking in the Dark #13*, 1984charcoal, pastel, acrylic, gesso, paper collage on paper  
30 x 24 in. (76.2 x 61 cm.)Signed and dated "Jim Dine 1984" along the lower edge;  
further inscribed "#13" on the reverse.**Estimate** \$12,000-18,000**PROVENANCE**

Richard Gray Gallery, Chicago

**EXHIBITED**Chicago, Richard Gray Gallery, *Jim Dine: Looking in the Dark*, September 21 - October 31, 1985**LITERATURE***Jim Dine: Looking in the Dark*, exh. cat., Richard Gray Gallery, 1985, no. 16 (illustrated)



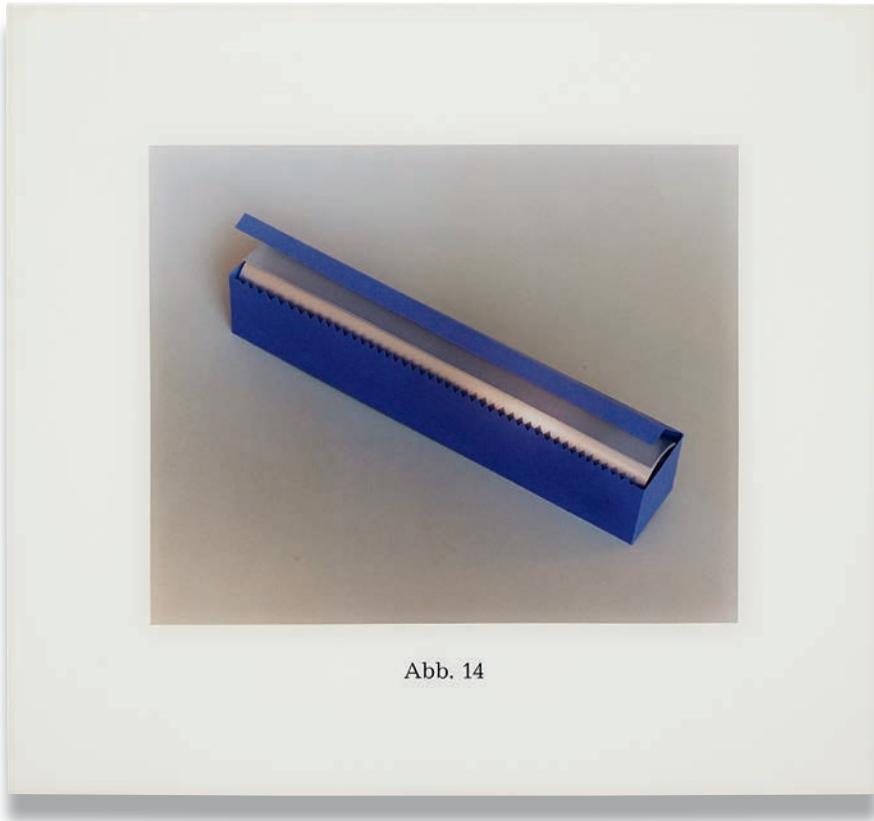


Abb. 14

**THOMAS DEMAND** b. 1964

*Untitled (ABB. 14), 1991*

color coupler print, with Diasc face

21½ x 23 in. (54.6 x 58.4 cm.)

Signed and dated "Thomas S. Demand 1991" on the reverse.

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

**PROVENANCE**

S. Bitter-Larkin Gallery, New York

**TERESA HUBBARD and  
ALEXANDER BIRCHLER** b. 1965/1962

*Arsenal, 2000*

chromogenic print, mounted on Sintra

65 x 86½ in. (165.1 x 219.7 cm.)

This work is number 5 from an edition of 6.

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

**PROVENANCE**

Tanya Bonakdar Gallery, New York

**EXHIBITED**

New York, Tanya Bonakdar, *Hubbard/Birchler: Arsenal*,  
September 9 - October 14, 2000 (another example  
exhibited)







168

**SIMON STARLING** b. 1967

Two works: (i) *Quicksilver, Dryfit, Museumbrug (the boat)* 90 Amp-hours of solar power harnessed on the 30th and 31st of October 1999 on the Suriname River between Paramaribo and Afobaka dam, and used on the 7th of November 1999 to drive an aluminium boat through the canals of Amsterdam., 1999;

(ii) *Mountain, Bike* 26kg of bauxite collected on the 8th February 2000 at Les Baux de Provence, France, using an aluminium bicycle designed by Gary Fisher, USA., 2000 each chromogenic print

(i) sheet 29½ x 39¾ in. (74.9 x 100 cm.); image 7¾ x 23½ in. (19.7 x 59.7 cm.)

(ii) 39 x 31 in. (99.1 x 78.7 cm.)

(i) This work is number 3 from an edition of 10.

(ii) This work is number 4 from an edition of 10.

These works are accompanied by certificates of authenticity signed by the artist.

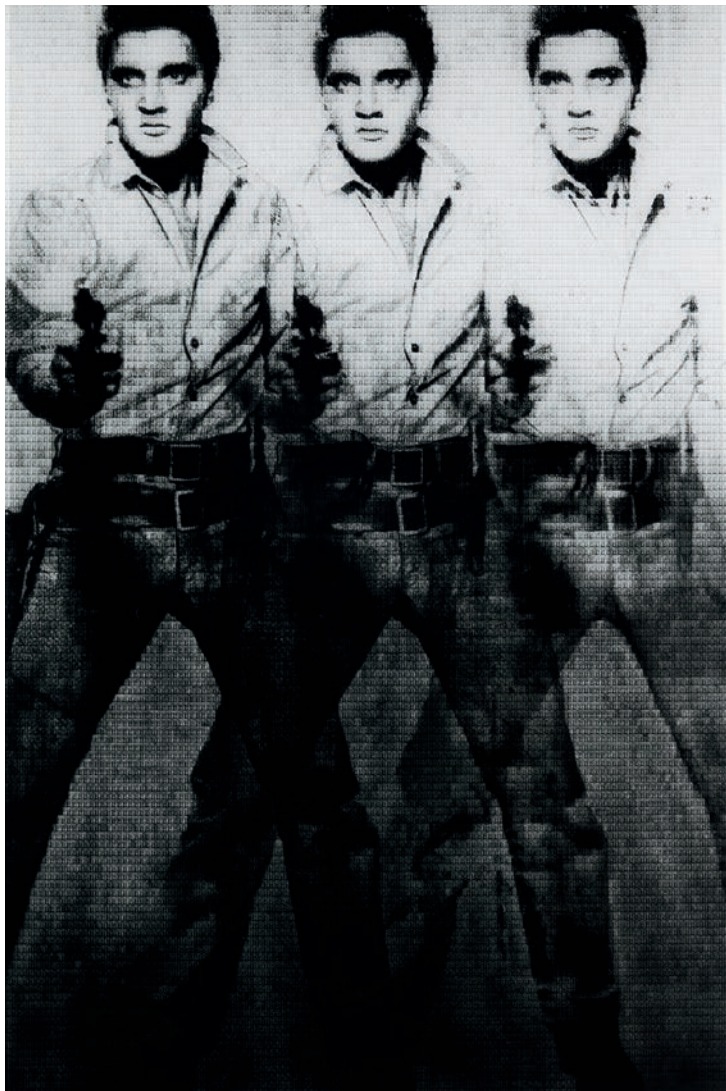
**Estimate** \$10,000-15,000

**PROVENANCE**

The Modern Institute, Glasgow

Jack Hanley Gallery, San Francisco





169

**ALEX GUOFENG CAO** b. 1969*Elvis vs. Warhol*, 2012digital chromogenic print with Dibond Plexiglas  
60 x 40 in. (152.4 x 101.6 cm.)

This work is number 10 from an edition of 10 and is accompanied by a certificate of authenticity signed by the artist.

**Estimate** \$6,000-8,000**PROVENANCE**Acquired directly from the artist  
Private Collection, Los Angeles

170

**DAVID LEVINTHAL** b. 1949*Untitled (Wild West)*, 2002

cibachrome print

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

Signed, dated and numbered "Davis Levinthal 2002 AP 1/3" on the reverse. This work is the artist's proof 1 from an edition of 7 plus 3 artist's proofs.

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

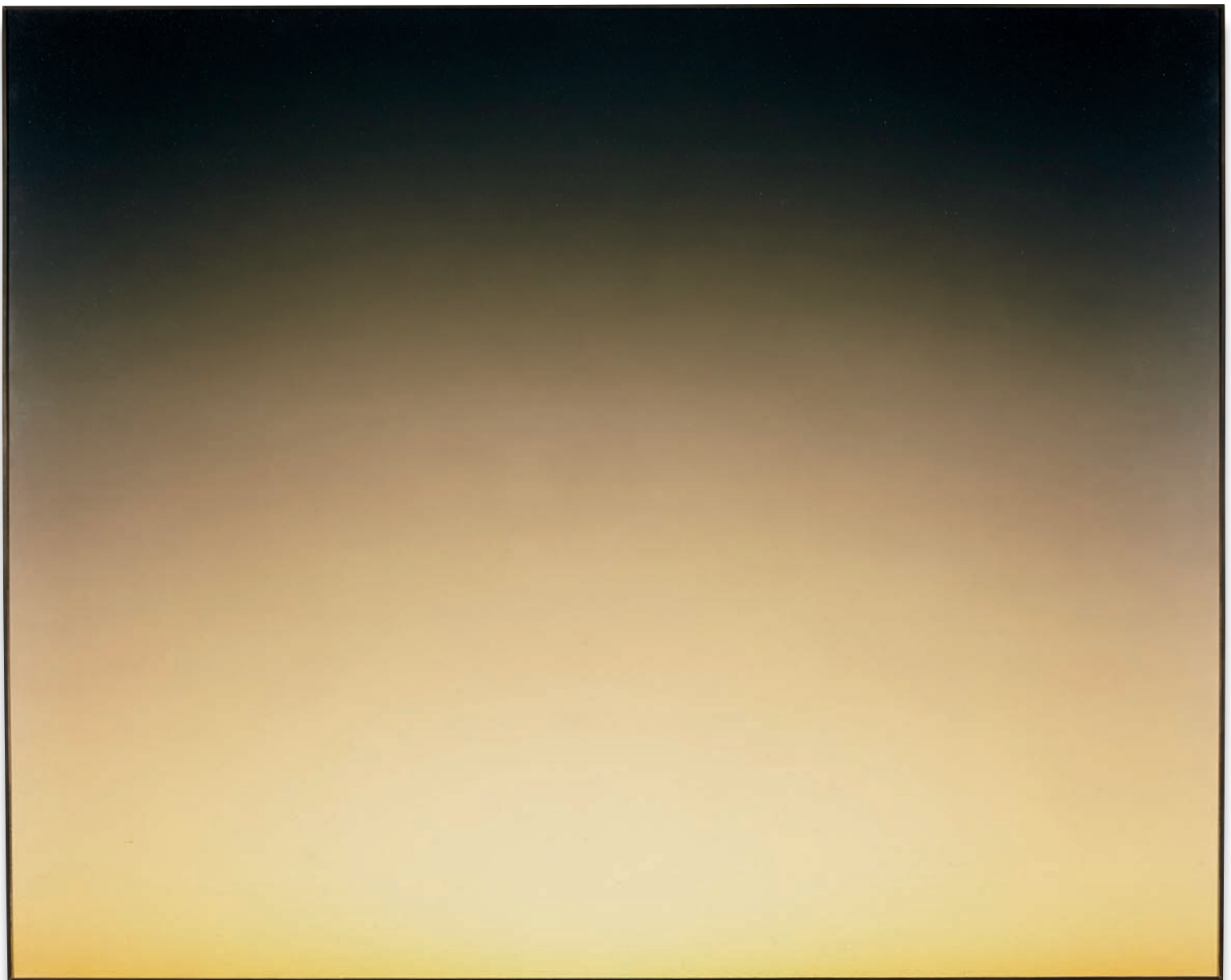
Conner Contemporary, Washington, D.C.

Acquired directly from the above by the present owner, 2003

170







171

**RICHARD MISRACH** b. 1949

*Dante's View, 5:40 A.M., 3-27-95, 1995*

chromogenic dye coupler print, in artist's frame

48¼ x 60¼ in. (122.6 x 153 cm.)

Stamped "Dante's View 3-27-95 5:40 A.M." along the overturned frame edge.

This work is unique.

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

**PROVENANCE**

James Danziger Gallery, New York

**EXHIBITED**

New York, James Danziger Gallery, *Desert Canto XVIII: Skies*, September 16 - October 21, 1995





172

**JORGE PARDO** b. 1963

*Penelope (Set of 12 Subscription Lamps)*, 2003-08

Plexiglas, PVC, wood, metal, rocks, light bulbs, wiring  
dimensions variable

This work is from an edition of 60.

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

**PROVENANCE**

Anna Lena Levy, Paris









173

**PHILIP TAAFFE** b. 1955*Melting Head*, 2004

oil, enamel on paper

39½ x 26½ in. (100.4 x 67.4 cm.)

Signed and dated "P Taaffe 2004" on the reverse.

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

Gagosian Gallery, New York

**EXHIBITED**Arkansas, Arkansas Arts Center, *45th Collectors Show and Sale*, December 6, 2013 - January 5, 2014

174

**RYAN MCGINNESS** b. 1972*The Greatest Good for the Greatest Number*, 2006

acrylic on canvas

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

Signed and dated "Ryan McGinness 2006" along the overlap.

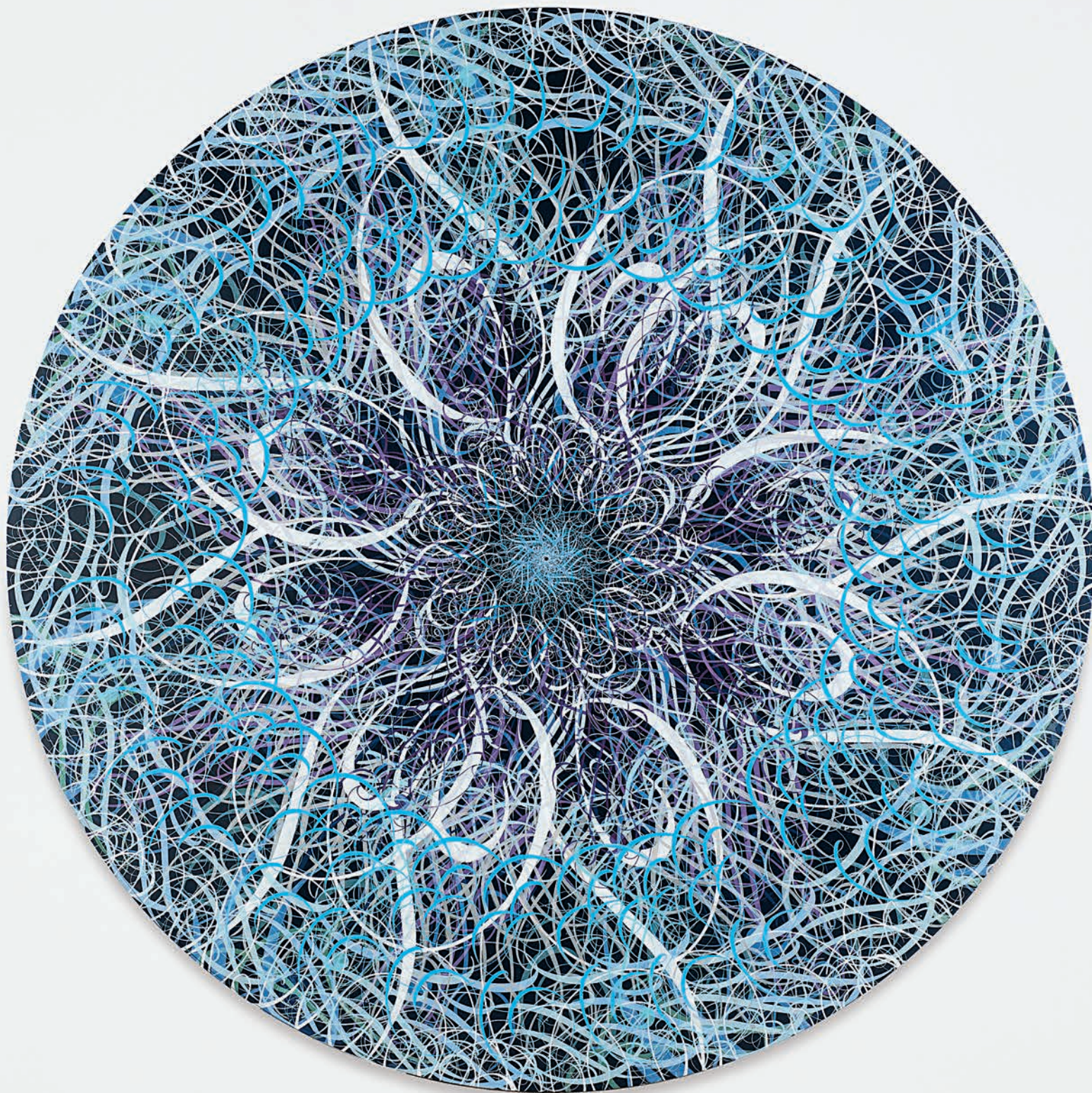
**Estimate** \$8,000-12,000**PROVENANCE**

Galería Moriarty, Madrid

174







175

**RYAN MCGINNESS** b. 1972

*Untitled (Black Hole, Blue)*, 2007

acrylic on canvas

diameter 71 $\frac{1}{2}$  in. (182 cm.)

Signed and dated "Ryan McGinness 2007" on the reverse.

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

**PROVENANCE**

Stéphane Simoens Contemporary Fine Art, Knokke  
Private Collection, Belgium





176

**FUTURA 2000** b. 1955Two works: *Untitled*, 1981

spray paint on canvas

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

(ii) 32 x 50 in. (81.3 x 127 cm.)

Each signed twice and dated "Futura Futura. ®. Summer 81" on the reverse.

Estimate \$4,000-6,000

**PROVENANCE**

Acquired directly from the artist

177

**LEE QUINONES** b. 1960*Victim of the Atomic Rain*, 1982

spray paint, enamel on aluminum, Plexiglas and wood

77½ x 67 in. (196.9 x 170.2 cm.)

Signed, titled and dated "Victim of the Atomic Rain!"

©1982 'Lee Quinones'" on the reverse.

Estimate \$4,000-6,000

**PROVENANCE**

Acquired directly from the artist

177







178

**KENNY SCHARF** b. 1958

*Heaven 11*, 2012

oil, acrylic, silkscreen ink on linen

39 x 24 in. (99.1 x 61 cm.)

Signed, titled and dated "Heaven 11 Kenny Scharf '12" on the reverse.

Estimate \$12,000-18,000

**PROVENANCE**

Honor Fraser, Los Angeles

**EXHIBITED**

Los Angeles, Honor Fraser, *Kenny Scharf*, Hodgepodge, April 14 - May 19, 2012



**ANTHONY GOICOLEA** b. 1971

*Ten Against Midnight*, 2008

acrylic, ink, graphite on mylar

sheet 89½ x 114¾ in. (227.3 x 291.5 cm.)

frame 94 x 119 in. (238.8 x 302.3 cm.)

Estimate \$10,000-15,000

**PROVENANCE**

Aurel Scheibler, Berlin







180

**RICCI ALBENDA** b. 1966

*Corner Installation (Carmen, boiling.), 2002*

fiberglass, vinyl lettering

24 x 33½ x 7½ in. (61 x 85.1 x 19.1 cm.)

This work is unique.

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

**PROVENANCE**

Andrew Kreps Gallery, New York



181



181

**JON PYLYPCHUK** b. 1972

*Scrub Pad*, 2011

bronze

7¾ x 8¾ x 3½ in. (19.7 x 22.2 x 8.9 cm.)

This work is number 4 from an edition of 5 plus 1 artist's proof.

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

**PROVENANCE**

Friedrich Petzel Gallery, New York

182

**PETER SARKISIAN** b. 1965

*Red Cutless (Registered Driver Flat Series)*, 2008

inkjet print mounted to board, Sony PSP video player

6½ x 9 x 1 in. (16.5 x 22.9 x 2.5 cm.)

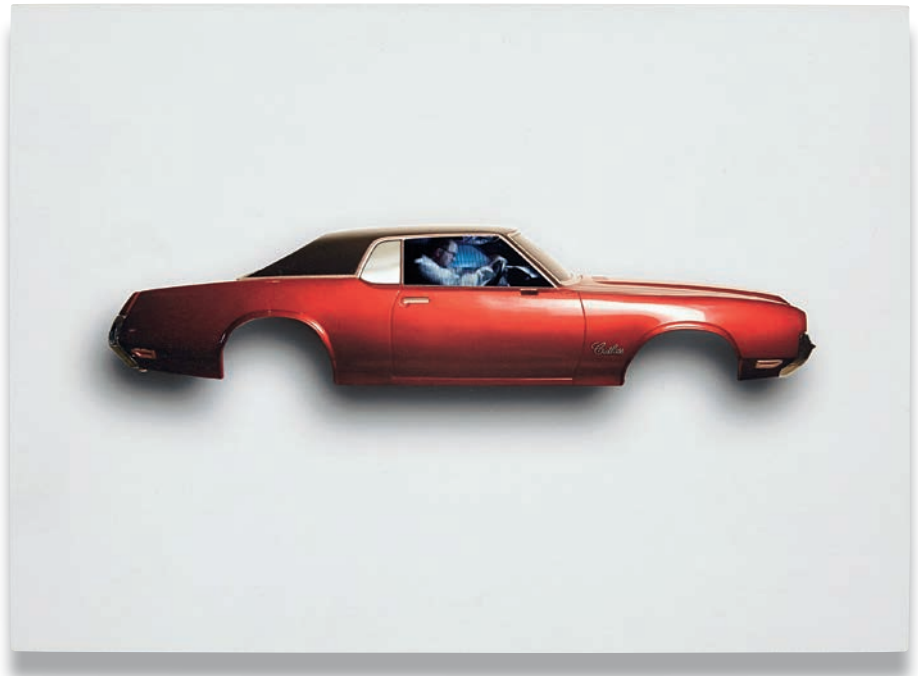
Initialed and numbered "P.S. 6/6" on the reverse; further numbered "6/6" on label affixed to video player. This work is numbered 6 from an edition of 6.

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

**PROVENANCE**

I-20 Gallery, New York

182





183

**COSIMA VON BONIN and  
KAI ALTHOFF** b. 1962/1966

*Untitled*, n.d.

steel box, glass, wood with photograph  
19 $\frac{7}{8}$  x 23 $\frac{5}{8}$  x 7 $\frac{7}{8}$  in. (50.5 x 60 x 19.4 cm.)

Estimate \$8,000-12,000

**PROVENANCE**

Galerie Christian Nagel, Cologne  
Galerie Michael Neff, Frankfurt  
Phillips de Pury & Company, New York, *Contemporary Art  
Including Prints, Photographs & Multiples*, December 13,  
2004, lot 412  
Acquired at the above sale by the present owner

183



184

**JONATHAN MONK** b. 1969

*Searching For My Father In My Sister's Eyes*, 2002

2 slide projectors, 2 sets of 80 color slides  
This work is number 1 from an edition of 2.

Estimate \$15,000-20,000

**PROVENANCE**

Galleri Nicolai Wallner, Copenhagen

184











## 2014 BENEFIT SALE FOR THE HUDSON VALLEY CENTER FOR CONTEMPORARY ART

Phillips is thrilled to offer a select group of tightly curated works sold to benefit The Hudson Valley Center for Contemporary Art (HVCCA) in Peekskill, New York.

This expertly sourced selection of twenty works marks the HVCCA's 4th Triennial Auction. Several artists included will be offered at auction for the first time, including important examples by Jeffrey Gibson, John Newsom, Antonio Santin and Trudy Benson. Jeffrey Gibson's *Hit That Perfect Beat*, 2014, comprised of an Everlast punching bag ornamented with beads, steel studs, tin jingles and nylon fringe, reimagines the typical symbol of masculinity and aggression into one that defies its traditional material-based associations. Antonio Santin's work entitled *Claire*, 2014, is part of the artist's most recent series of *Rugs* that began in 2011. By depicting intricately patterned textiles, he explores the techniques of traditional painting to create the impression of depth. Santin's *Claire* hovers in a space between the flatness of abstraction and the shifting light of movement, a space which the artist describes as "more real than reality itself."

With the founding of the HVCCA in 2004 came the introduction of public art to the historic and beautiful region of the Hudson Valley. Today it houses one of the most important outdoor sculpture sites in New York. Not only has the HVCCA received a proclamation from Peekskill for playing a central role in the revitalization of the area, but it has also inspired over 200 emerging artists to set up residency in the surrounding region.

HVCCA, founded by renowned collectors Marc and Livia Straus, was conceived during a tour of their illustrious collection to five university museums from 1998 to 2001, including the University of Florida, the Knoxville Museum of Art, the University of Georgia, and The Chrysler Museum of Art in Norfolk. Throughout this tour, Marc and Livia had the opportunity to interact with and educate student groups of various ages and levels. Livia, a celebrated educator in her own right, continued this tradition and in 2004 she and Marc, along with their children Ari and Sarena, unveiled the HVCCA. Situated in the gorgeous Hudson Valley, the HVCCA not only engages and revives the surrounding region, but also introduces cutting edge contemporary exhibitions to the historic locale. Through this program, the center exposes the talents of important emerging artists and hosts dynamic festivals. The events have garnered significant acclaim as a model for other cities in highlighting artists working in experimental and non-commercial disciplines. The center is further celebrated for its repurposing of abandoned buildings, businesses and public spaces, all with the mission of taking art off of the museum walls and into the community sphere.

The artists, collectors and galleries involved in this project have been enormously generous in their donations and their passion for the growth of the HVCCA. Phillips is honored to be a part of this important collaboration committed to growing and enhancing the generous work of Marc and Livia Straus' pioneering institution.





185

**JEFFREY GIBSON** b. 1972

*Like a Hammer (Figure)*, 2014

wool, wood, deer rawhide, glass beads, steel studs,  
copper jingles, acrylic yarn, quartz crystals, brass bells,  
Angora goat fur, artificial sinew  
sculpture 57 x 24 x 12 in. (144.8 x 61 x 30.5 cm.)  
base 26½ x 25¾ x 13¾ in. (67.3 x 65.4 x 34.9 cm.)  
overall 83½ x 25¾ x 13¾ in. (212.1 x 65.4 x 34.9 cm.)

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

**PROVENANCE**

Acquired directly from the artist

SOLD TO BENEFIT THE HUDSON VALLEY CENTER FOR CONTEMPORARY ART



186

**JEFFREY GIBSON** b. 1972

*Hit That Perfect Beat*, 2014

found punching bag, re-purposed wool blanket, glass beads, steel studs, tin jingles, nylon fringe, artificial sinew, steel chains

81 x 14 x 14 in. (205.7 x 35.6 x 35.6 cm.)

Estimate \$40,000-60,000

**PROVENANCE**

Acquired directly from the artist





187



187

**JIRI GEORG DOKOUPIL** b. 1954

*Dog Portrait*, 1990

candle soot on canvas

16 $\frac{5}{8}$  x 12 $\frac{1}{2}$  in. (42.2 x 30.8 cm.)

Signed and dated "Dokoupil 1990" on the reverse.

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

**PROVENANCE**

Robert Miller Gallery, New York

Baumgartner Galleries Inc., Washington D.C.

188

**JIRI GEORG DOKOUPIL** b. 1954

*Standing Cat*, 1990

candle soot on canvas

18 $\frac{1}{4}$  x 15 in. (46.4 x 38.1 cm.)

Signed and dated "Dokoupil 1990" on the reverse.

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

**PROVENANCE**

Robert Miller Gallery, New York

Baumgartner Galleries Inc., Washington D.C.

188







189

**JOHN NEWSOM** b. 1970

*HARMONIOUS JUNCTURE*, 2010-11

oil on canvas

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

Signed, titled and dated "John Newsom 2010-2011 Harmonious Juncture" on the reverse.

Estimate \$15,000-20,000

**PROVENANCE**

Acquired directly from the artist

**EXHIBITED**

Los Angeles, Patrick Painter Inc., *John Newsom: Nocturne Paintings*, February 19 - April 2, 2011





190

**MARC BIJL** b. 1970

*Every Cult, its Castle*, 2008

mixed media (duct tape, metallic tape, spray paint) on canvas  
39¼ x 59 in. (99.7 x 149.9 cm.)

Signed, titled and dated "every cult, its castle 2008 Marc Bijl" on the reverse.

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

**PROVENANCE**

Acquired directly from the artist

191

**TRUDY BENSON** b. 1985

*Red Giant*, 2011

acrylic, flashe, enamel, spray paint, oil on canvas  
96 x 104 in. (243.8 x 264.2 cm.)

Signed, titled and dated "Trudy Benson 'Red Giant' 2011" on the reverse.

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

**PROVENANCE**

Mike Weiss Gallery, New York  
Private Collection









192

**ANTONIO SANTIN** b. 1978

*Claire*, 2014

oil on canvas

diameter 94½ in. (240 cm.)

Signed, titled and dated "Claire' 2014 Antonio Santin" on the reverse.

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

**PROVENANCE**

Acquired directly from the artist

SOLD TO BENEFIT THE HUDSON VALLEY CENTER FOR CONTEMPORARY ART





(alternate view)

193

**EMIL ALZAMORA** b. 1975

*Palace*, 2014

bronze

90 x 16½ x 11 in. (228.6 x 41.9 x 27.9 cm.)

This work is number 1 from an edition of 3.

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

**PROVENANCE**

Acquired directly from the artist



194

**JULIE MEHRETU** b. 1970

*Untitled, 2007*

watercolor, gouache on paper

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

Signed and dated "Julie Mehretu 2007" on the reverse.

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

**PROVENANCE**

The Project, New York

Private Collection









195

**DAMIAN LOEB** b. 1970

*Little Miss Pink Tomato*, 1995

oil on canvas

36 x 50 in. (91.4 x 127 cm.)

Signed, titled and dated "Little Miss Pink Tomato Damian 95" on the reverse.

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

**PROVENANCE**

Robert Miller Gallery, New York

196

**CAROLE A. FEUERMAN** b. 1945

*Mona Lisa*, 2013

resin, oil

overall 37 x 42 x 66 in. (94 x 106.7 x 167.6 cm.)

figure 28 x 28 x 53 in. (71.1 x 71.1 x 134.6 cm.)

tube 25 x 42 x 60 in. (63.5 x 106.7 x 152.4 cm.)

pedestal 5 x 40 x 54 in. (12.7 x 101.6 x 137.2 cm.)

Signed, dated and numbered "Carole G. Feuerman 1/6 2014" lower edge.

This work is number 1 from an edition of 6 plus 2 artist's proofs.

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

**PROVENANCE**

Acquired directly from the artist









197

**SIR JACOB EPSTEIN** 1880-1959

*Anthony*, 1947

bronze, black patina

12½ x 7 x 8¾ in. (31.8 x 17.8 x 22.2 cm.)

pedestal 48 x 10 x 12 in. (121.9 x 25.4 x 30.5 cm.)

Signed "Epstein" lower edge.

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

**PROVENANCE**

Robert Miller Gallery, New York

198

**SIR JACOB EPSTEIN** 1880-1959

*Malvina*, 1944

bronze, black patina

15½ x 13 x 15 in. (39.4 x 33 x 38.1 cm.)

Signed "Epstein" lower edge.

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

**PROVENANCE**

Robert Miller Gallery, New York







199

**JONAS BURGERT** b. 1969

*Hundstand*, 2014

oil on canvas

39 $\frac{3}{8}$  x 31 $\frac{1}{2}$  in. (100 x 80 cm.)

Estimate \$30,000-40,000

**PROVENANCE**

Acquired directly from the artist



200

**ALEX KATZ** b. 1927

*John*, 1982

oil on aluminum, double-sided cutout

36 x 4½ in. (91.4 x 11.4 cm.)

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

**PROVENANCE**

Robert Miller Gallery, New York

**EXHIBITED**

Hamburg, Deichtorhallen Hamburg, *Alex Katz, Cutouts*,  
February 13 - April 27, 2003, then traveled to Austria,  
Museum Moderner Kunst Karnten, Klagenfurt (June 29,  
2003 - October 5, 2003)



SOLD TO BENEFIT THE HUDSON VALLEY CENTER FOR CONTEMPORARY ART





201

**YIGAL OZERI** b. 1958

*Untitled; Territory*, 2012

oil on canvas

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

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

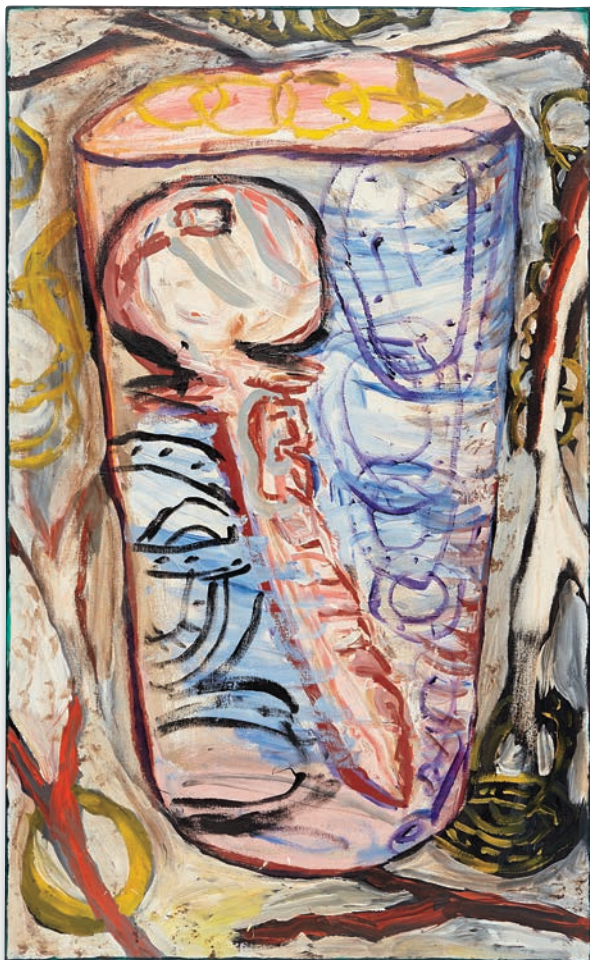
**PROVENANCE**

Acquired directly from the artist

**EXHIBITED**

Toronto, Angell Gallery, *Yigal Ozeri, Territory*, June 13th - August 10th, 2013





202

**ROBERTO JUAREZ** b. 1952*Key Chain*, 1981

acrylic on canvas

57½ x 35 in. (146.1 x 88.9 cm.)

Signed, titled and dated "Key Chain' Roberto Juarez '82" on the reverse.

Estimate \$5,000-7,000

**PROVENANCE**

Robert Miller Gallery, New York

203

**ROBERTO JUAREZ** b. 1952*Blue Eye*, 1981

acrylic on canvas

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

Initialed "RJ" at lower right; further signed, titled and dated "Blue Eye Robert Juarez 1981" on the reverse.

Estimate \$8,000-12,000

**PROVENANCE**

Robert Miller Gallery, New York

**EXHIBITED**

Houston, The Museum of Fine Arts, *Hispanic Arts in the United States: Thirty Contemporary Painters and Sculptors*, May - September, 1987, then traveled to Washington, D.C., Corcoran Gallery of Art (October 10, 1987 - January 10, 1988), Coral Gables, The Lowe Art Museum, University of Miami (April - June, 1988), Santa Fe, Museum of Fine Arts (July - October, 1988), Los Angeles, Los Angeles County Museum of Art, (February - April, 1989), Brooklyn, The Brooklyn Museum (June 9 - September 4, 1989)

203







204

**LOUISE FISHMAN** b. 1939

*Tabernacle*, 1981

oil on linen

32 x 48 in. (81.3 x 121.9 cm.)

Signed, titled and dated "Louise Fishman 'Tabernacle' 1981" on the reverse.

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

**PROVENANCE**

Robert Miller Gallery, New York

**EXHIBITED**

Yonkers, The Hudson River Museum, *Six Painters*, May 25 - July 17, 1983

Raleigh, North Carolina Museum of Art, *Louise Fishman/Douglas*

*Sanderson*, June 15 - September 15, 1985

**LITERATURE**

*Six Painters*, exh. cat., The Hudson River Museum, Yonkers, 1983, p. 34

*Fishman/Douglas Sanderson*, exh. cat., North Carolina Museum of Art, 1985, n.p.





205

SOLD TO BENEFIT THE CHILDREN'S CANCER &  
BLOOD FOUNDATION

**RITA ACKERMANN** b. 1968

*No title*, 2009

linseed oil, oil, oil stick, turpentine on printed paper  
18 x 24 in. (45.7 x 61 cm.)

Signed and dated "Rita Ackermann 2009" lower right.

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

**PROVENANCE**

Gifted by the artist to the present owner

206

**ELIF URAS** b. 1972

*Fine Arts & Leisure*, 2004

acrylic on canvas

14 x 18¼ in. (35.6 x 46.4 cm.)

Signed, dated and inscribed "Elif Uras 2004 Fine Arts &  
Leisure" along the stretcher bar.

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

**PROVENANCE**

Kenny Schachter / ROVE, New York

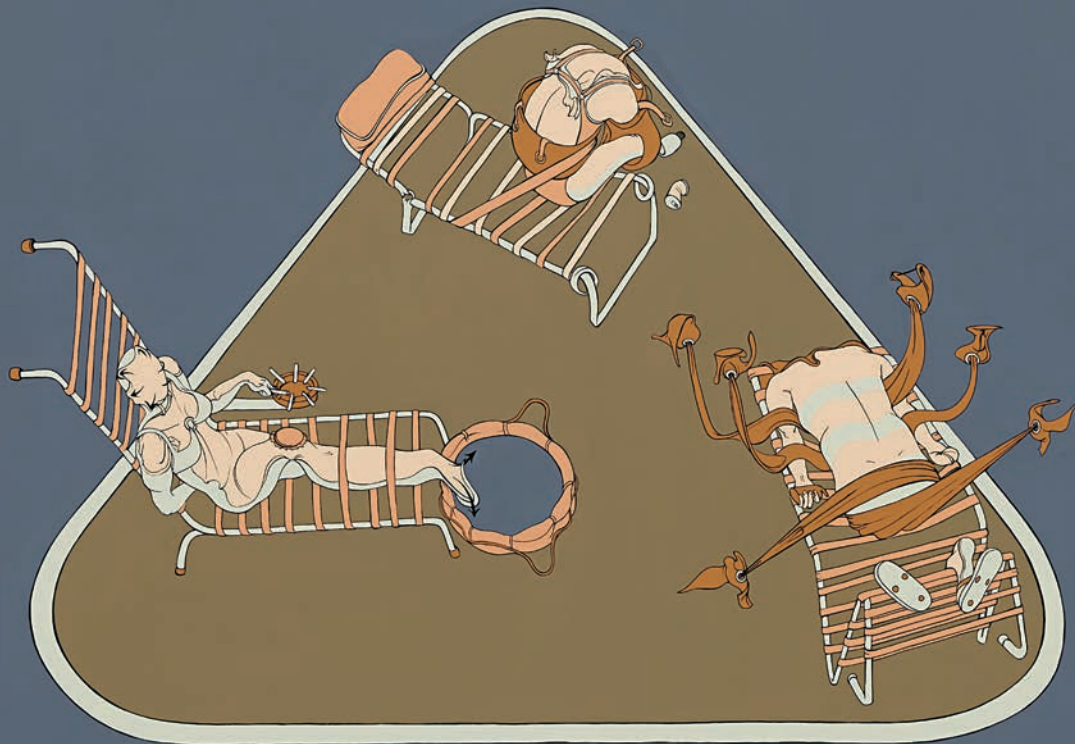
**EXHIBITED**

New York, Kenny Schachter / ROVE, *Elif Uras: Private  
Collection*, May 9 - June 12, 2004

206







207

**INKA ESSENHIGH** b. 1969

*Sunbathers*, 1998

oil enamel on canvas

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

Signed, titled and dated "Inka Essenhigh 1998 'Sunbathers'" on the reverse.

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

**PROVENANCE**

Stefan Stux Gallery, New York

Sotheby's, New York, *Contemporary Art, Part Two*, May 16, 2002, lot 348

Red Dot, New York

Christie's, New York, *First Open Post War and Contemporary Art*, September 13, 2006, lot 40

Pearl Albino, New York





208

**TILL GERHARD** b. 1971

*Love Shack*, 2006

acrylic on canvas

78¾ x 66⅞ in. (200 x 170 cm.)

Initialed, titled and dated "TG 2006 Love Shack" on the reverse.

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

**PROVENANCE**

Galerie Michael Janssen, Berlin





209

**MATTHIAS MEYER** b. 1969

*Seerosen 5*, 2006

oil on linen

67 x 78 in. (170.2 x 198.1 cm.)

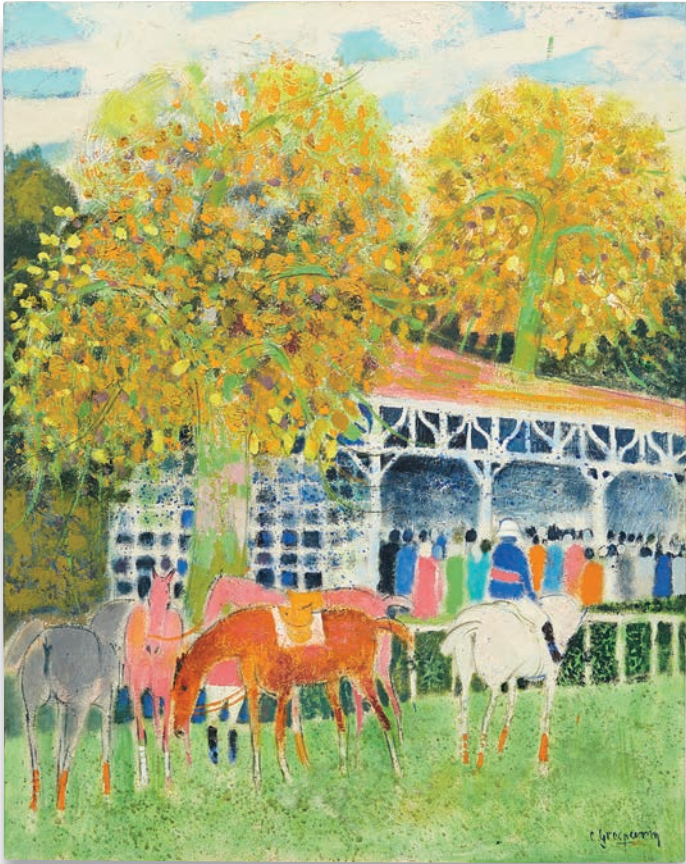
Signed, titled and dated "2006 Seerosen 5 Matthias Meyer"  
on the reverse.

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

**PROVENANCE**

Andreas Binder, Munich





## 210

THIS LOT IS SOLD WITH NO RESERVE

**CLAUDE GROSPERRIN** 1939–1977

*Untitled, n.d.*

oil on canvas

36 x 29 in. (91.4 x 73.7 cm.)

Signed "C. Groperrin" lower right.

**Estimate** \$3,000–5,000 •

**PROVENANCE**

Private Collection

## 211

**NATASHA KISSELL** b. 1978

*Farnsworth House, 2006*

oil on canvas

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

Signed, titled and dated "Natasha Kissell 2006

'Farnsworth House'" on the reverse.

**Estimate** \$6,000–8,000

**PROVENANCE**

Private Collection

**EXHIBITED**

Ridgefield, The Aldrich Contemporary Art Museum, *Painting the Glass House: Artists Revisit Modern Architecture*, March 9 - July 27, 2008, then traveled to Oakland, Mills College Art Museum (January 21 - March 22, 2009)

**LITERATURE**

*Revisiting the Glass House: Artists Revisit Modern Architecture*, exh. cat., Yale University Press, New Haven, 2008







212

**TOMORY DODGE** b. 1974

*Houses with Tree*, 2002

oil on canvas

26¾ x 35⅞ in. (67.9 x 91.1 cm.)

Signed, titled and dated "TOMORY DODGE 'HOUSES WITH TREE' 2002" on the reverse.

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

**PROVENANCE**

ACME, Los Angeles

Christie's, New York, *Post-War and Contemporary Afternoon Session*,  
November 11, 2010, lot 440

Acquired at the above sale by the present owner

**LITERATURE**

J. Ryan, *Tomory Dodge*, Los Angeles: ACME/CRG Gallery, 2008, p. 6  
(illustrated)





213

**SU-EN WONG** b. 1973*Gentleman's Gray*, 2002acrylic, colored pencil, paper collage on paper on panel  
74 x 109½ in. (188 x 278.1 cm.)

Estimate \$6,000-8,000

**PROVENANCE**

SAVAGE Gallery, Portland

**EXHIBITED**Portland, SAVAGE Gallery, *Su-en Wong*, January 2003  
New York, White Box, *Woman on Woman*, May 1 - 24, 2003

214

**SU-EN WONG** b. 1973*My Garden Party*, 2004oil on board  
15 x 28 in. (38.1 x 71.1 cm.)Signed, titled and dated "Su-en Wong My Garden Party,  
2004" on the reverse.

Estimate \$6,000-8,000

**PROVENANCE**

Acquired directly from the artist by the present owner





215

**VLADIMIR DUBOSSARSKY and  
ALEXANDRE VINOGRADOV** b. 1964/1963

*Japanese Beauties*, 2005

oil on linen

76¾ x 76¾ in. (195 x 195 cm.)

Signed in Cyrillic and dated "2005" lower right; further signed, titled and dated "Dubossarsky V. Vinogradov A. 'Japanese Beauties' 2005" on the reverse.

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

**PROVENANCE**

Galerie Orel Art, Paris



216



216

**ALLISON SCHULNIK** b. 1978*White Flowers #2*, 2009

oil on canvas, laid on wood panel

12¼ x 16 in. (31.1 x 40.6 cm.)

Signed and dated "Schulnik 09" along the overlap; further titled "WHITE FLOWERS #2" on the reverse.

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

Mark Moore Gallery, Los Angeles

**EXHIBITED**Los Angeles, Mark Moore Gallery, *Allison Schulnik: Home for Hobo*, January 9 - February 6, 2010

217

**MAUREEN GALLACE** b. 1960*Untitled (Yellow Bouquet)*, 1990

oil on canvas

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

Signed and dated "M Gallace 1990" on the reverse.

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

Julian Pretto Gallery, New York

217







## 218

THIS LOT IS SOLD WITH NO RESERVE

**NEAL TAIT** b. 1965

Two works: (i) *Untitled (Hood)*, 1999; (ii) *Sunlight*, 2000  
oil on canvas

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

(i) Signed, titled and dated "Neal Tait 1999 Untitled (Hood)" on the reverse.

(ii) Signed, titled and dated "Signed, titled and dated "Neal Tait 2000 Sunlight" on the reverse.

**Estimate** \$3,000-5,000 •

**PROVENANCE**

White Cube, London

## 219

THIS LOT IS SOLD WITH NO RESERVE

**PAUL ROSIN** b. 1957

*Aquarian*, 1989

oil, enamel on gelatin silver print

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

This work is number 1 from an edition of 10.

**Estimate** \$2,000-3,000 •

**PROVENANCE**

Edward Thorp Gallery, New York



220



220

**MAURO PIVA** b. 1977

*Untitled, 2005*

oil on canvas

31½ x 29½ in. (80 x 74.9 cm.)

Signed and dated "Mauro Piva '05" on the reverse.

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

**PROVENANCE**

Galeria Fortes Vilaça, São Paulo

221

THIS LOT IS SOLD WITH NO RESERVE

**IRIS SCHOMAKER** b. 1973

*Untitled, 2007*

acrylic, oil on paper

40¼ x 31¼ in. (102.2 x 79.4 cm.)

**Estimate** \$2,000-3,000 •

**PROVENANCE**

Galerie Thomas Schulte, Berlin

221





222

**TIGRAN TSITOGHDZIAN** b. 1976*Mirror V*, 2014

oil on canvas

75 x 47¾ in. (190.5 x 121.3 cm.)

Signed, titled and dated "Tigran Tsitoghdzian Mirror V 2014" on the reverse.

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

Gallery Valentine, East Hampton

222



223



223

THIS LOT IS SOLD WITH NO RESERVE

**PAUL ROSIN** b. 1957*Pact (with Girlfriend)*, 1989

oil, enamel on gelatin silver print on paper

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

This work is number 2 from an edition of 10.

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

Edward Thorp Gallery, New York

CompassRose Gallery, Illinois





224

**ALISON JACKSON** b. 1970*Marilyn's Back*, 2000

gelatin silver print

sheet 44 x 32 in. (111.8 x 81.3 cm.)

image 36 x 24 in. (91.4 x 61 cm.)

Signed, titled, numbered and dated "Marilyn's Back 1/5  
2000 Alison Jackson" on a label affixed to the reverse.

This work is number 1 from an edition of 5.

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

M+B Gallery, Los Angeles

225

**TONY DURAN** b. 1945*Porn Room 14*, 2010

digital chromogenic print

sheet 57 x 40 in. (144.8 x 101.6 cm.)

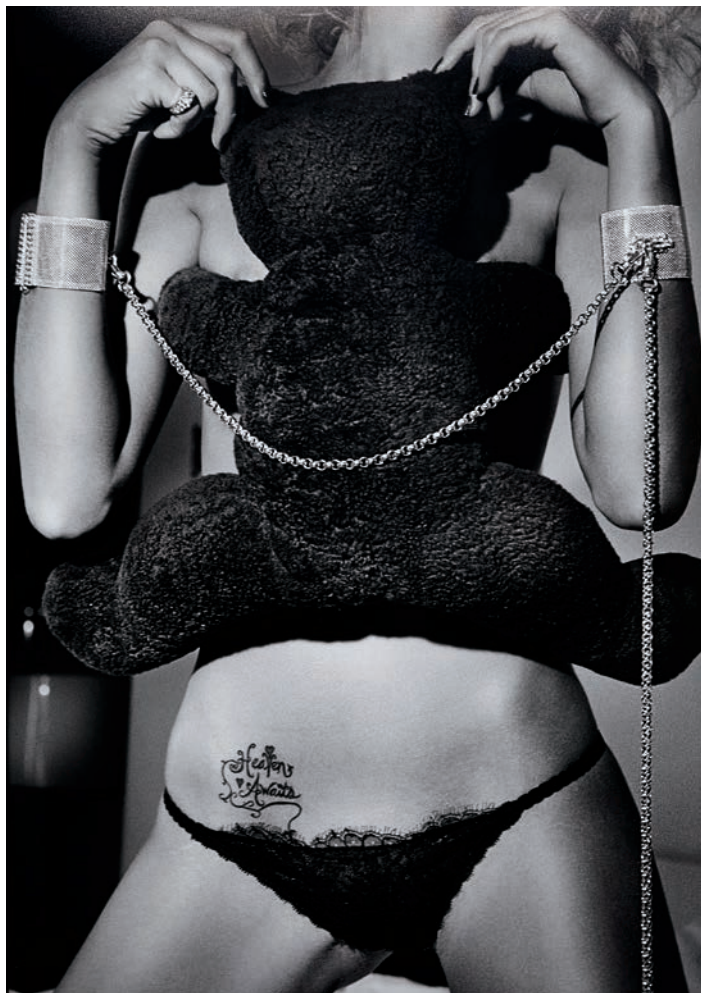
frame 58 x 41 in. (147.3 x 104.1 cm.)

This work is number 4 from an edition of 5.

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

Guy Hepner Gallery, Los Angeles

225







226

**MARCELLO LO GIUDICE** b. 1955

*Rouge/Red*, 2010

oil, pigment on canvas in Plexiglas box

25¼ x 21¼ x 2¾ in. (64 x 54 x 7 cm.)

Signed, titled and dated "ROUGE Rosso Lo Giudice 2010" on the reverse.

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

**PROVENANCE**

Private Collection, Europe





227

**SERSE** b. 1952*Acquatinto*, 2000

graphite on paper, mounted on aluminum

16½ x 39¾ in. (41.9 x 100 cm.)

Signed, titled and dated "Serse Acquatinto 2000" on the reverse.

**Estimate** \$4,000-6,000**PROVENANCE**Acquired directly from the artist  
Private Collection, Italy

228

**HIROSHI SUGITO** b. 1970*Standby*, 1997

acrylic on canvas

56 x 68 in. (142.2 x 172.7 cm.)

Signed, titled and dated "'Standby' Hiroshi Sugito 1997" on the reverse.

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

Marc Foxx, Los Angeles

**EXHIBITED**Los Angeles, Marc Foxx, *Hiroshi Sugito*, 1998

228







229

**PETER TUNNEY** b. 1961

*The World Is Not Half As Bad As You Are*, 2010

acrylic, collage on canvas

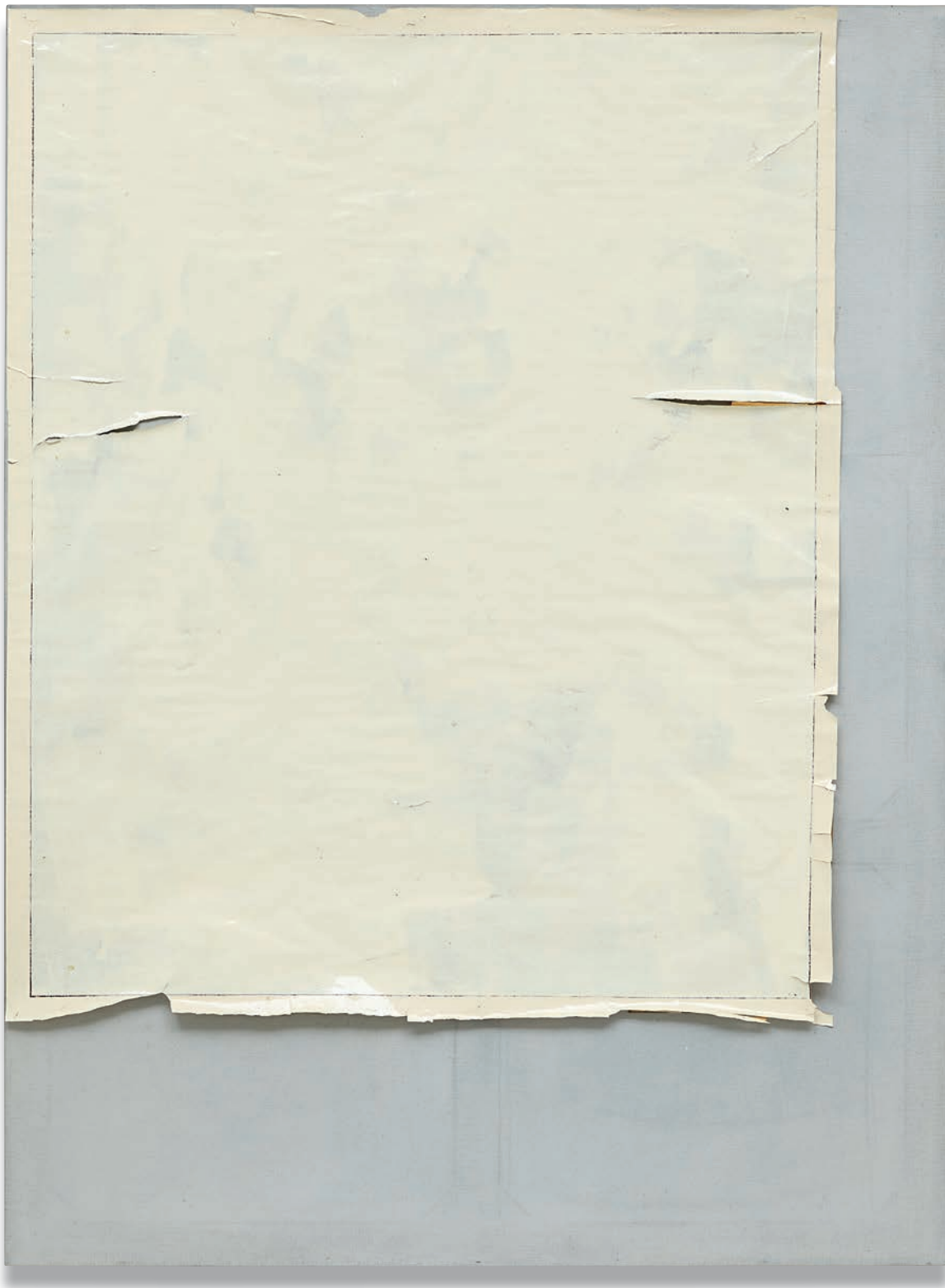
48 x 60 in. (121.9 x 152.4 cm.)

Estimate \$10,000-15,000

**PROVENANCE**

Acquired directly from the artist  
Private Collection





230

**MARKUS AMM** b. 1969

*Untitled, 2008*

household paint on paper, laid on canvas

75 x 51 in. (190.5 x 129.5 cm.)

Initialed and dated "2008 A.M." along the overlap.

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

**PROVENANCE**

Herald St., London





231

**HENRY CODAX**

*Untitled (Green)*, 2011

acrylic on canvas

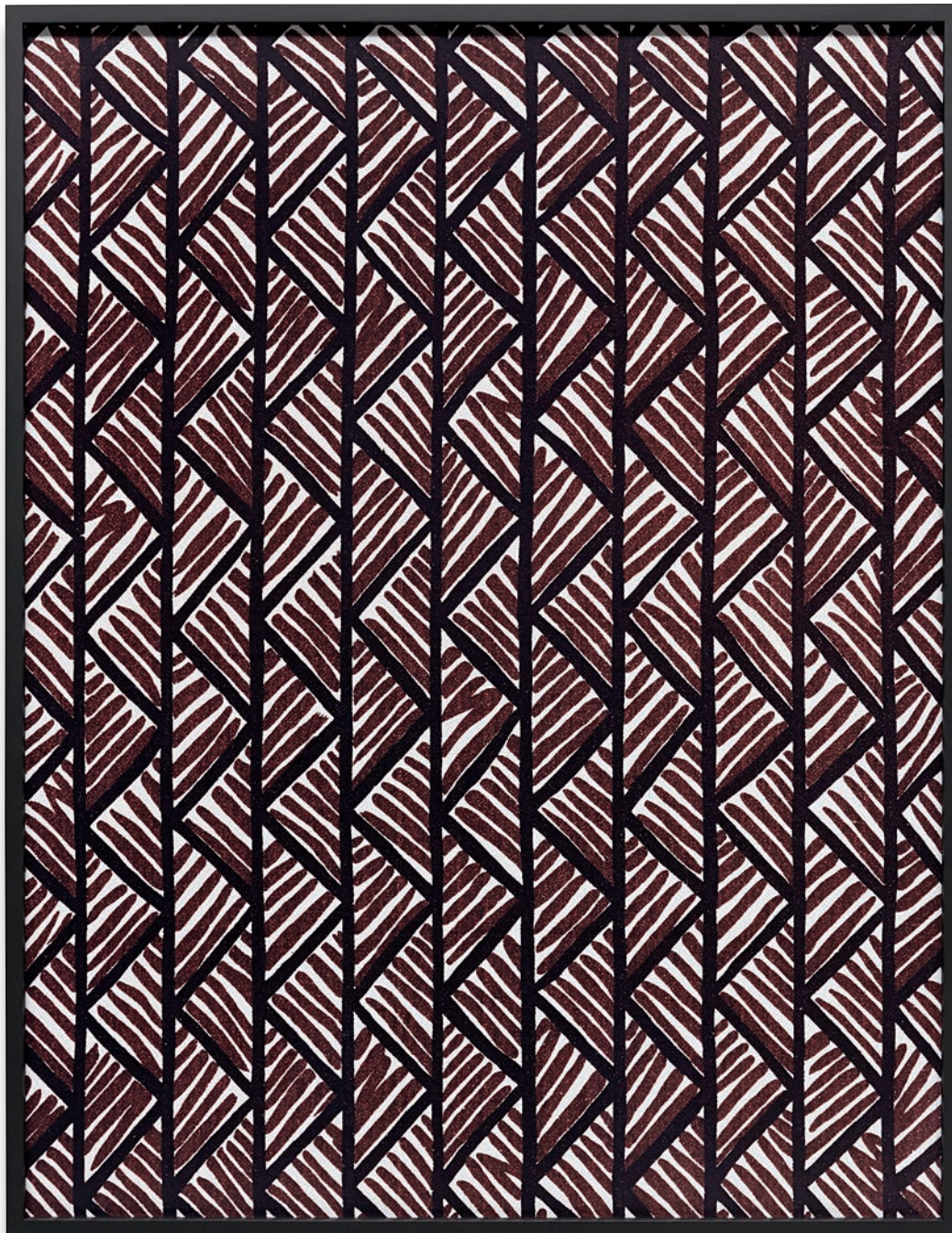
84 x 84 in. (213.4 x 213.4 cm.)

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

**PROVENANCE**

Carriage Trade, New York





232

**ANNETTE KELM** b. 1975

*Big Print #1 (Lahala Tweet - cotton chevron, fall 1949 design Dorothy Draper, courtesy Schumacher & Co.), 2007*

chromogenic print

sheet 51½ x 39½ in. (130.8 x 100.3 cm.)

frame 52½ x 40½ in. (133.4 x 102.9 cm.)

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

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

**PROVENANCE**

Johann König, Berlin

**EXHIBITED**

Berlin, Johann König, *Annette Kelm: Vier Jahreszeiten*, September 8 - October 13, 2007 (another example exhibited)

Lyon, *Lyon Biennale*, September 9, 2007 - January 6, 2008 (another example exhibited)

London, Herald St., *The Possible Document*, March 2008 (another example exhibited)

Rotterdam, Witte de With, *Annette Kelm*, June 13 - August 24, 2008 (another example exhibited)

Zürich, Kunsthalle Zürich, *Annette Kelm*, January 26 - April 26, 2009 (another example exhibited)

Graz, Camera Austria, *Annette Kelm*, July 10 - September 13, 2009 (another example exhibited)

**LITERATURE**

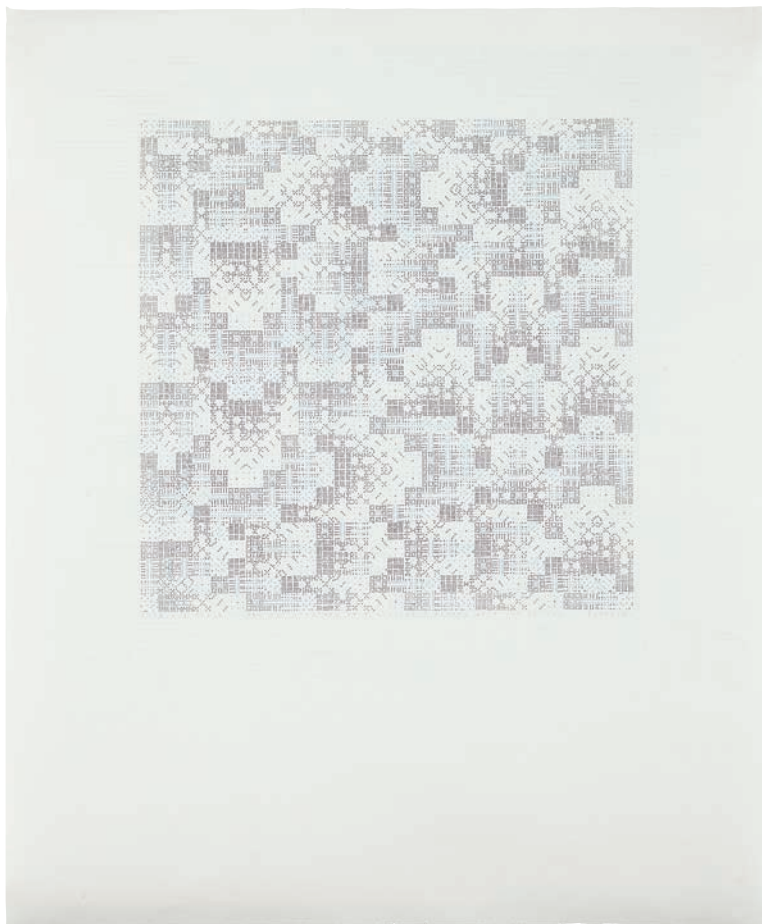
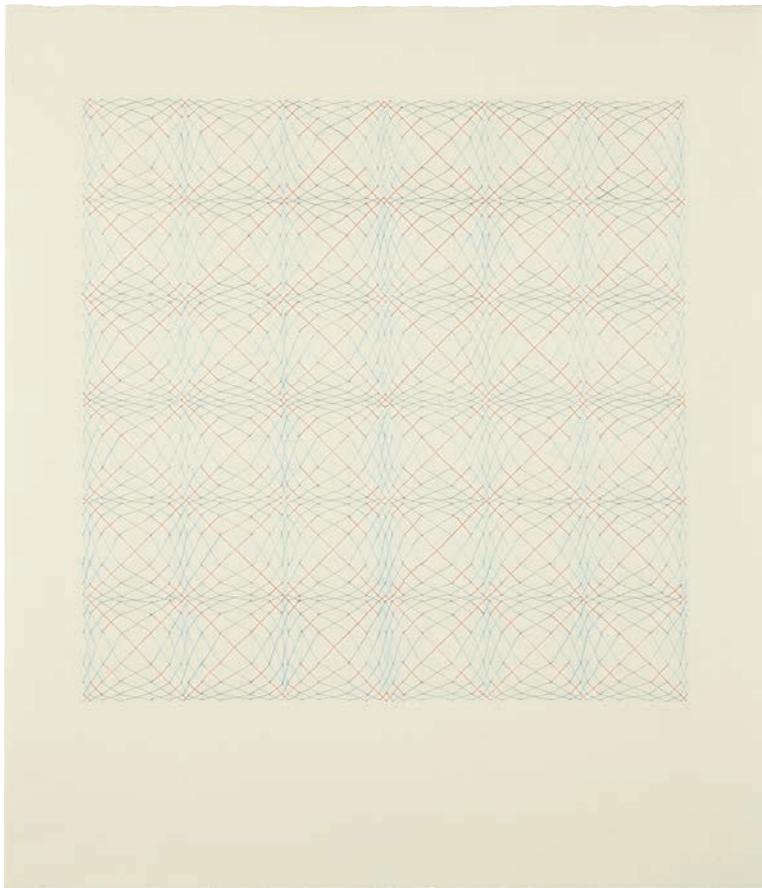
T. Ackermann, "Cold, Clear Pictures: Annette Kelm's Conceptual Photo Works," *db artmag*, #49, April 7, 2008 (illustrated)

J. Asthoff, "Annette Kelm," *Camera Austria*, Issue 102/2008, p. 21 (illustrated)

*Annette Kelm*, Koenig Books Ltd., London, 2009, p. 19 (illustrated)

Y. Dziewior, L. Hoptmann, U. Grosenick, *The Art of Tomorrow*, Berlin 2010, p. 185 (illustrated)





233

**XYLOR JANE** b. 1963

Three works: (i) *Untitled*, 2005; (ii) *Untitled*, 2004; (iii) *Untitled*, 2005

(i) colored ink, colored pencil on paper

(ii) marker, pencil on paper

(iii) colored pencil on paper

(i) 28 x 24½ in. (71.1 x 62.2 cm.)

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

(iii) 31 x 25½ in. (78.7 x 64.8 cm.)

(i) Signed and inscribed "Xylor Jane 610205NY" on the reverse.

(ii) Signed, initialed, inscribed, titled and dated "'4311' For Tussle Xylor Jane XJ04" on the reverse.

(iii) Signed and inscribed "Xylor Jane 610305NY" on the reverse.

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

**PROVENANCE**

Jack Hanley Gallery, San Francisco





234

**ROSSON CROW** b. 1982

*Confederate Concentric*, 2004

oil, enamel, spray paint on canvas

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

Signed and dated "Rosson Crow 2004" on the reverse.

Estimate \$6,000-8,000

**PROVENANCE**

CANADA, New York

**EXHIBITED**

New York, CANADA, *Rosson Crow, Estate Between*, September 18 - October 17, 2004





235

**JACQUELINE HUMPHRIES** b. 1960

*Hor. #10*, 1997

oil on linen

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

Signed, titled and dated "J Humphries 1997 Hor #10" on the reverse.

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

**PROVENANCE**

Greene Naftali, New York

Galerie Simonne Stern, New Orleans

**EXHIBITED**

New York, Greene Naftali, *Jacqueline Humphries*, October 25 - November 29, 1997





236

**NIGEL COOKE** b. 1973*Things Fall Apart (3)*, 2003

watercolor, acrylic on paper

11 x 15 in. (27.9 x 38.1 cm.)

Signed, titled and dated "Nigel Cooke 'Things Fall Apart (3)' 2003" on the reverse.

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

Modern Art, London

237

**JOSÉ PARLÁ** b. 1973*Pioneer Street*, 2012

oil on canvas

24¼ x 36 in. (61.6 x 91.4 cm.)

Signed, titled, inscribed and dated "Waving Tones with Hooks J Parlá 2012 Pioneer Street 2013 J Parlá" on the reverse.

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

Bryce Wolkowitz Gallery, New York







238

**ROSSON CROW** b. 1982

*Chardin's GTO*, 2006

diptych, oil, acrylic on linen

each 76½ x 44½ in. (193.4 x 113 cm.)

overall 77 x 83 in. (195.6 x 210.8 cm.)

Signed and dated "Rosson Crow 2006" along the stretcher of the right panel; further signed and dated "Rosson Crow 2006" along the overlap of the right panel.

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

**PROVENANCE**

CANADA, New York

Private Collection

Phillips de Pury & Company, New York, *Contemporary Art Part II*, November 9, 2010, lot 234

Private Collection

**EXHIBITED**

New York, CANADA, *Hotel and Lounge*, November 9 - December 11, 2006

**LITERATURE**

R. Crow and Honor Fraser Inc., *Rosson Crow: Night At The Palomino*, exh. cat., Los Angeles, 2007, p. 23 (illustrated)





239

**MICKALENE THOMAS** b. 1971

*Naomi Campbell*, 2010

diptych, rhinestones, acrylic, enamel on wood panel

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

overall 24 x 40 in. (122 x 101.6 cm.)

Signed, titled and dated "Portrait of Naomi' 2010 M. Thomas" on the reverse of the right panel and "'Portrait of Naomi Campbell (Black and White)' 2010 M. Thomas" on the reverse of the left panel.

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

**PROVENANCE**

Lehmann Maupin, New York

**LITERATURE**

D. Blasberg, "Happy Birthday, Naomi," *V Magazine*, Summer 2010, pp. 38-39 (illustrated)





240

**MICKALENE THOMAS** b. 1971

*Stop, Look and Listen*, 2004

rhinestones, acrylic, enamel on wood

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

Signed, titled and dated "'Stop, Look & Listen' (from She Works Hard for the Money Pin-Up Series) Mickalene Thomas 2004" on the reverse.

Estimate \$35,000-45,000

**PROVENANCE**

Rhona Hoffman Gallery, Chicago





241

**SLATER BRADLEY** b. 1975*Untitled*, 2004

ink drawing on photograph

6 x 7½ in. (15.2 x 19.1 cm.)

Signed and dated "Slater Bradley 2014" on the reverse;  
further signed and dated "Slater Bradley 2004" on the  
reverse of the frame.

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

Blum &amp; Poe, Los Angeles

242

**MARK DION** b. 1961

Two works: (i) *Insignia for the South Florida Wildlife Rescue Unit*, (ii) *Monument for the Birds of Puffin*, 2006

(i) watercolor, pen on paper in artist's frame

(ii) ink on paper in artist's frame

(i) unframed 8¾ x 9¼ in. (22.2 x 23.5 cm.)

framed 13 x 11½ in. (33 x 29.2 cm.)

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

framed 16 x 11 in. (40.6 x 27.9 cm.)

(i) Signed, titled and dated "Insignia for - The South Florida Wildlife Unit M. Dion 2006" along the lower margin.

(ii) Signed, titled and dated "Monument for the Birds of Puffin Island M. Dion 2006" along the lower margin.

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

Tanya Bonakdar Gallery, New York

242





243

243

**ALEKSANDRA MIR** b. 1967

Two works: (i) *Airplanes #21 (Ethiopian)*; (ii) *Airplanes #1 (Xiamen Airlines)*, 2005

fiber tipped pen on paper

36 x 71½ in. (91.4 x 181.6 cm.)

(i) Signed, titled and dated "Airplanes #21 Aleksandra Mir 'Ethiopian' 2005" lower right;

(ii) signed, titled and dated "Aleksandra Mir Xiamen Airlines B373-700 2005" lower right.

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

**PROVENANCE**

Gavlak Projects, West Palm Beach



244

244

**ALEKSANDRA MIR** b. 1967

*Airplanes #20 (UPS)*, 2005

fiber tipped pen on paper

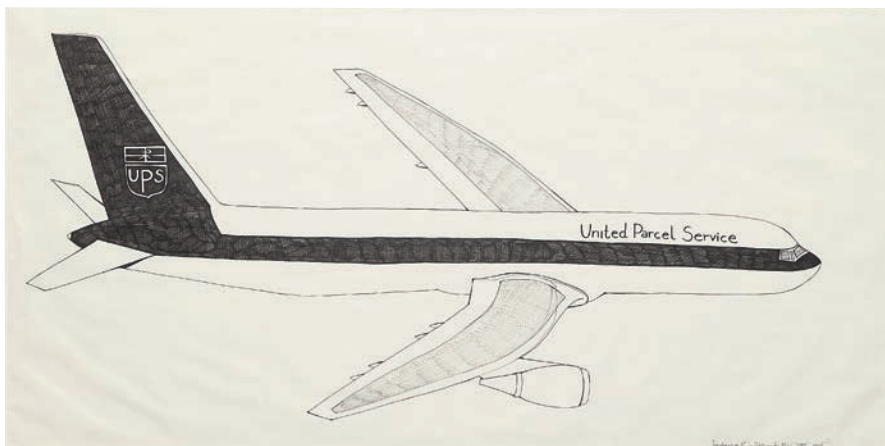
36 x 71½ in. (91.4 x 181.6 cm.)

Signed, titled and dated "Airplanes #20 Aleksandra Mir 'UPS' 2005" lower right.

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

**PROVENANCE**

Gavlak Projects, West Palm Beach





245



245

**AMIR MOGHARABI** b. 1982

*Untitled (For Jo Baer), 2010*

oil enamel on panel

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

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

**PROVENANCE**

Elizabeth Dee Gallery, New York

246

THIS LOT IS SOLD WITH NO RESERVE

**ANDRÉ ETHIER** b. 1977

*Untitled, 2007*

oil on masonite

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

Signed and dated "André Ethier 2007" on the reverse.

**Estimate** \$2,000-3,000 •

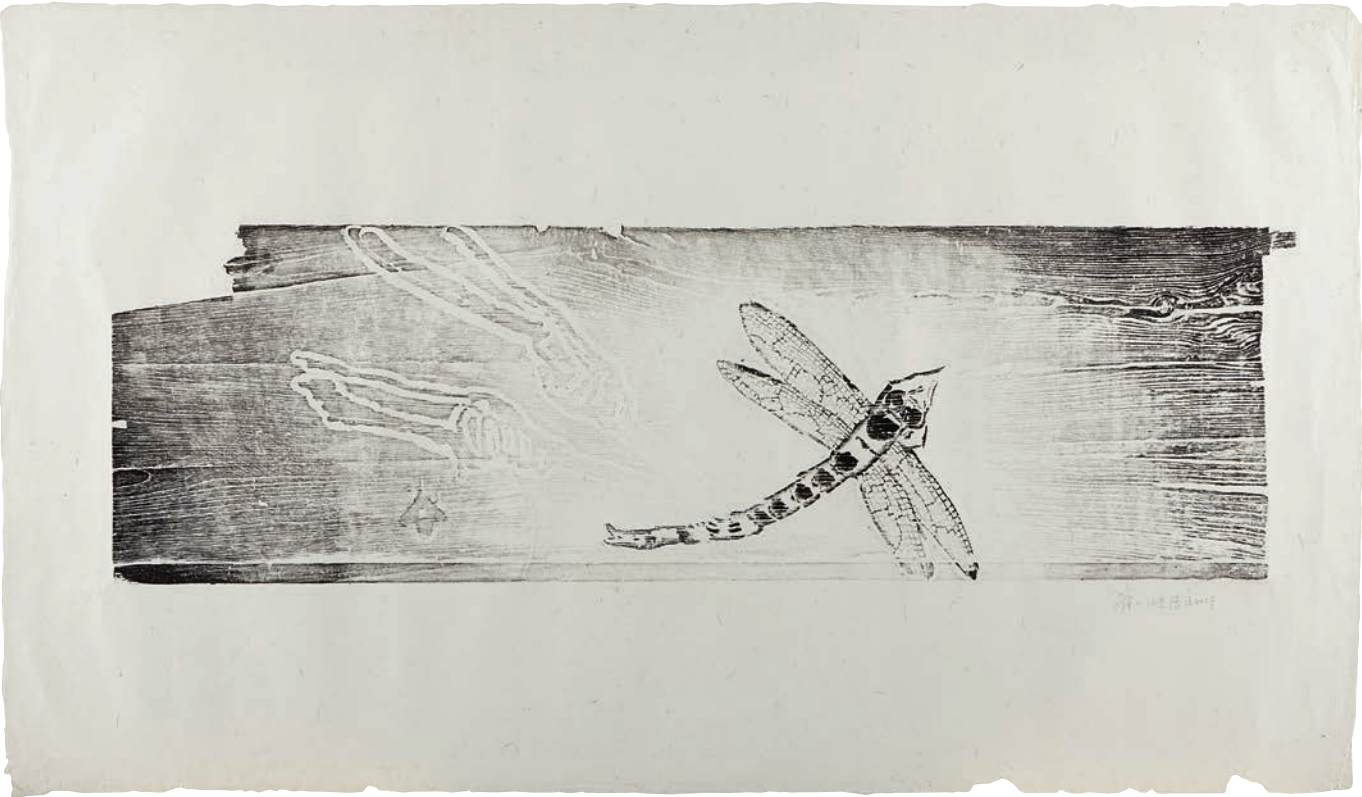
**PROVENANCE**

Derek Eller Gallery, New York

246







## 247

SOLD TO BENEFIT THE CHILDREN'S CANCER &  
BLOOD FOUNDATION

**ZHANG HUAN** b. 1965

*Shun No. 15*, 2007

unique woodcut on handmade paper  
45 $\frac{5}{8}$  x 78 $\frac{3}{4}$  in. (116 x 200 cm.)

Signed and titled in Chinese and dated "2007" lower right.

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

**PROVENANCE**

Gifted by the artist to the present owner

## 248

THIS LOT IS SOLD WITH NO RESERVE

**ANTHONY HERNANDEZ** b. 1947

*Rome #16*, 1999

Cibachrome print

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

Signed, titled, numbered and dated "Anthony Hernandez  
#16, 1999 #1/5" on a label affixed to reverse of frame. This  
work is number 1 from an edition of 5.

**Estimate** \$2,000-3,000 •

**PROVENANCE**

Grant Selwyn Fine Art, New York

**EXHIBITED**

New York, Grant Selwyn Fine Art, *Anthony Hernandez,*  
*Pictures for Rome*, October 12 - November 11, 2000

(another example exhibited)

Beverly Hills, Grant Selwyn Fine Art, *Anthony Hernandez,*  
*Pictures for Rome*, October 14 - November 11, 2000

(another example exhibited)

**LITERATURE**

*Anthony Hernandez, Pictures for Rome*, exh. cat., Grant  
Selwyn Fine Art, New York & Beverly Hills, 2000, p. 55  
(illustrated)







250

because i cannot forget becareful beware  
 we can't search for our answers in each other's  
 blood itcouldkillus and maybe we  
 should think about becareful beware i am  
 searching for daddy the long run on  
 sentence of a man who could not love his son  
 i am looking iam not here  
 i am willing to claim thepossibilty of  
 loss i am claiming it naming it and still  
 it is not mine

i know you gots smooth skin dark browneyes  
 with brightwhites and a smile like a soulsister  
 yeah people say ain nobody like you in the  
 world maybe yourtears could persuade  
 theearth to flowanewriver and i know i not  
 theonlyone calling your name in my sleep but  
 your egotripping and still i would try  
 to give you rome

249

THIS LOT IS SOLD WITH NO RESERVE

**JUSTIN LIEBERMAN** b. 1977Two works: (i) *The Asset (Self Portrait Blue)*; (ii) *The Asset (Abstract)*, 2004

chromogenic print, in artist's frame

each sheet 26 x 39 in. (66 x 99.1 cm.)

each frame 28 x 41 in. (71.1 x 104.1 cm.)

Each signed "Justin Lieberman" on a label affixed to the reverse. Each work is number 1 from an edition of 3.

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

LFL Gallery, New York

**EXHIBITED**New York, LFL Gallery, *JUSTIN LIEBERMAN: FOLK ART IS THE WORK OF SATISFIED SLAVES*, October 9 - November 6, 2004

250

**ADAM PENDLETON** b. 1984Two works: (i) *Ego Tripping*, 2004; (ii) *Because*, 2004-05  
silkscreen on canvas

(i) 37 x 44¼ in. (94 x 112.4 cm.)

(ii) 51¾ x 52½ in. (131.4 x 132.3 cm.)

(i) This work is number 2 from an edition of 3.

(ii) This work is number 1 from an edition of 3.

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

Rhona Hoffman Gallery, Chicago

**EXHIBITED**(ii) New York, The Studio Museum in Harlem, *Frequency*, November 9, 2005 - March 12, 2006 (another example exhibited)**LITERATURE**(ii) T. Golden, *Frequency*, exh. cat., The Studio Museum in Harlem, New York, 2005, p. 71 (another example illustrated)





251

**ADAM PENDLETON** b. 1984

*The Events Are (Red)*, 2007

silkscreen on canvas

47½ x 66½ in. (120.7 x 168.9 cm.)

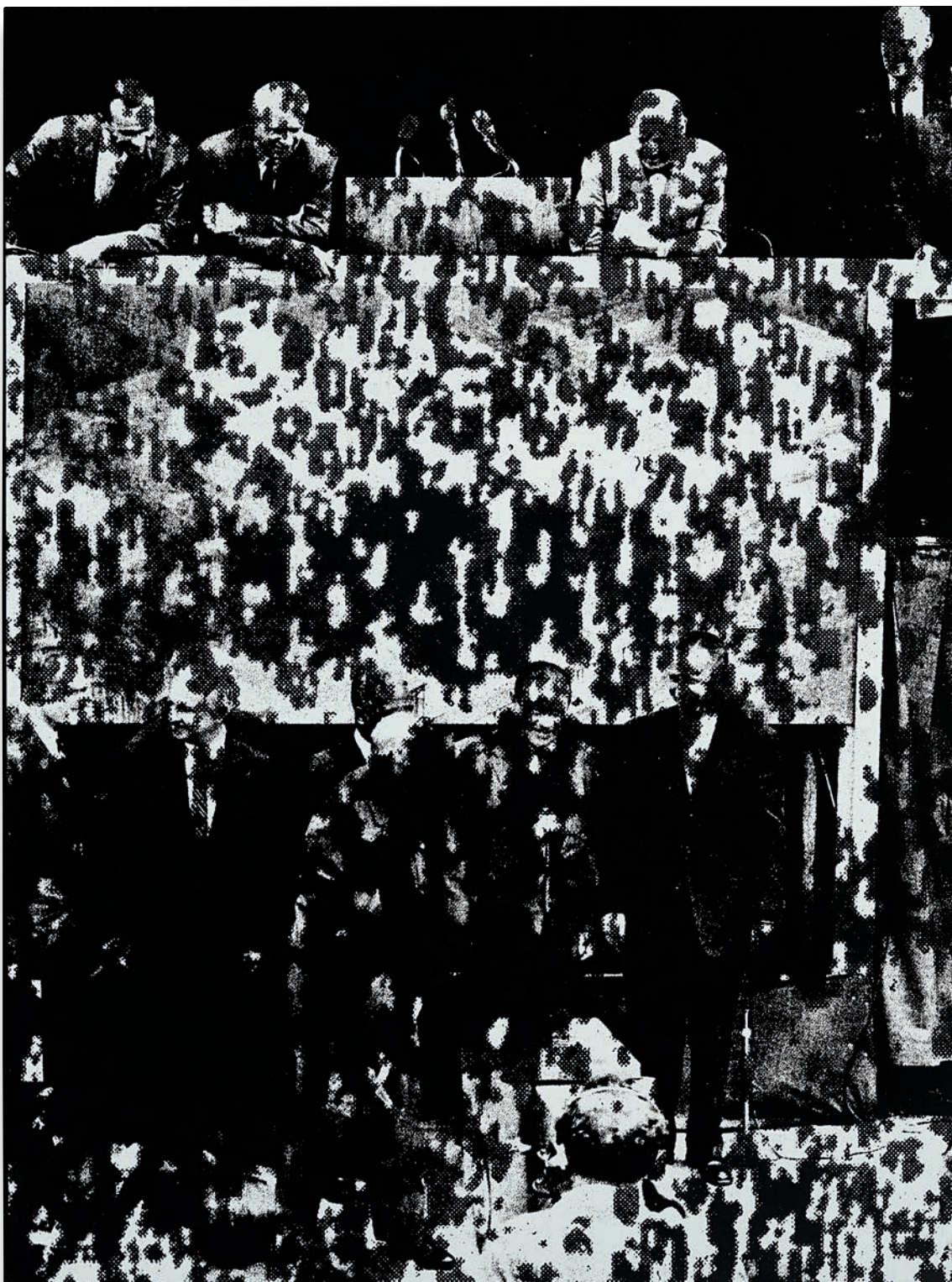
Signed and dated "Adam Pendleton 07" along the overlap.

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

**PROVENANCE**

Perry Rubenstein Gallery, New York





252

**ADAM PENDLETON** b. 1984

*Untitled (Black and White)*, 2006

silkscreen on canvas

56 x 42 in. (142.2 x 106.7 cm.)

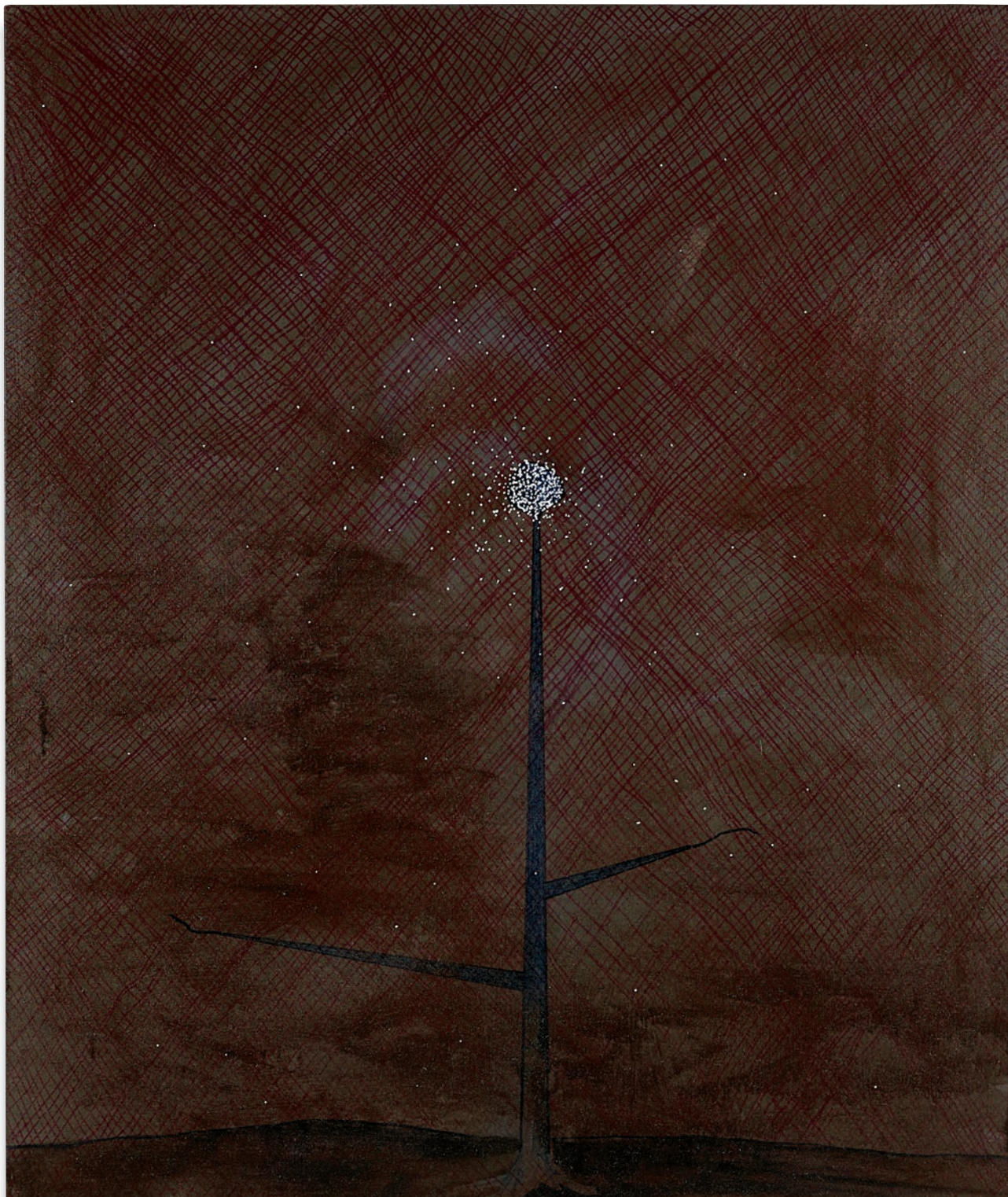
Signed and dated "Adam Pendleton 2006" on the reverse.

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

**PROVENANCE**

Perry Rubenstein Gallery, New York





253

**THOMAS ZIPP** b. 1966

*A.B. Puste Blume (A.B. Dandelion Bloom)*, 2006

lacquer pen, oil on linen

51¼ x 43¼ in. (130.2 x 109.9 cm.)

Signed, titled and dated "A.B. Puste Blume Thomas Zipp 06" on the reverse.

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

**PROVENANCE**

Harris Lieberman, New York





254

**UGO RONDINONE** b. 1964

*Gone*, 2001-10

wood, perspex, paint

23¾ x 16½ x 1¼ in. (60.3 x 41.9 x 3.2 cm.)

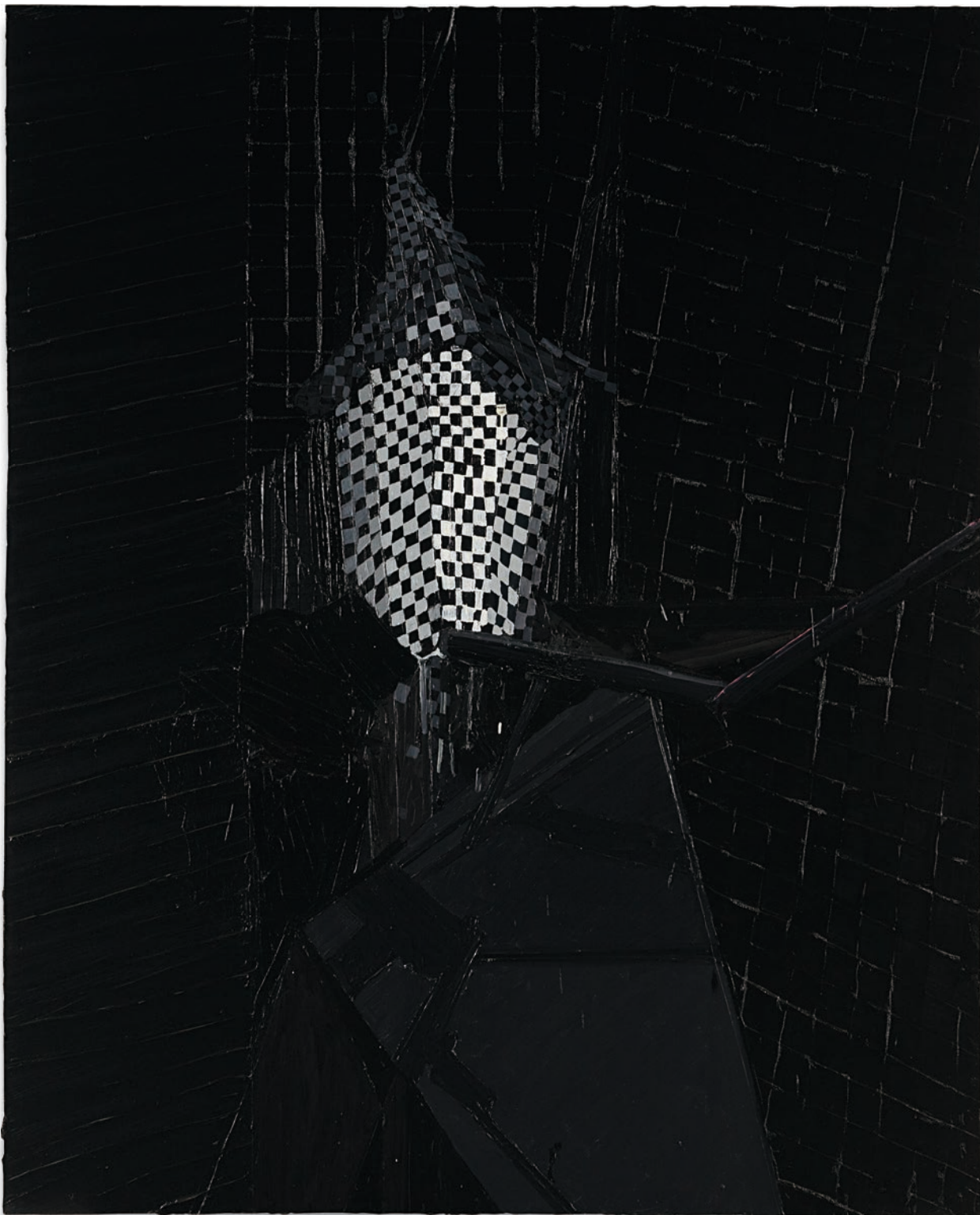
Signed and titled “‘gone’ Ugo Rondinone” on the reverse.

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

**PROVENANCE**

Private Collection, New York





255

**GARTH WEISER** b. 1979

*Black Pasture*, 2004

oil on canvas

91 x 74 in. (231.1 x 188 cm.)

Signed and dated "Garth Weiser 2004" on the reverse.

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

**PROVENANCE**

Casey Kaplan, New York

Private Collection, Massachusetts

Phillips de Pury & Company, New York, *Contemporary Art Day Sale*, May 11, 2012, lot 127

Acquired at the above sale by the present owner





256

**IVÁN NAVARRO** b. 1972

*White Electric Chair*, 2005

fluorescent light bulbs and fixtures

46½ x 29¾ x 43 in. (118.1 x 75.6 x 109.2 cm.)

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

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

**PROVENANCE**

Roebling Hall, New York

**EXHIBITED**

New York, Roebling Hall, *Iván Navarro: Concentration Camp*, November 17, 2006 - January 10, 2007 (another example exhibited)

Venice, Venice Biennale, 53rd International Art Exhibition, *Chile Pavilion*, June 7 - November 22, 2009 (another example exhibited)

**LITERATURE**

M. Egan, "Shock Tactics," *The New York Times Magazine*, November 4, 2007 (illustrated)





257

**AARON YOUNG** b. 1972

*BLEUBALLS*, 2009

polyester resin, fiberglass, chrome finish

35 x 11 x 8 in. (88.9 x 27.9 x 20.3 cm.)

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

**PROVENANCE**

Private Collection

Phillips de Pury & Company, New York, *Under the Influence*, September 23, 2011, lot 12

Acquired at the above sale by the present owner



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## GUIDE FOR PROSPECTIVE BUYERS

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

### 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

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#### 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.

#### Σ Endangered Species

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

### 2 BIDDING IN THE SALE

#### Bidding at Auction

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

#### Bidding in Person

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

#### Bidding by Telephone

If you cannot attend the auction, you may bid live on the telephone with one of our multi-lingual staff members. This service must be arranged at least 24 hours in advance of the sale and is available for lots whose low pre-sale estimate is at least \$1,000. Telephone bids may be recorded. By bidding on the telephone, you consent to the recording of your conversation. We suggest that you leave a maximum bid, excluding the buyer's premium and any applicable taxes, which we can execute on your behalf in the event we are unable to reach you by telephone.

#### Absentee Bids

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

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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.



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ROBERTO MENGHI and LUCIO FONTANA *Centre table, model no. 1295 A, 1948-1949*

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**Bidding Increments**

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

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

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

**3 THE AUCTION**

**Conditions of Sale**

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

**Interested Parties Announcement**

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

**Consecutive and Responsive Bidding; No Reserve Lots**

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

**4 AFTER THE AUCTION**

**Payment**

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

**Credit Cards**

As a courtesy to clients, Phillips will accept American Express, Visa and Mastercard to pay for invoices of \$100,000 or less. A processing fee will apply.

**Collection**

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

**Loss or Damage**

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

**Transport and Shipping**

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

**Export and Import Licenses**

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

**Endangered Species**

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



# PHILLIPS



## PHOTOGRAPHS

AUCTION 1 OCTOBER NEW YORK

VIEWING 20 - 30 SEPTEMBER

ENQUIRIES +1 212 940 1245 [photographs@phillips.com](mailto:photographs@phillips.com)

SALLY MANN *Candy Cigarette*, 1989 (detail)

Estimate \$80,000-120,000

[PHILLIPS.COM](http://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 \$1,000. Phillips reserves the right to require written confirmation of a successful bid from a telephone bidder by fax or otherwise immediately after such bid is accepted by the auctioneer. Telephone bids may be recorded and, by bidding on the telephone, a bidder consents to the recording of the conversation.

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

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

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

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

### 5 CONDUCT OF THE AUCTION

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

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

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

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

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

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

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

## 6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium and any applicable sales tax (the "Purchase Price"). The buyer's premium is 25% of the hammer price up to and including \$100,000, 20% of the portion of the hammer price above \$100,000 up to and including \$2,000,000 and 12% of the portion of the hammer price above \$2,000,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

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

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

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

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

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

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

Please reference the relevant sale and lot number.

(d) As a courtesy to clients, Phillips will accept American Express, Visa and Mastercard to pay for invoices of \$100,000 or less. A processing fee will apply.

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

## 7 COLLECTION OF PROPERTY

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

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

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

we will not be liable for acts or omissions of third party packers or shippers. Third party shippers should contact us by telephone at +1 212 940 1376 or by fax at +1 212 924 6477 at least 24 hours in advance of collection in order to schedule pickup.

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

## 8 FAILURE TO COLLECT PURCHASES

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

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

## 9 REMEDIES FOR NON-PAYMENT

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

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

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

## 10 RESCISSION BY PHILLIPS

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

## 11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENSES AND PERMITS

Before bidding for any property, prospective buyers are advised to make their own inquiries as to whether a license is required to export a lot from the United States or to import it into another country. Prospective buyers are advised that some countries



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

## 12 DATA PROTECTION

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

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

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

## 13 LIMITATION OF LIABILITY

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

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

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

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

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

## 14 COPYRIGHT

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

## 15 GENERAL

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

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

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

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

## 16 LAW AND JURISDICTION

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

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

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

## 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.



# PHILLIPS

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5-16 September

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