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CARTE BLANCHE
PHILIPPE SEGALOT

8 NOVEMBER 2010

450 PARK AVENUE NEW YORK

















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TODAY.







CARTE BLANCHE
PHILIPPE SEGALOT

8 **NOVEMBER** 2010 6PM 450 PARK AVENUE **NEW YORK**

SALE INFORMATION

AUCTION

Monday 8 November 2010, 6pm
Admission to this sale is by ticket only.
Please call +1 212 940 1236

VIEWING

Saturday 30 October 2010, 10am – 6pm
Sunday 31 October, 10am – 6pm
Monday 1 November, 10am – 6pm
Tuesday 2 November, 10am – 6pm
Wednesday 3 November, 10am – 6pm
Thursday 4 November, 10am – 6pm
Friday 5 November, 10am – 6pm
Saturday 6 November, 10am – 6pm
Sunday 7 November, 10am – 6pm
Monday 8 November, by appointment

VIEWING & AUCTION LOCATION

450 Park Avenue, New York, NY 10022

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CARTE BLANCHE CURATOR

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We are thrilled at Phillips de Pury to inaugurate our new space on 450 Park Avenue in New York with the first of a new type of sales.

We have given Philippe Ségalot a 'Carte Blanche' to curate the sale of his dreams. This sale will be a game changer in the way auctions are being prepared. It is our intention to follow it up by other 'Carte Blanche' sales to be curated by artists, collectors, curators or gallery owners. In doing this we are proud to continue our tradition as innovators in the art market demonstrated over the last ten years.

Am thrilled to be working again with Philippe after our first highly successful collaboration in 2004 when we sold the outstanding collection 'Veronica's Revenge' that had been built up by Baroness Marion Lambert.

Philippe Ségalot demonstrates with the selection for this 'Carte Blanche' sale that curating, like collecting, is an artistic process in itself. The result is a highly personal reflection of his multi-faceted personality. Over the years I have appreciated some of its various aspects that include a brilliant, highly focused eye, a thoroughly professional approach but most of all a *joie de vivre* which is infectious. The latter was evident when I saw Philippe singing as the ultimate crooner at the wedding of his old friend Christophe Van de Weghe.

The works chosen by Philippe all came from great 'homes' and am sure they will find wonderful new ones.

Simon de Pury
Chairman, Phillips de Pury & Company



I am very grateful to Phillips de Pury for the opportunity to inaugurate the series of Carte Blanche sales, coinciding with the launch of their new flagship in New York's *Triangle d'or*.

I have always been interested in the concept of curated sales, where the artworks are selected not for their market value but for their artistic quality, historical importance and coherence within the group.

Here, I tried to push this idea further by bringing together a small "collection" comprised of my favorite works by my favorite artists.

The result is a true self-portrait, a close representation of my life as an art lover, an art collector and an art advisor, from my first visual shock as a child upon seeing Andy Warhol's *Gold Marilyn* at the Museum of Modern Art, through my first purchase of Felix Gonzalez-Torres' beaded curtain "*Untitled*" (*Chemo*), to my last strong impression when I visited Matthew Day Jackson's New York gallery show two years ago.

If I so fully recognize myself through these works, they also lead back to their owners and I am grateful to the artists and collectors who have trusted me for so many years, allowing me to accompany them on their "art adventures", share their emotions, their doubts and their passion. I have enriched myself through their drive, they have become my friends and they are once again here with me.

I would also like to thank Timothy Malyk, Fiona Hayes and Alexandra Leive, as well as the entire staff of Phillips de Pury for their graciousness, openness to new ideas and professionalism, without forgetting my irreplaceable assistant Ali Rosenbaum whose hard work and dedication made it all possible.

I have truly enjoyed putting together Carte Blanche, living with these beautiful works for a moment, and I wish them *bon vent*.

Philippe Ségalot
Curator, Carte Blanche

1

FELIX GONZALEZ-TORRES

(1957–1996)

“Untitled” (March 5th) # 2

40-watt light bulbs, porcelain light sockets, extension cords
Dimensions vary with installation
2 parts: approximately 113 in. (287 cm) high
Executed in 1991. This work is from an edition of 20 plus 2 APs and is accompanied by a certificate of authenticity established by the Felix Gonzalez-Torres Foundation.

Estimate\$200,000 – 300,000

PROVENANCE	Andrea Rosen Gallery, New York
EXHIBITIONS	Brussels, Galerie Xavier Hufkens, <i>Felix Gonzalez-Torres/ Michael Jenkins</i> , March 20–April 20, 1991 Glens Falls, New York, The Hyde Collection, <i>Just What Is It That Makes Today's Homes So Different, So Appealing?</i> , September 7–November 17, 1991 Spiral, Tokyo, Wacoal Art Center, <i>Three or More: A Multiple Exhibition</i> , October 1– 24, 1992 Tramway, Glasgow, <i>Read My Lips: New York AIDS Polemics</i> , October 20–December 1, 1992 New York, Fischbach Gallery, <i>Absence, Activism & the Body Politic</i> , June 2–25, 1994 Washington, D.C., Hirshhorn Museum and Sculpture Garden, <i>Felix Gonzalez-Torres</i> , June 16–September 11, 1994 New York, Solomon R. Guggenheim Museum, <i>Felix Gonzalez-Torres</i> , February 17–March 7, 1995, pp. 182–83 (illustrated) Musée d'art moderne de la ville de Paris, <i>Felix Gonzalez-Torres (Girlfriend in a Coma)</i> , April 11–June 16, 1996

LITERATURE	N. Spector, “Felix Gonzalez-Torres und Roni Horn: Anatomien des Raums,” in <i>Felix Gonzalez-Torres. Roni Horn</i> , exhibition catalogue, Sammlung Goetz, Munich 1995, p. 12 C. Chapman, “Personal Effects: On Aspects of Work by Felix Gonzalez-Torres,” in <i>BROADsheet</i> , Spring 1996, p. 16 N. Spector, “Felix Gonzalez-Torres: Quelle heure est-il au paradis?,” in <i>Propositions</i> , exhibition catalogue, Musée Départemental de Rochecouart 1996, p. 10 D. Elger, <i>Felix Gonzalez-Torres, Catalogue Raisonné</i> , Ostfildern-Ruit 1997, p. 69, no. 118 (illustrated)
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Detail of the present lot

Two incandescent bulbs dangle from entwined cords. Felix Gonzalez-Torres’ work is both ephemerally beautiful and deeply profound. *Untitled (March 5th) #2* is his first light piece and perhaps his most personal. It is a stunning memorial to his late lover, Ross Laycock, titled for the day he died in 1991. As with his other work, this piece speaks not only to the powerful nature of love and human connection but also to the impermanence of life. The raw, industrial beauty of the light bulb series coupled with their almost ethereal quality make this series among his most stunning, both aesthetically and emotionally.

There are few artists who are able to convey such intense poignancy through such simplicity. Felix’s art does not force itself upon the viewer but instead invites a quiet emotional contemplation. His art is not only about his creative process but about the role his audience is both encouraged and expected to play in defining it. To Felix, this is exactly what art should be. It is at the viewer’s discretion how the strands of bulbs should be arranged—cascading down a wall or in a glowing pile on the floor. They are also given the liberty to take his art with them, combing a sheet off of one of his famous

stacks of paper or plucking a piece of candy from a pile on the floor. In the same way that these piles slowly dwindle and disappear, the bulbs eventually extinguish, subtly alluding to the transient and fleeting nature of life. Each of these delicate elements can be endlessly replaced, creating a cycle that is both indestructible and impermanent at the same time.

Untitled (March 5th) #2 is one of Felix’s most intense works and is imbued with a beautiful melancholy. The pair of hanging lights are as naked and raw as Felix will get. The two solitary light bulbs burn bright but over the course of time will slowly begin to fade, inevitably one before the other, until they both burn out. This work echoes the same vulnerability as Felix’s *Untitled (Perfect Lovers)* in which two clocks hang side by side, ticking in perfect unison, until one is destined to stop working before the other. These works are unquestionable symbols of his relationship with Ross and heady metaphors for the joy of love coupled with the fear of loss. Felix’s art embraces contradictions and evokes an incredible appreciation for life, two tenets that are eloquently captured in this striking piece.



MARTIN KIPPENBERGER (1953–1997)
Untitled

Signed 'KIPÖN DE BERJÉ' (on the top sheet) and 'KIP'MBÄRGA'
(on the bottom sheet)
Graphite on two sheets of paper
Each sheet: 18 ⅞ × 23 ¼ in. (46 × 59 cm)
Drawn in 1976

Estimate \$100,000–150,000

PROVENANCE: Claudia Skoda, Berlin
Micheal Geisler, Berlin
Art Concepts, Silvia Menzel, Berlin



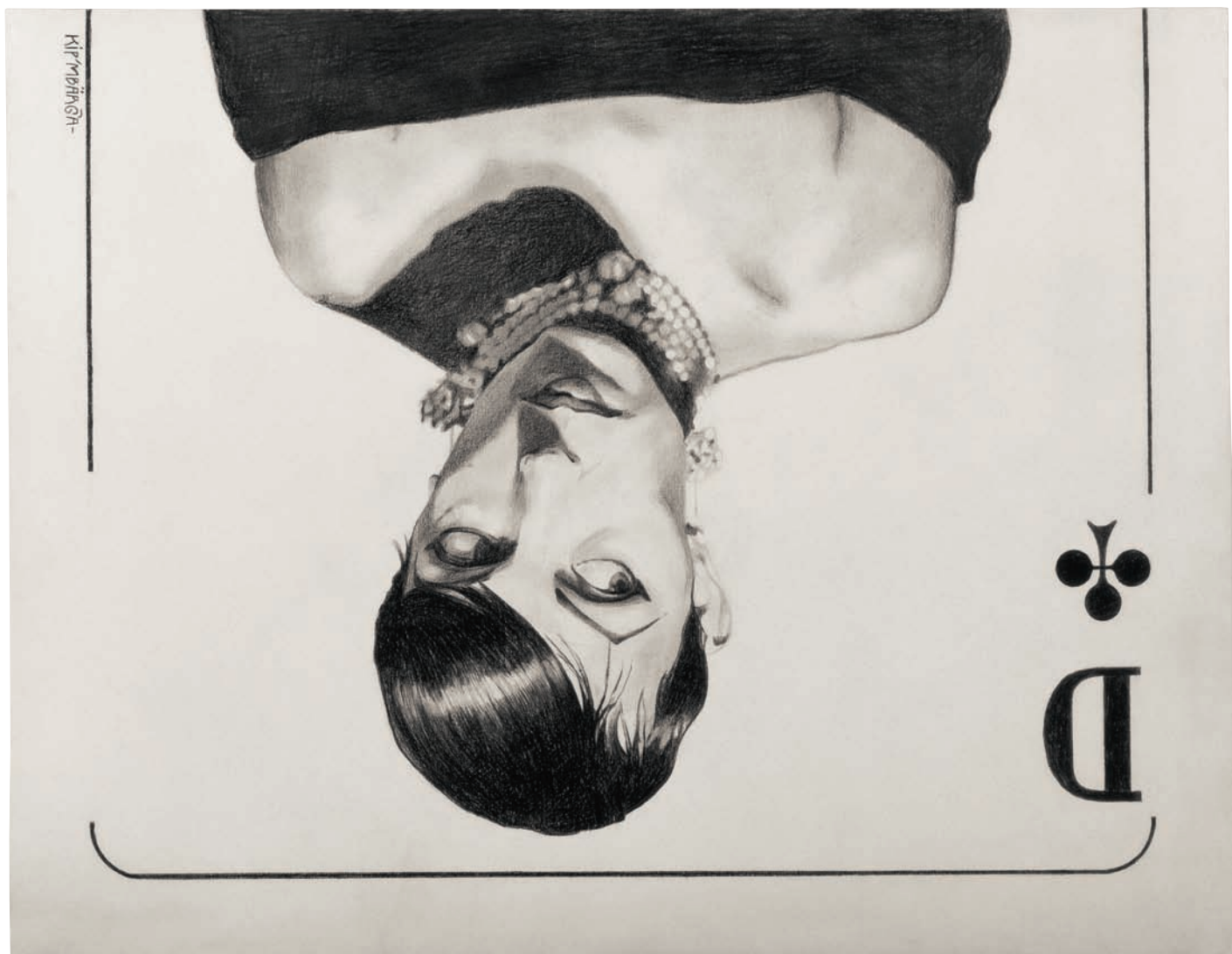
fig 1: Invitation for Claudia Skoda's 1976 fashion show at Ateliers Fabrikneu.

Martin Kippenberger was, in many ways, a jester, an ever-evolving provocateur. Widely regarded as one of the most talented artists of his generation, his work is just as much a reflection of his dizzying personality as it is of his artistic abilities. A notorious *enfant terrible*, Kippy, as he liked to call himself, epitomized the mantra of live fast and die young. He experimented with every kind of art—film, sculpture, installations, prints, painting and drawing—and took advantage of everything life had to offer. Kippenberger was a wild and integral part of the Berlin underground scene that was developing in the late 1970s and, until his death in 1997, was a masterful critic, absorbing, transforming and challenging everything from art and politics to his own life.

The present work is a surprising double portrait completed when Kippenberger was only twenty-three. The avant-garde Berlin designer, Claudia Skoda, was a close friend and, like Kippenberger, played a significant part in the new world of art and fashion developing in the late 70s. Known as the Queen of Knits, or the Fashion Queen of Berlin, she asked Kippenberger to design the invitation to her 1976 fashion show at the Ateliers Fabrikneu in the Kreuzberg district. The drawing that resulted appears, at first glance, to be a typical playing card (*fig 1*) in which the images mirror one another. It takes a second, longer look to realize that Kippenberger has morphed Skoda's visage into his own, depicting himself as her transgendered reflection.

In true Kippenberger fashion, not only has he re-invented his image in this "self" portrait but his name as well. The drawing is signed both KIP'MBÄRGA (a name he coined during his time in Florence in 1976) and KIPÖN DE BERJÉ. The mischievous rendering and name play are clever, playful and oddly charming, much like the artist. He has hijacked a portrait and transformed it into a mirror image of himself. The reflection is classic Kippy: a narcissist with a famously large ego, a sharp eye and an acerbic wit who enjoyed nothing more than provoking a reaction from his audience. He succeeds.

No genre is more suited to Kippenberger's personality than self-portraiture, and this drawing anticipates his pervasive interest in the genre from the 1980s. He uses multiple personas to reveal his larger-than-life personality. Among them we find a woman (in the present work), a middle-aged overweight Picasso in white underwear, and his alter-ego Fred the Frog. The result is often unflattering: for an egotist, Kippenberger spares himself no vanity. He turns the same appropriating and critical eye inward that he turned on the world. Nothing is left unexplored, in art as in life, and the outcome is an alternating combination of humor and pathos. He burned bright with excess during his short lifetime and left behind a brilliant body of work that offers us a staggering glimpse into the mind of one of Germany's true artistic *wunderkind*.



RUDOLF STINGEL (b. 1956)
Untitled (After Sam)

Signed and dated 'Stingel 2005' (on the reverse)
Oil on canvas
15 ¼ × 21 in. (38.7 × 53.3 cm)
Painted in 2005

Estimate \$300,000–400,000

PROVENANCE Acquired directly from the artist

LITERATURE F. Bonami, ed., *Rudolf Stingel: Paintings 1987–2007*, exhibition catalogue, Museum of Contemporary Art, Chicago and Whitney Museum of American Art, New York 2006 (illustrated on front cover)

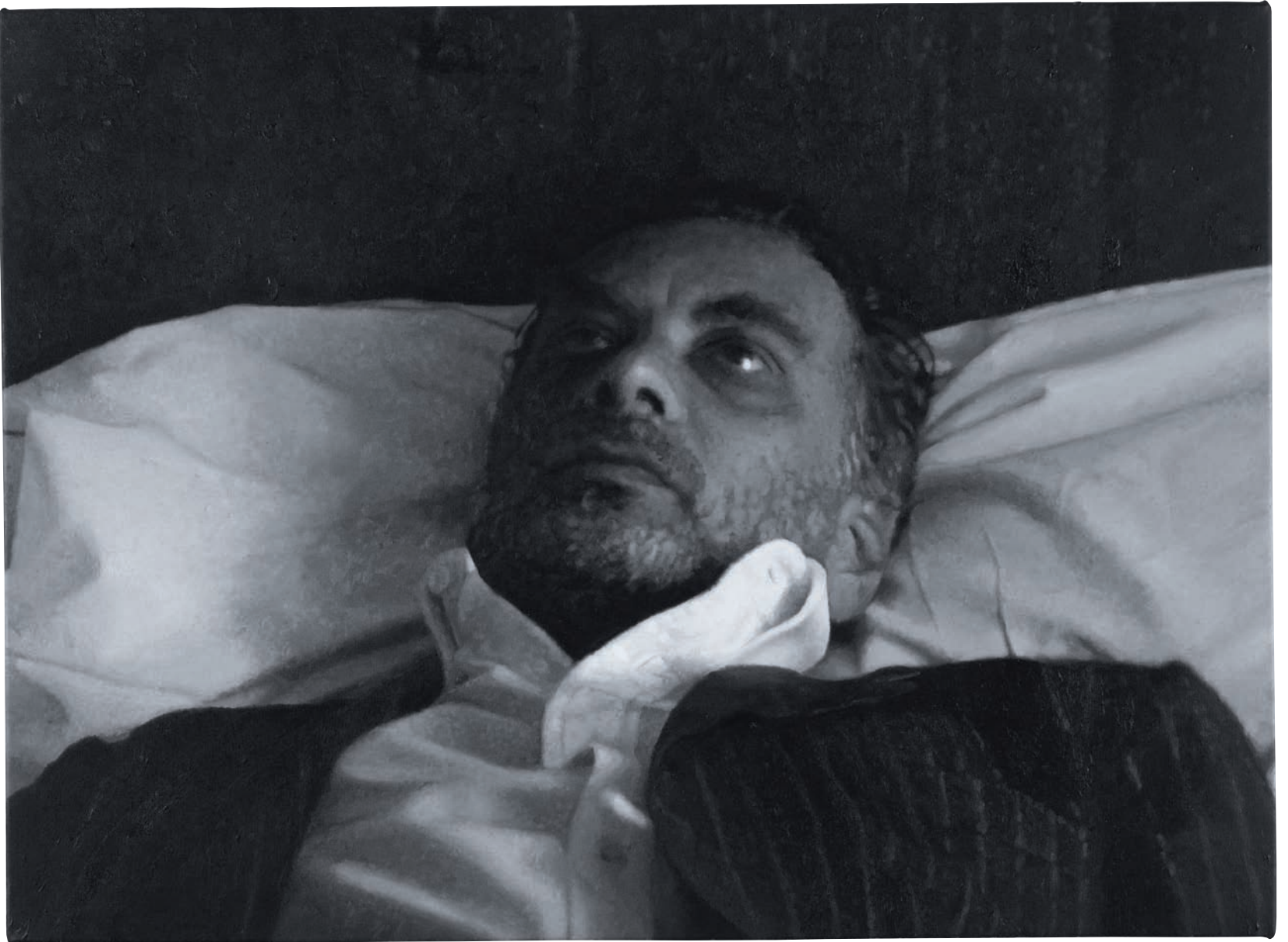
This series of self-portraits is an autobiographical study of both the artist and of painting. Over the past twenty years, Rudolf Stingel's art has both seduced and attempted to inform the viewer. He calls every piece he creates a painting, for the very reason that many of his works do not appear to be traditional paintings based on the classical definition. To Stingel, a true painting is not simply the result of moving a brush over a piece of canvas, however well it does so, but the result of careful observation. Painting should be used as a means of observing reality in order to fashion a different reality. This elevated notion is both difficult to grasp and profoundly simple.

This essential theory of the artist's work is perhaps never invoked as poignantly as it is in the present series of photo-realist canvases. The reality that Stingel is both examining and revealing in the present piece is the role of the artist. There are no false pretenses in his work and he does not attempt to hide either his process or his intention. The title of this series, *Untitled (After Sam)*, acknowledges both the photograph upon which these paintings are based and the photographer, Sam Samore. Stingel remade the black-and-white projection of the photograph into a mirror-imaged painting swathed in shades of black, ivory and charcoal. We must not forget that these works are very deliberate—he staged the scene

for Sam and then meticulously recreated it on canvas. In doing so, Stingel questions both the authenticity of the painting and his role in creating it. This series is a psychological study of self-doubt and raises far more questions than it can answer. Stingel's attempt to demystify the art object and his purpose in creating it has only served to confound both himself and the viewer more.

In *Untitled (After Sam)*, Stingel looks brooding and rather world-weary as he reclines on a hotel bed with eyes averted. His physical presence is undeniable, filling up the majority of the picture plane. However, his emotional presence is more subtle: as with any self-portrait, he, the artist, is the subject of the painting yet Stingel also makes himself the object of this painting. The pensive and uncertain look on his face, evidenced by the crease in his forehead, shows that he has not yet answered his own questions.

Stingel's paintings are, without a doubt, shockingly beautiful, and the present work adds a new (and quite personal) psychological element of examination to what he has offered us before. Instead of trying to address or answer questions as he has sought to do in the past, he reclines and rests, letting the questions and doubt speak for themselves.



PROPERTY FROM THE COLLECTION OF MARCEL BRIENT

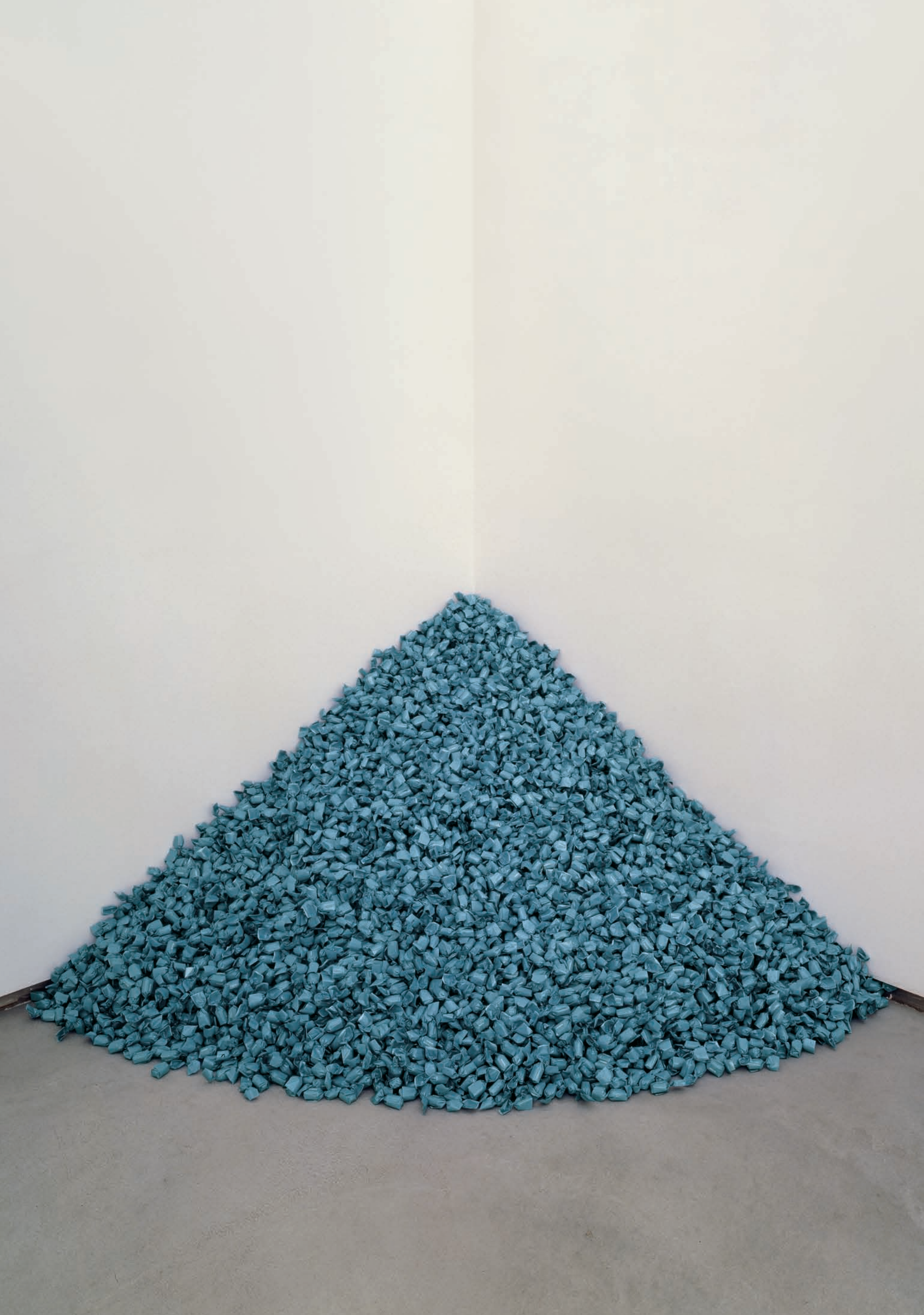
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FELIX GONZALEZ-TORRES (1957–1996)
“Untitled” (Portrait of Marcel Brient)

Candies, individually wrapped in light-blue cellophane (endless supply)
Ideal weight: 198.5 lbs (90 kg)
Dimensions vary with installation
Executed in 1992. This work is accompanied by a Certificate of Authenticity signed by the artist.

Estimate \$4,000,000–6,000,000

PROVENANCE	Andrea Rosen Gallery, New York Galerie Jennifer Flay, Paris
EXHIBITIONS	Musée d'art moderne de la ville de Paris, <i>Passions privées: Collections particulières d'art moderne et contemporain en France</i> , December 16, 1995–March 24, 1996, p. 663 (illustrated)
LITERATURE	F. Gonzalez-Torres and R. Nickas, “Felix Gonzalez-Torres. All the Time in the World” (interview), in <i>Flash Art</i> , November/December 1991, cover (detail illustrated) J. Avgikos, S. Cahan, and T. Rollins, <i>Felix Gonzalez-Torres</i> , A.R.T. Press, Los Angeles 1993, p. 81 (detail illustrated) E. Troncy, “Felix Gonzalez-Torres. Placebo,” in <i>Art Press</i> , June 1993, pp. 3 and 34 (illustrated) N. Spector, “Felix Gonzalez-Torres,” in <i>Felix Gonzalez-Torres</i> , exhibition catalogue, Solomon R. Guggenheim, New York 1995, pp. 146–48 (detail illustrated) F. Gonzalez-Torres and T. Rollins, interview in <i>Between Artists</i> , Los Angeles 1996, p. 79 (illustrated) S. Maniero Montiel, “La Huella como Metaforo. Felix Gonzalez-Torres 1957–1996,” in <i>Estilo</i> , April/May 1996, p. 50 (illustrated) “Felix Gonzalez-Torres: Album”, in <i>Blocnotes</i> , September/October 1996, p. 87 (detail illustrated) D. Elger, <i>Felix Gonzalez-Torres, Catalogue Raisonné</i> , Ostfildern-Ruit 1997, p. 100, no. 189 (illustrated) J. Ault, <i>Felix Gonzalez-Torres</i> , New York 2006, p. 99 (detail illustrated)





Felix Gonzalez-Torres, “*Untitled*” (*Portrait of Marcel Brient*)

The candy pieces are the most celebrated and iconic series by Felix Gonzalez-Torres. Made in a short span of just three years, between 1990 and 1993, the candy pieces are works of great physical beauty and immediacy of physical appeal: shimmering masses of edible color spilled across the floor or piled in the corner of a room. The candy pieces are remarkable, too, for their combination of the private and the public. They are works of real intimacy, charged with associations whose meanings were fully known only by the artist; yet these works are meant to be shared in the most direct and unstinting way with the viewers, who are welcome to take pieces from the pile, and eat them. Works of visual art are usually meant to please only one of the senses, but the candy pieces stimulate all the senses, not only sight, but touch, hearing, smell and taste too as the viewer handles, unwraps and consumes the candy. Furthermore, paintings and sculptures are usually fixed in their dimensions, but Felix gave only ideal weights and/or dimensions for the candy pieces, permitting them to change in the future according to the installation, and the wishes of the owner. The works are thus inherently dynamic, mutable, and renewable. Immediate but profound, beautiful though conceptual, private yet generous: the candy pieces perfectly embody some of the outstanding characteristics of Felix Gonzalez-Torres's art.

“*Untitled*” (*Portrait of Marcel Brient*) is an especially important example in the series. It is one of only two such works all in blue—a color especially beloved by the artist; it is the only one in the series to bear a word on the original wrapper that represents an aspect of character or of a psychological or moral state—PASSION; and it is seemingly the only portrait among the candy pieces to represent another living person. Of Gonzalez-Torres's nineteen candy pieces, only six, by their parenthetical titles and ideal weights, can be readily interpreted as portraits. Of these two are double portraits of the artist and his lover, Ross Laycock; two are portraits of Ross alone; one is a portrait of Felix's recently deceased father; and the present work is a portrait of the artist's close friend, the important French collector, Marcel Brient. The other candy portraits have an element of elegy and lamentation mixed in with the beauty, while the present work instead seems to focus more exclusively on joy and celebration.

Gonzalez-Torres and Brient had first met in Paris in the spring of 1992 and soon became very close. Brient was a prescient and active collector of pieces by Felix. His love of, and sense of identification with, the artist's work is very great; indeed, he has even said in an interview, “Gonzalez-Torres, c'est moi.”

In his childhood Brient had collected candy wrappers, which he found to be so beautiful he would iron out the wrinkles in them and preserve them in a book. Unfortunately, his sister one day had thrown out the book, and Brient still felt the loss of this treasured collection. Gonzalez-Torres saw this story as emblematic of Marcel's intense love for art and beauty. The artist requested that Brient gather examples of different candies that reminded him of his childhood collection. Brient did so, and Gonzalez-Torres immediately chose from these one whose wrapper was inscribed PASSION. He selected this candy presumably because the

word perfectly captures an outstanding feature of Brient's personality: his all-encompassing enthusiasm, not just for life, love, and beauty, but specifically for discovering, enjoying, understanding, acquiring and sharing new works of art.

The blue color of the wrapper also surely appealed to Felix. Blue is the color of the sky and of the sea, two symbols of release transcendence in his work. Of his passion for the color, Felix has said, “I love blue skies. I love blue oceans. Ross and I would spend summers next to a blue body of water of under clear, Canadian blue skies.” Light plays an important part in many of Felix's works as well, and that is true in the present case, where the surface of the glimmering, glittering pile of blue candies looks something like a sun-dappled wave.

Gonzalez-Torres's candy piece portraits are a remarkable step in the history of portraiture, which has slowly evolved away from emphasis on actual appearance. At the outset of the revival of portraiture in the fifteenth century the focus was almost solely on the accurate depiction of the physical features of the sitter. From the sixteenth to the nineteenth century, artists instead generally tried to depict both the look and the character of the person shown. In the modern era, by contrast, Picasso and others frequently distorted the sitter's appearance as a means of showing the person's interior state more forcefully or truthfully. But few artists before ever went so far as Gonzalez-Torres has done in eliminating almost all references to the actual appearance of the portrayed.

Portraiture normally strives to give a permanent record of a person; it is an assertion of stability against the flux of time, an attempt to capture a moment, a presence, before it slips away. Yet Gonzalez-Torres imagined the portrait as inherently dynamic and open to change. And he saw in this possibility a means of continuation, as new visitors come and take pieces away, and the pile of candy is continuously replenished. The original vitality of the work goes on, not because it is fixed, but because it is renewed.

This desire for the permanent renewal of a moment of beauty and love is fundamental to Felix Gonzalez-Torres's art. The artist has spoken of the importance of “the fear of loss and the joy of loving, of growing, of changing, of always becoming more, of losing oneself slowly and then being replenished all over again from scratch. I need the viewer, I need the public interaction. Without a public these works are nothing, nothing. I need the public to complete the work. I ask the public to help me, to take responsibility, to become part of my work, to join in.” (T. Rollins, interview with Felix Gonzalez-Torres, in *Felix Gonzalez-Torres*, Los Angeles 1993, p. 23)

URS FISCHER (b. 1973)

*The Heart of the Ocean, May Yohe & Putnam Strong,
Zero Year Curse, Tavernier Blue, Hope Diamond*

Triptych

Prints: Epson Ultrachrome inks on enhanced matte paper

Frames: Glass-fibre reinforced plaster, cement

Each panel: 31 1⁄8 × 24 3⁄8 × 1 3⁄8 in. (79 × 62 × 3.5 cm)

Executed in 2006. This work is unique and is accompanied by a certificate of authenticity signed by the artist and dated 6.11.06.

Estimate \$100,000–150,000

PROVENANCE Galerie Eva Presenhuber, Zurich

EXHIBITIONS Zurich, Galerie Eva Presenhuber, *Urs Fischer*,
May 12–June 2, 2006

LITERATURE B. Curiger, M. Gioni, J. Morgan, *Urs Fischer: Shovel in a Hole*,
Zurich 2009 (published in conjunction with the exhibition *Urs
Fischer: Marguerite de Ponty*), front and back cover (center panel
illustrated)



MAURIZIO CATTELAN (b. 1960)

Charlie

Tricycle, steel, varnish, rubber, resin, silicone, natural hair, fabric, motor, remote control
32 ¼ × 36 ¼ × 22 in. (82 × 92 × 56 cm)
Executed in 2003. This work is from an edition of 3 plus 1 AP.

Estimate \$2,000,000–3,000,000

PROVENANCE	Marian Goodman Gallery, New York The Olbricht Collection, Essen, Germany
EXHIBITIONS	Venice, <i>50th Venice Biennale</i> , June 15–November 2, 2003 Los Angeles, Museum of Contemporary Art, <i>Maurizio Cattelan</i> , July 20–October 26, 2003 (another example exhibited)
LITERATURE	F. Bonami, M. Gioni, N. Spector and B. Vanderlinden, <i>Maurizio Cattelan</i> , London 2003 (Phaidon, second edition), p. 149 (illustrated) D. Rimanelli, “Entries,” in <i>Artforum</i> , September 2003, p. 33 (illustrated) G. Politi, “Killing Me Softly, A Conversation with Maurizio Cattelan,” in <i>Flash Art</i> , July–September 2004, p. 92 (illustrated) A. Heil and W. Schoppmann, <i>Most Wanted: The Olbricht Collection</i> , Cologne 2005, p. 83 (illustrated) F. Manacorda, <i>Maurizio Cattelan</i> , Milan 2006, pp. 86–87 (illustrated)



All Work and No Play Makes Jack a Dull Boy

BY MASSIMILIANO GIONI

Like a magician with a mischievous streak, Maurizio Cattelan is a master of both provocation and artistic sleight of hand. Frequently, these proclivities manifest themselves in the form of Houdini-like escapes and evasions, as when he fled from the opening of a 1992 group show at the Castello di Rivara in Turin by way of a string of knotted bedsheets, which were left behind as his contribution to the show, or when, for a show at the De Appel arts center in Amsterdam in 1996, he burgled the entire contents of a gallery nearby and exhibited it under the title *Another Fucking Readymade*. Both conceptually astute and charmingly self-effacing, these works are inspired by a potent mixture of Cattelan's intense fear of failure and his irrepressible need to take potshots at those in positions of power, be they gallerists, collectors, or massive international institutions and biennales.

Charlie, 2003, a remote-controlled, doll-like self-portrait of Cattelan as a child who pilots a small tricycle, which he created for the international exhibition of the 50th Venice Biennale, is the embodiment of these veiled fears and iconoclastic aggressions. By way of the work's remote control, the Cattelan doll, which is clothed boyishly in a navy-blue hooded sweatshirt, khakis and lived-in white Converse sneakers, can be made to drive the tricycle in any direction desired, and can also be made to move its eyes, or even roll them in cartoonish exasperation. During the Biennale's vernissage, *Charlie* could be seen riding in and out of the international exhibition hall (fig 1), and around the Giardini at large. A roving artwork,

Charlie functioned as a circus sideshow to the Biennale's carnivalesque opening proceedings and as a way for Cattelan to attempt to escape the pressures of participation in his fifth installment of the world's most prestigious biennale. But however playful this game of international art world hide-and-seek seems at first, it takes on a darker cast with the knowledge that the tricycle ridden by Cattelan's little effigy is the same one ridden by actor Danny Lloyd in his role as the psychically gifted child in Stanley Kubrick's seminal horror film *The Shining* (1980) (fig 2). Whether auguring doom for the art world as a whole or simply Cattelan's position of power within it, Cattelan's cinematic allusion bears with it the suggestion that, like the child in Kubrick's film, Cattelan has sensed that something terrible awaits him, just over the horizon, and though he pedals as fast as his little legs can carry him, there seems to be no escape.

Looking beyond the work's substrata of dread, *Charlie* is conceptually in keeping with the many works that Cattelan executed during the 1990s that engaged and critiqued the exploding interest in both the creation and spectacularization of international art biennales. This emergent biennale fever was a definitive force in the art world of 1990s, and, as a result, Cattelan's irreverent, high-profile interactions with the phenomenon rendered him into one of the touchstone artists of the decade. Unsurprisingly, some of Cattelan's best-known works dealing with biennale culture occurred at the Venice Biennale, the mother of all biennales. In the 1993 Venice Biennale, Cattelan famously rented his



Fig 1 *Charlie* at the 50th Venice Biennale

allotted space in the exhibition to an advertising company which put up a billboard promoting a new brand of perfume, a gesture that catapulted him onto the world stage nearly overnight. Subsequent iterations of the Biennale saw Cattelan grow even more brazen: in 1997, he festooned the Italian pavilion with an army of stuffed pigeons (*Turisti*, 1997); in 1999, he hired an Indian fakir who, for three hours a day during the three days of the vernissage, would be buried in sand until only his hands, brought together in prayer, were visible above ground (*Mother*, 1999). In 2001, Cattelan brought the Biennale all the way to Sicily, where he installed a full-scale replica of the Hollywood sign on the edge of a trash dump overlooking Palermo. However, after these attention-grabbing contributions, and the international accolades that they garnered, it seemed to Cattelan that he had exhausted every avenue of spectacle and provocation imaginable. As a result, when he was invited to participate in the 2003 Biennale—which was to be his fourth Biennale in a row—Cattelan created *Charlie* in an attempt, both actual and metaphoric, to escape from the public eye and the ever-present fear of spectacular failure that spectacular success brings. Ducking and weaving around the exhibition, Cattelan fashioned his artwork into a moving target—one that was both harder to grasp, and harder to shoot down.

Within the broader context of Cattelan's work, *Charlie* is also an iconic example of what he has dubbed his “mini-mes.” These works, which are all some manner of self-portrait—whether as an adult, or as a child—act

as Cattelan's physical and emotional surrogates and as tools to both deconstruct and elaborate his public persona. Among these works, *Charlie* most closely relates to his earlier work *Charlie Don't Surf*, 1997 (fig 3), a sculptural portrait of Cattelan as a boy, seated at a school desk with his hands transixed to its surface by two sharpened pencils, as if he has fallen victim to some brutal form of scholastic crucifixion. Like *Charlie*, *Charlie Don't Surf* was created in response to Cattelan's nagging sense that he is inadequate and in some way destined for failure, whether it is the academic failure that haunted him as a child, or the failure to live up to his outsized reputation that haunts him now. In terms of their strategy, these self-reflexive works place Cattelan in the company of such art world personalities as Andy Warhol and Joseph Beuys, whose works and lives in the public eye were inextricable. However, unlike Warhol or Beuys, whose works projected unambiguous assurances about their place in the hallowed halls of art history, Cattelan's self-mythologizing is more modest and multi-layered, forming a portrait of the artist as a proud neurotic. (M. Gioni, *The Wrong Times*, 2003)



Fig 2 Scene from Stanley Kubrick's *The Shining* (1980)



Fig 3 *Charlie Don't Surf* (1997)

RAYMOND PETTIBON (b. 1957)

No Title (Don't make a)

Pen and ink on paper
48 × 36 in. (121.9 × 91.4 cm)
Executed in 2006

Estimate \$100,000–150,000

PROVENANCE Regen Projects, Los Angeles

EXHIBITIONS Malaga, CAC Centro de Arte Contemporaneo, *Raymond Pettibon*, September 22–December 3, 2006, pp. 196 and 205 (illustrated)
Hannover, Kestnergesellschaft, *Raymond Pettibon: v-boom*, February 16–May 6, 2007



DON'T MAKE A PITCH TOO GOOD THAT YOU
FOOL THE UMPIRE. YOU'VE GOT TO PITCH AROUND HIM. GET HIM ON YOUR SIDE, BUT NEVER SHOW
HIM UP. YOU GOT TO MAKE HIM LOOK
GOOD...
BECAUSE THE UMPIRE'S RABBIT.



YOU CAN MAKE A PITCH LOOK TOO GOOD... THAT'S MY CHANGE.
LET ME DEMONSTRATE...
HERE HE DESCRIBED WITH HIS WIND-UP AN ARABESQUE TRACED IN THE AIR,
JUST AS YOU MIGHT SEE FROM A TRUSS 1100' BY PLANE AT A BARN DANCING
AIR SHOW.
...ALMOST TOO DELICATE TO TRACE...

...JUST A WHIFF OF A WIND IS ENOUGH...



YOU CAN'T STALL IT--YOU CAN'T ~~WING~~ IT ANY BETTER THAN
THIS...

BUT AS THE BATTER JUST STOOD THERE DUMFOUNDED-
LY WATCHING IT GO BY... TAKING IT AND HATING
MYSELF FOR TAKING IT.



CALL A STRIKE, UMP! — **BALL!**
CALL IT. IT IS NOT OTHERWISE EASILY
UNDERSTOOD.

THE UMPIRE'S ON STRIKE, TOO.
THERE'S NOTHING BUT BAIT
ON THE WATERFRONT
TODAY.

JEAN-MICHEL BASQUIAT (1960–1988)

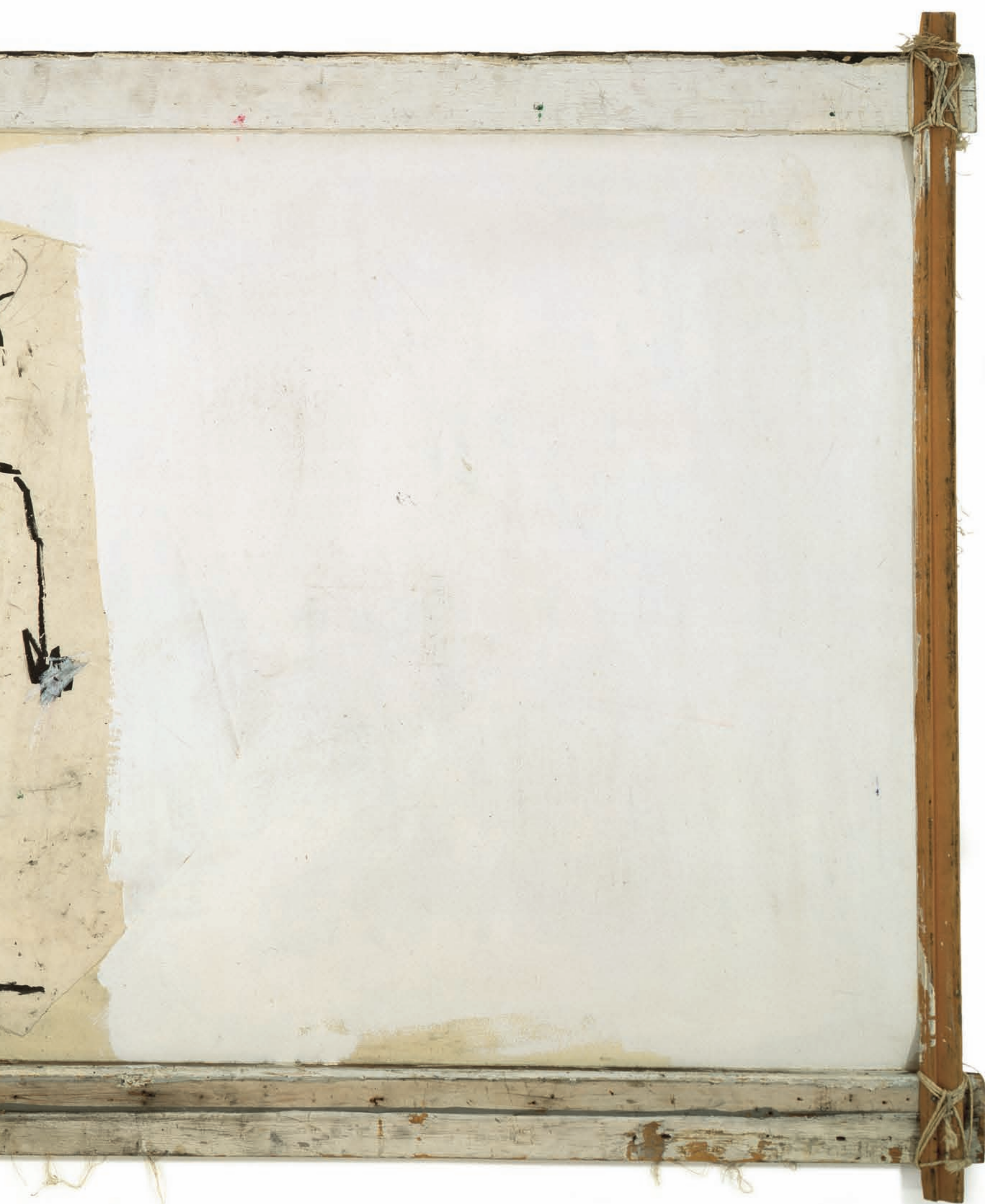
Self-Portrait

Signed, titled and dated "'SELF PORTRAIT" 1982 Jean Michel Basquiat'
(on the reverse)
Acrylic, oil stick and paper collage on canvas mounted on tied wood supports
48 × 81 in. (122 × 205.5 cm)
Executed in 1982

Estimate \$4,000,000–6,000,000

PROVENANCE	The Estate of Jean-Michel Basquiat, New York Robert Miller Gallery, New York Private collection, Paris
EXHIBITIONS	New York, Museum of Modern Art, <i>Allegories of Modernism Contemporary Drawing</i> , February 15–May 5, 1992 New York, Robert Miller Gallery, <i>Jean-Michel Basquiat. Works in Black and White</i> , November 15, 1994–January 7, 1995 Musée d'art moderne de la ville de Paris, <i>Passions privées: Collections particulières d'art moderne et contemporain en France</i> , December 16, 1995–March 24, 1996, p. 152 (illustrated) New York, Brooklyn Museum; Los Angeles, The Museum of Contemporary Art; and Houston, The Museum of Fine Arts, <i>Basquiat</i> , March 11, 2005–February 12, 2006, p. 151 (illustrated)
LITERATURE	R. Marshall and J.L. Prat, <i>Jean-Michel Basquiat</i> , Paris 1996, vol. 1, pp. 112–13 (illustrated) R. Marshall and J.L. Prat, <i>Jean-Michel Basquiat</i> , Paris 2000, third edition, pp. 96, 106 and 107, no. 3 (illustrated)





Jean-Michel Basquiat, *Self-Portrait*

Titled "SELF PORTRAIT" across the back of the canvas by the artist himself, in this early work, one of Basquiat's most intimate and autobiographical pictures, the painter depicts himself as a man-child. The materials and the anatomy of the figure directly evoke the style of children's drawings, and yet the picture manifests a depth of self-analysis that has few rivals in modern and contemporary art. Moreover, the painting's frame, hand-made by the artist from scraps of a door frame, nailed and tied together with twine, gives it all the more personal a charge. It is a votive and reliquary, a tabernacle of memory and desire, hope and loss. And it makes the work as much a fetish or a sculpture as a painting.

Working primarily with crayon-like oil stick, the artist consciously calls upon the simple forms of children's art. He traces out a crude anatomy, with circles for knees and clubs for hands and feet. It is an outstanding example of Basquiat's wide-ranging fascination with the power of primitive styles, including prehistoric rock-paintings, as well as tribal and voodoo traditions. Yet there is exceptional depth and complexity in his psychological self-portrayal, conveying all the ambiguity of human character. At first, the depiction seems to emphasize goodness. The figure stands square to the canvas in direct and open presentation. He hides nothing. He smiles. A halo floats above his head. But these

initial impressions grow more ambiguous upon longer viewing. The boyish body and the frank disposition are countered by the exposed skeletal rib cage and the flaccid but adult-sized penis, highlighted in blue—death and sex emerge from the child's frame. The innocent face, begging for love, threatens to change into a frightening mask, while the smile carries a latent charge of mischief, as though he might get into trouble the moment you turn away. And the halo is formed of barbwire: a modern crown of thorns. The world over, the child is a figure of absolute innocence and of uncontrolled impulse. Both manifestations are equally present in Basquiat's extraordinary and powerful painting.

As the halo makes obvious, Basquiat here draws on the tradition of self-portraiture that refers to scenes from the life of Christ. Deeply rooted in European art, this tradition begins with Dürer. The simple pose of the figure harks back to a classic form in Christian imagery. "Ecce Homo"—Behold Man—said Pontius Pilate when he displayed Christ to the crowd after his scourging and before the crucifixion. This moment inspired some of the most powerful images in Western art of a lonely and tormented figure standing exposed. One famous example is Rembrandt's print of the scene; it also stimulated deeply moving paintings by Caravaggio, Titian, Mantegna and many others. In a step with tremendous implications for the history of later art, at the



Fig 1 Jean-Antoine Watteau, *Gilles* (1719)



Fig 2 Paul Klee, *Gespenst eines Genies* [*Ghost of a Genius*] (1922)

beginning of the eighteenth century, Watteau transformed the scene of Ecce Homo into a type for the Artist, innocently offering himself and his work to the mocking derision of the hostile and unenlightened crowd (*fig 1*).

This image of the artist as outsider and naif was taken up and embraced in the twentieth century by painters of different character and for different expressive ends. One part of this tradition in modern art has been to emphasize the artist as a figure of childlike spontaneity, directness, and creativity. Images of this kind, not so much Ecce Homo, but Ecce Puer—Behold the Boy—were invented most notably by Henri Rousseau and Paul Klee (*fig 2*) in the early part of the twentieth century, and more recently by Jean Dubuffet (*fig 3*). Dubuffet, of course, had an immense influence on Basquiat, as has been often acknowledged. These are generally cheerful pictures, in which the avoidance of sophisticated technique is meant to convey simplicity and immediacy.

But another tradition of self-portraiture in modern art finds much more disturbing potential in the tradition of Christological imagery. Dürer began this mode of interpretation, drawing himself as a figure of Jesus holding a flail: the protagonist in that picture is simultaneously both victim (Christ) and sinner (Dürer), and the look on his face conveys

a kind of psychological or spiritual horror. One important modern exponent of this line of interpretation is Egon Schiele, for whom the tradition was a chance to express his alienation and isolation (*fig 4*). Schiele evokes the image of Ecce Homo in order to demonstrate his distance from salvation. He is only like Jesus in his torment and his mortality. Schiele seems to declare: Ecce monstrum, behold the outcast, unredeemed and unredeemable.

With instinctive and unerring economy, Basquiat combines both traditions, depicting himself as a child and man, innocent and imp, loving, charming, and yet shadowed by id and mortality.

Basquiat, around 1981 and 1982, made a number of pictures in which a dark figure stands at the center beneath a crown of barbwire, with a grimacing mask for a face, and a skeleton for a body, exposed as in an X-ray. Some of these pictures are bigger or more colorful than the present painting. None is more essential, more complex, or more powerful.

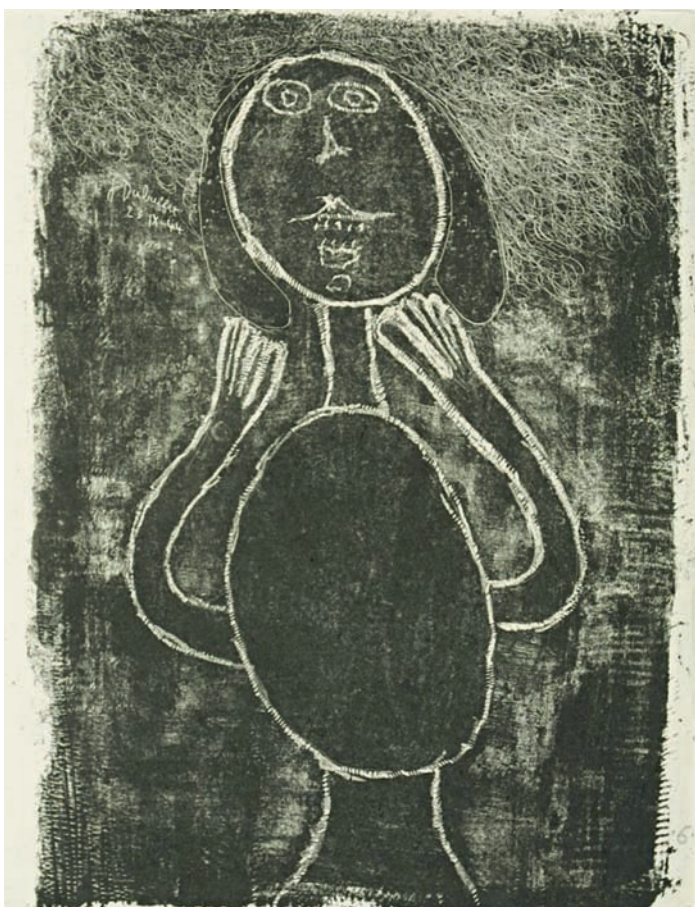


Fig 3 Jean Dubuffet, Untitled (1944)



Fig 4 Egon Schiele, Self-Portrait (1910)

LOUISE LAWLER (b. 1947)
Woman with Picasso

Signed, numbered and dated 'Louise A Lawler 4/5 1986' (on the reverse)
Cibachrome
26 × 38 in. (66 × 96.5 cm)
Executed in 1986. This work is from an edition of 5.

Estimate \$80,000–120,000

PROVENANCE Metro Pictures, New York

EXHIBITIONS New York, The Museum of Modern Art, *Projects: Louise Lawler*,
September 19–November 10, 1987 (another example exhibited)
Madrid, Caja de Pensiones, *Art and its Double – A New York
Perspective*, February 6–March 22, 1987, p. 82 (illustrated;
another example exhibited)
Saint Etienne, Maison de la Culture et de la Communication,
Louise Lawler, November 12, 1986–January 16, 1987, pp. 5, 11
and cover (illustrated; another example exhibited)
Bolzano, Italy, Galleria Civica Stadtgalerie, *Private View*,
July 7–August 22, 1999, p. 46 (illustrated; another example
exhibited)

LITERATURE D. Cameron, "Post-Feminism", in G. Politi and H. Kontova, eds.,
Flash Art: Two Decades of History – XXI Years, Cambridge, MA
1990, p. 164 (illustrated)
A. Grassi and A.B. Oliva, *Critical Theory for a Private Collection*,
Milan 1993, p. 389 (illustrated)
P. de Laboulaye and J. de Ponton d'Amécourt, *Contemporary
Photographs – Groupe Lhoist Collection*, Belgium 1995, p. 91
(illustrated)
B. Riemschneider and U. Grosenick, *Art at the Turn of the
Millennium*, Taschen Verlag, Cologne 1999, p. 304 (illustrated)
J. Meinhardt, *Louise Lawler: An Arrangement of Pictures*,
New York 2000, p. 54 (illustrated)



TAKASHI MURAKAMI (b. 1962)

Miss ko²

Signed 'TAKASHI' and inscribed with the names of his assistants who contributed to the execution of the work (inside the torso)
Oil paint, acrylic, synthetic resin, fiberglass, and iron
72 × 25 × 32 ½ in. (183 × 63.5 × 82.5 cm)
Executed in 1997. This work is from an edition of 3 plus 1 AP.

Estimate \$4,000,000–6,000,000

PROVENANCE Marianne Boesky, New York

EXHIBITIONS New York, Feature, *Murakami: Hiropon, Project ko²*, February–March 1997 (another example exhibited)
Tokyo, Big Sight, *Wonder Festival '98*, January 1998 (another example exhibited)
Annandale-on-Hudson, Center for Curatorial Studies Museum, *Takashi Murakami The Meaning of the Nonsense of the Meaning*, June–September 1999, pp. 38, 58 and 60, pl. 15 (another example exhibited and illustrated)
Tokyo, Museum of Contemporary Art, *TAKASHI MURAKAMI: summon monsters? open the door? heal? or die?*, August 25–November 4, 2001, pl. f, no. 27 (another example exhibited and illustrated)
Los Angeles Museum of Contemporary Art, © *Murakami*, October 29, 2007–February 11, 2008; New York, Brooklyn Museum of Art, April 5–July 13, 2008; and Bilbao, Guggenheim Museum, February 17–May 31, 2009, pp. 83–85 (another example exhibited and illustrated)
Château de Versailles, *Murakami Versailles*, September 14–December 12, 2010 (another example exhibited and illustrated)

LITERATURE G. Molinari, "Takashi Murakami," in *Flash Art*, March/April 1998, p. 106 (another example illustrated)
"Wonder festival '98," in *Design Plex*, March 1998, p. 28 (illustrated)
M. Asano, "The Readymade Hall of Fame," in *Monthly Model Graphix*, April 1998, pp. 43–49 (another example illustrated)
M. Matsui, "Takashi Murakami," in *Index*, November 1998, p. 49 (another example illustrated)
K. Itoi, "Pop Goes the Artist," in *Newsweek*, Summer 2001 (Special Issue), p. 86 (another example illustrated)
H. Kelmachter, *Takashi Murakami Kaikai Kiki*, Paris 2002, p. 77 (another example illustrated)
J. Roberts, "Magic Mushrooms," in *Frieze*, October 2002, p. 68
J. Huckbody, "Shooting from the hip," in *i-D Magazine*, February 2003, p. 81 (another example illustrated)
N. Ratnam, interview in *i-D Magazine*, February 2003, p. 86 (another example illustrated)
A. Browne, "When Takashi Met Marc," in *V*, Issue 22, March–April 2003 (another example illustrated)
M. Naves, "Warhol, Porn and Vuitton," in *The New York Observer*, April 15, 2008







Takashi Murakami, *Miss ko*²

*Miss ko*² is the first large-scale sculpture Murakami ever made of a character inspired by the fantasy world of *otaku*, the obsessive Japanese subculture of anime, manga and video games. It immediately preceded his other celebrated sculptures of this kind, most notably *Hiropon* and *My Lonesome Cowboy*. The celebration of *otaku* is a major theme in Murakami's work.

The present statue is the last of the three versions in the edition of the full-scale sculpture, and Murakami painted it with special care. The lush detailing of the paint intensifies both the hyper-sexuality and the emphatic artificiality of the sculpture, a startling combination of qualities. The shading of the fabric of her shirt makes the bulge of the breasts and the fullness of the nipples all the more pronounced—they threaten to push through her bodice. The rosy glow of the skin has an unnatural vibrancy and saturation, increasing the impression that she is humanoid, not human.

The word “*ko*” in Japanese can mean child, young woman or young geisha, and it is sometimes associated with a restaurant server. Murakami certainly had an idea of this kind in mind, for he based the clothing in his sculpture on the uniform of the waitresses at the Anna Miller restaurant chain in Tokyo, a popular hangout in the *otaku* scene. The Japanese chain is famous for its large-breasted waitresses, and their skimpy costumes; it is often compared to the Hooters chain in America. In Tokyo in the 1980s

there was a trend for up-skirt fetish cafés, where the patrons hoped to get a glimpse of the waitresses' panties; this fad continues at Anna Miller's. No doubt, Murakami had this fetish in mind when making his sculpture: indeed, *Miss ko*²'s panties, peeking out from under her skirt, reveal both the swell of her mons and the crevice between her buttocks.

The Anna Miller uniform is extremely popular in cosplay (costumed role playing) (*fig 1*), and also in other creations of *otaku* culture, including *anime*, *manga* and video games (*fig 2*). One recent visitor to the restaurant commented, “Someday a few centuries from now, the Anna Miller's restaurant uniform will be seen as the geisha outfit of the late 20th century, where waitresses serve you breakfast with a flip of the skirt and a smile” (GeoffTebetts; see Patrickmacias.blogs.com/er/2005/06/_sempai_waitres.html).

*Miss ko*² is an outstanding example of the Japanese concept of “*moe*”, a word that literally means “blossoming or sprouting like a flower from a bud,” but which now is generally used to mean an extreme form of cuteness. As Patrick Macias, editor-in-chief of *Otaku USA* magazine explains, “You can get moe from babies or small animals and you most definitely get it from a pretty woman in a maid's costume who draws a bunny rabbit in ketchup on your eggs” (quoted in David Hochman, “Service with a Wink to a Japanese Fad,” *New York Times*, June 25, 2008). In *Miss ko*², *moe* has a Lolita-like charge, bringing together an impossible combination of prepubescent innocence and rampant voluptuousness.



Fig 1 Japanese girl in cosplay costume, based on the Anna Miller uniform.



Fig 2 Japanese anime, showing waitress in outfit inspired by the Anna Miller uniform

Murakami's sculpture also seems to exemplify the ancient Japanese tradition of the ideal woman as a kind of doll or puppet. As Ian Buruma has noted, "Japanese love of nature does not extend to nature in the raw, for which they seem to feel an abhorrence. This includes, of course, human nature. Baudelaire's maxim, "*la femme est naturelle, c'est à dire abominable*," echoes traditional Japanese sentiments exactly. People, especially women, have to be redecorated as it were, ritualized, and as far as humanly possible, turned into works of art" (Ian Buruma, *Behind the Mask*, New York, 1984, p. 65).

In the Japanese world of tradition, ritual and form, there is no unvarnished, unadulterated or spontaneous nature; all is style. Just so: *Miss ko²* is a sculpture of a cartoon character, based on a popular Japanese waitress, whose uniform is borrowed from a restaurant in Hawaii, that serves Pennsylvania Dutch cooking. In Murakami's art, each sign points to another sign, which points to another sign, and so on.

The artifice of Murakami's sculpture becomes all the more apparent when it is compared with another modern sculpture of a girl of a similar age standing in a similar pose: Degas's celebrated *Little Fourteen-Year-Old Dancer* (fig 3). In Murakami's work, all is fantasy and play, while in the Degas there is a strong impression of the real presence of the young girl—it is fundamentally naturalistic—and although one sees her in repose, one is even aware of the painstaking effort she must endure to

mold her body to the demands and discipline of her art. In comparing the two sculptures, one can see the contrast between, and the collision of, European high art and Japanese pop culture in Murakami's work.

William Gibson, the novelist (and the man who coined the term "cyberspace"), has often written about Japanese culture and about Tokyo as the harbingers of the future. He has commented, too, on *otaku* and its parallels with Western traditions of connoisseurship and art collecting: "The *otaku*, the passionate obsessive, the information age's embodiment of the connoisseur ... seems a natural crossover figure in today's interface of [Western] and Japanese cultures. Understanding *otaku*-hood, I think, is one of the keys to understanding the culture of the web. There is something profoundly post-national about it, extra-geographic. We are all curators, in the post-modern world, whether we want to be or not..." (William Gibson, "Modern Boys and Mobile Girls," *The Observer*, April 1, 2001, p. 8.)

Shocking, astonishing, humorous: *Miss ko²* embodies both ancient Japanese traditions, and their contemporary transformation in *otaku* culture; and it points to some of the same transformations emerging in the hybridization of culture all over the world today.



Fig 3 Edgar Degas, *Little Fourteen-Year-Old Dancer* (c. 1921)

JEFF KOONS (b. 1955)

Prison (Venus)

Oil on canvas
102 × 138 in. (260 × 350 cm)
Executed in 2001

Estimate **\$2,500,000–3,500,000**

PROVENANCE Sonnabend Gallery, New York

EXHIBITIONS Naples, Italy, Museo Archeologico Nazionale, *Jeff Koons*,
June 9–September 15, 2003, p. 124 (illustrated)



MAURIZIO CATTELAN (b. 1960)
Stephanie

Colored pigment, wax, synthetic hair, glass, metal
43 ⁵/₁₆ × 25 ⁵/₁₆ × 16 ⁵/₁₆ in. (110 × 65 × 42 cm)
Executed in 2003. This work is from an edition of 3 plus 1 AP

Estimate **\$1,500,000–2,000,000**

PROVENANCE Galerie Emmanuel Perrotin, Paris



Like a Virgin

BY MASSIMILIANO GIONI

Maurizio Cattelan likes to mix affection with a dose of confrontation, particularly when it comes to dealing with those in positions of power. Most notoriously, Cattelan has directed this tough love in the direction of his gallerists. In 1994, he convinced his legendarily promiscuous dealer Emmanuel Perrotin to sport an unwieldy, pink costume, resembling a hybrid of a rabbit and a phallus, for the duration of Cattelan's show (*Errotin le Vrai Lapin*, 1994). In 1999, he staged a secular crucifixion by duct taping his Milanese dealer Massimo De Carlo to a gallery wall, in a performance that eventually ended with De Carlo having to be rushed to the hospital (*A Perfect Day*, 1999). However, Cattelan has also directed below-the-belt jabs toward his high profile collectors, particularly those who commission works from him. In 2002, for instance, when Cattelan was commissioned to create a piece for London dealer Ben Brown, he produced a life-sized, hyperrealistic waxwork likeness of his recently deceased grandmother which was installed in Brown's refrigerator (*Betsy*, 2002). Recently, in response to a commission request from collector François Pinault, Cattelan proposed a tombstone bearing the epitaph "Pourquoi moi?"

Cattelan's work *Stephanie*, 2003, a portrait commissioned by newsprint magnate and magazine publisher Peter Brant of his wife Stephanie Seymour, is a similarly double-edged work. For the commission, Cattelan employed the talents of his frequent collaborator, Daniel Druet, a highly regarded Parisian waxwork sculptor, who spent two years working with Cattelan on the project. The result was a lifelike, nude waxwork of

Seymour, a legendary supermodel whose image has graced over three hundred magazine covers. Designed to be mounted on the wall, the piece turned the effigy of Stephanie Seymour into a literal trophy wife. Cattelan found inspiration for his portrait during a visit to Brant's palatial residence in Connecticut, where he apparently remarked that among Brant's many impressive trophies, which include world-class holdings of Warhol, Basquiat, Koons, and Lichtenstein, as well as numerous mounted heads of large and exotic game, his most remarkable was certainly Seymour herself. As a result, Cattelan's portrait resembles nothing so much as a prize commemorating a particularly rarified catch from a high-stakes social safari: like the neck of a gazelle, Seymour's voluptuous form arches gracefully out of the wall, hands demurely cupped to her breasts, hair perfectly coiffed on the occasion of the Phillips de Pury auction by world-renowned stylist Frédéric Fekkai (*fig 1*). With a becalmed, regal look on her face, she is the very picture of beauty, frozen in the headlights.

Stephanie certainly has mischievous overtones that suggest Cattelan may have been having fun at his commissioner's expense, but the work also resonates in ways that pushes it beyond the bounds of a simple prank. Most readily apparent is *Stephanie's* resemblance to a ship's figurehead, the often elaborate, carved-wood figures that adorned the prows of ships between the 16th and 19th centuries (*fig 2*). In more recent history, these figures, which largely took the shape of either women or animals, were used to either relay the name of the ship, or to display the wealth of the ship's owner—a similar function to that of an art collection or, for that



Stephanie Seymour with *Stephanie*

Image by Jessica Craig-Martin/Trunk Archive for *W* Magazine



Fig 1 Frédéric Fekkai styling *Stephanie's* hair

matter, a trophy wife. Originally, however, ships' figureheads were thought to protect the ship to which they were fastened from the malevolent forces of the sea. With this in mind *Stephanie* takes on a more ambiguous meaning—part bauble, part talisman, her figure both connotes opulence, and exudes maternal warmth and safety.

In addition to *Stephanie's* association with nautical ornamentation, the work should also be viewed in terms of its relation to the history of portraiture, and particularly to the history of the representation of women. When seen in this light, Cattelan's *Stephanie* becomes instilled with yet more layers of possible meaning. On the one hand, *Stephanie's* comely physique, the seductive placement of her hands, and her buoyant, ringleted tresses, place the work in the tradition of the odalisque, updated for the era of Victoria's Secret. On the other, her placid, resolute look and the classical symmetry of her features and her pose recalls that of religious statuary, suggesting that the work can also be seen as a devotional icon, erected not in honor of any religious doctrine, but in tribute to love, womanhood, or, perhaps, celebrity. Both pinup and Madonna, *Stephanie*, like many of Cattelan's works, plays a cat-and-mouse game with meaning, eluding any easy categorization.

However, despite the fact that *Stephanie* occupies a not so easily definable place in the history of portraits of women at large, the work bears immediate relation to some of the more renowned portraits of women held in the recent history of art. Andy Warhol's portraits of Elizabeth

Taylor and Marilyn Monroe, for instance, are similarly immortalizations of famous women, who were, like Seymour, also sexual icons. Furthermore, Jeff Koons' *Woman in Tub*, 1988 (fig 3), though it is rendered anonymous due to the truncation of the titular woman's head, shares overt similarities with *Stephanie* in terms of both pose and content: both feature a nude female figure covering her breasts with her hands, her elbows jutting out symmetrically from her torso, though Koons' work is more explicitly sexualized. Finally, *Stephanie* also shares something of the cartoonish quality of Lichtenstein's comic strip ingénues, who, like Seymour herself, seem almost too perfect to exist in the real world.

That *Stephanie* should find a comfortable home in Brant's collection is, of course, unsurprising, as Cattelan's portrait was commissioned for just this purpose. But, ever the provocateur, Cattelan also made sure that Seymour's portrait would stray beyond the walls of Brant's home: rather than create a unique work, he produced *Stephanie* in an edition of three, two of which were to be sold by Cattelan's dealers, just like any other of his non-commissioned works. Cattelan's last nip at the hand that feeds him, the editioning of *Stephanie* served as gentle reminder that though Brant had bagged his trophy wife, he was nevertheless obliged to share her, both with the public at large, by way of her career as a model and actress, and with other collectors, by way of Cattelan's masterfully complex waxwork. (M. Gioni, *The Wrong Times*, 2003)



Fig 2 Ship figurehead



Fig 3 Jeff Koons, *Woman in Tub* (1988)

13

DAVID HAMMONS

(b. 1943)

Hair Relaxer

Signed 'Hammons' (on the back of the chaise lounge)
Chaise lounge, natural hair
25 × 65 × 30 in. (63.5 × 165.1 × 76.2 cm)
Executed in 2001

Estimate

\$800,000–1,200,000

PROVENANCE

Acquired directly from the artist



David Hammons, *Hair Relaxer*

Hair Relaxer is an outstanding example of David Hammons's artistry. Like many of his best works it is at once philosophical and humorous; deep and light-hearted; made from a combination of cast-off materials and high-minded principles; simultaneously a reflection of African American experience and a response to European American Modern Art.

As so often in Hammons's art, the title here is a pun; in the present work it refers to the practice among African Americans of "relaxing" or straightening their hair. The distinctive features of African hair have long been a source and a symbol of identity, pride and shame for African Americans, and Hammons has often used hair in his works as a means of provoking thought about these issues. But perhaps no other piece by the artist does so on such a large scale or in such a bold way.

To straighten African hair requires the application of lye or other alkaloid chemicals, which breaks down the natural proteins in the hair, allowing it to uncurl and lie flat. As every reader of *The Autobiography of Malcolm X* knows, this is an extremely painful, and even potentially dangerous, process because the lye burns the scalp and skin. In Malcolm X's blisteringly powerful account, both the person performing the "conk" and the one receiving it have to wear rubber aprons and gloves, and apply thick layers of petroleum jelly to any areas of skin—such as the ears, forehead, and the back of the neck—that the lye might touch. Still, the pain is so great it makes Malcolm X howl and his knees tremble. He movingly

describes both his pride and his subsequent shame at the results: "How ridiculous I was! Stupid enough to stand there simply lost in admiration of my hair now looking "white," reflected in the mirror... I vowed that I'd never again be without a conk, and I never was for many years. This was my first really big step toward self-degradation: when I endured all of that pain, literally burning my flesh to have it look like a white man's hair. I had joined the multitude of Negro men and women in America who are brainwashed into believing that the black people are "inferior"—and white people "superior"—that they will violate and mutilate their God-given bodies to try to look "pretty" by white standards." (Malcolm X, *The Autobiography of Malcolm X*, New York, 1965, p. 64)

It is easy to see from Malcolm X's description why African American hair could be such a meaningful emblem of power and identity. Yet the hair in *Hair Relaxer* is relaxing in a different way: unstraightened, still retaining its natural kinkiness, it is lying at ease on an old-fashioned divan. Hammons's works often ask or require their audience to change its point of view, and that is the case here too. African American hair in this work is not a contested or anxious symbol of personal or political self-definition. It is, rather, at peace, in repose.

With sly humor, Hammons also evokes a famous tradition in the representation of female beauty in European art. The sofa in Hammons's work is of a type known as a Recamier, because of the presence of a divan of similar design in Jacques-Louis David's celebrated portrait of Madame



Fig 1 Jacques-Louis David, *Madame Juliette Récamier* (1800)



Fig 2 Edouard Manet, *Olympia* (1863)

Juliette Récamier from 1800 (*fig 1*). She was the wife of Napoleon's chief banker and one of the most legendary beauties in Europe of her time. Her portrait entered the Louvre in the middle of the nineteenth century and earned instant fame. Théophile Gautier, for example, wrote of its "indescribable attraction, the poetry of the unknown." The work inspired painters as well as poets. There is a practice in Modern art of paying ironic homage to David's picture. This began in 1863 when Edouard Manet (who, incidentally, was a friend of Gautier) painted his notorious images of a courtesan, *Olympia* (*fig 2*), one of the breakthrough pictures in the creation of Modern art. The nude presses her left hand over her pudendum, hiding her pubic hair. All pubic hair is kinky and it is thus especially easy to imagine the hair in Hammons' *Hair Relaxer* as pubic hair, especially given its arrangement in the shape of a delta along the crevice between the back and the seat of the sofa. If so, what Manet's *Olympia* hides, Hammons reveals.

The tradition of playful manipulation of the painting also includes the 1950 picture by the Surrealist artist René Magritte, *Perspective: Madame Récamier by David* (*fig 3*). Magritte and Hammons make very different use of the painting's "poetry of the unknown." A near empty seat also might recall another set of famous works: Gauguin's painting of *Van Gogh's Chair*, and Van Gogh's painting *Gauguin's Chair*.

The mix of high and low, philosophy and comedy, African and European has few parallels in the history of the visual arts. It is easier to compare

Hammons to some of his heroes among the great jazz musicians of the twentieth century, especially Thelonius Monk, Ornette Coleman and Sun Ra, for their unstinting originality, and nearly visionary capacity to re-imagine the limits of what is possible. Of jazz artists of his own generation—Hammons was born in 1943—it is perhaps fitting to compare him to Anthony Braxton (b. 1945), who, like Hammons, makes art that defies definition, or Herbie Hancock (b. 1940), playing everything from Mozart to Funk. Duke Ellington defined artistic genius as being "beyond category." Hammons makes art beyond category and asks us to imagine seeing and even living that way, too.



Fig 3 René Magritte, Perspective: Madame Récamier by David (1951)

CINDY SHERMAN (b. 1954)

Untitled # 153

Signed, numbered and dated 'Cindy Sherman 5/6 1985' (on the reverse)
Color photograph
67 ¼ × 49 ½ in. (170.8 × 125.7 cm)
Executed in 1985. This work is from an edition of 6.

Note: The five other prints of *Untitled # 153* are in the collections of The Museum of Modern Art, New York; The Museum of Contemporary Art, Chicago; The Montreal Museum of Art; The Israel Museum, Jerusalem and The Tamayo Museum, Mexico.

Estimate \$2,000,000–3,000,000

PROVENANCE	Metro Pictures, New York
EXHIBITIONS	Mexico City, Centro Cultural Arte Contemporaneo, <i>Memento Mori</i> , November 1986–February 1987, p. 35 (illustrated; another example exhibited) New York, Whitney Museum of American Art, <i>Cindy Sherman, Retrospective</i> , July 9–October 4, 1987, pl. 101 and cover (illustrated; another example exhibited) Basel, Kunsthalle, <i>Cindy Sherman</i> , March 28–May 20, 1991; Munich, Staatsgalerie Moderner Kunst, June 21–July 24, 1991; and London, Whitechapel Art Gallery, August 2–September 22, 1991, p. 43 (illustrated; another example exhibited) Mexico City, Centro Cultural Arte Contemporaneo, <i>Imagenes de Guerra</i> , June–October 1992, p. 59 and cover (illustrated; another example exhibited) Hamburg, Deichtorhallen, <i>Cindy Sherman, Photoworks 1975–1995</i> , May 25–July 30, 1995; Malmö, Konsthall, August 26–October 22, 1995; and Luzern, Kunstmuseum, December 8, 1995–February 11, 1996, pl. 104 (illustrated; another example exhibited) Shiga, Museum of Modern Art, <i>Cindy Sherman</i> , July 6–August 18, 1996; Marugame Genichiro-Inokuma Museum of Contemporary Art, September 8–October 13, 1996; and Tokyo, Museum of Contemporary Art, October 26–December 15, 1996, p. 114 (illustrated; another example exhibited) Los Angeles, The Museum of Contemporary Art, <i>Cindy Sherman: Retrospective</i> , November 2, 1997–February 1, 1998; Chicago, Museum of Contemporary Art, February 28–May 31, 1998; Prague, Galerie Rudolfinum, June 25–August 23, 1998; London, Barbican Art Gallery, September 10–December 13, 1998; Bordeaux, CAPC, Musée d'art contemporain de Bordeaux, February 26–April 25, 1999; Sydney, Museum of Contemporary Art, June 4–August 29, 1999; and Toronto, Art Gallery of Ontario, October 1, 1999–January 2, 2000, p. 134 (illustrated; another example exhibited) Aspen Art Museum, <i>20 Years / 20 Artists</i> , August 5–September 26, 1999, pl. 1 and cover (illustrated; another example exhibited)

LITERATURE	<i>Cindy Sherman</i> , exhibition catalogue, Westfälischer Kunstverein, Munster 1985, p. 37 (illustrated) A. D'Hooghe, "Cindy Sherman: Qui est cette femme?," in <i>Cliches Magazine</i> , no. 31, 1986, pp. 1 and 40 (illustrated) <i>Cindy Sherman</i> , exhibition catalogue, PARCO, Tokyo 1987, p. 63 (illustrated) S. Nairne, <i>State of the Art: Ideas & Images in the 1980s</i> , London 1987 <i>Life Size</i> , exhibition catalogue, The Israel Museum, Jerusalem 1990, p. 165 (illustrated) Cedco Publishing Staff, <i>Contemporary American Women Artists</i> , California 1991, p. 79 (illustrated) "Cindy Sherman," in <i>Künstler – Kritisches Lexikon der Gegenwartskunst</i> , no. 18, Munich 1992, p. 12 (illustrated) <i>Perils et Coleres</i> , exhibition catalogue, CAPC Musée d'art contemporain de Bordeaux, 1992, p. 55 (illustrated) R. Krauss, <i>Cindy Sherman: Works 1975–1993</i> , New York 1993, pp. 132 and 223 (illustrated) <i>Image Makers</i> , exhibition catalogue, Nassau County Museum of Art, New York 1994, p. 41 (illustrated) C. Morris, <i>The Essential Cindy Sherman</i> , New York 1999, p. 78 (illustrated) F. Bonami, <i>Supercontemporary. Cindy Sherman</i> , Milan 2007, p. 57 (illustrated)
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ANDY WARHOL (1928–1987)

Men in Her Life

Silkscreen and pencil on primed canvas

84 ½ × 83 ¼ in. (214.6 × 211.5 cm)

Executed in October–November 1962

Estimate on request

PROVENANCE	Frederick W. Hughes, New York Thomas Ammann Fine Art, Zurich Private Collection, Japan Thomas Ammann Fine Art, Zurich
EXHIBITIONS	Shinjuku, Tokyo, Isetan Museum of Art, <i>Pop Muses. Images of Women by Roy Lichtenstein and Andy Warhol</i> , August 29–September 24, 1991; traveled to Chiba, Kawamura Memorial Museum of Art, October 2–December 1, 1991; Kitakyushu Municipal Museum of Art, December 14, 1991–January 12, 1992; Umeda, Osaka, Daimaru Museum, February 5–February 16, 1992; and Kyoto, Daimaru Museum, March 12–March 17, 1992, no. 32 (illustrated) Rio de Janeiro, Centro Cultural Banco do Brasil, <i>Warhol</i> , October 12–December 12, 1999 Kochi, The Museum of Art, <i>Andy Warhol</i> , February 6–March 26, 2000; Tokyo, The Bunkamura Museum of Art, April 1–May 21, 2000; Umeda, Osaka, Daimaru Museum, May 24–June 11, 2000; Hiroshima City Museum of Contemporary Art, June 17–July 30, 2000; Kawamura Memorial Museum of Art, August 5–October 1, 2000; Nagoya City Art Museum, October 7–December 17, 2000; and Niigata City Art Museum, January 4–February 12, 2001 Las Vegas, Bellagio Gallery of Fine Art, <i>Andy Warhol Celebrities</i> , February 7–September 7, 2003
LITERATURE	G. Celant, <i>Andy Warhol: A Factory</i> , Kunstmuseum Wolfsburg, 1998, no. 127 (illustrated) G. Frei and N. Printz, eds., <i>The Andy Warhol Catalogue Raisonné. Vol. I, Paintings and Sculpture 1961–1963</i> , New York 2002, no. 302, pp. 269 and 274 (illustrated) G. Celant, <i>SuperWarhol</i> , exhibition catalogue, Grimaldi Forum, Monaco 2003, p. 79, no. 48 (illustrated)



Andy Warhol, *Men in Her Life*

Men in Her Life is an outstandingly important work from one of the most significant and creative moments in Andy Warhol's career. Made in the fall of 1962, arguably the artist's breakthrough year, the picture is among his earliest silkscreen paintings, and it combines in one image many of the central themes of his oeuvre: celebrity, wealth, scandal, sex, death, Hollywood, icons of American life. The present painting, moreover, is one of only four works in the *Men in Her Life* series; it is one of only two of these works on a large-scale, multi-image format; and it is the largest of all the four pictures in the series. It is a work of great significance, fascination and beauty.

The painting is based on a news photograph of Elizabeth Taylor walking with both her third husband Mike Todd, seen to the left, and her fourth husband Eddie Fisher, who is seen at the right with his then current wife Debbie Reynolds (*fig 1*). Warhol took the photograph from an April 13, 1962 issue of *Life* magazine, which featured an article on Taylor. Describing her as a "storybook princess," the article presented pictures of her from throughout her life, but with special emphasis on her husbands and lovers—the "princes" in the fairy tale. Warhol used a total of three images from the article as the basis for different paintings; the other two photographs were pictures of her in *National Velvet* and in (and as) *Cleopatra*. The *Men in Her Life* pictures from 1962 were his first paintings of Taylor, one of his most iconic subjects, which he treated obsessively, for example in the *Silver Liz* series (*fig 2*).

The photograph he used for *Men in Her Life* had been shot on June 5,

1957 at the English Derby at Epsom Downs in the United Kingdom. Taylor, Todd, Fisher and Reynolds were then best friends and at the height of international celebrity. Fisher had served as Todd's best man at the wedding; Reynolds had served as Taylor's matron of honor. At the time of the photograph, Taylor and Todd were on a trip to Europe, a combination honeymoon and publicity tour to promote the best-selling film he had produced, *Around the World in Eighty Days*. When the photograph was made, the two couples appeared to have every success: wealth, fame, privilege. Taylor was the highest paid actress in the world, and internationally famous for her stunning beauty (*fig 3*). Todd was in the course of making \$29,000,000 in one year on his film. Fisher was a top-selling pop singer, with a million-dollar-a-year endorsement contract from Coca-Cola. Reynolds was a leading actress and America's sweetheart. They even seemed to enjoy the blessings of happy domestic life: at the time of the photograph, both Taylor and Reynolds were pregnant.

But tragedy and scandal were just around the corner. Less than a year after the photograph was shot, Todd died in a crash in his private plane, The Liz. Always flashy, he had spent ten times more money on installing a lavish lilac-colored boudoir in the plane than on updating its safety systems. It went down in a thunderstorm near Grants, New Mexico on March 22, 1958. He had just received the Showman of the Year award and was on his way to New York for a banquet. Taylor was supposed to have been on the plane, but had stayed home in Los Angeles with a bad cold. At his funeral, thousands of gawkers showed up to see Taylor grieving. They snacked on Coke and potato-chips and sat on the headstones in the cemetery during



Fig 1 Mike Todd, Elizabeth Taylor, Eddie Fisher and Debbie Reynolds at the English Derby, June 5, 1957, photograph published in *Life*, April 13, 1962 and used by Andy Warhol for *Men in Her Life*

the burial, then attacked Taylor to snatch souvenirs, tearing away her veil, hat, and coat. She had to be rushed into a limousine for protection, which sped off as the mob started to pound on its windows. The sordid nightmare of the event was a national news story.

One biography has summarized her life up to this point in the following terms. “Elizabeth Taylor, one of the most famous women in the world, had appeared in twenty-seven movies, had been married three times, was twice divorced, had three children by two husbands and was now a widow. She had just marked her twenty-sixth birthday” (Donald Spoto, *A Passion for Life, The Biography of Elizabeth Taylor*, New York 1995, p. 142).

Following Todd's death, his widow and his best friend looked to each other for solace. Romance soon blossomed, and in August of 1958 they became lovers. Their affair instantly turned into scandal, made all the more notorious in September when gossip columnist Hedda Hopper quoted Taylor in an interview as saying, “What do you expect me to do? Sleep alone?” Taylor was pegged as a hussy and home-wrecker, while Fisher was portrayed as dishonoring his friend's memory and abandoning his own wife. The notoriety of the affair severely damaged Fisher's public reputation, and Coca-Cola fired him, his career never recovered; but it boosted Taylor's, who was able to double the fees for her work. Fisher and Reynolds divorced in Las Vegas on May 12, 1959; moments later Fisher and Taylor married. But the scandal did not go away. Fisher was addicted to amphetamines and Taylor to pills and liquor, and they led very messy lives, trashing hotel rooms and Taylor sometimes even passing out

in public. Taylor almost died twice from illnesses caused or made worse by her addiction. Yet recovery from near-death experiences helped her garner still more fame: it was sympathy for her struggle for life that helped her win the Oscar for Best Actress for her performance as a call girl in *Butterfield 8* (1960). Everyone voted for her, even Debbie Reynolds, Fisher's angry ex-wife.

At the time of Warhol's painting, Taylor's love with Fisher was ending, although they did not divorce until 1964, and she had recently taken up with Richard Burton. Indeed, Taylor and Burton are featured together on the cover of the April 13, 1962 issue of *Life*, shown during a break on the set of the film-extravaganza, *Cleopatra*. They are seen in costume as the Roman general Anthony, and his royal Egyptian lover Cleopatra. Yet the photograph has a large touch of unintended irony: Burton is smoking a cigarette; and overweight and wearing absurdly thick eye shadow, Taylor looks dumpy, and unglamorous. The fictionality of their roles in the film is clear, but the impression that a private life behind the fiction is being shared with the public is a fiction too.

In *Men in Her Life* Warhol ingeniously examines the drama of the Taylor-Todd-Fisher affair. Warhol repeats the photograph from *Life* thirty-eight times, arranged in seven rows. By varying the cut of the image and the inking of the silkscreen, he was able to articulate and narrate the story. In the top tier, one sees the photograph four times, and the image appears relatively clear and stable in each iteration. There it is a seemingly unambiguous image of the two happy couples. But in the lower tiers on



Fig 2 Andy Warhol, *Silver Liz* (1963)



Fig 3 Elizabeth Taylor, circa 1958

the canvas the images begin to stutter across the canvas, like frames of a filmstrip slipping in a projector, and to fracture and blur as they do so. In some of these images, Taylor stands forth as if in isolation. In others, either Todd or Reynolds is cut out of the image or obliterated with paint. In many the emphasis is on the gaze on Taylor's face, as she looks at Fisher. In actuality, it was a moment in passing, one friend smiling at another. (We know from other photographs taken immediately before the scene in the painting that Eddie and Debbie were hurrying to catch up with Mike and Liz as they walked in front of the grandstand at the track.) But in light of their subsequent history, it is easy to imagine a leer in Taylor's eyes, and to see smug arrogance in Fisher's suave stride. Paul Newman, her costar in *Cat on a Hot Tin Roof*, made in 1958, said of Taylor that she was not only a "beauty [but also] a combination of child and bitch who wants to love and be loved" (quoted in Spoto, p. 141). The look on her face seems to suggest this combination of passions: both the unbridled cupidity and the anxious desire to please that have characterized her celebrity and her career.

In its manipulation of photographic imagery, the picture marks an important step in Warhol's exploration and development of the possibilities of silkscreen painting. The fracturing and blurring of the image is more successful in structuring the canvas than it is in *Baseball*, the first of the silkscreen paintings, from August 1962, or in the *Let Us Now Praise Famous Men* paintings (fig 4), made shortly before *Men in Her Life*. Moreover, the stuttering effect created by repeating the photograph here more obviously

has a cinematic result; it looks like a strip of stop-action photographs by Muybridge. The cinematic quality of *Men in Her Life* is also evoked by being in black-and-white, rather than color. Warhol was to explore this result even more directly in the *Merce* series of 1963.

Men in Her Life is a compendium of many of Warhol's favorite themes. Like the paintings of Marilyn and Jackie, it portrays a vulnerable woman who spectacularly combines fame and tragedy, love and sorrow. Indeed, as in Warhol's paintings of Jackie Kennedy smiling, the picture is all the more powerful because of the viewer's ironic knowledge of the doom that will soon grip the seemingly happy and enviable person in the photograph (fig 5). Like the images of Marilyn, Elvis, Natalie and Troy, it addresses the extravagant excess and the glittering immateriality of celebrity. Like the *Car Crash* and *Disaster* paintings it is an image of catastrophe, although an impending one.

Because of the death of Todd aboard The Liz, it is particularly related to Warhol's *129 Die in Jet*, also from 1962 (fig 6). And through the presence of Fisher, a spokesman for the company, it even can be associated with Warhol's Coca-Cola bottle pictures. It is an emblem of Warhol's reflections on the peculiar character of modern American life.

Indeed, Warhol himself once spoke of America, democracy, consumerism, Coca-Cola and Elizabeth Taylor in the same breath: "What's great about

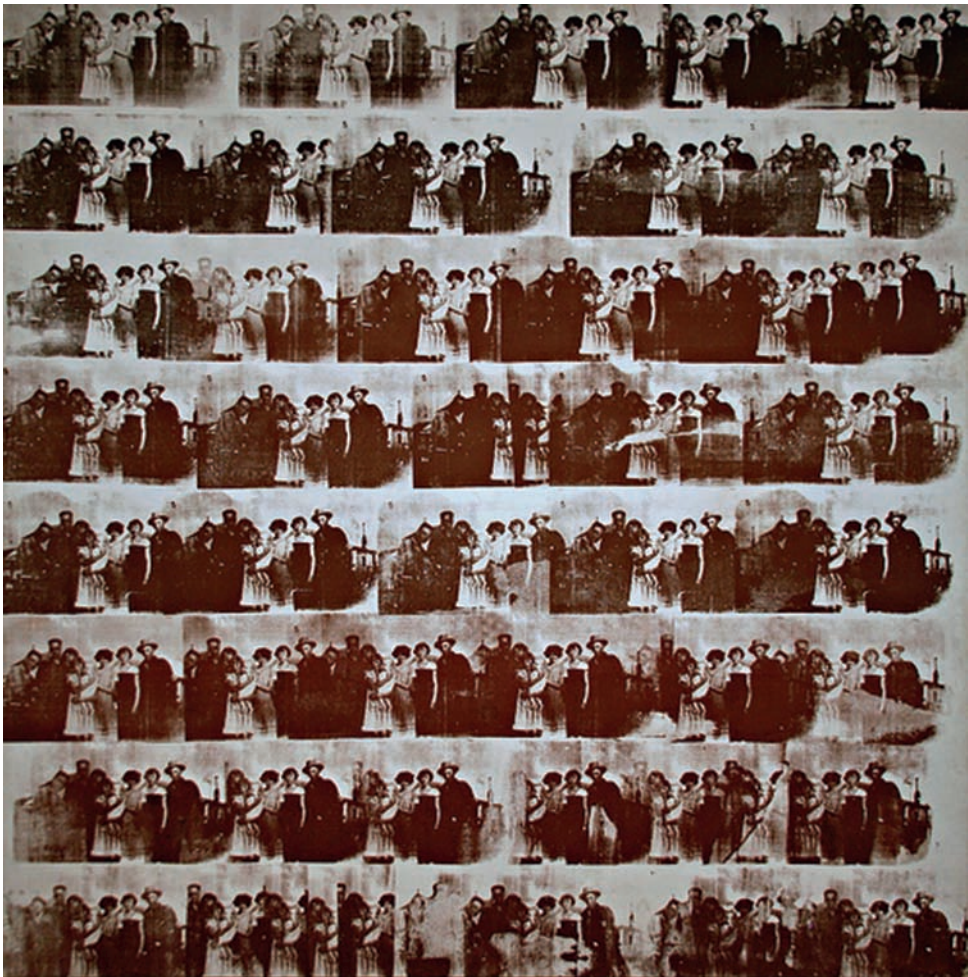


Fig 4 Andy Warhol, *Let Us Now Praise Famous Men* (1963)



Fig 5 Andy Warhol, *Jackie* (1964)

this country is that America started the tradition where the richest consumers buy essentially the same things as the poorest. You can be watching TV and see Coca-Cola, and you can know that the President drinks Coke, Liz Taylor drinks Coke, and just think, you can drink Coke, too. A Coke is a Coke and no amount of money can get you a better Coke than the one the bum on the corner is drinking. All the Cokes are the same and all the Cokes are good. Liz Taylor knows it, the President knows it, the bum knows it, and you know it." (Andy Warhol, *The Philosophy of Andy Warhol (From A to B and Back Again)*, New York 1975, pp. 100–01).



Fig 6 Andy Warhol, 129 Die in Jet (1962)

TAKASHI MURAKAMI (b. 1962)

And then, and then and then and then and then

Each panel signed and dated 'TAKASHI HIROPON 1996' (on the reverse)
Acrylic on canvas laid down on board, in two parts
Each: 39 ¾ × 39 ¾ in. (100 × 100 cm)
Executed in 1996

Estimate \$1,200,000–1,800,000

PROVENANCE Gallery Koto, Okayama
Private collection, Tokyo
Sotheby's London, Contemporary Art, June 25, 2003, lot 8

EXHIBITIONS Tokyo, Museum of Contemporary Art, *TAKASHI MURAKAMI: summon monsters? open the door? heal? or die?*, August 25–November 4, 2001, pls. m and n, nos. 15 and 16 (illustrated)





THOMAS SCHÜTTE (b. 1954)
Old Friends

Twelve color photographs
Each signed, titled with the character's name, numbered and dated
'Th. Schütte 1993 1/3' (on the reverse)
Each: 23 5⁄8 × 19 1⁄8 in. (60 × 50 cm)
Framed, each: 33 1⁄2 × 28 1⁄8 in. (85 × 71.5 cm)
Conceived in 1992; printed in 1993. This work is from an edition of 3.

Estimate \$350,000–450,000

PROVENANCE	Collection Shröder, Germany Private collection, New York
EXHIBITIONS	Hamburg, Produzentengalerie, <i>Thomas Schütte: Alte Freunde – Neue Arbeiten (Old Friends – New Works)</i> , September 20–October 30, 1993 (illustrated) Hamburg, Hamburger Kunsthalle, <i>Thomas Schütte: Figur</i> , May 6–June 26, 1994; and Stuttgart, Württembergischer, September 3–October 16, 1994, pp. 56–57 (illustrated)

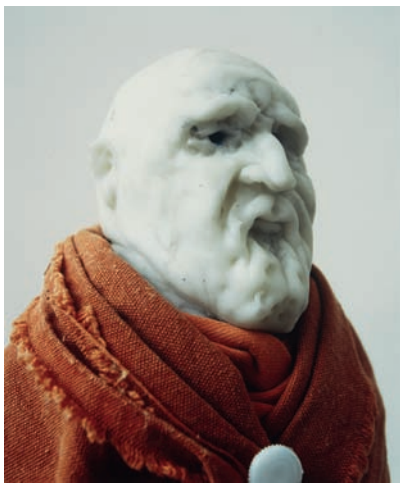
Old Friends presents an unsettling group of twelve photographic portraits of small figures, their heads sculpted by the artist in colored FIMO, a modeling compound sold in toy shops.

The characters portrayed in *Old Friends* are men in their later years. The contorted, hairless heads and deeply incised features betray the artist's interest in the expressive potential of physiognomy and the study of human emotions. In their features, one can easily read anger, grief, shrewdness, mutual distrust or pompous self-importance, perhaps evoking a group of ageing statesmen making public appearances. Their exaggerated, caricatured expressions are eerily reminiscent of the grotesque medieval gargoyles. They also bring to mind the remarkable character heads of the 18th-century German-Austrian sculptor Franz Xaver Messerschmidt (1736–83) and the 19th-century French artist Honoré Daumier (1808–1879).

Old Friends relate to other miniature sculptures such as *United Enemies* and *Innocenti* and their corresponding photographic images. These FIMO-modeled figures dressed in scraps of fabric were first

conceived in 1992, the year Schütte stayed in Rome having been awarded a grant to live and work there. He was looking at classical sculpture and was fascinated by the portrait busts of the Roman Emperors housed in the Capitoline Museum. It was also the year of political upheaval in Italy when social commentary and satire was rife and abundant and on everyone's lips. The artist explained:

"I was [in Rome] in 1992, the year there was this peaceful revolution in Italy where the heads of State and a lot of prominent people were being exposed and discredited and sent to jail. So the caricature and the satire was a reality... The first big set of [*United Enemies*] was made in Rome. They are just sticks with a head on top and another stick that builds the shoulders. I used my own clothes to wrap them in and form the body. For me they were puppets and not related to classical art... I disciplined myself to modeling each head for one hour only. They have no hair, so the face is more concentrated, more general, because hair always suggests a particular period." (Conversation between James Lingwood and the artist, quoted in Julian Heynen, James Lingwood, Angela Vettese, *Thomas Schütte*, London 1998, p. 29)



18

PAUL MCCARTHY (b. 1945)

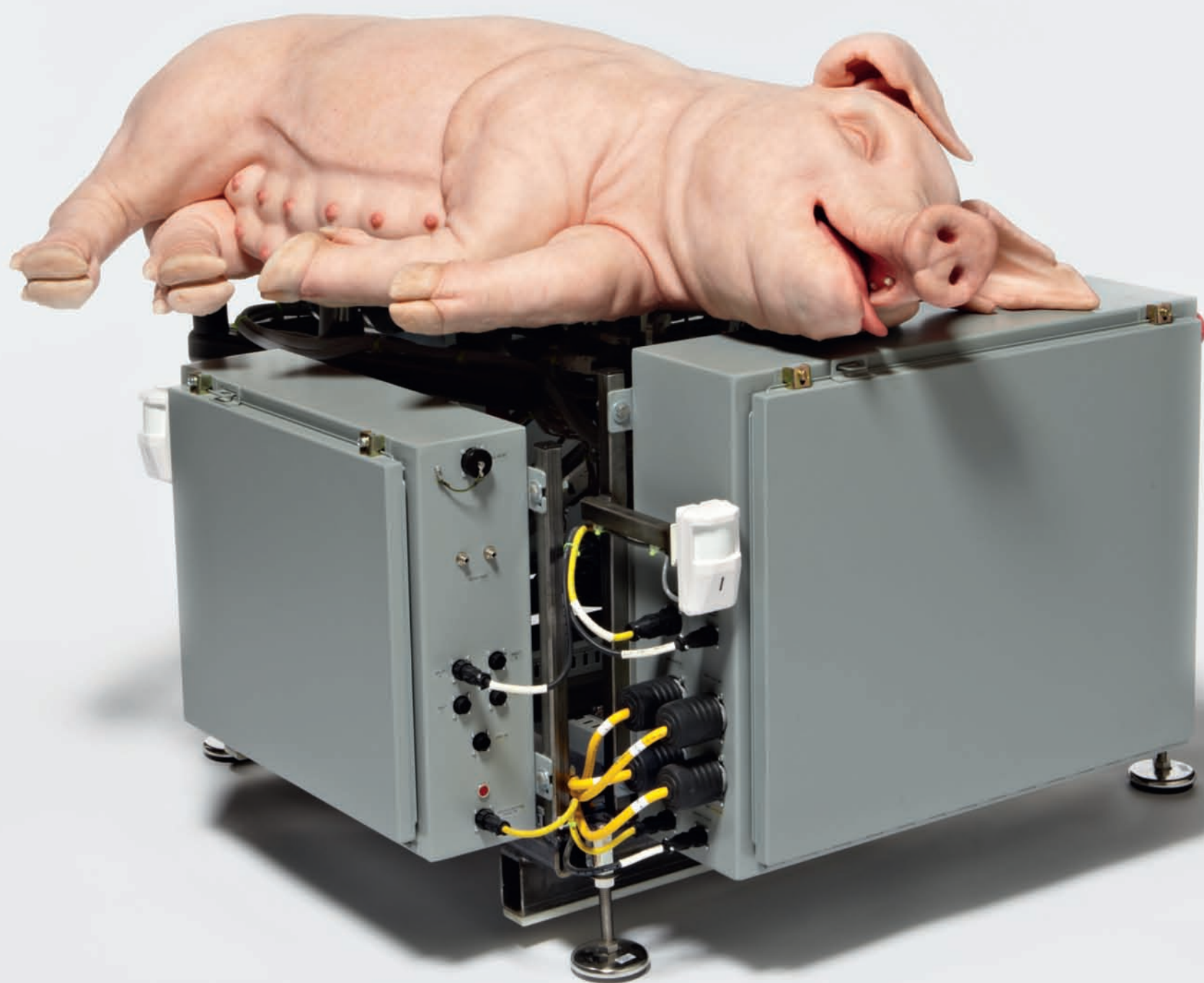
Mechanical Pig

Mechanical sculpture; silicone, platinum/fiberglass, metal,
electrical components
40 × 58 × 62 in. (101.6 × 147.3 × 157.5 cm.)
Executed in 2005. This work is from an edition of 3 plus 1 AP.

Estimate \$2,500,000–3,500,000

PROVENANCE Hauser & Wirth, Zurich
Private collection, Paris

EXHIBITIONS Munich, Haus der Kunst, and London, Whitechapel Art
Gallery, *Paul McCarthy – LaLa Land Parody Paradise*, June 12,
2005–January 8, 2006, pp. 121–23 (illustrated; another example
exhibited)
Venice, Palazzo Grassi, *Where Are We Going?: Selections from
the François Pinault Collection*, April 30–October 1, 2006,
pp. 238–39 (illustrated; another example exhibited)
Klosterneuberg, Austria, Essl Museum, *Passion for Art: 35th
Anniversary of the Essl Collection*, March 15–August 26, 2007
(another example exhibited)
London, Gagosian Gallery, *Crash: Homage to JG Ballard*,
February 11–April 1, 2010



Paul McCarthy, *Mechanical Pig*

In the Grande Guignol of Paul McCarthy's art, full of the exaggerated and the grotesque, *Mechanical Pig* is one of the few works that is seemingly naturalistic and straightforward. Not only is the sculpture life-size and made of materials that mimic the color and texture of animal skin with uncanny accuracy, it even pulses with the appearance of inner vitality: the pig breathes rhythmically and occasionally moves her feet, tongue and eyeballs, as if roused, but not woken, by a dream. In its imitation of life, *Mechanical Pig* thus outstrips nearly any painting or sculpture in the history of high art.

But being a work by McCarthy, nothing here is as simple as the mere reproduction of reality. Animating the inanimate is a desire deeply ingrained in art, religion and myth. Whether as primordial creation (Adam), for the fulfillment of love (Pygmalion) or the execution of a difficult task (Golem), bringing form to life inevitably serves an active end. Wittily frustrating our expectations, McCarthy instead gives life to this sow only for her to spend it asleep. Moreover, like a sculpture on a pedestal, the pig is placed atop a set of machines that power its illusion of life, and the wires and pulleys that connect the pig and the machines are fully exposed to view. The pig is a simulacrum and simulation, but it is not a falsehood: McCarthy shows you how the trick is done.

Mechanical Pig is a work of animatronics, the modern art of robotics used in amusement parks, cinema and animation. McCarthy turned to specialists in animatronics for help in making the piece. But by unmasking

the means of its mimesis, McCarthy wants the viewer to see that the work is not simply a figment of nature, it also refers to the modern world of make-believe, the culture of illusion produced and distributed by mass media and entertainment. Indeed, *Mechanical Pig* looks like it could come from a ride at Disneyland, a constant source of ironic inspiration for McCarthy in his works such as *Caribbean Pirates* and *Snow White*. The French philosopher Jean Baudrillard once wrote that Disneyland is “a copy of a copy, a simulacrum to the second power.” Likewise, *Mechanical Pig* is a copy of a copy.

McCarthy is an iconoclast of an artist. The word “iconoclast” is often used as a term of praise of an innovative person, but the literal meaning of the word is someone who destroys works of art, and generally does so out of deep distrust of the power of art, which is deemed false and deluding. Throughout his career, in works such as *Painter*, McCarthy has sought to criticize and expose as false fundamental aspirations of Western art. In his text “Pig Island” in 2000, McCarthy wrote, “Representation of what does and does not exist / Art as cover-up”. McCarthy exemplifies the paradoxical position of being an artist who questions the good of art.

To understand the roots of McCarthy's iconoclasm, it is helpful to see him in relation to the work of the French philosopher Baudrillard, perhaps the most widely admired cultural critic in recent decades. This comparison is based not only a shared viewpoint, but also a commonality of associates. (Both McCarthy and Baudrillard have collaborated with the artist Mike

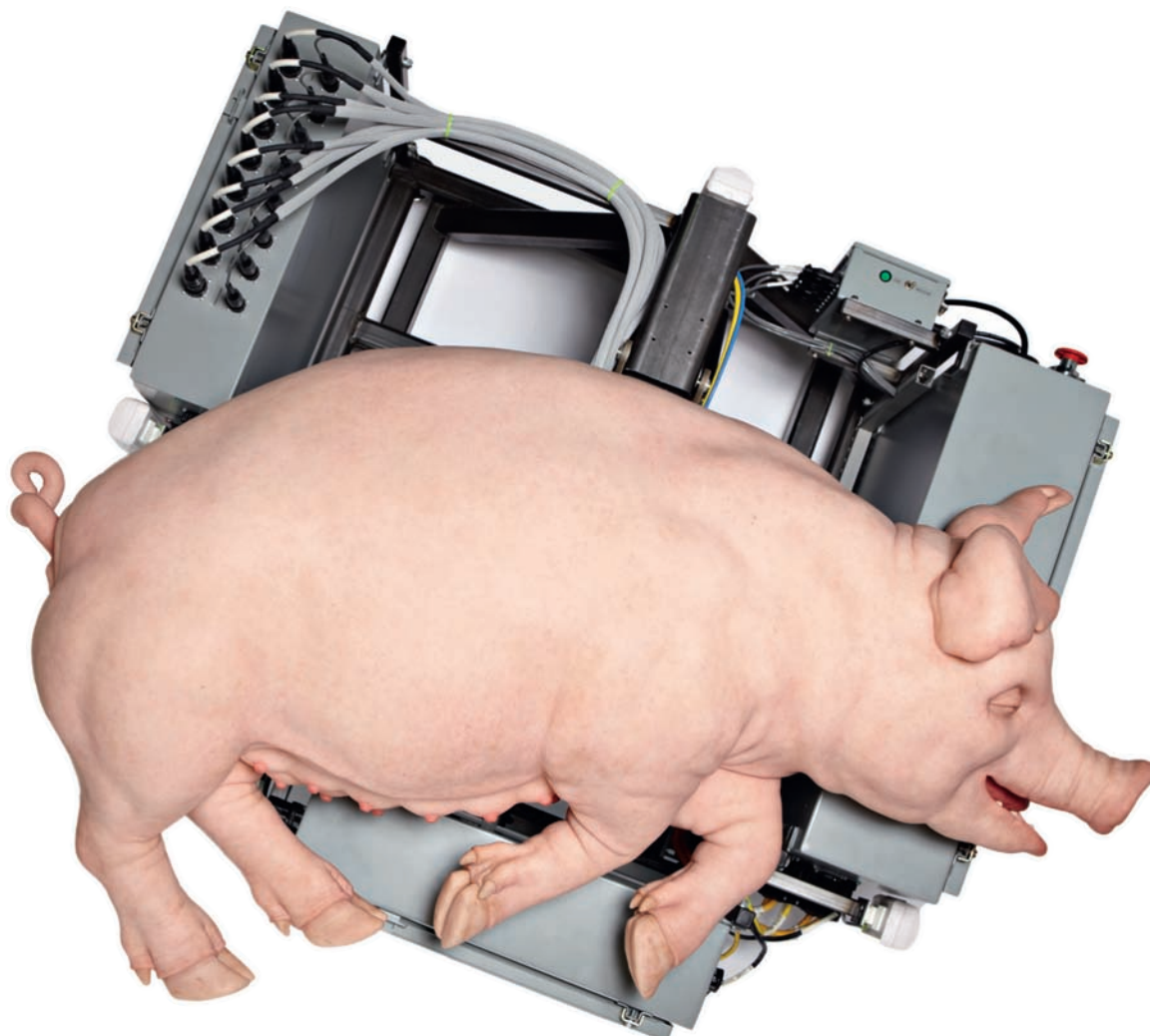


Kelly.) There is a striking similarity between major themes in McCarthy's work and those of the philosopher. For example, in his celebrated book, *Simulacra and Simulation*, Baudrillard said: "The transition from signs which simulate something to signs which dissimulate that there is nothing, marks the decisive turning point. The first implies a theology of truth . . . The second inaugurates an age of simulacra and simulation, in which there is no longer any God to recognize his own, nor any last judgment to separate truth from false, the real from its artificial resurrection."

Paul McCarthy was born two days before the atom bomb was dropped on Hiroshima; he graduated from college two months after the My Lai Massacre, and two months before the Manson family murder spree. McCarthy got his MFA degree the same year that Kissinger got the Nobel Peace Prize. Viewed against the disturbing background of modern America, it is easier to understand the elements of the grotesque, and the mood of horror in his work, underscored by intense irony and nihilistic doubt, both about the possibility of the good in social or political life and the humanistic, rational or transcendent in the arts. Dada was born in the shadow of World War I. The neo-Dada works of McCarthy and other artists of his generation were first made in the shadow of the Vietnam War.

McCarthy has been based in California his entire career. He studied at the San Francisco Art Institute and taught at UCLA. In his range of themes and interests, he is very much a Californian artist, but his California is not

only that of Disney, it is also that of Nathaniel West's *Day of the Locusts*, or Joan Didion's *White Album*. There is a large dose of outrage in much of McCarthy's art. He is attracted to outré forms of low visual culture, such as slasher films and pornography, both for the raw intensity of their imagery and for the crude power of their stylistics. He often makes works that are intended to challenge or disturb the viewer: hence his recent monumental sculpture of a gnome with a butt-plug. Such a work not only undermines the tradition of sculpture as a celebration of the good and the great, it also pushes beyond the modern and contemporary alternatives of public sculpture as a pursuit of pure beauty (e.g. Calder) or as a playful joke (e.g. Oldenburg). Unlike some of McCarthy's works, *Mechanical Pig* has a fun and fun-house quality to it. It is an astonishing spectacle.



CINDY SHERMAN (b. 1954)

Untitled # 420

Signed, numbered and dated 'Cindy Sherman 6/6 2004' (on the reverse)
Diptych
Color photographs
Each image: 71 ¾ × 45 ½ in. (182.4 × 115.8 cm)
Each framed: 73 ½ × 47 ¾ in. (186.8 × 120.3 cm)
Executed in 2004. This work is from an edition of 6.

Estimate \$500,000–700,000

PROVENANCE	Metro Pictures, New York
EXHIBITIONS	New York, Metro Pictures, <i>Cindy Sherman</i> , May 8–June 27, 2004 (another print exhibited) Shanghai, <i>Shanghai Biennale 2004</i> , September 28–November 28, 2004 (illustrated) Hannover, Kestnergesellschaft, <i>Cindy Sherman</i> , September 23–November 7, 2004 (another print exhibited)
LITERATURE	M. Schlüter, <i>Cindy Sherman – Clowns</i> , Munich 2004 (illustrated)

The clown: defined as *a*: a fool, jester, or comedian in an entertainment (as a play); specifically: a grotesquely dressed comedy performer in a circus *b*: a person who habitually jokes and plays the buffoon (Merriam-Webster).

Cindy Sherman's clowns scream of excess. More make-up, more colors, more costumes, more emotion. The result is bright, bold and accosting – the very essence of a clown. By dressing up and becoming one of them, Sherman aims to discover and reveal the pathos hidden behind their artificial exteriors. She becomes an actress on her own stage set, an investigative entertainer, always interested in exploring

questions of identity and clichéd roles. Masters of disguise, both Sherman and her clowns seek to show us that what you see is not always what you get.

Beneath this heavy façade of opaque make-up and mismatched clothing are people who may, or may not, have anything in common with the clowns they portray. Sadness may masquerade as laughter, malice as benevolence. It is this sometimes frightening tension that interests Sherman. This tension is heightened in the present series by the swirling psychedelic background from which her festooned performers emerge. This is Sherman's first foray into digitally altering the backgrounds of her work – with the goal

that these photographs should look like clown posters, advertisements even. Her clowns sit posed and facing the viewer, ready for hire, to make them laugh or cry.

In the present work, the only diptych in the series, she gives us two clowns. Though there is clearly latent tension between them, both the man and the woman look downhearted, as if they have both been tricked or realized that they were the subject (and object) of a joke. These are not the evil clowns of nightmares and horror films but the clowns that might entertain children at a birthday party. In a nod to Jeff Koons, our male clown holds a miniature pink balloon dog while his female counterpart is adorned with a Carmen Miranda-esque balloon hat. In referring to his balloon dog (*fig 1*), Koons once said: "it's a very optimistic piece; it's like a balloon that a clown would maybe twist for you at a birthday party. But at the same time it's a Trojan horse. There are other things here that are inside: maybe the sexuality of the piece." (David Sylvester, *Interviews with American Artists*, New Haven, Connecticut, Yale University Press, 2001, p. 339).

Koons's statement is true not only for the balloon dogs but for clowns as well. There is an inherent sense of perversion in these seemingly innocent childhood toys and entertainers that is both profoundly disturbing and equally relevant. Sherman is not afraid to explore and cross conventional boundaries and so she gives us her rainbow assortment of clowns, each exhibiting a range of emotions, which alternately makes us laugh, cry and cringe.



Fig 1 Jeff Koons
Balloon Dog (Magenta), 1994–2000



CHRISTOPHER WOOL (b. 1955)

Untitled (W 24)

Signed, titled and dated 'WOOL 1990 W24' (on the reverse)
Enamel on aluminum
108 × 72 in. (274.3 × 183 cm)
Executed in 1990

Estimate \$2,000,000–3,000,000

PROVENANCE	Luhring Augustine, New York Rita and Toby Schreiber, San Francisco Christie's New York, November 13, 2002, lot 25 Private collection (acquired at the above sale) Christie's New York, May 9, 2006, lot 29
EXHIBITIONS	New York, Luhring Augustine, <i>Christopher Wool</i> , May-June 1991 Los Angeles, The Museum of Contemporary Art, and Pittsburgh, Carnegie Museum of Art, <i>Christopher Wool</i> , July 1998–January 1999, p. 33 (illustrated)

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21

CHARLES RAY

(b. 1953)

Ink Drawing

Ink, steel and glass
50 ½ × 43 × 1 in. (128.3 × 109.2 × 2.5 cm)
Executed in 1988. This work is from an edition of 3.

Estimate\$800,000–1,200,000

PROVENANCE	Feature, New York Private collection, Chicago Christie's New York, Contemporary Art, May 19, 1999, lot 12
EXHIBITIONS	New York, Whitney Museum of American Art, <i>Recent Drawing: Roni Horn, Charles Ray, Jim Shaw, Michael Tetherow</i> , February–May 1990 (illustrated) Newport Harbor Art Museum, <i>Charles Ray</i> , July–September 1990, pp. 22–23 (illustrated; another version exhibited)

Upon first glance, this work appears to be a minimalist drawing. However closer inspection reveals that in true Charles Ray fashion, this piece is not exactly what it seems. *Ink Drawing* is in fact a very complex sculpture. It blends together two of Ray's preferred mediums, ink and glass, with the minimalism and formal purity of the rectangle. A sheet of glass is placed in a steel frame and black ink is poured between the panes, forming a tenuous equilibrium as the ink fills the bottom half of the piece, dividing the work into two perfect halves. To say that Ray's art is precise would be an understatement—the works are incredibly labor-intensive and infinitely more complicated than the extreme simplicity of the forms belie.

Ray's art has a surprisingly unsettling effect on the viewer. The latent tension of his ink pieces unearths an inherent desire in the viewer to touch and test the work in front of them. In referring to his ink pieces, Ray once said: "If you spill ink all over the floor, there's no anxiety there. You've got a mess. But if you have a potential for a mess, you have

anxiety. It's not boxing anxiety in; it's about creating anxiety. Anxiety only exists when there's a potential for disruption, right? It seems silly to talk about these pieces in terms of risk. The most that could happen is someone getting some ink on their dress or their shirt. But, you know, it's not real risk. It's not bodily risk. It's an attack of anxiety, in your desire to touch, your desire to disrupt" (Lucinda Barnes, "Interview with Charles Ray," *Charles Ray*, Newport Harbor Art Museum, July 15–September 23, 1990, p. 18)

Ray's art questions perception and reality. The simple forms and clean lines are much more than what they seem—he layers them, literally, and by doing so takes minimalism a step further, imbuing it with an element of the sublime. *Ink Drawing* is part of the same series as his other captivating ink pieces including *Rotating Circle* and *Ink Cube* however the present work is perhaps his most beautiful and infinitely more adaptable to its surroundings.



FELIX GONZALEZ-TORRES (1957–1996)

“Untitled” (Welcome)

Rubber mats, photographs, metal, soap, paper
11 × 29 ½ × 71 in. (27.9 × 74.5 × 180.3 cm)
Executed in 1991

Estimate \$1,000,000–1,500,000

PROVENANCE Andrea Rosen Gallery, New York

EXHIBITIONS New York, Andrea Rosen Gallery, *Felix Gonzalez-Torres. Every Week There Is Something Different*, May 2–June 1, 1991
Musée d'art moderne de la ville de Paris, *Felix Gonzalez-Torres (Girlfriend in a Coma)*, April 11–June 16, 1996
Brussels, Wiels Center for Contemporary Art, *Felix Gonzalez-Torres: Specific Objects without Specific Form*, January 16–May 2, 2010 and Basel, Fondation Beyeler, May 22–August 29, 2010

LITERATURE K. Larson, “Six Threads,” in *Atelier*, no. 776, October 1991 (illustrated)
F. Gonzalez-Torres and R. Nickas, “Felix Gonzalez-Torres. All the Time in the World” (interview), in *Flash Art*, November/December 1991, pp. 86–88 (illustrated)
D. Dahlquist, “Tillbaka till framtiden,” in *Expressen*, Nov. 24, 1992, p. 5
D. Sobel, *Felix Gonzalez-Torres* (brochure), Milwaukee Art Museum, Milwaukee 1993, n.p.
E. Troncy, “Felix Gonzalez-Torres. Placebo,” in: *Art Press*, June 1993, p. 35
A. Cruz, “The Means of Pleasure,” in *Felix Gonzalez-Torres. Traveling*, exhibition catalogue, The Museum of Contemporary Art, Los Angeles 1994, pp. 14–16
N. Princenthal, “Felix Gonzalez-Torres, Multiple Choice,” in *Art + Text*, May 1994, p. 44
D. Elger, *Felix Gonzalez-Torres, Catalogue Raisonné*, Ostfildern-Ruit 1997, p. 75, no. 130 (illustrated)



Felix Gonzalez-Torres, “Untitled” (Welcome)

“*Untitled*” (Welcome) is an astonishing work. It is made of the most common materials, arranged in the most simple forms, but unlike the industrial ready-mades of Duchamp, or the radically geometric sculptures of Judd and LeWitt, it conveys a deeply poignant and profoundly personal charge. It is elegiac, not ironic; intensely felt, not cool and abstract. Made when Felix Gonzalez-Torres faced his own mortality and that of his lover Ross, the artist had no time to waste; he had to make every act and every detail count. And he does. The work is essential in its subject matter and concentrated in its emotion, not just in its form. He compressed into this extraordinary sculpture everything he had learned how to express from the armory of Modern and Contemporary art. It is no accident that as one comes to look at this masterpiece one thinks by turns of the formal simplicity of Judd, the private languages and personal symbolisms of Beuys and Cornell, the desperate yearning of Rothko, and the angry yet bittersweet lyricism of late Picasso raging against death.

The work consists of eighty-some identical black rubber doormats, each emblazoned with the word “WELCOME,” which are arranged in four ascending stacks, set with the highest stack against a wall. Unlike his paper stacks, which the viewer is free to take, the doormats are a permanent part of piece. Hidden and interlaced among the mats are everyday items, such as a key, a playing-card, two bars of soap, a paper-towel, some scraps of writing, a group of photographs (fig 1). The doormats are public, commonplace, industrial; the items hidden among them are instead relics and traces of personal and shared existence. The soap

still gives off its perfume, an aroma that is fading but still lingers like a memory; and all the items similarly evoke treasured experiences that can be recalled, but not recovered, from the past.

The photographs range in character and subject-matter from the sort of pictures of himself (fig 2), family, friends, pets, and loved-ones that nearly everyone has, to images of natural beauty (for example, the sky, a waterfall), as well as pictures of more overtly metaphysical or poetic content, including works by the artist. Susan Sontag has famously remarked: “Photographs state the innocence, the vulnerability of lives heading toward their own destruction, this link between photography and death haunts all photographs of people” (Susan Sontag, *On Photography*, New York 2001, p. 70). Photographs in this sense are expressions of the desire to hold on to and preserve what one cannot bear to lose, but one day will lose anyway.

The haunting combination of innocence and mortality, love and death, is unmistakable in all these pictures. It is especially evident in a photograph of an arm and hand holding a Teddy-bear: an AIDS-induced lesion marks the arm (fig 3). That the Teddy-bear is one of the many toys Felix salvaged from the flea market only increases its poignancy as a totem of childhood vulnerability and love.

The ephemerality of beauty and the flickering evanescence of life are also on view in the largest photograph of the group. This depicts the shadow



Fig 1



Fig 2

of a man that is cast onto a diaphanous curtain which is caught and illuminated by the light coming from an unseen window (*fig 4*). In cultures throughout time and around the world, shadows have been used to express the transience of mortal existence. Hence, in the Book of Psalms, for example, one reads, “Man is like a thing of naught; his time passeth away like a shadow” (Psalm 144.4), and Pindar, the classical Greek poet, wrote, “What is a man? Man is but a shadow, the shadow of a shadow. Yet, when beautiful golden light streams from the sky, then bright and brilliant seems his lot” (Pythian Ode 8). It is striking that Gonzalez-Torres’s photographs of the sky, two of which are included here, surely are meant to convey this very sense that beauty is a kind of blessing, although an all too brief and ultimately ungraspable one.

Gonzalez-Torres, of course, is not quoting or referring to the Bible or ancient literature in his art. He does not need to for his meaning to be immediately felt and understood. He found in his impending death a means for understanding, and the urgency to express in direct comprehensible language, the beauty and fragility of mortal existence. He wanted to create something of permanent value, which by being shared with and experienced by the viewers, would continue on after he was gone.

The stacks of doormats that ascend like a series of steps going into a house surely imply the presence of a door. Of course, the threshold, gate or door is a universally understood marker or symbol of the division between two realms of action and being, such as the public and private, the family

and the social, the sacred and profane (the word profane literally means outside the gate), the living and the dead. It is easy to imagine these steps, containing the relics of memory and love, as a bridge between the public and private. Indeed, Gonzalez-Torres in his art often straddled these two spheres, with works such as the stacks of candy that were meant simultaneously to be preserved and given away; they are something with an intensely personal significance, and yet also something with a shared, common association of an entirely different order.

Yet the implicit door is surely also the portal between the living and the dead, as in an ancient Roman sarcophagus (marble coffin), where such symbolism was quite common. Beyond this gate lies “the undiscovered country from whose bourne no traveler returns” (as Shakespeare described it). One typewritten note hidden among the mats speaks of “The trip good-bye.” Before leaving the land of the living, on the edge of oblivion, Felix Gonzalez-Torres made a marker, a monument, and blessed it with the traces of love, beauty, and remembrance.

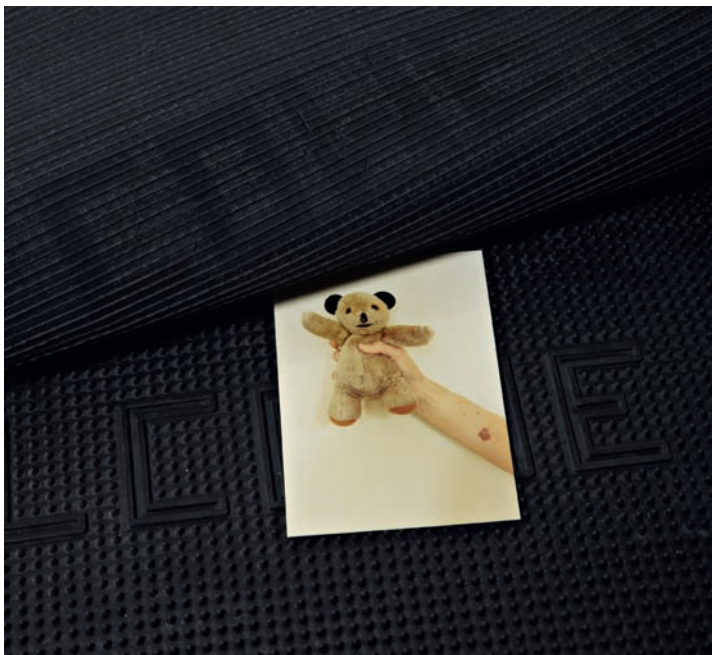


Fig 3



Fig 4

ROBERT RYMAN (b. 1930)

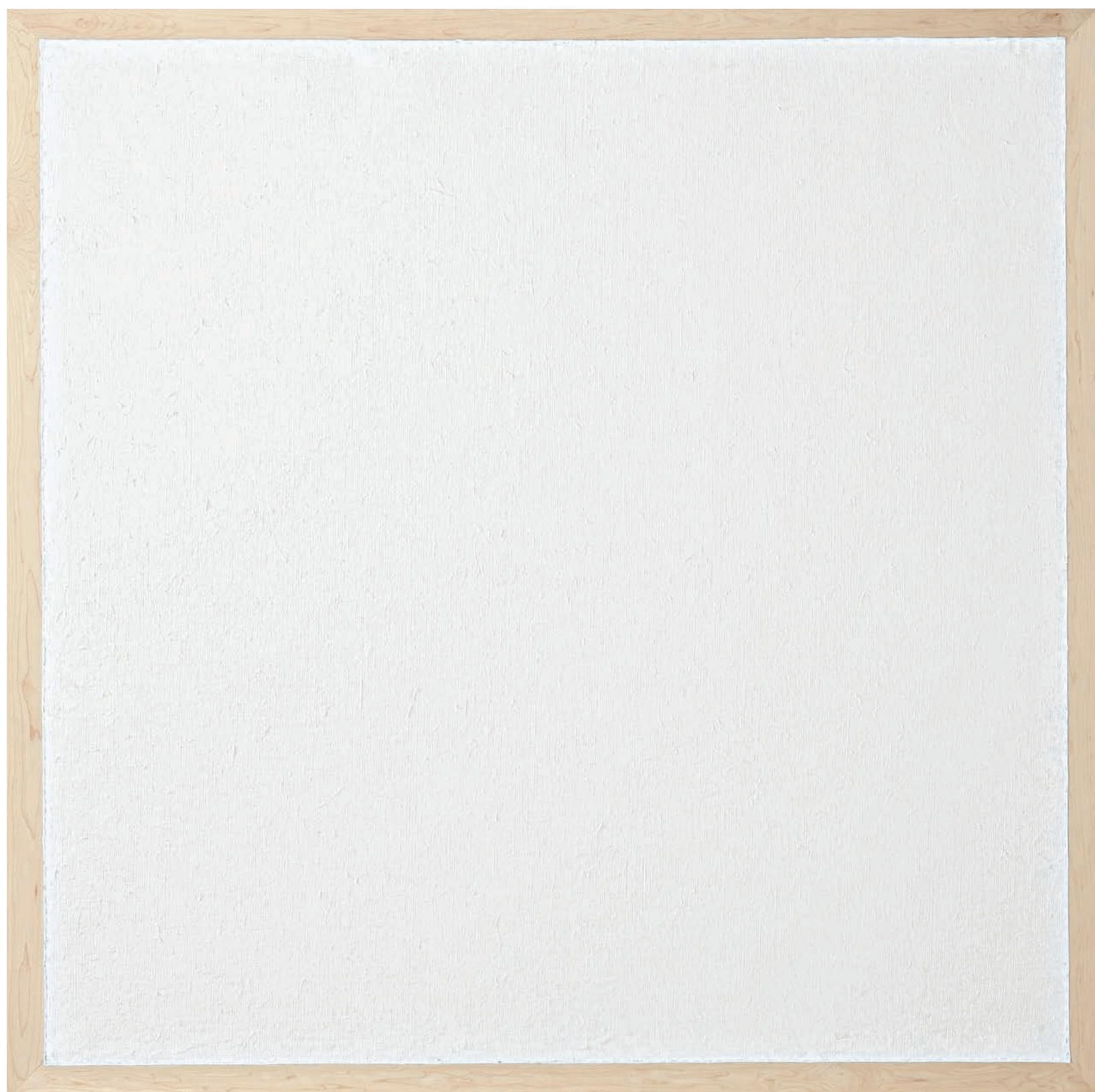
No Title Required

Signed, titled and dated 'Ryman 06 'NOTITLE REQUIRED' (on the reverse)
Oil on linen on panel
89 × 89 ½ in. (226 × 227.3 cm)
Painted in 2006

Estimate **\$2,000,000–3,000,000**

PROVENANCE PaceWildenstein, New York

EXHIBITIONS New York, PaceWildenstein, *Robert Ryman No Title Required*,
March 2–April 7, 2007



YVES KLEIN (1928–1962)
SE 161

Signed with initials and dated 'YK 59' (on the stone)
Sponge, stone and metal
Height: 17 ¾ in. (44 cm)
Executed in 1959

Estimate \$700,000–900,000

PROVENANCE	Galerie Iris Clert, Paris Mr. and Mrs. Leonard Brown, Springfield, Massachusetts Gianna Sistu, Paris Claude Berri, Paris
EXHIBITIONS	Paris, Galerie Iris Clert, <i>Yves Klein – la forêt d'éponges et les bas-reliefs monochromes</i> , June 15–30, 1959 New York, The Jewish Museum, <i>Yves Klein</i> , January–March 1967 (illustrated) Cologne, Museum Ludwig, <i>Yves Klein – Der Sprung ins Leere</i> , November 8, 1994–January 8, 1995, pp. 161 and 164 (illustrated)
LITERATURE	P. Wember, <i>Yves Klein</i> , Cologne 1969, p. 92 (illustrated)



DANIEL BUREN (b. 1938)
Peinture émail sur toile de coton

Dated and inscribed 'N28 AOÛT 65' (on the reverse)
Enamel paint on cotton
88 ½ × 75 in. (225 × 190.5 cm)
Painted in Grapetree Bay, St. Croix, US Virgin Islands, in August 1965.
This work will be accompanied by a certificate of authenticity (“avertissement”) established by the artist.

Estimate **\$400,000–600,000**

PROVENANCE	Acquired directly from the artist
LITERATURE	A. Boisnard and D. Buren, <i>Daniel Buren. Catalogue raisonné chronologique tome II. 1964/1966</i> , Le Bourget, Lille 2000, p.113, pl. T II-258 (illustrated)

In 1965, Daniel Buren – who spent the whole of that year on Saint Croix in the United States Virgin Islands – created, amongst other things, a monumental series of “in situ” mosaics. During that time he also produced a series of works painted directly onto bed sheets (the only sufficiently large material to be found on the Island) with enamel boat paint. That very same year saw the arrival, for the first time, of the colored vertical stripes, and it was also in 1965 that a key turning-point occurred in his artistic development. Abandoning the figure once and for all, he began to use fabric pre-printed with alternating white and colored vertical stripes, each 8.7cm wide – a material onto which he painted directly, and whose design and dimensions he was still employing 45 years later as a “visual tool”, to use the term he invented to define them.

Realized in August 1965, this *peinture email sur toile de coton* is definitely one of the most emblematic works of that turning-point, matching painted blue and green vertical stripes and a painted yellow figure.



26

LEE LOZANO (1930–1999)

No title

Gesso, graphite on canvas with perforations
42 ¼ × 62 × 1 ½ in. (107.4 × 157.6 × 3.9 cm)
Executed in 1970

Estimate \$400,000–600,000

PROVENANCE The estate of the artist, New York

EXHIBITIONS New York, P.S. 1 Contemporary Art Center, *Lee Lozano, Drawn from Life: 1961-1971*, January 22–September 13, 2004
Basel, Kunsthalle, *Lee Lozano. WIN FIRST DONT LAST|WIN LAST DONT CARE*, June 15–August 27, 2006; Eindhoven, Van Abbemuseum, October 7, 2006–January 7, 2007, p. 100 (illustrated)
Los Angeles, MOCA The Museum of Contemporary Art, *‘WACK! Art and the Feminist Revolution, 1965–1980*, March 4–July 16, 2007; New York, P.S. 1 Contemporary Art Center, February 17–May 12, 2008, p. 119

Seattle Art Museum, *Target Practice: Painting Under Attack 1949–1978*, June 25–September 13, 2009, p. 33 (illustrated)
Stockholm, Moderna Museet, *Lee Lozano Retrospective*, February 13–April 25, 2010, pp. 180–81 (illustrated)

LITERATURE G. Schöllhammer, *Documenta 12 Magazine. Reader*, Taschen Cologne No. 1–3, 2007, p. 219
Documenta /Museum Fridericianum, Kassel, *Documenta 12 Magazine, Modernity?*, Taschen Cologne, No. 1, 2007, p. 207

One of the most radical and elusive artists of the 1960s, Lee Lozano's career burned short and bright, lasting from 1961 when she moved to New York until 1971 when she methodically staged her own exit from the art world. The recipient of a solo exhibition at the Whitney, and one of the only women to show at the legendary Green Gallery alongside such peers as Robert Morris and Dan Flavin, she was, according to Lucy Lippard, ‘the major female figure in New York in the ‘60s’ (L. Lippard, “Escape Attempts”, in *Reconsidering the Object of Art: 1965-1975*, Los Angeles 1995, p. 26) in terms of conceptual art. She died in 1999 and her fascinating career has since been the subject to an intensive re-evaluation that has seen solo shows at P.S. 1, New York (2004), Kunsthalle Basel (2006), Kunsthalle Wien (2006) and Moderna Museet, Stockholm (2010).

Lozano's imperative was to ‘seek the extremes,’ avowing that she would ‘participate only in a total revolution simultaneously personal and public.’ (from Lozano’s handwritten statement reproduced in *Open Hearing* (1969), the minutes of the Artworkers Coalition meeting). She saw art as a transformative process, rejecting any one direction for a dialectical approach that was at once conceptual and corporeal. The body of work that she left behind is stunning in its formal breadth and complexity,

embracing figurative painting in creamy impasto, obscenely comic drawings, minimal abstraction and ‘Dialogue’ and ‘Language’ pieces. Despite their formal diversity, her works all share a radical idealism that progressed from an art that was hot and chaotic to a ‘dematerialized’ conceptualism that was intensely political. Her mission was to merge art and life together, images and ideas.

No title, 1970 is one of the last physical artworks created by Lozano, made at the same time as she was beginning her ‘Dialogue’ and ‘Language’ pieces which rejected matter for an art made entirely

of ideas. The piece exemplifies her strategy of subtraction and negation as a means of creation. The canvas has been perforated at regular intervals in two overlaid, conflicting grids, revealing what lies beyond the canvas – its stretcher, shadows and the wall behind – so that this reality becomes the image. Unlike the ‘Tagli’ of Lucio Fontana, Lozano's cuts are not gestural, but rather have been strictly implemented following a design devised using mathematical calculations and numerous preparatory drawings (fig 1). The resulting dynamic rhythm exceeds the plane of the canvas to encompass the space behind, creating a haptic experience whose continually shifting play of shadows and light is integral to the conception of the work.

Crucially, the piece pushes from two into three dimensions, a distinction that the artist had come to consider to be ‘The biggest line of all.’ (C. Robins, ‘The Circle in Orbit’, in *Art in America*, vol. LVI, no. 6, New York, November-December 1968, pp. 62-69). In doing so, Lozano creates a heightened physicality precisely through lessening the material make-up of the artwork. *No title*’s cut-away geometries represent a logical conclusion to the force and single-mindedness of Lozano's earlier works: the ‘Tool Paintings’ which she made in the mid-‘60s – monumental canvases depicting ‘masculine’ tools such as screws, wrenches and hammers hard with sexual innuendo; and the powerful, abstract paintings that grew out of them. These latter works used housepainters’ brushes and metallic pigment to create grooved surfaces which distilled the violence of the tools into palpable manifestations of matter and energy. In *No title* Lozano took this further, shifting from depiction into action and releasing the dramatic potential of their latent energy. Indeed, in comparative works such as *Punch, Peek and Feel* (1967-70), *Big Circle* (1969-70) and *Stroke* (1967-70) she actually revisited earlier paintings and perforated their canvases, conceptualizing them.

No title represents an extreme outpost in Lozano’s use of painting, embodying her transition from an object-based practice to a ‘dematerialized’ art thoroughly merged with life. It pursues an intense physicality, an interrogation of matter so revolutionary and far-reaching that ultimately it led to her abandoning it altogether.

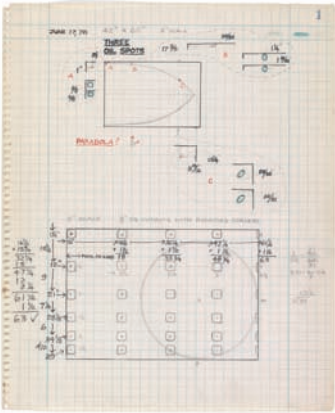
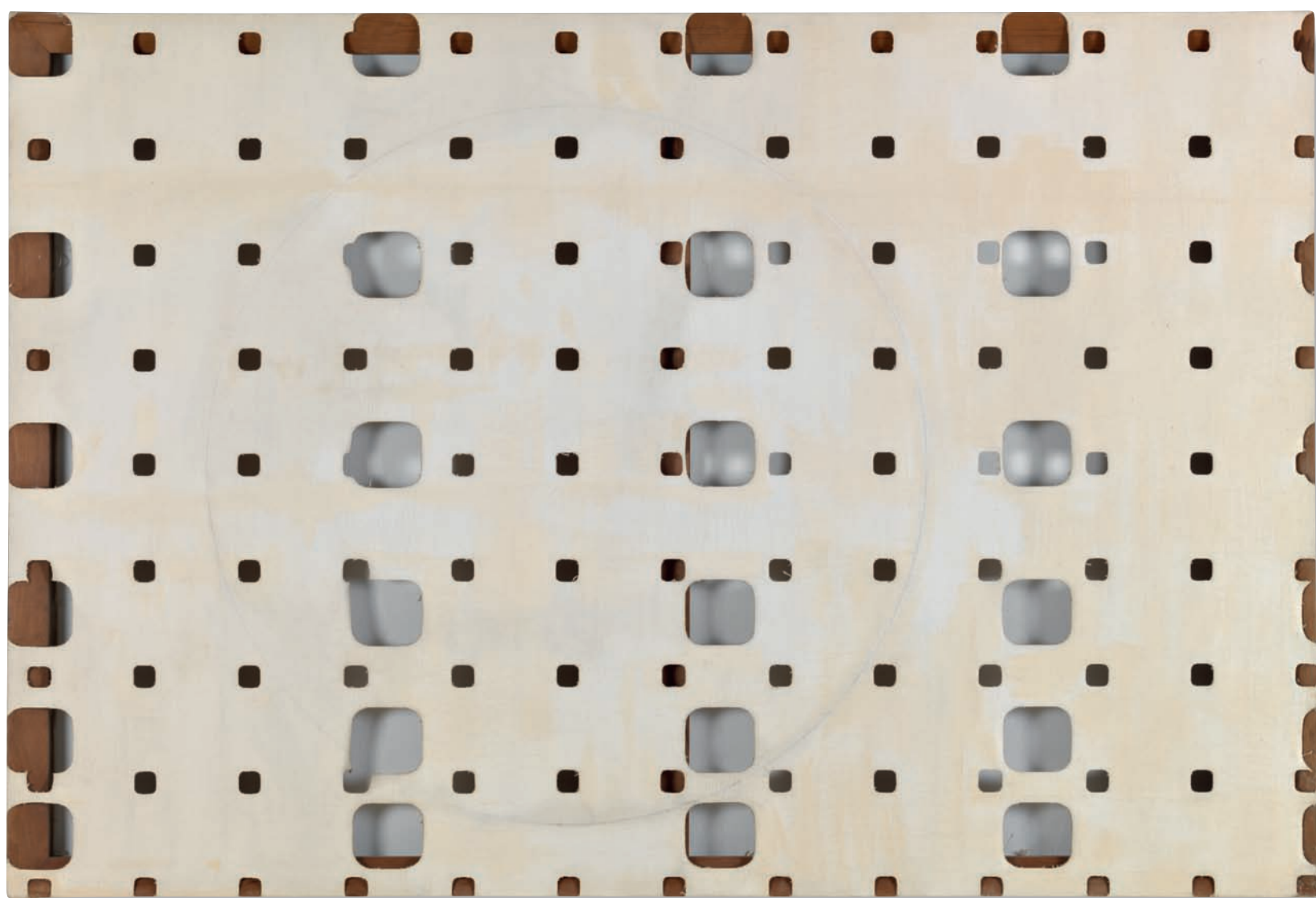


Fig 1 Lee Lozano *No title*, 1970
Courtesy: The Estate of Lee Lozano and Hauser & Wirth



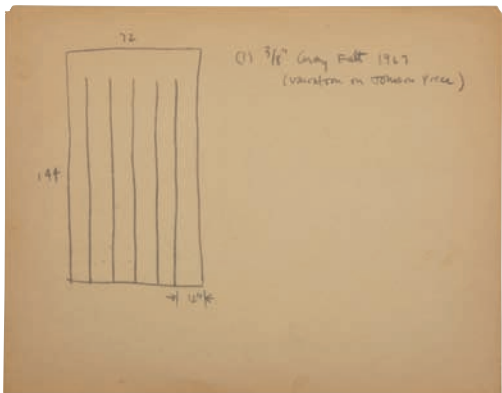
ROBERT MORRIS (b. 1931)

Untitled

Two layers of half inch grey felt, metal grommets
85 × 70 in. (215.9 × 177.8 cm)
Executed in 1967

Estimate \$400,000–600,000

PROVENANCE Leo Castelli Gallery, New York



Untitled (study for felt piece), 1967
© 2010 Robert Morris / Artists Rights Society (ARS),
New York

Robert Morris has been a central figure in the New York art scene since the mid sixties, when he played a central role as a founding member of the Minimal Art movement that centered around the Green Gallery. Reviewing in *Arts Magazine* Morris’s 1965 show at the Green Gallery, Donald Judd wrote that “Morris’s pieces are minimal visually, but they’re powerful spatially.”

On the occasion of his first exhibition at Leo Castelli Gallery in 1967, Morris presented his ‘permutation’ works—minimal sculptures based on elements that were daily regrouped in order to calculate all possible configurations.

During the summer of 1967, Morris was invited by collector John Powers to attend the Aspen Institute’s Artists and Scholars In Residence Program. It was while in Aspen that the artist turned his attention to industrial felt and realized his first works in this medium. The first piece

he made in Aspen consisted of felt strips cut by children whom he had hired to work with him. Explaining the choice of felt as a medium, Morris said “Felt has anatomical associations, it relates to the body—it is skinlike. The way it takes form, with gravity, stress, balance, and the kinesthetic sense, I like all that.”

Untitled, 1967, is one of Robert Morris’s earliest felts. Two layers of felt are juxtaposed on top of one another and hung eight feet high from the floor. Cuts run vertically through the felt, but they do not carry through to the bottom edge. The work takes on a new life and shape each time it is installed, answering to the gravity and the light of the space it occupies. As Morris writes in his now iconic essay ‘Anti Form’ published in 1968, “Random piling, loose stacking, hanging, give passing form to material... Chance is accepted and indeterminacy is implied since replacing will result in another figuration.”



STEVEN PARRINO (1958-2005)
Schism's Kiss

Signed, titled and dated 'Steven Parrino 2002 Schism's Kiss' (on the stretcher)
Enamel on canvas
Left panel: 84 × 84 × 1 ½ in. (213.4 × 213.4 × 3.8 cm)
Right panel: 84 × 84 × 9 ½ in. (213.4 × 213.4 × 24.1 cm)
Overall: 84 × 168 × 9 ½ in. (213.4 × 426.7 × 24.1 cm)
Executed in 2002

Estimate \$600,000–800,000

PROVENANCE The estate of the artist, New York

Steven Parrino is a painter's painter, who chose to reawaken that medium at a time in the early 80s when painting was considered dead. Parrino injected adrenaline into this dying patient by going head on into the realm of abstraction and the monochrome. His approach was at once transgressive and reverential—physically violent and sensual. His contorted, folded, and disfigured monochrome canvases are as much objects as they are events. Parrino's life and his work moved in tandem as one pure consistent commitment. He followed a punk, nihilist aesthetic, influenced by low popular culture such as comics, motorcycle culture, horror movies and kitsch 1970 television series. For most of his lifetime, Parrino's success was mostly centered in Europe and he only made paintings when there was a show or exhibition that required them. Because of this economy of purpose, the body of work that exists is relatively small and only a few dozen paintings remained in the artist's estate at the time of his death in 2005.

After a proclamation by Parrino in the late 90s to only make black or silver paintings, *Schism's Kiss* is one of the few exceptions and one of the most monumental works ever produced by the artist. Measuring nearly 14 feet in total, the one monochrome, flat and still panel directly abuts the contorted, disrupted, and draped right panel. Both canvases are executed in pure white enamel. This work is Parrino's most direct reference between the established history of monochrome literally kissing across the schism to the new brash, radical and punk violated canvas. Parrino's work is one part Pollock's muscularity, one part Fontana's violation of the picture plane, one part Warhol's challenge to the hierarchy of images and one part Stella's true belief in abstraction and gesture. If Johnny Cash's raw style, genius and blue collar characteristic had a parallel in the world of monochrome it would be Steven Parrino.



RUDOLF STINGEL (b. 1956)
Untitled

Oil and enamel on canvas
58 × 144 in. (147.3 × 365.8 cm)
Painted in 1990

Estimate **\$600,000–800,000**

PROVENANCE	Paula Cooper Gallery, New York Private collection, New York Skarstedt Gallery, New York
EXHIBITIONS	New York, Paula Cooper Gallery, <i>Rudolf Stingel</i> , October 29–November 26, 1994





CADY NOLAND (b. 1956)

Trashed Mailbox

Chrome-plated metal, aluminum, rubber, plastic, glass mirrors,
printed paper, and printed fabric
20 × 24 × 16 in. (50.8 × 61 × 40.6 cm)
Executed in 1989

Estimate \$250,000–350,000

PROVENANCE	Anthony Reynolds Gallery, London Anon. sale, Christie's New York, November 15, 1995, lot 287 Briest Paris, <i>Sculptures à Bagatelle de 1880 à nos jours</i> , September 18, 1999, lot 86 Pierre Huber Collection, Geneva (acquired from the above) Christie's, New York, <i>Beyond: Selections from the Pierre Huber Collection</i> , February 26, 2007, lot 4
EXHIBITIONS	Lausanne, Musée Cantonal des Beaux-Arts, <i>Private View 1980–2000: Collection Pierre Huber</i> , June–September 2005

In the now familiar journey across this country's highways, we cannot escape a primary connection to the collective experience of the frontiersman: the search for “The American Dream.” But we also cannot escape the dream's failed attempts and, more poignantly, its long-forgotten successes. The roadside of this “Promised Land” is littered with chrome-plated hardware, rear-view mirrors, oil containers, beer bottles, aluminum cans, American flags and ubiquitous Government-issue U.S. mailboxes. And these are but a few of the desperate objects that form the conceptual core and sculptural foundation of Cady Noland's art. *Trashed Mailbox*, 1989, is one of Noland's most complex and complete of the Accumulative Vessel Works. Part time capsule, part trash heap, this seminal “basket” sculpture is loaded with both anonymous and known objects that are simultaneously blank and iconographic. The result is an assemblage that's wry as well as tragic, embodying the hopes and dreams at the heart of the American

“can do” culture—be it the car culture, patriotism, consumerism, psychological control or violence.

Through its contents and sculptural presence, *Trashed Mailbox* radiates an electric energy that challenges the viewer's understanding of space, concept, and even the limitations of art. Not surprisingly, these are the formal aspects and physical energy that have caused Noland's late-1980s works to assert a central impact on many artists working today, as they refer back to her mining of cultural flotsam, unconventional installation choices such as leaning, and use of silkscreen images and texts from news media. Cady Noland is one of the most celebrated and institutionally respected post-war sculptors, furthering notions of Robert Smithson's esthetics of decay, Donald Judd's understanding of material and form and Bruce Nauman's channeling of underlying desires and the absurd.



SUBODH GUPTA (b. 1964)
Still Steal Steel # 4

Triptych
Oil and enamel on canvas
Overall: 66 ⅛ × 269 ¼ in. (168 × 684 cm)
Painted in 2008

Estimate **\$700,000–900,000**

PROVENANCE Hauser & Wirth, Zurich

LITERATURE N. Bourriaud, D. Cameron, and S. Kalidas, *Subodh Gupta: Gandhi's Three Monkeys*, India 2008, pp. 74–76 (illustrated)





THOMAS SCHÜTTE (b. 1954)
Grosse Geist No. 16

Engraved with signature and date ‘SCHÜTTE 2000’ (on the heel of the right foot)
Cast aluminum
98 ½ × 39 ½ × 59 in. (250 × 100 × 150 cm)
Executed in 2000. This work is one of three casts: one in aluminum, one in steel and one in polished bronze

Estimate \$1,000,000–1,500,000

PROVENANCE Galerie Nelson, Paris

Standing at just over eight feet tall, Thomas Schütte's *Grosse Geister* are literally very Big Spirits. They can be described as ghostly, colossal, fluid, and monstrous—boldly striking yet wrapped in unexpected contradictions and tensions. The figures are, without a doubt, both monumental and imposing, yet they possess a surprising lightness and subliminal humor. They are suggestive—of what, we cannot be exactly sure. Their movements are distinctly human yet there is also something unreal and mechanized about them. They are part otherworldly, part playful fantasy and wholly ambiguous, just as Schütte intended.

These oversized figures are very evocative of both the artist's process and his objective. Though Schütte was trained as a painter in 1970s Düsseldorf where conceptualism and minimalism were at the forefront of artistic theory, he has always been interested in exploring the emotional presence of the art object. His mature style has distanced itself from his original training, each new series developing from an examination and intentional contradiction of the prior one. What remains constant though, throughout all of his work, is a keen interest in the human condition and an exploration of its physicality. The combination of these two elements brings power, tension and dark humor into his work.

Schütte's *Grosse Geister* came to life through the formation and molding of long strands of wax which were then cast. Between

1995 and 2004, he created seventeen different versions of these Big Spirits, each in an edition of three and each of the three in a different medium: aluminum, polished bronze or steel. No two of these works are exactly alike.

Grosse Geist No. 16 is cast in aluminum and one the most intricate sculptures from this series. He (we assume that these figures are male) leans slightly backwards with one arm extended sideways and the other raised in front of him, as if momentarily startled by the viewer. Considering the monumentality of these works, we would expect them to appear far more rigid. Instead, speaking highly to the artist's skill, they seem very elastic and prepared to continue moving around the space, transforming as soon as the viewer looks away. Though these figures have affectionately been referred to as *Unwesentlichkeit* (non-beings), they are the result of a very close and astute observation of human motions and gestures. When combined with the highly reflective and fluid surface of the aluminum, the figures take on an ethereal, almost transparent quality. The blending of all of these contradictory elements results in these highly unconventional and somewhat mischievous sculptures. Whether perturbed or transfixed by the *Grosse Geister*, it is difficult not to love them.



MATTHEW DAY JACKSON (b. 1974)

The Lower 48

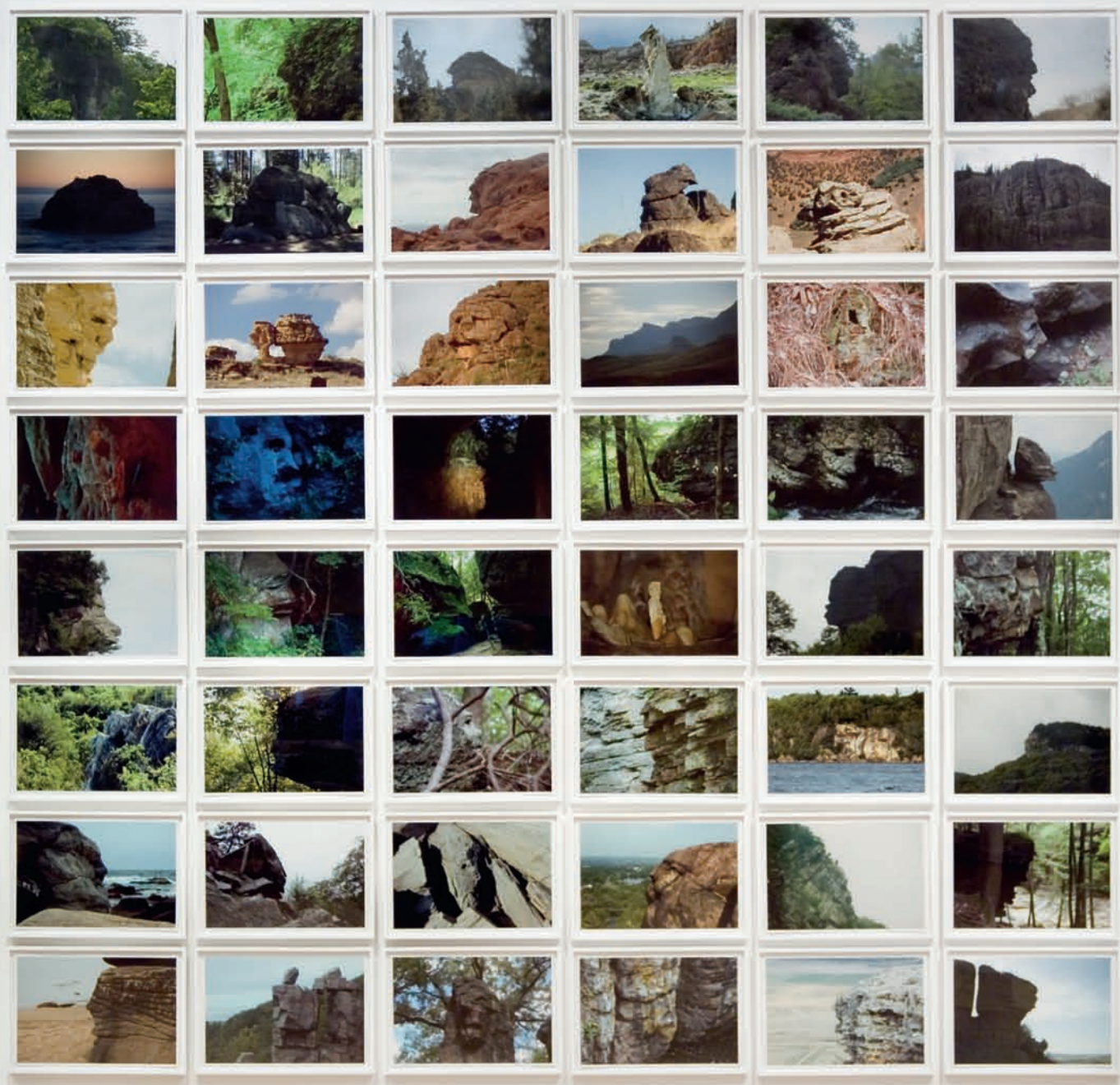
48 C-prints, framed
Each: 13 ½ × 20 in. (34.3 × 50.8 cm)
Framed, each: 15 ¾ × 21 ⅞ in. (39.3 × 55.8 cm)
Executed in 2006. This work is from an edition of 5 plus 2 APs.

Estimate \$100,000–150,000

PROVENANCE	Perry Rubenstein Gallery, New York
EXHIBITIONS	New York, Perry Rubenstein Gallery, <i>Matthew Day Jackson: The Lower 48</i> , January 9–February 10, 2007 Cambridge, Massachussetts, MIT List Visual Arts Center, <i>Matthew Day Jackson: The Immeasurable Distance</i> , May 8–July 12, 2009; and Houston, Contemporary Arts Museum, October 17, 2009–January 17, 2010, pp. 20–21 (detail), 26, 78–79, 84–85 (illustrated; another example exhibited)
LITERATURE	<i>Matthew Day Jackson – Dynamic Maximum Tension</i> , exhibition catalogue, Grimm Fine Art, Amsterdam 2010, n.p. (illustrated)

“For four and a half months, I lived and traveled in a van through the contiguous 48 states of America, making photographs of rocks that look like people's faces. Often the resemblances were only momentary; they could disappear when the sun's light changed, or when my position in relationship to the subject changed. The photos are portraits of the American landscape and the series talks about the impossibility of understanding who we are. We are constantly searching for a reflection of ourselves in everything we see. We realize we are not present there, but nevertheless we feel that we are part of these things. The project relates to my concept of the studio as a much larger place. As an artist you always ask yourself permission for what you do and this series relates to the idea of the artist as explorer. It also documents me trying to understand landscape in a geopolitical sense. It is about the part of us that is outside of us.”

(Matthew Day Jackson, in *Matthew Day Jackson – Dynamic Maximum Tension*, exhibition catalogue, Grimm Fine Art, Amsterdam 2010)





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GUIDE FOR PROSPECTIVE BUYERS

BUYING AT AUCTION

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

CONDITIONS OF SALE

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

BUYER'S PREMIUM

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

1 PRIOR TO AUCTION

Catalogue Subscriptions

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

Pre-Sale Estimates

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

Pre-Sale Estimates in Pounds Sterling and Euros

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

Catalogue Entries

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

Condition of Lots

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

Pre-Auction Viewing

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

Electrical and Mechanical Lots

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

Symbol Key

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

O Guaranteed Property

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

In this catalogue, if property has O ◊ next to the lot number, the guarantee of minimum price has been fully financed by third parties.

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

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

● No Reserve

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

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.

Bidding in Person

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

Bidding by Telephone

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

and any applicable taxes, which we can execute on your behalf in the event we are unable to reach you by telephone.

Absentee Bids

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

Employee Bidding

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

Bidding Increments

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

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

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

3 THE AUCTION

Conditions of Sale

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

Interested Parties Announcement

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

Consecutive and Responsive Bidding

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.

4 AFTER THE AUCTION

Payment

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

Credit Cards

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

Collection

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

Loss or Damage

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

Transport and Shipping

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

Export and Import Licenses

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

Endangered Species

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

CONDITIONS OF SALE

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

1 INTRODUCTION

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

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

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

2 PHILLIPS de PURY & COMPANY AS AGENT

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

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

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

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

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

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

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

4 BIDDING AT AUCTION

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

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

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

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

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

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

5 CONDUCT OF THE AUCTION

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

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he or she believes there may be error or dispute and take such other action as he or she deems reasonably appropriate.

(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.

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

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

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

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

6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium and any applicable sales tax (the "Purchase Price"). The buyer's premium is 25% of the hammer price up to and including \$50,000, 20% of the portion of the hammer price above \$50,000 up to and including \$1,000,000 and 12% of the portion of the hammer price above \$1,000,000.

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

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

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

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

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

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

Please reference the relevant sale and lot number.

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

7 COLLECTION OF PROPERTY

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

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

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

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

8 FAILURE TO COLLECT PURCHASES

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, each lot will incur a late collection fee of \$50, administrative charges of \$10 per day and insurance charges of .1% of the Purchase Price per month on each uncollected lot.

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

9 REMEDIES FOR NON-PAYMENT

(a) Without prejudice to any rights the seller may have, if the buyer without prior agreement fails to make payment of the Purchase Price for a lot in cleared funds within five days of the auction, Phillips de Pury & Company may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips

de Pury & Company's premises or elsewhere at the buyer's sole risk and expense at the same rates as set forth in Paragraph 8 (a) above; (ii) cancel the sale of the lot, retaining any partial payment of the Purchase Price as liquidated damages; (iii) reject future bids from the buyer or render such bids subject to payment of a deposit; (iv) charge interest at 12% per annum from the date payment became due until the date the Purchase Price is received in cleared funds; (v) subject to notification of the buyer, exercise a lien over any of the buyer's property which is in the possession of Phillips de Pury & Company and instruct our affiliated companies to exercise a lien over any of the buyer's property which is in their possession and, in each case, no earlier than 30 days from the date of such notice, arrange the sale of such property and apply the proceeds to the amount owed to Phillips de Pury & Company or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission and all sale-related expenses; (vi) resell the lot by auction or private sale, with estimates and a reserve set at Phillips de Pury & Company's reasonable discretion, it being understood that in the event such resale is for less than the original hammer price and buyer's premium for that lot, the buyer will remain liable for the shortfall together with all costs incurred in such resale; (vii) commence legal proceedings to recover the hammer price and buyer's premium for that lot, together with interest and the costs of such proceedings; or (viii) 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.

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

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

10 RESCISSION BY PHILLIPS de PURY & COMPANY

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

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENSES AND PERMITS

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

12 CLIENT INFORMATION

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

13 LIMITATION OF LIABILITY

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

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

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

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

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

14 COPYRIGHT

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

15 GENERAL

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

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

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

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

16 LAW AND JURISDICTION

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

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

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

AUTHORSHIP WARRANTY

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

(a) Phillips de Pury & Company gives this Authorship Warranty only to the original buyer of record (i.e., the registered successful bidder) of any lot. This Authorship Warranty does not extend to (i) subsequent owners of the property, including purchasers or recipients by way of gift from the original buyer, heirs, successors, beneficiaries and assigns; (ii) property created prior to 1870, unless the property is determined to be counterfeit (defined as a forgery made less than 50 years ago with an intent to deceive) and has a value at the date of the claim under this warranty which is materially less than the Purchase Price paid; (iii) property where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iv) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; or (v) 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.

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

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

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

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SALE INFORMATION

AUCTION

Monday 8 November 2010, 6pm

VIEWING

Monday 1 November 2010, 10am – 6pm

Tuesday 2 November, 10am – 6pm

Wednesday 3 November, 10am – 6pm

Thursday 4 November, 10am – 6pm

Friday 5 November, 10am – 6pm

Saturday 6 November, 10am – 6pm

Sunday 7 November, 10am – 6pm

Monday 8 November, by appointment

VIEWING & AUCTION LOCATION

450 Park Avenue, New York, NY 10022

SALE DESIGNATION

In sending in written bids or making enquiries please refer to this sale as NY010710 or Carte Blanche.

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\$35/€25/£22 at the gallery

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