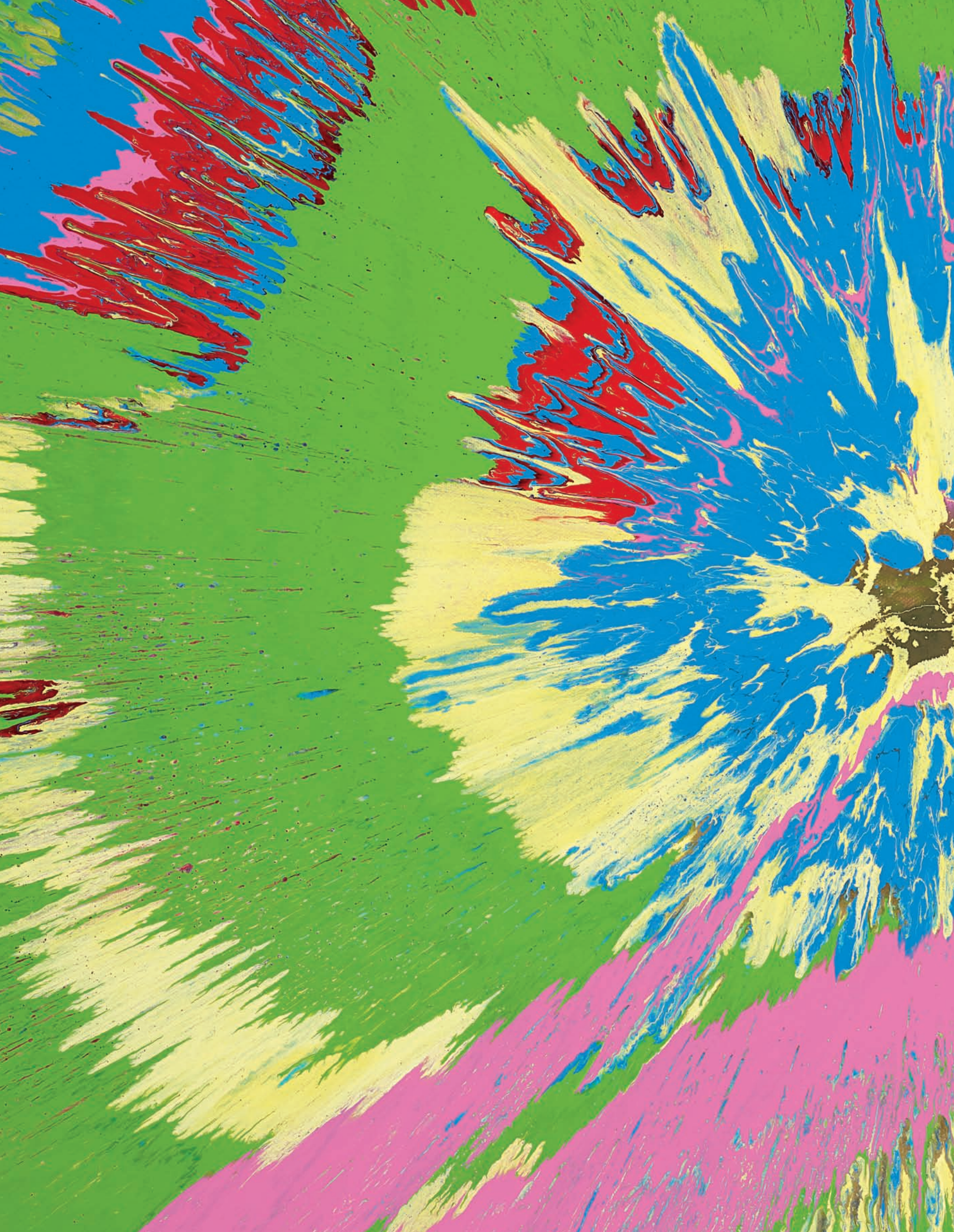
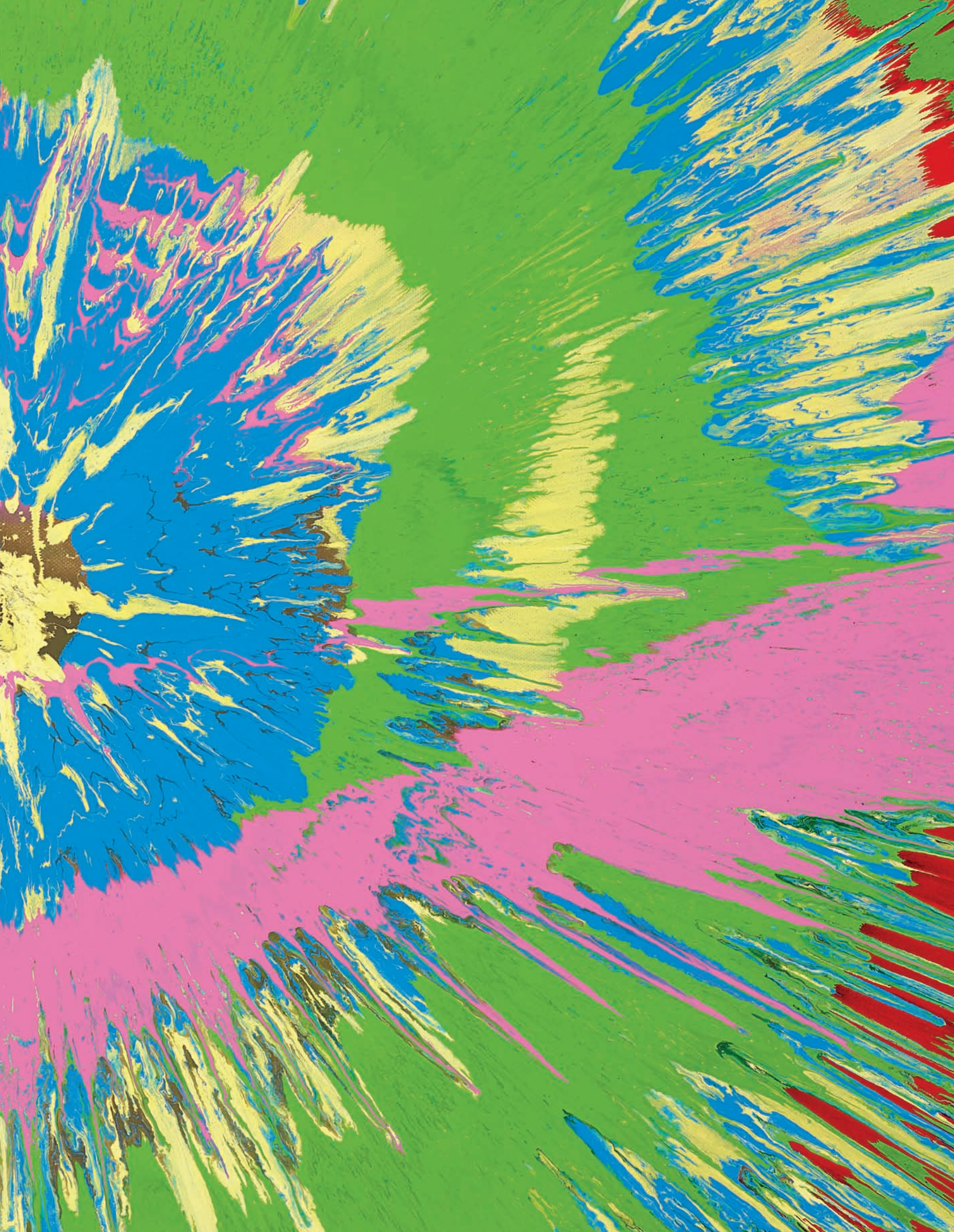
PHILLIPS

CONTEMPORARY ART

NEW YORK DAY SALE 14 NOVEMBER 2014





THE GUY SAYS TO THE DOCT
BOUT MY YELLOW TEETH? "
N TIE." A TIE A BROWN ONE, TR

PHILLIPS

CONTEMPORARY ART

SALE INFORMATION

NEW YORK DAY SALE 14 NOVEMBER 2014

AUCTION & VIEWING LOCATION
450 Park Avenue New York 10022

AUCTION
14 November 2014 at 11am

VIEWING
1-13 November
Monday – Saturday 10am – 6pm
Sunday 12pm – 6pm

SALE DESIGNATION
When sending in written bids or making enquiries please refer to this sale as NY010814 or Contemporary Art Day Sale.

ABSENTEE AND TELEPHONE BIDS
tel +1 212 940 1228 fax +1 212 924 1749
bidsnewyork@phillips.com

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Front cover Andy Warhol, *Dollar Sign*, circa 1981-82, lot 168 (detail)
© 2014 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York
Opposite Elaine Sturtevant, *Study for Flowers*, 1964-65, lot 167 (detail)
Back cover Nick Darmstaedter, *This*, 2012, lot 113 (detail) © Nick Darmstaedter

CONTEMPORARY ART

New York Day Sale

14 November 2014 at 11 am

Lots 101-295

101

TONY LEWIS b. 1986
etc., 2012
pencil, graphite powder, tape on paper
84 x 60 in. (213.4 x 152.4 cm)

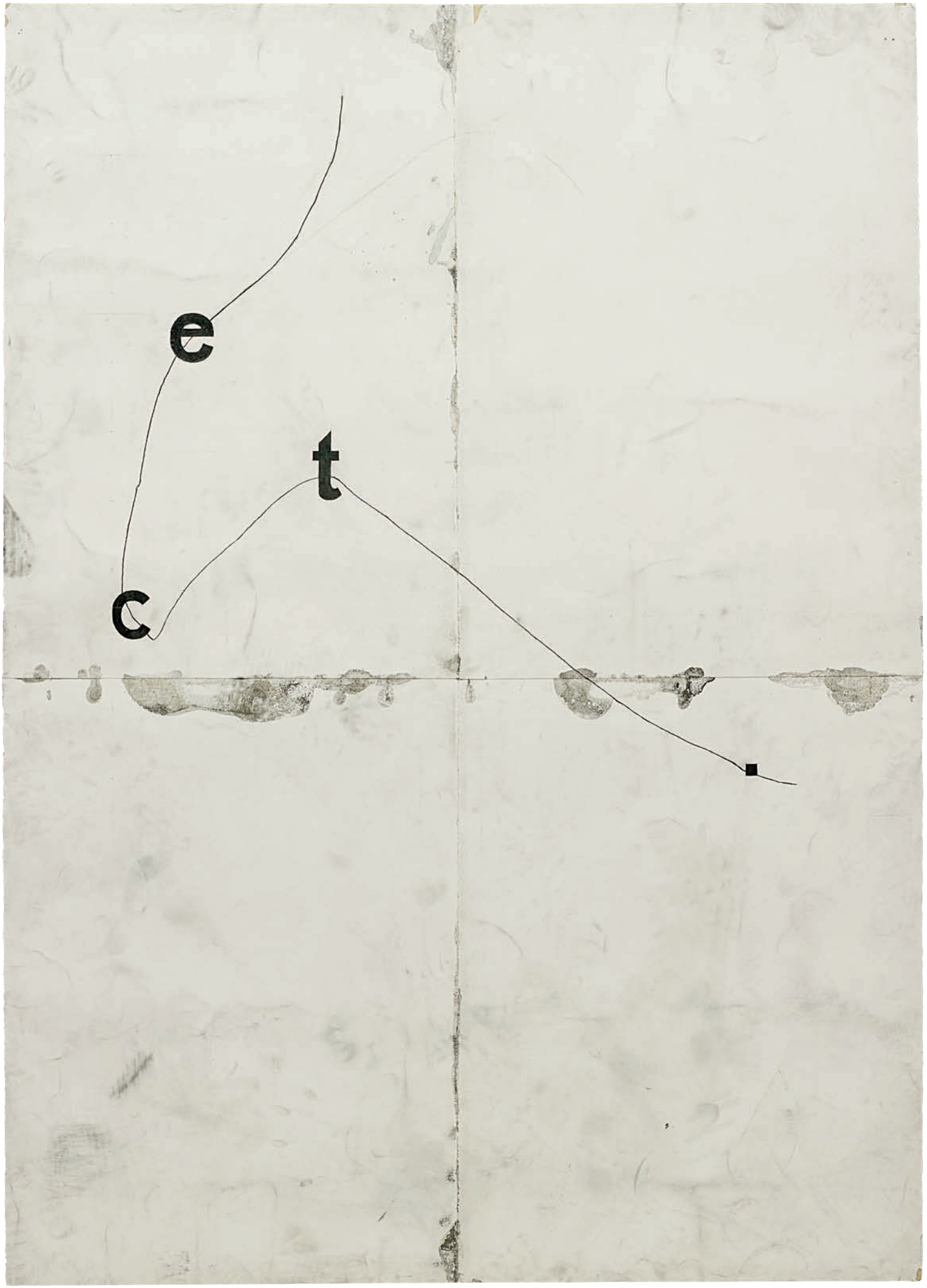
Estimate $20,000-30,000

PROVENANCE
Shane Campbell Gallery, Chicago

"The sentence is just a structure to attack, to analyze, to break down, to see what happens to language when you put it to through the process of being broken down."

TONY LEWIS, 2013

Tony Lewis's text-oriented drawings, such as the superb *etc.* from 2012, hover between ghostly ethereality and grounded immediacy. Using some of the most basic and fundamental mark making tools, namely graphite and paper manifesting text, Lewis exercises an ability to critique his own particular language constructs into something that resembles a graphic poem – immediately recognizable as language but not as easily digested. He treats the paper in such a way as to result in it resembling something more akin to a found object than a worked artistic construct – a student's scrap paper pulled from the bottom of a knapsack writ large. And yet, when the viewer sees that the group of text, here the letters "e" "t" and "c" are rendered in near perfect Arial font, the illusion of perfect automatism and abstraction is immediately destroyed. Rearranged and seemingly hung upon a string dangling across the canvas, each individual letter seems to be both a purely individual object and one connected to a greater whole, not dissimilarly from letters in a word; words in a sentence; sentences in a paragraph and so on – each a unique building block of the "bigger picture." Lewis, however, doesn't understand his language to behave in any finite and easily proscribed fashion like bricks in a wall. His "bigger picture" is panned out and blurry with no clear boundaries at all. For Lewis, language and text are much more fluid, distorted, mutable, and subjective, just as his own perception of his surrounds adapts and responds, engages and distances, without any definitive restrictions or embellishments. *etc.,* is an excellent example of the manner in which Lewis brandishes text, here literally meaning "and the rest," to address that which is both not present, hence unknown visually, but also understood as an implied piece of information.


e
t
c

102

DAVID OSTROWSKI b. 1981
F (Gee Vaucher), 2012
oil, lacquer, paper on canvas
86⅝ x 62⅞ in. (220 x 160 cm)
Signed and dated "David Ostrowski '12" along the overlap.

Estimate $60,000-80,000

PROVENANCE
Private Collection

103

MARK FLOOD b. 1957
The Path, 2010
acrylic on canvas
96 x 72 in. (243.8 x 182.9 cm)
Signed, titled and dated "2010 Mark Flood 'Path'" along the overlap.

Estimate $50,000-70,000

PROVENANCE
Zach Feuer, New York

EXHIBITED
New York, Zach Feuer, *Mark Flood: Murk Fluid*, February 26 - March 26, 2011

104

PETRA CORTRIGHT b. 1986
+valerie +night +.mp3, 2013
digital painting on aluminum
48 x 64 in. (121.9 x 162.6 cm)

Estimate $10,000-15,000

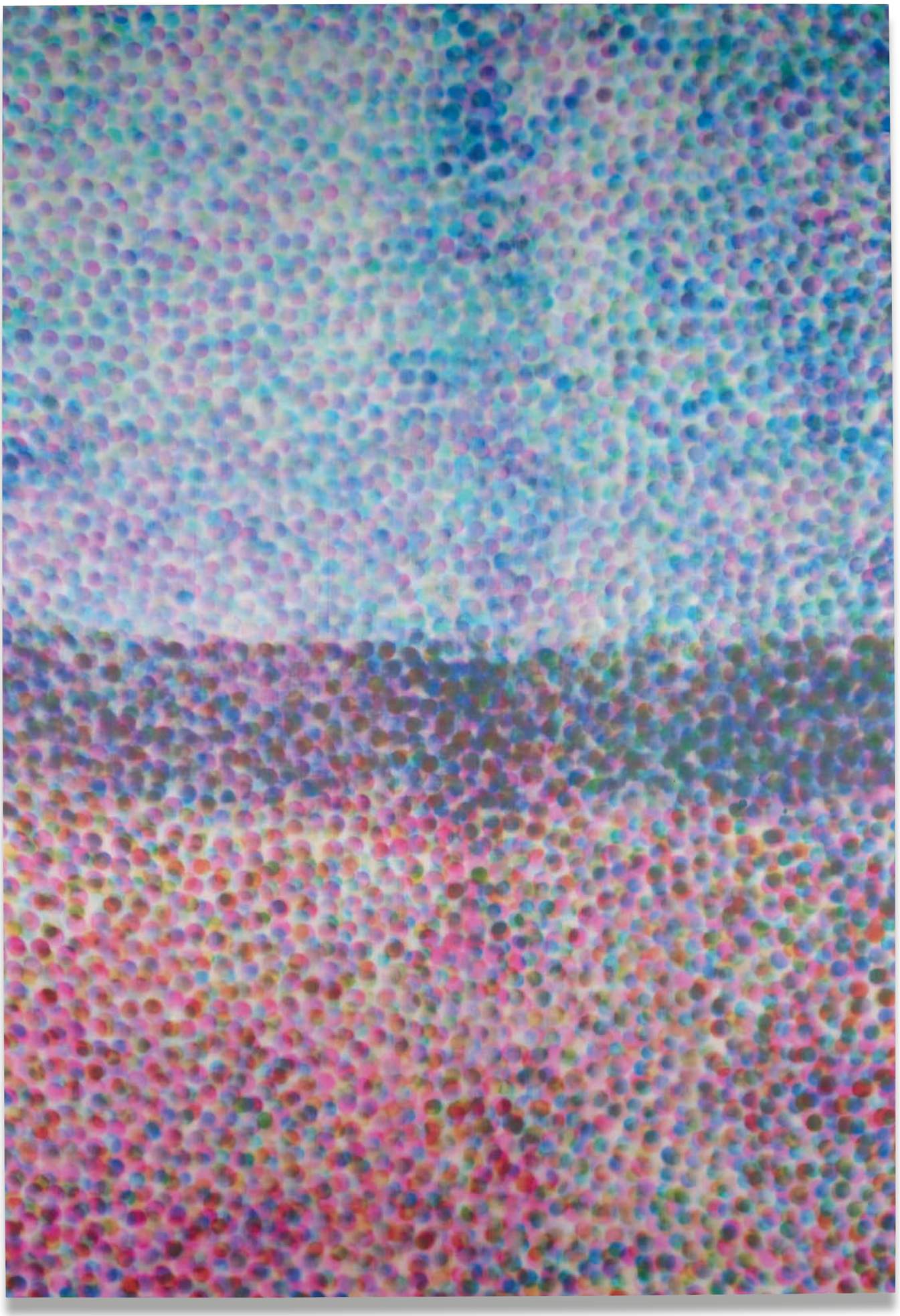
PROVENANCE
Steve Turner Contemporary, Los Angeles

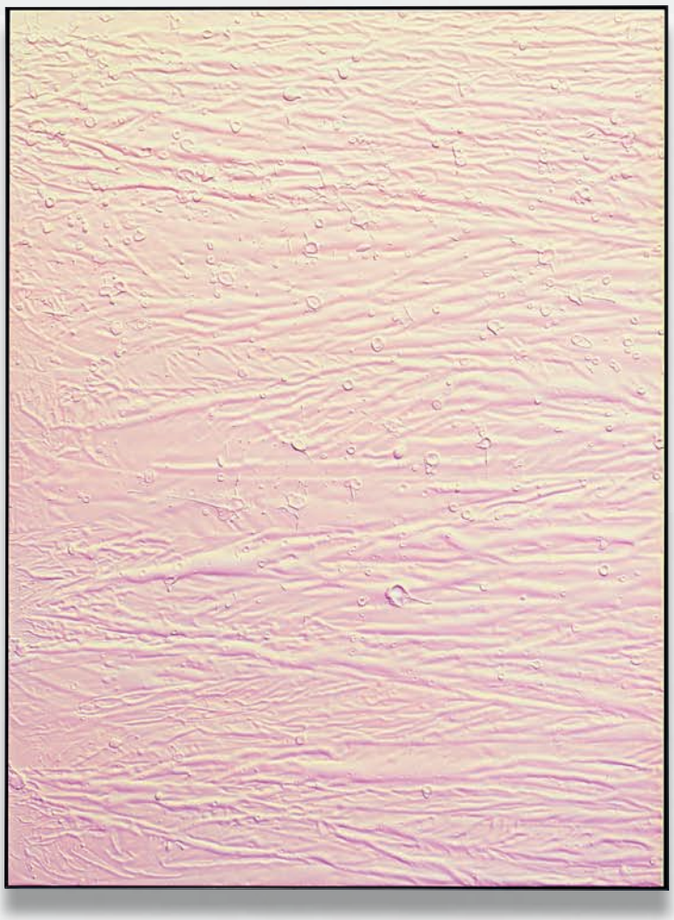
105

PARKER ITO b. 1986
Inkjet painting #10 (8 color ink), 2013
inkjet on silk
64 x 44 in. (162.6 x 111.8 cm)

Estimate $30,000-40,000

PROVENANCE
PRISM, Los Angeles





106

MICHAEL STANIAK b. 1982

Untitled, 2014

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

each 47 x 35¼ in. (119.4 x 89.5 cm)

Signed and dated "Michael Staniak 2014" on the reverse of each element.

Estimate $15,000-20,000

PROVENANCE

Acquired directly from the artist

107

JEAN-BAPTISTE BERNADET b. 1978

Untitled (Fugue XVII), 2014

oil on canvas

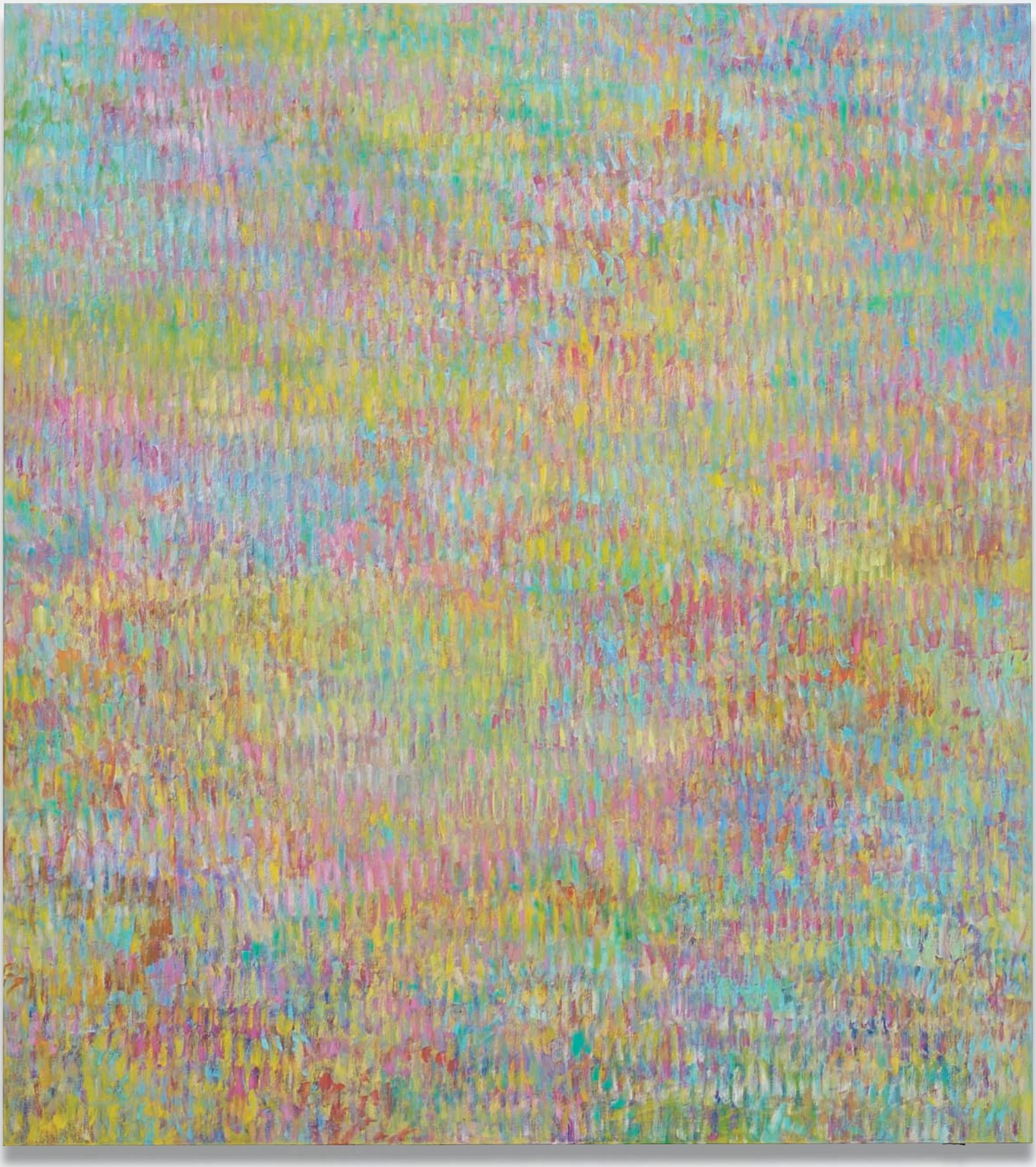
78¾ x 70⅞ in. (200 x 180 cm)

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

Estimate $18,000-22,000

PROVENANCE

ROD BARTON, London



108

LEO GABIN since 2000
Throw Back, 2011
acrylic, lacquer, spray paint, silkscreen on canvas
78½ x 55¼ in. (199.4 x 140.3 cm)
Signed, titled and dated "Leo Gabin 'Throwback'" on the reverse.

Estimate $15,000-20,000

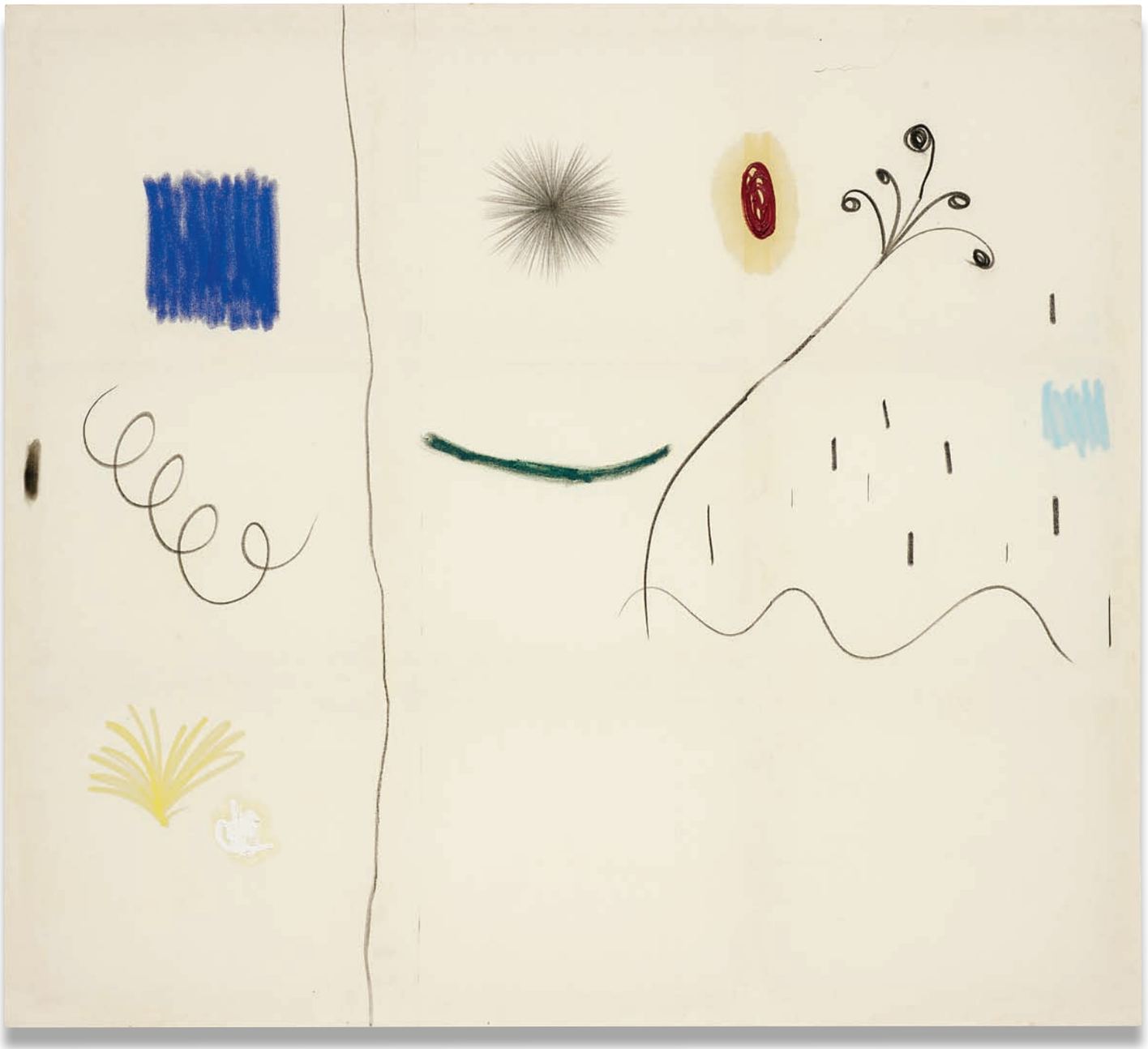
PROVENANCE
Peres Projects, Berlin

109

DAN REES b. 1982
Untitled, 2011
plasticine on wood, in artist's frame
75 x 57 in. (190.5 x 144.8 cm)
Signed and dated "Dan Rees 2011" on the reverse.

Estimate $30,000-40,000

PROVENANCE
Tanya Leighton Gallery, Berlin



110

CHRISTIAN ROSA b. 1982
Untitled, 2013
oil stick, oil paint, pencil, charcoal on canvas
78¾ x 94½ in. (200 x 240 cm)
Signed and dated "Christian R. 13" along the overlap.

Estimate $60,000-80,000

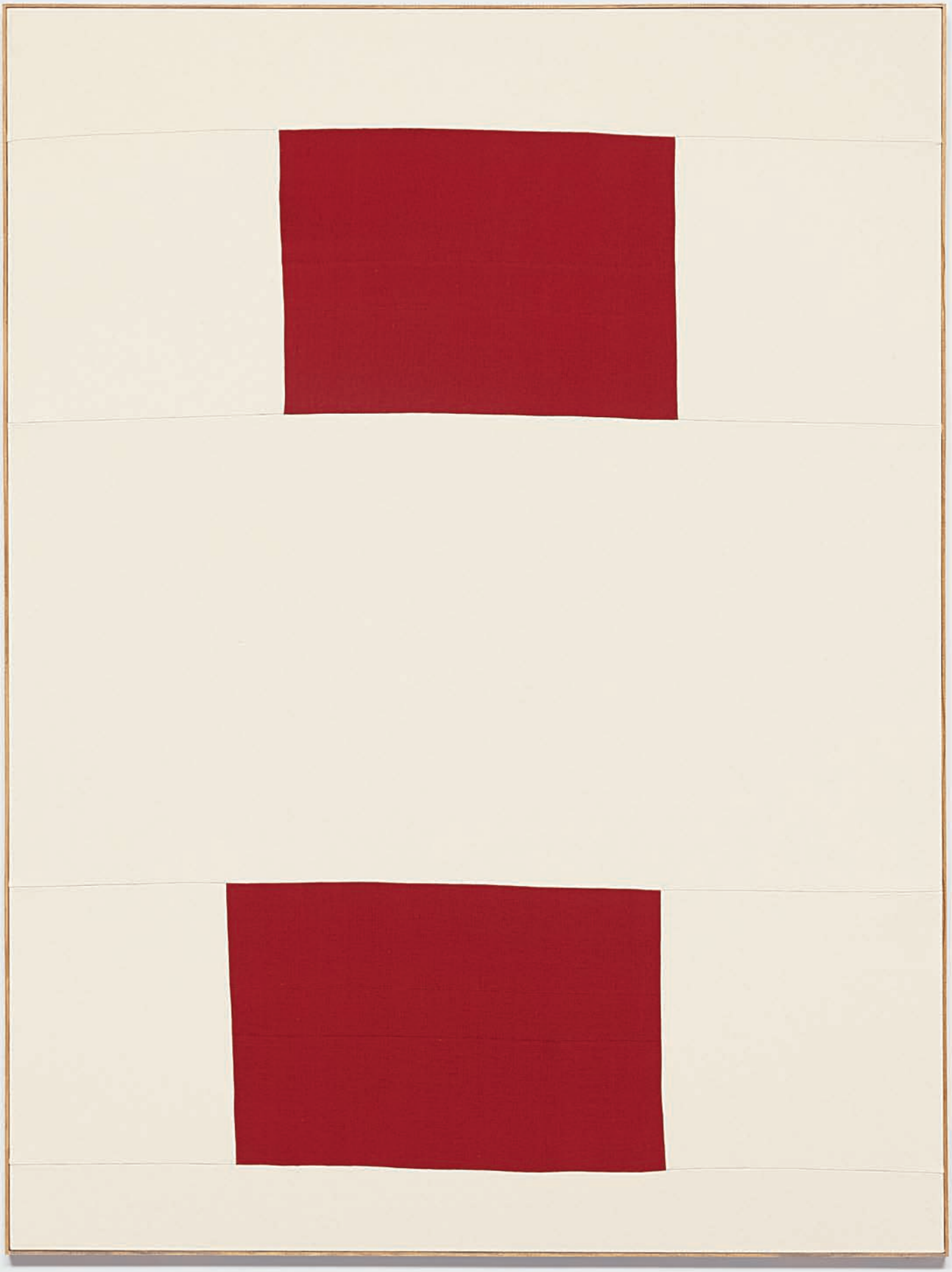
PROVENANCE
Private Collection, United States

111

ETHAN COOK b. 1983
Untitled, 2014
canvas, handwoven cotton canvas, in artist's frame
80 x 60 in. (203.2 x 152.4 cm)
Signed and dated "Ethan Cook 2014" along the overlap.

Estimate $20,000-30,000

PROVENANCE
ROD BARTON, London
Private Collection



112

PETER SUTHERLAND b. 1976
This is Patagucci, 2014
OSB, ink jet printed on perforated vinyl, matte
72 x 48 in. (182.9 x 121.9 cm)
Signed and dated "Peter Sutherland 2014" on the reverse.

Estimate $10,000-15,000

PROVENANCE
White Cube, London
Private Collection

113

NICK DARMSTAEDTER b. 1988
This, 2012
oxidized copper on canvas, laid on wood panel
108 x 36 in. (274.3 x 91.4 cm)
Signed "Nick" on the reverse.

Estimate $30,000-40,000

PROVENANCE
Zach Feuer, New York

EXHIBITED
New York, Zach Feuer, *This is THIS*, January 17 - February 16, 2013

114

KORAKRIT ARUNANONDCHAI b. 1986
Untitled, 2014
inkjet print on burnt canvas
42½ x 33½ in. (108 x 85.1 cm)
This work is 1 of 20 unique variants.

Estimate $15,000-20,000

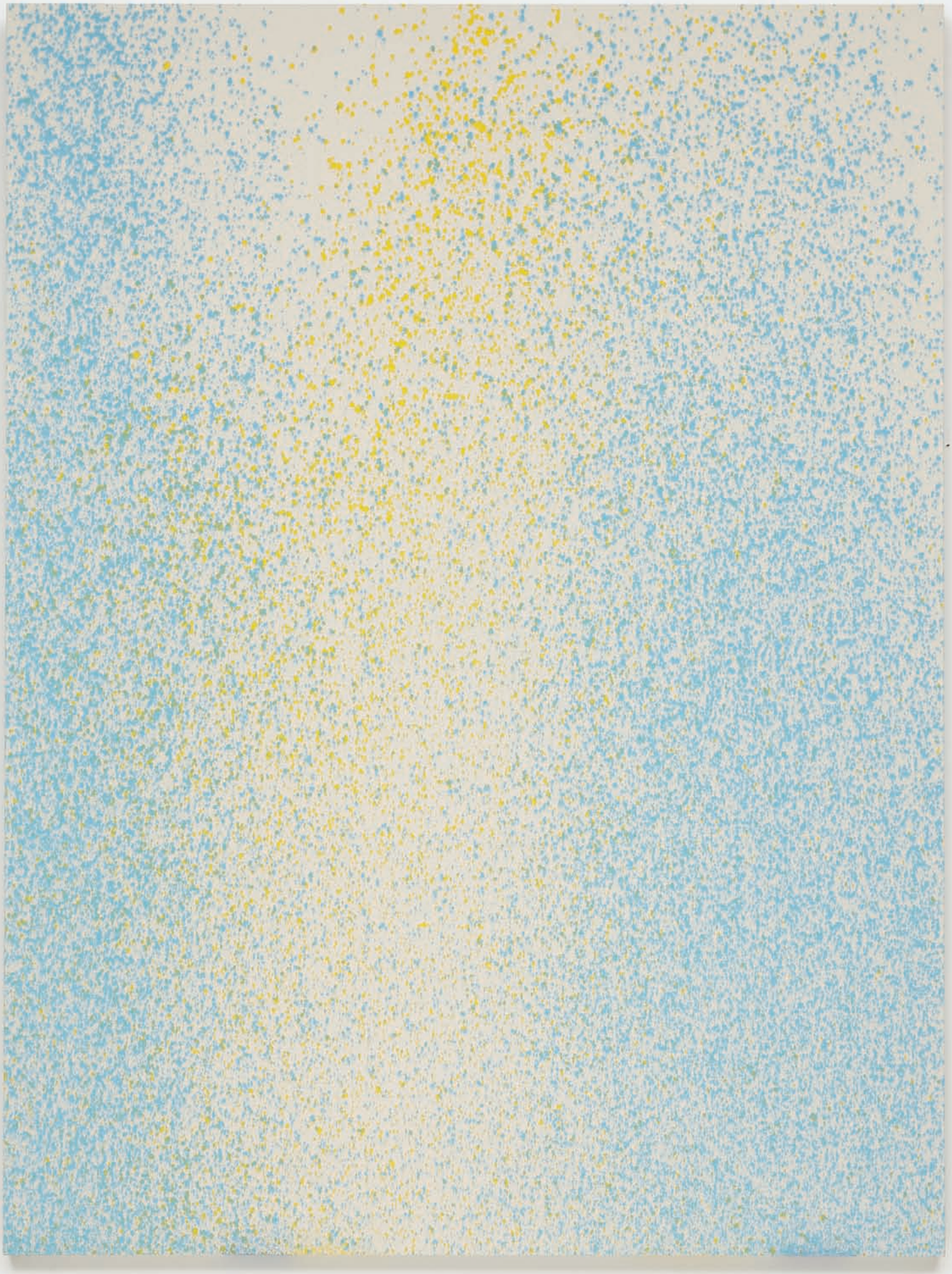
PROVENANCE
Acquired directly from the artist

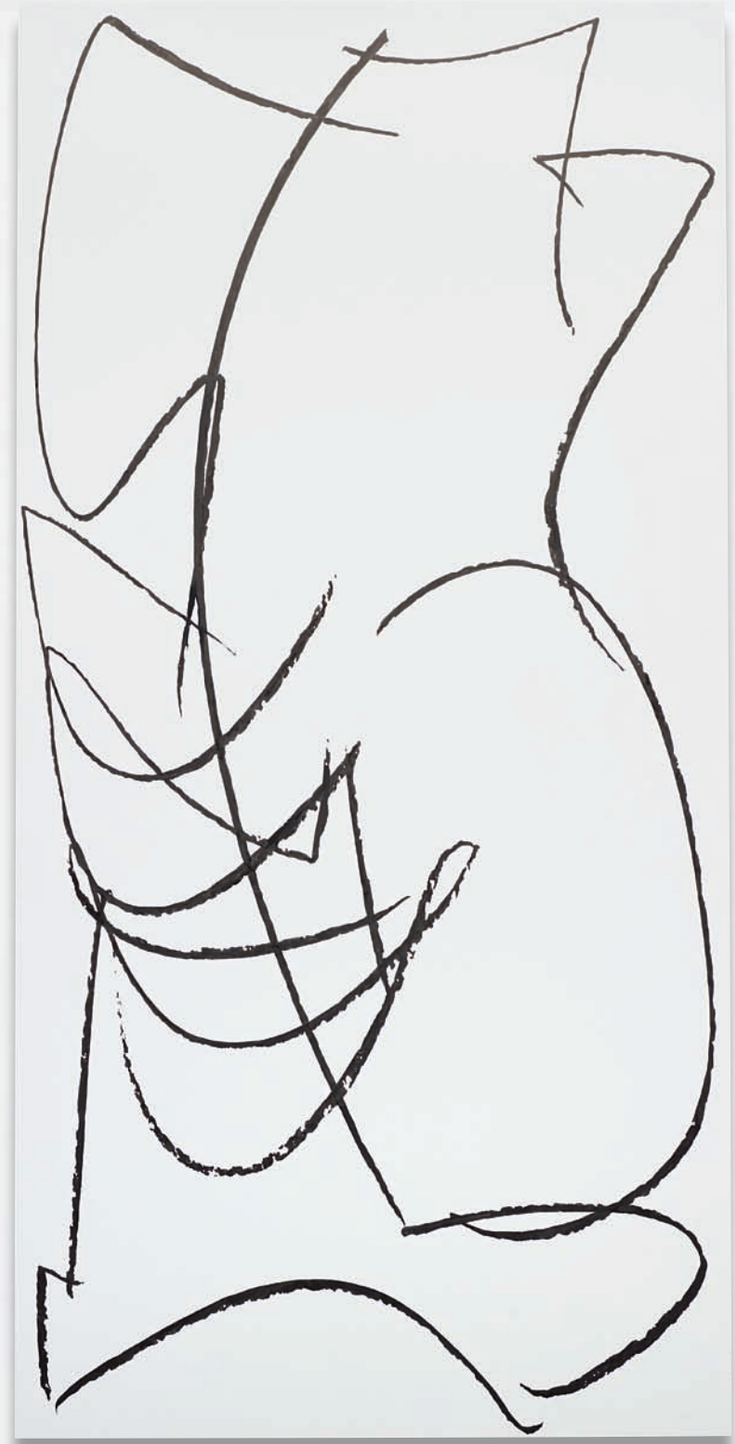
115

LUCIEN SMITH b. 1989
Working Girl, 2012
acrylic on unprimed canvas
96 x 72 in. (243.8 x 182.9 cm)
Signed "Lucien Smith" along the overlap.

Estimate $80,000-120,000

PROVENANCE
OHWOW, Los Angeles



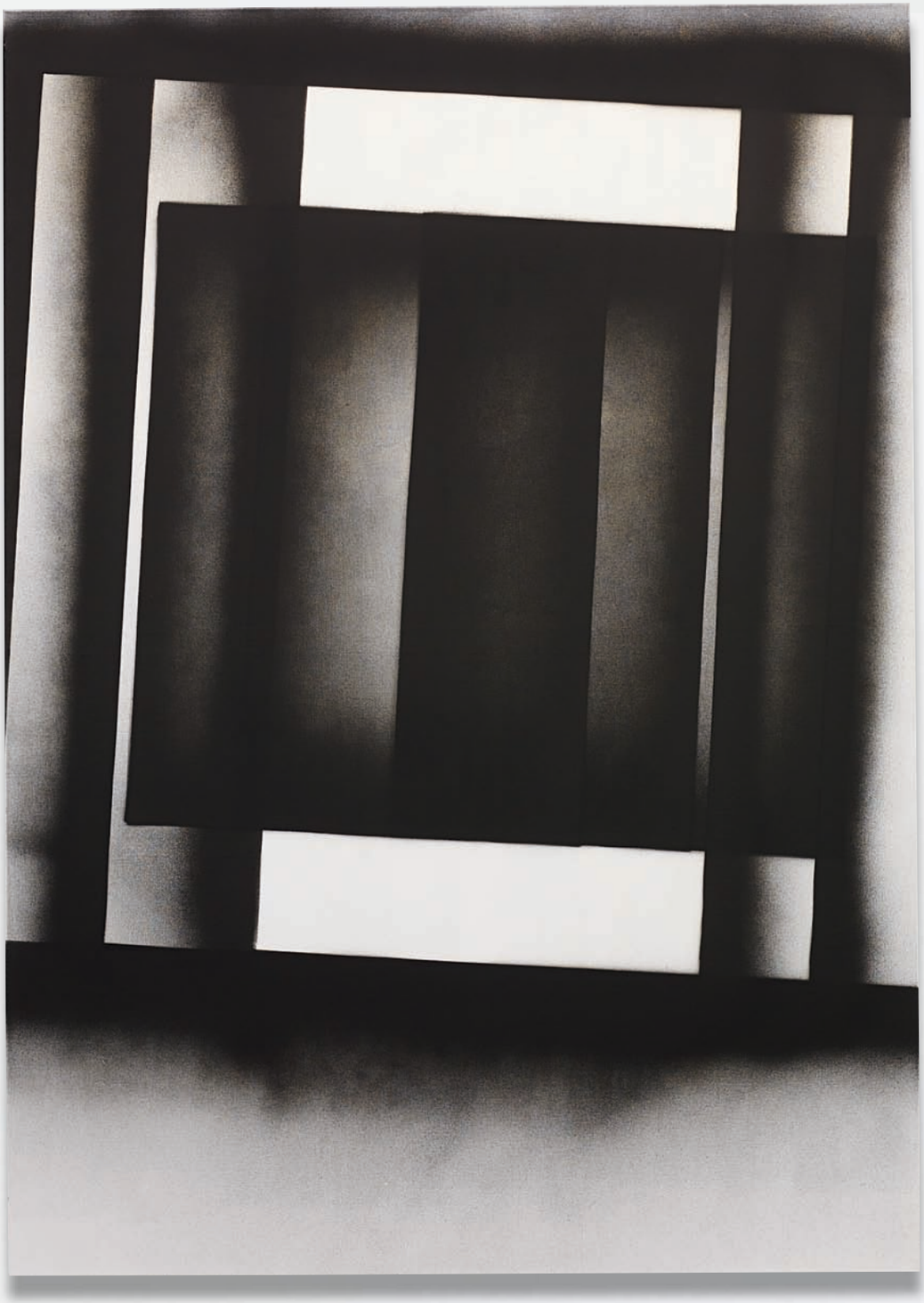


116

AARON GARBER-MAIKOVSKA b. 1978
Yet-to-be-titled, 2013
ink on archival gator board, mounted on aluminum frame
95 x 47 x 2 in. (241.3 x 119.4 x 5.1 cm)
Signed and dated "Aaron Garber-Maikovska 2013" on the reverse.

Estimate $12,000-18,000

PROVENANCE
Greene Exhibitions, Los Angeles



117

NATHAN HYLDEN b. 1978
Some Other Way of Counting III, 2007
acrylic, metallic paint on linen
94 x 67½ in. (238.8 x 171.5 cm)
Signed and dated "Nathan Hylden '07" on the reverse.

Estimate $30,000-50,000

PROVENANCE
Richard Telles Fine Art, Los Angeles

118

DAVID NOONAN b. 1969
Untitled, 2006
screenprint on board
78¾ x 74 x 3⅛ in. (200 x 188 x 8 cm)

Estimate $5,000-7,000

PROVENANCE
Hotel, London

EXHIBITED
London, Saatchi Gallery, *Out of Focus: Photography*, September 27 - November 4, 2012

LITERATURE
Out of Focus: Photography, exh. cat., Saatchi Gallery, London, 2012

119

NATHAN MABRY b. 1978

A Very Touching Moment (?), 2006

cast bronze, welded sheet bronze

65⅞ x 25⅞ x 52 in. (167.6 x 66 x 132.1 cm)

This work is number 3 from an edition of 3.

Estimate $20,000-30,000

PROVENANCE

Cherry and Martin, Los Angeles

EXHIBITED

London, Saatchi Gallery, *Body Language*, November 20 - March 23, 2014

LITERATURE

Shape of Things to Come, exh. cat., Saatchi Gallery, London, 2009, pp. 78-9 (illustrated)

Body Language, exh. cat., Saatchi Gallery, London, 2013, p. 60 (illustrated)

120

JUSTIN MATHERLY b. 1972

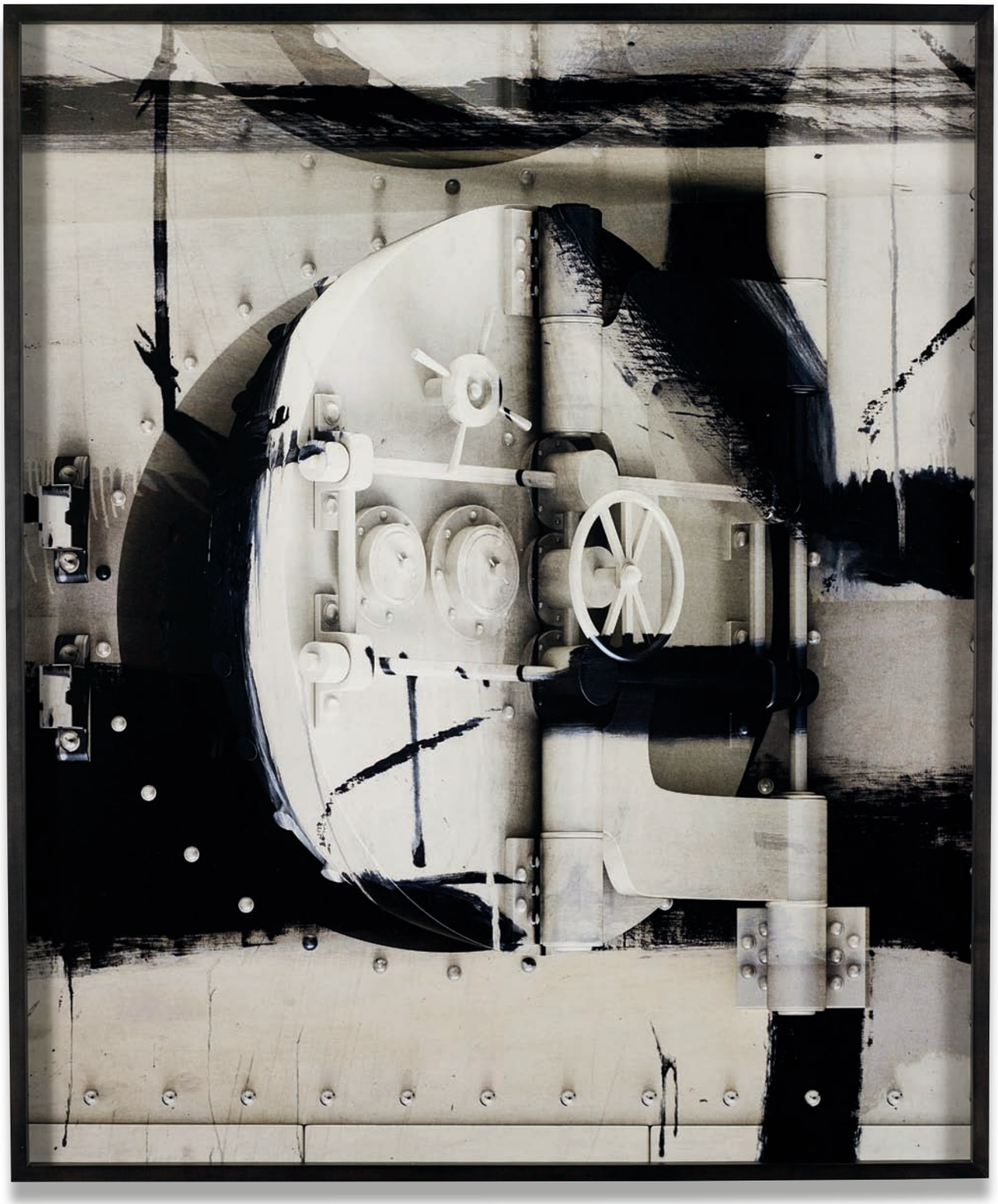
All excellent things are as difficult as they are rare (Champion sound), 2011
glass reinforced concrete, ambulatory equipment
47⅝ x 25 x 19 in. (121 x 63.5 x 48.3 cm)

Estimate $8,000-12,000

PROVENANCE
Bureau, New York

EXHIBITED
London, Saatchi Gallery, *Body Language*, November 20, 2013 - March 23, 2014

LITERATURE
Body Language, exh. cat., Saatchi Gallery, London, 2013, p. 69 (illustrated)



121

JON RAFMAN b. 1981
Brand New Paint Job (Franz Kline Vault), 2013
archival pigment print, mounted on Dibond
48 x 40 in. (121.9 x 101.6 cm)
Signed and stamped "Jon Rafman" on a label affixed to the reverse of the frame. This work is unique.

Estimate $10,000-15,000

PROVENANCE
Zach Feuer, New York

122

VALERIE SNOBECK b. 1980

Formed Cords, 2012

debris netting, partially removed mirror, peeled print on plastic, wood, gesso, hardware, door barricade brackets

96¾ x 72 in. (245.7 x 182.9 cm)

Estimate $20,000-30,000

PROVENANCE

Galerie Catherine Bastide, Brussels

Private Collection, Europe

123

MARK FLOOD b. 1957
Metropolitan Hole, 2013
acrylic on canvas
60 x 40 in. (152.4 x 101.6 cm)
Signed, titled and dated "'Metropolitan Hole' 4-2013 Mark Flood" along the overlap.

Estimate $30,000-40,000

PROVENANCE
The Hole, New York

EXHIBITED
New York, The Hole, *XSTRACTION - A survey of new approaches in abstraction*, May 3 - June 20, 2013

124

JEFF ELROD b. 1966
Untitled, 2012
acrylic on canvas
28 x 22 in. (71.1 x 55.9 cm)
Signed and dated "Jeff Elrod 2012" along the overlap.

Estimate $25,000-35,000

PROVENANCE
The Journal Gallery, New York

125

WALEAD BESHTY b. 1976

Three Sided Mirrored Pair (BCM), November 24th 2007, Los Angeles, California, Kodak Supra, 2008

color photographic paper, diptych

each 97½ x 60½ in. (247.7 x 153.7 cm)

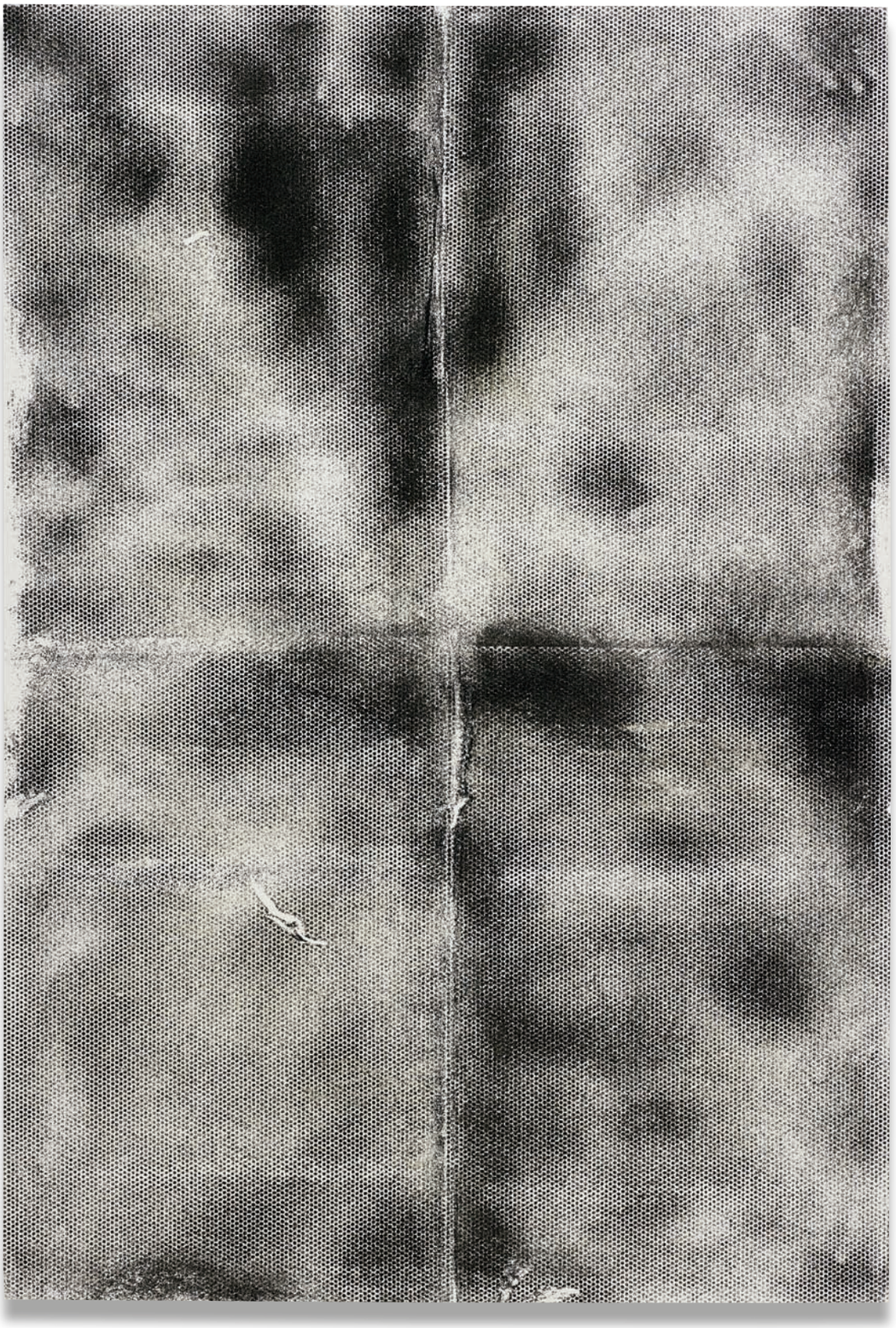
Signed "Walead Beshty" on a label affixed to the reverse of the right element.

This work is unique.

Estimate $70,000-90,000

PROVENANCE

WALLSPACE, New York

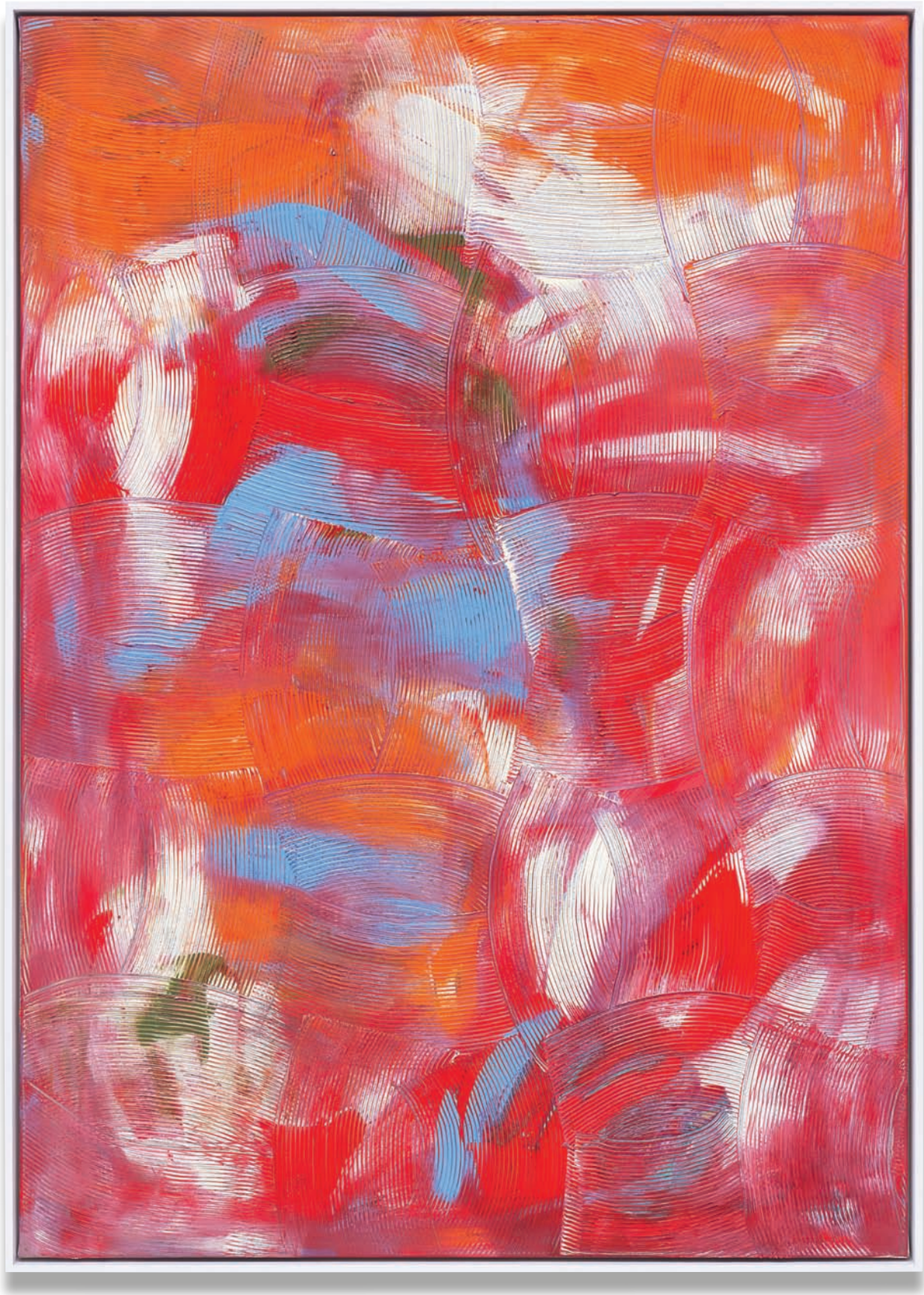


126

RYAN ESTEP b. 1980
No. 3 From the Silica Sand Series, 2013
silica sand on canvas
68 x 47 in. (172.7 x 119.4 cm)
Signed and dated "Ryan Estep 2013" on the reverse.

Estimate $10,000-15,000

PROVENANCE
Thierry Goldberg Gallery, New York
Private Collection, United States



127

DAN REES b. 1982
Artex Painting, 2012
oil on canvas, in artist's frame
canvas 55⅛ x 39⅜ in. (140 x 100 cm)
frame 56¼ x 40⅝ in. (143 x 103.2 cm)
This work is accompanied by a certificate of authenticity signed by the artist.

Estimate $30,000-40,000

PROVENANCE
Private Collection

128

SAM FALLS b. 1984
Untitled (Gardening Hose), 2012
dye on jute
106 x 51 in. (269.2 x 129.5 cm)

Estimate $10,000-15,000

PROVENANCE
Private Collection

129

ISRAEL LUND b. 1980
Untitled, 2013
acrylic on raw canvas
44 x 34 in. (111.8 x 86.4 cm)
Signed and dated "Israel Lund 2013" along the overlap.

Estimate $30,000-40,000

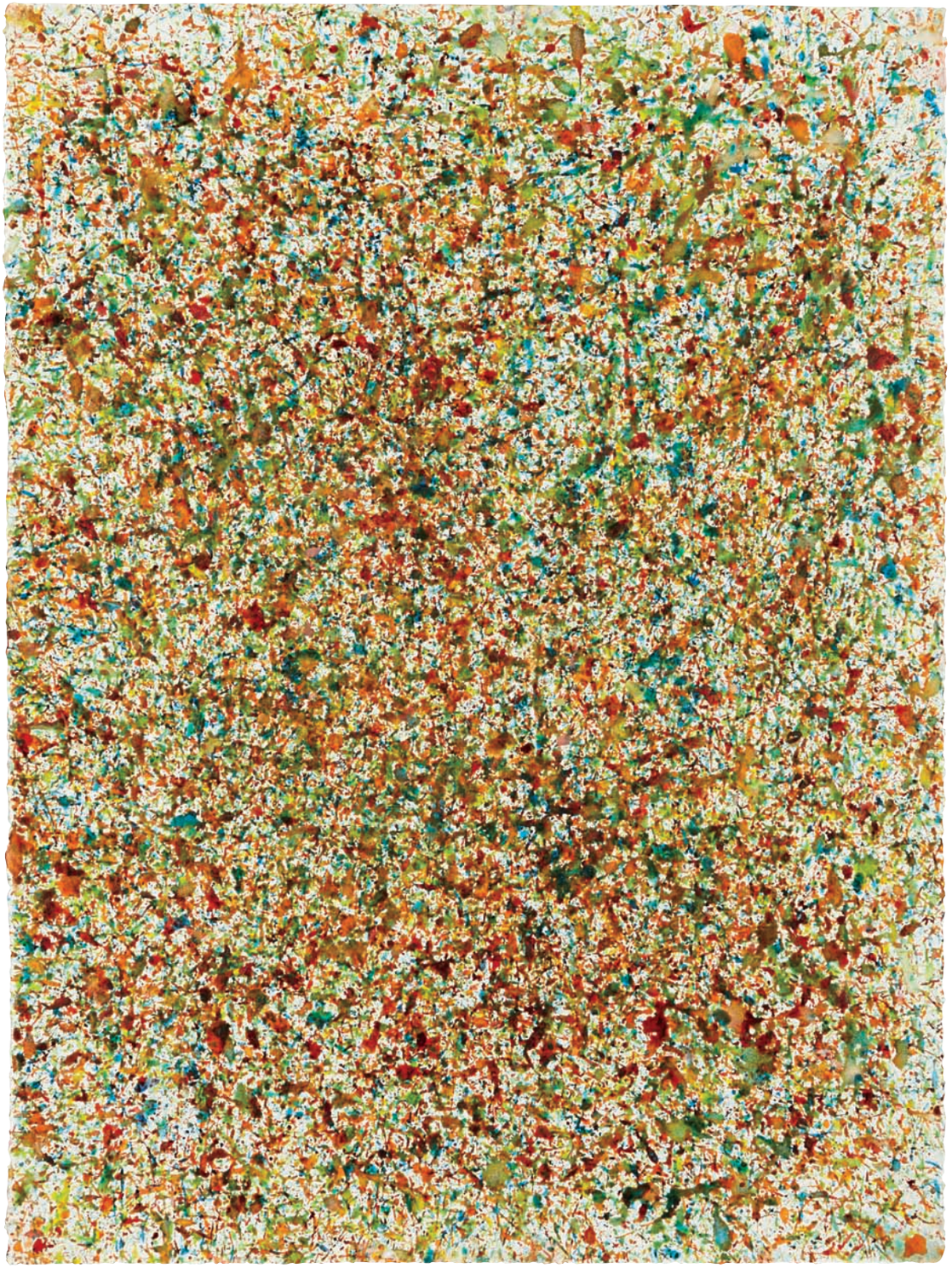
PROVENANCE
Steve Turner Contemporary, Los Angeles

130

PARKER ITO b. 1986
The Agony and the Ecstasy, 2012
vinyl over enamel on 3M Scotchlite
48 x 36 in. (121.9 x 91.4 cm)

Estimate $30,000-40,000

PROVENANCE
Steve Turner Contemporary, Los Angeles
Private Collection
Acquired from the above by the present owner

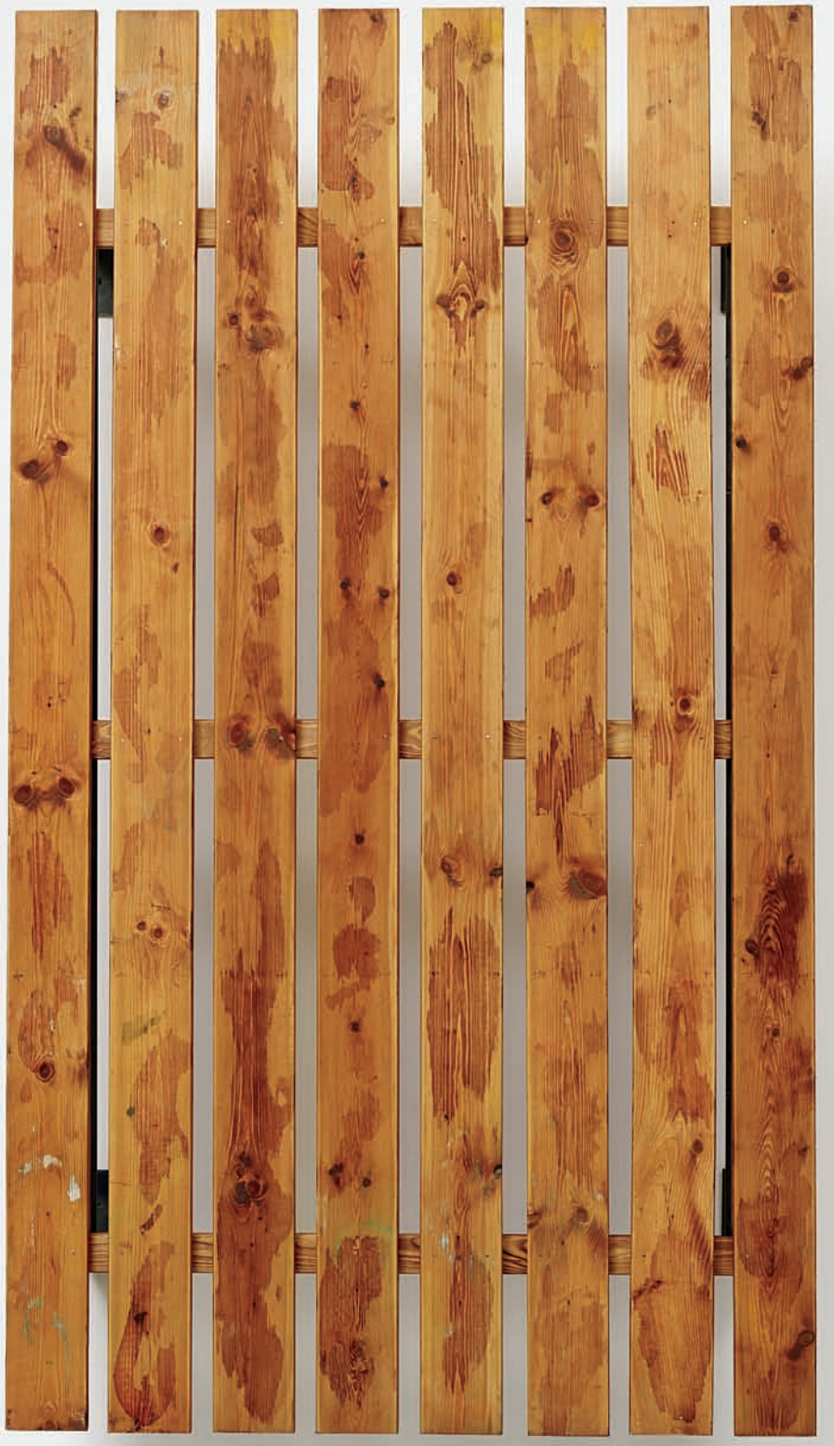


131

DAN COLEN b. 1979
Untitled, 2011
M&Ms on paper
33 x 25 in. (83.8 x 63.5 cm)
Signed and dated "Dan Colen 2012" on the reverse. This work is accompanied by a certificate of authenticity signed by the artist.

Estimate $40,000-60,000

PROVENANCE
Gagosian Gallery, New York
Private Collection, New York



132

FREDRIK VÆRSLEV b. 1979

Toro #6, 2011

house paint, rust and nails on pressure impregnated spruce, Siberian larch frame mounted on steel

62⅞ x 35⅜ x 11⅜ in. (60 x 90 x 29 cm)

Estimate $30,000-50,000

PROVENANCE

Private Collection, United States

133

MARK HAGEN b. 1972
To be Titled (Additive Painting #85), 2012
acrylic on burlap
67¾ x 52 in. (172.1 x 132.1 cm)
Signed and dated "Mark Hagen 5/2012" twice on the reverse overlap.

Estimate $20,000-30,000

PROVENANCE
Almine Rech, Paris
China Art Objects Galleries, Los Angeles

134

RYAN SULLIVAN b. 1983
January 10, 2011, 2011
oil, enamel, latex on canvas
59 x 45 in. (149.9 x 114.3 cm)

Estimate $60,000-80,000

PROVENANCE
VeneKlasen/Werner, Berlin

EXHIBITED
Berlin, VeneKlasen/Werner, *Secondary Evidence of Things Unseen*, March 12 - April 20, 2011

135

SERGEJ JENSEN b. 1973

Untitled, 2010

acrylic on bleached linen, in artist's wood frame

35⅜ x 51⅛ in. (90 x 130 cm)

Estimate $60,000-80,000

PROVENANCE

Galerie Neu, Berlin

EXHIBITED

Frankfurt, Portikus, *Sergej Jensen: Dog Show Painting Show*, November 27, 2010 - January 16, 2011

LITERATURE

Sergej Jensen, Berlin: DISTANZ Verlag, 2011, pp. 285-86, cover (illustrated)

136

KAARI UPSON b. 1972
Untitled, 2011
latex, acrylic
70½ x 47¼ in. (179 x 120 cm)

Estimate $20,000-30,000

PROVENANCE
Overduin and Kite, Los Angeles
Private Collection

137

RACHEL HARRISON b. 1966

Untitled (Green Phone), 2005

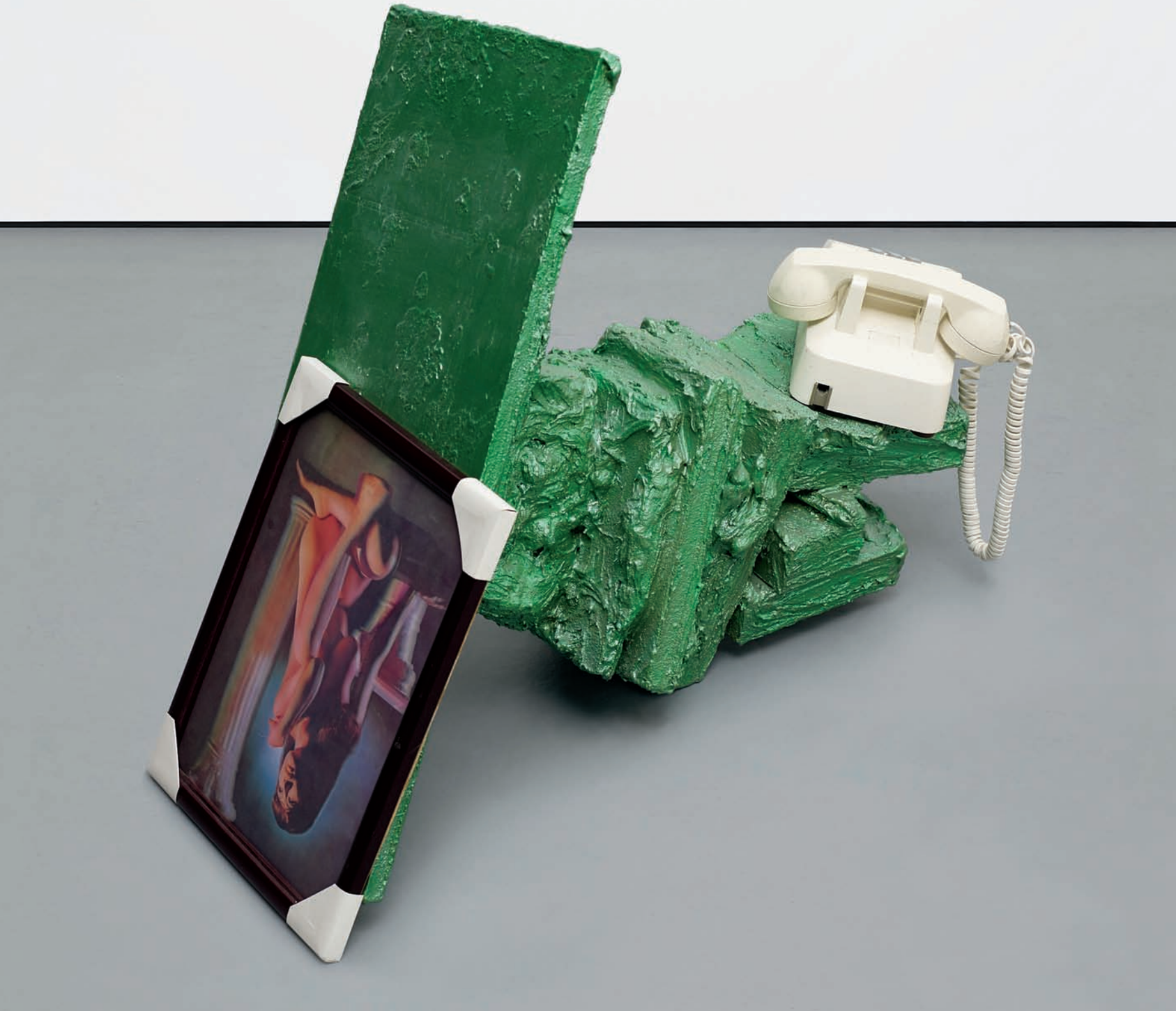
wood, stucco, acrylic, framed holographic image, found phone

24 x 32 x 12 in. (61 x 81.3 x 30.5 cm)

Estimate $15,000-20,000

PROVENANCE

Greene Naftali, New York



138

DANA SCHUTZ b. 1976
Q-Tip Sculptor, 2002
oil on canvas
42 x 47½ in. (106.7 x 120.7 cm)

Estimate $120,000-180,000

PROVENANCE
Zach Feuer, New York

In Schutz's kaleidoscopic *Q-Tip Sculptor,* the viewer is presented with a tableau that is at once familiar and strange. Before us, surrounded by a Kandinsky-like coppice, an engrossed young woman ties a bundle of sticks to a branch. Captivated by the task at hand, she wears headphones to occupy her as she works: whether music plays or she is merely blocking the sounds of the forest is unknown to us. As we stare into her fixed gaze, we wonder what is the purpose of her labor? As in many of Schutz's paintings, *Q-Tip Sculptor* establishes a narrative tone yet refuses to resolve its meticulously assembled story elements. Schutz explains, "I don't like feeling bound by a specific story or narrative, but I do feel that the paintings could be sort of self-contained stories. They contain events that imply action and outcome. I usually end up making stories around them despite myself." (D. Schutz in interview with Maurizio Cattelan, April 2004) Indeed, in its maelstrom of chartreuse, periwinkle and hunter green, it is impossible not to build one's own narrative when viewing *Q-Tip Sculptor*.

But whether this woman is tending to the tree or somehow dismantling it is anyone's guess. The inherent ambiguity is a trademark of Schutz's vibrant, narratively-charged works. Critic Katy Seigel suggests that by blurring the narrative delineators of start and end (or building or tearing down), she is avoiding aligning herself with an art historical ideology. "... Schutz creates a model of creation that blurs beginnings and endings, avoiding the dramatic genesis of the modernist blank canvas, as well as the nihilistic cul-de-sac of the appropriated media image." (K. Seigel, 2006) Still, Schutz is not without art historical markers in her work. Employing color blithely with a preoccupation with flatness and geometry, Schutz nonetheless captures a rather off-putting facial beatitude in the woman's features, reminiscent of early Netherlandish portraiture. Often described as "teetering on the edge of tradition and innovation," Schutz's work truly manages to be both referential and entirely of her own creation.

139

IDA EKBLAD b. 1980

The Gold Bug Drift (Clapham Common) or Who You'll See, 2009
concrete, tiles, chair, wood
chair 28 x 24½ x 15 in. (71.1 x 62.2 x 38.1 cm)
base 36 x 36 x 4 in. (91.4 x 91.4 x 10.2 cm)

Estimate $20,000-30,000

PROVENANCE
Gaudel de Stampa
Private Collection, 2009

140

DANA SCHUTZ b. 1976

Seeing the Future (Blue Sweater), 2002

oil on canvas

28¼ x 24 in. (71.8 x 61 cm)

Signed and dated "Dana Schutz 2002" on the reverse.

Estimate $50,000-70,000

PROVENANCE

Private Collection

141

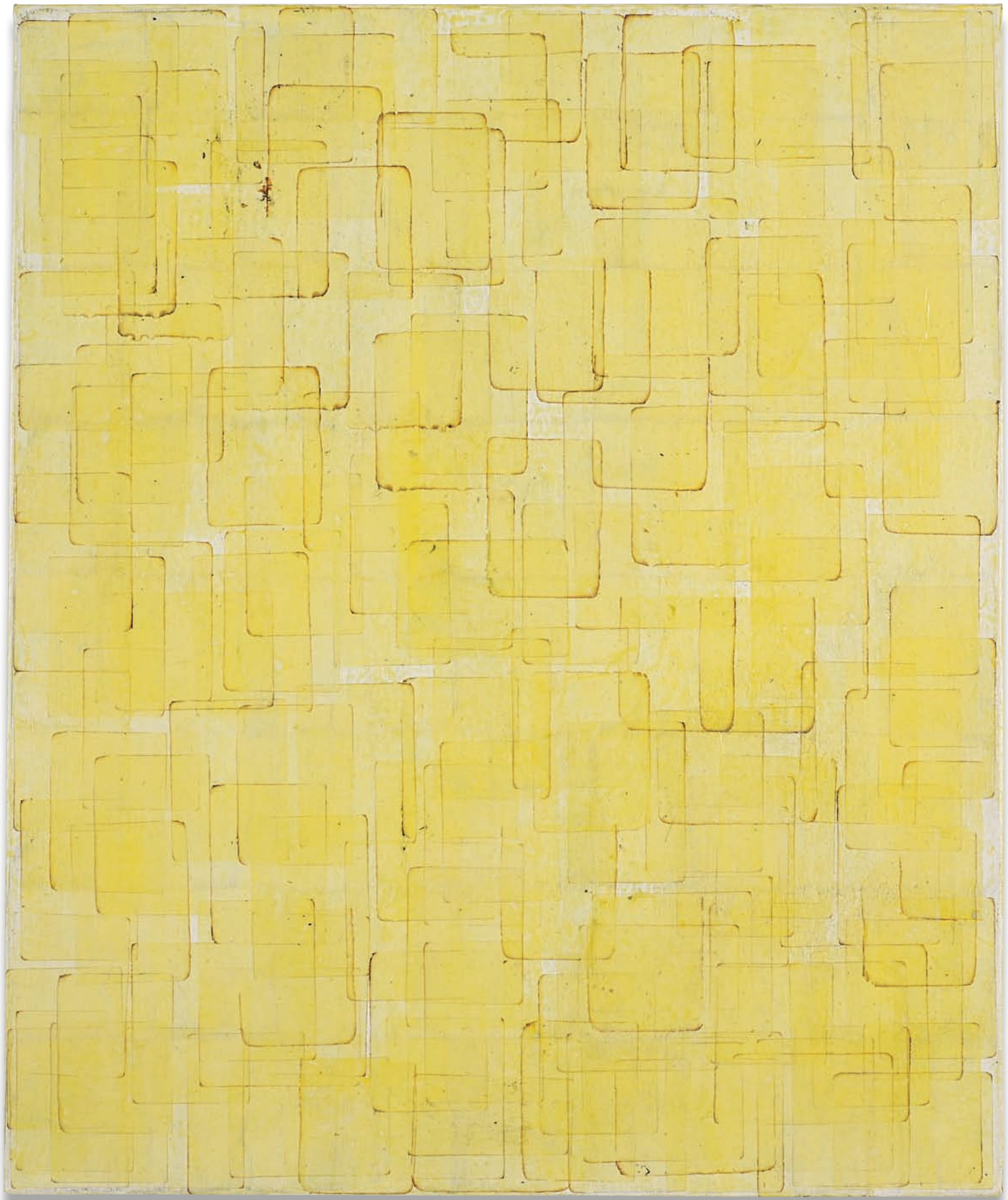
MARK BRADFORD b. 1961
Untitled, 2002
acrylic, paper collage on canvas
24 x 20 in. (61 x 50.8 cm)

Estimate $100,000-150,000

PROVENANCE
Lombard Freid Gallery, New York

"What's available on the surface isn't all that's there."

MARK BRADFORD, 2011



142

OSCAR MURILLO b. 1986

Untitled, 2011

oil, oil stick, graphite, dirt on canvas

82⅝ x 66⅞ in. (210 x 170 cm)

Estimate $200,000-300,000

PROVENANCE

Carlos Ishikawa, London

EXHIBITED

London, Saatchi Gallery, *Pangaea: New Art from Africa and Latin America*, April 2 - November 2, 2014

LITERATURE

Pangaea: New Art from Africa and Latin America, exh. cat., Saatchi Gallery, London, 2014, p. 119 (illustrated)

"The individual canvases are very much the DNA; they record that movement, the process of making."

OSCAR MURILLO, 2013

In Oscar Murillo's practice, concepts of distance, displacement, and movement play a monumental role. He explores the themes of movement and change in location as well as physical activity in his work, which becomes a mixture of both the artist's incisive inquiry into the geographies of space and a manifestation of his body in transit. His work is also defined by questions surrounding studio practice. In fact, it is a collaboration of the artist's creative body and his creative environment, which merge into a variety of textures and layers. Before the work is elevated into the realm of fine art, he likes to expose every element of it to the real world. Always made on the floor of his studio, "a cradle of dust, dirt and pollution," Murillo leaves his paintings lying for several months to wear them off and let them gather "DNA information."

The present lot, *Untitled*, from 2011 certainly appears to layer the numerous activities that he performs in his studio. It combines oil paint, oil stick and graphite to result in a kaleidoscope of cobalt blues, urgently tangled, both expressive and aggressive but harmonious and beautiful. Whisks of various tones of blue are mixed to lines of grey and black to form a spontaneous and intuitive composition, relating to themes of distance, displacement, and movement. Left on the floor of his studio, dirt, dust and debris, more than just widely available materials, become as much component materials as oil paint, pastel or graphite. This process of democratization also adds an archival element to his production. By ignoring the formal ideas of painting but intensively processing materials, Murillo unwraps a consciously composed wildness based on things that make life and art.

Bill Clinton

Forty-second President of the United States who presided over a decade of prosperity and stability

BILL CLINTON, who has died aged 58, was the 42nd President of the United States, the self-styled 'Man from Hope' whose life both enchanted and appalled his nation. He was a man of oversized appetites, ready emotion and the warm embrace for a voter regardless of wealth, station or race.

Clinton was at once the most cynical of political opportunists and the guileless son of the Deep South truly hungry for the love of all he met. But while his extraordinary charisma and the gift of empathy made him unbeatable at the polling booth, his weakness to a siren's call and a willingness to parse the truth cost him dearly when he became only the second President to face impeachment.

Perhaps more than any other President, Clinton stood for his generation. The first of the post-War "Baby Boomers" to reach the Oval Office, he embodied both their idealism, their hopes for a perfect America in an orderly world, and the self-indulgence of their unprecedented wealth.

Through two terms as president he led the nation through a period of unrivalled prosperity. It was a period during which America seemed to perfect the doctrines of capitalism and of social progress through material acquisition. But in that moment of perfection, the coming collapse was also easy to detect.

Bill Clinton was a child of the 1960s, and he bore the characteristics of a generation defined by the Vietnam War, youthful rebellion and sexual revolution. Marijuana, sex outside marriage and draft-dodging were all part of his story and resounded throughout his presidency. After his retirement, an opinion poll found that the most enduring image in the public mind was of Clinton on stage, tie loosened, playing the saxophone.

He was the man who famously "didn't inhale", the Rhodes scholar whose time at Oxford gave him legitimate leave from Vietnam combat, the would-be politician whose ambitions propelled him from humble origins to the Law School at Yale, gateway to the Establishment. He was a brilliant strategist, who could talk through the minutiae of policy all night while gorging on McDonald's hamburgers and Dunkin' Donuts, the fast food of working America.

His beliefs and his policies were equally forged by his generation. He sent bombers against the "ethnic cleansers" of the Balkans and tried to make human rights and "nation building" the foundation of American foreign policy. He brought women and minorities into government as never before, wrote welfare reforms and took an ill-fated stab at challenging the huge powers of the medical industry over health-care.

Fiscally conservative while socially progressive, Clinton pursued the Great Society of the 1960s in the post-Cold War era that left America as the sole superpower, and he presided over an era of unprecedented peace, optimism and consumer affluence. But despite an acute understanding of his country's unpopularity throughout much of the world, he proved powerless to disperse the dark clouds of Islamic extremism that were swiftly gathering.

Power inevitably tempered his idealism, and votes always came first. Clinton proved unshakeable on only one core value, and that was race. Born in Arkansas when segregation ruled, he truly abhorred his country's Original Sin, and kept faith with his political allies among black Americans whatever his later travails. His country's racial minorities loved him for it, sometimes referring to him as America's first black president.

But in the end, Clinton's name will be forever sealed in the national psyche as the President who accepted oral sex in the Oval Office from a besotted White House intern named Monica Lewinsky. The salacious details of the scandal seemed to offer a perfect portrait of the times: the fleshy ruby-red lips of Ms Lewinsky; the stained blue dress she resisted having cleaned; his subsequent lies as he insisted that oral sex was not "sex".

The affair was as shameless as the times and, to the disbelief of observers abroad, it would become High Noon in America's long running "culture wars". Republican conservatives, fuelled by an increasingly belligerent Religious Right, had targeted Clinton from the start as the representative of all they loathed about both government regulation of business profits and the tolerant, libertine 1960s, and his lies over Ms Lewinsky gave them their chance. He was impeached before the Senate, and only narrowly escaped the loss of his office.

The American people proved more tolerant than his enemies on Capitol Hill – and perhaps closer to Clinton in their outlook and aspirations – and he finished his second term basking in the nation's affections. His stewardship of the booming economy and the sense that he was a true weaver of the American Dream had in the end counted for more than his sexual encounters in the Oval Office.

He was born William Jefferson Blythe III on August 19 1946 in Arkansas. He was named after his father, who died in a car accident three months before he was born. For the first few years of his life he was raised by his mother and grandparents in Hope, the small town whose name provided his winning election slogan so many years later.

In 1950 his mother re-married to a racy, good-times car dealer named Roger Clinton and the family moved to the gambling town of Hot Springs. William Blythe changed his name to Clinton. His step-father proved to be moody, an alcoholic given to bouts of violence and, in a story he would tell on the campaign trail, Bill Clinton the teenager eventually confronted him to stop him beating his mother.

Clinton's life-long need for approval and affection, his tendency to try to be all things to all men, has often been attributed to a childhood in which he was forced to take responsibility as mediator and peacemaker.

He was always a successful student, however. In 1963 he was one of two young Arkansans chosen for the Boys Nation summer programme, which took him to Washington to meet his hero, President Kennedy. With a characteristic eye for opportunity, he made sure to get a photograph of himself shaking the then-President's hand in the Rose Garden, the triumph of his adolescence. Basking in the Camelot glow, Clinton decided on a career in politics.

The following year, that decision brought him to the School of Foreign Service at Georgetown University. He was a popular student, became class president and on graduation sailed into a prestigious launch-pad as a clerk to the Senate Foreign Relations Committee. It was the beginning of a relentless climb to the top: the committee chairman was Senator William Fulbright of Arkansas, leading the emerging opposition to the Vietnam War, and he took the young Clinton under his wing to sponsor him for the Rhodes Scholarship to Oxford.

Oxford was followed by Yale Law School, and Clinton's momentous meeting with a plain, bespectacled young scholar quite unlike the 'beauty queens' he had been used to dating at home in the South. She was Hillary Rodham, from Chicago, and she became his wife in 1975. Described as the perfect baby boom match, they mirrored the seismic changes that had taken place in American life. Clinton may have strayed, but he regarded his wife as his professional partner and his equal, and she brought a new, if controversial, role to the West Wing. Through all the ups and downs of power, scandal and the persecution by their opponents in what Mrs Clinton famously termed a "vast right wing conspiracy", they indeed remained a quintessential couple of their times.

Clinton's career took off. In 1978 he won his first term as governor of Arkansas, and at 32 he was the youngest State Governor ever. Two years later he learned a lesson he never forgot: charging into his first term, he veered too far to the left for a conservative electorate, and he lost his first re-election bid. Hillary Rodham promptly compromised her principles by taking his name to become Mrs Clinton, and he adopted the centrist platform that, ten years later, would propel him to the White House.

As President, Clinton proved capable of pandering to almost everyone, and alienating almost as many. When he took office, he tried to reward the left by allowing gay people to serve in the military and launching his radical health care reform with his wife – unelected – in conspicuous charge. The middle class felt betrayed by his first-term tax cut. The mid-term sweep of Congress by the Republicans has since been seen as the moment that American politics moved irretrievably to the right. Clinton deftly – some said shamefully – realigned himself to win a second term in a landslide.

Although he became the face of scandal, he was also the face of optimism and prosperity. He was the President who felt his fellow Americans' pain and who shared their joys. His personality was bigger than politics. In retirement he was beloved rather than revered, but he was almost universally beloved.

He is survived by his wife, now a Senator for New York, and their daughter, Chelsea.

Clinton (1994): gift of empathy made him unbeatable at the polling booths

143

ADAM McEWEN b. 1965

Untitled (Bill), 2004
chromogenic print
image 40 x 28½ in. (101.6 x 72.4 cm)
frame 40½ x 29 in. (102.9 x 73.7 cm)
Signed, numbered and dated "A. McEwen 2004 2/3" on the reverse.
This work is number 2 from an edition of 3 plus 2 artist's proofs.

Estimate $50,000-70,000

PROVENANCE
Nicole Klagsbrun Gallery, New York
Acquired directly from the above by the present owner, 2006

EXHIBITED
New York, Nicole Klagsbrun Gallery, *Adam McEwen: History is a Perpetual Virgin Endlessly and Repeatedly Deflowered by Successive Generations of Fucking Liars*, October 22 - November 27, 2004 (another example exhibited)
New York, Whitney Museum of American Art, *Whitney Biennial 2006: Day for Night*, March 2 - May 28, 2006 (another example exhibited)
New York, Whitney Museum of American Art, *Two Years*, October 17, 2007- February 17, 2008 (another example exhibited)
Dallas, The Goss-Michael Foundation, *Highlights from The Collection*, November 19, 2010 - March 12, 2011 (another example exhibited)
Dallas, The Goss-Michael Foundation, *Adam McEwen*, April 13 - July 28, 2012 (another example exhibited)

LITERATURE
M. Wilson, "Adam McEwen, Nicole Klagsbrun Gallery" *ArtForum*, February 2005
C. Iles, P. Vergne, eds., *Whitney Biennial 2006: Day for Night*, exh. cat., Whitney Museum of American Art: 2006, pp. 290, 379

144

GLENN LIGON b. 1960
Study for White Series, 1995
oilstick on paper
35 x 25 in. (88.9 x 63.5 cm)
Signed, titled and dated "Glenn Ligon Study for White Series 1995" on the reverse.

Estimate $70,000-90,000

PROVENANCE
Max Protetch Gallery, New York

EXHIBITED
Greensboro, Weatherspoon Art Gallery, University of North Carolina at Greensboro, *Art on Paper 1997*, November 16, 1997 - January 18, 1998

145

MARK BRADFORD b. 1961
Untitled (Polici Auto Auction), 2007
acrylic, felt-tip pen, silver coated paper, printed paper collage
17¾ x 28 in. (45.1 x 71.1 cm)
Initialed and dated "MB 07" on the reverse.

Estimate $60,000-80,000

PROVENANCE
Sikkema Jenkins & Co., New York

146

RICHARD PRINCE b. 1949

Untitled (Cowboy), 1984
chromogenic print
23¼ x 16 in. (59.1 x 40.6 cm)
Signed, lettered and dated "R Prince '84 Q" on the reverse. This work is letter Q from an edition of 26 lettered A - Z.

Estimate $30,000-50,000

PROVENANCE
Cornette de Saint-Cyr, *Art Contemporain: Partie I*, October 20, 2007, lot 65
Acquired at the above sale by the present owner

EXHIBITED
Hamburg, Deichtorhallen, *EMOTION: Young British and American Art from the Goetz Collection*, October 1998 - January 1999, (another example exhibited)

LITERATURE
EMOTION: Young British and American Art from the Goetz Collection, exh. cat., Deichtorhallen, Hamburg, 1998, p. 161 (illustrated)
R. Prince, *Spiritual America*, exh. cat., Valencia, 1989, p. 403 (detail illustrated)

147

DAVID OSTROWSKI b. 1981

F (Ben Stiller - Bilder die Ähnlichkeit haben mit meinem Vater), 2011

oil, lacquer on canvas

78¾ x 59 in. (200 x 150 cm)

Estimate $60,000-80,000

PROVENANCE

Figge von Rosen Galerie, Cologne

Private Collection, United States

148

OSCAR MURILLO b. 1986

Touch me with your greasy hands, 2012

oil, oilstick, spray paint, dirt, tape, steel grommets on canvas

71¼ x 90 in. (181 x 228.6 cm)

Signed and dated "Oscar Murillo '12" on the reverse.

Estimate $150,000-200,000

PROVENANCE

Modern Art, London

"Paintings happen in the studio where I have my own kind of system... there can be physical residue of performance in them."

OSCAR MURILLO, 2013

149

THOMAS HOUSEAGO b. 1972
S-Mask II, 2011
bronze, black patina
47½ x 35⅞ x 12 in. (120.7 x 91.4 x 30.5 cm)
This work is number 1 from an edition of 3 plus 2 artist's proofs.
This work is accompanied by a certificate of authenticity signed by the artist.

Estimate $120,000-180,000

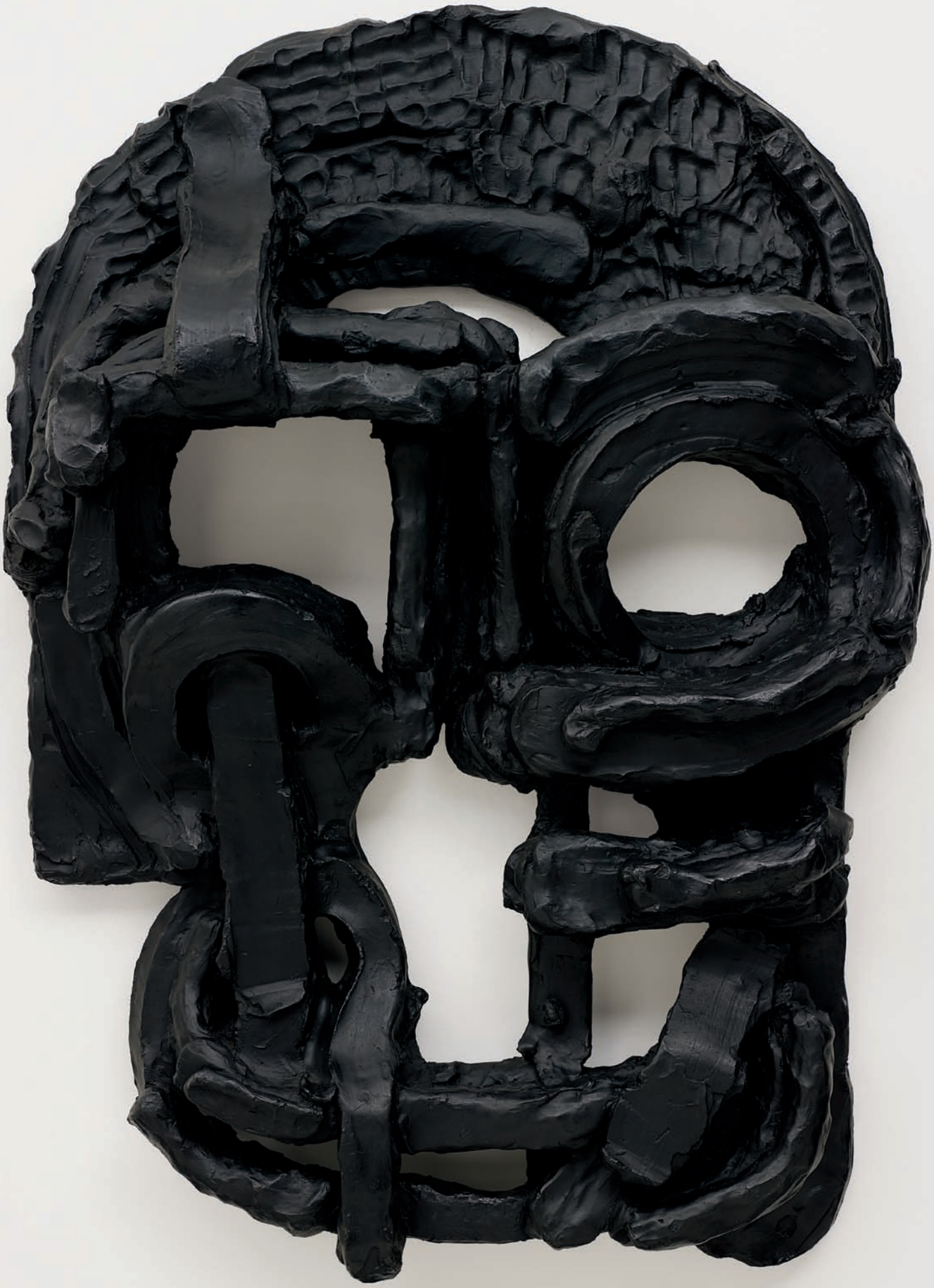
PROVENANCE
Hauser & Wirth, London

"Or when I see a face, I see Cubism in a face."

THOMAS HOUSEAGO, 2013

Through *Mask Clay II,* 2011 Thomas Houseago breathes new life into the age-old tradition of figurative sculpture. Participating in a history that dates back to antiquity, Houseago employs metal, hemp and plaster to reinvestigate the formal possibilities of the human form. Through a reductive language, Houseago suggests the essentials of a human face with various appendages and textures. Layered, organic forms mark out an angular jawline and curving masses circle gaping eye sockets. Mounted to a wall, the negative spaces in the face imbue the figure with blank, universalizing anonymity. *Mask Clay II* is an amalgamation of tactile masses and voids that exudes a powerful physical presence, but also suggests the volatility of the human psyche.

Houseago's sculptural practice is influenced by modernist formal concerns. He reflected: "...sculpture is a dramatization of the space between your eye and the world, between looking and recording, between what you see and feel and memory..." Houseago departs from mere observation and makes stylistic choices to communicate something larger about the human form. Using a vast repertoire of materials, he manipulates the relationship between two and three-dimensional space. Houseago allows his sculptures to show the means of their construction, often leaving evidence of his hand. These inventive strategies allow Houseago to contort the human form and push the bounds of its legibility. Despite its abstraction, *Mask Clay II* remains referential. Housaego said, "...I create faces or heads or masks usually with the idea that they will be part of a bigger sculpture, but sometimes they are so complete or tell such a clear story that they become complete works, and I present them like that." (T. Houseago, in R. R. Lafo "Figuratively Speaking," *Sculpture* 29, no. 9 (November, 2010) pp. 29-30). *Mask Clay II* elicits a powerfully visceral reaction within the viewer, and demonstrates the dexterity with which Houseago is able to invoke the human form.



150

WALTON FORD b. 1960
Guilty Elephant, 1994
oil on panel
63 x 46 in. (160 x 116.8 cm)
Signed, titled and dated "Walton Ford, Guilty Elephant, 1994"
on the reverse.

Estimate $100,000-150,000

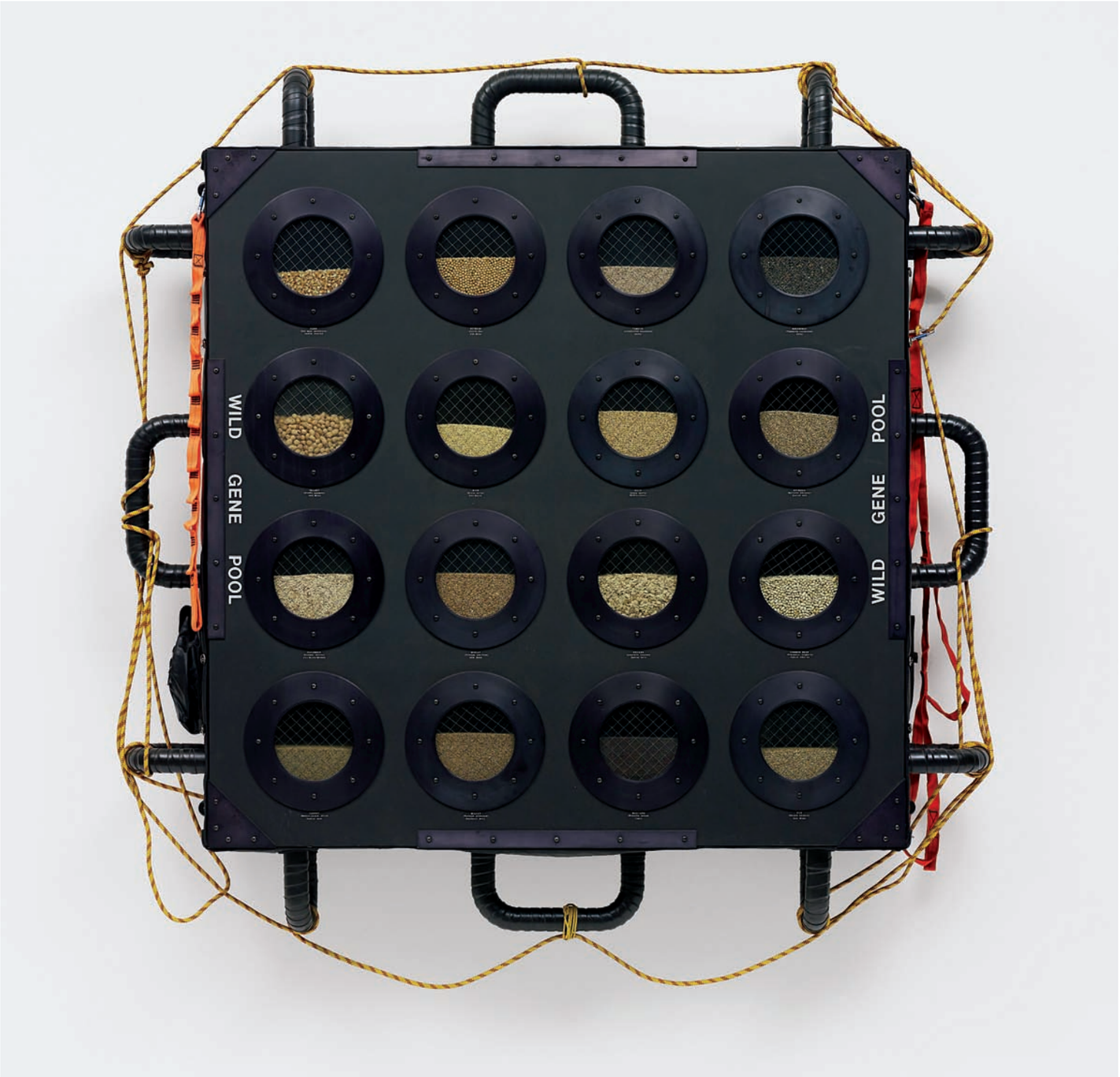
PROVENANCE
Paul Kasmin Gallery, New York
Acquired from the above by the present owner

Endowing meticulously-rendered natural scenes with melodramatic and ethical consequence, Walton Ford is a singular force in contemporary art. Inspired by countless visits to the Museum of Natural History in New York, Ford leverages a scientific visual language in order to reveal the problematic colonial narratives that underlie contemporary existence.

Nineteenth-century zoologist and illustrator John James Audubon is Ford's principal inspiration. Like Audubon, Ford depicts his subjects with a remarkable anatomical clarity. In *Guilty Elephant*, 1994 he captures a wide array of animal characters and botanical species. The composition is bordered by a frame of abounding flora. Twisting vines, ivory flowers and emerald leaves encircle the principal scene. The work is decorated throughout with anecdotal detail, including a scarlet parrot as well as a pair of curling serpents. Through this mass of flourishing life, the viewer is granted hazy access to an unsettling scene. An elephant, a motif prominent throughout Ford's work, stands amidst a scattered group of dark figures. Obscure architectural references indicate signs of civilization, and billows of smoke hang portentously in the air. In *Guilty Elephant*, human presence upsets the sublimity of Ford's natural universe.

The relationship between the natural world and human influence is continually present in Ford's painting. He reflected on his artistic vocation, "What I'm doing…is building a sort of cultural history of the way animals live in the human imagination." (W. Ford quoted in C. Tomkins "Man as Beast," *The New Yorker*, New York, January 26, 2009). *Guilty Elephant* is loaded with allegorical significance. Through the language of colonial-era history painting, Ford meditates on the relationship between the natural world and human kind. It is a theme that holds vital consequence to this day. Critic Calvin Tompkins writes, "Ford readily concedes that Audubon is the cornerstone of his own work, but, to me, Ford's conceptual wilderness--the tension between nature and culture, fornication and extinction, the animal and the human--makes him contemporary in ways that Audubon could hardly have imagined." (C. Tompkins, *The New Yorker*, January 6, 2009, p. 55). Markedly different than his artistic peers, Ford reinvigorates a historical language for entirely new purposes. As an artist, he calls into question the very character of contemporary art.

ROGUES
Elephant's Name
Owner
Means of Execution
Date
Place
Lunar Park
Diagram No. 2
Moth Orchid
WELL IT'S HIS FAULT NOT



151

ASHLEY BICKERTON b. 1959

Wild Gene Pool: Ark, 1989

wood, anodized aluminum, rubber, leather, rope, mountaineering harness, corn, soybean, tomato, buckwheat, spinach, oats, rice, peanut, cucumber, wheat, squash, common bean, rye, mustard, millet, carrot seeds

76 x 76 x 12½ in. (193 x 193 x 31.8 cm)

Estimate $80,000-120,000

PROVENANCE

Sonnabend Gallery, New York
Private Collection
Christie's, New York, *Post War and Contemporary Art Afternoon Sale*, May 14, 2009, lot 399
Acquired at the above sale by the present owner

EXHIBITED

New York, Sonnabend Gallery, *Ashley Bickerton*, October 21 - November 11, 1989

LITERATURE

K. Larson, "Ashley Bickerton," *New York*, November 13, 1989, p. 128 (illustrated)
J. Bankowsky, "Ashley Bickerton Sonnabend Gallery," *ArtForum*, January 1990, p. 133 (illustrated).
K. Harrison, "Tapping Into a Generation's Collective Guilty Conscience," *Flash Art*, January 1990, p. 141.

152

THOMAS HOUSEAGO b. 1972

Hands/Feet Panel (Walking Man), 2012

sandblasted bronze

94½ x 47½ x 13½ in. (240 x 120.7 x 34.3 cm)

This work is number 1 from an edition of 3 plus 2 artist's proofs.

Estimate $100,000-150,000

PROVENANCE

Hauser & Wirth, London

L&M Arts, Los Angeles

Private Collection

EXHIBITED

London, Hauser & Wirth, *Thomas Houseago: Special Brew*, September 7 - October 27, 2012

153

UGO RONDINONE b. 1964
MOONRISE. west. march, 2004
cast polyurethane, black
45⅜ x 25⅛ x 12 in. (115.3 x 63.8 x 30.5 cm)
This work is number 2 from an edition of 3 plus 1 artist's proof.

Estimate $50,000-70,000

PROVENANCE
Galerie Eva Presenhuber, Zurich

154

TARA DONOVAN b. 1969
Untitled (Toothpicks), 2004
wooden toothpicks
52 x 52 x 52 in. (132.1 x 132.1 x 132.1 cm)
This work is accompanied by a certificate of authenticity signed by the artist.

Estimate $80,000-120,000

PROVENANCE
PaceWildenstein, New York

155

WILLIAM KENTRIDGE b. 1955
Untitled (from Summer Graffiti Series), 2002
charcoal, paint on paper
42⅜ x 71⅛ in. (107.5 x 180.5 cm)
Signed "KENTRIDGE" lower right.

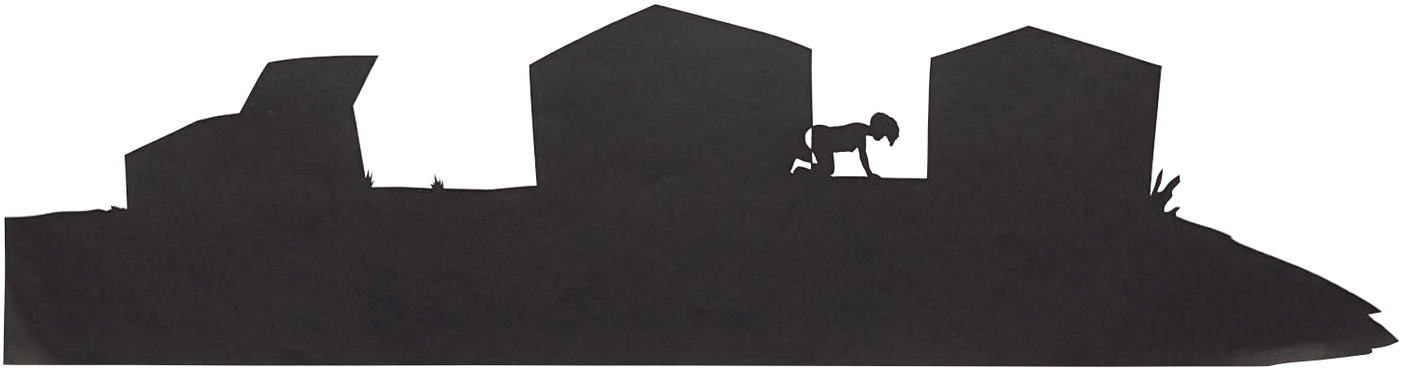
Estimate $150,000-200,000

PROVENANCE
Goodman Gallery, South Africa

"Thematically, I suppose I work with what's in the air, which is to say a mixture of personal questions and the broader social questions. Questions this year, questions last year, responsibility, retribution, recrimination, before issues of what histories are hidden in the landscape."

WILLIAM KENTRIDGE, 1998

KENTRIDGE



156

KARA WALKER b. 1969

Bureau of Refugees: July 26 Jno. Dunn beat freedwoman severely, trial a farce, 2007

cut black paper

8 x 28¼ in. (20.3 x 71.8 cm)

Estimate $50,000-70,000

PROVENANCE

Sikkema Jenkns & Co., New York

"The way I put my work together is a type of inventiveness that is almost the kind of hostile throwaway you encounter often in horror films."

CADY NOLAND, 1990

157

CADY NOLAND b. 1956

Enquirer Page with Eyes Cut Out Template, 1991
plywood
72 x 60 in. (182.9 x 152.4 cm)
This work is number 5 from an edition of 5.
This work is accompanied by a certificate of authenticity signed by the artist.

Estimate $120,000-180,000

PROVENANCE
American Fine Arts, New York

EXHIBITED
San Francisco, San Francisco Museum of Modern Art, *Exhibition of the Permanent Collection*, 1990 (another example exhibited)

158

RICHARD PRINCE b. 1949
What Can You Do?, 2001
acrylic on canvas
75 x 115⅞ in. (190.5 x 294.3 cm)
Signed, titled and dated "R. Prince 2001 What Can You Do?"
along the overlap.

Estimate $450,000-550,000

PROVENANCE
Barbara Gladstone Gallery, New York
Private Collection

EXHIBITED
Chicago, The University of Chicago, The Renaissance Society, *Watery, Domestic*, November 17 - December 22, 2002

"Artists were casting sculptures in bronze, making huge paintings, talking about prices and clothes and cars and spending vast amounts of money. So I wrote jokes on little pieces of paper and sold them for $10 each."

RICHARD PRINCE, 2007

Painted in 2001, *What Can You Do?* is a large-scale joke painting rendered on a smooth, powdery surface. Combining different modern traditions and techniques, such as silk-screening processes and monochrome canvases, Richard Prince's jokes stand in between comical and disbelief, continually questioning definitions of art and of authorship. The plush pastel hues shy away from his more stark, monochromatic paintings from earlier on in his career. The present lot embodies an advanced take on his joke theme, employing a wider range of color which, in its particularly buttermilk yellow background, seems to have been chosen as a visual pun on the color-based punch line of the joke.

The joke itself is stenciled in black in a narrow band across the width of the canvas. Richard Prince's first joke paintings date back to the mid-1980s when, after having posted up a small handwritten joke on a piece of paper, he started imagining how it would have looked on a gallery wall. At first handwritten, his jokes developed in time into more substantial works in which the same joke is repeated on monochrome canvases of different colors. Prince has devoted his career to this surface unreality, attempting to collect, count and order its ways. He has said that his goal is a 'virtuoso real', something beyond real that is patently fake. But his art is inherently corrosive; it eats through things. His specialty is a carefully constructed hybrid that is also some kind of joke, charged by conflicting notions of high, low and lower.

"I have never thought making anything new. I make it again. I am very much against trying to make anything new in a modernist approach. I think you can do only something for yourself." (R. Prince in V. Pécoil, "Richard Prince, Writer", in *Richard Prince*, *Canaries in the Coal Mine*, exh. cat, Astrup Fearnley Museum of Modern Art, Oslo, 2006, p.128) *What Can You Do?* presents the viewer with a strangely puzzling juxtaposition of a minimalist canvas and painted words. Although this can be interpreted as a reference to postmodern linguistic theory, the work also points to two quintessentially American features: hard-edge abstraction and popular humor. Cleverly subverting the clean and serious language of abstract painting, the jokes' amalgamation of low and high culture characterizes Prince's most iconic work. This intelligent fusion of conceptual strategies with popular cultural references, which has been the driving force throughout Richard Prince's influential practice, is perfectly merged in *What Can You Do?*. Wittingly parodying the uncomplicated jokes from vernacular literature, the artist has found a way of incorporating a difficult subject-matter – humor – into a deeply serious artistic practice.

WHAT CAN YOU DO A
C SAYS, "TRY A BROW
BROWN TIE.

THE GUY SAYS TO THE DOCTO
BOUT MY YELLOW TEETH? "T
N TIE." A TIE A BROWN ONE, TRY

R, "HEY WHAT CAN YOU DO A
HE DOC SAYS, "TRY A BROWN
, TRY A BROWN TIE.

159

YOSHITOMO NARA b. 1959
Rock n' Roll Suicide, 1992
acrylic on canvas
31½ x 31½ in. (80 x 80 cm)
Signed, inscribed and dated "But nothing get me down Yoshitomo Nara '92" on the reverse.

Estimate $300,000-400,000

PROVENANCE
Private Collection, acquired directly from the artist
Private Collection, California

LITERATURE
Y. Nara, S. Trescher, B. Yoshimoto, *Lullaby Supermarket*, Nuremberg: Verlag für moderne Kunst Nurnberg, 2001, n.p.
N. Miyamura, S. Suzuki, ed., *Yoshitomo Nara: The Complete Works: Paintings, Sculptures, Editions, Photographs*, San Francisco: Chronicle Books, 2011, cat. no. P-1992-007, p. 81 (illustrated)

Yoshitomo Nara has consistently and relentlessly pursued an art informed by a conglomeration of sources. An integral component of the Japanese Pop movement, his art bridges East and West, high and low, whimsical yet violent. Nara has been particularly influenced by the essence of rock music culture and its insistence on individual expression and rebellion. These certain personality traits are not typical of Japanese culture with its tendency towards consensus and harmony and have not only contributed to his particular frame of mind growing up as a latchkey child, but have also seeped deeply into the backbones of his distinctive artistic practice. Beneath the adorable presence of children and animals is, in reality, a rebellious attitude that sets him apart from the group of Neo Pop artists from the 1990s in Japan.

Having already adopted the heavy line work of his German mentor A.R. Penck by the time he painted *Rock n' Roll Suicide* in 1992 while still studying and working in Germany, Nara has depicted a disconcertingly serene girl strumming a small guitar while floating, or sinking, inextricably upside down in a pool of water. There is something undeniable between our strummer's tranquility and the seemingly inherent and imminent danger with which she is greeted. The viewer is not privy to whether or not the surface tension of the water is supporting her but the double entendre title clearly alludes to dire situations ahead. The title of the painting is similarly the title to a seminal song by David Bowie which serves as the closing track to his album *The Rise and Fall of Ziggy Stardust and the Spiders from Mars*. Nara has constantly mined the rock lexicon for the imagery in his paintings, eventually creating a particular cast of young female characters, the *Ramonas*, in honor of the punk band. Rock music provided an outlet for the young Nara growing up and its message of independence and creative rebellion has continued to inform the artist's modus operandi ever since.

Clearly, *Rock 'N Roll Suicide* is Nara working through many of the motifs and themes that would eventually solidify his placement in the upper echelons of contemporary artists working today. By melding traditional symbols, such as the water in which the young protagonist is meeting her fate, with his own more contemporary ones, Nara has created an alternative reality harmonizing its contradictory components. A simultaneously beautifully tranquil and desperately nightmarish dream, *Rock 'N Roll Suicide* encapsulates Nara's determination to push beyond the limits of standard dichotomies and create wholly new realities in which the viewer can respond as he or she is affected.

160

AI WEIWEI b. 1957
Oil Spills, 2006
porcelain, in 10 parts
dimensions variable

Estimate $220,000-250,000

PROVENANCE
Ivorypress, Madrid
Private Collection

161

DAMIEN HIRST b. 1965
Asp-val, 2005
household gloss on canvas
30 x 26 in. (76.2 x 66 cm)
Signed and dated "Damien Hirst 2005" on the reverse; further signed "D Hirst" on the stretcher.

Estimate $200,000-300,000

PROVENANCE
White Cube, London

EXHIBITED
New York, Gagosian Gallery, *Damien Hirst: The Complete Spot Paintings 1986 - 2011*, January 12 - February 18, 2012

LITERATURE
Damien Hirst: The Complete Spot Paintings 1986 - 2011, exh. cat., Gagosian Gallery/Other Criteria, 2011, p. 368 (illustrated)

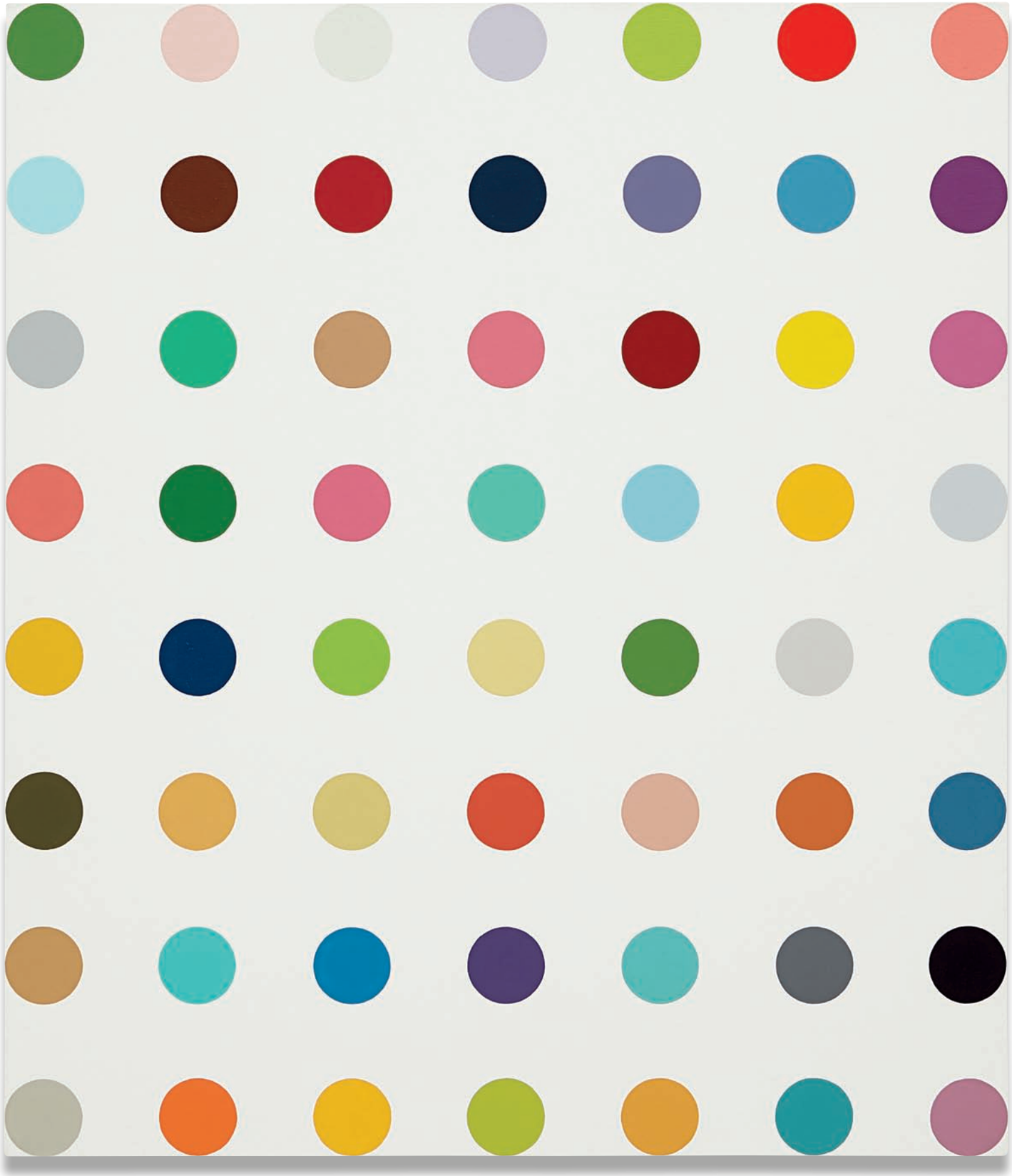
Damien Hirst completed his first spot painting in 1986. Envisioned as an endless series, the project now includes over 1,000 works created over the course of nearly three decades. In an interview Hirst said, "I have always liked series...I like it when there is more than one way of saying something. Like songs in an album."(D. Hirst, E. Cicelyn, M. Codognato, M. D'Argenzio, "Pharmaceutical Heaven," *Damien Hirst: Napoli, Museo Archeologico Nazionale*, Napoli, 2004, p. 96). Painted in 2005, *Asp-Val* exemplifies the later stages of the prolific *Spot Paintings* project on an intimate scale.

Hirst has used the spot paintings to investigate the bounds of painting as a medium. At the time of his education the emotional vigor of 1950s Abstract Expressionism was championed by the artistic community. Rather than capturing a raw, emotional state with oil on canvas, Hirst distills painting to a scientific approach. In each work, spots are laid across the canvas at regular intervals. He intended for the *Spot Paintings* to appear made by "...a person trying to paint like a machine" (D. Hirst, R. Violette, "On Painting Dumb," *Damien Hirst: I Want to Spend the Rest of My Life Everywhere, with Everyone, One to One, Always, Forever, Now*, London, 2005, p. 251).

With their systematic format, Hirst believes that the *Spot Paintings* recall "the drug companies' scientific approach to life" (Ibid, p. 246). *Asp-Val* belongs to a particular set of spot paintings called the "Carbon-13 Labelled Compounds." In chemistry, labeled compounds are used as intermediate substances in the synthesis of other compounds. Hirst uses this technical terminology to reiterate the scientific approach of the series.

Despite apparent uniformity, a distinct unease pervades in each iteration of the *Spot Paintings*. Every spot on each canvas is painted in a distinct hue: sky blue, canary yellow, burnt orange, forest green and flushed pink. Because no color is repeated twice, there is no clear focus. Like nearly all of Hirst's *Spot Paintings*, *Asp-Val* pulsates between the fixity of its grid and the chromatic chaos of the dots. The observer's eye does not settle on a single point, but wanders throughout the canvas, stimulated by the possibility of infinitely variable color.

In 2012 *Asp-Val* was featured in Gagosian Gallery's major exhibition "The Complete Spot Paintings 1986 – 2011." The present lot provides a seminal example of Hirst's project and his interrogation of painting, color and abstraction in the contemporary era.



162

MARK GROTJAHN b. 1968
Untitled (Three Butterfly Wings), 2004
colored pencil on Strathmore 400 Bristol paper
29⅞ x 22 in. (75.9 x 55.9 cm)
Signed and dated 'M. GROTJAHN 04' on the reverse.

Estimate $250,000-350,000

PROVENANCE
Blum & Poe, Los Angeles

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

MARK GROTJAHN, 2007.

For over two decades, Mark Grotjahn has explored the structures of geometric formalism and serial repetition to become one of the leading abstract painters working today. His trademark form consists of radiating lines converging on one or more vanishing points, which have come to be known as 'butterflies.' These iconic compositions of distorted, complicated angles and vivid, luminous colors focus on perspectival investigations.

In the present lot, entitled *Untitled (Three Butterfly Wings)*, a kaleidoscope of colors radiates from three focal points, creating a brilliant winged display of dazzling hues that pulsate as they expand across the page. The wing-like planes of color expand from the central axis of the work towards the edges of the piece, creating a visual dynamism reminiscent of Op Art and Russian Suprematism. The alternating bands of color, displaying every facet of the palette in which they are rendered as well as the fractured geometry, make for a vibrating and visually active picture plain. They create a mesmerizing optical illusion as they appear to both approach and recede at high-speed momentum. Interestingly, the highly controlled compositions and the meticulous details of each line are disturbed by whimsical markings and ambiguous smudges, which are undoubtedly traces of the artist's working process. By adding the visible smudges and scribbles of the drawing process, Grotjahn integrates design precision with visceral spontaneity.

A delicate balance of lines and colors, the drawing is a superb example of Grotjahn's most virtuosic experiments with contemporary geometric abstraction. By using his signature butterfly motif and playing with eye-catching and vibrant color contrasts, he updates the rules of perspective. Each band painstakingly filled by the artist's hand in colored pencil, Grotjahn's image is delineated by the embossed traces of his program, imprinting his personal gestures within a symbol of perfection.

163

DAMIEN HIRST b. 1965
Beautiful House, Car and Two Point Four Kids Painting, 2005
household gloss on canvas
diameter 72 in. (182.9 cm)

Estimate $450,000-550,000

PROVENANCE
Haunch of Venison, London/New York
Private Collection
Christie's, New York, *Post War and Contemporary Afternoon Session*, November 11, 2009, lot 394
Galerie Thomas, Munich

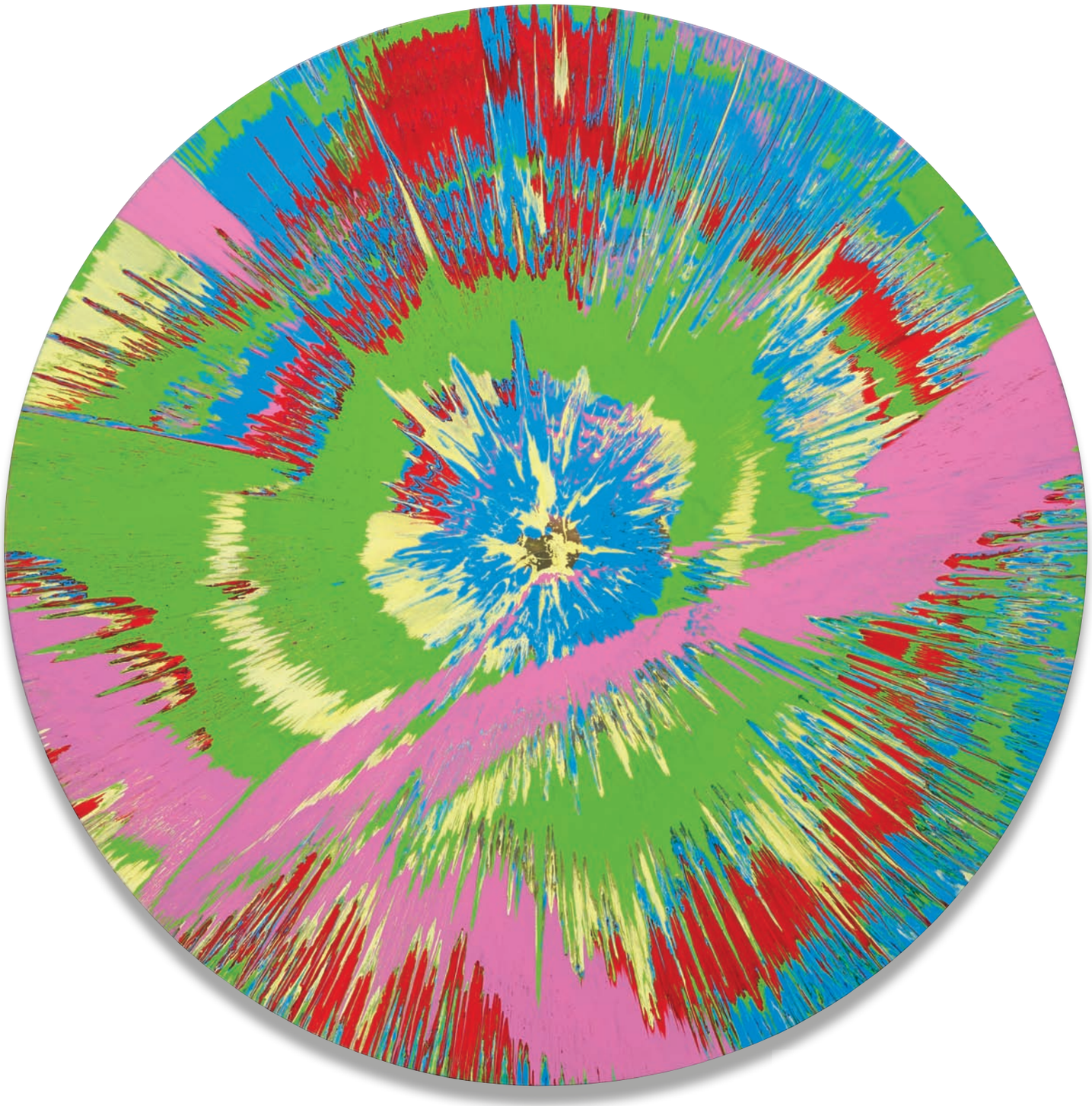
"The *Spin Paintings* gather and amalgamate the individuality of every individual color, introducing a mechanical rotating movement at the moment of execution, to make the colors participate in a primordial state, where order and creation dissolve and disengage from the mediation of thought and representation, to become pure expression of the basic and vital gesture of painting and its mythology."

DAMIEN HIRST, 2004

Damien Hirst has solidified his position as the most widely maligned and critically acclaimed artist of the 20th century. Hirst's output is prolific and diverse in its use of varied media and artistic techniques. Linking his varied works, however, is the consistent reference to and examination of the fundamental issue of human experience. His *Spin Paintings*, of which *Beautiful House, Car and Two Point Four Kids Painting* from 2005 is a superb example, are the culmination of all of his eccentricity and enthusiasm for his materials and the spontaneity and energy inherent in the creative process.

By creating series of works, Hirst reflects on human's desire to theoretically override death by the implication of endlessness and the sense of the infinite that comes with constant repetition. The *Spin Paintings* are a fantastic thread of his oeuvre which is almost completely oriented towards the celebration of life and technology, culture and the inherent beauty of things. Typically done in jubilant color palettes such as here with its whorls of lime green and fire-engine red, slashes of flamingo pink, and splashes of creamy yellows and blues *Beautiful House, Car and Two Point Four Kids Painting* seems literally to vibrate with its tonal energies.

Inspired by childhood memories of seeing paintings made at school parties, Hirst began the series in the early 1990s. He completed his first work in 1992 and the following year set up a spin art stall with his fellow artist Angus Fairhurst at Joshua Compston's artist-led street fair, *A Fete Worse than Death*. The title of this particular work with its allusion to a specific ideal consumerist, suburban middle class existence is at once self-referential and self-critical. *Spin Paintings* having always been the province of birthday parties and fairs reflect the happiness of these perfect nuclear families while at the same time, Hirst's penchant for subverting the norm even while embracing it is put on full display. The viewer is left wondering whether Hirst truly embraces and identifies with or would rather skewer these families. And therein may lie the greatest spin of them all.



164

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

FRANK STELLA b. 1936

Level VI B, Shrine VI, 2001

enamel on cast aluminum

74¾ x 72⅝ x 30¾ in. (190 x 184.5 x 78 cm)

Estimate $150,000-250,000

PROVENANCE

Acquired directly from the artist by the present owner

Level VI B, Shrine VI, 2001, is exemplary of Frank Stella's sculptural mastery of abstracted coloration. This large wall sculpture appears as a stratified, archaeological cut-away rendered in bright hues of pink, turquoise, green and red. A metal pipe dissects this geometric cube and protrudes from either side. As a master of the minimal, Stella has explained that his interest in the sculpture was spurred by his passion for architecture and has said that he wanted to "set painting free from the wall." (J. Russell, "CRITIC'S NOTEBOOK: Frank Stella Builds a Landmark Out of Romanticism and Steel; A Monumental Sculpture Is Headed for Washington," The New York Times, May 17, 2001). Stella explains that "I don't know how I got into sculpture. I liked its physicality, that's the only reason. I didn't have a program....The paintings got sculptural because the forms got more complicated. I've learned to weave in and out. The earlier pieces themselves are stiff, while the recent pieces are individually more manipulated. They are more complex to begin with, but their organization, the way they end up being put together, isn't that different. You can't shake your own sensibility." (Frank Stella in "Frank Stella by Saul Ostrow; BOMB --- Artists in Conversation," *BOMB Magazine*, Spring 2000).

Stella has never wanted to limit himself within his artistic limitations and the present lot demonstrates that, within the latter part of his career, his work has only been more intriguing in form. "Making art is complicated because the categories are always changing. You just have to make your own art, and whatever categories it falls into will come later. Making art, for me, is the opportunity to be free of one's own identity. It's not about finding one's identity, no matter what the psychologists say. It's about losing one's identity. I want to make something great that applies to everyone. Then I myself can be submerged.'' (J. Russell, "CRITIC'S NOTEBOOK: Frank Stella Builds a Landmark Out of Romanticism and Steel; A Monumental Sculpture Is Headed for Washington," The New York Times, May 17, 2001).

165

JOHN CHAMBERLAIN 1927-2011
Present Absence, 2003
painted steel
7 x 5¾ x 4¾ in. (17.8 x 14.6 x 12.1 cm)
This work has been recorded in the archives of the John Chamberlain studio.

Estimate $80,000-120,000

PROVENANCE
PaceWildenstein, New York

"If I have a room full of parts, they are like a lot of words and I have to take one piece and put it next to another and find out if it really fits. The poet's influence is there, plus in my titles."

JOHN CHAMBERLAIN, 2006

(alternate view)

166

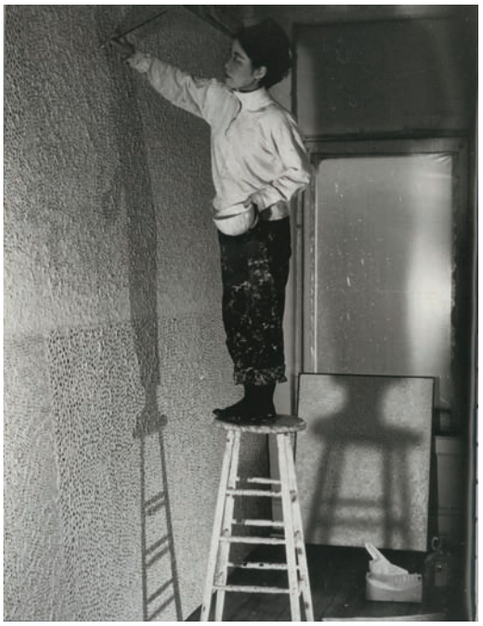
YAYOI KUSAMA b. 1929
Infinity Nets (TWWP), 2006
acrylic on canvas
18 x 21 in. (45.7 x 53.3 cm)
Signed, titled and dated "Yayoi Kusama 2006 INFINITY NETS TWWP" on the reverse.
This work is accompanied by Yayoi Kusama's Art Work Registration Card.

Estimate $100,000-150,000

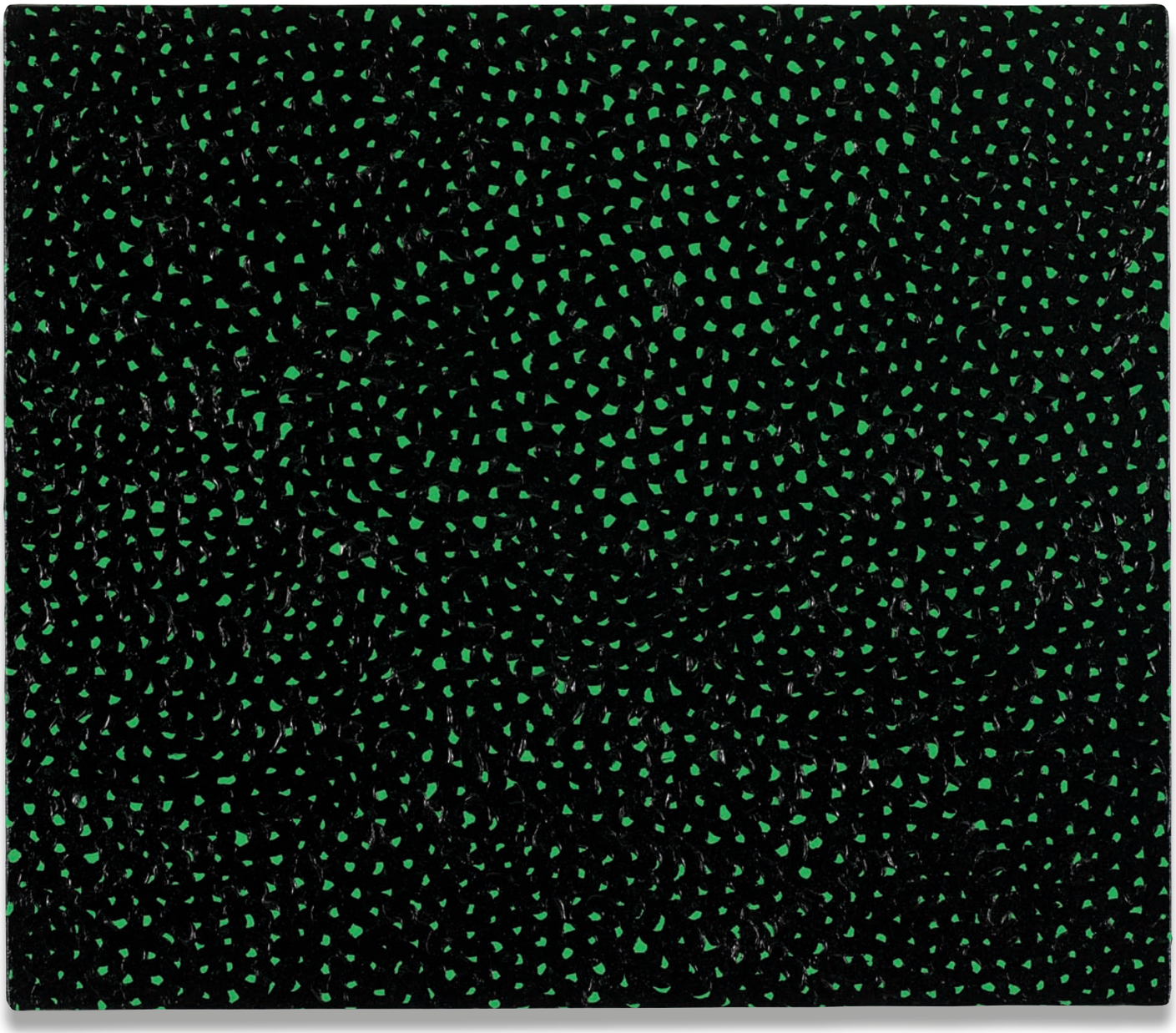
PROVENANCE
Private Collection
The Market Auction, Inc., Toyko, *Contemporary and Modern Art*, October 25, 2007, lot 21
Private Collection
Augur Auction, Tokyo, *Sale #15*, March 24, 2012, lot 62
Acquired at the above sale by the present owner

"I, Kusama, am the modern Alice in Wonderland."

YAYOI KUSAMA, 2012



Kusama working on *Infinity Nets*, New York, Fall 1959, Yayoi Kusama Studio, Tokyo © Yayoi Kusama



167

ELAINE STURTEVANT 1926-2014
Study for Flowers, 1964-65
silkscreen on canvas
22 x 22 in. (55.9 x 55.9 cm)
Signed and titled "study for Warhol flower Sturtevant" on the reverse.

Estimate $100,000-150,000

PROVENANCE
Collection of Ira Sturtevant, circa 1965

When Warhol was questioned regarding the method of production by which he created his stunning silkscreen flowers, he answered "I don't know. Ask Elaine." Elaine Sturtevant created her own "Warhol Flowers" in 1964 utilizing Warhol's original silkscreens. By re-creating works by artists such as Marcel Duchamp, Jasper Johns, Frank Stella, Roy Lichtenstein and Joseph Beuys, Sturtevant has created "work that has nothing to do with 'appropriation,' the refocusing of history, or the death of art, or the negative questioning of originality. Rather just the opposite. It involves the power and autonomy of originality and the focus and pervasiveness of art." (Elaine Sturtevant, Society for Contemporary Art (SCA) lecture, Art Institute Chicago, September 23, 2009).

The present lot, *Study for Flowers*, 1964-65 is an early study depicting four, crisp, yellow Warholian flowers floating up a black canvas of pointed, fresh, green blades of grass. Iconic and at once referential, Sturtevant says her "first Warhol was a flower, and Andy was aware of my work and gave me the silkscreens." (D. Cameron, A Conversation, A Salon History of Appropriation with Leo Castelli and Elaine Sturtevant, Flash Art, 1988) Through her vast artistic journey into the replication of Pop Art processes Sturtevant has forged an impenetrable dialogue with the artistic masters of the 1960s. Curator Peter Eleey explains that "in order to achieve what she [Sturtevant] was interested in, she would essentially be giving up everything you were told as an artist that you needed to succeed—a recognizable style, et cetera.....She's somebody who basically adopts style as a medium, and in order to do that she assumed the guise of the artists around her. This is an incredibly powerful and threatening thing to take on." (Peter Eleey in "Sturtevant: Repeat Offender," *W Magazine*, May 8, 2014).

168

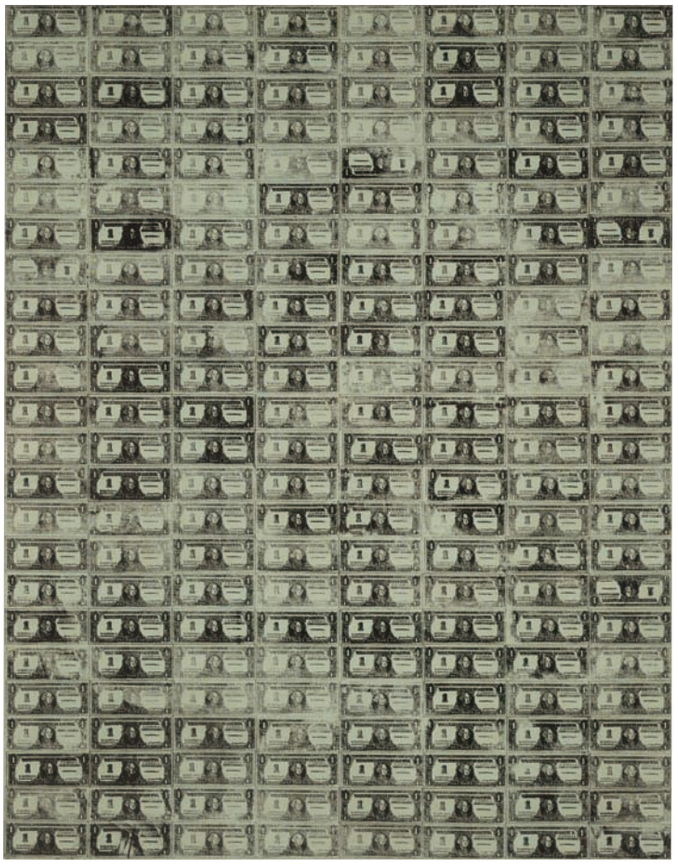
ANDY WARHOL 1928-1987
Dollar Sign, circa 1981-82
silkscreen ink on canvas
10 x 8 in. (25.4 x 20.3 cm)
Signed and inscribed "H.B. to Marty Andy Warhol" along the overlap.

Estimate $400,000-500,000

PROVENANCE
Acquired directly from the artist
Private Collection, Japan

"...one lady friend of mine asked me the right question: 'Well, what do you love most?' That's how I started painting money."

ANDY WARHOL, 1962



Andy Warhol, *192 One Dollar Bills*, 1962, silkscreen ink and acrylic on linen, 95 ¼ x 74 ¼ inches (241.9 x 188.6 cm) Staaliche Museen du Berlin, Berlin © 2014 The Andy Warhol Foundation for the Visual Arts, Inc., Artists Rights Society (ARS), New York

Roy Lichtenstein, *10 cents*, 1961, gouache on Arches paper, 22 ¼ x 30 ⅛ in. (56.5 x 76.5 cm) ©Estate of Roy Lichtenstein

Andy Warhol, the undisputed titan of Pop Art, is best known for developing a language of symbols that would come to define American mass culture in the 20th Century. The dollar sign—here rendered in flushed pink, pale blue, crimson and forest green—standing for commercial capitalism and free enterprise, is perhaps the most potent of these symbols. In the early 1960s, and again in the 1980s, Warhol devoted himself to the representation of this ever-powerful motif and the present lot, *Dollar Sign*, 1981-82 is emblematic of this very pursuit.

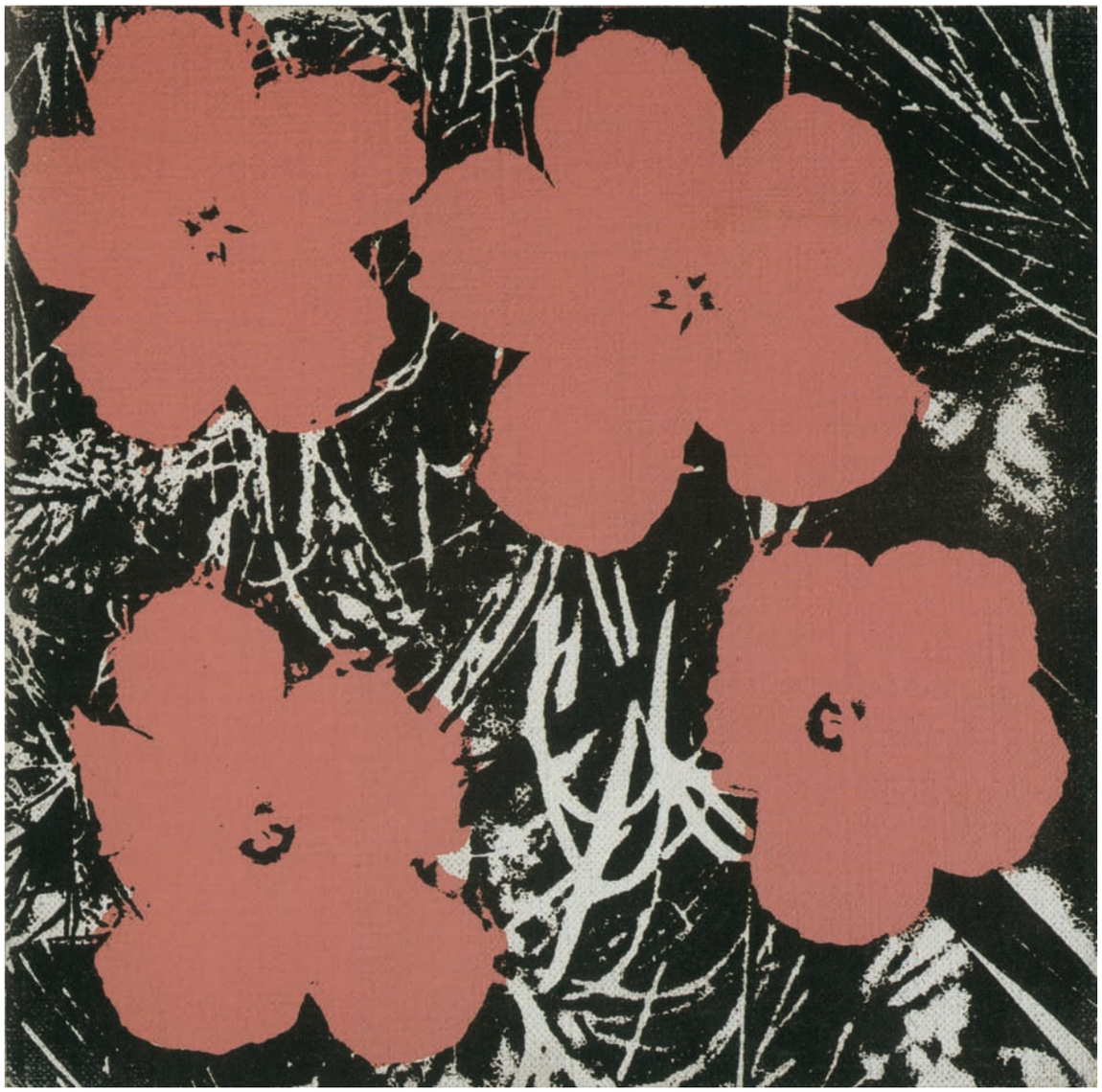
Inspired by advertisements and mechanical production, Warhol famously worked in series. In an interview he said, "I'm for Mechanical art. When I took up silk screening it was to more fully exploit the preconceived image through the commercial techniques of multiple reproduction." (The artist quoted in *I'll be Your Mirror: The Selected Andy Warhol Interviews*, New York, 2004, p. 8-9) In its literal reference to commerce and in the manner of its fabrication, *Dollar Sign* reflects Warhol's investment in the concept of industrial production.

The dollar sign works depart from the rest of Warhol's oeuvre in that the source image at the center of the series is one created by the artist. Instead of transferring a preconceived photograph or advertising logo (as in his glitzy celebrity silkscreens or in his Campbell's Soup can series), Warhol, a skilled draftsman, manipulates a universal symbol to create a unique, stylized icon of his own. This marks the dollar sign paintings with a special inventiveness that is a rarity within the larger scheme of Warhol's celebrated body of work.

In *Dollar Sign* a shapely, italicized "S" reverberates against a blush pink canvas. A concordance of vibrant hues – hunter green, crimson red and ice blue – makes the symbol pop forward, surging with emblematic importance. Two layers of painted, cross-hatched color embellish the principle green form, pushing it to occupy three-dimensions. The spatial interplay of receding, cool blue and strong, vibrant red makes *Dollar Sign* a distinctly dynamic work. With this stylistic treatment, Warhol endows a ubiquitous symbol with stunningly monumental importance.

Warhol was fascinated by monetary value as it figured in art as well as in his daily life. In his journal, edited and published after his death by his secretary Pat Hackett, he regularly made note of the everyday costs he incurred. Written entries in his more than 20,000-page journal parenthetically include the prices of cab fares, lunches and other small purchases. It is no surprise that money, and the opportunities brought with it, held such a fascination for Warhol, who grew up in a working-class family in the suburbs of Pittsburg.

At a time where art and money were becoming exchanged with increasing fluidity and the value of his own work was sky-rocketing, Warhol makes the sign for currency at large the principal subject of his series. First appearing in 1962, Warhol explored the graphic nature of dollar bills, both as single images, as well as repeated screens sometimes in ordered fashion, and other times in a chaos of overlapping forms. Upon revisiting this iconic symbol, Warhol offers a type of personal retrospective to his earlier exploration, reimagining the once monochromatic screens in vibrant and extraordinary hues. In the present lot, he presents the dollar sign as at once blank, devoid of immediate value, but also filled with overwhelming potential. The myriad possibilities and promise of mobility presented by the abstract notion of cash make *Dollar Sign* a powerful beacon of hope.



Andy Warhol, *Flowers*, 1965, silkscreen ink on linen, 8 x 8 in. (20.3 x 20.3 cm) The Sonnabend Collection © 2014 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York

Warhol's works are the ultimate status symbol. He once said, "I like money on the wall...Say you were going to buy a painting. I think you should take that money, tie it up, and hang it on the wall. Then when someone visited you, the first thing they would see is the money on the wall." (A. Warhol, *The Philosophy of Andy Warhol: From A to B and Back Again*, New York, 1975, p. 134). His dollar sign paintings, in their brutally honest reference to cash, reveal that economic forces lurk beneath the surface of aesthetic objects. Furthermore, Warhol posits that "...making money is art and working is art and good business is the best art." (Ibid.) In *Dollar Sign* Warhol announces the often suppressed, yet close relationship between art and commercial value, and even ventures so far as to present the sign for money as a sign for art. The dollar sign series plays on this connection and reveals the universal power of both art and money to stimulate the imagination and evoke desire.

In 1982, the dollar sign series was celebrated in an exhibition arranged by Leo Castelli at his legendary Greene Street gallery. Today, the works constitute a conceptual and stylistic zenith within the larger context of the artist's practice. With the series, of which *Dollar Sign* is a seminal example, Warhol bridges spheres of art and commerce, sparking an interrogation that has preoccupied contemporary artists to this day.

169

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

GERHARD RICHTER b. 1932

8.12.85, 1985

oil, watercolor on paper

6¼ x 9⅜ in. (16 x 23.8 cm)

Signed and dated "8.12.85 Richter" on the reverse.

Estimate $150,000-250,000

PROVENANCE

Karsten Schubert, Ltd., London

EXHIBITED

Amsterdam, Museum Overholland, *Gerhard Richter: Works on Paper 1983-1986*, February 20 - April 20, 1987

London, Karsten Schubert, *Gerhard Richter: Works on Paper*, July 12 - August 30, 1987

LITERATURE

C. Braun, *Gerhard Richter: Werken op Papier 1983-1986*, exh. cat., Museum Overholland, 1987, p. 73 (illustrated)

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

GERHARD RICHTER, 2011

Gerhard Richter's oeuvre is as experimental and varied as it is superb. His forays into different media and styles from paintings, sculptures and prints, to abstraction, photo-realism, and computer-generated graphics mark his creative output as one of the most highly developed and successful of the 20th and 21st centuries. His intimately beautiful painting on paper, *8.12.85*, from 1985 is indicative of this experimentation and mastery.

Richter embarked on his celebrated *Abstraktes Bild* series in 1976 and these squeegeed, lush abstractions have been the hallmark of career ever since. *Abstraktes Bild*, which simply translates from German to Abstract Painting, exemplifies the pivotal moment when the artist consciously abandoned his figurative practice in what constituted a dramatic departure from his previous works. This fantastic piece is a continuation of this exploration into abstraction but on a markedly different scale. Whereas some of the larger works seem to impart their energy through brute force, this work does so through the sheer dynamism of his technical painterly prowess. Painted as part of a sort of diary type series of works each titled with the date of their creation, *8.12.85* positively explodes with the effervescent energies of its fiery reds, smooth blues, sunny yellows and creamy whites. Applying the paint in layers, Richter then proceeds to scrape, smear and slide the paint across the paper, revealing both the singular intent of the artist and the organic will of the paint to acquire and create its own reality separate from Richter's hand. These revelations draw in the viewer, at once elusive and evocative, universal and subjective.

At a time when it is argued that we have gone beyond painting in art, Richter demonstrates that questions of this medium continue to prove vitally relevant to artistic practice. The rigorous and meticulous technique that he invented for the *Abstraktes Bild* is applied here on a much more intimate immediately nuanced scale. *8.12.85* clearly establishes a dialogue between object and viewer, chance and choice all while paying homage to the greatest abstract artists of the twentieth century, of which Richter is irrefutably one.

170

JEAN-MICHEL BASQUIAT 1960-1988

Untitled, 1981

oilstick on paper

18 x 14½ in. (45.7 x 36.8 cm)

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

Estimate $500,000-700,000

PROVENANCE

Acquired directly from the artist
Private Collection, Florida
Private Collection, Texas

Portrait of Jean-Michel Basquiat, 1982. Photograph by James Van Der Zee © Donna Mussenden Van Der Zee

It is believed that the spirit of Jean-Michel Basquiat is best captured in his drawings. The unbridled flourish with which he marked paper in his short, tumultuous lifetime reveals a remarkable clarity of vision. Basquiat's sketches are instinctive and raw, capturing life and the human condition with startling precision. Drawing, for him, was a compulsive practice, a way of life: "something you did rather than something done," Robert Storr once noted, "an activity rather than a medium" (D. Buchhart, *Basquiat*, exh. cat., Fondation Beyler, Basel, 2010, p. 10).

171

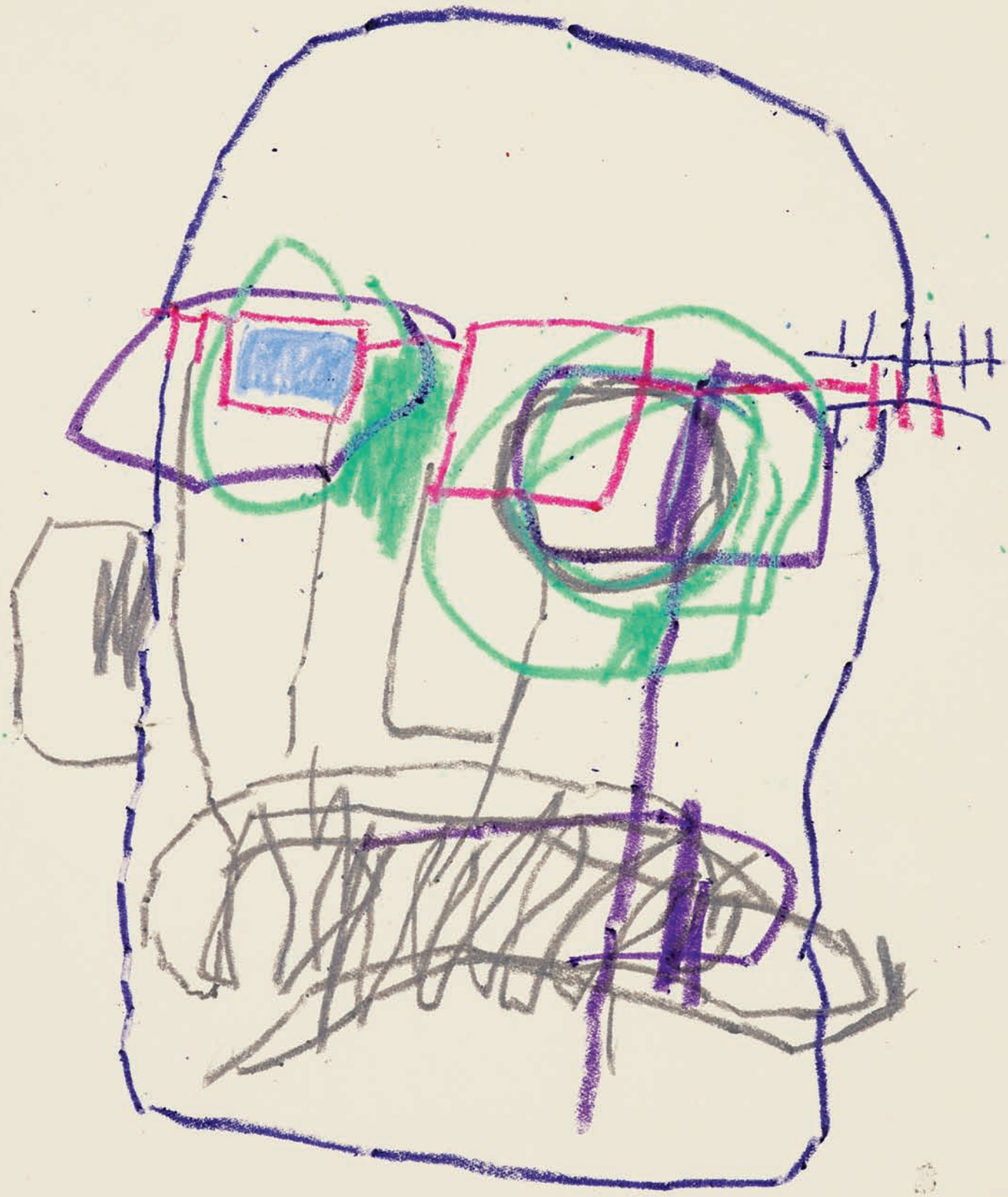
JEAN-MICHEL BASQUIAT 1960-1988
Untitled, 1981
oilstick on paper
20 x 16 in. (50.8 x 40.6 cm)
Signed "Jean-Michel Basquiat" on the reverse.
This work is registered under inventory number 3576 in the Annina Nosei Gallery Archive, Fales Library and Special Collections, New York.

Estimate $300,000-400,000

PROVENANCE
Annina Nosei Gallery, New York
Private Collection, France (1985)
By descent to the present owner

The improvised scrawl canonized as the signature motif in Basquiat's oeuvre is seen at its best in the following selection of three exceptional works on paper: *Untitled, Untitled (head)* and *Untitled (skull).* In these three works, the artist returns to one of his signature motifs – the human head. This focus on the figure is fundamental to the early drawings Basquiat created between 1981 and 1982 while working in the basement of Annina Nosei's gallery on Prince Street in New York.

With *Untitled* Basquiat layers different mark making strategies in order to develop a commanding, chromatically sophisticated, representation of the human head. A tangle of jade and olive green flourishes build up a face, marked with open, staring eyes and a vaguely defined mouth. The head pops forward against a screen of saffron yellow, loosely framed by lime and coral oil stick. Youthful pinwheel shapes, cross-hatched designs, and pointy crowns decorate the paper surface. Instinctive, yet concentrated, this drawing shows a human subject imbued with regal significance. In *Untitled (head)* Basquiat captures the exterior of the head with deliberate rawness, marking its basic forms in dove grey, turquoise, magenta, periwinkle and a warm violet oil pastel; these buoyant and whimsical colors contrast greatly to the usual deep reds and stern blacks common in 1981 and 1982. He depicts the cranium as lopsided, more rectangular than spherical, graphically suspended in the middle of the page. He circles the eye sockets with multiple irregular ovals, creating a sense of mysterious depth. The figure's mouth, wide and gaping, is loosely suggested and a violently jagged line approximates a set of sharp teeth. Surgical stitches are hatched out on the forehead of the figure, adding to the overall half-living madness of the piece.



172

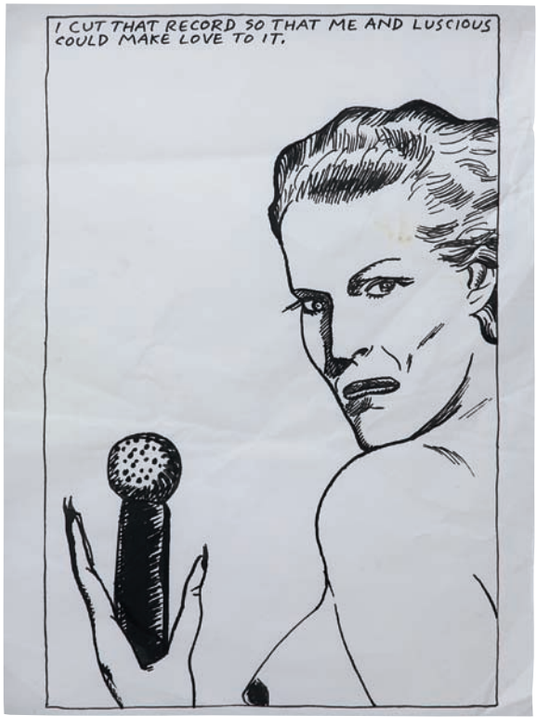
JEAN-MICHEL BASQUIAT 1960-1988
Untitled, 1981
oilstick on paper
12½ x 9⅜ in. (31.8 x 23.8 cm)
This work is registered under inventory number 3574 in the Annina Nosei Gallery Archive, Fales Library and Special Collections, New York.

Estimate $200,000-300,000

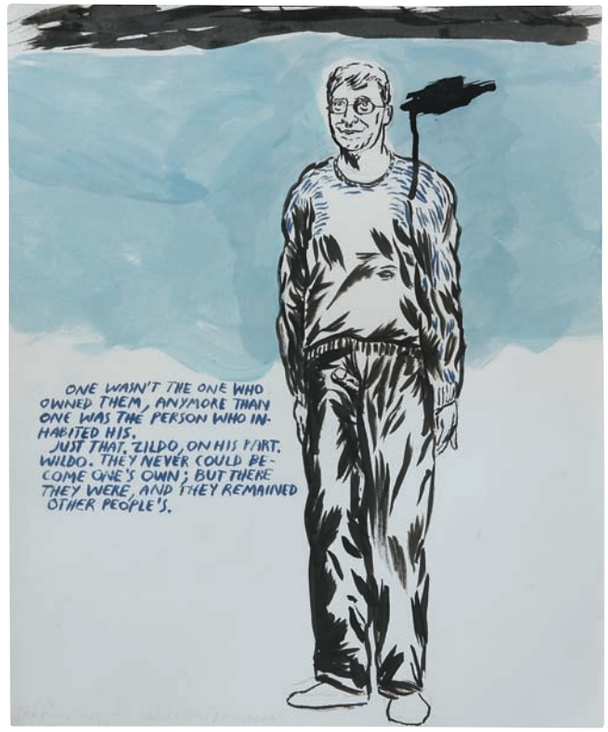
PROVENANCE
Annina Nosei Gallery, New York
Private Collection, France (1985)
By descent to the present owner

With *Untitled (skull)* Basquiat ventures to represent what is beneath the skin. He dissects the human skull so that it takes on a primitive, mask-like quality. In his drawing, bone mass is reduced to a series of jagged, red forms. Oversized, square teeth protrude from a heavy, angular jaw. Two bulging eyeballs stare straight out into space. Basquiat manipulates colored oil pastel to create an effect of vibrant urgency. His choice of crimson makes the figure appear truly raw and exposed, as if a protective shell has been ripped violently away. An explosion of red and electric blue streaks bursts from the figure's head, further heightening the psychical intensity of the work. The overall effect of this *Untitled* trinity is one of unbridled, artistic fury. Taken together, these drawings do not represent a particular figure, but rather provide a gripping exploration of human mortality. Basquiat's treatment of this theme, and particularly his use of the skull motif, evidences inspiration from his predecessors.

The raw intensity and scrawling quality with which he approaches the subject reflects the influence of Jean Dubuffet, whose art brut eschewed then traditional standards of image making in favor of an instinctive, humanistic approach. In the late 1970s Warhol, a soon to be collaborator of Basquiat's, also used the human skull in a series of his own screen printed works. Perhaps most influential is the fact that Basquiat's own mother bought him a copy of *Gray's Anatomy* in 1968. The detailed schematic diagrams included in this scientific text are thought to have spurred his lifelong fascination with the body and its anatomical forms.
The present lots evidence the primacy that drawing held for Basquiat, who is revered as one of the most important artists of the 20th century. In theme and execution these three superlative drawings are emblematic of the artist's great legacy.



(i)



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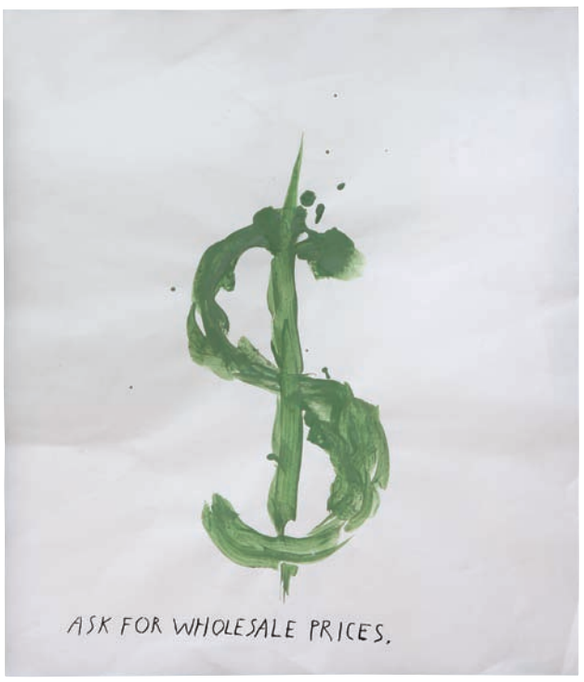


(iii)

(iv)

173

RAYMOND PETTIBON b. 1957

Four Works: (i) *No title (I Cut That...),* 2004; (ii) *No title (One Wasn't The...),* 2005, (iii) *No title (Ask for Wholesale...),* 2002; (iv) *No title (In the Face of...),* 2005

ink and watercolor on paper

i) 11¾ x 8⅞ in. (30 x 22.5 cm); ii) 16⅞ x 13⅞ in. (43 x 35.5 cm); iii) 16¼ x 14 in. (41.3 x 35.6 cm); iv) 7¾ x 17⅞ in. (19.7 x 45.5 cm)

Estimate $30,000-40,000

PROVENANCE

i) Galerie Georg Kargl, Vienna; ii) Contemporary Fine Arts Galerie, Berlin; iii) Regen Projects, Los Angeles; iv) Contemporary Fine Arts Galerie, Berlin

EXHIBITED

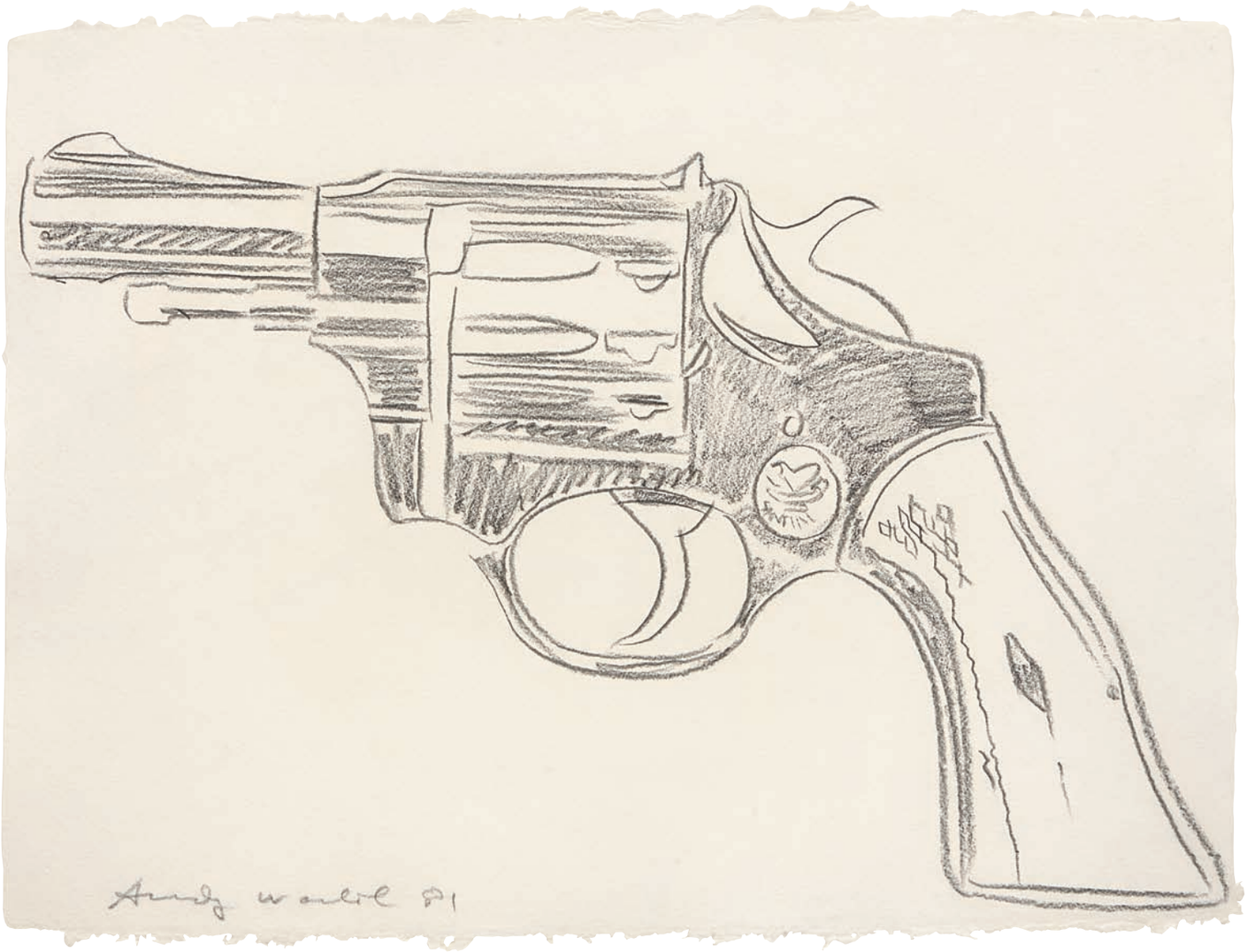
i) Bolzano, Museion, *R. Pettibon, Drawings 1979 - 2003*, January 31 - May 18, 2003, then traveled to Bologna, Galleria d'Arte Moderna (June 26 - July 28, 2003)

ii) Malaga, Centro de Arte Contemporáneo de Malaga, *Raymond Pettibon*, September 22 - December 3, 2006, then traveled to Hannover, kestnergesellschaft as, *V-Boom* (2007)

iii) Malaga, Centro de Arte Contemporáneo de Malaga, *Raymond Pettibon*, September 22 - December 3, 2006, then traveled to Hannover, kestnergesellschaft as, *V-Boom* (2007)

iv) Salzburg, Museum der Moderne, *Les Grands Spectacles*, June 17 - October 10, 2005

Malaga, Centro de Arte Contemporáneo de Malaga, *Raymond Pettibon*, September 22 - December 3, 2006, then traveled to Hannover, kestnergesellschaft as, *V-Boom* (2007)



174

ANDY WARHOL 1928-1987

Gun, 1981

graphite on paper

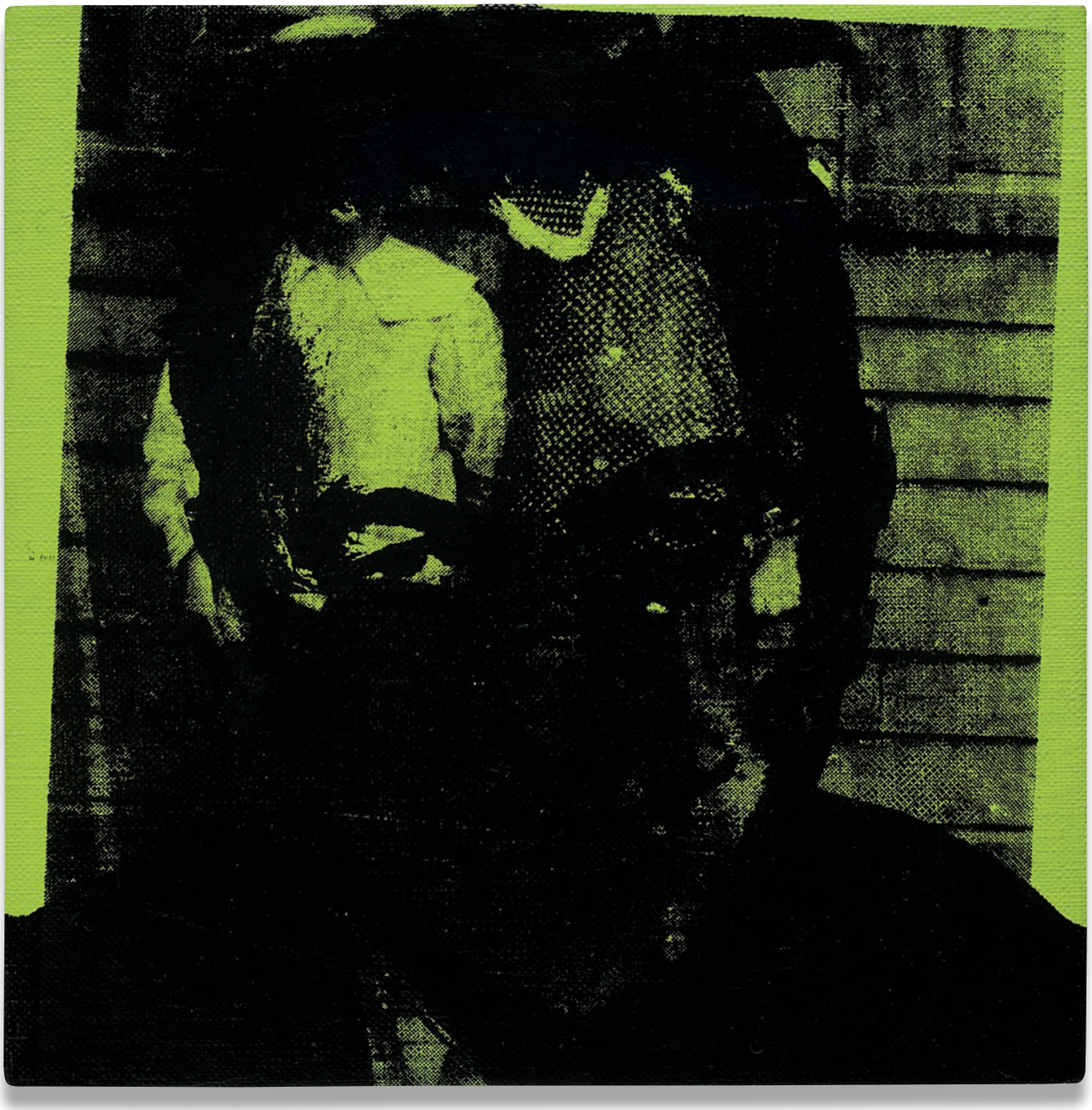
23½ x 31½ in. (59.7 x 80 cm)

Signed and dated "Andy Warhol 81" lower left.

Estimate $60,000-80,000

PROVENANCE

Acquired directly from the artist
Private Collection
Sotheby's, London, *Contemporary Art*, October 21, 1999, lot 56
Paul Kasmin Gallery, New York



175

ANDY WARHOL 1928-1987
Untitled (Sidney Janis), 1967
acrylic, silkscreen ink on canvas
8 x 8 in. (20.3 x 20.3 cm)
This work is stamped by the Andy Warhol Foundation for the Visual Arts Inc. and twice by the Estate of Andy Warhol; further numbered *VF PO60.153* along the overlap and on the stretcher.

Estimate $50,000-70,000

PROVENANCE
The Estate of Andy Warhol
The Andy Warhol Foundation of Visual Arts, Inc., New York
Noland/Eckman Gallery, New York
Private Collection
Sotheby's, New York, *Contemporary Art Day Auction*, November 10, 2010, lot 199
Private Collection, New York

LITERATURE
G. Frei, N. Printz, eds., *The Andy Warhol Catalogue Raisonne, Paintings and Sculptures 1964 - 1969, Vol. 02B*, New York, 2004, no. 2009, p. 343 (illustrated)

176

ANDY WARHOL 1928-1987
Sid Bass, circa 1980
synthetic polymer paint, silkscreen inks on canvas
40 x 40 in. (101.6 x 101.6 cm)
Stamped by The Estate of Andy Warhol and The Andy Warhol Foundation and numbered "P050.229" along the overlap.

Estimate $80,000-120,000

PROVENANCE
The Estate of Andy Warhol, New York

"My idea of a good picture is one that's in focus and of a famous person."

ANDY WARHOL

177

ANDY WARHOL 1928-1987
Carlo de Benedetti, circa 1980
synthetic polymer, silkscreen inks, diamond dust on canvas
40 x 40 in. (101.6 x 101.6 cm)
Stamped twice with The Estate of Andy Warhol and once with The Andy Warhol Foundation for the Visual Arts, Inc. and numbered "P050.142" along the overlap.

Estimate $200,000-300,000

PROVENANCE
The Estate of Andy Warhol, New York

EXHIBITED
Los Angeles, Revolver Gallery, *Andy's Socialites*, March 25 - May 2, 2014

Andy Warhol, *Carlo de Benedetti*, 1979, Polacolor Type. 108 4¼ in. x 3⅜ in. (10.8 cm x 8.6 cm)
Gift of The Andy Warhol Foundation for the Visual Arts, Inc. © 2014 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York

178

KEITH HARING 1958-1990
Untitled, 1989
ink on terracotta vessel
9¼ x 28½ x 28½ in. (23.5 x 72.4 x 72.4 cm)
Signed, numbered and dated "K. Haring 13/25 1989" on the underside.
This work is number 13 from an edition of 25 plus 5 artist's proofs.

Estimate $30,000-40,000

PROVENANCE
Published by Monique Nellens and Gallery 121
Private Collection
De Vuyst, *Art Ancien, Moderne et Contemporain*, October 27, 2012, lot 535
Acquired at the above sale by the present owner

179

KEITH HARING 1958-1990

Untitled, 1989

ink on terracotta vessel

13¼ x 17 x 17 in. (33.7 x 43.2 x 43.2 cm)

Signed, numbered and dated "K. Haring 8/25 1989" on the underside.

This work is number 8 from an edition of 25 plus 5 artist's proofs.

Estimate $25,000-35,000

PROVENANCE

Published by Monique Nellens and Gallery 121

Private Collection

180

KEITH HARING 1958-1990

Untitled, 1989

ink on terracotta vessel

11½ x 9½ x 9½ in. (29.2 x 24.1 x 24.1 cm)

Signed, numbered and dated "K. Haring AP 3/5 1989" on the underside.

This work is artist's proof 3 from an edition of 20 plus 5 artist's proofs.

Estimate $15,000-20,000

PROVENANCE

Published by Monique Nellens and Gallery 121
Private Collection
Sotheby's, New York, *Contemporary Prints*, November 9, 1997, lot 1074
Acquired at the above sale by the present owner

181

TOM WESSELMANN 1931-2004

Study for Bedroom Blonde, Black and Green Pillows, 1986

pencil, liquitex on Bristol board

14⅛ x 16¾ in. (35.9 x 42.5 cm)

Signed and dated "Wesselmann 86" lower right.

Estimate $50,000-70,000

PROVENANCE

Sidney Janis Gallery, New York
Donald Morris Gallery, Inc., Birmingham
Private Collection
Christie's, New York, *Contemporary Art Part II*, May 4, 1989, lot 224
Private Collection
Sotheby's, New York, *Contemporary Art*, February 26, 2007, lot 29
Acquired at the above sale by the present owner

182

TOM WESSELMANN 1931-2004

Study for Still Life with Matisse & Johns, 1992

liquitex on bristol board

16 x 19¼ in. (40.6 x 48.9 cm)

Signed and dated "Wesselmann 92" lower right; further signed and inscribed "Tom Wesselmann D9240" on the reverse.

Estimate $60,000-80,000

PROVENANCE

Tom Wesselmann Estate

Private Collection, California

183

LEE UFAN b. 1936
From Line, 1979
watercolor on paper
22 x 29 in. (55.9 x 73.7 cm)
Signed and dated "L. Ufan 79'" lower right.

Estimate $40,000-60,000

PROVENANCE
Simon Lee, London
Shiroto Gallery, Tokyo

184

LEE UFAN b. 1936
From Point, 1979
watercolor on paper
31¾ x 46¼ in. (80.6 x 117.5 cm)
Signed and dated "L. Ufan 79'" lower right.

Estimate $60,000-80,000

PROVENANCE
Simon Lee, London
Gallery Fumi, London

185

RICHARD DIEBENKORN 1922-1993

No. 7 (Ocean Park, Variation 7), 1971
gouache, wax crayon on paper
25 x 18 in. (63.5 x 45.7 cm)
Initialed and dated "RD 71" lower left; further titled "variation #7" on the reverse.

Estimate $200,000-300,000

PROVENANCE
Greenberg Van Doren Gallery, New York
Poindexter Gallery, New York
Marlborough Gallery, New York
Mr. and Mrs. Tully M. Friedman, San Francisco
Christie's, New York, *Contemporary Art Part II*, May 4, 1989, lot 212
Private collection, acquired at the above sale
Christie's, New York, *Post War and Contemporary Morning Session*, November 16, 2006, lot 167
Acquired at the above sale by the present owner

EXHIBITED
New York, Poindexter Gallery, *Drawings, 1970-71, "Ocean Park,"* March-April 1971.
New York, Museum of Modern Art, *The Drawings of Richard Diebenkorn*, November 17, 1988 - January 10, 1989, then traveled to Los Angeles, Los Angeles County Museum of Art (March 9 - May 7, 1989), San Francisco, San Francisco Museum of Modern Art (June 22 - August 27, 1989), Washington, D.C., The Phillips Collection, (September 30 - December 3, 1989)

LITERATURE
J. Elderfield, *The Drawings of Richard Diebenkorn*, New York, Museum of Modern Art, 1988, p. 154 (illustrated)

The Ocean Park series, one of the most masterful and fascinating bodies of work in American art, were conceived after Richard Diebenkorn relocated to Southern California from the Bay Area in 1967. This series was important in that, not only it was the largest body of work he produced; it also offered new insights into the artist's working process, stylistic evolution and artistic explorations. Diebenkorn worked and reworked his paintings and drawings, scraping and repainting again and again, stepping away from the work, assessing an area or a whole, returning and building up layers and abstract geometric relationships and lines as well as atmospheric fields and planes.

The present lot entitled *No. 7 (Ocean Park, Variation 7)*, 1971 is an exceptional example of Diebenkorn's earliest Ocean Park drawings. Spare and graphic, it presents a gestural exploration of color, light, form and shape. The various geometric panels featuring the cool and warm pastel shades of green, pink, yellow, grey and blue converge into a single composition with many planes divided by architectonic geometric lines of color. A thin rectangular band of pastel green is juxtaposed to a triangular panel of pinkish beige while a panel of earthy yellow merges into a smaller field of light grey. Although composed of numerous geometric shapes in various colors, the entire image dissolves into a satisfying whole and gains momentum through a mass of lines, subsequent structures and structural relationships. A combination of intention, intuition, and "improvisation," the numerous strokes of gouache and pastel demonstrate emotions of anger, frustration, despair and relief, and contribute to a variety of textures. Instead of being a study for the paintings, this image is an exploration of "rightness" – an attempt to set up problems, to welcome mistakes, to encourage objectives, and to self-doubt only to result in a well-balanced composition.

RD71

186

ALEXANDER CALDER 1898-1976

Composition with Blue Sphere, 1951
oil on canvas and wire
7½ x 3½ x ¾ in. (19.1 x 8.9 x 1.9 cm)
Initialed "AC" lower right.
This work is registered in the archives of the Calder Foundation, New York, under application number A26726.

Estimate $100,000-150,000

PROVENANCE
Acquired directly from the artist, Connecticut, 1951
Sotheby Parke Bernet, Inc., New York, *Modern Paintings, Drawings and Sculpture*, October 18, 1979, lot 135
Rolly-Michaux Gallery, New York
Acquired directly from the above by the present owner, 1981

EXHIBITED
New York, Rolly-Michaux Gallery, *Alexander Calder: Selected Works*, February 3 - March 28, 1981

Presenting a unique assembly of both painted and sculptural elements, *Composition with Blue Sphere* demonstrates the way in which Alexander Calder's distinguished style coheres with renewed vibrancy when employed across media. Calder's celebrated sculptural practice has always resonated with the language of early abstract painting. His simplified, organic forms in saffron yellow, cobalt blue and vermilion red recall the early modernist aesthetics of Piet Mondrian. It comes as no surprise that Calder would himself turn to painting in order to cultivate his trademark style. When Calder began to paint in the early 1920s, he embarked on a two-dimensional practice that would continue to parallel the production of his famed "mobiles" and "stabiles" throughout his career. When he turned to canvas, he found himself able to translate the vocabulary of his large-scale sculptural practice to a far more intimate medium. *Composition with Blue Sphere,* with its enchanting size and graceful effect, demonstrates this refreshing immediacy.

The piece captures a small constellation of biomorphic forms, rendered in Calder's classically vivid palette. Irregular circles, triangles, and wavy flourishes, recalling the vocabulary of Joan Miró float freely in abstracted space. A luminous, marine blue sphere brilliantly punctuates the upper left corner of the composition, while a mustard orb anchors its opposite. There is no sense of spatial hierarchy in the work - the forms occupy a two-dimensional surface with a simultaneity that stimulates the subconscious mind. Each shape contributes to an overall balanced composition that appears remarkably intuitive, conceived at the whim of Calder's paint brush. The added metal flourish that springs from the canvas contributes to this effect of creative impulse. It adds a quiet note of discord to the work, a surreal divergence from the harmony within the frame. As the spectator's eye wanders between elements, the work takes on a lively dynamism.

Calder's focus on the sphere in the present lot comes from a longstanding preoccupation with elemental form, space and the cosmos:"The basis of everything for me is the universe. The simplest forms in the universe are the sphere and the circle...My whole theory about art is the disparity that exists between form, masses and movement." (K Kuh, *The Artist's Voice: Talks with Seventeen Artists*, New York and Evanston, Illinois: Harper & Row, 1962) *Composition with Blue Sphere,* with its complex interrelated forms, is a study of this spatial interplay. By embellishing a striking oil painting with a playful reference to sculpture, the artist weds two principal trajectories of his practice. *Composition with Blue Sphere* is a distinctive conception by Alexander Calder, one of the most iconic sculptor-painters of the twentieth century.

AC

(i)

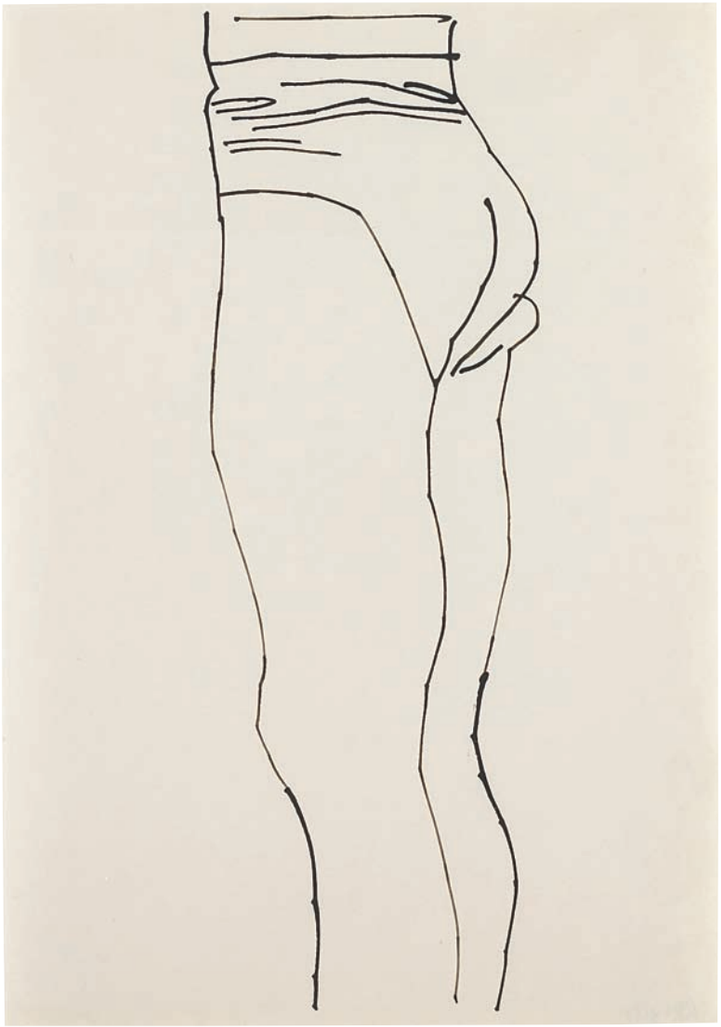
187

ANDY WARHOL 1928-1987

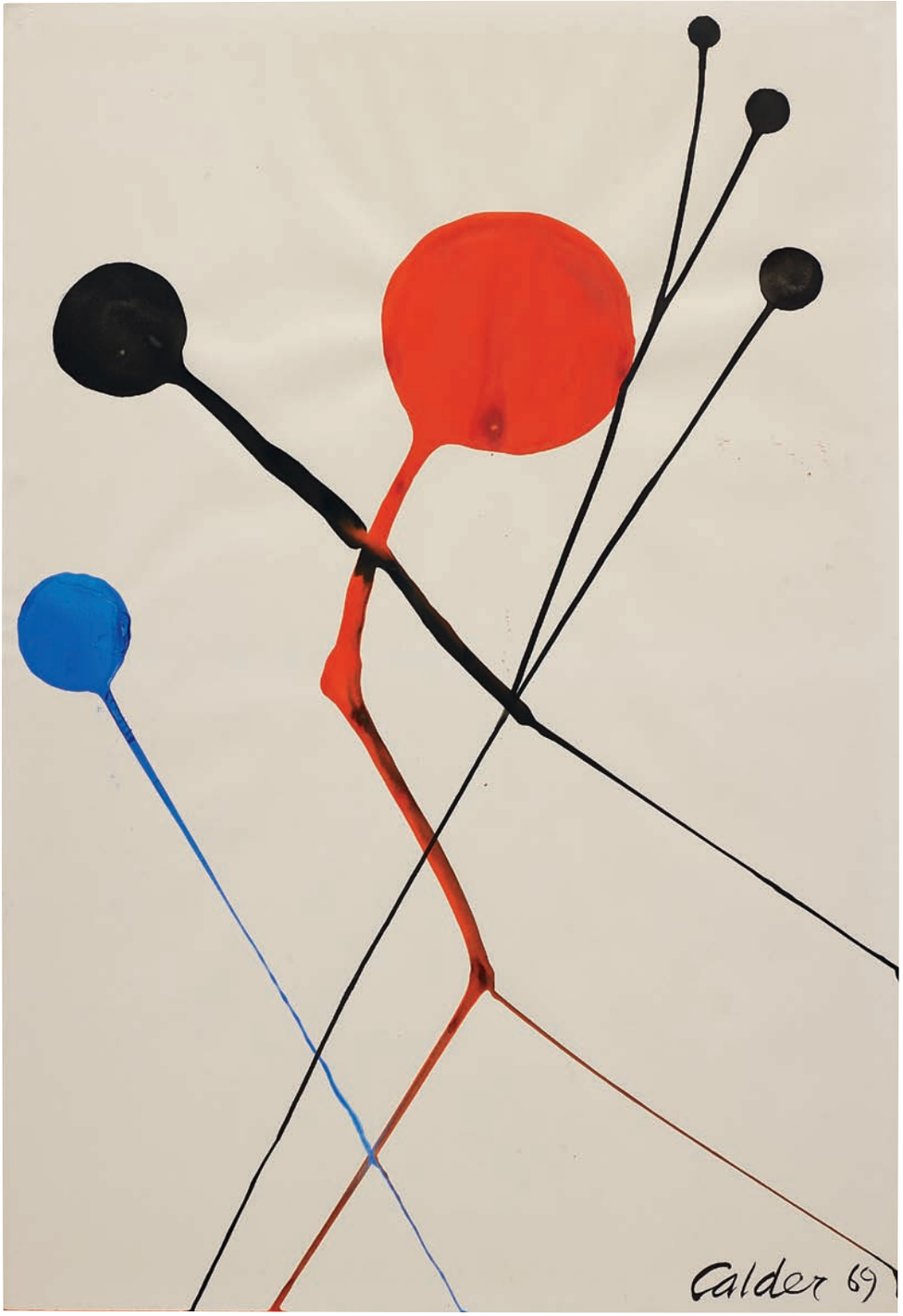
Two works: (i) *Reclining Figure with Legs to Chest;*
(ii) *Standing Figure,* circa 1956
ink on paper
11 x 8⅜ in. (27.9 x 21.3 cm)
(i) Stamped with the the Andy Warhol Foundation for the Visual Arts stamp and numbered "RR - 30.2," "A1121995" and "C:627.2" on the reverse.
(ii) Stamped with the Andy Warhol Foundation for the Visual Arts stamp and numbered "RR - 30.1" and "A121.995" on the reverse.

Estimate $25,000-35,000

PROVENANCE
Susan Sheehan Gallery, New York



(ii)



188

ALEXANDER CALDER 1898-1976

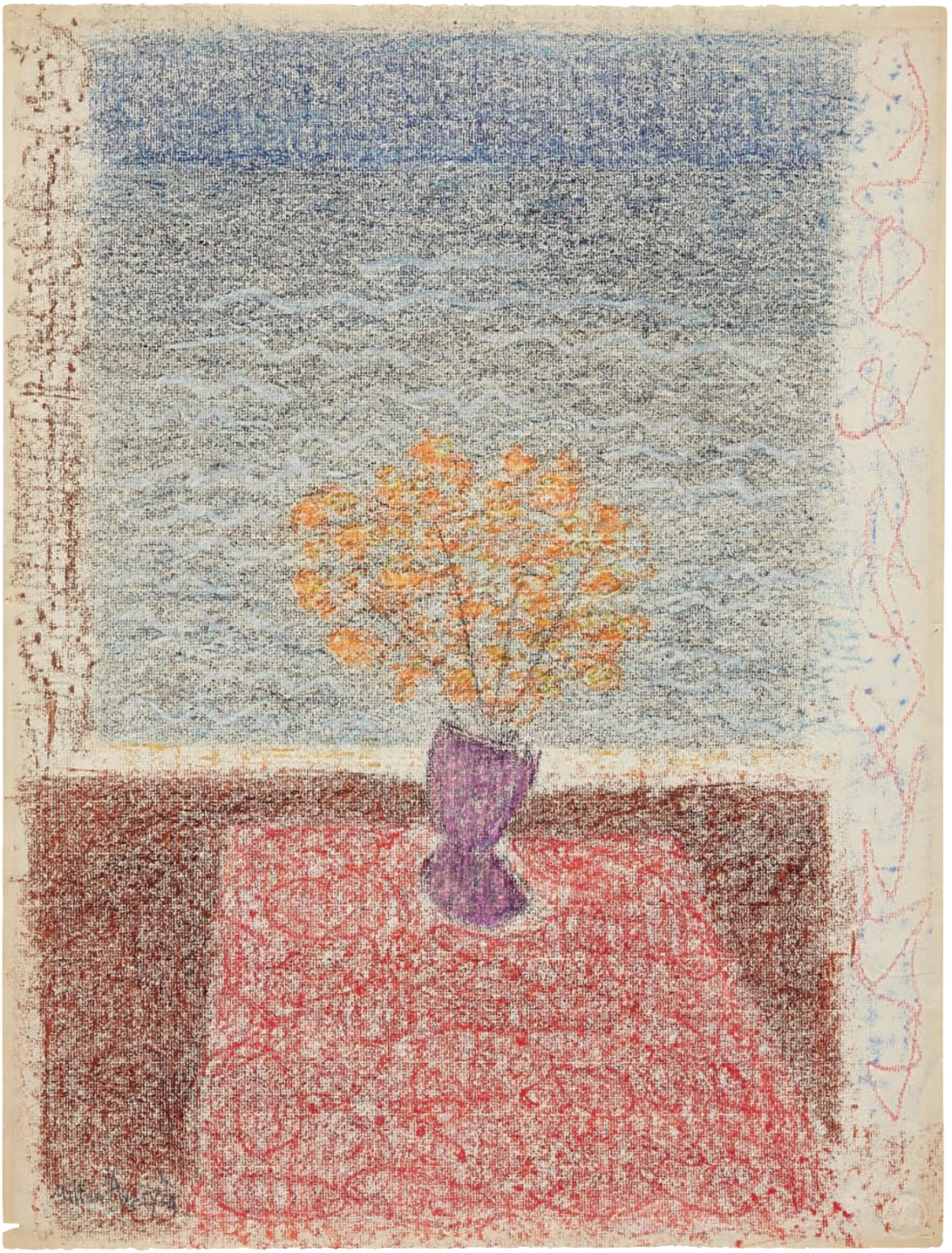
Airborne, 1969
gouache, ink on paper
43 x 29¼ in. (109.2 x 74.3 cm)
Signed and dated "Calder 69" lower right.
This work is registered in the archives of the Calder Foundation, New York, under application number A06246.

Estimate $50,000-70,000

PROVENANCE
Perls Galleries, New York
Private Collection, Truro, 1970
By descent to Private Collection, 2001
Sotheby's, New York, *Contemporary Art Day Auction*, May 13, 2013, lot 149
Acquired at the above sale by the present owner

EXHIBITED
Long Beach, Long Beach Museum of Art, *Calder Gouaches: The Art of Alexander Calder*, January 11 - February 8, 1970, traveled to San Diego, Fine Arts Museum of San Diego (February 27 - March 9, 1970), Phoenix, Phoenix Museum of Art (May 1 - May, 1970)

LITERATURE
Calder Gouaches, The Art of Alexander Calder, exh. cat., Long Beach, Long Beach Museum of Art, 1970, cat. no. 44



189

MILTON AVERY 1885-1965
Bouquet by the Bay, 1954
crayon on paper
25 x 19 in. (63.5 x 48.3 cm)
Signed, titled and dated "'Bouquet by the Bay' Milton Avery 1954" on the reverse.

Estimate $15,000-20,000

PROVENANCE
Gift of Mrs. Sally Avery
New York, Sotheby Parke Bernet, *United Jewish Appeal-Federation of Jewish Philanthropies 29th Annual Art Auction*, June 21, 1982, lot 35
DC Moore Gallery, New York

EXHIBITED
New York, DC Moore Gallery, *Milton Avery*, March 21 – April 27, 2013

190

ALICE NEEL 1901-1984
Night, circa 1936
watercolor on paper
12 x 9 in. (30.5 x 22.9 cm)

Estimate $20,000-30,000

PROVENANCE
Robert Miller Gallery, New York

EXHIBITED
New York, Robert Miller Gallery, *Alice Neel Drawings and Watercolors*, December 1, 1986 - January 3, 1987
Medford, Tisch Gallery of the Aidekman Arts Center, Tufts University Art Gallery, *Exterior/Interior: Alice Neel*, October 1 - December 15, 1991
Denver, Denver Art Museum, *Alice Neel*, October 6 - December 30, 2001

191

JOSEF ALBERS 1888-1976
5 Greens and Blue, 1947-54
oil on masonite
16 x 30¼ in. (40.6 x 76.8 cm)
Initialed and dated "A 47-54" lower right; further signed, titled and dated "5 Greens and Blue Albers 47-54" on the reverse.

Estimate $150,000-250,000

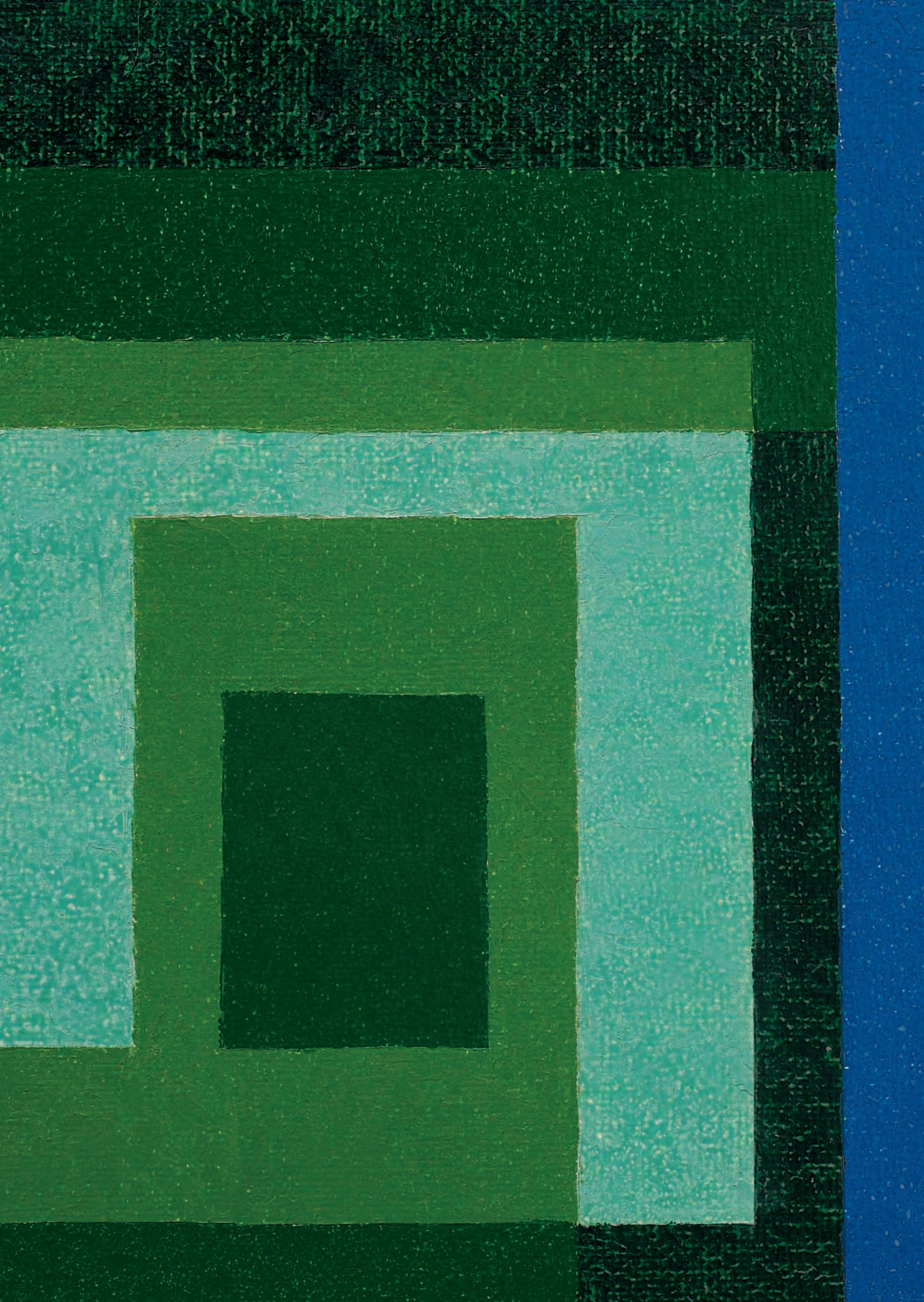
PROVENANCE
Sidney Janis Gallery, New York
Theodore V. Marsters, Litchfield
New York, Christie's, *Post-War and Contemporary Art*, November 14, 2002, lot 125
Acquired at the above sale by the present owner

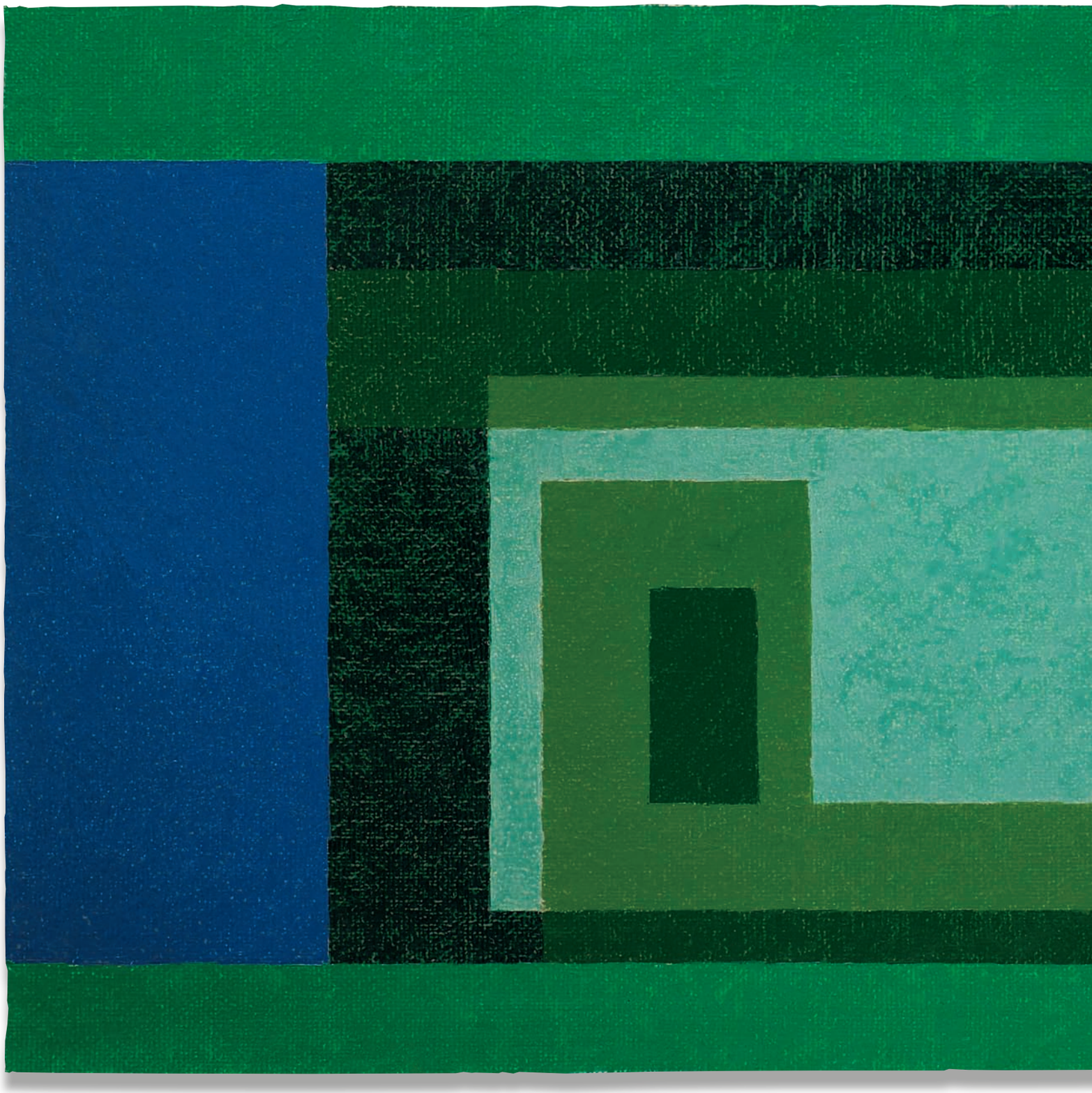
LITERATURE
This work is to be included in the forthcoming *Catalogue raisonné of the Paintings of Josef Albers, 1914–1976* being prepared by the Anni and Josef Albers Foundation.

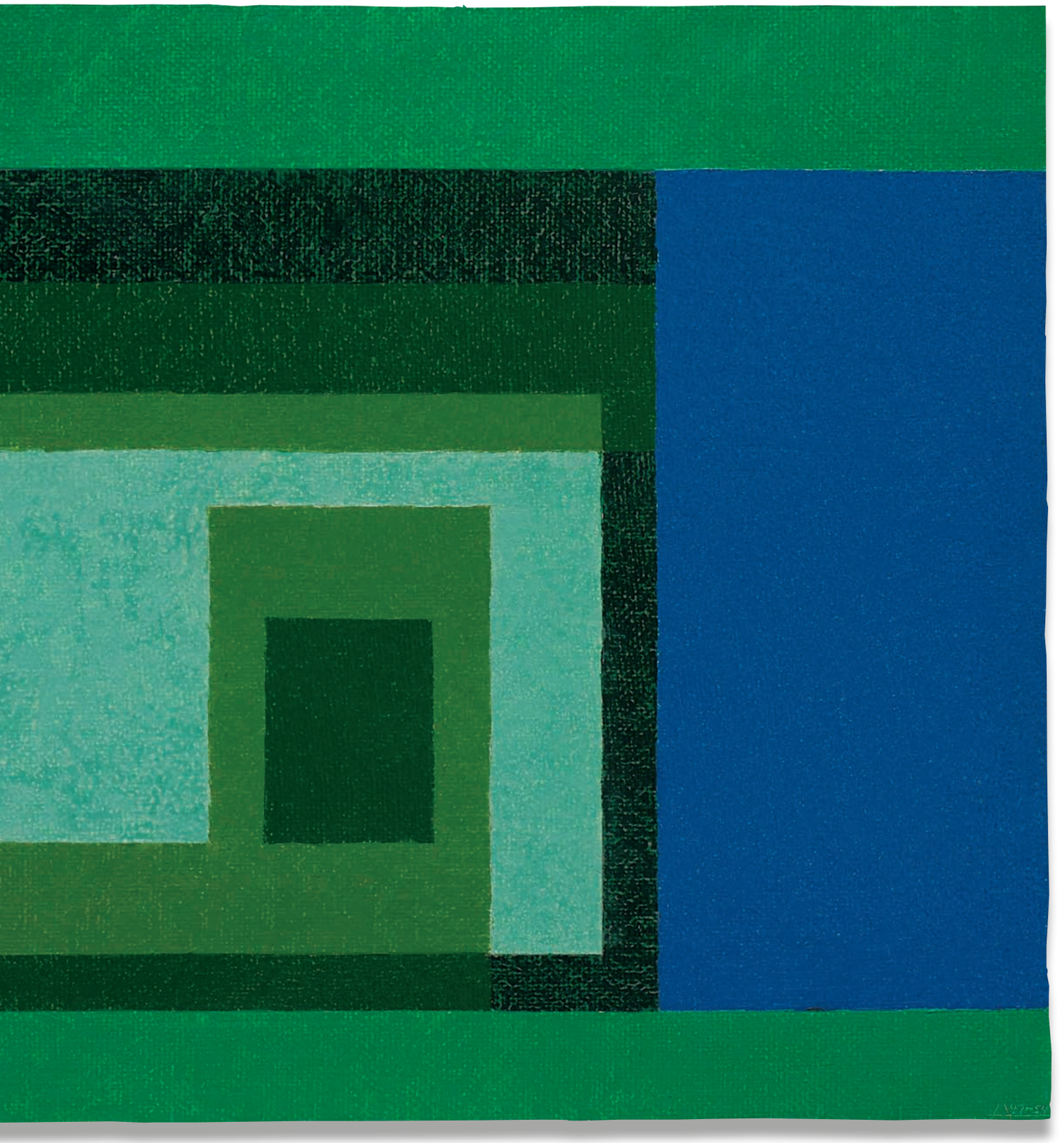
In *Variant Five Greens and Blue,* 1947-54, Joseph Albers empties abstraction of all but its essentials in order to meditate upon the experiential properties of color. He presents the spectator with a reductive, yet visually potent, composition of flat, interlocking rectangular planes. As the title indicates, this cool, geometric arrangement captures one blue hue amidst a spectrum of green tones. Known for using paints straight from the tube, Albers' blue is a brilliantly saturated cobalt. Hunter, forest and emerald green occupy the rest of the canvas, with electric teal dominating the center. Despite its promise of simplicity, Albers' work is infinitely mysterious. After sustained viewing, colors transform and pulsate, taking on new chromatic potency. Marine blue appears cooler when seen relative to various shades of green. Aqua green takes on a vivid, yellow warmth when set against a dark, emerald setting. Albers reflected, "What interests me most now is how colors change one another according to the proportions and quantities [I use]. I'm especially proud when [I can make] colors lose their identity and become unrecognizable."(H. Liesbrock, *Painting on Paper: Josef Albers in America*, exh. cat., Ostfildern, 2011, pp. 32-33).

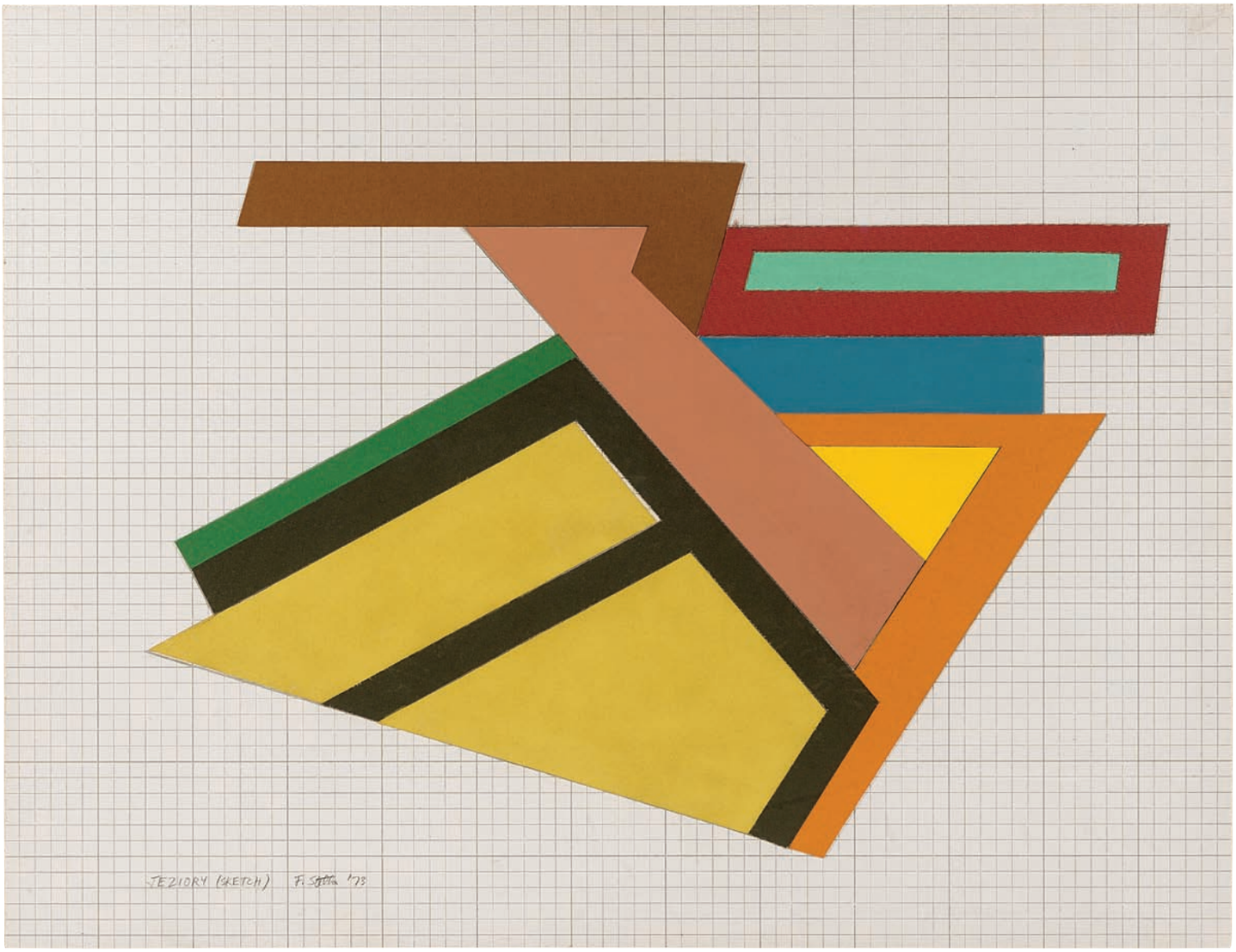
In addition to exploring the properties and boundaries of color, Albers manipulates form. In the present lot, Albers shifts shapes minutely in order to avoid perfect symmetry. The work belongs to a group of oil paintings initiated in 1933 called the "Variant/Adobe" that concentrate on this volatility: "...On the whole, variants demonstrate, besides a sincere attitude, a healthy belief that there is no final solution in form; thus form demands unending performance and invites constant reconsideration--visually as well as verbally" (J. Albers, *Interaction of Color*, New Haven, 1963, p. 74). In every work belonging to this series, Albers presents a unique rearrangement of principle forms.

The "Variant/Adobe" works take subtle inspiration from the adobe architecture Albers encountered during extensive travels to Mexico and Latin America in the 1930s and 1940s. *Variant Five Greens and Blue,* 1947-54 vaguely diagrams a low-slung house facade with windows or doors. By making this reference in a decidedly reduced language, Albers probes the relationship between representation and abstraction.Throughout his lifetime, Albers conducted formal experiments that would come to redefine visual perception in the modern era. *Variant Five Greens and Blue,* 1947-54 demonstrates the analytical mindset of Albers, a critical predecessor of minimalist, conceptual and op art.









192

FRANK STELLA b. 1936
Untitled, 1973
linen, felt, and cardboard collage, acrylic, on cardboard
29⅞ x 38⅞ x 1⅞ in. (76 x 99 x 5 cm)
Signed and dated "F. Stella '73" lower left.

Estimate $25,000-35,000

PROVENANCE
Private Collection

193

SOL LEWITT 1928-2007

Four-Part Drawing Using Three Colors in Each Part, 1970

ink on paper

18 x 18 in. (45.7 x 45.7 cm)

Signed, titled and dated "Four part drawing using three colors in each part Sol LeWitt March 21, 1970" lower right.

Estimate $50,000-70,000

PROVENANCE

Acquired directly from the artist, 1970

EXHIBITED

Pasadena Art Museum, *Sol LeWitt*, November 17, 1970 - January 3, 1971

194

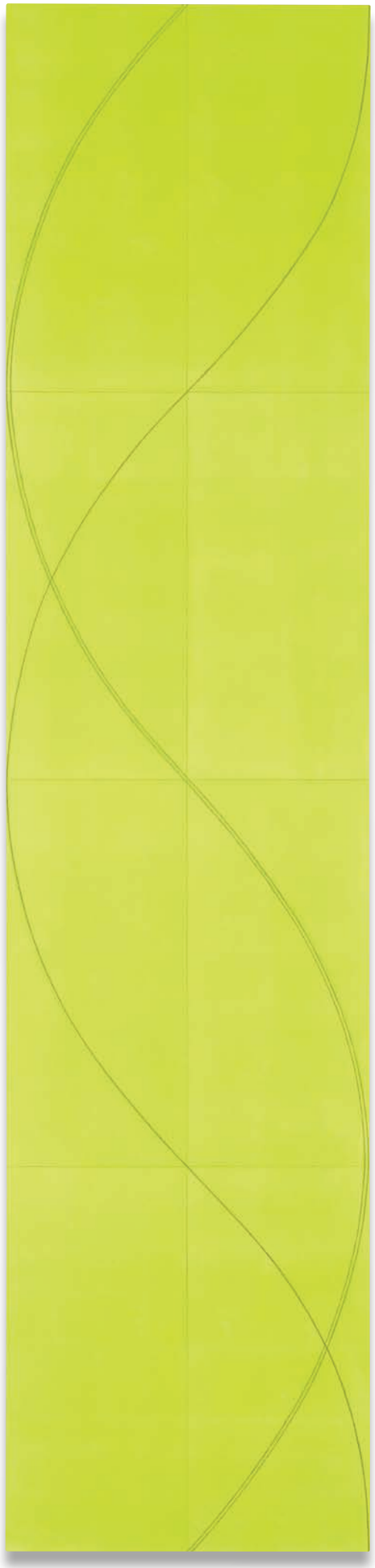
ROBERT MANGOLD b. 1937
Column Painting 19, Version 2, 2004
acrylic, graphite, black pencil on canvas
120 x 28 in. (304.8 x 71.1 cm)
Signed, titled and dated "R. Mangold 2004 Column Painting 19 Version 2" on the reverse.

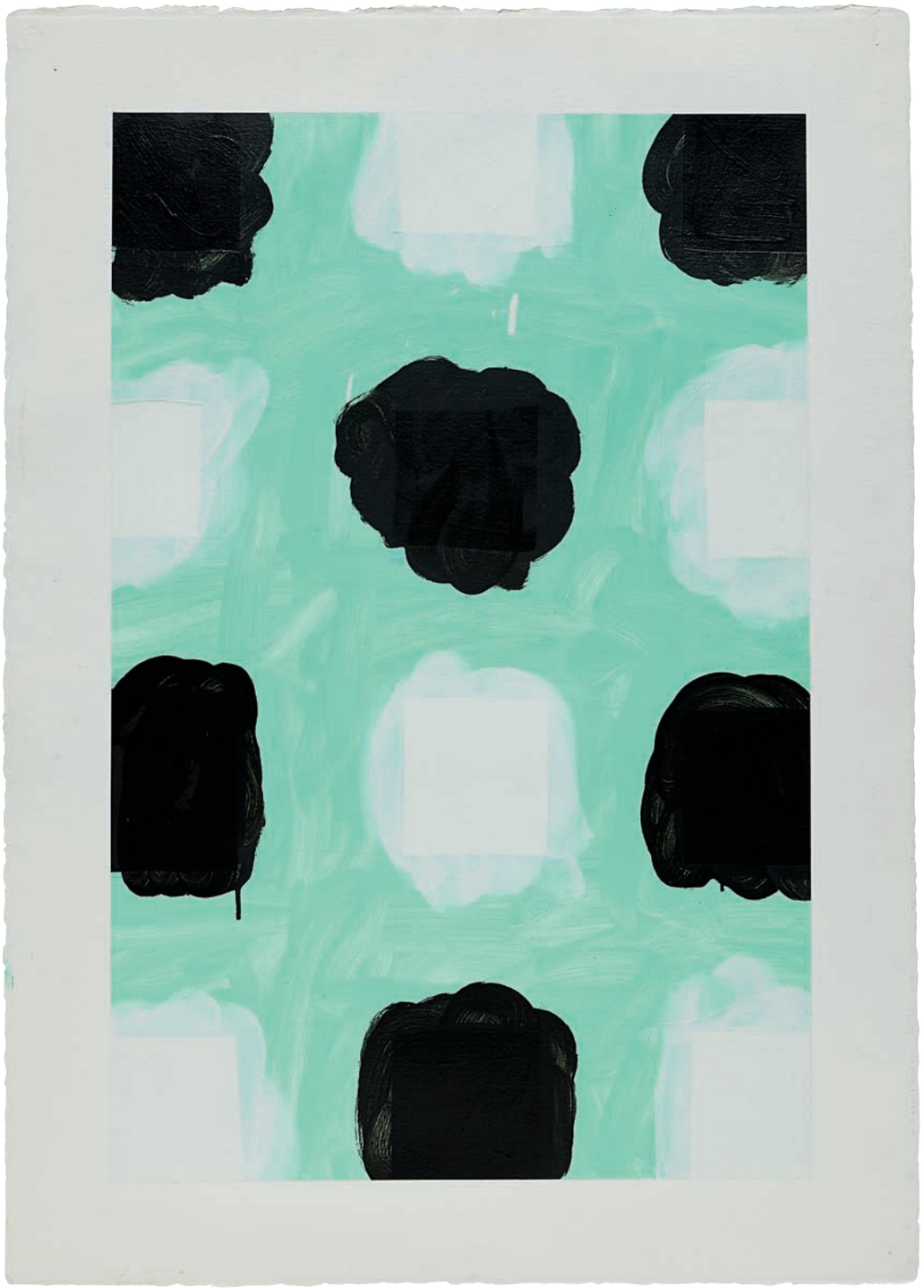
Estimate $175,000-250,000

PROVENANCE
Lisson Gallery, London
Private Collection, Pennsylvania

EXHIBITED
London, Lisson Gallery, *Robert Mangold: Column Paintings and Works on Paper*, March 17 - April 30, 2005

Dan Flavin, *untitled*, 1963, green fluorescent light, 8 ft. (244 cm) high, Edition 4 of 5, CL no. 28, © 2014 Stephen Flavin/Artists Rights Society (ARS), New York; courtesy of David Zwirner, New York/London



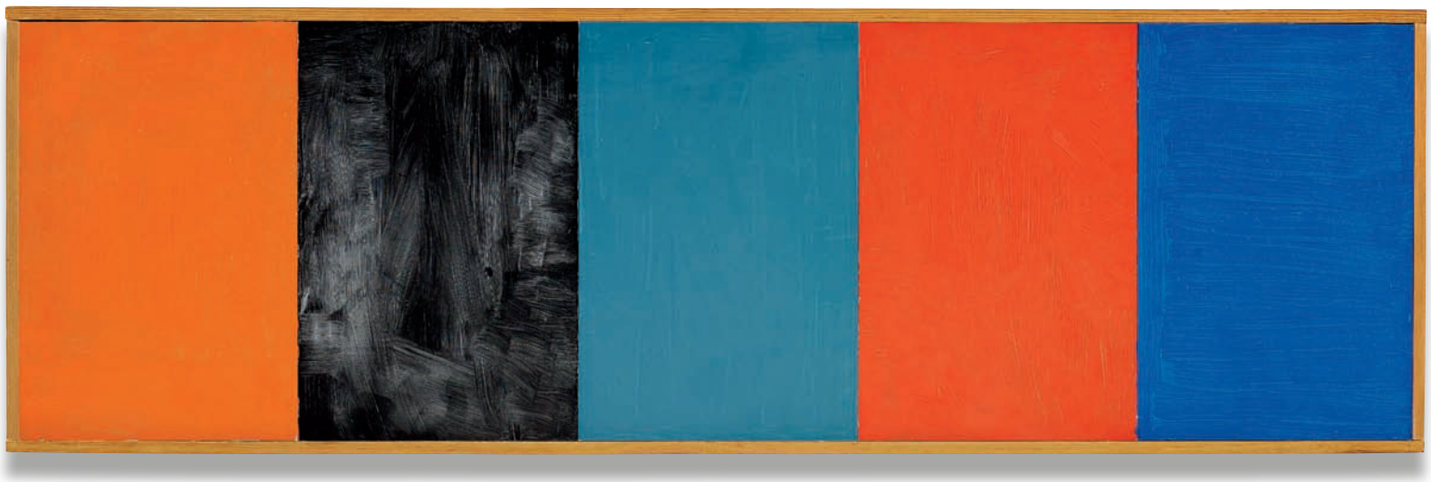


195

MARY HEILMANN b. 1940
Jellyfish, 1998
oil, gesso on paper
41 x 29½ in. (104.1 x 74.9 cm)
Signed, titled and dated "Jellyfish 1998 Mary Heilmann" on the reverse.

Estimate $15,000-20,000

PROVENANCE
303 Gallery, New York



196

GÜNTHER FÖRG b. 1952

Farbfeld, 1986

oil, aluminum on wood

12½ x 40¼ in. (31.8 x 102.2 cm)

Signed and dated "Förg 1986" on the reverse.

Estimate $20,000-30,000

PROVENANCE

Flanders Graphics, Minneapolis

EXHIBITED

Krefeld, Museum Haus Lange, *Günther Förg*, March 15 - May 3, 1987, then traveled to to Saint-Etienne, Maison de la culture et de la communication de Saint-Etienne (1987), Hague, Gemeentemuseum Den Haag (1987)

LITERATURE

Günther Förg, exh. cat., Museum Haus Lange, Krefeld, 1987, no. 91/86, n.p. (illustrated)

197

ALFRED JENSEN 1903-1981

The Tectractys, 1964
oil on canvas, in 3 joined canvases
52 x 122 in. (132.1 x 309.9 cm)
Signed, titled and dated "'The Tetractys' Painted in 1964 by Alfred Jensen" on the reverse of each element; further inscribed "Per I," "Per II," and "Per III" on the reverse of each respective element.

Estimate $100,000-150,000

PROVENANCE
Acquired directly from the artist, 1980

EXHIBITED
New York, Whitney Museum of American Art, *1965 Annual Exhibition of Contemporary Painting*, December 8, 1965 - January 30, 1966
Prague, American Embassy, *Art in Embassies Program*, May, 1967 - October, 1968
Buffalo, Albright-Knox Art Gallery, *Paintings and Diagrams of Alfred Jensen from the Years 1957 - 1977*, January 15 - February 26, 1978, then traveled to New York, New Museum (March 10 - April 21, 1978), Chicago, Museum of Contemporary Art (May 5 - June 23, 1978), Boulder, Department of Fine Arts Gallery, University of Colorado Museum (July 3 - August 6, 1978), San Francisco, San Francisco Museum of Modern Art (August 18 - October 1, 1978)

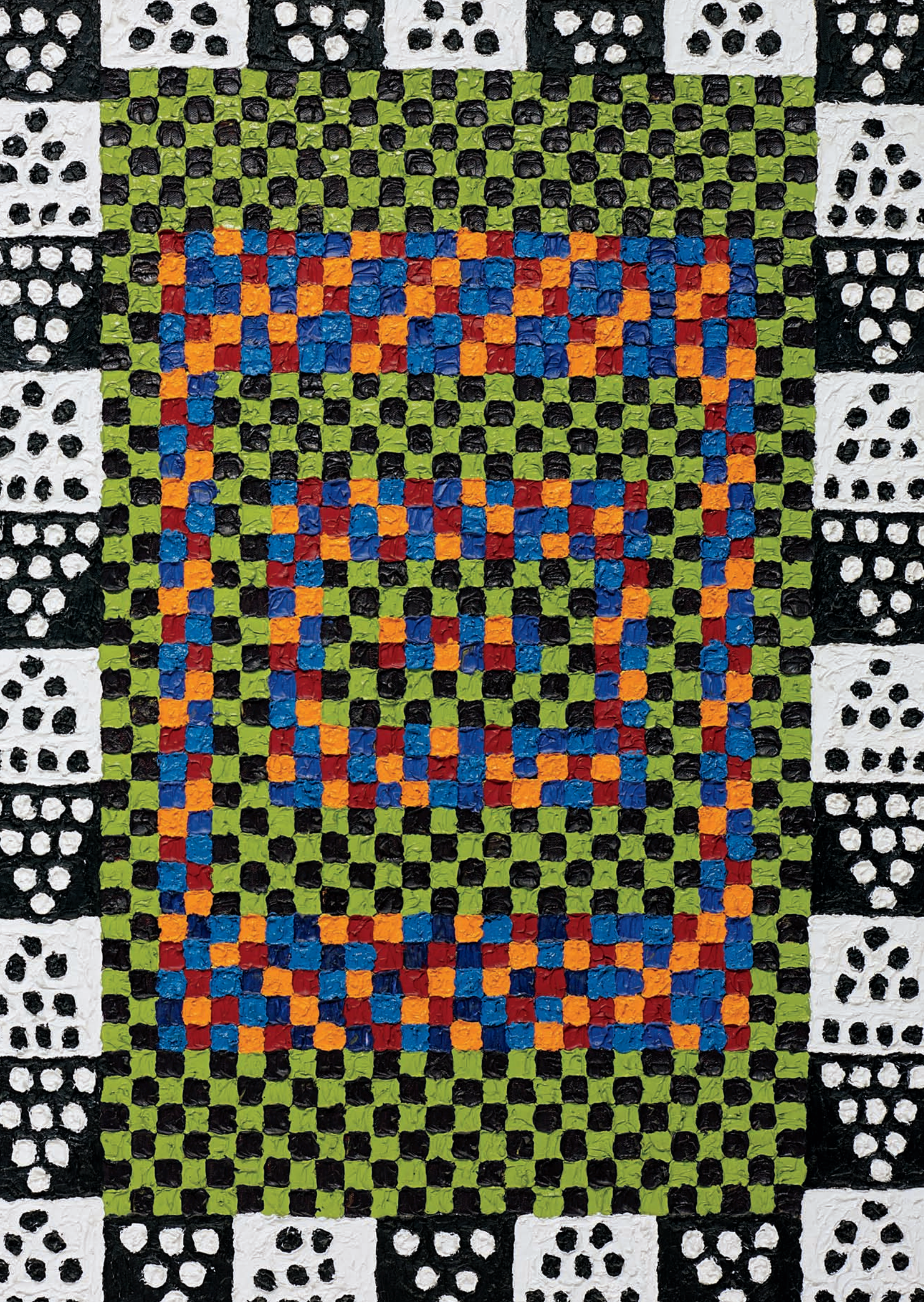
LITERATURE
Alfred Jensen: Paintings and Diagrams from the Years 1957 - 1977, exh. cat., Albright-Knox Gallery, Buffalo, 1978, pl. 26, p. 57 (illustrated)

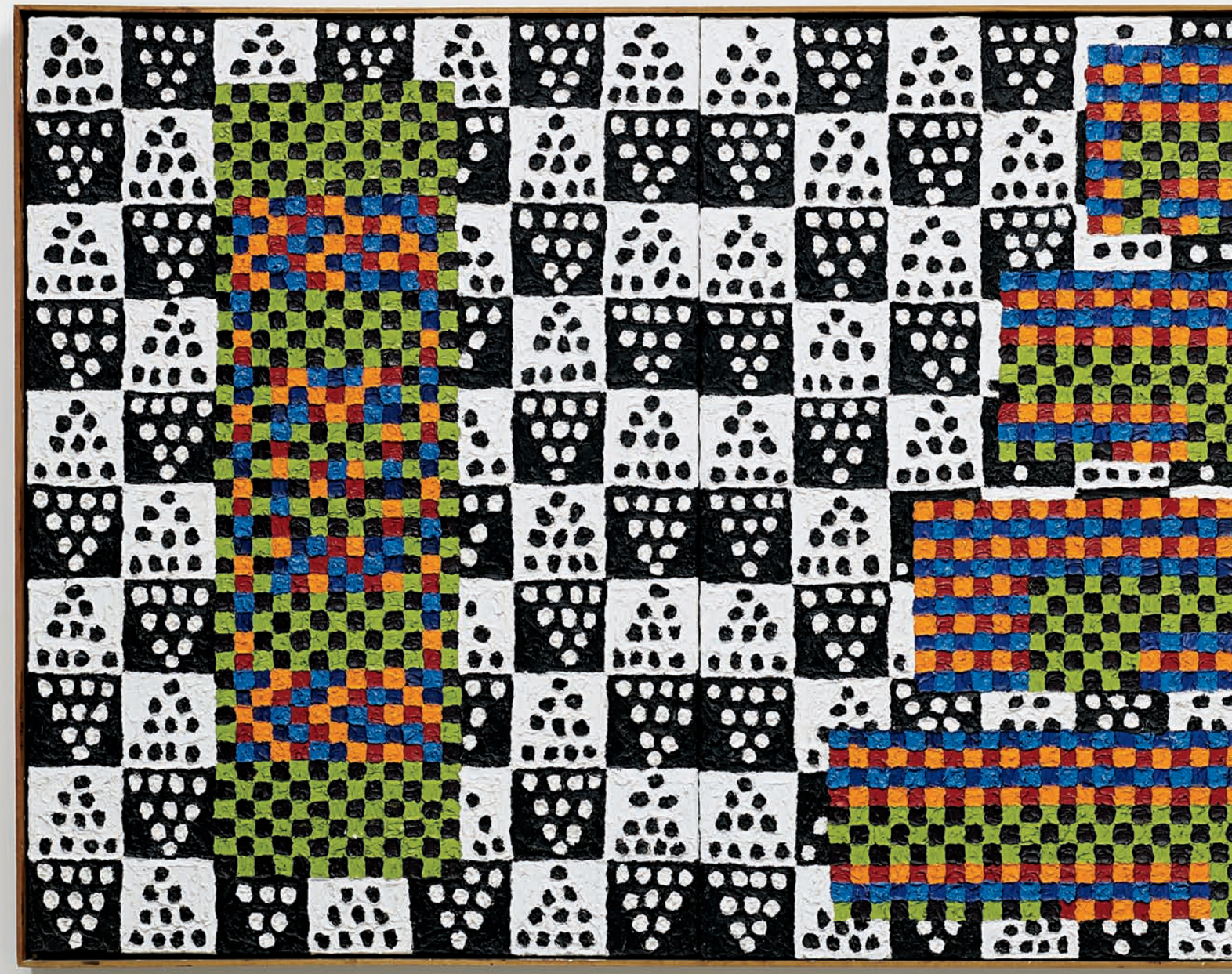
"The edge of things, a profile, coupled with a past event, has always made me leap like an inspired diver off a board."

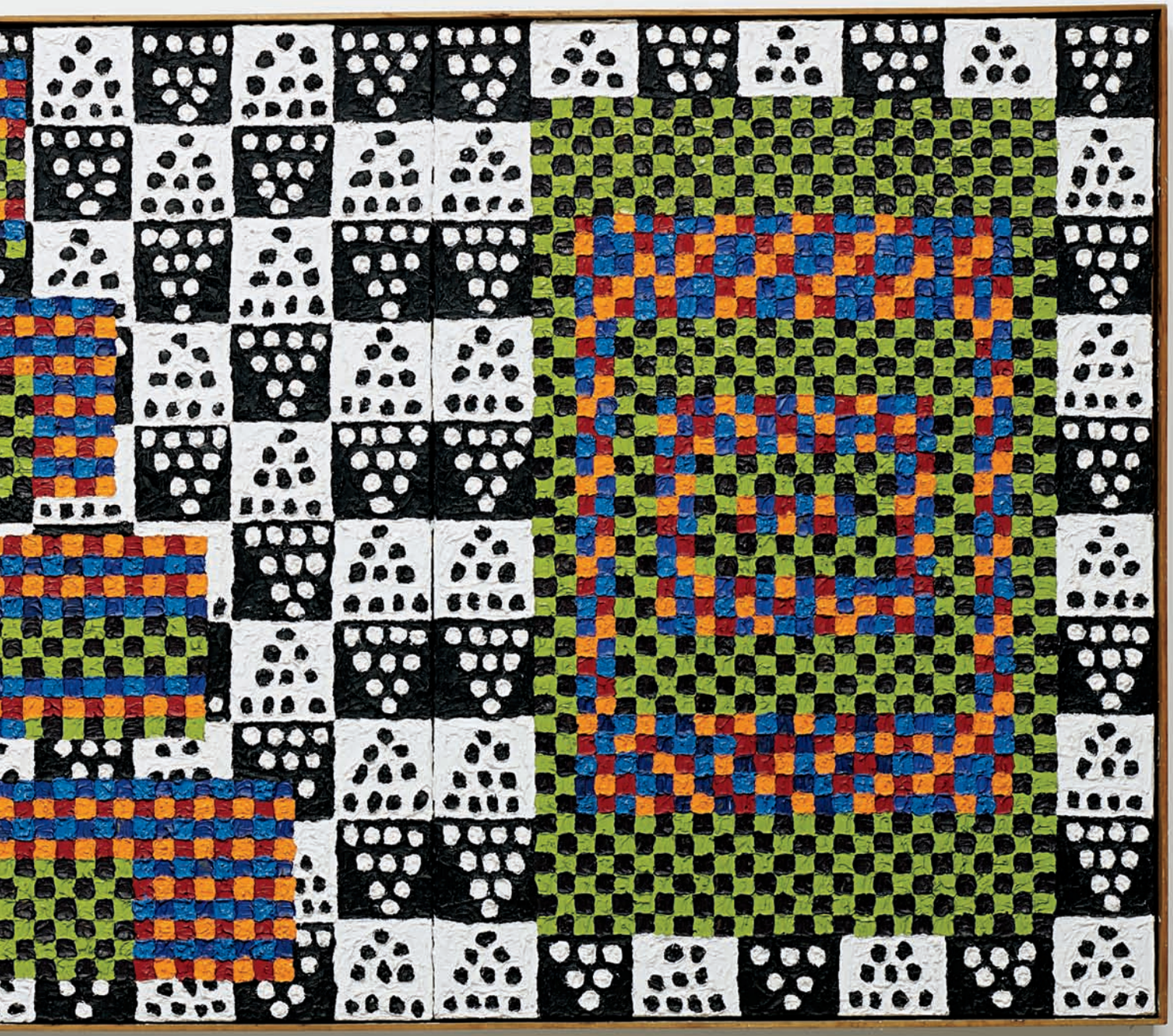
ALFRED JENSEN, 1977

Working in the 1960s, Alfred Jensen sought to express complex mathematical schemes through his artistic practice. *The Tetractys*, 1964, in its calculated design, is the product of such thinking. The present lot is a puzzle of vivid checkerboard designs. Three principle forms contain scores of lime green, crimson, saffron and aqua miniature squares. These forms reverberate against a background of thickly applied black and white paint. Influenced by Goethe's *Theory of Colors*, Jensen is known for selecting color systematically and applying paint directly from the tube. This direct application leaves a copious impasto texture on the surface. Jean Dubuffet is known to have been struck by the sheer "tastelessness" of Jensen's work. By suppressing all artistic decisions in favor of a larger logical system, Jensen creates paintings that are devoid of true stylistic taste or flair. Instead of privileging an individual's expression, his works communicate a primeval effect of universal order.

Traveling extensively during his lifetime and studying under Hans Hoffman in Munich, Jensen ultimately settled in New York City. After creating expressionist works for some time, Jensen eventually found himself in a more systematic, conceptual approach. He found inspiration for his diagrammatic works in scientific theories, astronomy, as well as ancient Chinese and Mayan culture. The present lot is determined by, and named after, a "tetractys" scheme. A "tetractys" or tetrad, is a triangular figure consisting of ten points arranged in four rows: one, two, three, and four points in each row. It is a mystical symbol that captivated the ancient mathematician Pythagoras. In *The Tetractys* background:white"> this triangular form is iterated and inverted in the black and white portions of the painting. Jensen explodes this microcosmic system, and pairs it with a vibrant checkboard, so that it overwhelms the viewer entirely. Though resolutely flat, the composition buzzes with chromatic energy. *The Tetractys*, showcasing dissonant, unfamiliar optical patterns, achieves an entirely hypnotic effect.







198

THEODOROS STAMOS 1922-1997

Carthage Sun Box, 1966

oil on canvas

18 x 72 in. (45.7 x 182.9 cm)

Signed "Stamos" lower left; further signed, titled and dated "'Carthage Sun Box' 1966 Stamos" along the overlap.

Estimate $30,000-50,000

PROVENANCE

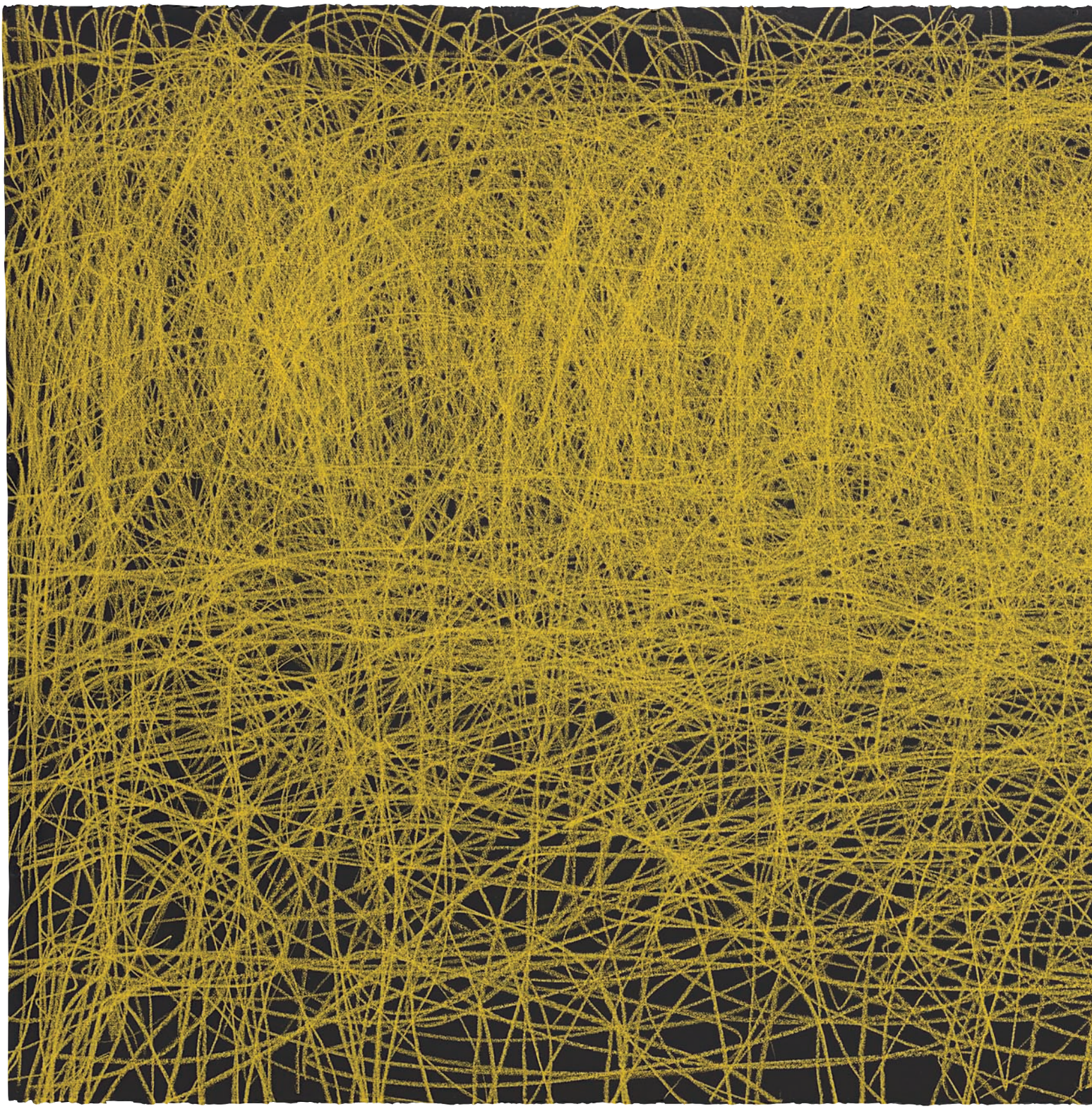
André Emmerich Gallery, New York
Property from the Continental Insurance Corporation
New York, Christie's East, *Contemporary Art*, November 14, 1995, lot 51
Acquired at the above sale by the present owner

199

PAUL JENKINS 1923-2012
Untitled, 1971
acrylic on linen
50 x 60 in. (127 x 152.4 cm)
Signed "Paul Jenkins" lower right.

Estimate $30,000-40,000

PROVENANCE
Private Collection, gifted by the artist
Private Collection, New York



200

WILLIAM ANASTASI b. 1933

Untitled, circa 1998

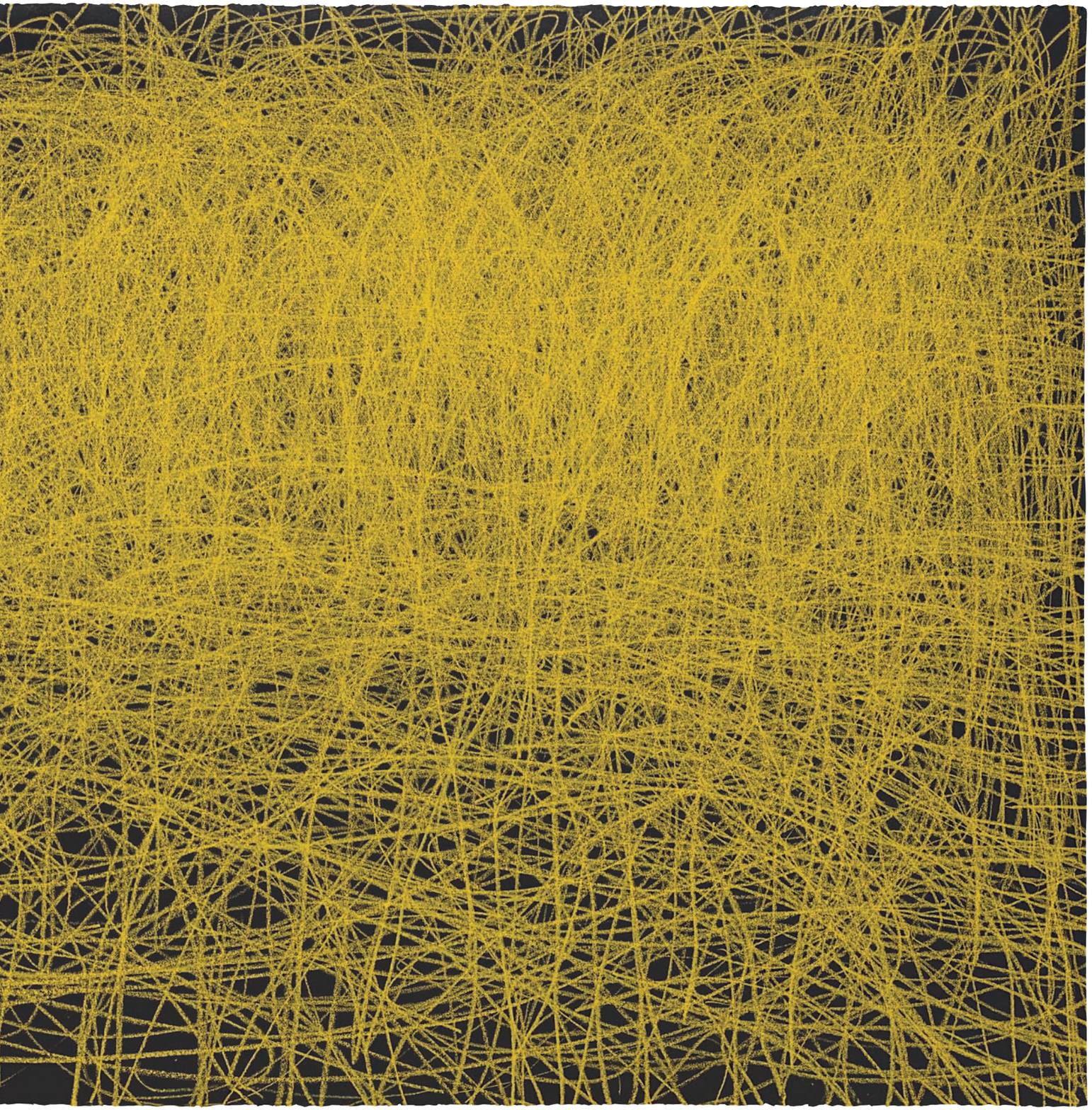
oil pastel on paper

51½ x 102 in. (130.8 x 259.1 cm)

Estimate $80,000-120,000

PROVENANCE

Acquired directly from the artist by the present owner



201

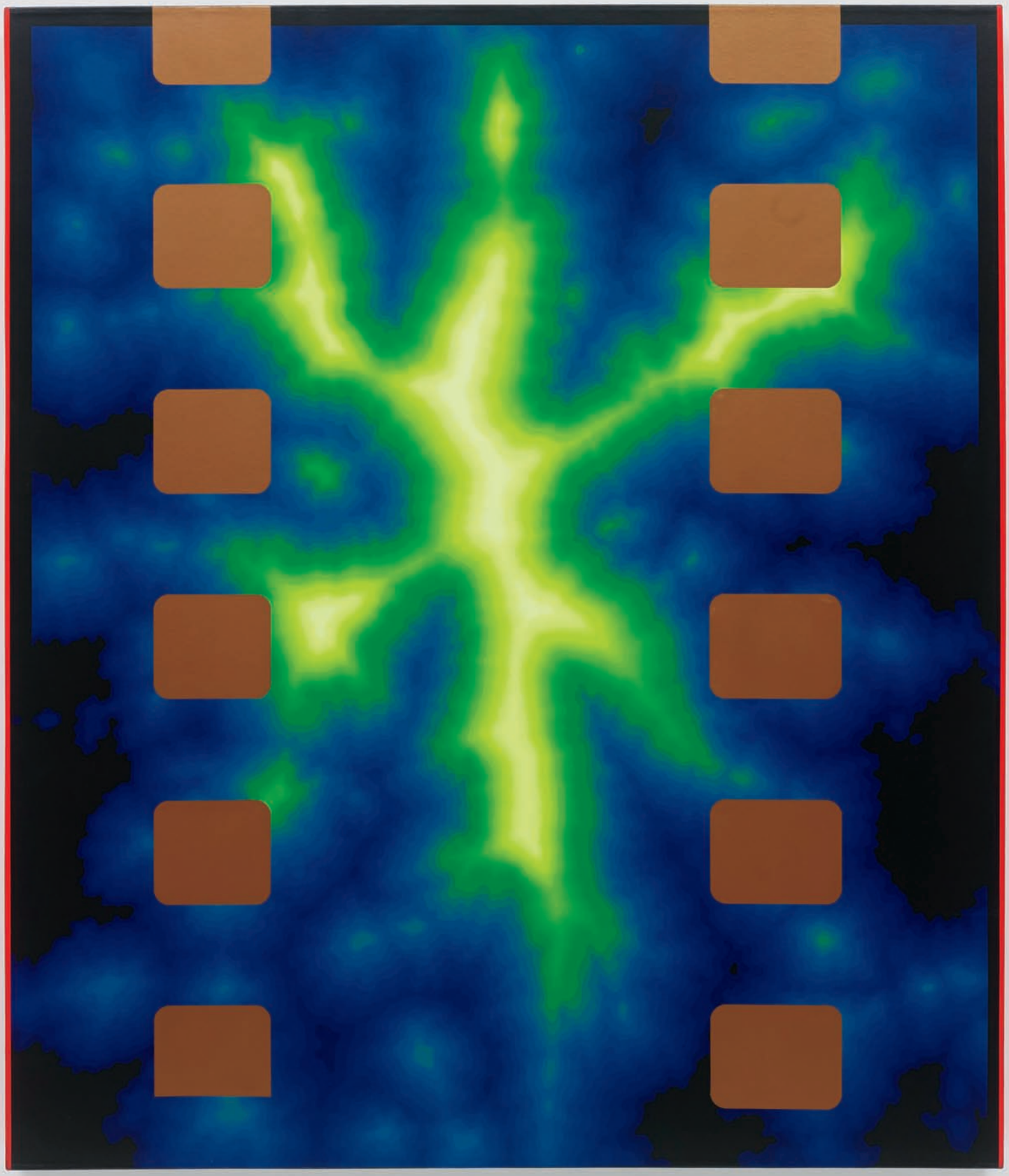
JACK GOLDSTEIN 1945-2003
Untitled, 1987
acrylic on canvas
84 x 72⅛ x 6¼ in. (213.4 x 183.2 x 15.9 cm)
Signed and dated "1987 Jack Goldstein" on the reverse.

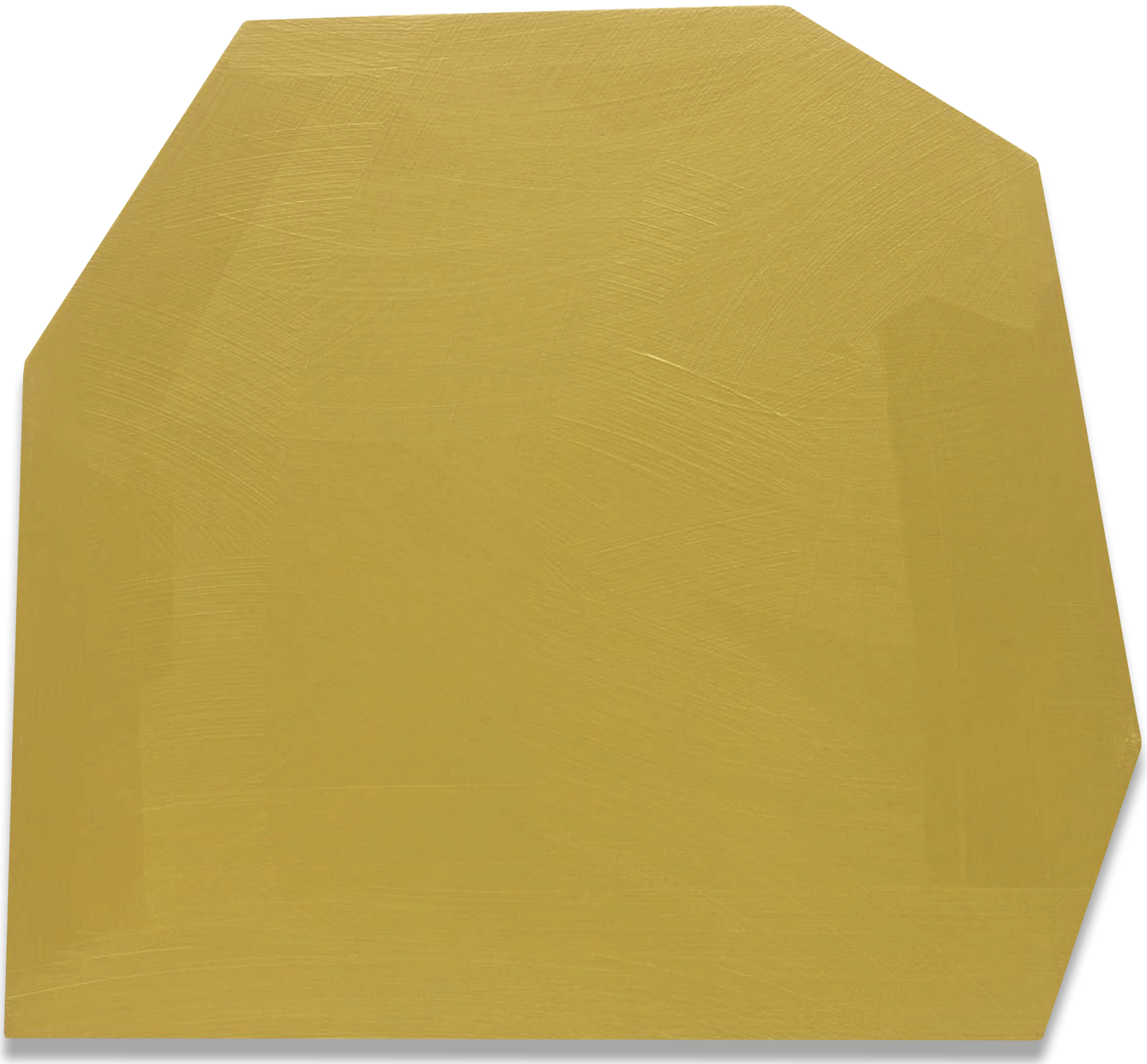
Estimate $70,000-90,000

PROVENANCE
John Weber Gallery, New York
Christie's, New York, *Post-War and Contemporary First Open*, April 1, 2008, lot 36
Acquired at the above sale by the present owner

"It is purely about representation. It's the flip side of language. It's the image."

JACK GOLDSTEIN, 2003





202

IMI KNOEBEL b. 1940
Untitled, 1975-87
acrylic on wood
19⅛ x 17½ in. (48.6 x 44.5 cm)
Signed and dated "Imi 75 87" on the reverse.

Estimate $15,000-20,000

PROVENANCE
Galerie Thaddaeus Ropac, Paris
Private Collection, Brussels

203

JACK GOLDSTEIN 1945-2003

Untitled, 1986

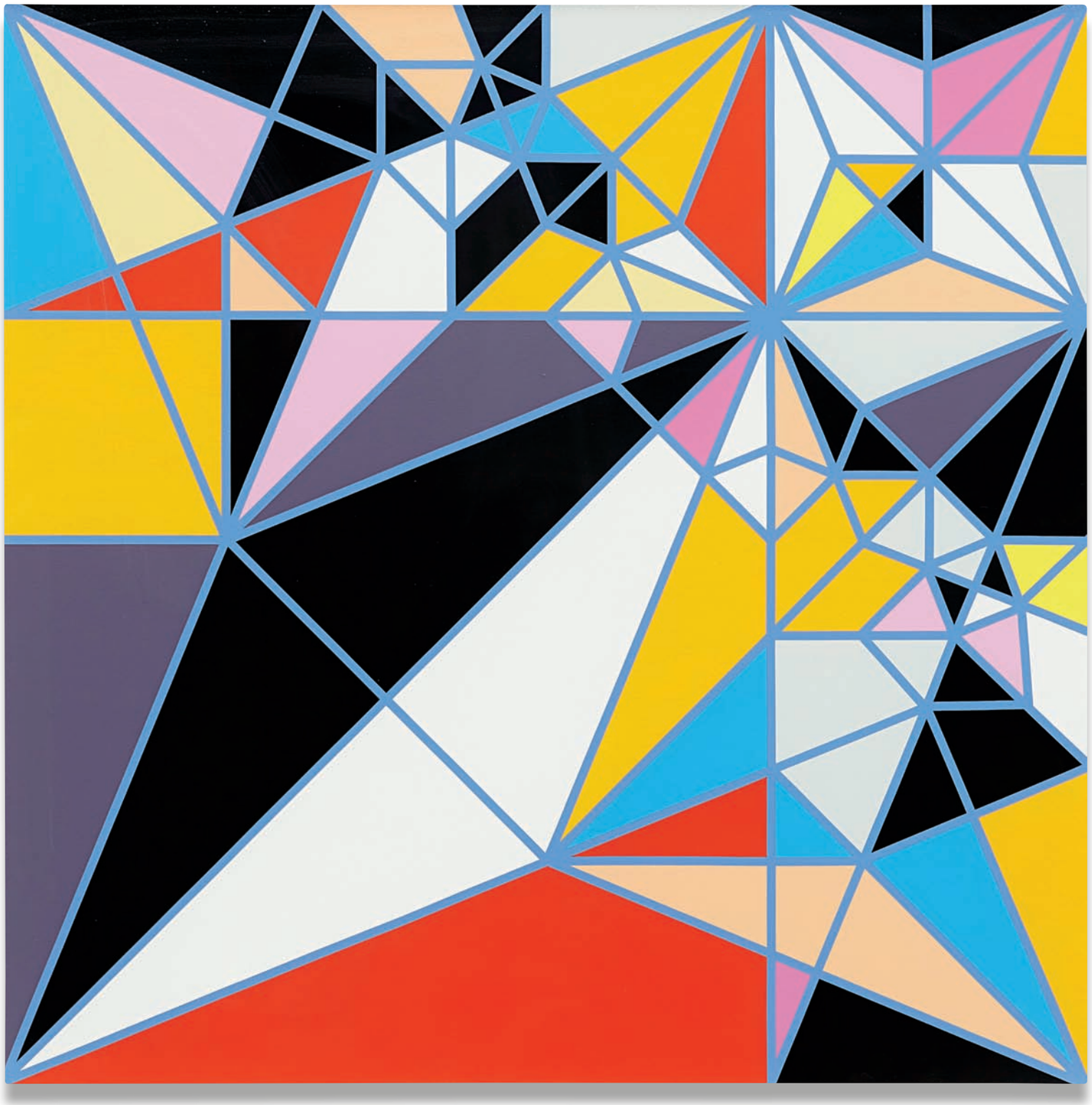
acrylic on paper, in artist's frame

32¾ x 64¼ in. (83.2 x 163.2 cm)

Estimate $40,000-60,000

PROVENANCE

Metro Pictures, New York
Private Collection
Phillips de Pury & Company, New York, *80's*, December 17, 2010, lot 18
Acquired at the above sale by the present owner



204

SARAH MORRIS b. 1967
Mouse [Origami], 2007
household gloss paint on canvas
48 x 48 in. (122 x 122 cm)
Initialed, titled and dated "2007 Mouse [Origami] SM" along the overlap.
Based on the crease pattern "Rat, opus 159" by Robert J. Lang.

Estimate $30,000-40,000

PROVENANCE
White Cube, London

205

SOL LEWITT 1928-2007

Untitled (Geometric Structure), circa 1985

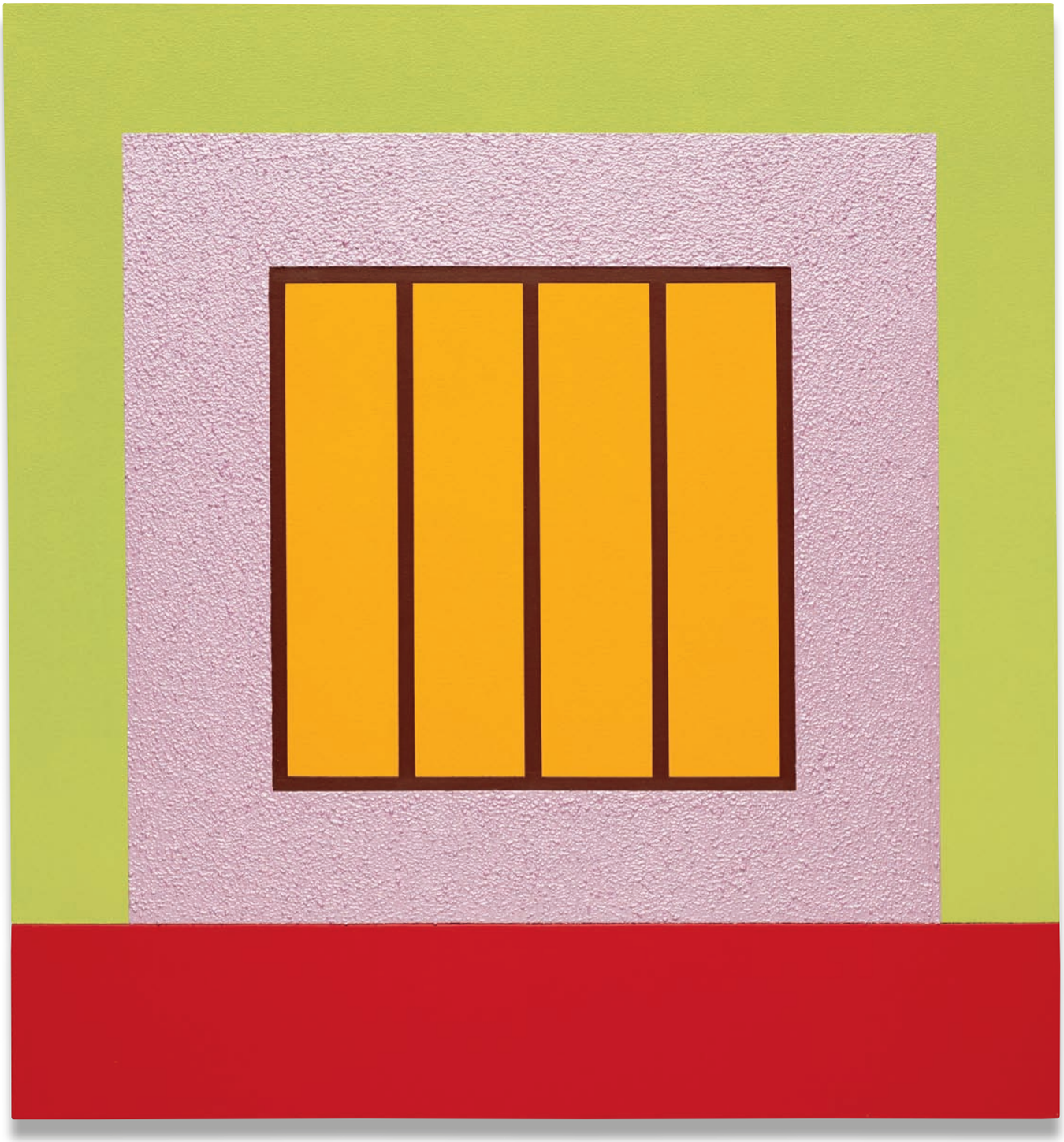
paint, wood

59½ x 40 x 38 in. (151.1 x 101.6 x 96.5 cm)

Estimate $50,000-70,000

PROVENANCE

Butterfields, San Francisco, *20th Century Art*, April 18, 2000, lot 2080
Acquired at the above sale by the present owner



206

PETER HALLEY b. 1953
Pink Prison, 2000
acrylic, Roll-a-Tex on canvas
47 x 44 in. (119.4 x 111.8 cm)
Signed and dated "Peter Halley 2000" on the reverse.

Estimate $30,000-40,000

PROVENANCE
Mary Boone Gallery, New York
Private Collection

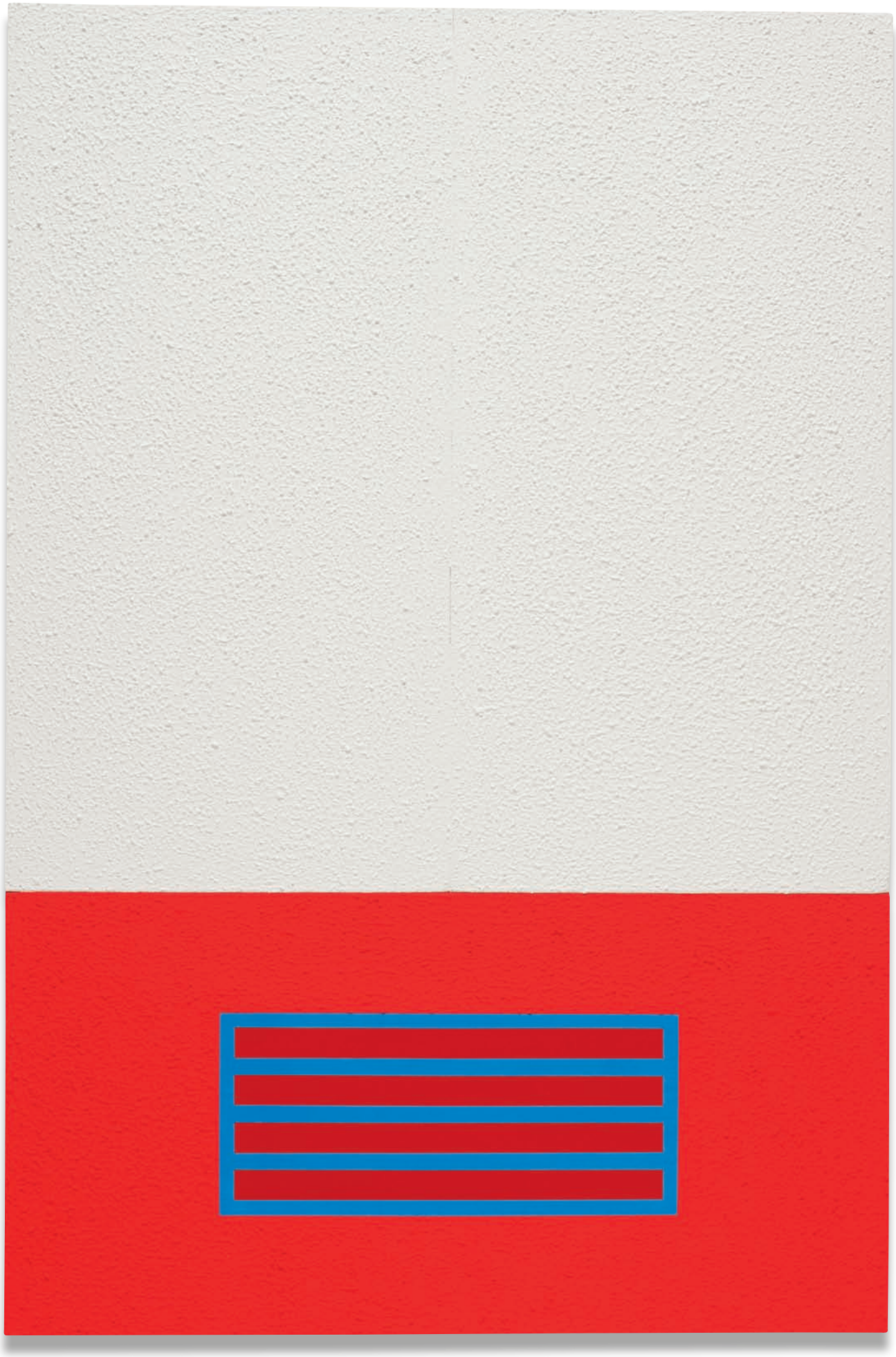
207

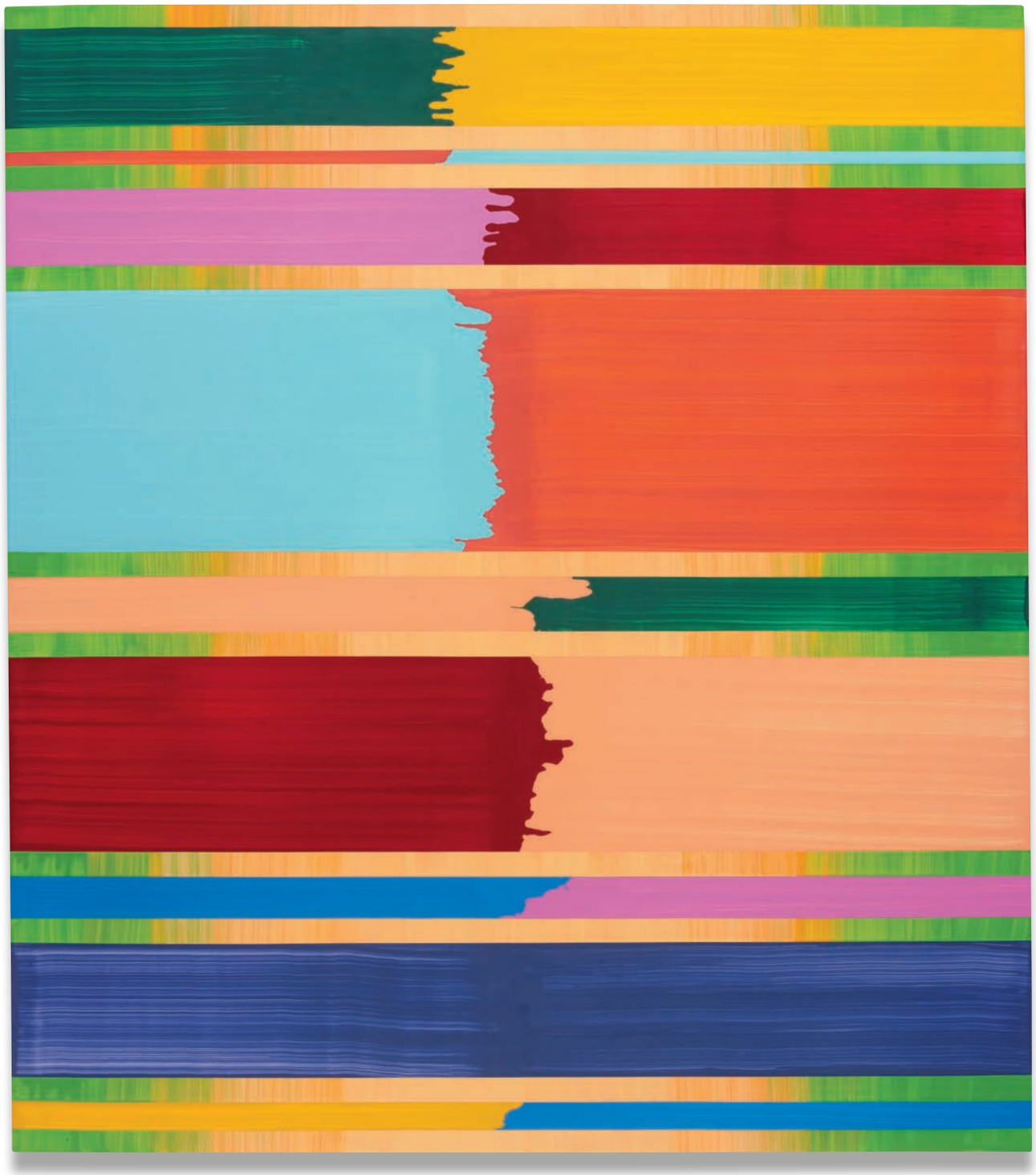
PETER HALLEY b. 1953
Two Cells, Horizontal Prison, 2004
acrylic, Day-Glo acrylic, Roll-a-Tex on canvas
63 x 42 in. (160 x 106.7 cm)
Signed and dated "Peter Halley 2004" on the reverse.

Estimate $40,000-60,000

PROVENANCE
Mary Boone Gallery, New York
Private Collection

EXHIBITED
New York, Mary Boone Gallery, *Peter Halley*, May 1 - June 2, 2004





208

BERNARD FRIZE b. 1954
David, 2004
acrylic, resin on canvas
70⅞ x 63 in. (180 x 160 cm)
Signed, titled and dated "Bernard Frize David 2004" along the overlap.

Estimate $25,000-35,000

PROVENANCE
Galerie Micheline Szwajcer, Brussels

EXHIBITED
Brussels, Galerie Micheline Szwajcer, *Bernard Frize*, May 14 - June 26, 2004

209

JACQUELINE HUMPHRIES b. 1960
Hor #11, 1998
oil on linen
90 x 102 in. (228.6 x 259.1 cm)
Titled "Horizon #11" on the reverse.

Estimate $30,000-40,000

PROVENANCE
Galerie Simonne Stern, New Orleans

210

RICHARD TUTTLE b. 1941

Space-is-Concrete (21), 2005

acrylic, plasticine, string on spun plastic with metal thumbtacks

24 x 17 in. (61 x 43.2 cm)

Estimate $35,000-45,000

PROVENANCE

Sperone Westwater, New York

211

MARTIN KIPPENBERGER 1953-1997

Copa und Ipa, 1986

silkscreen on collaged found fabric, in artist's cardboard frame

30¼ x 36 in. (76.8 x 91.4 cm)

This work is unique and is accompanied by a signed certificate of authenticity issued by Galerie Gisela Capitain for the Martin Kippenberger Estate.

Estimate $70,000-90,000

PROVENANCE

Acquired directly from the artist

Private Collection

212

GILBERT & GEORGE b. 1943 / b. 1942

Heavy Petting, 1981
postcard collage on paper
image 23 x 20⅝ in. (58.4 x 52.4 cm)
sheet 44 x 32 in. (111.8 x 81.3 cm)
Signed, titled and dated "HEAVY PETTING Gilbert + George 1981"
on label affixed to the lower right.

Estimate $15,000-20,000

PROVENANCE
Anthony D'Offay Gallery, London
Hirschl & Adler Modern, New York
Private Collection, Pennsylvania
Freeman's, Philadelphia, *Modern and Contemporary Art*, November 3, 2007, lot 70
Acquired at the above sale by the present owner

EXHIBITED
New York, Hirschl & Adler Modern, *Gilbert & George: Post-card Sculptures and Ephemera 1969-1981,* May 2 - May 26, 1990

213

RICHARD PRINCE b. 1949
Untitled (de Kooning Book), 2006
acrylic, conté crayon, graphite and paper collage
13½ x 19¼ x 1 in. (34.3 x 48.9 x 2.5 cm)
Signed "Richard Prince" lower right.

Estimate $100,000-150,000

PROVENANCE
Private Collection, acquired directly from the artist
Phillips de Pury, New York, *Contemporary Art Part II*, May 13, 2011, lot 210
Acquired at the above sale by the present owner

214

CHRISTIAN MARCLAY b. 1955
Just Take My Body (Body Mix Series), 1991
album covers, thread
26 x 17¼ in. (66 x 43.8 cm)
Signed and dated "Christian Marclay 1991" on the reverse of one of the album elements.

Estimate $100,000-150,000

PROVENANCE
White Cube, London

"In a way I think that when appropriation hit the art world, it was also very strong in the music world because of hip hop. That parallel interested me. Richard Prince and GrandMaster Flash were doing the same thing in the early eighties, but with different media."

CHRISTIAN MARCLAY, 1992

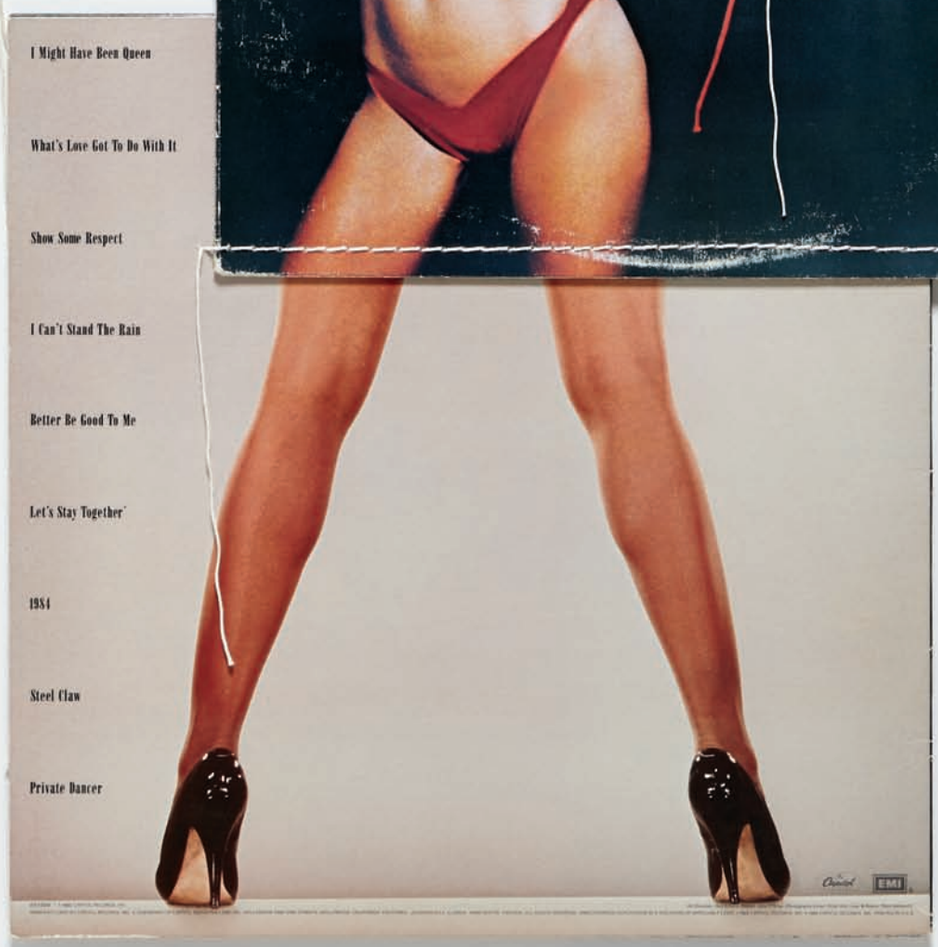
Christian Marclay is an artist and composer celebrated for his unique fusion of sound and image. Renowned for his unprecedented exploration of turntables and records in the late 1970s, Marclay's kaleidoscopic practice which is collage on a grandiose scale, melding music, performance, appropriation – of both sounds and imagery, distortion, technology, and even time has cemented his reputation as one of the most cutting edge and insightful artists of his time.

Just Take My Body from 1991 is an excellent example of how his early interest in musical experimentation ultimately also found an outlet in a visual medium. Having already worked with cutting and pasting actual vinyl records together into Franken-albums of intentionally cacophonous noise in order to create new aural realities out of previously existing ones, Marclay moved into addressing how it was that the albums covers themselves, and their decoration, addressed the viewer and broke down the relationships between physical and mechanical, seductive and repulsive, digital and analogue. Here, Marclay has cut and rearranged three album covers into one discombobulating, yet unified, new whole. A balding older gentleman conductor's torso directs the orchestra (and directly confronts the viewer in the classic baton-waving gesture), while a scantily clad red-suited pelvis rests atop a pair of black-heeled legs which disconcertingly face the opposite direction as the rest of the body. Literally *cutting* across musical genres, gender, and even physical directionality, Marclay alters the viewer's understanding of a certain reality. He gives meaning and import to that which in lesser hands would be no more than some cock-eyed perversion. As he himself states: "Change is the creative impulse. [...]with these new Body Mixes, I combine several record covers in order to underscore that which we take for granted. The seductive covers are mutated into grotesque creatures.[...]
I am also interested in a relation between the physical and the mechanical. We have always tried to give objects a human quality. We project on them a body scale, a texture, shape that resemble us. We give machines — or see in them — anthropomorphic qualities. The machine is an extension of the human body and the record is a mechanical object." (C. Marclay interviewed by J. Seliger, *Journal of Contemporary Art*, 1992, pp. 64-76)

The Body Mix series established Marclay's bona fides as a visual, as well as musical, artist. Truly, the only constant in his practice may be its innumerable influences and manifestations across nearly all disciplines from film, music, collage, photography, and more. *Just Take My Body*, as an exemplar of this seminal early series, can itself be seen as one more integral component of the overall creative collage that is Marclay's oeuvre.

PORTRAITS IN SOUND
LEINSDORF
CONCERT ARTS SYMPHONY ORCHESTRA
Chabrier: España • Smetana: The Moldau
Dukas: The Sorcerer's Apprentice
Rimsky-Korsakov: Russian Easter Overture
Capitol

RUDY
Just Take My Body
PD-14226
DOMINO


I Might Have Been Queen
What's Love Got To Do With It
Show Some Respect
I Can't Stand The Rain
Better Be Good To Me
Let's Stay Together
1984
Steel Claw
Private Dancer
Capitol
EMI

215

SAUL STEINBERG 1914-1999
16 Long Island Landscapes, 1972
oil, pencil, felt-tip pen on Fabriano paper
20 x 30½ in. (50.8 x 77.5 cm)
Signed and dated "Steinberg 1972" along the lower margin.

Estimate $20,000-30,000

PROVENANCE
Gifted by the artist to Ian Hornak, New York

216

GEORGE CONDO b. 1957
The Fractured Duke, 2009
wax crayon, pencil, acrylic on paper
58½ x 51½ in. (148.6 x 130.8 cm)
Signed and dated "Condo 09" upper left.

Estimate $60,000-80,000

PROVENANCE
Xavier Hukens, Brussels

217

JULIAN OPIE b. 1958
Flocked Painting No. 50, 2007
flocking on canvas
69¼ x 82⅞ in. (175.9 x 210.5 cm)
Signed "Julian Opie" along the overlap.

Estimate $25,000-35,000

PROVENANCE
Patrick De Brock Gallery, Knokke
Acquired directly from the above by the present owner, 2008

218

CARROLL DUNHAM b. 1949
Mesokingdom Eleven (Coast), 2002
acrylic, pencil on linen
69⅛ x 72⅛ in. (175.5 x 183.2 cm)
Signed and dated "Jan - Feb 2002 C. Dunham" upper right; further signed, titled and dated "NYC. C. Dunham 'Mesokingdom Eleven (Coast)' 2002" on the reverse.

Estimate $60,000-80,000

PROVENANCE
White Cube, London

219

FRANCESCO CLEMENTE b. 1952
Jerry Hall, 1997
oil on canvas
46¼ x 92⅛ in. (117.4 x 234 cm)
Signed and dated "Francesco Clemente 1997" along the overlap.

Estimate $100,000-150,000

PROVENANCE
Collection of Jerry Hall
Private Collection

"I have an interest for ambiguity and fluidity. The head versus the body, life versus death, self versus others, male versus female. I tend in my paintings to blur the boundaries between all these opposites."

FRANCESCO CLEMENTE, 2012

Francesco Clemente's full-sized portrait of Jerry Hall, measuring two and a half meters across, pronounces the subject's monolithic presence in the worlds of fashion, film and pop-culture. Clemente shows the model reclined, exuding a suggestive effortlessness. Hall's head is tilted slightly, allowing blonde locks to tumble casually to her shoulders. The sitter's limbs are strewn across the canvas, with one arm touching her thigh and her legs seductively crossed. At the left, a nude heel punctuates Clemente's provocative, figural arrangement. Hall addresses the spectator with her legendary large, piercing blue eyes. The overall effect of the portrait is one of effortless glamour, and its scale declares Hall's billboard-status fame and beauty.

In 1997 Clemente executed a similar portrait of his wife Alba. The work served as a starting point for a series of monumental, reclining female portraits. In each of these works, Clemente cramps his subject, pushing the figure to the bounds of the canvas. In the present lot the tip of Hall's large head is cropped and her left shoulder extends beyond the realm of the frame. The resulting figural contortion calls attention to the constriction inherent in two-dimensional representation. As a result, Hall appears larger-than-life, a monumental icon that cannot be fully captured in painting.

Clemente's focus on the figure stands in contrast to the artistic endeavors of his peers. Though Arte Provera and Conceptual Art were coming to full fruition at the time of his artistic development, he concentrated on representational work that would later identify him as a member of the Neo-Expressionist group. The human body, particularly the female form, proved to be a rich subject for Clemente, who maintained longstanding interests in identity, fragmentation, spirituality and sexuality. In an interview, he said of the subject: "We barely understand the body, as we barely understand painting. Our goal is to accept that...what looks like chaos in painting, and in the body, is nothing less than a superior form of order." (Francesco Clemente, Sotheby's Interview, February 11 2010). The present lot provides an expressive, monumentalizing portrayal of a muse who still today captivates the American public.

220

AMY SILLMAN b. 1966
Untitled (Little Threesome), 2005
oil on canvas
45 x 36 in. (114.3 x 91.4 cm)

Estimate $20,000-30,000

PROVENANCE
Susanne Vielmetter, Los Angeles
Private Collection, New York

221

McDERMOTT AND McGOUGH b. 1952/1958
By The Look In My Eyes, 1965/2007
oil on linen
60 x 48 in. (152.4 x 121.9 cm)
Signed, titled and dated "McDermott & McGough By the look in my eyes 1965 2007" along the overlap.

Estimate $50,000-70,000

PROVENANCE
Cheim & Read, New York

222

LOUISE FISHMAN b. 1939
Swarm of Thoughts, 2006
oil on jute
50⅛ x 42⅛ in. (127.3 x 107 cm)
Signed, titled and dated "SWARM OF THOUGHTS 2006 Louise Fishman" on the reverse.

Estimate $15,000-20,000

PROVENANCE
Cheim & Read, New York
Acquired from the above by the present owner

223

LYNDA BENGLIS b. 1941
Untitled, 1980
gold leaf on plaster
35 x 25 x 10 in. (88.9 x 63.5 x 25.4 cm)

Estimate $50,000-70,000

PROVENANCE
John C. Stoller & Co., Minneapolis
Private Collection

224

SARAH LUCAS b. 1962
„ohne Titel“ Mais/Corn, 2002
concrete
2½ x 8⅝ x 2⅜ in. (6.5 x 22 x 6 cm)
This work is unique.

Estimate $20,000-30,000

PROVENANCE
Contemporary Fine Arts Galerie, Berlin
Private Collection, Europe

EXHIBITED
Berlin, Contemporary Fine Arts Galerie, *Sarah Lucas, Charlie George*, October 5 – December 21, 2002

225

JENNY HOLZER b. 1950
Truism Footstool, 1988
incised Baltic brown granite
16 x 23 x 15 in. (40.6 x 58.4 x 38.1 cm)
This work is from an edition of 40.

Estimate $30,000-40,000

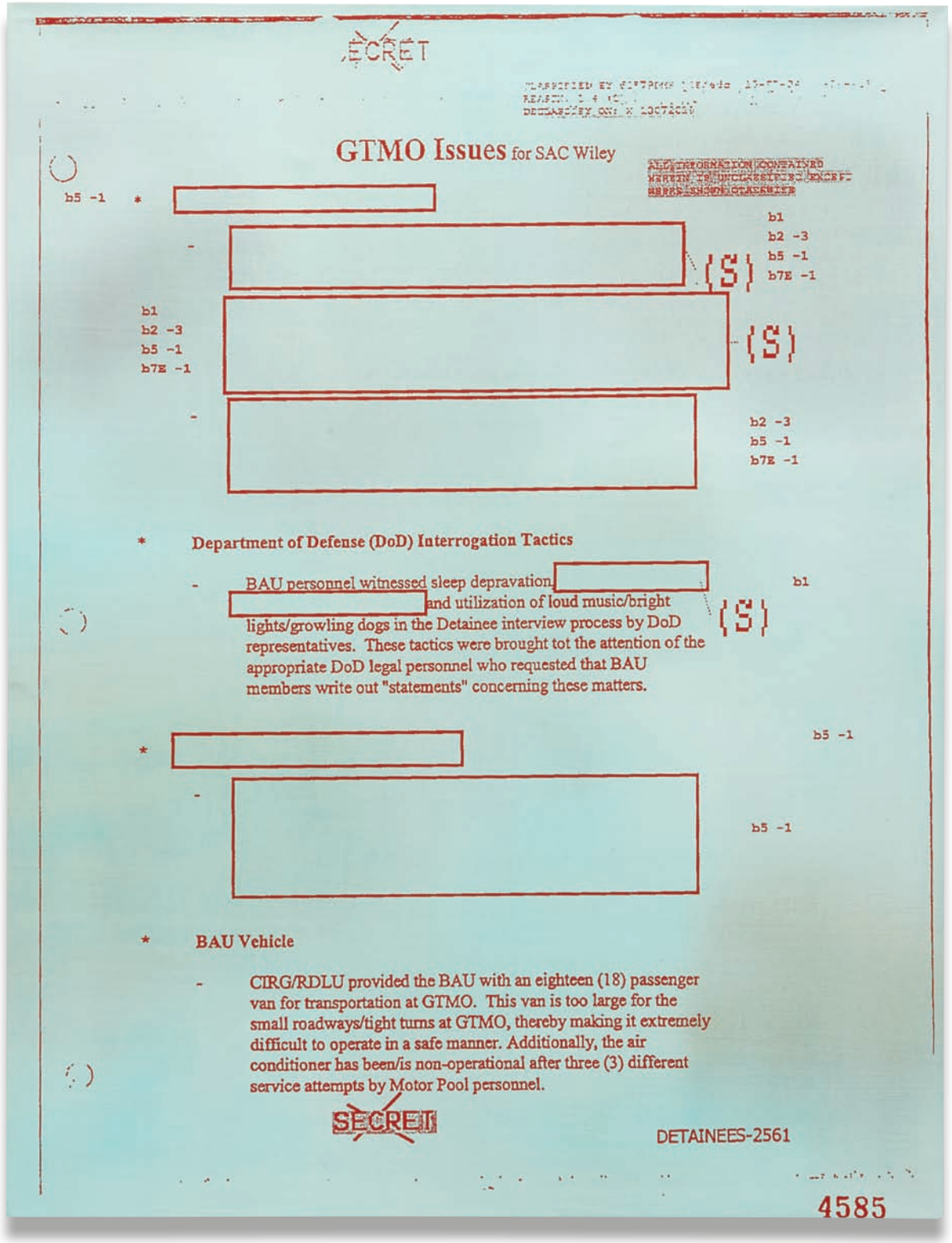
PROVENANCE
New Museum Limited Editions, New York

226

BARBARA KRUGER b. 1945
FACE IT (Yellow), 2007
pigment print on Hahnemühle photo rag, in artist's frame
43 x 33 in. (109.2 x 83.8 cm)
This work is number 10 from an edition of 10.

Estimate $35,000-45,000

PROVENANCE
Yvon Lambert, Paris



SECRET

GTMO Issues for SAC Wiley

b5 -1 *

b1
b2 -3
b5 -1
b7E -1

{S}

b1
b2 -3
b5 -1
b7E -1

{S}

b2 -3
b5 -1
b7E -1

* Department of Defense (DoD) Interrogation Tactics

- BAU personnel witnessed sleep depravation and utilization of loud music/bright lights/growling dogs in the Detainee interview process by DoD representatives. These tactics were brought tot the attention of the appropriate DoD legal personnel who requested that BAU members write out "statements" concerning these matters.

b1

{S}

b5 -1

*

b5 -1

* BAU Vehicle

- CIRG/RDLU provided the BAU with an eighteen (18) passenger van for transportation at GTMO. This van is too large for the small roadways/tight turns at GTMO, thereby making it extremely difficult to operate in a safe manner. Additionally, the air conditioner has been/is non-operational after three (3) different service attempts by Motor Pool personnel.

SECRET

DETAINEES-2561

4585

227

JENNY HOLZER b. 1950
SAC Wiley (Blue), 2006
oil on linen
33 x 25 in. (83.8 x 63.5 cm)
Signed, annotated and dated "JH1162.u Jenny Holzer 2006" along the overlap. This work is unique.

Estimate $40,000-60,000

PROVENANCE
Yvon Lambert, Paris

228

ANDREAS GURSKY b. 1955

Niagara Falls, 1989
chromogenic print mounted on Plexiglas, in artist's frame
image 45 x 39⅝ in. (114.3 x 100.6 cm)
sheet 58½ x 47 in. (148.6 x 119.4 cm)
frame 61 x 49⅛ in. (154.9 x 124.8 cm)
Signed, titled, numbered and dated "Niagara Falls '89 Andreas Gursky 2/3 AP" on the reverse. This work is artist's proof 2 from an edition of 12 plus 3 artist's proofs.
This work is unique in this size.

Estimate $200,000-300,000

PROVENANCE
Matthew Marks Gallery, New York
Joseph Froelich Collection, Stuttgart, Germany

EXHIBITED
Hamburg, Deichtorhallen, *Andreas Gursky: Photographs 1984-1993*, February 4 - April 10, 1994, then traveled to Amsterdam, De Appel Foundation (May 20 - July 4, 1994) (another example exhibited)
Dusseldorf, Kunsthalle Dusseldorf, *Andreas Gursky-Photographs 1984 to the Present*, August 29 - October 18, 1998 (another example exhibited)
New York, Museum of Modern Art, *Andreas Gursky*, March 4 - May 15, 2001 (another example exhibited)
Madrid, Museo Nacional Centro de Arte Reina Sofia, *Andreas Gursky,* June 12 - September 23, 2001 (another example exhibited)
Munich, Haus der Kunst, *Andreas Gursky, Retrospektive 1984 - 2007*, February 17 - May 13, 2007, then traveled to Istanbul, Istanbul Museum of Modern Art (May 30 - August 26, 2007), Sharjah, Sharjah Art Museum (November 28, 2007 - January 29, 2008), Moscow Ekaterina Foundation (April 10 - May 15, 2008), Melbourne, National Gallery of Victoria (November 21, 2008 - February 22, 2009) (another example exhibited)
Krefeld, Kunstmuseen Krefeld, Museen Haus Lange und Haus Esters, *Andreas Gurksy Werke-Works 80-08*, October 12, 2008 - January 25, 2009, then traveled to Stockholm, Moderna Museet (February 21- May 3, 2009), Vancouver, Vancouver Art Gallery, May 30 - September 20, 2009 (another example exhibited)
Bonn, Kunstmuseum Bonn, *Through the Looking Brain: A Swiss collection of Conceptual Photography,* June 23 - September 25, 2011, then traveled to St. Gallen, Kunstmuseum St. Gallen (October 15, 2011 - January 29, 2012 (another example exhibited)

LITERATURE
Andreas Gursky: Photographs 1984-1993, exh. cat., Deichtorhallen, Hamburg, De Appel Foundation, Amsterdam, Schirmer Art Books: Munich, 1994, no. 55 (illustrated)
C. Schorr, "How Familiar is It?," *Parkett*, No. 44, July 1995, p. 89 (illustrated)
Andreas Gursky-Photographs 1984 to the Present, exh. cat., Kunsthalle Dusseldorf, Dusseldorf, 1998, p. 26 (illustrated)
D. Ronte, *Grosse Illusionen: Thomas Demand, Andreas Gursky, Ed Ruscha*, exh. cat., Kunstmuseum Bonn, Bonn, 1999, p. 17
Andreas Gursky, exh. cat., Museum of Modern Art, New York, 2001, pp. 62-63, p. 186, no. 8 (illustrated)
Andreas Gursky, exh. cat., Istanbul Museum of Modern Art and Sharjah Art Museum, Istanbul, 2008, p. 111 (illustrated)
M. Hentschel, *Andreas Gurksy Werke-Works 80-08*, Ostfildern: Hatje Cantz, 2008, pl. 85 (illustrated)

"The size of the work affects its reception, offering two different experiences: one immersive, one intimate."

ANDREAS GURSKY, 2009

229

CANDIDA HÖFER b. 1944

El Escorial VI, 2000
chromogenic print, face-mounted to Plexiglas
image 55⅞ x 47 in. (141.9 x 119.4 cm)
sheet 68½ x 60 in. (174 x 152.4 cm)
frame 69½ x 61 in. (176.5 x 154.9 cm)
Signed, titled, numbered and dated "El Escorial VI 2000 5/6 Candida Höfer" on the reverse. This work is number 5 from an edition of 6.

Estimate $40,000-60,000

PROVENANCE
Rena Bransten Gallery, San Francisco

LITERATURE
M. Krüger, *Candida Höfer, A Monograph*, Thames & Hudson, London, 2003, p. 216 (illustrated)

230

THOMAS RUFF b. 1958

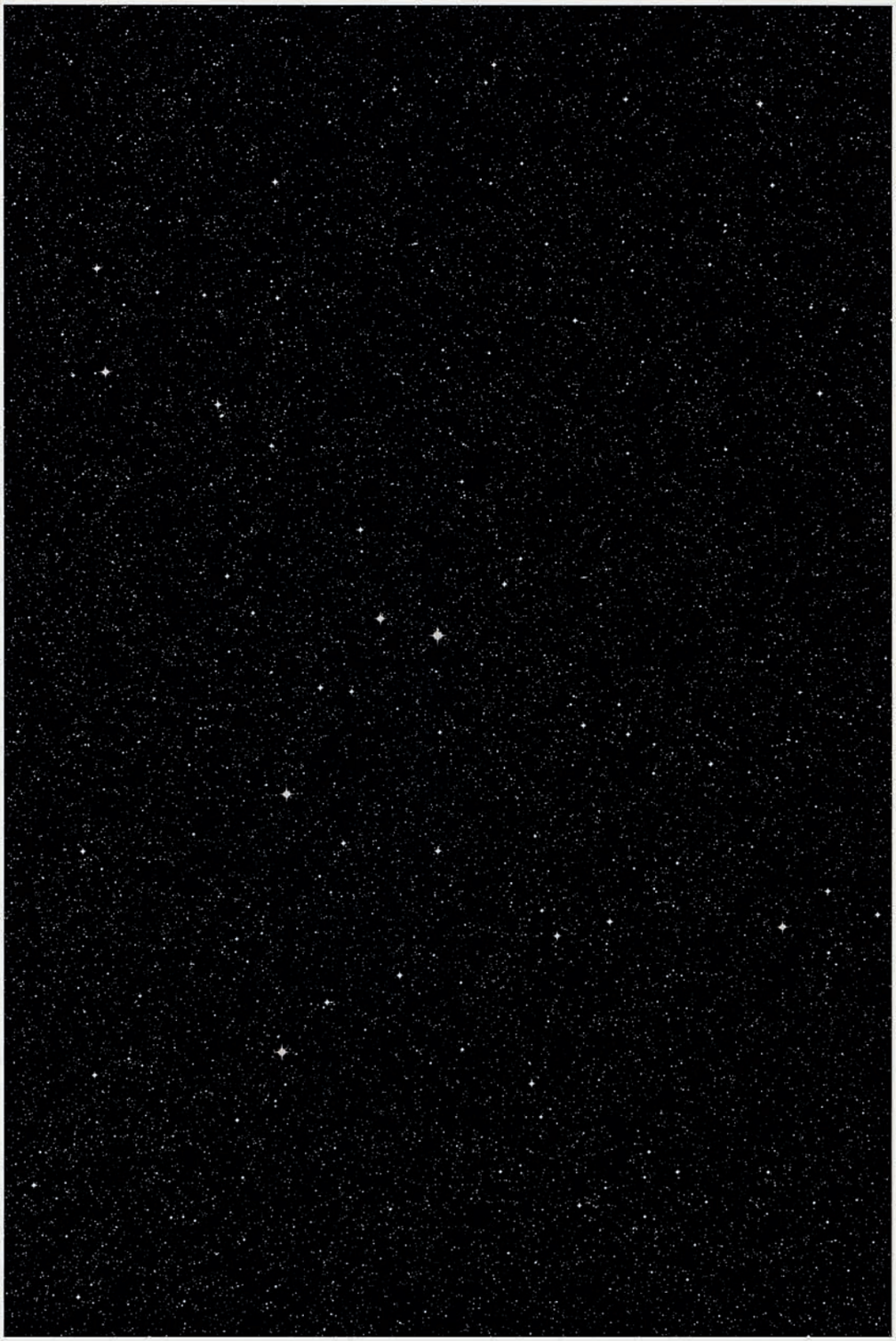
Sterne STE 2.07 11h 16m 40°, 1992
chromogenic print, Diasec mounted
overall 102⅜ x 74 in. (260 x 188 cm)
Signed, titled, numbered and dated "11h 16m/ - 40° Thomas Ruff 2/2 1992" on the reverse.
This work is number 2 from an edition of 2.

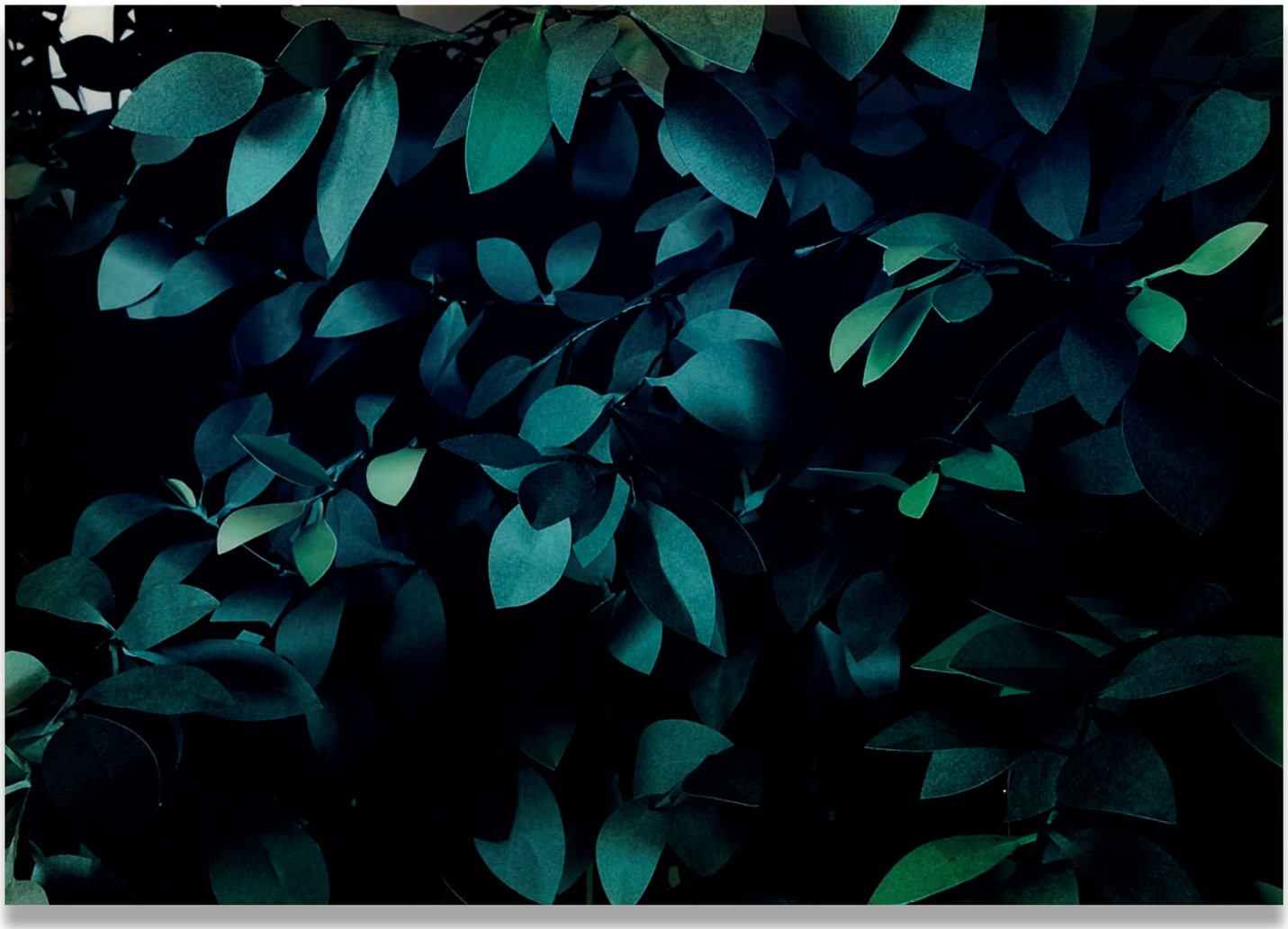
Estimate $70,000-90,000

PROVENANCE
David Zwirner, New York
Dickinson Roundell Inc., New York

EXHIBITED
New York, Dickinson Roundell Inc., *Howling at the Moon: The Artist and the Night Sky from Old Masters to Today*, May 3 - July 3, 2012 (another example exhibited)

LITERATURE
M. Winzen ed., *Thomas Ruff 1979 to the Present*, Cologne: Verlag der Buchhandlung Walther König, 2001, p. 195 (illustrated)





231

THOMAS DEMAND b. 1964

Hecke (Hedge), 1996

chromogenic print, Diasec mounted

39⅜ x 55⅞ in. (100 x 141.9 cm)

Signed, numbered and dated "Thomas Demand 1996 5/5" on the reverse.

This work is number 5 from an edition of 5.

Estimate $20,000-30,000

PROVENANCE

Monika Sprüth Galerie, Cologne
Hans Grothe Collection, Duisburg, 1997
Christie's, London, *Contemporary Art Evening Sale,* February 8, 2002, lot 184
Acquired at the above sale by the present owner

EXHIBITED

Zurich, Kunsthalle Zurich, *Thomas Demand*, March 28 - May 24, 1998, then traveled to Bielefeld, Kunsthalle Bielefeld (June 7 - September 6, 1998) (another example exhibited)
Bonn, Kunstmuseum Bonn, *Grosse Illusionen, Thomas Demand, Andreas Gursky, Ed Ruscha*, June 17 - August 15, 1999, then traveled to Miami, Museum of Contemporary Art North Miami (October 8 - November 21, 1999) (another example exhibited)
Duisburg, Museum Küppersmühle - Sammlung Grothe, *Photo und Papier*, February - June, 2000 (another example exhibited)
Florence, Galleria d'Arte Moderna di Palazzo Pitti, *Thomas Demand con Caruso St. John architetti a Palazzo Pitti*, September 22 - October 27, 2001 (another example exhibited)

LITERATURE

Thomas Demand, exh. cat., Kunsthalle, Zurich, Kunsthalle Bielefeld, Bielefeld, 1998, n.p. (illustrated)
Grosse Illusionen, Thomas Demand, Andreas Gursky, Ed Ruscha, exh. cat., Kunstmuseum, Bonn, 1999, p. 34 (illustrated)
F. Bonami, R. Durand, F. Quentin, *Thomas Demand,* Paris: Fondation Cartier pour l'art contemporain, London: Thames & Hudson, 2000, pp. 110-111 (illustrated)
A. Ruby, "Memoryscapes," *Parkett*, No. 62, 2001, p. 124 (illustrated)
F. Bonami, *Thomas Demand con Caruso St. John architetti a Palazzo Pitti*, Florence: Pagliai Polistampa, 2001, n.p. (illustrated)

232

ANDREAS GURSKY b. 1955

Angler, Mühleim an der Ruhr, 1989
chromogenic print
22⅞ x 29⅞ in. (58 x 76 cm)
Signed "Andreas Gursky" on a label affixed to the reverse of the frame.
This work is number 3 from an edition of 8 plus 12 artist's proofs.

Estimate $40,000-60,000

PROVENANCE
Private Collection, Netherlands

EXHIBITED
Dusseldorf, Kunsthalle Dusseldorf, *Andreas Gursky - Photographs from 1984 to the Present*, August 29 - October 18, 1998 (another example exhibited)

LITERATURE
M.L. Syring ed., *Andreas Gursky - Photographs from 1984 to the Present*, exh. cat., Dusseldorf, Kunsthalle Dusseldorf, 1998, p. 63 (illustrated)
Andreas Gursky, exh. cat., New York, The Museum of Modern Art, 2001, pl. 14, p. 83 (illustrated)
Andreas Gursky, Werke, Works 80-08, exh. cat., Krefeld, Kunstmuseen Krefeld, 2008, p. 87 (illustrated)

233

FLORIAN MAIER-AICHEN b. 1973

Nacht im Riesengbebirge [Night in the Riesengebirge], 2011
chromogenic print
sheet 56½ x 47½ in. (143.5 x 120.7 cm)
frame 60 x 49¼ in. (152.4 x 125.1 cm)
Signed, numbered and dated "5/6 Florian Maier-Aichen 2011" on a label affixed to the reverse. This work is number 5 from an edition of 6.

Estimate $30,000-40,000

PROVENANCE
303 Gallery, New York

EXHIBITED
Hong Kong, Gagosian Gallery, *Florian Maier-Aichen*, September 14 - October 26, 2013 (another example exhibited)

234

FLORIAN MAIER-AICHEN b. 1973

Untitled (Long Beach), 2004
chromogenic print
sheet 69 x 10½ in. (175.3 x 26.7 cm)
frame 71½ x 92½ in. (181.6 x 235 cm)
Signed, titled, numbered and dated "Untitled (Long Beach), 2004 Florian Maier Aichen 3/6" on the backing board.
This work is number 3 from an edition of 6.

Estimate $40,000-60,000

PROVENANCE
Blum & Poe, Los Angeles
Private Collection
Christie's, London, *Post War and Contemporary Art Day Auction*, February 12, 2010, lot 150
Acquired at the above sale by the present owner

235

HIROSHI SUGIMOTO b. 1948
Saint James Theatre New Zealand, 1991
gelatin silver print
sheet 18⅝ x 23¾ in. (47.3 x 60.3 cm)
Signed "Hiroshi Sugimoto" on the mount. Blind stamped with title and dated "Saint James New Zealand 1991" along the lower edge; numbered "11/25 235" lower right. This work is number 11 from an edition of 25.

Estimate $20,000-30,000

PROVENANCE
Sonnabend Gallery, New York
Private Collection
Sotheby's, New York, *Contemporary Art Day Auction*, Thursday, May 15, 2008, lot 427
Acquired at the above sale by the present owner

EXHIBITED
Locarno, Galleria SPSAS, *Motion Picture by Sugimoto*, August 5 - September 24, 1995 (another example exhibited)

LITERATURE
Motion Picture by Sugimoto, exh. cat., Galleria SPSAS, Locarno, 1995, n.p. (illustrated)

236

BERND BECHER AND HILLA BECHER b. 1931/1934
Watertowers, 1988
gelatin silver prints, in 9 parts
image 15⅞ x 12 in. (40.3 x 30.5 cm)
sheet 21¾ x 17½ in. (55.2 x 44.5 cm)
frame 22¾ x 18½ in. (57.8 x 47 cm)
Signed, titled and annotated with installation grid and dated "WATERTOWERS 1988 Bernd Becher Hilla Becher" on a label affixed to the reverse of the mount of the first image; further, each sequentially numbered "1-9" on the reverse of the mounts.

Estimate $60,000-80,000

PROVENANCE
Sonnabend Gallery, New York
Private Collection

EXHIBITED
New York, Brooklyn Museum of Art, *A Family Album: Brooklyn Collects*, March 2 - July 1, 2001

237

MASSIMO VITALI b. 1944

Coney Island Grande, 2006
chromogenic print, Diasec mounted
image 59 x 76½ in. (149.9 x 194.3 cm)
sheet 71 x 88½ in. (180.3 x 224.8 cm)
Signed, titled, numbered, annotated and dated "Coney Island Grande, 2006 ed. 1/6 Massimo Vitali #2282" on a label affixed to the reverse.
This work is number 1 from an edition of 6.

Estimate $30,000-40,000

PROVENANCE
Bonni Benrubi Gallery, New York
Private Collection
Christie's, New York, *Post War and Contemporary Afternoon Sale*, May 14, 2009, lot 393
Acquired at the above sale by the present owner

238

CATHERINE OPIE b. 1961

Untitled #14 (Icehouses), 2001
chomogenic print on Fuji Crystal Archive paper
sheet 50 x 40 in. (127 x 101.6 cm)
frame 51 x 41 in. (129.5 x 104.1 cm)
This work is number 3 from an edition of 5 plus 2 artist's proofs.

Estimate $40,000-60,000

PROVENANCE
Gorney Bravin + Lee, New York

EXHIBITED
Minneapolis, Walker Art Center, *Catherine Opie: Skyways and Icehouses*, April 28 - July 21, 2002 (another example exhibited)
Los Angeles, Regen Projects, *Catherine Opie: Icehouses*, May 11 - June 15, 2002 (another example exhibited)
Milan, Studio Guenzani, *Catherine Opie: Icehouses*, October 2 - November 16, 2002 (another example exhibited)

LITERATURE
D. Fogle, *Catherine Opie: Skyways and Icehouses*, exh. cat., Walker Art Center, Minneapolis, 2002, n.p.

239

VIK MUNIZ b. 1961

Monica Vitti (from Pictures of Diamonds), 2004
chromogenic print
sheet 59 x 47⅛ in. (150 x 120 cm)
frame 60½ x 48⅞ in. (153.7 x 123.7 cm)
Signed and dated "Vik Muniz 2004" on a label affixed to the reverse.
This work is number 5 from an edition of 10 plus 4 artist's proofs.

Estimate $50,000-70,000

PROVENANCE
Galerie Xippas, Paris

LITERATURE
V. Muniz and P. Corrêa do Lago, *Vik Muniz: Complete Works, 1987-2009: Catalogue Raisonné*, Rio de Janeiro, 2009, p. 525 (illustrated)

240

VIK MUNIZ b. 1961

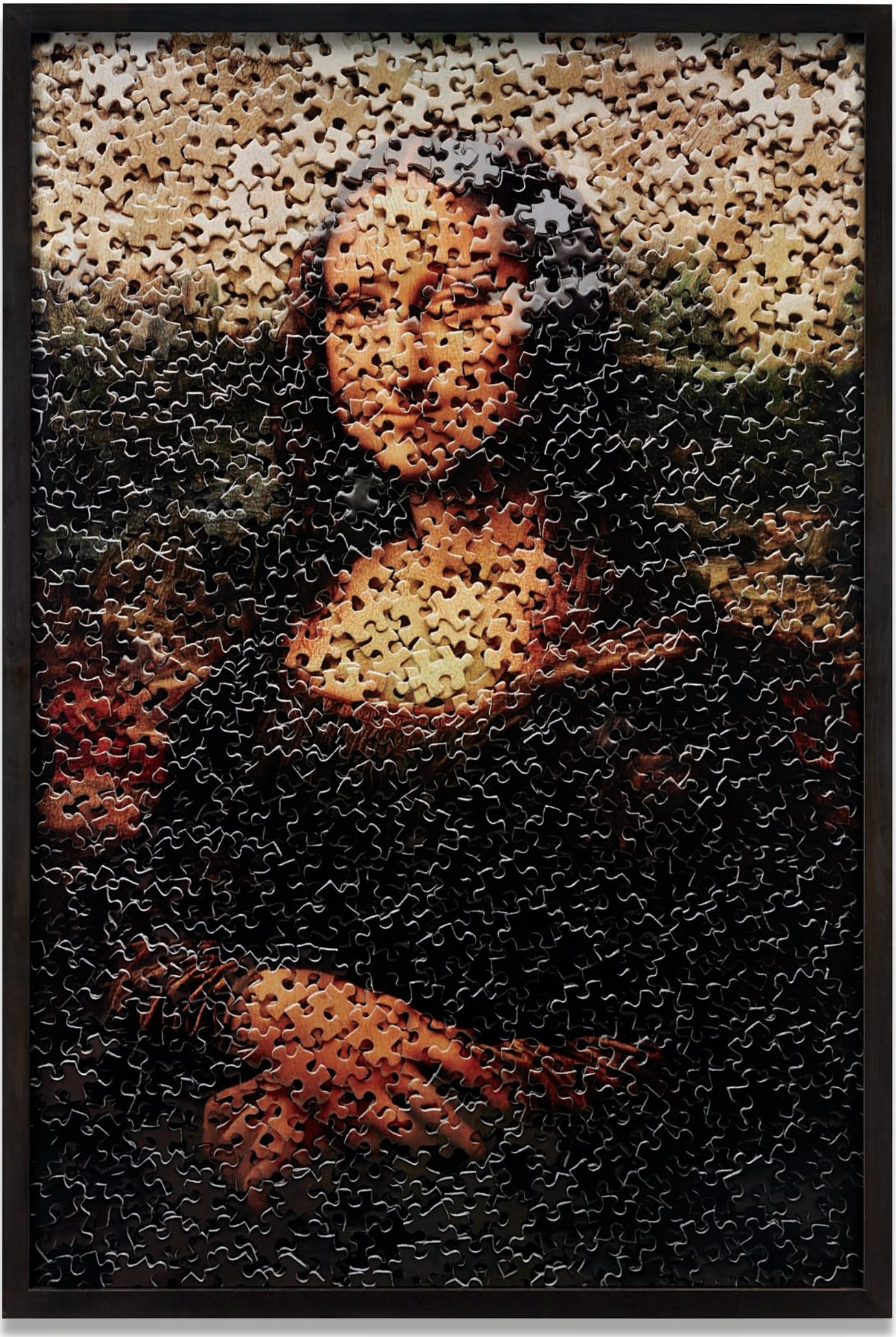
Mona Lisa, after Leonardo da Vinci (Gordian Puzzles), 2009
chromogenic print, in artist's frame
sheet 96 x 63½ in. (243.8 x 161.3 cm)
frame 100 x 68 in. (254 x 172.7 cm)
Signed and dated "Vik Muniz 2009" on a label affixed to the reverse of the mount.
This work is number 4 from an edition of 6 plus 4 artist's proofs.

Estimate $60,000-80,000

PROVENANCE
Galerie Xippas, Paris

EXHIBITED
Paris, Galerie Xippas, *Vik Muniz*, December 12, 2009 - February 13, 2010 (another example exhibited)

LITERATURE
V. Muniz and P. Corrêa do Lago, *Vik Muniz: Complete Works, 1987-2009: Catalogue Raisonné*, Rio de Janeiro, 2009, p. 670 (illustrated)



241

VIK MUNIZ b. 1961

Phantom of the opera (from Caviar Monsters), 2004
chromogenic print, in artist's frame
sheet 38⅝ x 31¾ in. (98.1 x 80.6 cm)
frame 40⅝ x 32⅝ in. (103.2 x 82.9 cm)
Signed and dated "Vik Muniz 2004" on a label affixed to the reverse. This work is number 3 from an edition of 10 plus 4 artist's proofs.

Estimate $20,000-30,000

PROVENANCE
Galerie Xippas, Paris

LITERATURE
V. Muniz and P. Corrêa do Lago, *Vik Muniz: Complete Works, 1987-2009: Catalogue Raisonné*, Rio de Janeiro, 2009, p. 528 (illustrated)

242

VIK MUNIZ b. 1961

One Dollar Bill (After Warhol), 2006
chromogenic print, in artist's frame
sheet 35⅛ x 47¾ in. (89.2 x 121.3 cm)
frame 36⅜ x 49 in. (92.4 x 124.5 cm)
Signed and dated "Vik Muniz 2003" on a label affixed to the reverse. This work is number 6 from an edition of 6.

Estimate $20,000-30,000

PROVENANCE
Galerie Xippas, Paris

LITERATURE
V. Muniz and P. Corrêa do Lago, *Vik Muniz: Complete Works, 1987-2009: Catalogue Raisonné*, Rio de Janeiro, 2009, p. 318 (illustrated)

243

THOMAS RUFF b. 1958

Nudes eb05, 2005

chromogenic print, Diasec mounted

47¼ x 61¾ in. (120 x 157 cm)

Signed, titled, inscribed and dated "Thomas Ruff 2/5 2005 eb05" on the reverse.

This work is number 2 from an edition of 5.

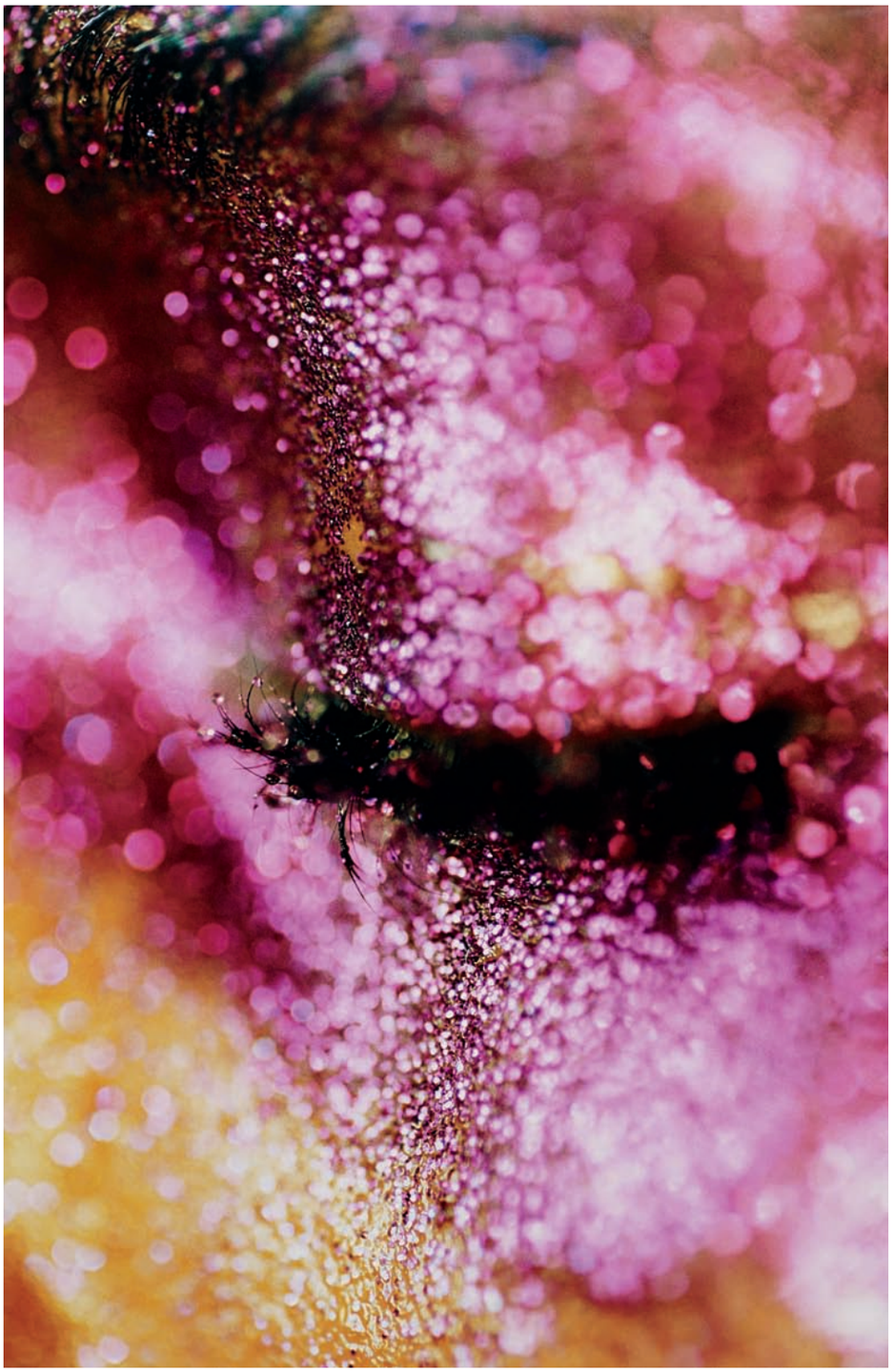
Estimate $25,000-35,000

PROVENANCE

Galeria Lia Rumma, Naples

EXHIBITED

Naples, Galeria Lia Rumma, *Thomas Ruff*, October 28, 2003 - January, 2004 (another example exhibited)



244

MARILYN MINTER b. 1948
Cyclone, 2004
chromogenic print
image 40 x 26 in. (101.6 x 66 cm)
sheet 50 x 36 in. (127 x 91.4 cm)
This work is number 2 from an edition of 5 plus 2 artist's proofs.

Estimate $15,000-20,000

PROVENANCE
Baldwin Gallery, Aspen

245

MARILYN MINTER b. 1948
Mardi Gras, 2007
chromogenic print
40 x 60 in. (101.6 x 152.4 cm)
Signed "M. Minter" on a label affixed to the reverse. This work is number 5 from an edition of 5 plus 2 artist's proofs.

Estimate $20,000-30,000

PROVENANCE
Salon 94, New York

246

RYAN McGINLEY b. 1977

Jonas (Molten), 2009

chromogenic print, flush mounted between Plexiglas

111⅛ x 71⅜ in. (282.3 x 181.3 cm)

This work is number 1 from an edition of 3 plus 2 artist's proofs.

Estimate $15,000-20,000

PROVENANCE

Team Gallery, New York

EXHIBITED

London, Alison Jacques Gallery, *Ryan McGinley*, September 11 - October 8, 2009 (another example exhibited)

London, Saatchi Gallery, *Out of Focus: Photography*, September 27 - November 4, 2012 (another example exhibited)

LITERATURE

Out of Focus: Photography, exh. cat., Saatchi Gallery, London, 2012

247

ROBIN RHODE b. 1976

Untitled / Rings, 2005

black and white photographs on Plexiglas, in 28 parts

each 17¾ x 11¾ in. (45 x 30 cm)

overall 124¼ x 47 in. (315 x 120 cm)

This work is number 1 from an edition of 5.

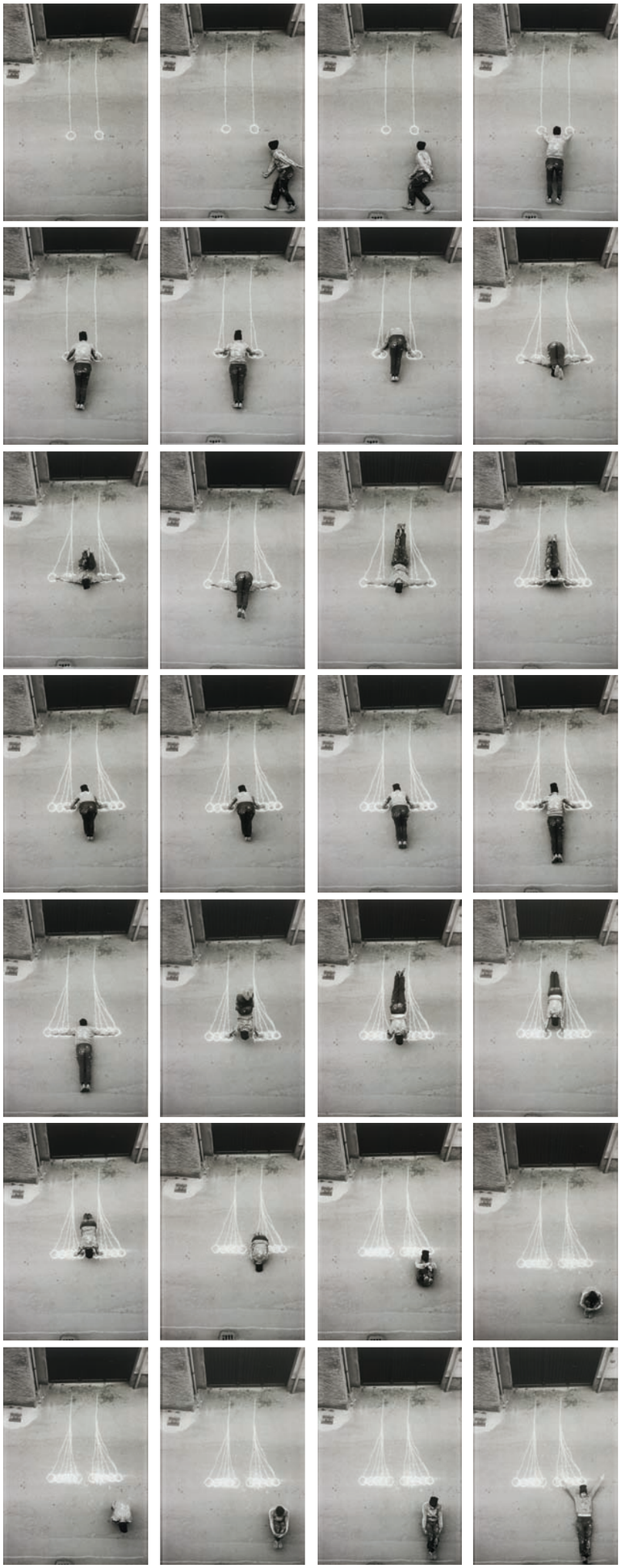
Estimate $30,000-40,000

PROVENANCE

Tucci Russo Studio per l'Arte Contemporanea, Torre Pellice

EXHIBITED

Torre Pellice, Tucci Russo Studio per l'Arte Contemporanea, *S.N.O.W. - Sculpture in Non Objective Way*, October, 2005



Mount Sinai

Dubin Breast Center
of The Tisch Cancer Institute

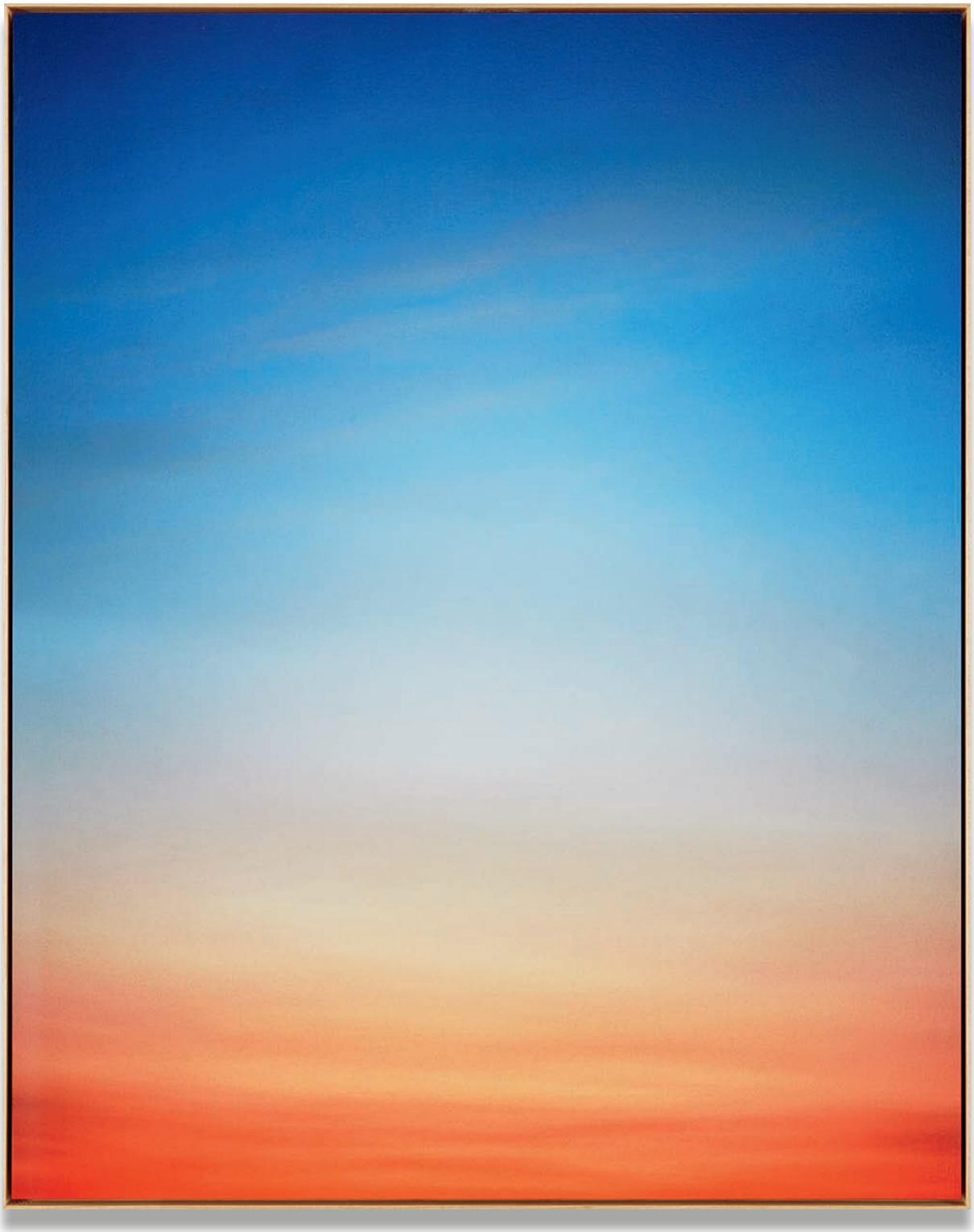
Phillips is honored to partner with the Dubin Breast Center on this important sale of Contemporary Art, comprised of both established and emerging works, with proceeds directly benefiting the Center's forthcoming initiatives and research.

Founded in 2011 by Mount Sinai Trustees Glenn Dubin and Eva Andersson-Dubin, MD, a physician, philanthropist, and breast cancer survivor, the Dubin Breast Center of The Tisch Cancer Institute at the Mount Sinai Health System is a comprehensive breast health clinic that provides state-of-the-art patient care and conducts groundbreaking research. It is one of the few clinics in New York City to offer innovative new technologies such as 3D mammography, which provides earlier and more accurate diagnosis of breast cancer, and advanced procedures such as seed localization, which allows surgeons to target and remove breast tumors more precisely. With more than 10,000 patient visits per year, the Dubin Breast Center is a vital part of The Mount Sinai Hospital, which is ranked among the nation's top hospitals by *U.S. News & World Report*.

Representing a bold vision for breast cancer treatment and research, the Center focuses on the holistic health and wellbeing of individuals with, or at risk for, cancer. Patients receive highly personalized, multidisciplinary care in a calming, private, and supportive setting. The intricate relationship between art and health is evident at the Center, where carefully selected artworks are a key component of the healing environment, intended to provide patients, family members, and visitors with a sense of serenity.

The Dubin Breast Center is dependent on philanthropy in order to provide optimal care to thousands of patients a year, regardless of their ability to pay. This benefit sale presents an outstanding opportunity both to raise funds for the Center's important work and to showcase the talents of the artists represented in the auction. Proceeds from the sale of works generously donated by supporters of the Dubin Breast Center will directly contribute to the lifesaving services and industry-leading research that are the hallmarks of the Center.

We wish to thank the artists, collectors, and galleries without whom this sale would not be possible; their commitment to the Dubin Breast Center is also a commitment to transforming the patient experience and advancing breast cancer research. Phillips is thrilled to offer the platform upon which this important initiative can be supported and is honored to be a collaborator in this vital cause.



248

ERIC CAHAN b. 1970

7:21pm, Sagg Main Beach, NY, 2013

chromogenic print, mounted on dibond

30 x 25 in. (76.2 x 63.5 cm)

Signed "Eric Cahan" on a label affixed to the reverse.

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

Estimate $5,000-7,000

PROVENANCE

Courtesy of the artist and Benrubi Gallery, New York

249

TAVARES STRACHAN b. 1979
You Belong Here, 2014
pink neon
61 x 23½ in. (154.9 x 59.7 cm)
This work is unique

Estimate $20,000-30,000

PROVENANCE
Courtesy of the artist

SOLD TO BENEFIT THE DUBIN BREAST CENTER AT THE MOUNT SINAI HEALTH SYSTEM

250

JUSTIN ADIAN b. 1976

Non-Site Healing, 2013

oil, enamel and spray paint on canvas, ester foam

60 x 22 x 17 in. (152.4 x 55.9 x 43.2 cm)

Signed, titled and dated "'Non Site Healing' Justin Adian 2013" on the reverse.

Estimate $12,000-18,000

PROVENANCE

The National Exemplar Gallery, New York

Private Collection, New York

251

MICHAEL DeLUCIA b. 1978
Untitled, 2014
high pressure laminate on plywood
96 x 48 in. (243.8 x 121.9 cm)
Initialed and dated "MD '14" on the reverse.

Estimate $8,000-12,000

PROVENANCE
Courtesy Anthony and Celeste Meier

SOLD TO BENEFIT THE DUBIN BREAST CENTER AT THE MOUNT SINAI HEALTH SYSTEM

252

HUGO McCLOUD b. 1980
Untitled, 2014
aluminum foil, aluminum coating and oil on tar, mounted on wood
60½ x 49 in. (153.7 x 124.5 cm)
Signed "Hugo" on the reverse.

Estimate $10,000-15,000

PROVENANCE
Courtesy of the artist

253

JOHN GIBSON b. 1958
Thomas II, 2002
oil on panel
65 x 46 in. (165.1 x 116.8 cm)
Signed and dated "John Gibson 'THOMAS II'" on the reverse.

Estimate $6,000-8,000

PROVENANCE
Private Collection

SOLD TO BENEFIT THE DUBIN BREAST CENTER AT THE MOUNT SINAI HEALTH SYSTEM

254

GEORGE CONDO b. 1957
Uncle Joe, 2006
silkscreen on paper
50 x 44 in. (127 x 111.8 cm)
Signed and dated "Condo 06" lower left.

Estimate $15,000-20,000

PROVENANCE
Luhring Augustine, New York

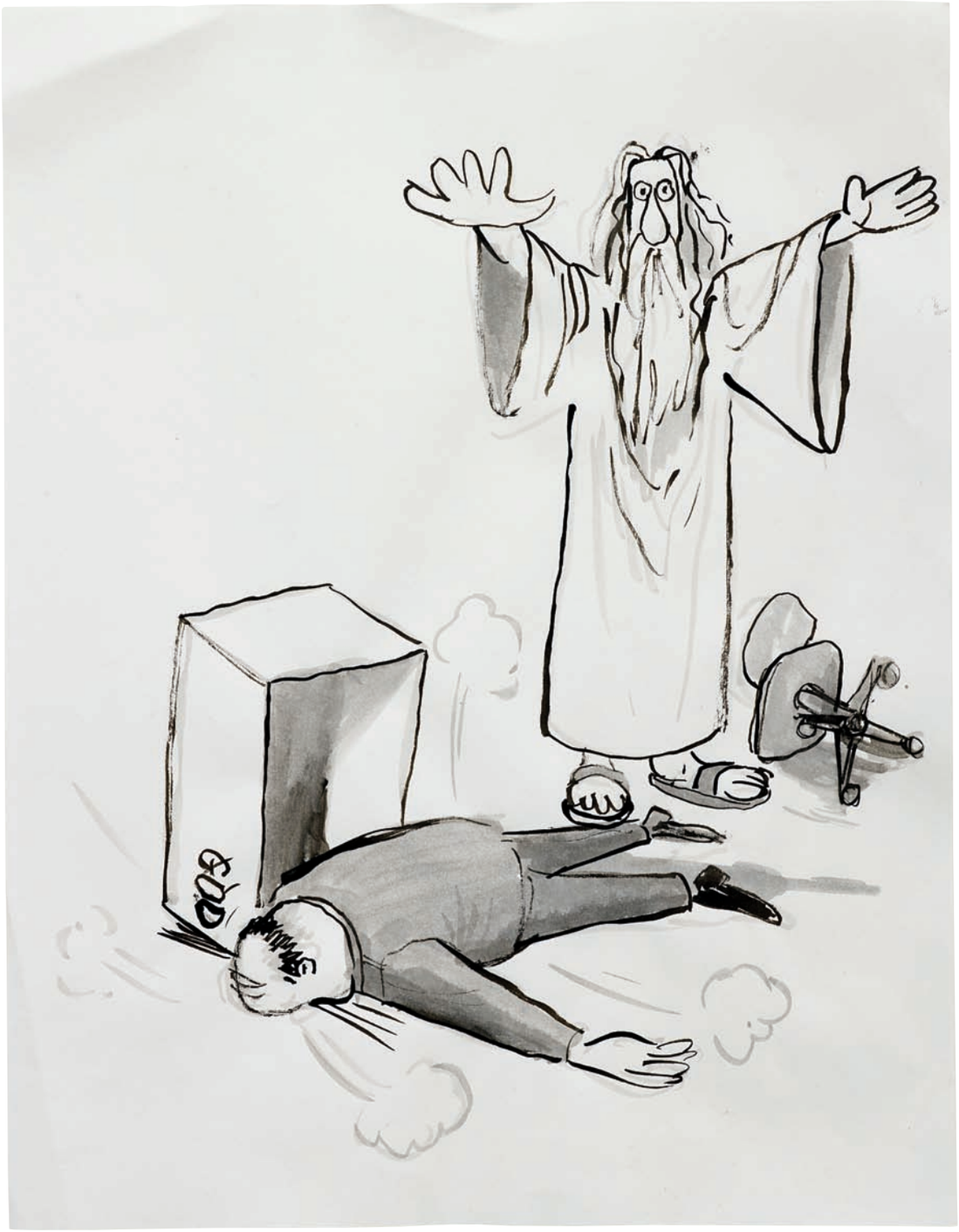
255

ADAM McEWEN b. 1965
Auction Painting, 2014
watercolor on Arches paper
11 x 15 in. (27.9 x 38.1 cm)
Signed and dated "A. McEwen 2014" lower right.

Estimate $6,000-8,000

PROVENANCE
Courtesy of the artist

SOLD TO BENEFIT THE DUBIN BREAST CENTER AT THE MOUNT SINAI HEALTH SYSTEM



256

DAN COLEN b. 1979
Blow-Up God (8), 2011
ink on paper
15⅝ x 12⅞ x 1¼ in. (39.7 x 32.7 x 3.2 cm)
Signed, titled, annotated and dated "D.C.0469 Dan Colen 2011 Blow Up God" on the reverse of the frame; further numbered "DC469" on the reverse.

Estimate $15,000-20,000

PROVENANCE
Gagosian Gallery, New York

257

CECILY BROWN b. 1969
Untitled, 2012
gouache, watercolor on paper
12¼ x 9 in. (31.1 x 22.9 cm)
Signed and dated "Cecily Brown 2012" on the reverse.

Estimate $12,000-18,000

PROVENANCE
Courtesy of the artist

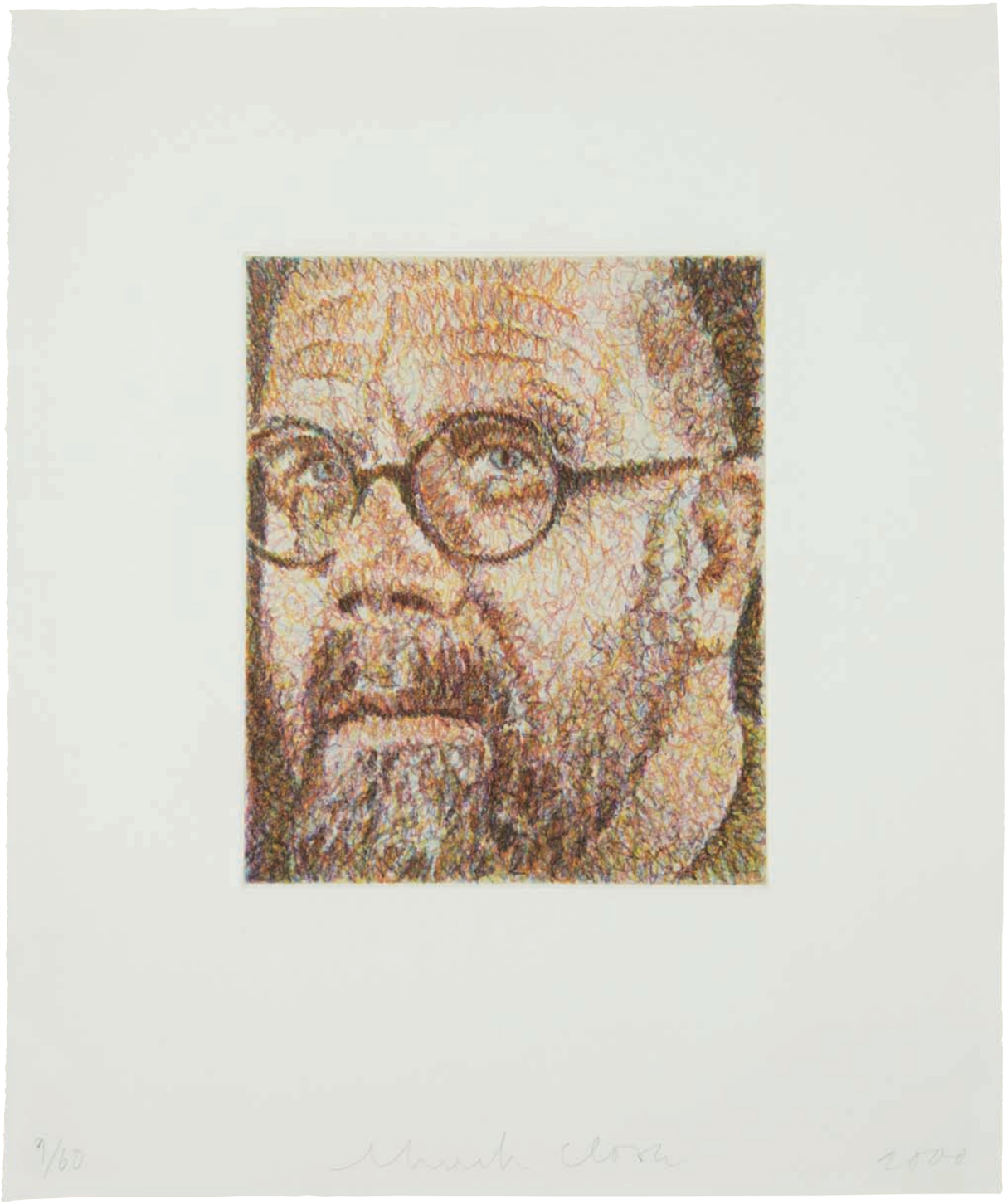
SOLD TO BENEFIT THE DUBIN BREAST CENTER AT THE MOUNT SINAI HEALTH SYSTEM

258

JULIE MEHRETU b. 1970
Untitled, 2014
light spit bite, graphite, ink, watercolor on paper
22 x 27 in. (55.9 x 68.6 cm)
Signed and dated "Julie Mehretu 2014" on the reverse.

Estimate $50,000-70,000

PROVENANCE
Courtesy of the artist and Marian Goodman Gallery, New York



259

CHUCK CLOSE b. 1940

Self-Portrait/Scribble/Etching, 2000
softground etching, in color
18¼ x 15¼ in. (46.4 x 38.7 cm)
Signed, numbered and dated "9/60 Chuck Close 2000" lower edge.
This work is number 9 from an edition of 60.

Estimate $7,000-9,000

PROVENANCE
Pace Editions, Inc., New York
Courtesy Ovitz Family Collection

EXHIBITED
Houston, Blaffer Art Museum, University of Houston, *Chuck Close Prints: Process and Collaboration*, September 13 – November 23, 2003, then traveled to New York, Metropolitan Museum of Art (January 13 – April 18, 2004), Miami, Miami Art Museum (May 14 – August 22, 2004)... Sidney, Museum of Contemporary Art Australia (November 13, 2014 – March 1, 2015)

SOLD TO BENEFIT THE DUBIN BREAST CENTER AT THE MOUNT SINAI HEALTH SYSTEM

260

ROY LICHTENSTEIN 1923-1997

Dr. Waldmann (Black State), 1981
woodcut on Arches Cover paper
image 35⅛ x 27½ in. (89.2 x 69.9 cm)
sheet 41⅝ x 34⅛ in. (105.7 x 86.7 cm)
Signed, dated and numbered "7/8 rf Lichtenstein '81" lower right; further blind stamped "© Gemini G.E.L." lower right. Stamped "© Gemini G.E.L., Los Angeles" on the reverse. Numbered "RL80-939A" on the reverse. This work is number 7 from an edition of 8.
Please note this work is registered as no. 888 in the Gemini G.E.L. Online Catalogue Raisonné and is accompanied by a certificate signed by the artist and publisher.

Estimate $40,000-50,000

PROVENANCE
Gemini G.E.L., Los Angeles
Courtesy Gagosian Gallery, New York

EXHIBITED
Paris, Gagosian Gallery, *Lichtenstein Expressionism*, July 1 – October 12, 2013

LITERATURE
Lichtenstein Expressionism, exh. cat., Gagosian Gallery, Paris, 2013, p. 11 (installation illustration), n. 27, p. 114 (illustrated)
M.L. Corlett, *The Prints of Roy LIchtenstein: A Catalogue Raisonné, 1948 - 1993*, New York: Hudson Hills Press, 1994, no. 185, p. 172 (illustrated)

261

RACHEL FEINSTEIN b. 1971
Ruth with Tea Cup, 2005
pencil on paper
17½ x 12 in. (44.5 x 30.5 cm)
Signed "Rachel Feinstein" lower right.

Estimate $8,000-10,000

PROVENANCE
Courtesy of the artist and Marianne Boesky Gallery, New York

SOLD TO BENEFIT THE DUBIN BREAST CENTER AT THE MOUNT SINAI HEALTH SYSTEM

(i)

(ii)

262

LORNA SIMPSON b. 1960

Two works: (i) *Condensation;* (ii) *Composed Blue,* 2013
collage, ink on paper
each 30¼ x 23⅜ in. (76.8 x 59.4 cm)
Each signed "Lorna Simpson" lower right; further titled and dated "Condensation 2013" and "Composed Blue 2013" on the reverse of each respective sheet.

Estimate $15,000-20,000

PROVENANCE
Courtesy of the artist and Salon 94, New York

263

HUNT SLONEM b. 1951
Untitled (bunny), 2014
oil on wood panel, in artist's frame
8¾ x 6¾ in. (22.2 x 17.1 cm)
Signed and dated "Hunt Slonem 2014" on the reverse

Estimate $4,000-6,000

PROVENANCE
Courtesy of the artist

264

ROLAND FLEXNER b. 1944
Untitled, 2001-04
ink on papeer
7 x 5½ in. (17.8 x 14 cm)
Signed and dated on the reverse.

Estimate $2,000-3,000

PROVENANCE
Galleria Massimo De Carlo, Milan

265

CAROLE A. FEUERMAN b. 1945

Miniature Serena II, 2014

painted resin, 24k gold leaf

10 x 17 x 8 in. (25.4 x 43.2 x 20.3 cm)

Signed, titled, dated and numbered "Carole A. Feuerman 1/10 2014" on the reverse. This work is number 1 from a edition of 10 plus 2 artist's proofs.

Estimate $10,000-15,000

PROVENANCE

Courtesy of the artist

266

PHILIP TAAFFE b. 1955
Composition with Ornamental Fragments II, 1998
mixed media on board
32 x 24 in. (81.3 x 61 cm)
Signed, titled and dated "Composition with Ornamental Fragments II P. Taaffe 1998" on the reverse.

Estimate $25,000-35,000

PROVENANCE
Thomas Ammann Fine Art, Zurich

EXHIBITED
Zurich, Thomas Ammann Fine Art, *Philip Taaffe*, June 8 - September 30, 1998

SOLD TO BENEFIT THE DUBIN BREAST CENTER AT THE MOUNT SINAI HEALTH SYSTEM

267

MIMMO PALADINO b. 1948
Poeta All'Ombra, 1982
oil, gold paint on paper on linen
27⅝ x 19⅝ in. (70.2 x 50 cm)
Signed and dated "m. paladino 1982" on the reverse; further titled "poeta all'ombra" along the stretcher.

Estimate $30,000-40,000

PROVENANCE
Jan Eric Löwenadler, New York
Fredrik Roos, Sweden
Christie's, New York, *Contemporary Art from the Collection of Fredrik Roos*, May 6, 1992, lot 132
Acquired at the above sale by the present owner

268

NAM JUNE PAIK 1932-2006
Big Shoulder, 1998
mixed media, antique cabinets, televisions, laser disc player and laser disc
92 x 104 x 18 in. (233.7 x 264.2 x 45.7 cm)
Signed "Paik" lower right.

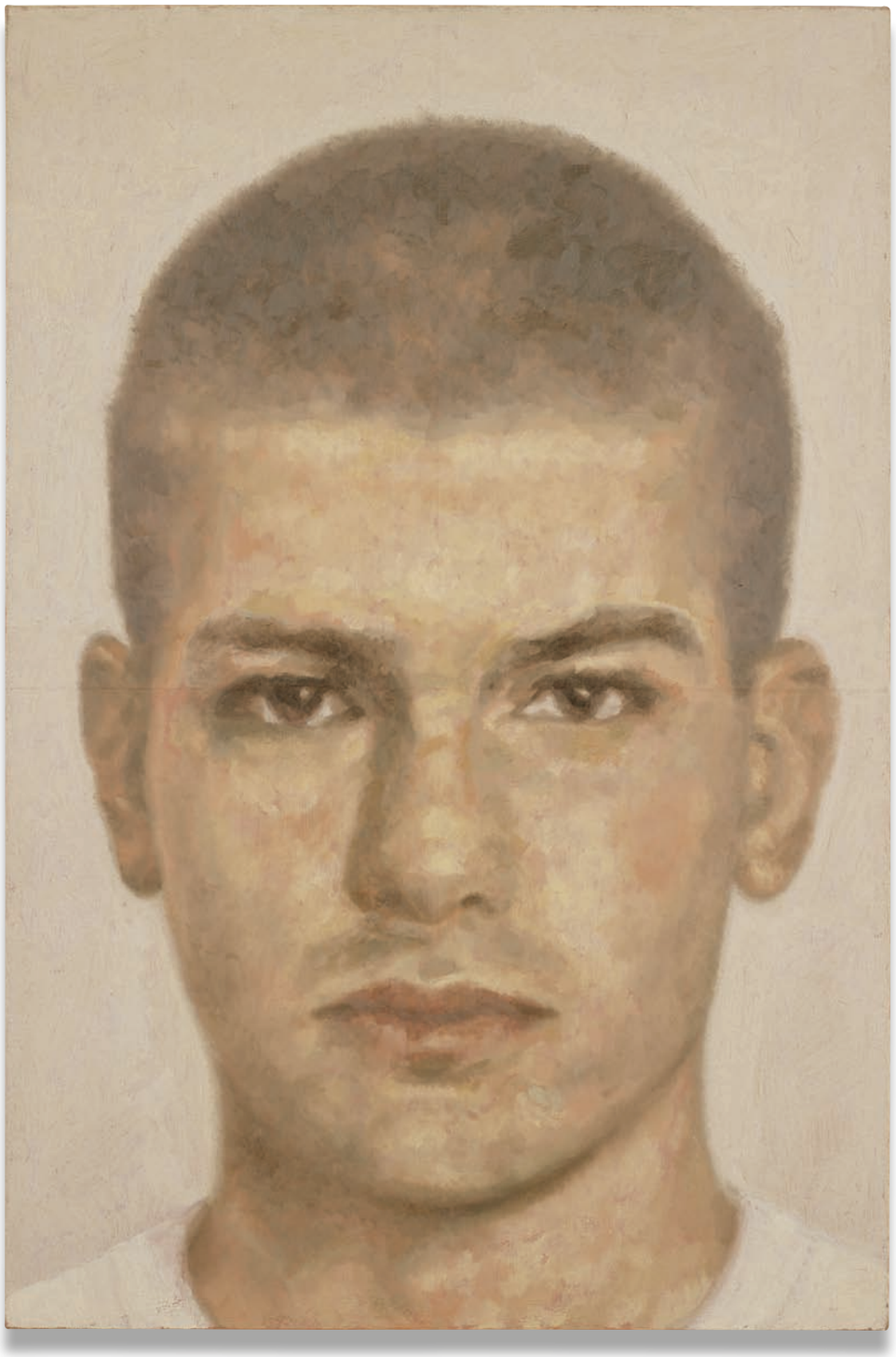
Estimate $150,000-180,000

PROVENANCE
Acquired directly from the artist, 1998
Private Collection, New Jersey

EXHIBITED
New York, Shin Gallery, *Nam June Paik*, July 9 - August 31, 2014

"I wanted to create high art with new materials. I wanted to work with the temporal element of the popular arts, the rhythm which is so important in video art."

NAM JUNE PAIK, 1999



269

Y. Z. KAMI b. 1966
Untitled, 1995
oil on canvas
30 x 20 in. (76.2 x 50.8 cm)
Signed and dated "KAMI 1995" on the reverse.

Estimate $20,000-30,000

PROVENANCE
Holly Solomon Gallery, New York
Gagosian Gallery, New York

270

JUAN MUÑOZ 1953-2001

Untitled (false pride-carried on the back of shame), 1993
polyester resin, zolatone paint, cellophane and linen
80⅞ x 27⅞ x 22 in. (205.4 x 70.8 x 55.9 cm)

Estimate $80,000-120,000

PROVENANCE
Galerie Ghislaine Hussenot, Paris
Acquired by the present owner from the above, 1994

271

MICHELANGELO PISTOLETTO b. 1933
Frattali (red), 1999-2000
acrylic on mirrored glass
22 x 29¾ in. (55.9 x 75.6 cm)
Signed, titled and dated "Pistoletto 1999/2000 'Frattali'" on the reverse. This work is unique and accompanied by a photo certificate of authenticity, signed by the artist and stamped by the Associazione Culturale Arte Nova, Pescara.

Estimate $5,000-7,000

PROVENANCE
Associazione Culturale Arte Nova, Pescara

272

PROPERTY FROM THE LOCKSLEY SHEA GALLERY

BRYAN HUNT b. 1947

Waterfall, 1980

bronze

118 x 20 x 27 in. (299.7 x 50.8 x 68.6 cm)

This work is from an edition of 3.

Estimate $20,000-30,000

PROVENANCE

Blum Helman Gallery, New York

Jack Shea Collection, Newport Beach

273

IVÁN NAVARRO b. 1972

Shortcut, 2005

aluminum doors, mirrors, neon, triptych

each 86 x 39½ x 7 in. (218.4 x 100.3 x 17.8 cm)

overall 86 x 130 x 7 in. (218.4 x 330.2 x 17.8 cm)

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

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

Estimate $80,000-120,000

PROVENANCE

Roebling Hall, New York

274

MARC SWANSON b. 1969
Untitled (Black Ram), 2009
polyurethane foam, crystals, adhesive
22 x 17 x 16½ in. (55.9 x 43.2 x 41.9 cm)
Signed "Marc Swanson" on the reverse.

Estimate $25,000-35,000

PROVENANCE
Richard Gray Gallery, Chicago

275

MARC QUINN b. 1964
Meeting of the Tigris and Euphrates, 2009
oil on canvas
66 x 101¼ in. (167.6 x 257.2 cm)
Titled "Meeting of the Tigris and Euphrates" on the reverse.

Estimate $120,000-180,000

PROVENANCE
Patricia Low Contemporary, Switzerland

276

KAZ OSHIRO b. 1967

File Cabinets (black/black), 2011

acrylic on stretched canvas

58⅛ x 16¼ x 18⅞ in. (147.6 x 41.3 x 47.9 cm)

Signed, titled and dated "FILE CABINETS (BLACK/BLACK), 2001 Kaz Oshiro 11" on the interior.

Estimate $20,000-30,000

PROVENANCE

Galerie Rodolphe Janssen, Brussels

277

BOSCO SODI b. 1970
Untitled, 2013
sawdust, glue, pure organic pigment on canvas
diameter 73¼ in. (186.1 cm)
Signed and dated "2013 BOSCO" on the reverse.

Estimate $20,000-30,000

PROVENANCE
Private Collection

△ 278

BARNABY FURNAS b. 1973
Bad Back, 2005
pigment, urethane, ink on calfskin
26½ x 19 in. (67.3 x 48.3 cm)
Signed, titled thrice, initialed and dated twice "BAD BACK BF BARNABY FURNAS DEC 2005" on the reverse.

Estimate $12,000-18,000

PROVENANCE
Anthony Meier Fine Arts, San Francisco

EXHIBITED
San Francisco, Anthony Meier Fine Arts, *Barnaby Furnas*, January 27 – March 10, 2006

279

KIKI SMITH b. 1954

Untitled (Head with Glass Eyes and Tin Teeth), 1994
painted phosphorous bronze with glass and tin
8½ x 6½ x 8 in. (21.6 x 16.5 x 20.3 cm)
This work is unique.

Estimate $30,000-40,000

PROVENANCE
PaceWildenstein, New York
Shoshana Wayne Gallery, Santa Monica

280

GERT AND UWE TOBIAS b. 1973

Untitled, 2011

colored woodcut on paper

66⅛ x 59 in. (168 x 150 cm)

Initialed, numbered and dated "GUT/ 1/2 2011" on the reverse of the frame. This work is number 1 from an edition of 2.

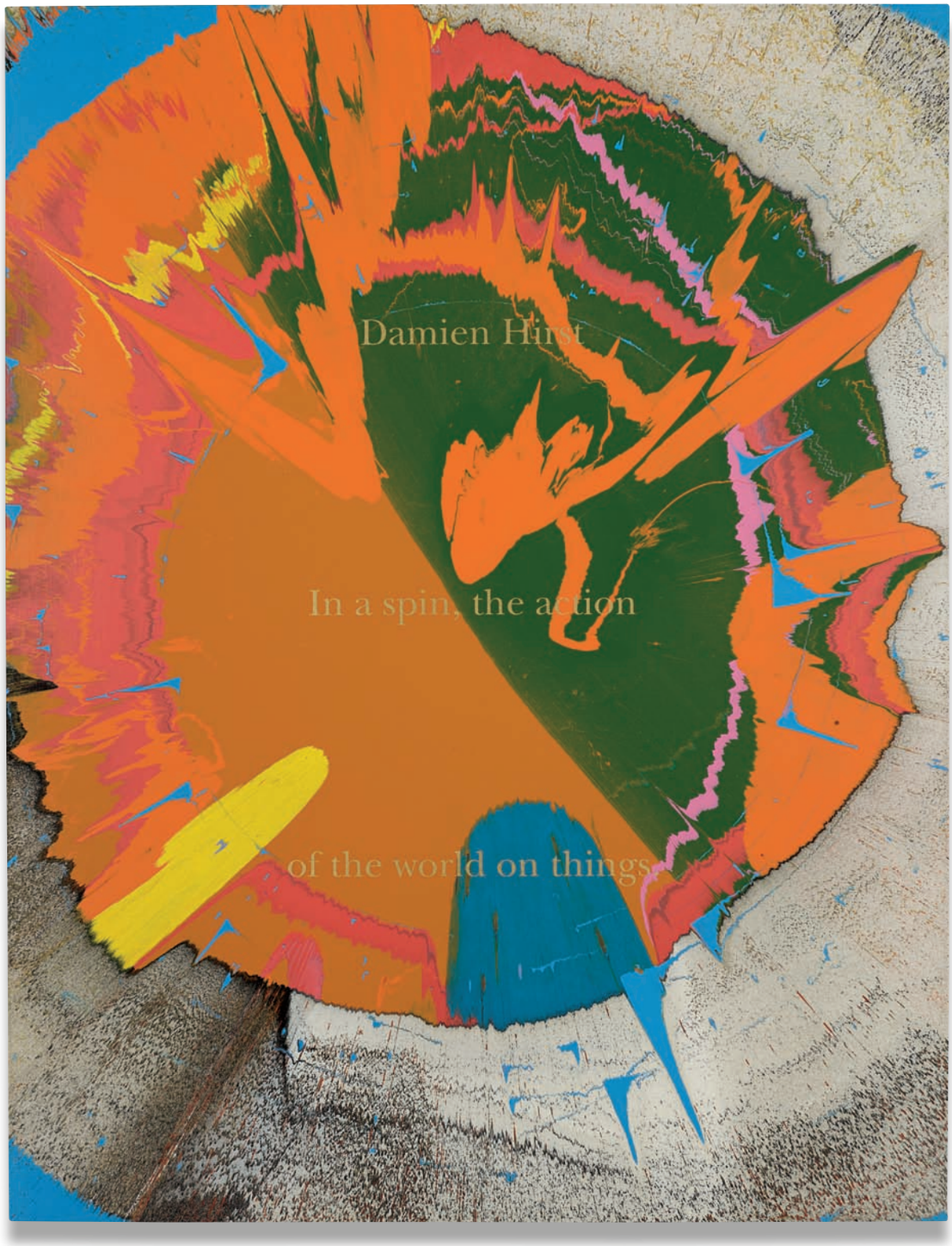
Estimate $20,000-30,000

PROVENANCE

Maureen Paley, London

EXHIBITED

London, Maureen Paley, *Gert & Uwe Tobias*, November 26, 2011 - January 15, 2012 (another example exhibited)



281

DAMIEN HIRST b. 1965

In a spin, the action of the world on things Vol. I, 2002
household paint on portfolio box with silkscreen ink
38 x 29½ x 1⅛ in. (96.5 x 74.9 x 2.9 cm)
Inscribed "Damien Hirst In a spin, the action of the world on things." on the face.
This work is number 26 of 68 uniquely painted portfolio boxes

Estimate $50,000-60,000

PROVENANCE
Paragon Press, London
Tomio Koyama Gallery, Tokyo

EXHIBITED
Cologne, Aurel Scheibler, *Damien Hirst: In a spin, the history of the world on things*, April 30 - June 7, 2003 (another example exhibited)

282

RUSSELL YOUNG b. 1960
Marilyn Portrait, 2011
silkscreen, diamond dust on canvas
61½ x 47¼ in. (156.2 x 120 cm)
Signed, inscribed, titled and dated "Russell Young 2011 Marilyn portrait flat gold + black" on the reverse.

Estimate $25,000-35,000

PROVENANCE
Guy Hepner, Los Angeles
Private Collection, California

283

KEHINDE WILEY b. 1977

Passing/Posing (St. John the Baptist), 2005

oil on canvas

72 x 60 in. (182.9 x 152.4 cm)

Signed "Kehinde Wiley" lower right; further signed and dated "Kehinde Wiley 05" on the reverse.

Estimate $40,000-60,000

PROVENANCE

Roberts & Tilton, Los Angeles

284

MASSIMO GIANNONI b. 1954
After the Close, 2003
oil on canvas
43¼ x 53½ in. (109.9 x 135.9 cm)
Signed, titled and inscribed in Italian and dated "Fine delle contrattazione Massimo Giannoni 2003 Firenze M. Giannoni" on the reverse.

Estimate $12,000-18,000

PROVENANCE
Collection of the artist
Thomas Monahan, Chicago
Private Collection, Chicago

285

STANLEY CASSELMAN b. 1963
IR-44-9, 2014
acrylic on canvas
78 x 78 in. (198.1 x 198.1 cm)
Signed, titled and dated "Stanley Casselman 'IR-44-9' 2014" on the reverse.

Estimate $25,000-35,000

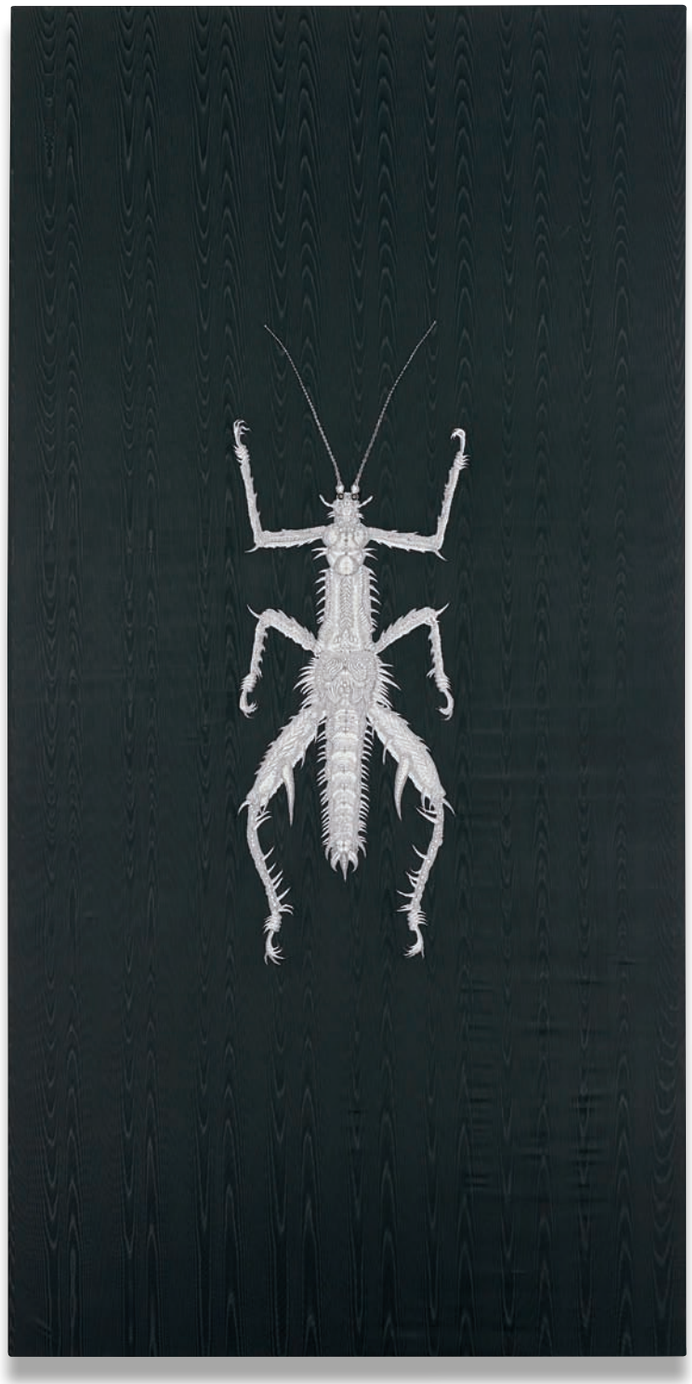
PROVENANCE
Kempner Fine Art, New York

286

GREGOR HILDEBRANDT b. 1974
Ich behaupte nicht (Nico), 2008
cassette tape on canvas
75½ x 46⅛ in. (191.8 x 117.2 cm)
Signed, titled and dated "2008 Gregor Hildebrandt 'Ich behaupte nicht (Nico)'" on the reverse.

Estimate $15,000-20,000

PROVENANCE
Almine Rech Gallery, Brussels



287

ANGELO FILOMENO b. 1963

Rex et Regina, 2008

embroidery, hematite, stainless steel, crystals on silk moiré stretched over linen, diptych

each 119 x 59½ in. (302.3 x 151.1 cm)

overall 238 x 119 in. (604.6 x 202.2 cm)

Each signed, titled and dated "REX ET REGINA Angelo Filomeno 2008" along the overlap.

Estimate $50,000-70,000

PROVENANCE

Galerie Lelong, New York

EXHIBITED

New York, Galerie Lelong, *Betrayed Witches*, March 6 - April 12, 2008

288

NED VENA b. 1982
Untitled, 2011
vinyl on aluminium
117½ x 59 in. (298.5 x 149.9 cm)
Signed "VENA 2011" on the reverse.

Estimate $18,000-25,000

PROVENANCE
Galerie Rodolphe Janssen, Brussels
Private Collection, United States

289

WALEAD BESHTY b. 1976

Copper (FedEx® Large Kraft Box ©2005 FEDEX 139751 REV 10/05 SSCC), Standard Overnight, Los Angeles-New York trk#870069766920/867788937067, January 12-13, 2010, Priority Overnight, New York-Sherman Oaks trk#794430098705, February 17-18, 2011, International Priority Freight, Los Angeles-Dubai trk#794917430886, March 8-11, 2013, International Priority, Dubai City-London trk#799331445330 March 24-April 2, 2013, (...), International Priority, Doha-London trk#800273501036, July 21-23, 2013, (...), Priority Overnight, Los Angeles-Long Island City trk#770861866336, August 18-20, 2014, Standard Overnight, Long Island City-New York trk#771253660128, September 24-26, 2014, 2010-14

polished copper box, accrued FedEx tracking and shipping labels

18 x 12 x 3¼ in. (45.7 x 30.5 x 8.3 cm)

Estimate $45,000-55,000

PROVENANCE

WALLSPACE, New York

290

NINA BEIER b. 1975
Portrait Mode, 2013
found garments, in artist's frame
72 x 49 in. (182.9 x 124.5 cm)

Estimate $20,000-30,000

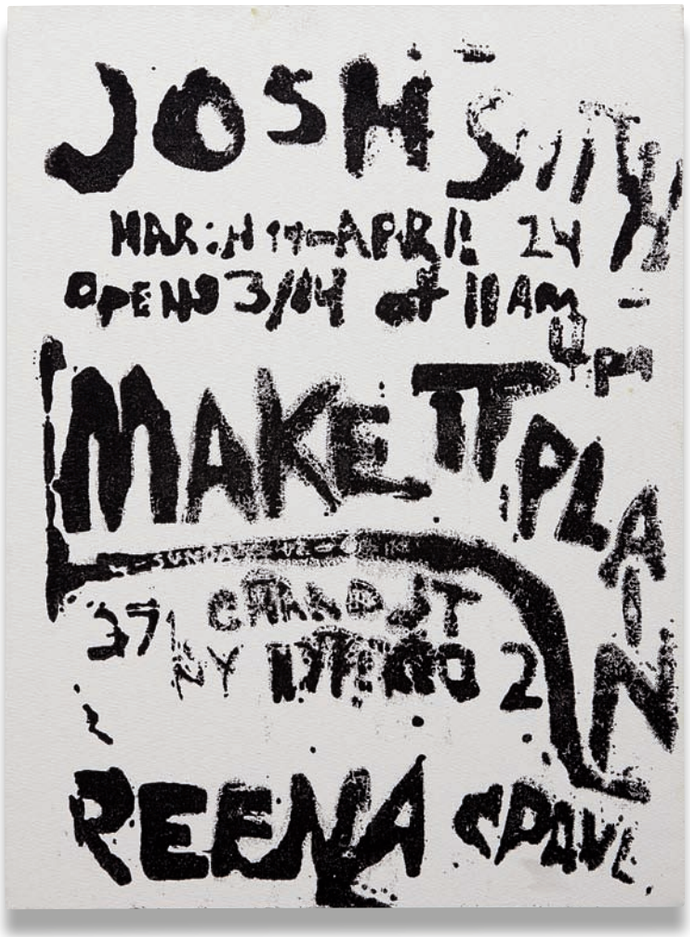
PROVENANCE
Proyectos Monclova, Mexico City

291

DAN COLEN b. 1979
Not All Right, 2012
flowers on bleached Belgian linen
15 x 11 in. (38.1 x 27.9 cm)
Signed, titled, annotated and dated "Daniel Colen 2012 'NOT ALL RIGHT' DC892" on the reverse.

Estimate $20,000-30,000

PROVENANCE
Gagosian Gallery, New York



292

JOSH SMITH b. 1976

Two works: (i) *Untitled (JS06312);* (ii) *Untitled (JS06305),* 2006
each oil on canvas
each 24 x 18 in. (61 x 45.7 cm)
(i) Signed and dated "Josh Smith 2006" on the reverse;
further annotated "JS06312" along the overlap;
(ii) signed and dated "Josh Smith 2006" on the
reverse; further annotated "JS06305" along the overlap.

Estimate $15,000-25,000

PROVENANCE
Luhring Augustine, New York

293

GLENN LIGON b. 1960

Study for Negro Sunshine II #10, 2011
oilstick, graphite and gesso on paper
10 x 8 in. (25.4 x 20.3 cm)
Signed, titled and dated "Glenn Ligon Study For Negro Sunshine II #10
2011" on the reverse.

Estimate $25,000-35,000

PROVENANCE
Regen Projects, Los Angeles
Private Collection
Christie's, New York, *Post-War and Contemporary Afternoon Sale*, May 16, 2013, lot 560
Acquired at the above sale by the present owner

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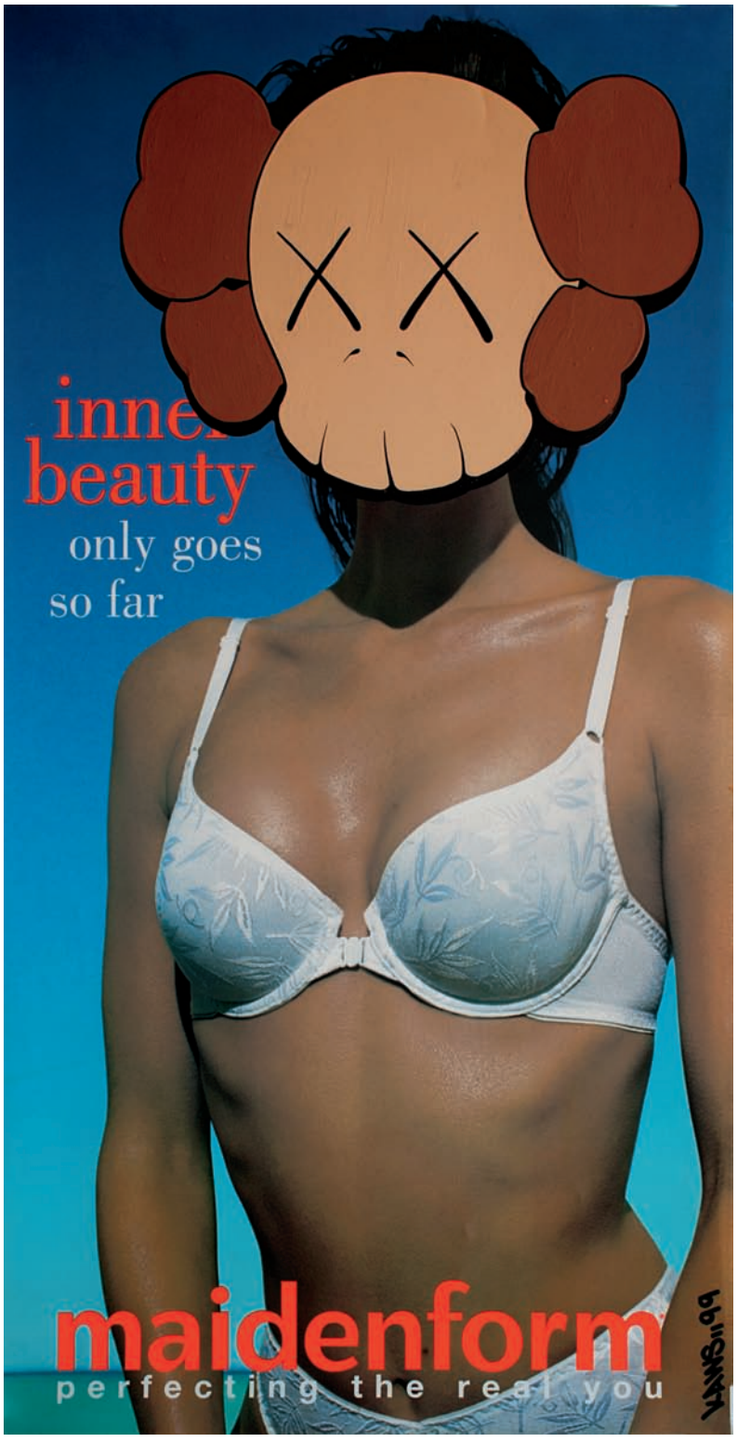

294

KAWS b. 1974
Untitled (Maidenform), 1999
acrylic on existing advertising poster
50 x 26 in. (127 x 66 cm)
Signed and dated "KAWS '99" lower right.

Estimate $25,000-35,000

PROVENANCE
Acquired directly from the artist by the present owner

LITERATURE
I. Luna, *KAWS*, New York: Skira Rizzoli; Aldrich Contemporary Art Museum, 2010, p. 88 (illustrated)

295

AARON CURRY b. 1972

Masks (Pixelated Sorcerers), 2008
ink, gouache, acrylic on paper, in 4 parts
each 30 x 22⅜ in. (76.2 x 56.8 cm)
overall 60 x 44¾ in. (152.4 x 113.6 cm)
Each signed and dated "Aaron Curry '08" and annotated "1" through "4" respectively on the reverse of each sheet.

Estimate $30,000-40,000

PROVENANCE
Galerie Daniel Buchholz, Cologne
Private Collection, Dusseldorf

EXHIBITED
Cologne, Galerie Daniel Buchholz, *Aaron Curry*, April 30 - June 14, 2008

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GUIDE FOR PROSPECTIVE BUYERS

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

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

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

1 PRIOR TO AUCTION

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

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

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

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

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

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

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

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

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

Δ **Property in Which Phillips Has an Ownership Interest**
Lots with this symbol indicate that Phillips owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

● **No Reserve**
Unless indicated by a •, all lots in this catalogue are offered subject to a reserve. A reserve is the confidential value established between Phillips and the seller and below which a lot may not be sold. The reserve for each lot is generally set at a percentage of the low estimate and will not exceed the low pre-sale estimate.

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

2 BIDDING IN THE SALE

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

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

Bidding by Telephone
If you cannot attend the auction, you may bid live on the telephone with one of our multi-lingual staff members. This service must be arranged at least 24 hours in advance of the sale and is available for lots whose low pre-sale estimate is at least $1,000. Telephone bids may be recorded. By bidding on the telephone, you consent to the recording of your conversation. We suggest that you leave a maximum bid, excluding the buyer's premium and any applicable taxes, which we can execute on your behalf in the event we are unable to reach you by telephone.

Online Bidding
If you cannot attend the auction in person, you may bid online on our online live bidding platform available on our website at www.phillips.com (Flash plugin is required). You must pre-register by clicking on 'Buy' in the drop-down menu under the 'Buy and Sell' button on the Home Page, then click on 'pre-register' under 'ONLINE LIVE BIDDING.' You must pre-register at least 24 hours before the start of the auction in order to be approved by our bid department. Please note that corporate firewalls may cause difficulties for online bidders.

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

PHILLIPS

PHOTOGRAPHS

with ULTIMATE CONTEMPORARY

AUCTION 18 NOVEMBER LONDON
VIEWING 6 – 18 NOVEMBER
HIGHLIGHTS ON VIEW DURING PARIS PHOTO 12 - 15 NOVEMBER
ENQUIRIES +44 207 318 4092 photographslondon@phillips.com

GUIDO MOCAFICO *Serpens*, 2002-2003
Estimate £60,000 - £80,000

PHILLIPS.COM

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

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

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

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

3 THE AUCTION

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

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

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

4 AFTER THE AUCTION

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

Credit Cards
As a courtesy to clients, Phillips will accept American Express, Visa and Mastercard to pay for invoices of $100,000 or less. A processing fee will apply.

Collection
It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer's authorized representative when Phillips has received full and cleared payment and we are not owed any other amount by the buyer. Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, we will upon request transfer purchased lots suitable for hand carry back to our premises at 450 Park Avenue, New York, New York for collection within 30 days following the date of the auction. We will levy removal, interest, storage and handling charges on uncollected lots.

Loss or Damage
Buyers are reminded that Phillips accepts liability for loss or damage to lots for a maximum of seven days following the auction.

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

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

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

PHILLIPS

LATIN AMERICA

AUCTION 24 NOVEMBER NEW YORK

VIEWING 17 - 23 NOVEMBER
ENQUIRIES +1 212 940 1216 lgonzalez@phillips.com

MARIANA PALMA *Untitled*, 2012
Estimate $70,000-90,000

PHILLIPS.COM

CONDITIONS OF SALE

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

1 INTRODUCTION

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

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

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

2 PHILLIPS AS AGENT

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

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

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

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

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

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

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

4 BIDDING AT AUCTION

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

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

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

(d) Bidders may participate in an auction by bidding online through Phillips's online live bidding platform available on our website at www.phillips.com. To bid online, bidders must register online at least 24 hours before the start of the auction. Online bidding is subject to approval by Phillips's bid department in our sole discretion. As noted in Paragraph 3 above, Phillips encourages online bidders to inspect prior to the auction any lot(s) on which they may bid, and condition reports are available upon request. Bidding in a live auction can progress quickly. To ensure that online bidders are not placed at a disadvantage when bidding against bidders in the room or on the telephone, the procedure for placing bids through Phillips's online bidding platform is a one-step process. By clicking the bid button on the computer screen, a bidder submits a bid. Online bidders acknowledge and agree that bids so submitted are final and may not under any circumstances be amended or retracted. During a live auction, when bids other than online bids are placed, they will be displayed on the online bidder's computer screen as 'floor,' 'phone' or 'paddle no' bids. 'Floor' bids include bids made by the auctioneer to protect the reserve. In the event that an online bid and a 'floor' or 'phone' bid are identical, the 'floor' or 'phone' bid will take precedence. The next bidding increment is shown for the convenience of online bidders under the bid button. The bidding increment available to online bidders may vary from the next bid actually taken by the auctioneer, as the auctioneer may deviate from Phillips's standard increments at any time at his or her discretion, but an online bidder may only place a bid in a whole bidding increment. Phillips's bidding increments are published in the Guide for Prospective Buyers.

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

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

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

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

5 CONDUCT OF THE AUCTION

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

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

(c) The auctioneer will commence and advance the bidding at levels and in increments he or she considers appropriate. In order to protect the reserve on any lot, the auctioneer may place one or more bids on behalf of the seller up to the reserve without indicating he or she is doing so, either by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids,

the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

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

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

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

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

6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium and any applicable sales tax (the "Purchase Price"). The buyer's premium is 25% of the hammer price up to and including $100,000, 20% of the portion of the hammer price above $100,000 up to and including $2,000,000 and 12% of the portion of the hammer price above $2,000,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

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

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

(i) Phillips will accept payment in cash provided that the total amount paid in cash or cash equivalents does not exceed US$10,000. Buyers paying in cash should do so in person at our Client Accounting Desk at 450 Park Avenue during regular weekday business hours.

(ii) Personal checks and banker's drafts are accepted if drawn on a US bank and the buyer provides to us acceptable government issued identification. Checks and banker's drafts should be made payable to "Phillips." If payment is sent by mail, please send the check or banker's draft to the attention of the Client Accounting Department at 450 Park Avenue, New York, NY 10022 and make sure that the sale and lot number is written on the check. Checks or banker's drafts drawn by third parties will not be accepted.

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

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

Please reference the relevant sale and lot number.

(d) As a courtesy to clients, Phillips will accept American Express, Visa and Mastercard to pay for invoices of $100,000 or less. A processing fee will apply.

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

7 COLLECTION OF PROPERTY

(a) Phillips will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing conditions, he or she should contact our Shipping Department at +1 212 940 1372 or +1 212 940 1373 to arrange for collection of purchased property.

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

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

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

8 FAILURE TO COLLECT PURCHASES

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, the buyer will incur a late collection fee of $10 per day for each uncollected lot. Additional charges may apply to oversized lots. We will not release purchased lots to the buyer until all such charges have been paid in full.

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

9 REMEDIES FOR NON-PAYMENT

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

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

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

10 RESCISSION BY PHILLIPS

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

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENSES AND PERMITS

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

12 DATA PROTECTION

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

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

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

13 LIMITATION OF LIABILITY

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

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

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

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

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

14 COPYRIGHT

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

15 GENERAL

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

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

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

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

16 LAW AND JURISDICTION

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

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

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

AUTHORSHIP WARRANTY

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

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

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

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

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

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SALE INFORMATION

CONTEMPORARY ART DAY SALE

AUCTION & VIEWING LOCATION
450 Park Avenue New York 10022

AUCTION
14 November 2014 at 11am

VIEWING
1 – 13 November
Monday – Saturday 10am – 6pm
Sunday 12pm – 6pm

SALE DESIGNATION
When sending in written bids or making enquiries please refer to this sale as NY010814 or Contemporary Art Day Sale.

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TELEPHONE AND ABSENTEE BID FORM

PLEASE RETURN THIS FORM BY FAX TO +1 212 924 1749 OR EMAIL IT TO BIDSNEWYORK@PHILLIPS.COM AT LEAST 24 HOURS BEFORE THE SALE. PLEASE READ CAREFULLY THE INFORMATION IN THE RIGHT COLUMN AND NOTE THAT IT IS IMPORTANT THAT YOU INDICATE WHETHER YOU ARE APPLYING AS AN INDIVIDUAL OR ON BEHALF OF A COMPANY.

Please select the type of bid you wish to make with this form (please select one):

☐ **ABSENTEE BID FORM**
☐ **TELEPHONE BID FORM**

Please indicate in what capacity you will be bidding (please select one):

☐ **AS A PRIVATE INDIVIDUAL**
☐ **ON BEHALF OF A COMPANY**

Sale Title **Sale Number** **Sale Date**

Title First Name Surname

Company (if applicable) Account Number

Address

City State/Country

Zip Code

Phone Mobile

Email Fax

Phone (for Phone Bidding only)

Lot Number In Consecutive Order	Brief Description	US $ Limit* Absentee Bids Only

* Excluding Buyer's Premium and sales or use taxes

FINANCIAL INFORMATION
For your bid to be accepted, we require the following information for our reference only. Please note that you may be contacted to provide a bank reference:

Credit Card Type Expiration Date

Credit Card Number

For anyone wishing to bid on lots with a low pre-sale estimate above $10,000, please provide the following information (for reference only)

Bank Name Contact

Telephone / Fax Account Number

Please note that you may be contacted to provide additional bank references.

I hereby authorize the above references to release information to PHILLIPS. Please bid on my behalf up to the limits shown for the indicated lots without legal obligations to PHILLIPS, its staff or agents; and subject to the Conditions of Sale and Authorship Warranty printed in the catalogue, additional notices or terms printed in the catalogue and supplements to the catalogue posted in the salesroom, and in accordance with the above statements and conditions.

Signature Date

☐ **I ACCEPT THE CONDITIONS OF SALE OF PHILLIPS AS STATED IN OUR CATALOGUES AND ON OUR WEBSITE.**

- **PRIVATE PURCHASES:** Proof of identity in the form of government-issued identification will be required.
- **COMPANY PURCHASES:** If you are buying under a business entity we require a copy of government-issued identification (such as a resale certificate, corporate bank information or the certificate of incorporation) to verify the status of the company.
- **CONDITIONS OF SALE** All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- If you cannot attend the sale, we can execute bids confidentially on your behalf.
- Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including $100,000, 20% of the portion of the hammer price above $100,000 up to and including $2,000,000 and 12% of the portion of the hammer price above $2,000,000 on each lot sold.
- "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers.
- For absentee bids, indicate your maximum limit for each lot, excluding the buyer's premium and any applicable sales or use tax. Your bid will be executed at the lowest price taking into account the reserve and other bidders. On no reserve lots, in the absence of other bids, your bid will be executed at approximately 50% of the low pre-sale estimate or at the amount specified, if less than 50% of the low estimate.
- Your bid must be submitted in the currency of the sale and will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.
- If we receive identical bids, the first bid received will take precedence.
- Arranging absentee and telephone bids is a free service provided by us to prospective buyers. While we will exercise reasonable care in undertaking such activity, we cannot accept liability for errors relating to execution of your bids except in cases of willful misconduct. Agreement to bid by telephone must be confirmed by you promptly in writing or by fax. Telephone bid lines may be recorded.
- Please submit your bids to the Bid Department by fax at +1 212 924 1749 or scan and email to bidsnewyork@phillips.com at least 24 hours before the sale. You will receive confirmation by email within one business day. To reach the Bid Department by phone please call +1 212 940 1228.
- Absent prior payment arrangements, please provide a bank reference. Payment can be made by cash (up to $10,000), credit card (up to $100,000), money order, wire transfer, bank check or personal check with identification. Please note that credit cards are subject to a surcharge.
- Lots cannot be collected until payment has cleared and all charges have been paid.
- By signing this Bid Form, you consent to our use of your personal data, including sensitive personal data, in accordance with Phillips's Privacy Policy published on our website at www.phillips.com or available on request by emailing dataprotection@phillips.com. We may send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at dataprotection@phillips.com.
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Paddle Number

Please indicate in what capacity you will be bidding (please select one):

☐ **AS A PRIVATE INDIVIDUAL**
☐ **ON BEHALF OF A COMPANY**

Sale Title **Number** **Date**

Title First Name Surname

Company (if applicable) Account Number

Address

City State/Country

Post Code

Phone Mobile

Email Fax

FINANCIAL INFORMATION

For your bid to be accepted, we require the following information for our reference only.
Please note that you may be contacted to provide a bank reference:

Credit Card Type Expiration Date

Credit Card Number

For anyone wishing to bid on lots with a low pre-sale estimate above $10,000, please provide the following information (for reference only)

Bank Name Contact

Telephone / Fax Account Number

Please note that you may be contacted to provide additional bank references.

I hereby authorize the above references to release information to PHILLIPS. I agree that all bids and purchases are subject to the Conditions of Sale and Authorship Warranty printed in the catalogue, additional notices or terms printed in the catalogue and supplements to the catalogue posted in the salesroom, and in accordance with the above statements and conditions. I assume all responsibility for payment for the goods purchased under the assigned paddle. If I am acting as an agent, I agree to be personally responsible for all purchases made on behalf of my client(s), unless other arrangements are confirmed in writing prior to each auction.

Signature Date

☐ **I ACCEPT THE CONDITIONS OF SALE OF PHILLIPS AS STATED IN OUR CATALOGUES AND ON OUR WEBSITE.**

- **PRIVATE PURCHASES:** Proof of identity in the form of government-issued identification will be required.
- **COMPANY PURCHASES:** If you are buying under a business entity we require a copy of government-issued identification (such as a resale certificate, corporate bank information or the certificate of incorporation) to verify the status of the company.
- **CONDITIONS OF SALE** All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including $100,000, 20% of the portion of the hammer price above $100,000 up to and including $2,000,000 and 12% of the portion of the hammer price above $2,000,000 on each lot sold.
- Absent prior payment arrangements, please provide a bank reference. Payment can be made by cash (up to $10,000), credit card (up to $100,000), money order, wire transfer, bank check or personal check with identification. Please note that credit cards are subject to a surcharge.
- Lots cannot be collected until payment has cleared and all charges have been paid.
- By signing this Bid Form, you consent to our use of your personal data, including sensitive personal data, in accordance with Phillips's Privacy Policy published on our website at www.phillips.com or available on request by emailing dataprotection@phillips.com. We may send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at dataprotection@phillips.com.
- Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.

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