

A vibrant rainbow arches across a blue sky. The top of the image has a red section, and the rainbow's colors transition from red at the top to yellow, green, and blue as it curves. The background is a solid blue sky.

20th Century & Contemporary Art Day Sale
New York, 10 November 2015

PHILLIPS















20th Century & Contemporary Art Day Sale
New York, 10 November 2015, 11am

Auction & Viewing Location
450 Park Avenue New York 10022

Auction
10 November 2015 at 11am

Viewing
31 October – 10 November
Monday – Saturday 10am – 6pm
Sunday 12pm – 6pm

Sale Designation
When sending in written bids or making
enquiries please refer to this sale as NY010815
or 20th Century & Contemporary Art Day Sale.

Absentee and Telephone Bids
tel +1 212 940 1228
fax +1 212 924 1749
bidsnewyork@phillips.com

Contemporary Art Department

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101. Lesley Vance b. 1977

Untitled, 2011

oil on linen

12⁷/₈ x 10⁷/₈ in. (32.7 x 27.6 cm)

Signed and dated "Leslie 2011" on the reverse.

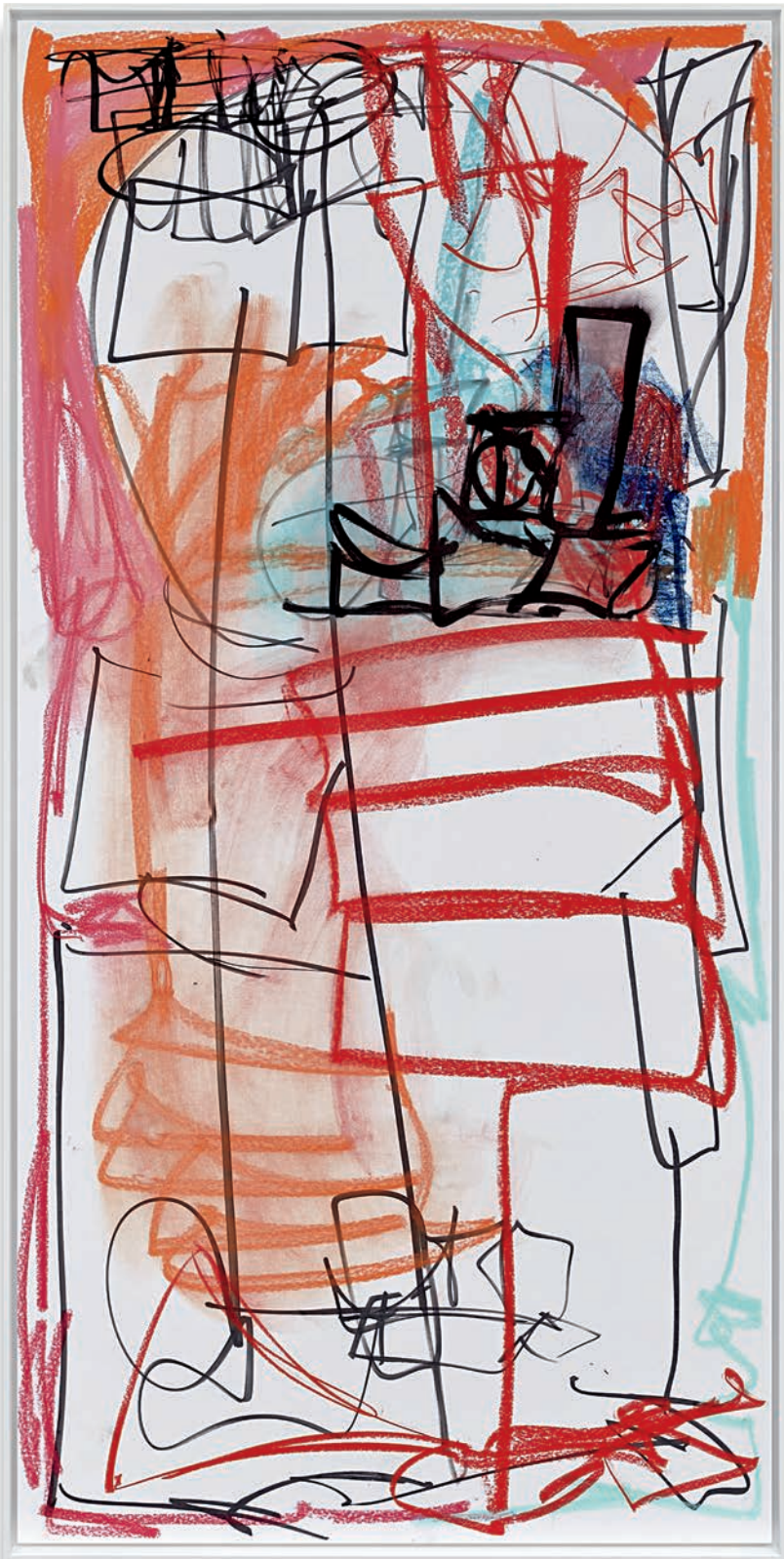
Estimate

\$20,000-30,000

Provenance

David Kordansky Gallery, Los Angeles





102. Aaron Garber-Maikovska b. 1978

Untitled, 2014
ink and chalk pastel on archival gator board, in
artist's frame
96 x 48 in. (243.8 x 121.9 cm)

Estimate
\$25,000-35,000

Provenance
Greene Exhibitions, Los Angeles



103. Mary Weatherford b. 1963

Delilah, 2012

Flashe on linen

79¼ x 105½ in. (201.3 x 268 cm)

Signed, dated and inscribed "L.A. MK Weatherford 2012" along the overlap.

Estimate

\$40,000-60,000

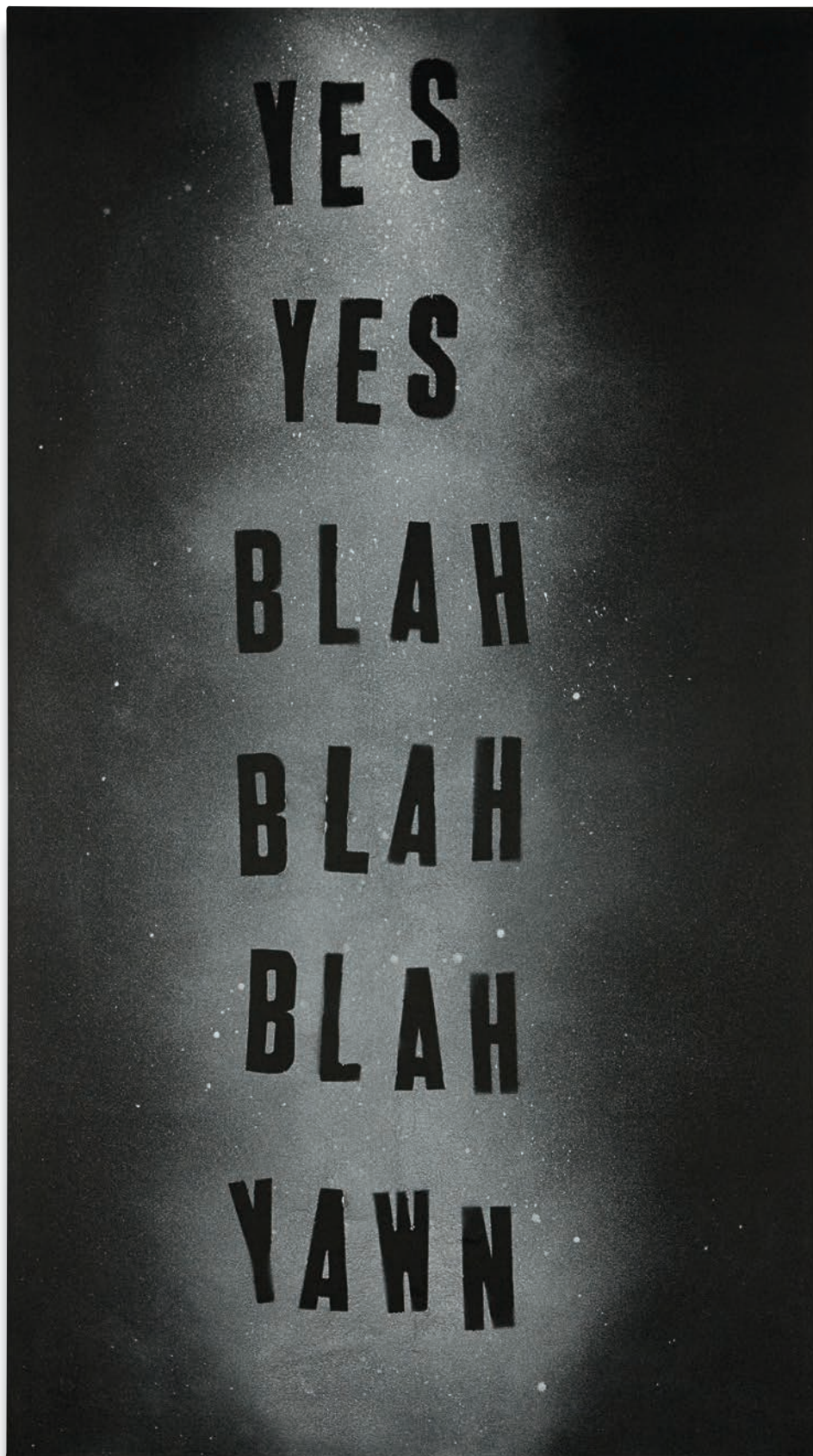
Provenance

Brennan & Griffin, New York

Private Collection, Los Angeles

Exhibited

Pasadena, The Armory Center for the Arts, *Caught Looking*,
February 15 - June 8, 2014



104. Mark Flood b. 1957

Yes Yes Yawn, 2012
spray paint and acrylic on canvas
108 x 60 in. (274.3 x 152.4 cm)
Signed, titled, inscribed and dated "NYC
8-31-2012 Mark Flood 'Yes Yes Yawn'"
along the overlap.

Estimate
\$25,000-35,000

Provenance
Zach Feuer Gallery, New York

Exhibited
New York, Home Alone 2 Gallery,
"Yes Yes Yawn" *Mark Flood*, October
8 - 28, 2012

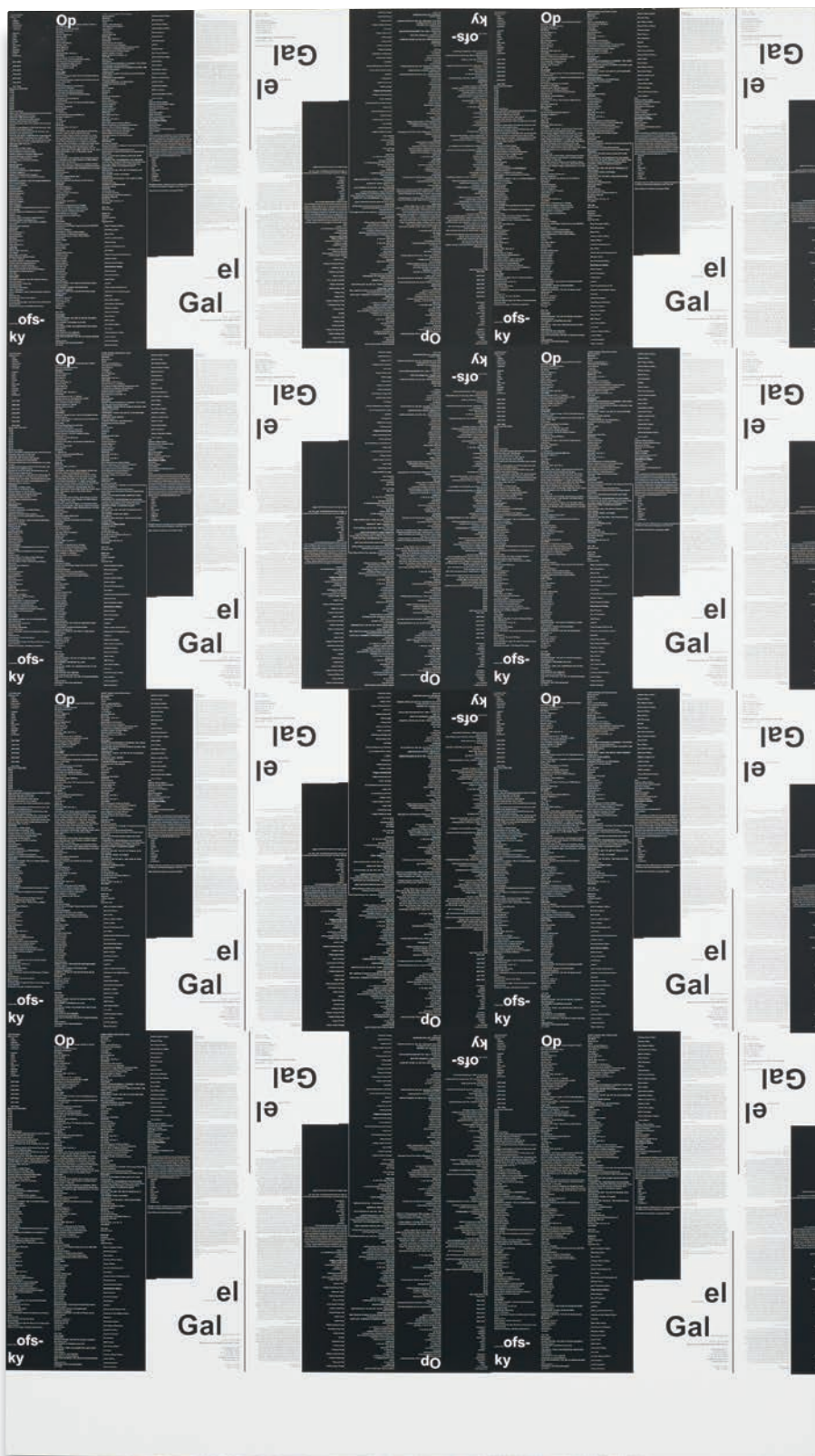


105. Math Bass b. 1982

Newz!, 2014
gouache on canvas
34 x 32 in. (86.4 x 81.3 cm)

Estimate
\$25,000-35,000

Provenance
247365, New York



106. Michael Riedel b. 1972

OHNE TITEL (el Gal), 2012
 silk screen on honeycomb panel
 99½ x 55¾ in. (252.7 x 141.6 cm)
 Signed and dated "Michael Riedel 2012"
 on the reverse.

Estimate
 \$40,000-60,000

Provenance
 David Zwirner, New York

Literature
Michael Riedel: Selected Works, New
 York: David Zwirner, 2012 (illustrated)

107. Jonas Wood b. 1977

Untitled (NYC), 2009
 oil on canvas
 30 x 22 in. (76.2 x 55.9 cm)
 Signed, titled and dated "JBRW Untitled
 (NYC) 2009" on the reverse.

Estimate
 \$50,000-70,000

Provenance
 Gallery Min Min, Tokyo





108. Neil Raitt b. 1986

Cabinectomy, 2015
oil on canvas
40 x 29¾ in. (101.6 x 75.6 cm)

Estimate
\$12,000-18,000

Provenance
Anat Ebgi, Los Angeles

109. Carol Bove b. 1971

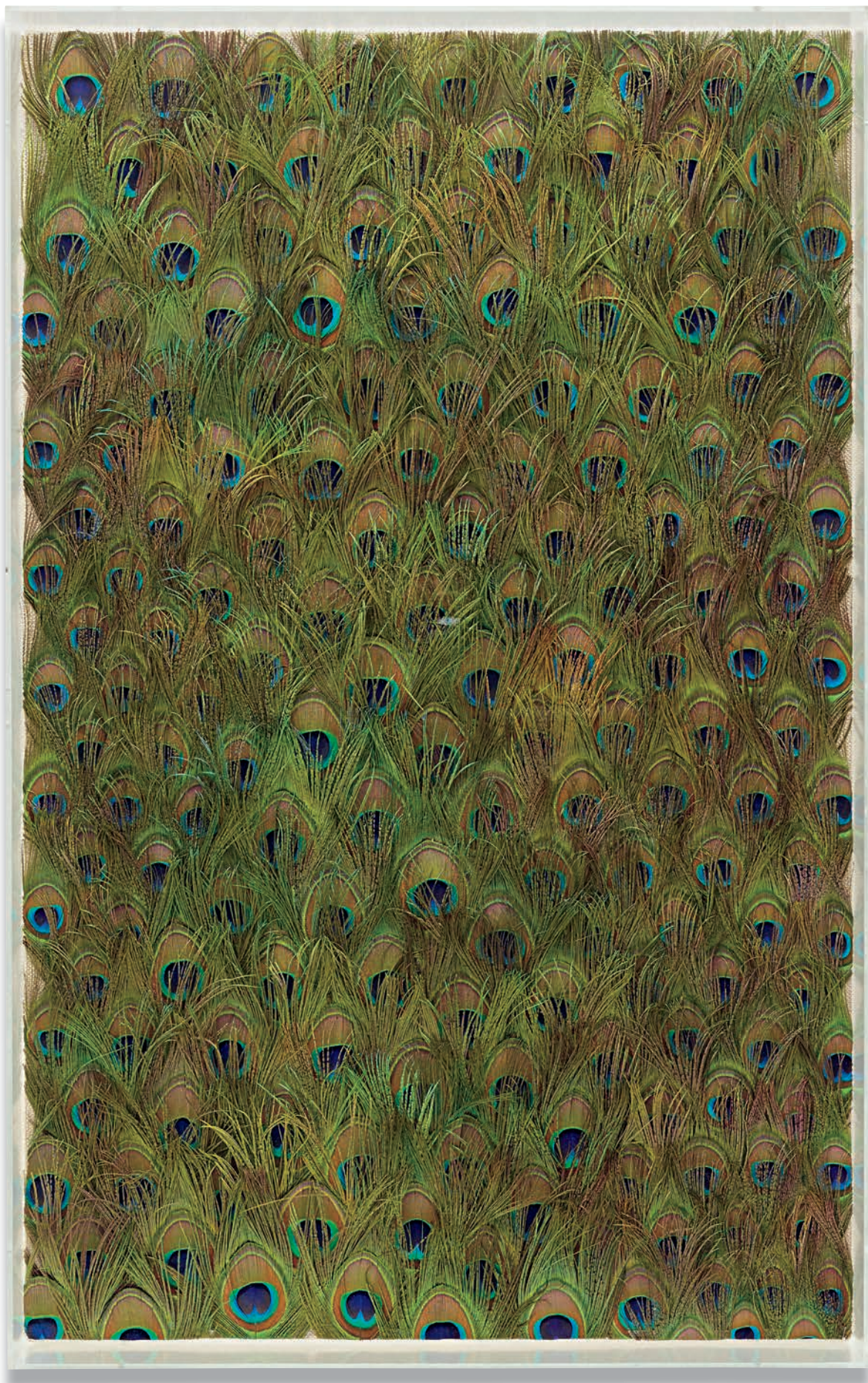
Untitled, 2009
peacock feathers on linen, laid on board in artist's
Plexiglas frame
38⅜ x 24½ x 5 in. (97 x 62.2 x 12.7 cm)

Estimate
\$80,000-120,000

Provenance
Dennis Kimmerich, Berlin
Private Collection, Belgium

Exhibited
A Coruña, Centro Galego de Arte Contemporánea, *Sur le dandysme aujourd'hui*, January 15 - March 21, 2010

Literature
Sur le dandysme aujourd'hui, exh. cat., Centro Galego de Arte Contemporánea, A Coruña, 2010, p. 81 (illustrated)





no. Mark Flood b. 1957

Small Black Mirror, 2012

acrylic on canvas

38 x 28¼ in. (96.5 x 71.8 cm)

Signed, titled, dated and inscribed "Mark Flood, 11-23-2012
'Small Black Mirror' N. Blvd." along the overlap.

Estimate

\$25,000-35,000

Provenance

Zach Feuer Gallery, New York

Benrubi Gallery, New York



iii. **Korakrit Arunanondchai** b. 1986

Untitled #4, 2013

Inkjet print, burnt denim and synthetic gold leaf on canvas
76 x 56 in. (193 x 142.2 cm)

Signed and dated "Korakrit Arunanondchai 2013" on the reverse.

Estimate

\$25,000-35,000

Provenance

Bill Brady Gallery, Kansas City

Exhibited

Kansas City, Bill Brady Gallery, *Korakrit Arunanondchai Korapat Arunanondchai "Painting with history in a room filled with men with funny names 2,"* September 13 - October 19, 2013

“It’s not about leaving traces, it’s about letting things mature on their own—like aging cheese or letting a stew cook, they get more flavorful. That’s kind of how these paintings are made.”

Oscar Murillo, 2013

II.2. Oscar Murillo b. 1986

Untitled, 2012

oil, oil stick and dirt on canvas

overall 90½ x 116¼ in. (229.9 x 295.3 cm)

smaller 66¼ x 76¼ in. (168.3 x 193.7 cm)

larger 90½ x 90½ in. (229.9 x 230.2 cm)

Estimate

\$200,000-300,000

Provenance

Carlos/Ishikawa, London

Oscar Murillo’s edgy compositions and swift rise to fame have led some to refer to him as the 21st century Basquiat. His work is a combination of painting, performance and installation. Oftentimes a finished piece is comprised of off-cuts from larger sheets that were stretched across his studio floor and endured intensive month-long spats of dying, mark-making, and coloring. Each work carries what he refers to as the “DNA” of his studio - particles of dirt, dust, and debris. Murillo’s hands-on approach might be traced back to his roots of growing up around the sugar industry of Colombia where his mother and father worked, or his own stint working as a custodian to fund his education.

As seen in the present work, Murillo sometimes includes a word that creates a friction between its meaning and the visual surface of the piece. Here one sees the word *fresa*, which in Spanish means strawberry. Connotations for the word “strawberry” might include refreshing and delicious associations such as juice, health, vitality, and taste. Adding another layer to the work’s interpretation is the use of *fresa* as slang in Mexico for a preppy individual from the upper class. These associations are at odds with Murillo’s composition, playing against the grit and grime of the studio floor, as well as the intensive labor of the artist, all of which are visually embedded in the fabric of the work.





113. Nathan Hylden b. 1978

Some Other Way of Counting, 2007

acrylic and metallic paint on linen

94½ x 67¾ in. (239 x 171 cm)

Signed and dated "Nathan Hylden '07" on the reverse.

Estimate

\$20,000-30,000

Provenance

Private Collection

II4. Walead Beshty b. 1976

24-inch Copper (FedEx® Large Kraft Box ©2005 FEDEX 330510), Express Saver, Torrance, CA-New York trk #648262697493, October 5-8, 2015, 2010 polished copper box, accrued FedEx tracking and shipping labels
24 x 24 x 24 in. (61 x 61 x 61 cm)

Estimate

\$60,000-80,000

Provenance

Wallspace, New York

Private Collection, Los Angeles

Exhibited

Malmo Konsthall, *Walead Beshty: A Diagram of Forces*, February 19 - May 1, 2011, then traveled to Madrid, CA2M, June 21 - October 29, 2011





115. Wayne Gonzales b. 1957

Waiting Crowd, 2007

acrylic on canvas

24¼ x 30½ in. (61.5 x 76.5 cm)

Signed and dated "Wayne Gonzales 2007" on the reverse.

Estimate

\$8,000-12,000

Provenance

Private Collection



116. Joe Reihlsen b. 1979

It's her calling to ride horses, 2014
acrylic on panel in artist's aluminum frame
60 x 47 in. (152.4 x 119.4 cm)
Signed and dated "Joe Reihsen 2014" on the reverse.

Estimate
\$15,000-20,000

Provenance
Anat Ebgi, Los Angeles



117. Carol Bove b. 1971

Innerspace Bullshit, 2007

14 books, comic book, letter, bronze sculpture, Marfa rock, ocean ephemera, mirror and pamphlet on wood and metal shelves

42 x 36½ x 12 in. (106.7 x 91.8 x 30.5 cm)

Estimate

\$20,000-30,000

Provenance

Maccarone Gallery, New York

Private Collection

Exhibited

New York, Maccarone, *Carol Bove: The Middle Pillar*, September 27 - October 27, 2007

Literature

Carol Bove: The Middle Pillar, exh. cat., Maccarone, New York, 2007, no. 4 (illustrated)

Parkett, Vol. 86, New York and Zürich, 2009, p. 79 and 86 (illustrated)

118. Tatiana Trouvé b. 1968

Untitled, 2007

metal, black epoxy painting and black leather

81 x 78 x 52¾ in. (205.7 x 198.1 x 134 cm)

This work is accompanied by a Certificate of Authenticity signed by the artist.

Estimate

\$30,000-50,000

Provenance

Galerie Emmanuel Perrotin, Paris



***“It was a moment... it hit me right then that I could paint like that...
that I could paint in that style of the screen.”***

Jeff Elrod, 2014

119. Jeff Elrod b. 1966

Figment IV, 2013

UV ink on canvas

106½ x 90 in. (270.5 x 228.6 cm)

Signed, dated and inscribed “NY Elrod 2013” along the overlap.

Estimate

\$100,000-150,000

Provenance

Gagosian Gallery, Los Angeles





120. Katja Strunz b. 1970

Untitled, 2005

wood, paint, metal and wallpaper

overall 88¼ x 49½ x 9 in. (224.2 x 125.7 x 22.9 cm)

Signed and dated "Katja Strunz 2005" on the reverse of the largest element.

Estimate

\$10,000-15,000

Provenance

Galerie Giti Nourbakhsh, Berlin

Literature

Adolf-Luther-Stiftung, ed., *Katja Strunz*, Kunstmuseen Krefeld, exh. cat., 2007, no. 135 (illustrated)



121. Joseph Marioni b. 1943

Red Painting, 2001

acrylic on linen

72 x 60 in. (182.9 x 152.4 cm)

Signed, titled and dated "JOSEPH MARIONI PAINTER
2001 RED PAINTING Joseph Marioni 2001" twice
along the overlap.

Estimate

\$30,000-50,000

Provenance

Paul Rodgers / 9W, New York



122. James Lee Byars 1932-1997

IDK (I don't know), 1986
gold pencil on tissue paper
25 $\frac{7}{8}$ x 18 $\frac{7}{8}$ in. (66 x 48 cm)
Titled "IDK" center.

Estimate
\$15,000-20,000

Provenance
Galerie Michael Werner, Cologne
Private Collection
Christie's, London, *Post-War & Contemporary Art Day Sale*,
April 30, 2009, lot 280
Acquired at the above sale by the present owner

Exhibited
Düsseldorf, Schloss Benrath, Foundation Palace and Park
Benrath, *James Lee Byars - THE PERFECT AXIS*, September
10, 2010 - January 16, 2011

123. James Lee Byars 1932-1997

Eros (The Moon), 1994

gold pencil on red paper

overall 80 in. (203.2 cm)

This work is accompanied by a certificate of authenticity
issued by Michael Werner, Inc.

Estimate

\$20,000-30,000

Provenance

Private Collection

Kunsthau Lempertz, Cologne, *Contemporary Art, Sale*

No. 749, November 21, 1997, lot 92

Acquired at the above sale by the present owner

Exhibited

Düsseldorf, Schloss Benrath, Foundation Palace and Park

Benrath, *James Lee Byars - THE PERFECT AXIS*, September

10, 2010 - January 16, 2011



“I like very much the qualities of lead - the surface, the heaviness. Some of the paintings were completely painted, and you only experience the lead at the edges; this gives the painting a very heavy feeling - it gives the color a different density and weight.”

Gunther Förg, 1997

124. Günther Förg 1952-2013

Untitled, 1993

acrylic and lead on wood

43¼ x 35½ in. (109.9 x 90.2 cm)

Signed, dated and inscribed "Förg 93 9/93" on the reverse.

Estimate

\$100,000-150,000

Provenance

Galerie Fahnemann, Berlin

Acquired from the above by the present owner, 1994

Exhibited

Berlin, Galerie Fahnemann, *Günther Förg*, May 11-June 19, 1994

Literature

Günther Förg, exh. cat., Galerie Fahnemann, Berlin, 1994, n.p. (illustrated)





Sold to Benefit the Solomon R. Guggenheim Foundation

125. Ryan McGinley b. 1977

Commissioned portrait of baby, child or pet, 2015
chromogenic print
8 x 12 in. (20.3 x 30.5 cm)

Estimate
\$20,000-25,000

Provenance
Courtesy of the artist

Sold to Benefit the Solomon R. Guggenheim Foundation

126. Haegue Yang b. 1971

Sonic Half Moon Type IV - Small Regular #12, 2015
steel frame, metal grid, powder coating, brass bells,
nickel plated, metal rings, and steel wire
65¾ x 17¾ in. (167 x 44.1 cm)

Estimate

\$30,000-40,000

Provenance

Courtesy of the artist and Tina Kim Gallery, New York



Sold to Benefit the Solomon R. Guggenheim Foundation

127. Pawel Althamer b. 1967

Konrad, 2013
plastic and plaster on metal construction
53 $\frac{7}{8}$ x 38 $\frac{7}{8}$ in. (137 x 98.8 cm)

Estimate
\$80,000-100,000

Provenance
Courtesy of the artist, neugerriemschneider, Berlin and
Foksal Gallery Foundation, Warsaw





128. Ugo Rondinone b. 1964

zweiterjunizweitausendundvierzehn, 2014
acrylic on canvas and a Plexiglas plaque with caption
106¼ x 70⅞ in. (269.9 x 180 cm)
Signed, dated and titled "Ugo Rondinone 2014
zweiterjunizweitausendundvierzehn" on the stretcher bar.

Estimate

\$100,000-150,000

Provenance

Galerie Eva Presenhuber, Zürich





129. Richard Tuttle b. 1941

Space Movement II, 2006
mixed media
83½ x 37¾ x 48 in. (212.1 x 95.9 x 121.9 cm)

Estimate
\$60,000-80,000

Provenance
Annemarie Verna Galerie, Zürich

130. Philip Taaffe b. 1955

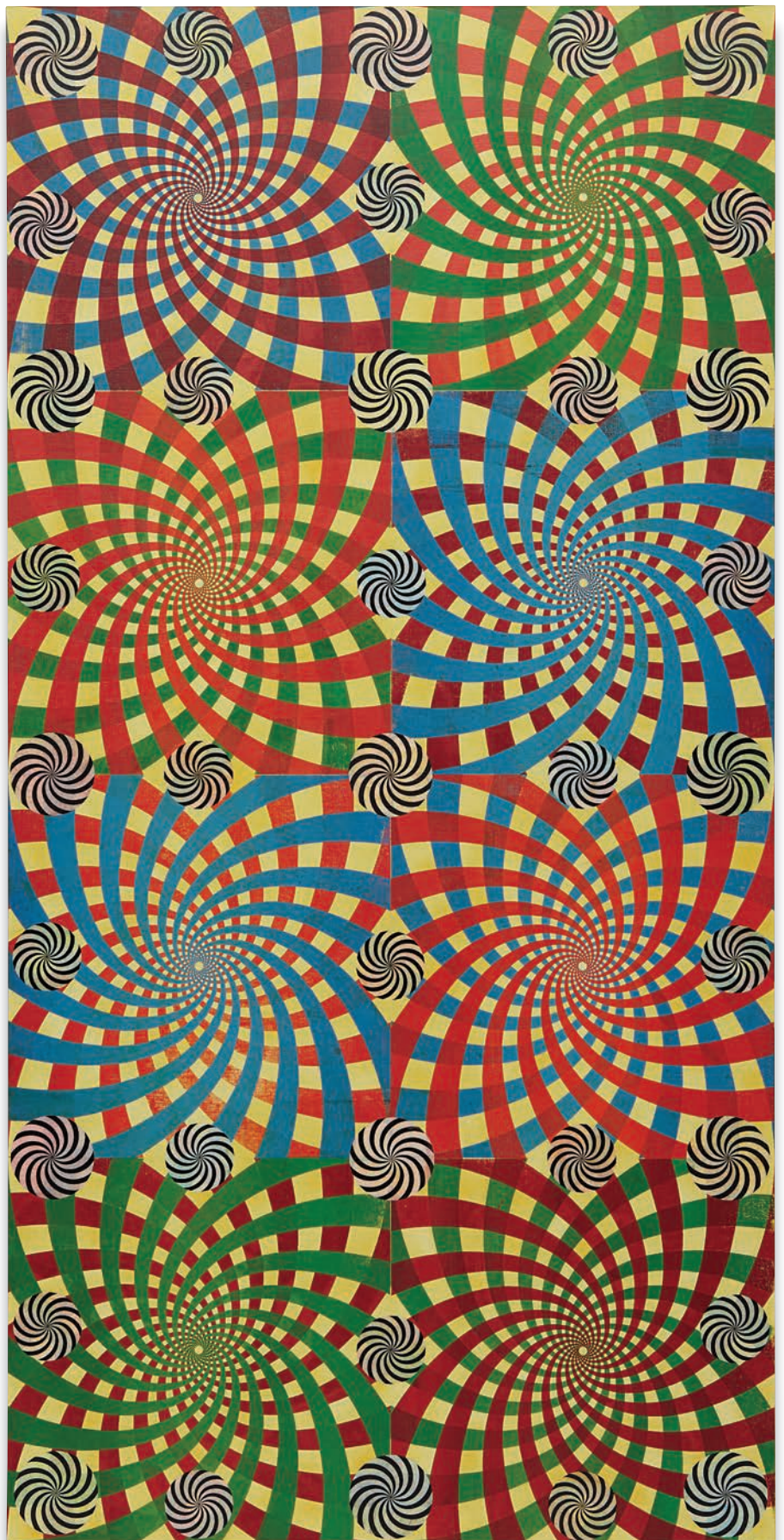
Spiraling Portal, 2007
oil and paper on linen
83 $\frac{7}{8}$ x 42 $\frac{1}{8}$ in. (213 x 107 cm)
Signed, dated and titled "P. Taaffe 2007
Spiraling Portal" on the reverse.

Estimate
\$50,000-70,000

Provenance
Thomas Ammann Fine Art AG, Zurich,
acquired directly from the artist
Private Collection

Exhibited
Zurich, De Pury & Luxembourg, *Painting
as Fact - Fact as Fiction*, April 14 - May
26, 2007

Literature
Painting as Fact - Fact as Fiction, exh.
cat., De Pury & Luxembourg, Zurich,
2007, n.p. (illustrated)



131. Günther Förg 1952-2013

Farbfeld 93/86, 1986

oil and aluminum on wood

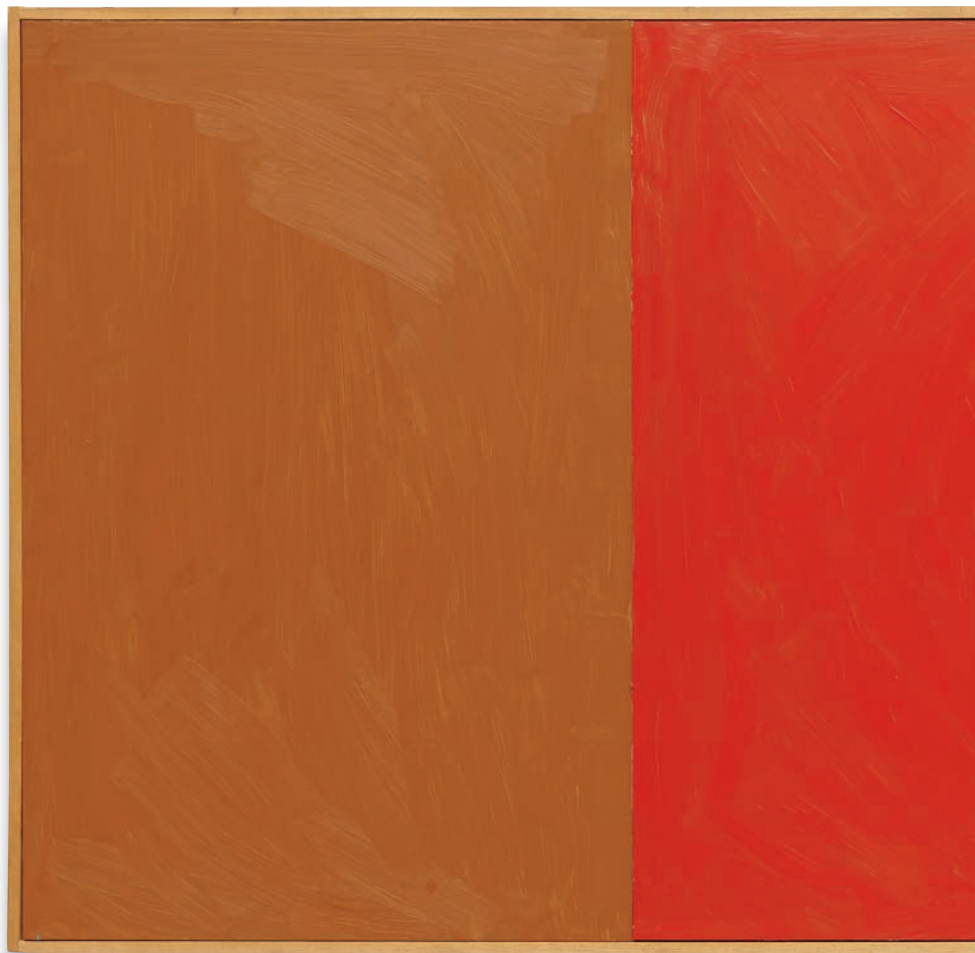
24½ x 63¾ in. (62.2 x 161.9 cm)

Estimate

\$60,000-80,000

Provenance

Holly Solomon Gallery, New York





***“Barricade is a fence that floats in the space as a kind of Surrealist object.
The idea that you’re never safe or protected.”***

Liza Lou, 2011

132. Liza Lou b. 1969

Barricade, 2007-08

24 karat gold-plated beads on aluminum

84 x 108 x 2 in. (213.4 x 274.3 x 5.1 cm)

This work is number 1 from the edition of 2.

Estimate

\$150,000-250,000

Provenance

Private Collection, acquired directly from the artist

Exhibited

New York, L&M Arts, *Liza Lou*, September - December 2008

Savannah, SCAD Museum of Art, *Liza Lou: Let the Light In*,

October 2011 - January 2012

Literature

Liza Lou, exh. cat., L & M Arts, New York, 2008, pp. 40-44

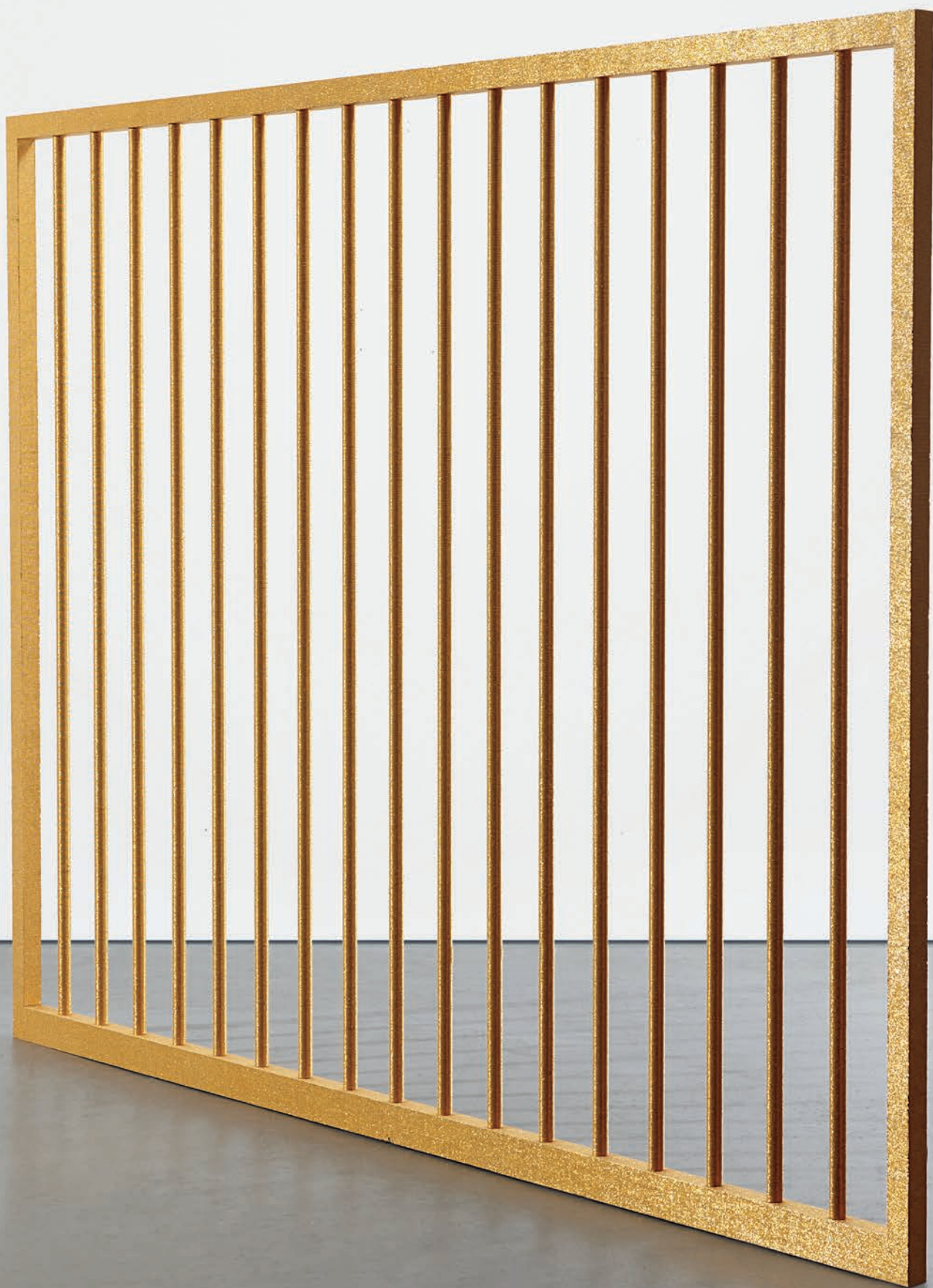
(illustrated)

P. Schjeldahl, et al., *Liza Lou*, New York: Rizzoli, 2011, pp.

176-179 (illustrated)

Musing on the idea of confinement, both in the forms and environments that she depicts and in her painstaking studio practice, Liza Lou’s *Barricade* is simultaneously threatening and jewel-like.

Encased entirely in 24 karat gold-plated beads, *Barricade* straddles the form of a gate or fence, yet formally it offers no security. Conceived in South Africa and produced by female bead workers at risk of violence from their husbands or boyfriends, Lou’s elegant yet powerful structure escapes the traditional confines of the artist’s studio by imbuing it’s form with a socio-political message.



“When I was about seven, I went away to camp and our art counselor taught us how to do ‘Modern Art’ by drawing loopy lines around and around the page and then filling in the loops in with different colors. I never forgot that.”

Mary Heilmann, 2010

133. Mary Heilmann b. 1940

Cut and Mix, 2005

oil on canvas, diptych

overall 54 x 56 in. (137.2 x 142.2 cm)

Initialed, dated and inscribed “MH 05 Left” on the reverse of the left panel; further signed and dated “M. Heilmann 05” on the reverse of the right panel.

Estimate

\$120,000-180,000

Provenance

303 Gallery, New York

Exhibited

New York, 303 Gallery, *Mary Heilmann, Heaven & Hell*,
February 26 - April 9, 2005

Literature

D. Colman, *Mary Heilmann*, *Elle Decor*, June 2006, p. 58
(illustrated)



It is hard to place Mary Heilmann within the traditional narrative of contemporary art, as she has never conformed to the ideals set forth by the Color Field painters, Minimalists, or Expressionists. Heilmann's approach to painting is uniquely autobiographical when compared to that of her peers, as she employs the formal elements of geometry, color, and surface, to evoke a time, memory, place or future projection about herself and her experiences. As the artist herself explains, "Behind my choices of color, surface and scale there is always a memory of a place or event – and through concentrating upon the sense and mood of that memory, I try to let the painting have the feeling that memory has for me." (M. Heilmann, quoted in *The Fortieth Biennial of Contemporary American Painting*, exh. cat., Corcoran Gallery of Art, Washington D.C., 1987).







134. Scott Reeder b. 1970

Fucked Up Flowers (Pink Still Life), 2009

oil on linen

23 x 27 in. (58.4 x 68.6 cm)

Signed, titled and dated "Fucked Up Flowers' Scott Reeder 2009" along the overlap.

Estimate

\$4,000-6,000

Provenance

Daniel Reich Gallery, New York
Private Collection

Exhibited

New York, Daniel Reich Gallery, *Scott Reeder, Painter*, July 9 - August 29, 2009



135. Sue Williams b. 1954

Abstract Painter, 2002

oil and acrylic on canvas

44 $\frac{1}{8}$ x 54 in. (112.1 x 137.2 cm)

Signed, titled and dated "Sue Williams Abstract Painter 2002" on the reverse.

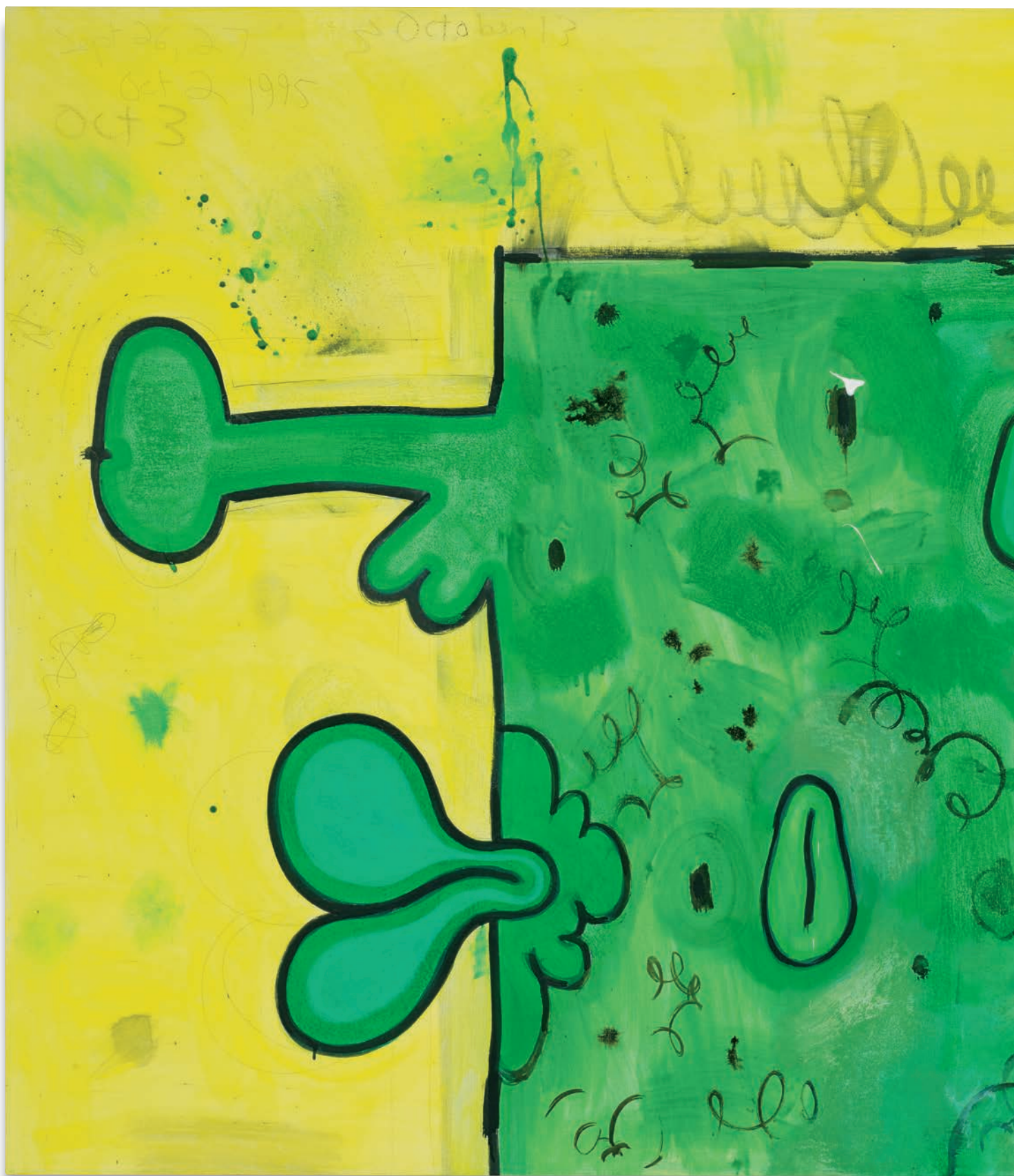
Estimate

\$20,000-30,000

Provenance

303 Gallery, New York

Acquired from the above by the present owner, 2002





136. Carroll Dunham b. 1949

Green Box in Yellow Field, 1995

acrylic and pencil on linen

46 x 59 in. (116.8 x 149.9 cm)

Dated "Sept 26, 27 Oct 2 1995 Oct 3 October 13" upper left; further signed and dated "Carroll Dunham 1995" upper right; additionally signed, titled and dated "Carroll Dunham 1995 NYC 'Green Box in a Yellow Field'" along the stretcher.

Estimate

\$200,000-300,000

Provenance

Galerie Thaddeus Ropac, Paris

Gladstone Gallery, New York

***"I don't have any story I'm illustrating,
at least not consciously."***

Carroll Dunham, 2012

At the intersection of imagination, obscenity, and artistic audacity, Carroll Dunham's *Green Box in Yellow Field* draws the viewer into a picture plane devoid of space or time, shrouded in a chartreuse haze. Grotesque, emerald pores and wild growths cover the skin of the central figure, and yet the subject, so candid and so resolute in its existence, is not the artist's fundamental concern. Dunham's fantastic anatomical abstraction, a biomorphic shape with such personality in its pursed lips, is his vessel for experiments in color, arrangement, structure, and form. Refuting the comic notion that one might extrapolate, the artist has explained, "Sometimes people find my painting funny, and I don't think they're funny either. They're neither dire and freaky nor ironic, but I am trying to have fun while I'm making these things to the extent that that's possible. I'm trying to let something open up, and that isn't necessarily what I am as a person, but I can be this way as an artist." (The artist in conversation with Sharon Butler, "Seriously, what are Carroll Dunham's paintings about?," *Two Coats of Paint*, 2012).



137. Ed Ruscha b. 1937

Pico, 1999
 acrylic and pencil on lithograph
 6 x 8³/₈ in. (15.2 x 21.2 cm)
 Signed and dated "Ed Ruscha '99" lower right.

Estimate
 \$25,000-35,000

Provenance
 Anthony d'Offay, London
 Tina Kim Gallery, New York
 Private Collection

Exhibited
 Seoul, Kukje Gallery, *Ed Ruscha*, November 17 - December 18, 1999

Literature
Ed Ruscha, exh. cat., Kukje Gallery, Seoul, 1999, no. 18, p. 26 (illustrated)
 This work will be included in a future volume of *Edward Ruscha Catalogue Raisonné of the Works on Paper*, edited by Lisa Turvey.



138. Carroll Dunham b. 1949

Untitled (12/07), 2007
acrylic and pencil on canvas
15¾ x 19¾ in. (40 x 50.2 cm)
Initialed and dated "C.D. Dec. 2007" upper right.

Estimate
\$30,000-40,000

Provenance
Gladstone Gallery, New York

139. John Dogg

Untitled, Blue Wall, 1986
rubber tire and plywood
30 x 30 x 10¼ in. (76.2 x 76.2 x 26 cm)
Signed and dated "Dogg '86" on the reverse.

Estimate

\$15,000-20,000

Provenance

American Fine Arts Co., New York
Private Collection, Massachusetts

The secret beneath the deceptively simple name of John Dogg is that of an artistic collaboration between two of the New York art world's most renowned figures. Working together in the late 80's, Richard Prince and his friend and collaborator, New York gallerist Colin de Land creatively produced the persona of John Dogg—an anonymous artist until 2003 when Prince acknowledge publicly that it was a joint endeavor between himself and the recently deceased de Land. Collin de Land, the acclaimed art dealer and owner of American Fine Arts, Co. had pioneered the careers of such luminaries as Cady Noland and Mariko Mori.

Prince describes John Dogg as "a minimalist Neal Cassady — was once employed to deliver special cars to buyers by driving them across the country." (R. Kennedy, "The Duchamp of the Muscle Car," *The New York Times*, September 23, 2007) The present lot represents the beginning of Prince's preoccupation

with the automobile, which would transform into a career obsession for the artist. The effortless, American made tire sits snugly within a pristine, pine, Donald Judd-esque box. The tire has been framed, as though it were a piece of fine art, one to be gazed upon and admired. From the present lot and its rubber tire to his infamous Hood sculptures which utilize car hoods as "three dimensional canvases," cars and their myriad of parts provide endless artistic possibilities for Prince, once even stating, "People just come and drop off parts in the yard." Prince has tapped into the American infatuation with the automobile, one of religious-like worship. A 1970 Dodge Challenger, the "drive-away" of John Dogg on a getaway from Denver to Los Angeles, only emphasizes this cool fascination. "He did it in 16 hours," Mr. Prince wrote. "The owner wasn't expecting the car for three weeks." (R. Kennedy, "The Duchamp of the Muscle Car," *The New York Times*, September 23, 2007)



140. George Condo b. 1957

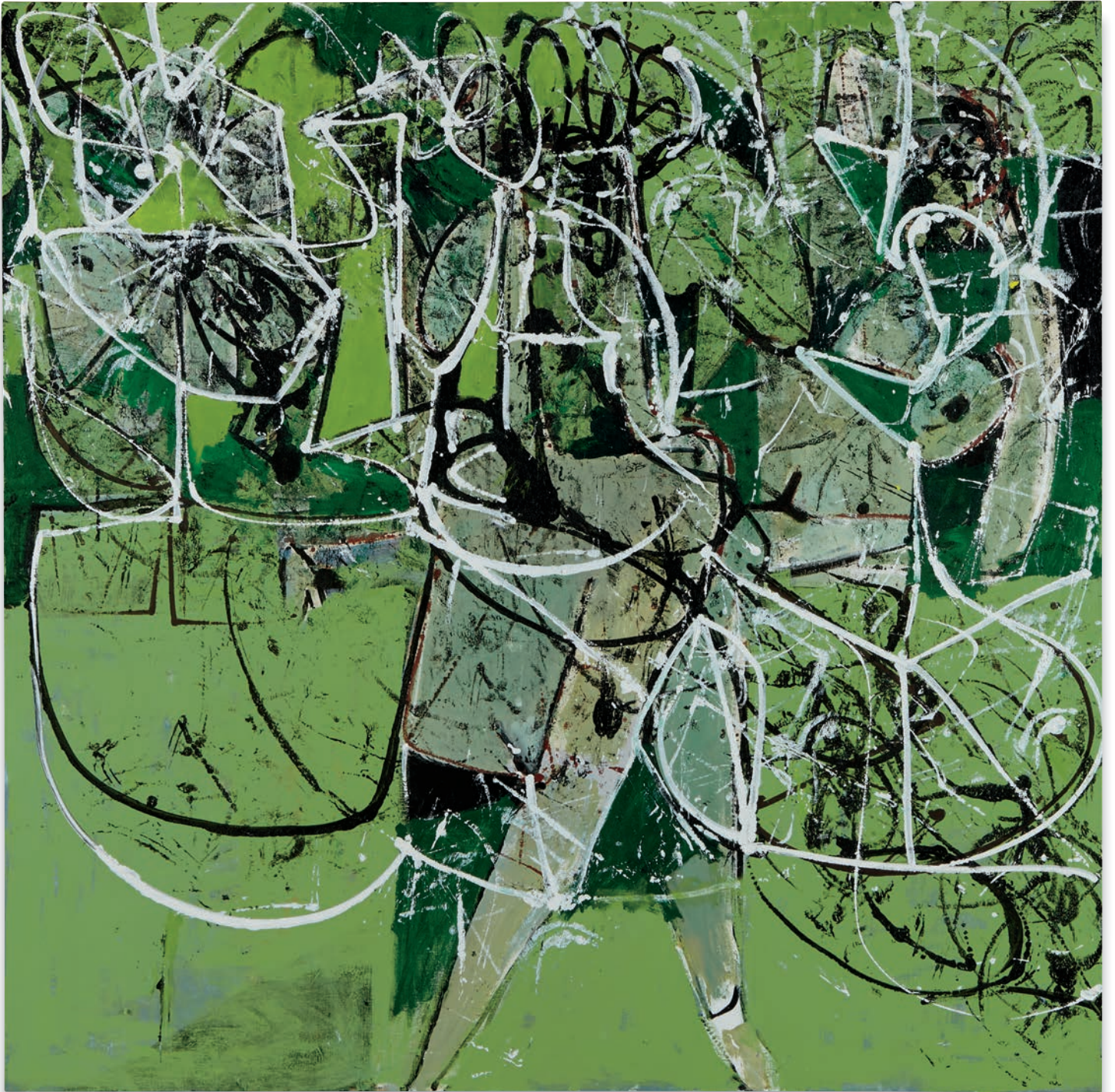
Green Passages, 2001
oil and acrylic on canvas
70 x 70¼ in. (177.8 x 178.4 cm)
Signed, titled and dated "George Condo Green Passages
2001" on the reverse.

Estimate
\$250,000-350,000

Provenance
Baldwin Gallery, Aspen
Galerie Jérôme de Noirmont, Paris
Phillips de Pury & Company, London, *Contemporary Art Day
Sale*, October 18, 2008, lot 153
Private Collection
Sotheby's, New York, *Contemporary Art Day Sale*, May 10,
2012, lot 437
Acquired at the above sale by the present owner

Exhibited
Paris, Galerie Jérôme de Noirmont, *George Condo:*
Physiognomic Abstraction, April 4 - May 31, 2001

Literature
George Condo: Physiognomic Abstraction, exh. cat., Galerie
Jérôme de Noirmont, Paris, 2001, p. 65 (illustrated)



“People keep coming at me with the question, is it a painting or is it a photograph? Technically it’s a photograph. It’s a photograph because it’s photographic paper. But obviously I think about them as paintings, because they refer to the history of painting, right? I also have to think about them as sculptures, because every part of the process is part of the project. They’re sculptures because they play on the idea of what should be hanging in a gallery.”

Cory Arcangel (Interviewed by Mary Heilmann, Interview Magazine, April, 2011)

141. Cory Arcangel b. 1978

Photoshop CS: 84 by 66 inches, 300 DPI, RGB, square pixels, default gradient “Russell’s Rainbow” (turn transparency off), mousedown y=25180 x=15100, mouseup y=1400 x=6400, 2009
chromogenic print
84 x 66 in. (213.4 x 167.6 cm)
This work is unique.

Estimate

\$100,000-150,000

Provenance

Team Gallery, New York

Exhibited

Miami, Museum of Contemporary Art North Miami, Cory Arcangel: *The Sharper Image*, March 11 – May 9, 2010

Literature

R. Katrib, *Cory Arcangel: The Sharper Image*, exh. cat., Museum of Contemporary Art North Miami (illustrated)



“Regard the light and you are fascinated - practically inhibited from grasping its limits at each end.”

Dan Flavin

142. Dan Flavin 1933-1996

Untitled (for Prudence and her new baby), 1992
ultraviolet and red fluorescent light
96 x 24 x 8 in. (243.8 x 61 x 20.3 cm)
This work is number 3 from an edition of 5 and
is accompanied by a certificate of authenticity
signed by the artist.

Estimate

\$180,000-220,000

Provenance

PaceWildenstein, New York

Acquired directly from the above by the present
owner, 2008

Exhibited

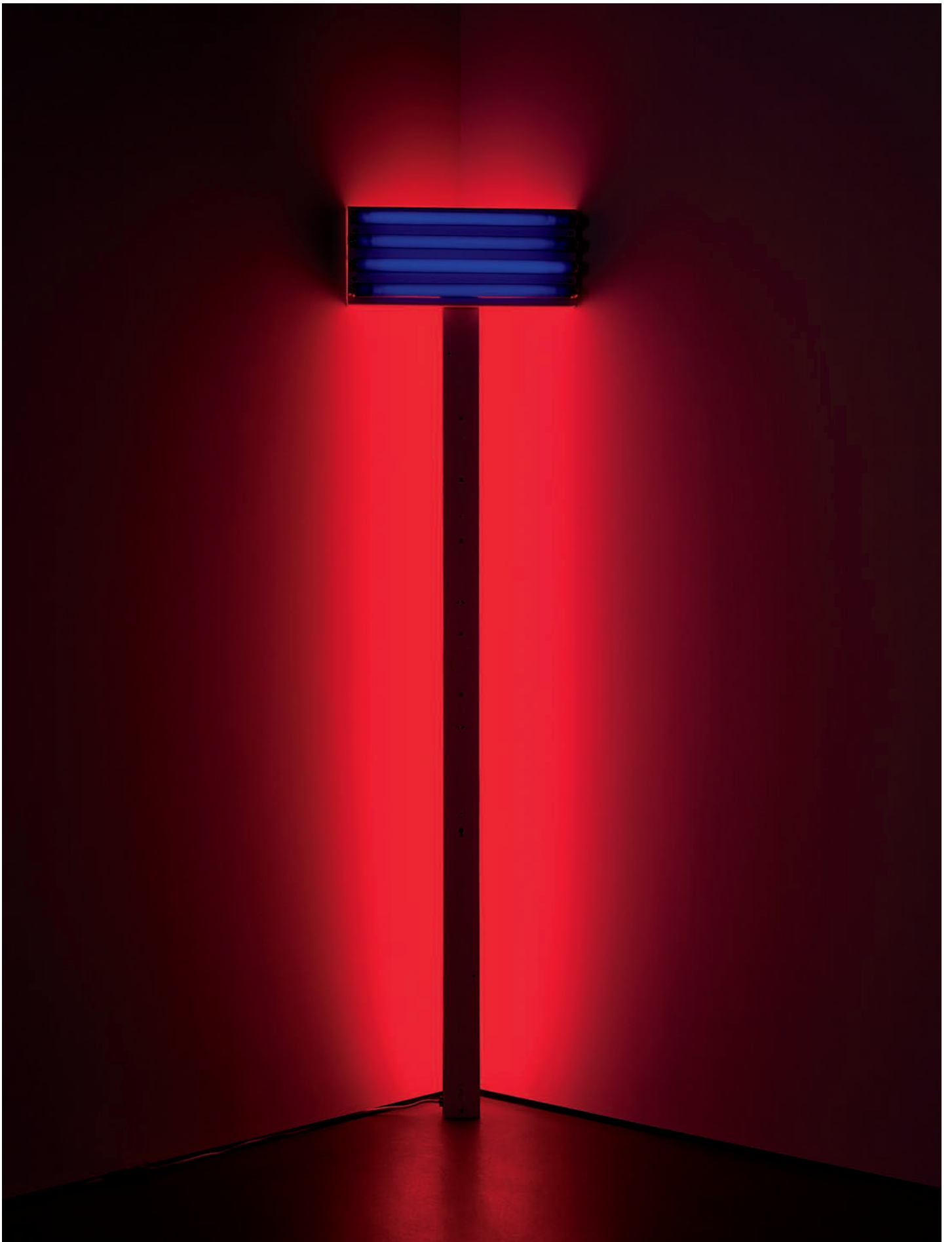
New York, The Pace Gallery, *Dan Flavin: tall
cornered fluorescent light*, December 3, 1993 -
January 15, 1994, (another example exhibited)
Rio de Janeiro, Centro Cultural Light, *Dan Flavin*,
May 14 - July 5, 1998 (another example exhibited)

Literature

Pace Wildenstein, ed., *Dan Flavin: tall cornered
fluorescent light*, exh. cat., New York, 1993, p. 5
(illustrated)

Centro Cultural Light, ed., *Dan Flavin*, exh. cat.,
Rio de Janeiro, 1998, p. 4 (illustrated)

M. Govan and T. Bell, *Dan Flavin: The Complete
Lights 1961-1996*, New York, 2004, no. 636,
p. 397 (illustrated)





143. George Condo b. 1957

The Captain's Wife, 2002

patinated bronze

9 x 6¾ x 8⅝ in. (23 x 17 x 22 cm)

Stamped with the artist's initials, dated and numbered "GC 02 1/4" on the lower reverse.

Foundry stamped "kunstgiesserei" on the underside.

This work is number 1 from an edition of 4.

Estimate

\$30,000-40,000

Provenance

Galerie Andrea Caratsch, Zürich



Property From A Private Swiss Collection

144. Thomas Houseago b. 1972

Untitled, 2012

bronze with black patina

29 x 24½ x 5⅞ in. (73.7 x 62.2 x 15.2 cm)

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

Estimate

\$50,000-70,000

Provenance

Private Collection

Exhibited

Geneva, Mitterrand + Cramer, *These Basic
Forms of Beauty*, March 19 - May 16, 2015

145. Seth Price b. 1973

Untitled, 2009

vacuum formed high impact polystyrene with ropes
96 x 48 in. (243.8 x 121.9 cm)

Estimate

\$60,000-80,000

Provenance

Private Collection





146. Mike Kelley 1954-2012

Hidden Profile, 1994

acrylic on paper, in 6 parts, in artist's frames

(i-v) 26½ x 20½ in. (66.4 x 52.1 cm)

(vi) 38 x 26½ in. (96.5 x 66.4 cm)

(i) Signed, dated and inscribed "M. Kelley 1994 (A-F) A" on the reverse.

(ii) Signed, dated and inscribed "M. Kelley 1994 (A-F) B" on the reverse.

(iii) Signed, dated and inscribed "M. Kelley 1994 (A-F) C" on the reverse .

(iv) Signed, dated and inscribed "M. Kelley 1994 (A-F) D" on the reverse.

(v) Signed, dated and inscribed "M. Kelley 1994 (A-F) E" on the reverse.

(vi) Signed, dated, titled and inscribed "M. Kelley 1994 Hidden Profile (A-F) F" on the reverse.

Estimate

\$80,000-120,000

Provenance

Patrick Painter, Santa Monica



“I see humor in almost everything, in even the grotesque things, because I don’t want people to believe in them as if they were documentary that really does show true horror. I want them to be artificial, so you can laugh or giggle at them, as I do when I watch horror movies.”

Cindy Sherman, 2012

147. Cindy Sherman b. 1954

Untitled #155, 1985
color coupler print
72½ x 49¼ in. (184.2 x 125.1 cm)
This work is number 3 from an edition of 6.

Estimate

\$120,000-180,000

Provenance

Metro Pictures Gallery, New York
Private Collection

Exhibited

Munster, Westfälische Kunstverein, *Cindy Sherman Photographie*, December 1985 - January, 1986 (another example exhibited)
New York, Whitney Museum of American Art, *Cindy Sherman*, July 4 - October 4, 1987
Basel, Kunsthalle, then travelled to Munich, Staatsgalerie Moderner Kunst and London, Whitechapel Art Gallery, *Cindy Sherman*, March - September, 1991
Oslo, Kunstnernes Hus, *Louise Lawler, Cindy Sherman, Laurie Simmons*, January - March, 1993
Hamburg, Deichtorhallen, then travelled to Malmo, Kunsthall and Luzern, Kunstmuseum, *Cindy Sherman: Photoarbeiten 1975-1995*, May 1995 - February, 1996 (another example exhibited)
Los Angeles, The Museum of Contemporary Art, then travelled to Chicago, Museum of Contemporary Art, Prague, Galerie Rudolfinum, London, Barbican Art Gallery, Bordeaux, capc Musée d’art contemporain, and Toronto, Art Gallery of Ontario, *Cindy Sherman Retrospective*, November 1997-January 2000 (another example exhibited)

Literature

Cindy Sherman Photographie, exh. cat. Westfälische Kunstverein, Munster, 1986, p. 28 (illustrated)
Cindy Sherman, exh. cat., Whitney Museum of American Art, New York, 1987, pl. 97 (illustrated)
Cindy Sherman, exh. cat., Whitechapel Art Gallery, London, 1991, p. 44
Cindy Sherman: Photoarbeiten 1975-1995, exh. cat., Deichtorhallen, 1995, pl. 87 (illustrated)
Cindy Sherman Retrospective, exh. cat., The Museum of Contemporary Art, Los Angeles, 1997, pl. 102, p. 136 (illustrated)



“As an Artist I am interested in how, in different periods, various elements of this general mythology are focused upon and portrayed. What are the shifts in style? And what does that style reveal about the specifics of a historical moment.”

Mike Kelley, 1999

148. Mike Kelley 1954-2012

Party Girl, 1998

acrylic and ink on panel, stuffed dolls, metal, motors,
speakers, CD, CD player and movie posters in wooden frame
overall 94 x 58 x 34½ in. (238.8 x 147.3 x 87.6 cm)
mobile 28 x 18 x 36 in. (71.1 x 45.7 x 91.4 cm)
movie poster 80 x 27 in. (203.2 x 68.6 cm)
CD player 12¾ x 10½ x 12½ in. (32.4 x 26.7 x 31.8 cm)

Estimate

\$200,000-300,000

Provenance

Patrick Painter, Inc., Santa Monica
Collection of Howard Rachofsky, Dallas
Christie's, New York, *Post-War and Contemporary Art*,
November 11, 2004, lot 357
Private Collection
Phillips de Pury & Company, New York, *Contemporary Art*,
Part I, May 11, 2006, lot 59
Acquired at the above sale by the present owner

Exhibited

Santa Monica, Patrick Painter, Inc., *Mike Kelley*, February -
March, 1998
Vancouver, University of British Columbia, *Mike Kelley and
John Miller*, January - March, 2000

Literature

Consolation Prize: Mike Kelley and John Miller, exh. cat.,
Morris and Helen Belkin Art Gallery, University of British
Columbia, 2000, pp. 38-39, 52-53; back cover (illustrated)



“My initial idea was to make the objects I dreamt. They had to be art objects, anything from comic book pages to fine art things to commercial art but they more or less had to be represented as they were in the dream.”

Jim Shaw, 2002

149. Jim Shaw b. 1952

Dream Sculpture, 2006
resin, hay, wood and metal
overall 101½ x 155½ x 82½ in. (257.8 x 395 x 209.6 cm)

Estimate

\$40,000-60,000

Provenance

Metro Pictures, New York
Private Collection, Belgium

Exhibited

New York, Metro Pictures, *Group Exhibition*, February 15 -
March 10, 2007







EXISTE



150. Jack Pierson b. 1960

Existentialism, 2000

found plastic, metal and wooden letters

overall 42 x 166 x 4 in. (106.7 x 421.6 x 10.2 cm)

largest 42 x 32½ x 4 in. (106.7 x 82.6 x 10.2 cm)

Estimate

\$50,000-70,000

Provenance

Cheim & Read Gallery, New York

Acquired from the above by the present owner, 2005

Property from a Private Collection, Chicago

151. George Condo b. 1957

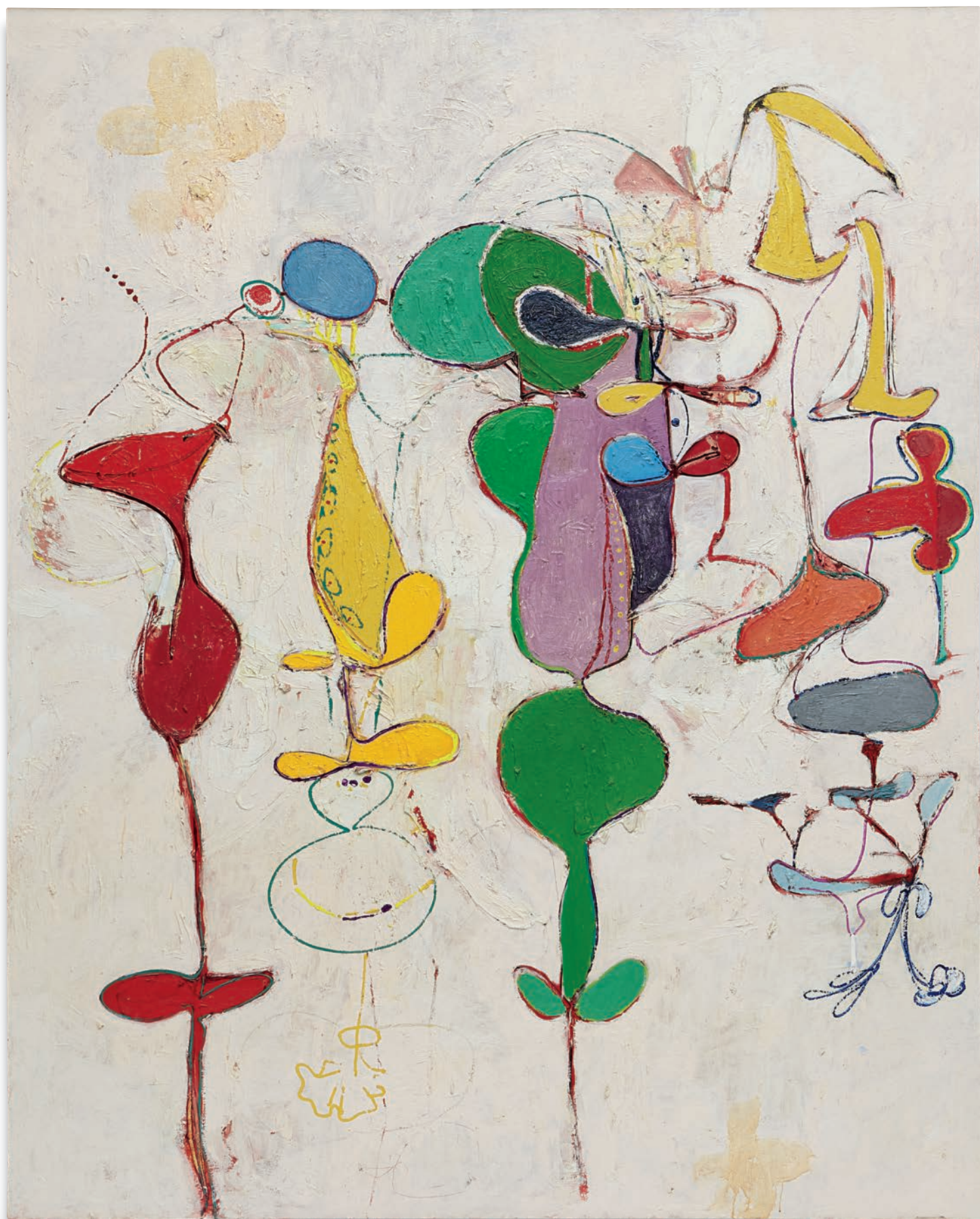
Expanding Color Painting, 1987
oil on canvas
98¼ x 78½ in. (249.6 x 199.4 cm)

Estimate
\$200,000-300,000

Provenance
Pace Gallery, New York
Acquired from the above by the present owner, 1988

Exhibited
New York, Pace Gallery, *George Condo: Paintings and Drawings*, March 11 – April 2, 1988

Literature
George Condo: Paintings and Drawings, exh. cat.,
Pace Gallery, no. 12 (illustrated)
H. Cotter, *George Condo at Pace*, Art in America,
May 1988 (illustrated)



“Why do Japanese have to love Greek sculptures? What do Buddhist sculptures mean in Buddhism? Iconolatry occurred in order to disseminate foreign cultures among people more easily.”

Takashi Murakami, 2000

152. Takashi Murakami b. 1962

Means Exceeded, 2010

acrylic on canvas, mounted on board

58¾ x 45¾ in. (149.2 x 116.2 cm)

Signed and dated “TAKASHI 10” along the overlap; further signed with the artist’s studios “KAIKAI KIKI Co. LTD., JAPAN KAIKAI KIKI NEW YORK, LLC” and annotated with the names of the studio artists on the reverse.

Estimate

\$200,000-300,000

Provenance

Gagosian Gallery, New York

Exhibited

Kiev, PinchukArtCentre, *Takashi Murakami*, October 30, 2010 - January 9, 2011

Incorporating the iconology of Japanese visual culture to communicate with a Western audience, Takashi Murakami examines the relationship of East versus West. In *Means Exceeded*, we see Murakami further exploring the idea of cultural exchange through his use of kanji as the centerpiece of the composition, floating atop a grey backdrop rendered in Benday dot that recall the visual language of the commercial printing process. The origins of kanji in Japan date back to the Asuka (552 - 646 C.E.) and Nara (646 - 794 C.E.) periods when the Chinese first introduced calligraphy to Japan. Almost all of the characters used in Japan have 3,000 years of Chinese history behind them. While in the West calligraphy is commonly associated with penmanship, in the East it has

attained the status of art. The composition of calligraphy is tied to its meaning; the balance of the ink and white space of the paper as well as the movement of the brushstroke play an important part to how the work is interpreted. Rhythm is an important component in calligraphy; just as a musician plays a score, the calligrapher marks his paper without hesitation unable to go back and retouch the work. The kanji character in *Means Exceeded* is a stylized rendering of the word “poor.” The character is shadowed and smeared, musing on the link between calligraphy and abstraction, and the hand of the artist with that of mass production. Here the kanji becomes an icon, stripped from its native use and inserted into the global marketplace as a symbolic exchange of idea and art.



153. Takashi Murakami b. 1962

DOB b, 1996

acrylic on canvas, laid on panel

13½ x 13½ in. (34.3 x 34.3 cm)

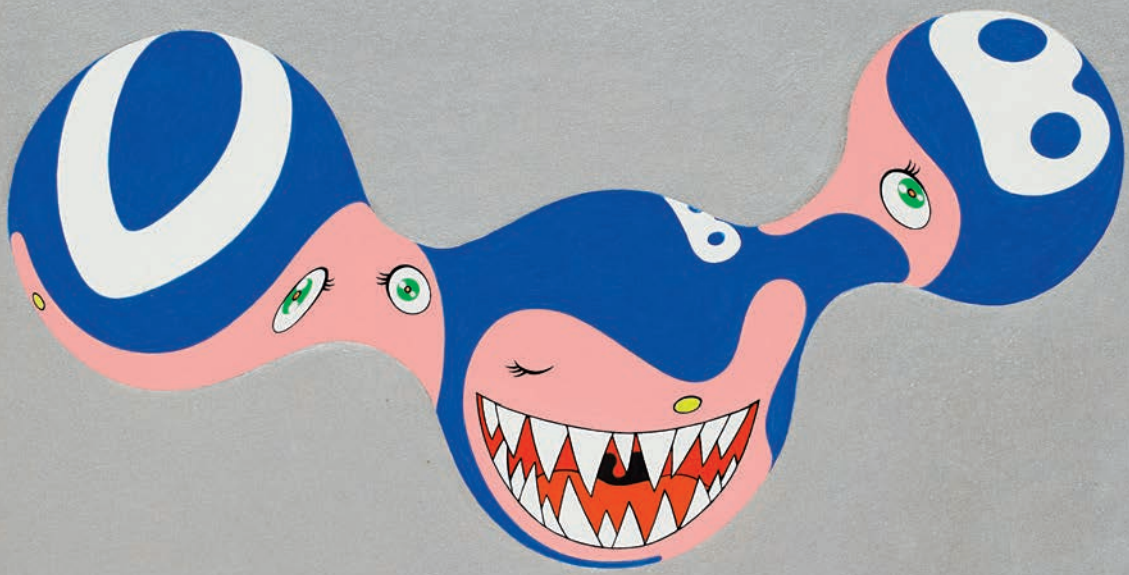
Signed, titled, inscribed in Japanese and dated "Takashi,
1996, DOB. No. 2" on the reverse.

Estimate

\$100,000-150,000

Provenance

Blum & Poe, Los Angeles



“This is a visual language. I don’t want to rely on more words to explain the pieces. I hope that people can understand what I’m trying to express simply by looking at my work.”

Zeng Fanzhi, 2012

154. Zeng Fanzhi b. 1964

Untitled (Landscape), 2006
oil on canvas
59 x 86½ in. (149.9 x 220 cm)
Signed “Zeng Fanzhi” and inscribed in Chinese, lower right.

Estimate
\$500,000-700,000

Provenance
Private Collection

Zeng Fanzhi was born in Wuhan, China and studied at the Hubei Academy of Fine Arts. German Expressionism profoundly influenced his style, as particularly seen in his earlier works. His graduation piece *Hospital Triptych No. 1*, 1992-1993, received widespread critical praise. In 2003-2004 Fanzhi turned his attention to artwork produced during the Song Dynasty (960 – 1279 C.E.), which emphasized landscape painting. Fanzhi’s paintings are charged with an interest in Chinese culture and identity and the perception of one’s environment. Chinese philosophy places importance on examining man’s relationship

with nature, and as expressed in Daoism, meditates on man’s insignificance within the grand scale of the universe. Fanzhi’s process includes using two brushes simultaneously, allowing him to trace and weave his subconscious into the work. Through his use of both hands, he is able to act as creator and destroyer, creating with his dominate hand while erasing with his subordinant hand. As a result his landscapes are nearly abstract, conveying a sense of heightened emotion and spontaneity.







2014
Zhang Fuzhi

o **155. Anselm Kiefer** b. 1945

Let a Thousand Flowers Bloom, 2000
paint, sand and ash on photographic papers
72 x 35½ in. (182.9 x 90.5 cm)

Estimate

\$200,000-300,000

Provenance

Acquired directly from the artist by the present owner

Exhibited

London, Anthony d'Offay Gallery, *Anselm Kiefer: Let a Thousand Flowers Bloom*, November 3 - December 12, 2000
Humblebæk, Louisiana Museum of Modern Art, *Anselm Kiefer: Paintings 1998 - 2001*, June 15 - September 23, 2001

Literature

Anselm Kiefer: Let a Thousand Flowers Bloom, exh. cat.,
Anthony d'Offay Gallery, London, 2000
Anselm Kiefer: Paintings 1998 - 2001, exh. cat., Louisiana
Museum of Modern Art, Humlebæk, 2001

***“History is formed by the people, those who have power and those without power.
Each one of us makes history. Each time period will construct its own Mao.”***

Anselm Kiefer, 2012

“Let a hundred flowers bloom,” Chairman Mao spoke in 1957, “let a hundred schools of thought contend.” In the present lot, Anselm Kiefer envisions his personal history had it been re-written under the Chinese Cultural Revolution incited by the infamous dictator. Mao’s resonant words, once poetic and inviting, transformed into a devastating demand for the intellectual highbrow to devote their brilliant findings openly to communism. Drawn from a series of photographs Kiefer snapped on a trip to China in 1993, the *Let a Thousand Flowers Bloom* series took shape in 2000, in dramatic, desolate landscapes that find a dramatic coalescence of Kiefer’s German past with Chinese cultural history. It cannot be of any coincidence that Mao’s arm is raised in a gesture that recalls that of a Nazi salute. *Let a Thousand Flowers Bloom* discloses to the present the darkness that has laid waste to the past, in the charred, burned, and ashen quality of the work. Neither incongruous nor satirical, the present lot illustrates a deeply-felt hostility towards Mao, yet a profound yearning for utopia, for a truth in the dialect of flowers.

Kiefer’s portrayal of a statue of Mao, almost entirely shrouded in dried flowers and knotted stems, illustrates the simultaneous abundance and decay of revolutionary ideals. The eponymous exhibition at Anthony d’Offay Gallery in 2000 referenced both the legendary, budding scenes in the paintings and the frequently misquoted manifesto uttered by Mao in 1957. In the same monumental vein as all other works, the present lot’s large scale submerges us into a field of flowers; the upper plane is bisected by a horizontal path that directs us from the foreground to the horizon, so we feel we can take a step into this charred landscape. Of the somber serenity to this series, Kiefer remarked, “If I do something that depresses, it’s not because I’m depressed, but because political life and history is depressing. When Hitler was overcome, we thought we would be in a better world. But we are not. We had Rwanda and so many other massacres. This tristesse isn’t just mine.” (The artist in conversation with Jason Chow, “Anselm Kiefer: ‘This Tristesse Isn’t Just Mine’”, *The Wall Street Journal*, 2012). The ruinous flowers that envelop the canvas ostensibly dissolve before our very eyes, intimating the potential of imminent catastrophe.



“My intention through my works is to achieve a condition which is ambiguous allowing many interpretations in many directions.”

Georg Herold, 2005

At first glance, the lyrical figures in George Herold's *Untitled* are playful in gesture, dancing and inviting the viewer to join in their exaltation. Yet, by casting skeletal, canvas-bound wooden planks in heavy bronze, the surfaces of these figures evoke an impossible visual tension between the delicate weave and stitching of the once-present fabric and the new, polished bronze shell.

While these two figures appear joyous in their flowing gesture, their broken angular surfaces suggest a dichotomy, and the viewer is left unsure as to whether these statues are in fact celebrating or fighting. Influenced by Alexander and Margarete Mitscherlich's *Die Unfähigkeit zu Trauern* (The Inability to Mourn, 1967) and their ideas of “creative stultification” in post-war Germany, Herold's monumental *Untitled* statues maintain the isolation of Alberto Giacometti's figure, while also dynamically engaging with each other.



156. Georg Herold b. 1947

Heyday, 2009/2013

lacquered bronze

overall 147 x 52 x 40 in. (373.4 x 132.1 x 101.6 cm)

base plate 49 x 49 x 51 in. (124.5 x 124.5 x 129.5 cm)

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

Estimate

\$120,000-180,000

Provenance

Perry Rubenstein Gallery, Los Angeles

Exhibited

Amsterdam, *ARTZUID 2015*, May 22 - September 20, 2015
(another example exhibited)



157. Georg Herold b. 1947

Heyday, 2009/2013

lacquered bronze

overall 147 x 52 x 40 in. (373.4 x 132.1 x 101.6 cm)

base plate 49 x 49 x 51 in. (124.5 x 124.5 x 129.5 cm)

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

Estimate

\$120,000-180,000

Provenance

Perry Rubenstein Gallery, Los Angeles

Exhibited

Amsterdam, *ARTZUID 2015*, May 22 - September 20, 2015

(another example exhibited)



158. André Butzer b. 1973

Frau, 2007
oil on canvas
112 x 96 in. (284.5 x 243.8 cm)

Estimate
\$30,000-50,000

Provenance
Metro Pictures, New York
Acquired directly from the above by the present owner

Exhibited
New York, Metro Pictures, *André Butzer*, March 28 –
May 3, 2008



159. Marc Quinn b. 1964

Sarasvati River Delta, 2009

oil on canvas

66 $\frac{3}{8}$ x 97 $\frac{7}{8}$ in. (168.6 x 248.7 cm)

Signed, titled and dated "Marc Quinn 2009 Sarasvati River Delta" on the reverse.

Estimate

\$120,000-180,000

Provenance

White Cube, London

Christie's, New York, *Post-War and Contemporary Art
Featuring Property from an Important Private European
Collection, Afternoon Session*, May 12, 2011, lot 451
Acquired at the above sale by the present owner





Property from a Private American Collection

♦ 160. **Ólafur Eliasson** b. 1967

Your space eruption, 2009

bronze

167 x 186¼ x 186¼ in. (424.2 x 473.1 x 473.1 cm)

This work is accompanied by a certificate of authenticity signed by the artist; this work is accompanied by maintenance instructions.

Estimate

\$150,000-200,000

Provenance

Tanya Bonakdar Gallery, New York

As Philip Ursprung observes, Olafur Eliasson's artworks "demonstrate how our relationship with time and space is uncertain" (Philip Ursprung, "From Observer to Participant in Olafur Eliasson's Studio," *Studio Olafur Eliasson*, Taschen: 2012, p.19) Through sculpture and installation, Eliasson invites us to reconsider habituated modes of perception, offering alternative or amended ways of thinking about our surroundings.

His work creates environments that facilitate individualized and revisionary experiences. The past decades have seen him use backlit screens and mirror foil to create a false sun in the Tate Modern's turbine hall (*The Weather Project*, 2003) and empty a water reservoir to flood the streets of Johannesburg (*Erosion*, 1997). Common to many of Eliasson's projects is the invitation which he extends to the viewer to move around or through the environment that he has created. Such is the case in his *one-way colour tunnel*, (2007), a passage constructed in part from acrylic mirrors, which appears to change color as the viewer moves through it. Questions of relation and perspective are central to his work, and one of his enduring interests is in the ability to occupy shifting intellectual, sensory and spatial positions. His is an aesthetics that invites audiences to engage in processes of continued re-evaluation.

The present lot, *Your space eruption*, is similarly interested in these processes. Like many of Eliasson's works, its title is rendered in the second person. It addresses itself to the viewer, signaling that its principal concern is with the individual's own modes of interpretation. In this case, the sculpture invites consideration of how we experience, or can experience, the present. This is a longstanding concern of the Icelandic-Danish artist. In 2011, he created *Model for a Timeless Garden* for which he illuminated a series of fountains using a strobe light. The effect was to break temporal continuity, to show a series of individualized and

distinct present moments in which the water appeared suspended in air. It was a project, in part, about the possibility of reconceptualizing time, drawing attention to the mutability of perceptual modes.

Dating from two years earlier, *Your space eruption* in some sense anticipates *Model For A Timeless Garden* albeit in a rather different form. It bears a degree of detail and sculptural definition that distinguishes it amongst Eliasson's major works. Rendered in bronze, it features Eliasson's distinctive latticework, a feature common to earlier works like *5-dimensional pavilion* (1998) and *fivefold tunnel* (2000). A circle defines the outer edge of the structure from which rise a series of interlocking lines, some of which form peaks before leading back into the center of the sculpture. The space created by these lines suggests an eruption, or more precisely one fleeting moment of an eruption given permanent form. The effect is therefore of suspension in time, and of a present that exists in an unusually dilated form.

Yet, whilst *Your space eruption* exists in this extended present moment, the sculpture also implies motion. One senses the possibility of expansion and contraction, and that this is one stage of an unfolding process. In his own terms, Eliasson "value[s] presence when it's an extension of memory or the beginning of our expectations." (Olafur Eliasson in conversation with Philip Ursprung and Anna Engberg-Pederson, "Now," *Studio Olafur Eliasson*, Taschen: 2012, p.287) This idea finds full expression in *Your space eruption*. The structure is immobile and unchanging, and yet an eruption is by its very nature mobile and changeable. Looking at this vision of an extended present, one is also aware of an imagined process of which it forms part. The sculpture remains fixed, but there is the strange intimation of potential histories and futures. As with other of Eliasson's work, *Your space eruption* explores the complex mechanisms through which we order experience and understand time.



161. Gavin Turk b. 1967

Dump, 2004

painted bronze

18 x 21 x 18½ in. (45.7 x 53.3 x 47 cm)

Signed, titled, numbered and dated "DUMP 2/8 Gavin Turk 2004" on the underside.

This work is number 2 from an edition of 8.

Estimate

\$70,000-90,000

Provenance

Private Collection, Connecticut





162. Gilbert & George b. 1943 and 1942

Gee-Whiz, 2008
mixed-media in artist's frame
50 x 59½ in. (127 x 151.1 cm)

Estimate
\$50,000-70,000

Provenance
Private Collection

Exhibited
Berlin, Arndt & Partner, *Jack Freak Pictures*, June 16 - September 18, 2009, then traveled to Paris, Galerie Thaddaeus Ropac, (June 20 - July 28, 2009), London, White Cube (July 10 - August 22, 2009), Brussels, Baronian Francey (September 10 - October 31), Salzburg, Galerie Thaddaeus Ropac (October 3 - November 21),

Athens, Bernier/Eliades (November 19, 2009 - January 9, 2010), Naples, Alfonso Artiaco (December 18, 2009 - February 6, 2010), Málaga, CAC Centro de Arte Contemporáneo (February 5 - May 16, 2010), Zagreb, Museum of Contemporary Art (June 10 - September 23, 2010), Hamburg, Deichtorhallen (February 25 - May 11, 2011), Linz, Lentos Kunstmuseum (June 17 - October 9, 2011), Gdansk, Lanzia Centre for Contemporary Art (November 10 - February 5, 2012)

Literature
T. Skorupa and H. Cantz, eds., *Gilbert & George: Jack Freak Pictures*, exh. cat., Ostfildern: Hatje Cantz Verlag, 2008, no. 149 (illustrated)
I. Philbrick and H. Ulrich Obrist, eds., *Gilbert & George: Art Titles 1969 - 2010*, 2011, p. 67.



163. Günther Förg 1952-2013

Untitled, 2001
acrylic on paper
image 55 $\frac{1}{8}$ x 39 $\frac{3}{8}$ in. (140 x 100 cm)
sheet 58 x 39 in. (147.3 x 99.1 cm)
Signed and dated "Förg 2001" upper right.

Estimate
\$15,000-20,000

Provenance
Acquired directly from the artist by the present owner

“I switch from one medium to another, from, say, painting to photography...if there is a key to all this diversity, then it is architecture. That is the thread that holds all these things together.”

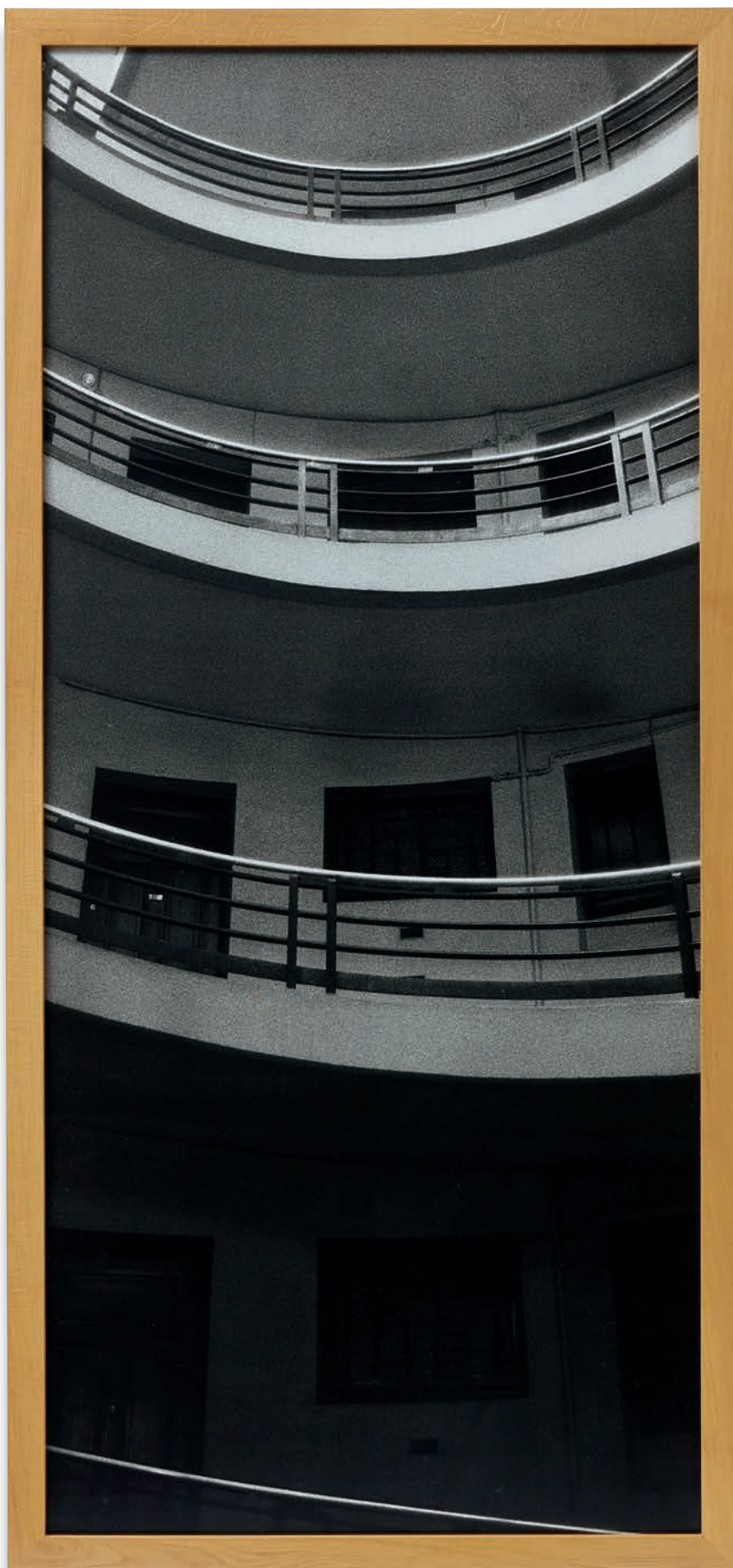
Gunther Förg, 1997

164. Günther Förg 1952-2013

Maison sans Escalier, 1987
photograph
106 x 47 in. (269.2 x 119.4 cm)
This work is unique.

Estimate
\$30,000-40,000

Provenance
Luhring Augustine & Hodes Gallery, New York



165. Susan Rothenberg b. 1945

Pink Couch, 2003

oil on canvas

83½ x 88 in. (212.1 x 223.5 cm)

Signed, titled and dated "PINK Couch S. Rothenberg 2003" on the reverse.

Estimate

\$60,000-80,000

Provenance

Acquired from the artist by the present owner

Exhibited

London, Waddington Galleries, *Susan Rothenberg*, October 29 - November 22, 2003

Literature

Susan Rothenberg, exh. cat., Waddington Galleries, London, 2003, no. 8 (illustrated)

"That's the fun of painting. You don't have to have any real base or any real governing laws like you do in sculpture. That's a place you can truly be anti-gravity."

Susan Rothenberg, 1988





166. Lee Lozano 1930-1999

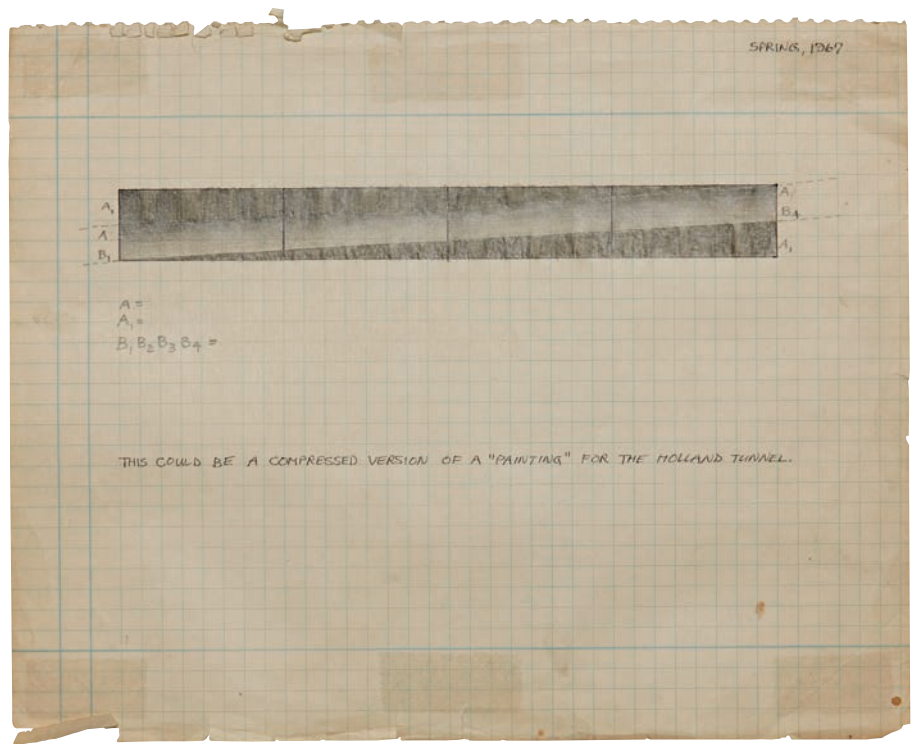
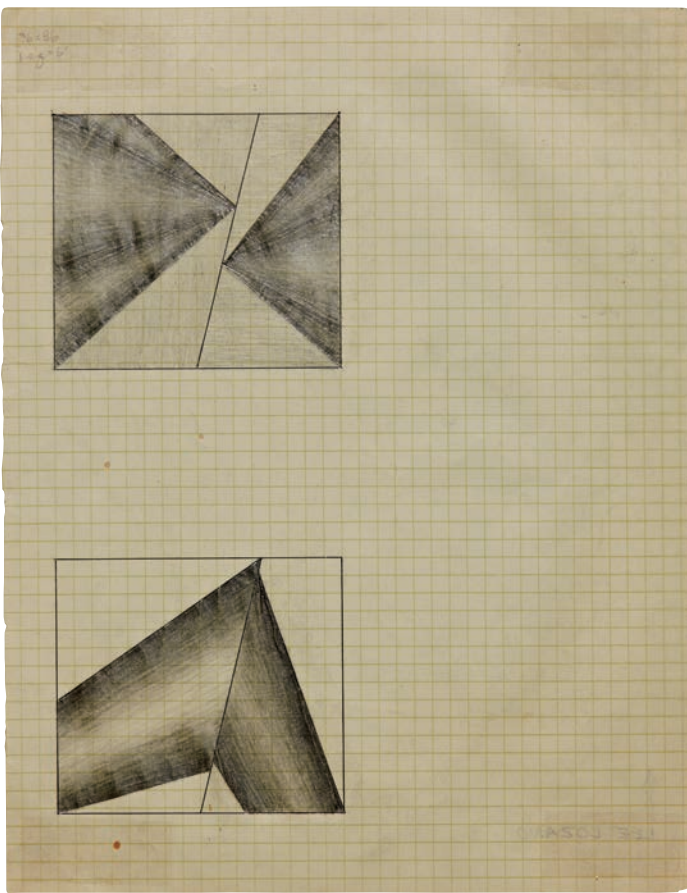
Two works: (i) *Compressed version of a painting for the Holland Tunnel*, (ii) *Untitled*, circa 1965-67
graphite on graph paper
(i) $8\frac{1}{16} \times 10\frac{7}{16}$ in. (22.1 x 27.6 cm)
(ii) $9\frac{15}{16} \times 7\frac{11}{16}$ in. (25.2 x 19.5 cm)
(ii) Signed "Lee Lozano" the reverse.

Estimate

\$25,000-35,000

Provenance

Private Collection, Santa Barbara

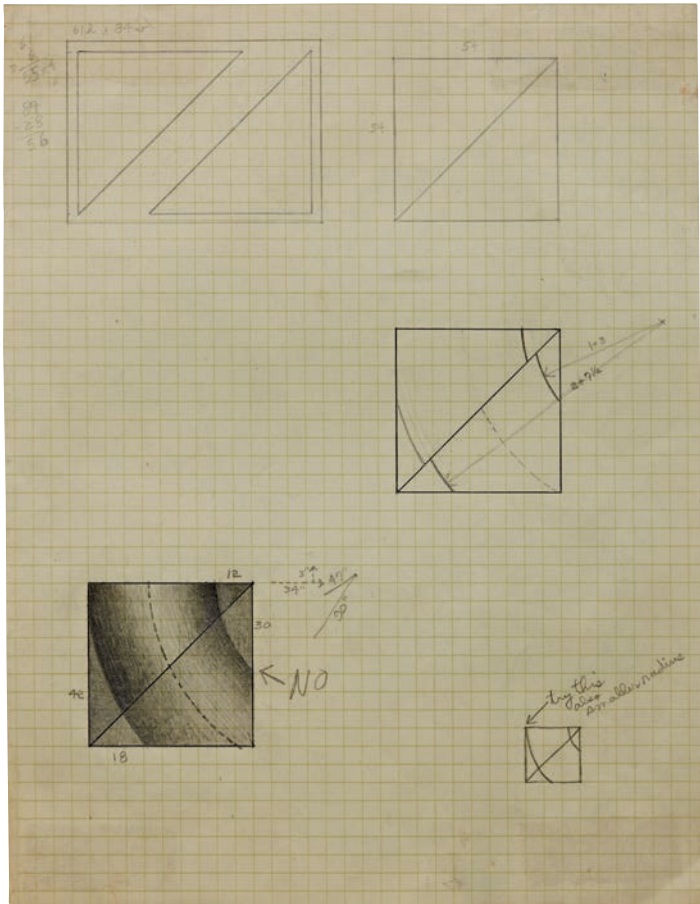
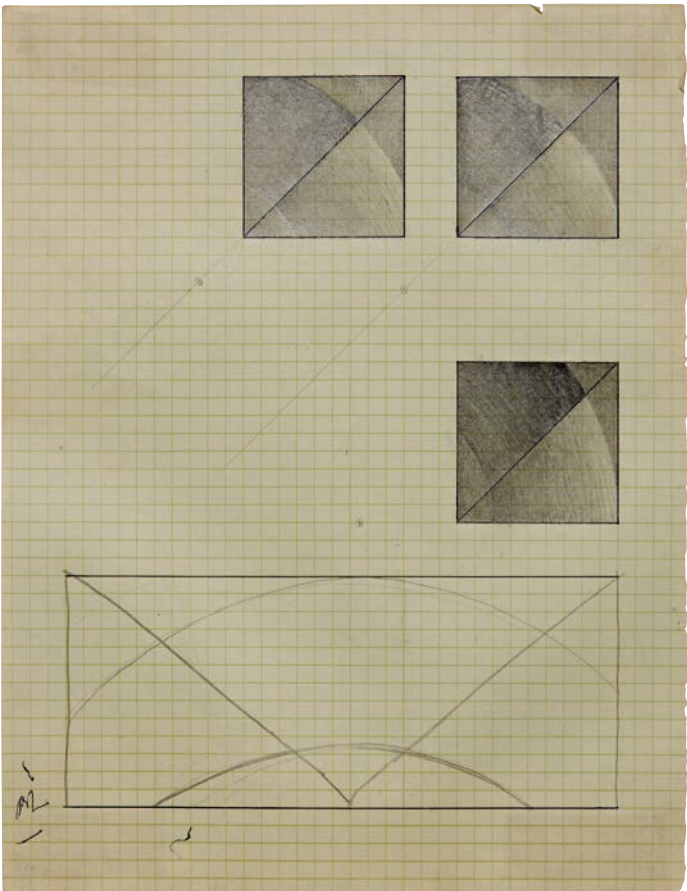


167. **Lee Lozano** 1930-1999

Two works: (i) *Untitled* (ii) *Untitled*, circa 1965-67
graphite on graph paper
(i) 9¹⁵/₁₆ x 7⁹/₁₆ in. (25.2 x 19.2 cm)
(ii) 9¹⁵/₁₆ x 7⁹/₁₆ in. (25.2 x 19.2 cm)

Estimate
\$25,000-35,000

Provenance
Private Collection, Santa Barbara



168. Louise Nevelson 1899-1988

Mirror-Shadow XXXXII, 1987
painted wood relief
53 x 98 x 16 in. (134.6 x 248.9 x 40.6 cm)

Estimate
\$80,000-120,000

Provenance
Pace Gallery, New York

Exhibited
New York, Pace Gallery, *Louise Nevelson Remembered: Sculpture and Collages*, March 31 - April 29, 1989
London, Waddington Galleries, *Sculpture*, October 5 - 30, 2010

Literature
Louise Nevelson Remembered: Sculpture and Collages, exh. cat., Pace Gallery, New York, 1989, n.p. (illustrated)
American Art: A Selection from Waddington Galleries, Waddington Galleries, London, 1997, no. 14 (illustrated)
Sculpture, exh. cat., Waddington Galleries, London, 2010, no. 28, p. 57 (illustrated)







Property from an Important Private Collection

169. Alexander Calder 1898-1976

Harvest Spiral, 1969
gouache and ink on paper
29 x 43 in. (73.7 x 109.2 cm)
Signed and dated "Calder 69" lower right. This work is registered in the archives of the Calder Foundation, New York, under application number A06277.

Estimate
\$40,000-60,000

Provenance
Perls Galleries, New York

170. Louise Nevelson 1899-1988

Model for the Torah Ark Door of Temple Beth El, Great Neck, Long Island, 1971
oil on wood
27¼ x 16⅝ x 5⅜ in. (69.2 x 42.2 x 13.7 cm)

Estimate
\$30,000-40,000

Provenance
Pace Gallery, New York
Lillian Heidenberg Fine Art, New York
Acquired from the above by the present owner





171. Yayoi Kusama b. 1929

Rock Spirit, 1953

ink and gouache on paper

10¾ x 8 in. (27.3 x 20.3 cm)

Signed and dated "Yayoi Kusama 1953" lower left.

This work is registered by the Yayoi Kusama Studio.

Estimate

\$30,000-50,000

Provenance

Zoe Dusanne Gallery, Seattle

Marshall and Helen Hatch Collection

Christie's, New York, *First Open: Post-War and Contemporary Art*, March 10, 2011, lot 167

Acquired at the above sale by the present owner

Exhibited

Seattle, Zoe Dusanne Gallery, *Yayoi Kusama Paintings:*

Watercolors and Pastels, December 1957, no. 18



Kusama with Zoe Dusanne, 1957 Seattle

Kusama's first solo exhibition in USA

© YAYOI KUSAMA

172. Willem de Kooning 1904-1997

Untitled #3, 1969

bronze with brown patina

8 x 7½ x 4½ in. (20.3 x 19.1 x 11.4 cm)

Incised with initials and numbered "W de K. 3/6" on the reverse.

This work is number 3 from an edition of 6.

Estimate

\$50,000-70,000

Provenance

Estate of the artist, New York

Matthew Marks Gallery, New York

Christie's, New York, *Post-War and Contemporary Art Morning Session Including Works from the Collection of Michael Crichton*, May 12, 2010, lot 241

Acquired at the above sale by the present owner

Exhibited

New York, Sidney Janis Gallery, *An Exhibition by de Kooning Introducing His Sculpture and New Paintings*, October-November 1972 (another cast exhibited)

Minneapolis, Walker Art Center; then travelled to Ottawa, National Gallery of Canada; Washington, D.C., The Phillips Collection; Buffalo, Albright-Knox Art Gallery; Houston, The Museum of Fine Arts; St. Louis, Washington University Gallery of Art, *de Kooning: Drawings/Sculpture*, March 1974-June 1975 (another cast exhibited).

Edinburgh, Fruit Market Gallery; then travelled to London, Serpentine Gallery, *The Sculptures of de Kooning with Related Paintings, Drawings & Lithographs*, October 1977-January 1978 (another cast exhibited)

Pittsburgh, Museum of Art, Carnegie Institute, *Willem de Kooning/Pittsburgh International Series*, October 1979-January 1980

East Hampton, Guild Hall, *Willem de Kooning: Works from 1951-1981*, May-July 1981

New York, Xavier Fourcade, Inc., *Willem de Kooning: The Complete Sculpture, 1969-1981*, May-June 1983

Cologne, Joseph-Haubrich-Kunsthalle, *Willem de Kooning: Skulpturen*, September-October 1983, (another cast exhibited)



New York, Whitney Museum of American Art; then travelled to Berlin, Akademie der Kunst; Paris, Centres de Georges Pompidou, *Willem de Kooning: Drawings, Paintings, Sculpture*, December 1983-September 1984 (another cast exhibited)

Gosler, Das Monchehaus Museum, *Exhibition on the Occasion of the Presentation of the Kaiserring to Willem de Kooning*, September-October 1984

New York, Matthew Marks Gallery, *Willem de Kooning Sculpture*, May-June 1996, p. 52, no. 3 (illustrated, another cast exhibited)

New York, Matthew Marks Gallery and Mitchell-Innes & Nash, *Willem de Kooning: Drawings and Sculpture*, October-December 1998, (another cast exhibited)

Literature

Sidney Janis Gallery, *An Exhibition by de Kooning Introducing His Sculpture and New Paintings*, exh. cat., New York, n.p., no. 34 (another cast exhibited)

de Kooning: Drawings/Sculpture, exh. cat., 1974, n.p., no. 129 (another cast exhibited).

The Sculptures of de Kooning with Related Paintings, Drawings & Lithographs, exh. cat., 1977, n.p., no. 3 (another cast exhibited)

Willem de Kooning: Skulpturen, exh. cat., 1983, pp. 38-39 and 122, no. 3 (illustrated, another cast exhibited)

Willem de Kooning: Drawings, Paintings, Sculpture, ext. cat., 1983, p. 248, no. 259 (illustrated, another cast exhibited)

Willem de Kooning Sculpture, exh. cat., Matthew Marks Gallery, 1996, p. 52, no. 3 (illustrated, another cast exhibited)

Willem de Kooning: Drawings and Sculpture, exh. cat., 1998, p. 117, pl. 38 (illustrated, another cast exhibited)



Property from an Important Private Collection

173. Kenneth Noland 1924-2010

Untitled, 1971

acrylic on canvas, on wooden panel
6½ x 105 in. (16.5 x 266.7 cm)

Estimate

\$80,000-120,000

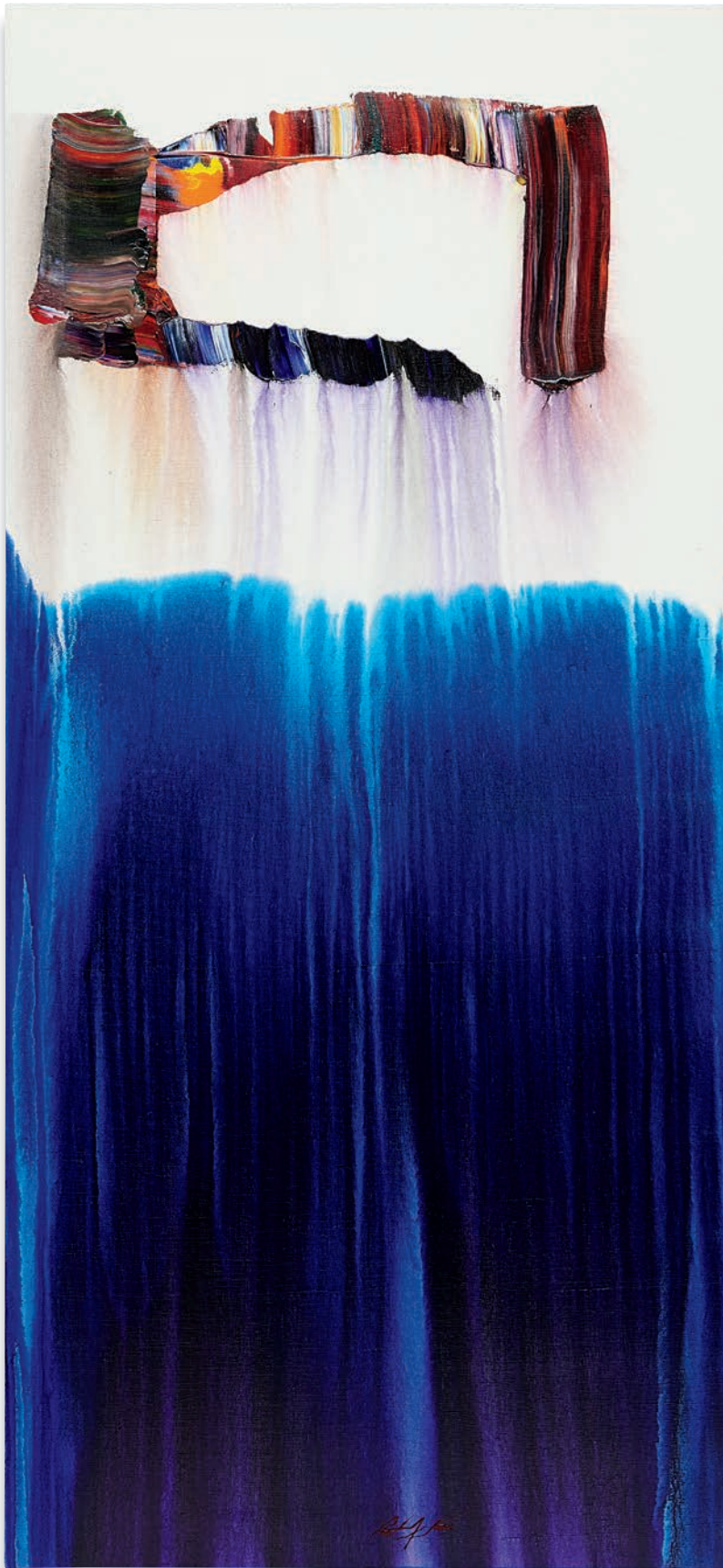
Provenance

André Emmerich Gallery, New York
Salander O'Reilly Galleries, Inc., New York
Private Collection



Kenneth Noland's *Untitled*, 1971, represents the pinnacle of the artist's Stripes series, which matured between 1967 and 1970. Noland perpetually explored the boundaries of shape and color through his clearly defined compositional movements; as seen in his circles of the late 1950's and early 60s, his infamous chevrons of the mid 1960s, and followed by his 1964 diamonds. His *Stripes* abandon these geometric forms and instead act as a horizontal reading of color in its purest form. *Untitled*, rendered in muted shades of periwinkle, sage, cream and peach, mirrors the human perception of liner absorption. The raw, sandy canvas peaks through in 5 identical stripes, acting as line breaks

in an otherwise wordy, colorful text. The horizontality of *Untitled* acts as a vast landscape that cannot be entirely visually consumed at one time, as the eyes of the viewer instead dart back and forth with swift momentum. This lyricism engrosses the viewer in the simplicity of the running lines of text or music. Noland, a jazz music enthusiast, believed the improvisational aspects of jazz mirrors the unexpected, visual response to formal painting, stating that the "purely formal characteristic exercise the senses." Aptly stated by jazz musician J. J. Johnson, "Jazz is restless. It won't stay put and it never will."



174. Paul Jenkins 1923-2012

Phenomena Spectrum Crossing, 1983

acrylic on canvas

78 x 36 in. (198.1 x 91.4 cm)

Signed "Paul Jenkins" lower center; further signed, titled, dated and inscribed "Paul Jenkins Phenomena Spectrum Crossing 1983 New York" on the reverse.

Estimate

\$25,000-35,000

Provenance

Gimpel & Weitzenhoffer Gallery, New York

Private Collection, Canada, acquired from the above, 1983

Exhibited

New York, Gimpel & Weitzenhoffer Gallery, *Paul Jenkins: Broken Prisms*, November 1 - December 3, 1983

Literature

Paul Jenkins: Broken Prisms, exh. cat., Gimpel & Weitzenhoffer Gallery, New York, 1983, n.p. (illustrated)

175. Sam Gilliam b. 1933

Screen, 1967

acrylic on canvas

46½ x 35½ in. (117.2 x 89.2 cm)

Signed, titled and dated "Sam Gilliam, Jr. Screen 1967" along the overlap.

Estimate

\$18,000-24,000

"For the first time I felt like an artist ought to feel. Not only did I create an image, but my personality took hold. It became very important to become known as one of the youngest members of the Washington Color Field school."

Sam Gilliam, 1985



Sam Gilliam arrived in Washington D.C. in 1961 and quickly became associated with the Color Field painters whose work was characterized by examining the interrelation of colors. Kenneth Noland, Morris Louis, Thomas Downing, and Paul Reed, among others, strove to present color in a way that freed it of subjective representation though the use of simple forms such as stripes, chevrons, and circles. By the mid-1960s Gilliam and other artists within the movement turned away from using this geometry, striving to further remove the artist's gesture from the work entirely. They began experimenting with new methods that allowed color to become part of a painting's

surface by applying paint with spray guns, rollers, sponges, or simply staining the fabric itself.

Screen is emblematic as an important transitional piece within the artist's oeuvre, as it is one of the first where Gilliam abandons geometric form. Here, colors are free to soak into the canvas and bleed into one another, creating delicate greys and browns, suggesting the relationship between pigment and earth. The year in which this work was created would prove to be pivotal in the artist's career, marking his entrance into the Phillips Collection and his first show in New York City.

176. Arnaldo Pomodoro b. 1926

Sfera, 1977

bronze with gold patina

diameter 5 $\frac{7}{8}$ in. (15 cm)

base 7 $\frac{1}{2}$ x 7 $\frac{1}{2}$ in. (19.1 x 19.1 cm)

Signed and dated "Arnaldo Pomodoro 77" on base.

This work is number 15 from an edition of 30.

This work is number M/77/3 in the archives of the
Fondazione Pomodoro.

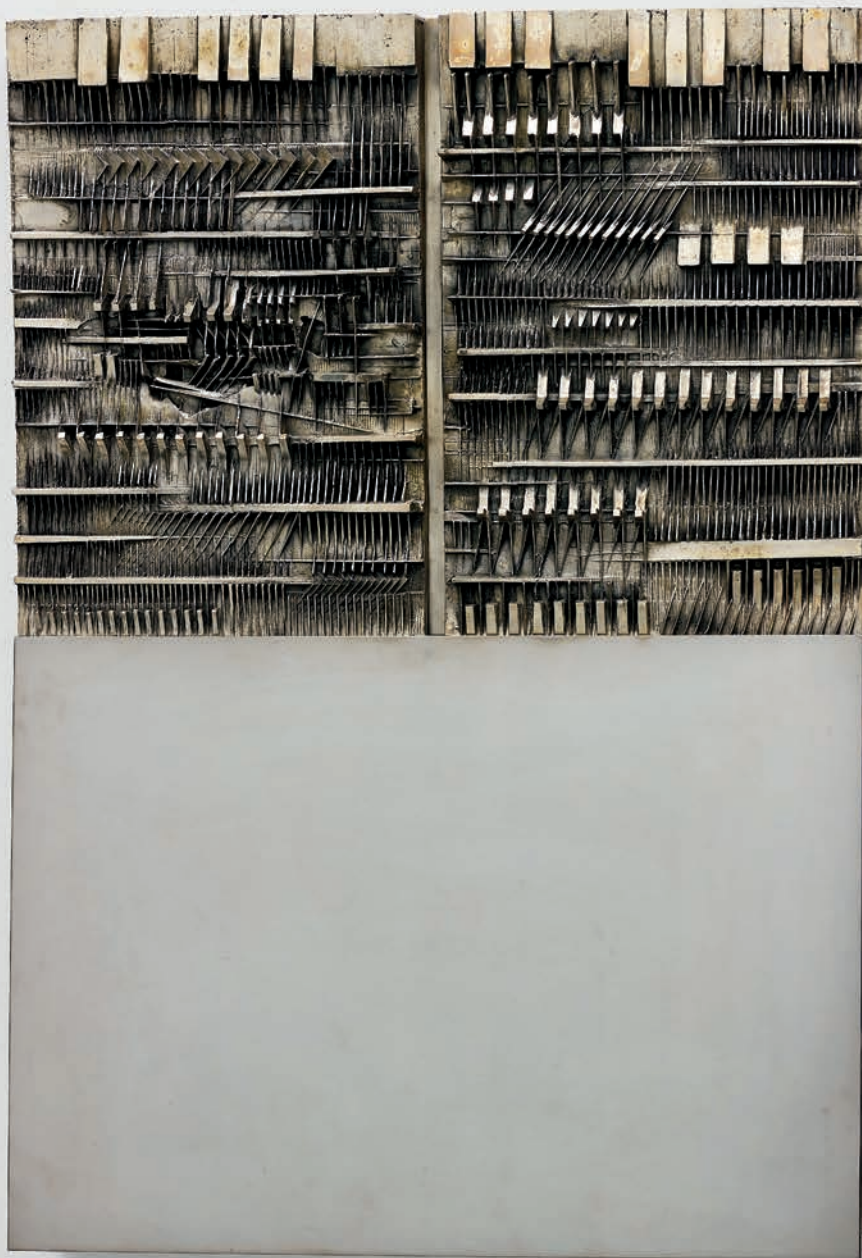
Estimate

\$25,000-35,000

Provenance

Private Collection, Great Neck
Scaramouche, New York





177. Arnaldo Pomodoro b. 1926

Immagine con risvolto, 1974

bronze and polished steel on wood support
39½ x 27½ x 3¾ in. (100.3 x 69.9 x 9.4 cm)

This work is number 8 from an edition of 12.

Estimate

\$25,000-35,000

Provenance

Marlborough galleria d'arte, Rome
Galerie Pierre Mahaux, Brussels



178. Geli Korzhev 1925-2012

A Nude from the Back, circa 1980

pen and ink on paper
4¾ x 7½ in. (12 x 18 cm)

Estimate

\$7,000-10,000

Provenance

Acquired directly from the artist's descendants
Private Collection, Moscow



179. Hans Hofmann 1880-1966

Untitled (M-647/1), 1944

chalk and watercolor on paper

18 x 24 in. (45.7 x 61 cm)

Signed and dated "Hans Hofmann/ VIII.9.44" lower right.
Stamped by the Estate of Hans Hofmann on the reverse
of the backing board.

Estimate

\$30,000-50,000

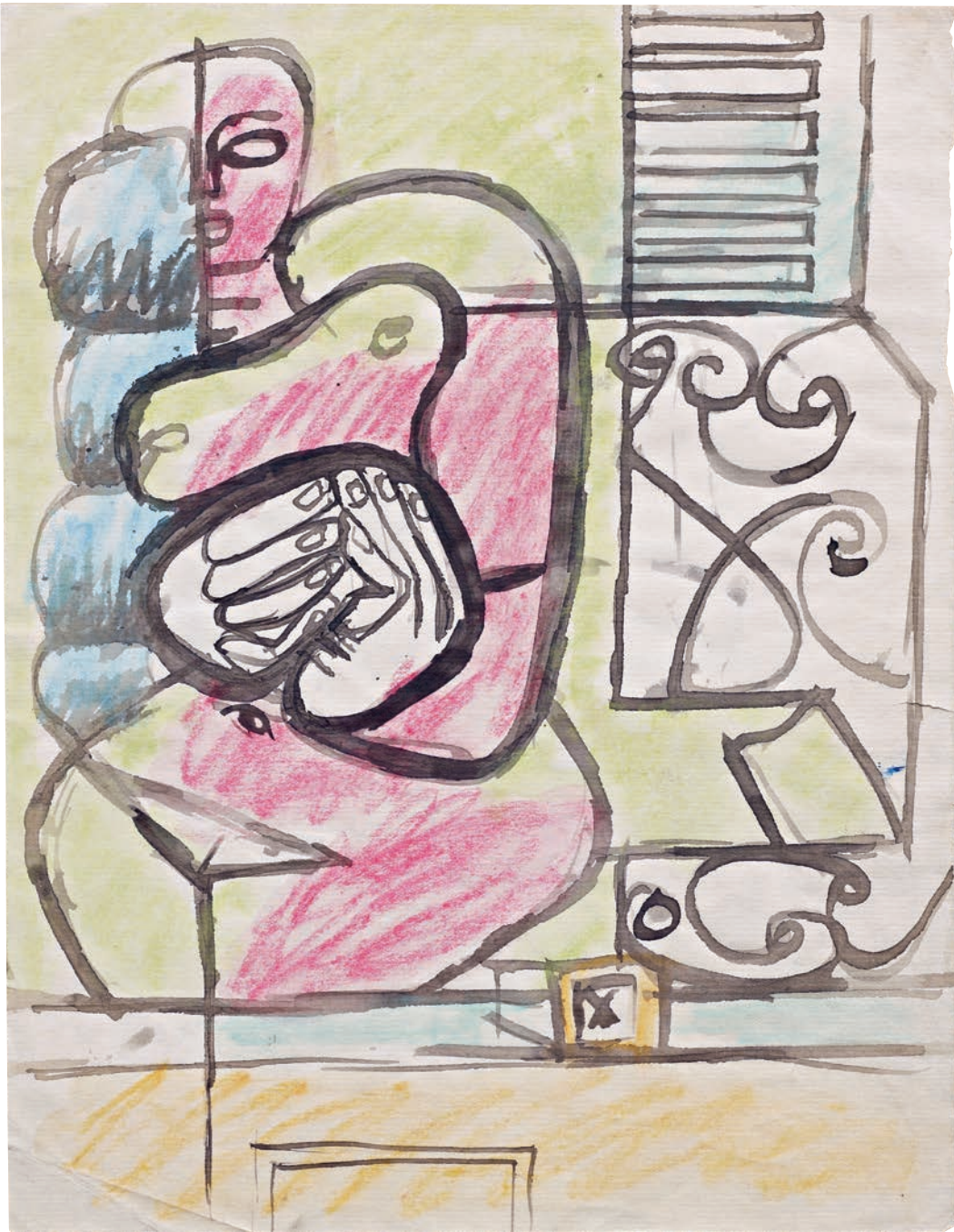
Provenance

Estate of Hans Hoffman (no. M-647/1)

André Emmerich Gallery, New York

The Waddington Galleries, London, 1972

Private Collection, United Kingdom



Property from The Heidi Weber Museum Collection

180. Le Corbusier 1887-1965

Etude de Femme Rouge et Pelote Verte, circa 1932-1935
grease pencil and ink on paper
17 $\frac{7}{8}$ x 10 $\frac{1}{4}$ in. (45.4 x 26 cm)

Estimate
\$30,000-40,000

Provenance
Acquired directly from the artist by the present owner

Literature
Weber H., *Le Corbusier. Maler Zeichner Plastiker Poet*, ed.
Heidi Weber, FLC, Paris and Bonn, 1999 (illustrated)



Property from The Heidi Weber Museum Collection

181. Le Corbusier 1887-1965

Etude de Femme Rouge et Pelote Verte, 1932
ink, grease pencil and watercolor on paper
10 5/8 x 8 1/4 in. (27 x 21 cm)

Estimate
\$35,000-45,000

Provenance
Acquired directly from the artist by the present owner

Literature
Weber H., *Le Corbusier. Maler Zeichner Plastiker Poet*, ed.
Heidi Weber, FLC, Paris and Bonn, 1999 (illustrated)

***"I prefer drawing to talking. Drawing is faster,
and allows less room for lies."***

Le Corbusier, 1961



Property from The Heidi Weber Museum Collection

182. Le Corbusier 1887-1965

Etude de Femme Rouge et Pelote Verte, circa 1932-1935
pencil on paper
12 x 8½ in. (30.5 x 21.5 cm)

Estimate
\$20,000-30,000

Provenance
Acquired directly from the artist by the present owner

Literature
Weber H., *Le Corbusier. Maler Zeichner Plastiker Poet*, ed. Heidi Weber, FLC, Paris and Bonn, 1999 (illustrated)



Property from The Heidi Weber Museum Collection

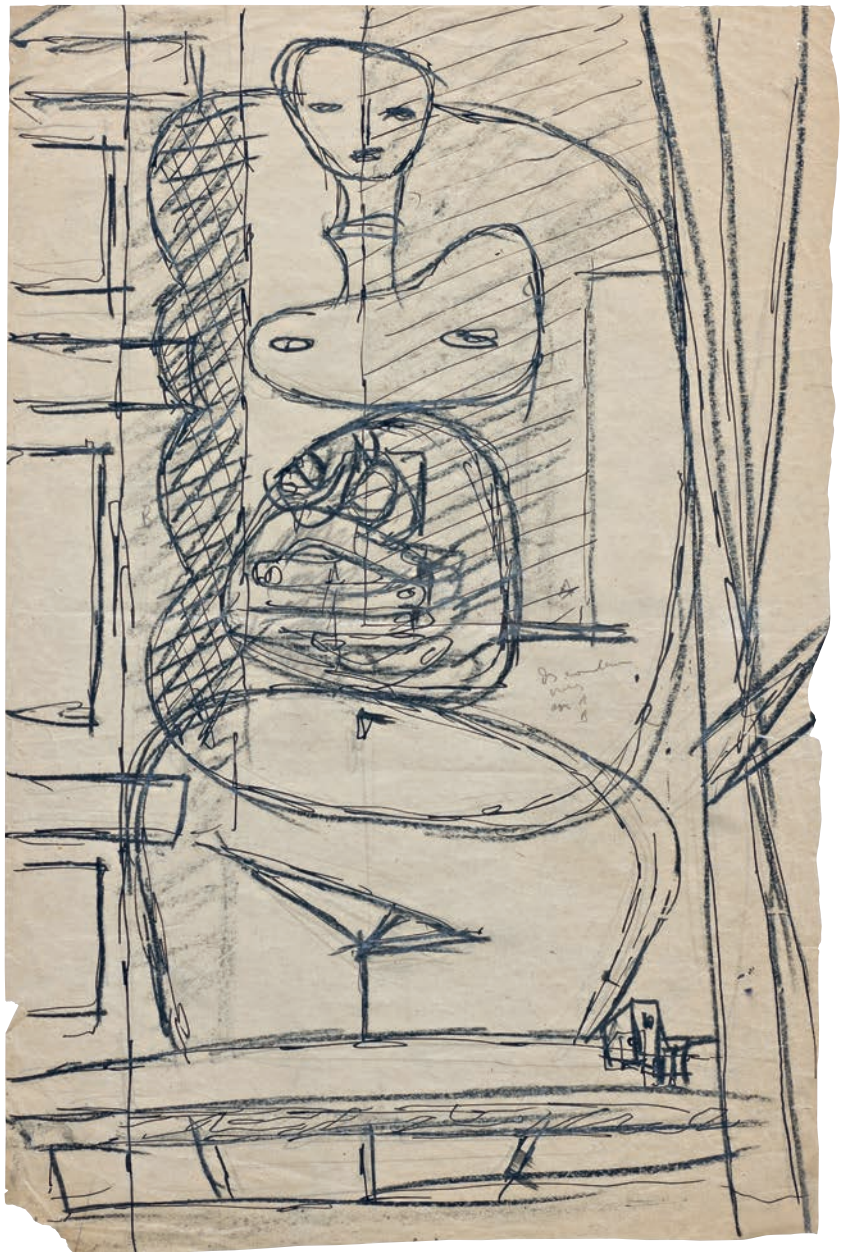
183. Le Corbusier 1887-1965

Etude de Femme Rouge et Pelote Verte, 1953
copperplate engraving
Sheet: 8¼ x 5½ in. (21 x 14 cm)
Image: 15⅝ x 10 in. (39.7 x 25.4 cm)
Initialed and dated "L-C 53" on the lower right.
This work is number 74 from an edition of 75.

Estimate
\$12,000-18,000

Provenance
Acquired directly from the artist by the present owner

Literature
Weber H., *Le Corbusier. Maler Zeichner Plastiker Poet*, ed. Heidi Weber, FLC, Paris and Bonn, 1999 (illustrated)



Property from The Heidi Weber Museum Collection


184. Le Corbusier 1887-1965

Etude de Femme Rouge et Pelote Verte, circa 1932-1935
grease pencil and ink on paper
12 x 8½ in. (30.5 x 21.6 cm)
Signed and dated "Le Corbusier 32" on the
lower right edge.

Estimate
\$25,000-35,000

Provenance
Acquired directly from the artist by the present owner

Literature
Weber H., *Le Corbusier. Maler Zeichner Plastiker Poet*,
ed. Heidi Weber, FLC, Paris and Bonn, 1999 (illustrated)

The background of the entire page is an abstract composition of large, irregular blocks of color. The primary colors are a deep, textured black and a warm, textured brown. The brown blocks have a visible, crinkled texture, resembling aged paper or heavy fabric. The black blocks are solid and provide a stark contrast to the brown. The overall effect is one of depth and texture, with the light reflecting off the uneven surfaces of the brown areas.

Phillips is pleased to offer masterworks by seminal Japanese artists active from the immediate aftermath of World War II into the late 1980s.

Japanese postwar artists responded to an era punctuated by cataclysmic events and rapid socio-economic change by pioneering a new and sublime aesthetic. Through bold experimentation and rogue means of expression, these artists exemplified an avant-garde that was both in dialogue with, and independent from, the West.

As an antithesis to the political propaganda of wartime, postwar photography shed light on social reality, such as Shomei Tomatsu's *Untitled (Yokosuka)*, 1966 and Kikuji Kawada's *Lucky Strike*, 1962, as well as depicting private reflections, as seen in Miyako Ishiuchi's *Apartment* series and Nobuyoshi Araki's intimate *Theater of Love*.

Toshimitsu Imai, Kumi Sugai, and Haiso Domoto integrated the traditional Japanese elements- calligraphy, Nihon-ga, kanji, dance, and music- with a sense of liberated experimentation of both form and medium, while Kazuo Shiraga, one of the most prominent members of the Gutai Art Association, emphasized the creative power of the individual, gestural engagement, experimentation, and a shared sensibility with the American Abstract Expressionists. Takeo Yamaguchi's abstraction became a solid bridge between prewar and postwar avant-garde art, spearheading the next generation and internationalization of Japanese art.

The following paintings, sculpture and photographs have been assembled to celebrate what is unique and engaging about Japanese postwar art.

Provenance: Japan



185. Kumi Sugai

KAGURA (Sacred Music and Dance), 1958

oil on canvas

54 $\frac{3}{8}$ x 44 $\frac{7}{8}$ in. (138 x 114 cm)

Signed and dated “汲 SUGAI” lower right; further signed, titled and dated “SUGAI 58 ‘KAGURA’” on the reverse.

Estimate

\$250,000-350,000

Provenance

Galerie Stangl, Munich

Christie's, London, *Contemporary Art*, December 3, 1992, lot 3

Private Collection, Japan

Exhibited

Hannover, Kestner-Gesellschaft, *Kumi Sugai*, September 12 – October 20, 1963

Hyogo, Museum of Modern Art Hyogo, *KUMI SUGAI*, April 8 – June 4, 2000, then traveled to Tokyo, Museum of Contemporary Art Tokyo, June 24 – August 20, 2000

Literature

Kumi Sugai, exh. cat., Kestner-Gesellschaft, Hannover, 1963, no. 22

SUGAI 1952 – 1975, exh. cat. Bijutsu Shuppan-sha, Tokyo, 1976, p. 177, no. 27.

KUMI SUGAI, exh. cat., Museum of Modern Art Hyogo and Museum of Contemporary Art Tokyo, 2000, no. 21

Kumi Sugai's work *KAGURA* presents the artist's attempt to create his own creative typography. Here, one sees various forms creating the likeness of a human figure or architectural structure. Sugai's use of a thick horizontal line in red against white background echoes the colors of a costume originating from the Heian period (794–1185) associated with dancers who are female shamans. Meanwhile, the trapezoidal form embracing a circle standing on the triangular bottom simulates a balance of an early Shinto shrine structure. Literally meaning “music dedicated to gods,” *KAGURA* is an early form of Shinto religious music and dance. Referencing the pictographic origin of Kanji characters (letters adopted from Chinese characters), he transposes the dancer-like motif into a sign that brings abstraction and writing infinitely closer. In many of his late 1950s works, Sugai made use of this linguistic strategy, playing with the relationship between signifiant (signifier) and signifié (signified). As the artist's own formal invention, *KAGURA* becomes an empty signifiant that is infinitely open-ended and malleable to allow for any number of meanings. While many European and American artists working in Paris contemporaneously with Sugai concerned themselves with the visual affinity between gestural abstraction and Asian calligraphy, Sugai cultivated a completely new field of encounter between East and West in the structuralist linguist mode of thinking.

Provenance: Japan



Provenance: Japan

“In front of me lay an austere road to originality. Run forward, I thought, run and run, it won’t matter if I fall down... Let me do it with my hands, with my fingers. Then, as I ran, thinking that I was moving forward, it occurred to me: Why not feet? Why don’t I paint with my feet?”

Kazuo Shiraga, 1955



186. Kazuo Shiraga 1924-2008

Untitled, 1961

oil on canvas

21¼ x 25½ in. (54 x 65 cm)

Signed in Japanese and dated “白髪一雄 1961” lower left.

Further signed and dated “昭和36年5月 白髪一雄” on the reverse.

Estimate

\$250,000-350,000

Provenance

Private Collection, Osaka (acquired from the artist, 1961)

By descent to the current owner

Provenance: Japan





187. Toshimitsu Imai 1928-2002

Work, 1964

enamel on paper

31¼ x 43⅞ in. (79.4 x 109.5 cm)

Signed lower right and dated "Imai '64." Further signed, dated and inscribed "1997 1964年作品 紙にアルキコート東京で制作 (フタル酸樹脂塗料) IMAI俊 Tokyo le 16 June 小生の作品に間違いない事を証明します 今井俊満" on the reverse.

Estimate

\$12,000-18,000

Provenance

Private Collection, Japan

By the early 1950s Imai was one of the most promising artists in Japan. He moved to Paris in 1952 and attended the Académie de la Grande Chaumière and the Sorbonne to study medieval history and philosophy. He immediately became part of the dynamic international art scene in Paris and befriended Sam Francis, who introduced him to the critic and dealer Michel Tapié in 1955. In 1956 Imai was assigned by the artist Taro Okamoto, another key figure in postwar Japanese art, to help organize an exhibition to present avant-garde art to a Japanese audience. The exhibition was entitled *Sekai*:

Konnichi no bijutsu (The World: Today's Art) and became the first instance in which actual works by artists such as Jean Dubuffet, Jean Fautrier, Lucio Fontana, and Karel Appel, reached Japanese soil. As seen in *Work*, Imai's paintings are characterized by his passionate experimentation with the material of paint and the realm of the subconscious as visualized in the artist's gestural engagement with the canvas. His unique sense of color and his ability to evoke an expanding space through flying paints spreading like a spider web draw the viewer closer.



188. Lee Ufan b. 1936

With Winds, 1987

oil and mineral pigment on canvas

18 x 20 $\frac{7}{8}$ in. (45.7 x 53 cm)

Signed and dated "L. Ufan 87" lower right; further signed twice, titled, dated and inscribed "with winds 1987-10 Lee Ufan M. Martine Matyas 19. dec 1987 Lee Ufan" on the reverse.

Estimate

\$40,000-60,000

Provenance

Martine-Amice Matyas, Paris, acquired directly from the artist, 1987

Private Collection

Christie's, New York, *First Open: Post-War and Contemporary Art*, March 8, 2013, lot 58

Private Collection

189. Tetsumi Kudo (1935 - 1990)

Untitled, 1967 - 1972

birdcage, cotton, plastic, polyester, adhesive, thermometer,
artificial soil and plant

12¼ x 14½ x 8¾ in. (31.1 x 36.8 x 22.2 cm)

Signed and dated "Tetsumi KUDO 67-72" on the underside.

Estimate

\$60,000-80,000

Provenance

Kashiwagi Gallery, Tokyo

P. Cornette De Saint-Cyr, Paris, June 17, 1988, lot 61

Private Collection, Japan

Exhibited

Osaka, The National Museum of Art, *Your Portrait: A Tetsumi Kudo Retrospective*, November 2 - January 19, 2013, then traveled to Tokyo, The National Museum of Modern Art, February 4 - March 30, 2014 and The Aomori Museum of Art, April 12-June 8, 2014

Literature

Your Portrait: A Tetsumi Kudo Retrospective, exh. cat.,
The National Museum of Art, Osaka, Daikin Foundation for
Contemporary Arts, 2013, no 87, P260

The artist of provocation, Tetsumi Kudo was part of the emerging Anti-Art sentiment during the late 1950s to the early 1960s in Japan. Although educated at the prestigious Tokyo University of the Arts, Kudo's unbridled experimentalism led him to incorporate a broad range of unconventional materials into his sculptures and installations. Often charged with socio-political critique and tabooed sexual connotations, his work pushed the limit of postwar Japanese art to a new level of imagination.

Despite the scandalous reputation he gained through a series of entries in the Yomiuri Independent Exhibitions, Kudo remained outside of the short-lived avant-garde group Neo Dada Organizers formed in Tokyo by his friend-artist Ushio Shinohara in 1960. By 1962, the year he moved to Paris, Kudo's independent stance allowed him to fully formulate a unique theory that he called "*impo* philosophy" (impotent philosophy) which held that the ultimate purpose of human cerebral activities, physiology, and mechanism of society is for the preservation of the species; therefore, man can never be free from the laws of biology no matter how intensely he tries to rebel against it.

Although the title did not survive in record for the present work, it embodies all the key characteristics of Kudo's art: a cage as an allusion to a controlled environment of experiments, parts as a hand of god or of a mad scientist turned his own subject of experiments, electrified colors that are antithetical to subdued shades of stereotypically Japanese wabi-sabi aesthetic, and repetition of patterns or shapes suggesting uncontrolled cellular divisions like that of a cancer cell. After his move to Paris, Kudo constantly challenged the traditional humanism of European cultural environment, producing numerous objects and performances. When asked if his work expressed a sadistic nightmare, he answered about his visions: "They are not a dream any longer; they are the reality. They are the portrait of our existence, dissolving in the polluted nature and the ocean of technology. The "dissolution of mankind" does not mean our death. It signifies a process of mutation and thereby "being given life again." My duty is to visualize this process in my work as a model for you to see." (National Museum of Art Osaka. *Tetsumi Kudo: Contestation/ Création*, Osaka: National Museum of Art Osaka, 1994, p. 14.)

Provenance: Japan



Provenance: Japan

“The universe never ceases for a single instant to change and we experience this. Transformation is nothing other than renewal, so it is only natural that we should try to create new phenomena or that we discover these with astonishment.”

Sadamasa Motonaga, 1959



190. Sadamasa Motonaga 1922-2011

Work, 1961
acrylic and oil on paper, laid on board
14 x 10¼ in. (35.6 x 26 cm)
Signed “S Motonaga” lower right.

Estimate
\$50,000-70,000

Provenance
Gallery Yamaguchi, Osaka
Galerie Humanite, Nagoya

191. Hisao Domoto (1928-2013)

Untitled, 1960

oil on canvas

47¼ x 23½ in. (120 x 59.7 cm)

Signed, dated and inscribed in English and Japanese
"DomoTo 1960-22, JAPON" on the reverse.

Estimate

\$80,000-100,000

Provenance

Umi Gallery, Japan

Born to a family of artists in Kyoto, Hisao Domoto established himself as a Nihon-ga (Japanese-style painting) artist in his early 20s. While studying in Paris in the 1950s he soon became associated with Art Informel, a movement led by critic and dealer Michel Tapié. Domoto's affiliation with Tapié's circle ended in 1962 as he came to realize the impossibility of the movement's objective – the complete rejection of past tradition. In Domoto's case, this was a denial of Nihon-ga. Domoto's unique stance within the context of Art Informel is visible in the present work, as it was executed while he was still part of that movement in 1960. Never one to simply follow the group's aesthetic principle of denying the past, Domoto instead pursued his way of merging the Western tradition of oil painting and the Eastern sensibility toward subdued lyrical abstraction. The stark contrast between light and dark in the present work creates a push-and-pull visual effect in space, while the gentle curve dividing the picture plane into two invokes the cosmic relationship of the moon and space or, more metaphysically, a link between ying and yang.

Just as he walked away from the circle of Art Informel, Domoto famously turned down an invitation to join the Gutai Art Association from its founder Jiro Yoshihara (1905-1972). Despite the enormous role he played in the encounter of East and West in the postwar art, Domoto remained an independent artist, forever a maverick in both Japan and Europe.



192. Takeo Yamaguchi (1902 - 1983)

Sequence of Squares, 1956
oil on board, in artist's frame
23 $\frac{7}{8}$ x 17 $\frac{7}{8}$ in. (60.7 x 45.5 cm)
Signed, titled and dated in Japanese “連続した四角 一九五六年一〇月 山口長男” on the reverse.

Estimate

\$100,000-150,000

Provenance

Mudo Gallery, Tokyo
Acquired from the above by the present owner

Literature

Yamaguchi Takeo Sakuhin-Shu, Tokyo, 1981, no. 121

Born in Seoul under Japanese rule in 1902, Yamaguchi returned to Japan when he was nineteen years old. While studying at the Tokyo Art School (today's Tokyo University of the Arts) in the 1920s, he immersed himself in Yo-ga, or Western-style painting using oil paint and canvas. After graduating in 1927, he moved to Paris and became acquainted directly with the works of Picasso, Braque, Modigliani, and Ossip Sadkine. After returning to Tokyo in 1931 Yamaguchi became a key artist in the vanguard art scene in Japan, eventually joining a circle of cutting-edge artists such as Jiro Yoshihara (1905–1972; the founder of the Gutai Art Association in the 1950s) to establish an artist association Kyushitsu-kai (Ninth Room Association) in 1938.

Yamaguchi's postwar abstraction, which evolved out of his longtime interest in Cubism, attests to the artist's resolve in

the search for pure form and experimentation. His signature style of geometric forms, built up with layers of paint applied by a palette knife against black background, reached its maturation in the mid-1950s. *Sequence of Squares* is highly representative of this style. Slightly awkward and disjointed ochre colored rectangles have more sculptural weight than a painterly touch, reflecting Yamaguchi's prewar practice in Cubist sculpture while the crisscross pattern creates a relief-like depth resembling collage. While gestural movement and rugged surface of Art Informel was just starting to cause a whirlwind trend in Japan, Yamaguchi remained true to his commitment to pure form and singularly created his own language of post-Cubist minimalism. Yamaguchi's individualism was duly commended in the year in which the present work was created when he was selected as a representing Artist of Japan for the 28th Venice Biennale.

Provenance: Japan



Provenance: Japan

Δ **193. Lee Ufan** b. 1936

From Point No. 78023, 1978

oil on canvas

9½ x 13 in. (24.1 x 33 cm)

Signed and dated "L. Ufan 78" lower right; further signed and dated "From Point No. 78023 L. Ufan" on the reverse.

Estimate

\$100,000-150,000

Provenance

Jiyugaoka Gallery, Tokyo

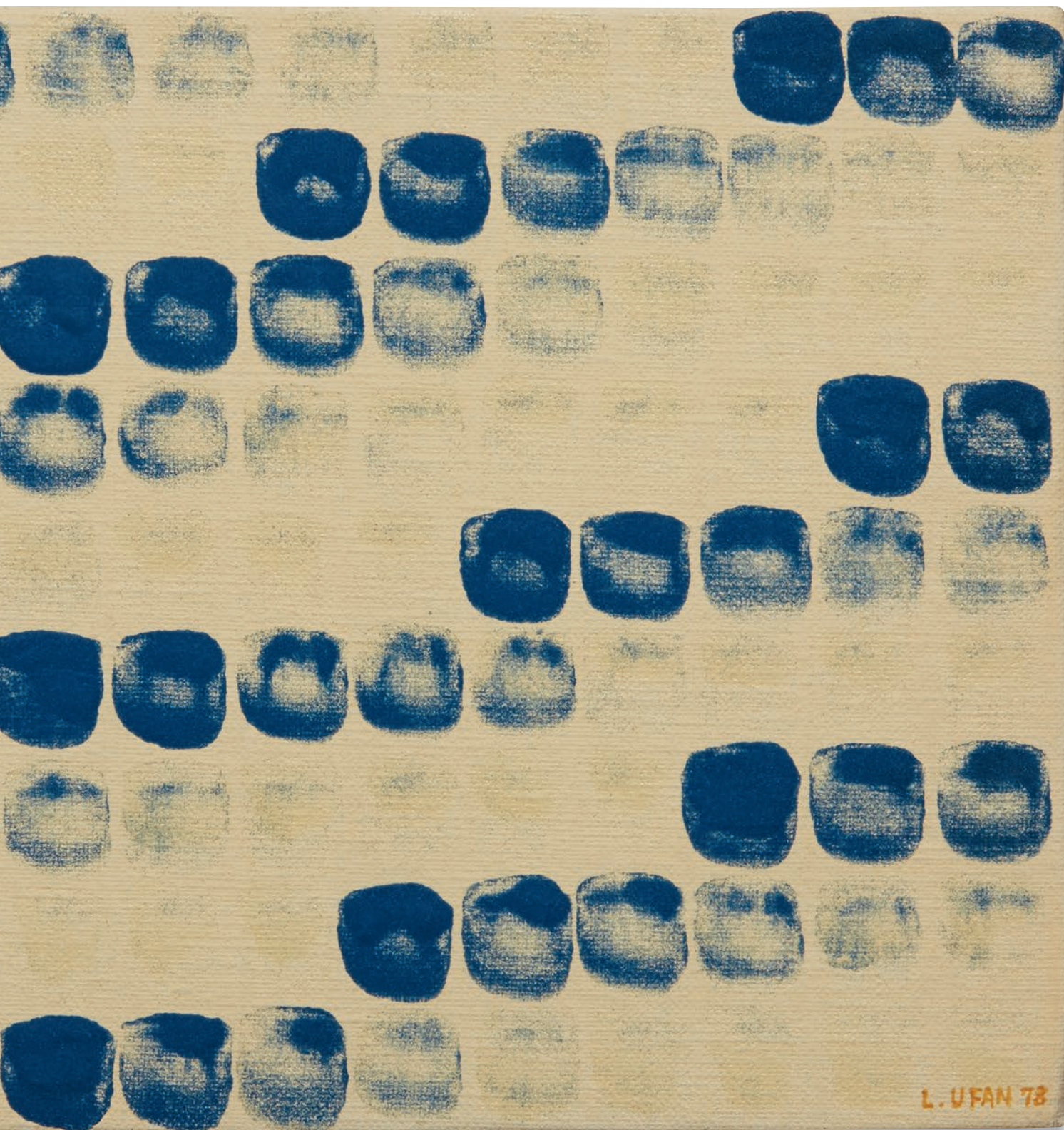
Private Collection, Nagoya

"All things in the universe start from a point and return to a point. One point calls up a new point, and extends into a line. Everything is a scene of gathering and dispersal of points and lines. Existence is a point and life is a line, so I am also a point and a line. Just as the things of the universe are not reproductions of my ego, the points I create always turn into new forms of life."

Lee Ufan, 2004



Provenance: Japan





194. Shomei Tomatsu (1930-2012)

Untitled [Yokosuka] (from the series *Chewing Gum and Chocolate*), 1966 (print date 1974)

period silver gelatin print mounted onto card
20 x 22.8 cm (7 $\frac{7}{8}$ x 8 $\frac{7}{8}$ in.)

Signed in pencil with negative date and print date
on the reverse.

Estimate

\$15,000-20,000

Provenance

Private Collection, Japan, acquired directly from the artist

Exhibited

San Francisco Museum of Modern Art, *Shomei Tomatsu: Skin of a Nation*, May 13 - August 13, 2006

London, The Barbican, *Everything Was Moving: Photography from the 60s and 70s*, September 13, 2012 -

January 13, 2013

Literature

S. Tomatsu, *Nippon (Japan)*, Tokyo, 1967 (illustrated)

S. Yamagishi, ed., *Japan: A Self-Portrait*, New York, International Center of Photography, 1979.

S. Phillips and A. Munroe, *Daido Moriyama: Stray Dog*, exh. cat., San Francisco Museum of Modern Art, 1999, fig.7

L. Rubinien, et al., *Shomei Tomatsu: Skin of the Nation*, New Haven, 2004, plate 29

L. Rubinien, *Chewing Gum and Chocolate*, New York, 2014, pp. 66-67



195. Kikuji Kawada b. 1933

Lucky Strike, from the series *The Map*, 1962
gelatin silver print, unique printing proof
image 8½ x 12¾ in. (21.6 x 32.4 cm)
sheet 11 x 14 in. (27.9 x 35.6 cm)
Blind stamped "KIKUJI KAWADA PHOTOGRAPHED"
lower right. Signed, titled and dated "The Map Lucky
Strike Kikuji Kawada '86" on the reverse; further
stamped "ORIGINAL PHOTOGRAPH COPYRIGHT
KAWADA KIKUJI ALL REPRODUCTION RIGHTS
RESERVED" on the reverse.

Estimate
\$12,000-18,000

Provenance
Private Collection, Japan

Literature
K. Kawada, *Chizu (The Map)*, Tokyo, 1965, p. 89
(variant print illustrated)
K. Kawada, *Chizu (The Map)*, Tucson, 2005, p. 89
(variant print illustrated)

Provenance: Japan



196. Masahisa Fukase (1934-2012)

Kanazawa, (SP-025), 1977
ferrotype vintage gelatin silver print
image 7¾ x 11¼ in. (19.7 x 28.6 cm)
sheet 10 x 12 in. (25.4 x 30.5 cm)
Signed “深瀬昌久” on the reverse.
Published, *Karasu* (鴉 / Ravens), 1986

Estimate
\$12,000-18,000

Provenance
Estate of the Artist

Literature
M. Fukase, *Karasu* (Ravens), Yokohama, 1986, p. 71



197. Masahisa Fukase (1934-2012)

Noboribetsu Hot Spring, (mFv75), 1977
ferrotype vintage gelatin silver print
image 7½ x 11 in. (19.1 x 27.9 cm)
sheet 10 x 12 in. (25.4 x 30.5 cm)
Signed and titled “深瀬昌久 mFv75” on the reverse.
Published, Karasu (鴉 / Ravens), 1986.

Estimate
\$12,000-18,000

Provenance
Estate of the Artist

Literature
M. Fukase, *Karasu (Ravens)*, Yokohama, 1986, p. 15

Provenance: Japan



Δ **198. Miyako Ishiuchi** b. 1947

Apartment #20, 1978

vintage gelatin silver print mounted onto board
19¾ x 24¾ in. (50.2 x 62.9 cm)

Signed, titled and dated "Ishiuchi Miyako
'Apartment 20' 1978" on the reverse.

One of two prints made by the artist for the
purpose of exhibition.

Estimate

\$12,000-18,000

Provenance

Acquired directly from the artist by the present
owner

Literature

M. Ishiuchi, *Apartment*, Tokyo, 1978, p.20



Δ 199. **Miyako Ishiuchi** b. 1947

Apartment #35, 1978

vintage gelatin silver print

19¾ x 24¾ in. (50.2 x 62.9 cm)

Signed, titled and dated "Ishiuchi Miyako
'Apartment' 1978" on the reverse.

One of two prints made by the artist for the purpose
of exhibition.

Estimate

\$12,000-18,000

Provenance

Acquired directly from the artist by the present
owner

Literature

M. Ishiuchi, *Apartment*, Tokyo, 1978, p.35



200. Daido Moriyama b. 1938

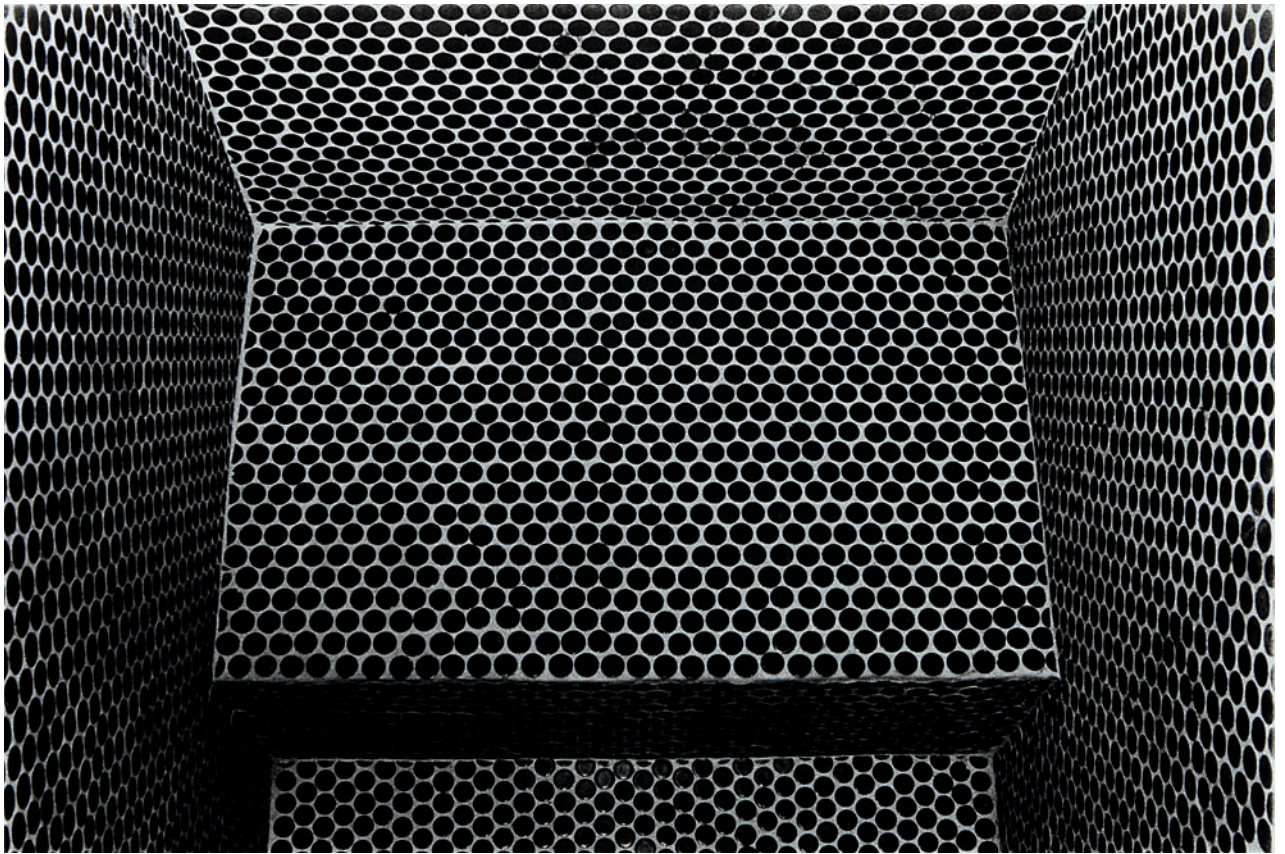
Kamakura, 1966
vintage silver gelatin print
12 x 10 in. (30.6 x 25.4 cm)
Signed and dated in pencil on the reverse.
This work is unique.

Estimate
\$8,000-12,000

Provenance
Private Collection, acquired directly from the artist

Literature
Nippon Gekijō Shashinchō (Japan: A Photo Theater),
Tokyo, 1968

This is one of the seven photos printed in the July 1966 issue of *Camera Mainichi* magazine, collectively entitled *Kamakura*, one of the earliest series from photographer Daido Moriyama. The subjects are a mother, her daughter, and the daughter's baby, visiting Tsurugaoka Hachimangu, a massive shrine located in Kamakura, for Miyamairi, a traditional Shinto rite of passage for newborns. This exceedingly rare and early print is representative of Moriyama's unique photographic expression, formed alongside, yet distinct from, the influences of the older generation of influential photographers such as Shomei Tomatsu and Eikoh Hosoe. This vintage work also indicates how Moriyama was printing in this earliest stage of his career. His vintage prints of this period are highly treasured items; almost entirely collected by Tokyo Polytechnic University, they rarely appear on the market.



201. Daido Moriyama b. 1938

How to Create a Beautiful Picture 3: Tiles of Aizuwakamatsu, 1987
vintage gelatin silver print
image 13⅞ x 19¾ in. (33.4 x 50.3 cm)
sheet 17⅞ x 22 in. (45.5 x 55.9 cm)
Signed and inscribed "17 TILE Daido Moriyama"
on the reverse.

Estimate
\$12,000-15,000

Provenance
Taka Ishii Gallery, Tokyo

This work was first printed in the February 1987 issue of *Shashin Jidai* magazine (published by Byakuya-Shobo). According to Moriyama's text that accompanied the work, sometime during the fall of 1986 he drove to the area of Higashiyama hot spring in Aizuwakamatsu, Fukushima, wanting to see autumn foliage, and photographed a bathroom of the Japanese-style inn where he stayed. The close up of the bathroom tiles is the perfect expression of Moriyama's gut-level sensitivity, reflecting the consistent basis of his work from the 1980s until today.

Provenance: Japan



202. Nobuyoshi Araki b. 1940

Five works from the Theater of Love Series, circa 1965

vintage gelatin silver prints
each 5 x 6 in. (12.7 x 15.2 cm)

- (i) Signed and inscribed "11-27 Nobuyoshi Araki" on the reverse.
- (ii) Signed and inscribed "3-13-20 Nobuyoshi Araki" on the reverse.
- (iii) Signed and inscribed "27-22 Nobuyoshi Araki" on the reverse.
- (iv) Signed and inscribed "5-4 Nobuyoshi Araki" on the reverse.
- (v) Signed and inscribed "3-13-21 Nobuyoshi Araki" on the reverse.

Estimate

\$18,000-22,000

Provenance

Taka Ishii Gallery, Tokyo

Exhibited

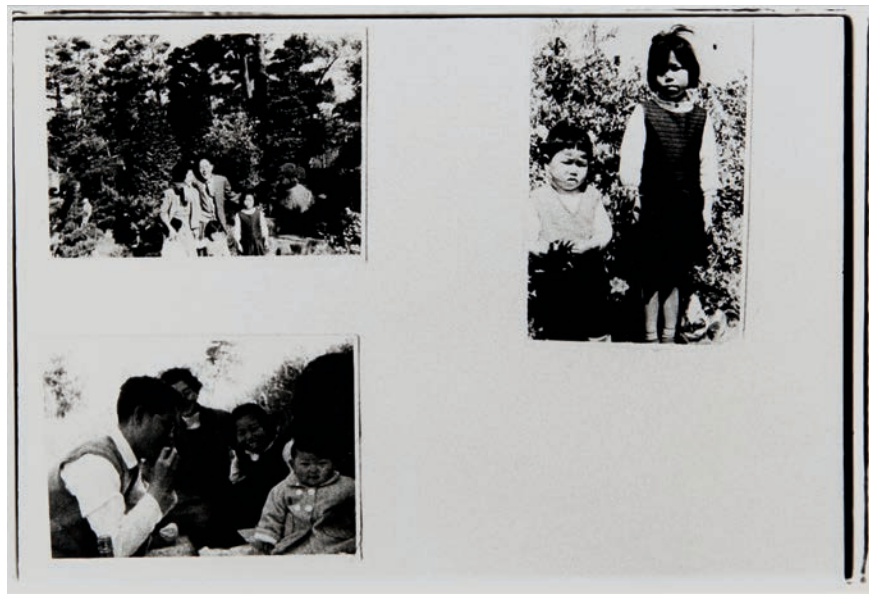
Taka Ishii Gallery, Tokyo, *Nobuyoshi Araki: "Theater of Love,"*
February 18 - March 26, 2011

Literature

Nobuyoshi Araki: "Theater of Love," exh. cat., Taka Ishii Gallery,
Tokyo, February 18 - March 26, 2011 (image "i" illustrated)

“I found a cabinet sized box labeled ‘Theater of Love’. I opened it to find about 150 prints. It’s from around ‘65. Back then I used to click away with my Olympus Pen F, making these patchy prints using thermal development on purpose; the woman, the era, and the place are all photographed there, it’s all expressed. So, I used to say ‘Theater of Love’ back then, eh. Well, anyway, it’s good, huh, they are good photos. This sort of thing isn’t going to happen on digital.”

Nobuyoshi Araki, 2010



**“It’s always been a bottle of Jack, a bag of coke,
and some beers. And lots of bathrooms.
That was just our relationship.”**

R .McGinley

203. **Dash Snow** 1981-2009

Polaroid Wall, 2005

20 chromogenic prints

each 19% x 19% in. (50.2 x 50.2 cm)

Signed "Dash Snow" on a paper affixed to the reverse of one element. This work is unique.

Estimate

\$40,000-60,000

Provenance

Deitch Projects, New York

Saatchi Collection, London

Phillips de Pury & Company, New York,

Contemporary Art: Part I, November 12, 2009, lot 2

Acquired at the above sale by the present owner

Exhibited

London, Royal Academy of Arts, *USA Today*, October 6 - November 4, 2006

San Francisco, Fine Arts Museum of San

Francisco, de Young Museum, *Real to*

Real: Photographs from the Trevor Traina

Collection, June 9, 2012 - September 16, 2012

Literature

USA Today, exh. cat., Royal Academy

Publications, London, 2006, p. 355

(illustrated)

Reel to Reel: Photographs from the Traina

Collection, exh. cat., Fine Arts Museum

of San Francisco, 2012, plates 40-43

(illustrated)

American artist Dash Snow ran away from home at the age of 13 and quickly became consumed by the grungy glamour of the New York art scene. His snapshot Polaroids constitute a historical album of his adventures: partying, smoking and drinking in the city that never sleeps. His gang of friends serve as his models, naked or clothed, drunk or high, as they lounge about with ennui or jump about with drug-induced energy. "Like Ryan McGinley or Nan Goldin, who have also chronicled the downtown Manhattan scene, Snow takes a romantic approach and participates completely in the moments he documents, which ensures that his photographs do not collapse into voyeurism." (C. Iles and P. Vergne, "Dash Snow," *Whitney Biennial 2006—Day for Night*, New York, 2006, p. 330)

The present lot, a medley of 20 images, represents a kaleidoscopic view of Dash's life, that of a young kid aimlessly wandering the streets of the city in which he resides. His chaotic and drug-driven benders would eventually steal the best of him, as most tragic tales end. Fellow artist and friend Ryan McGinley, reminisces of these "drug and alcohol induced memories", stating "It's always been a bottle of Jack, a bag of coke, and some beers. And lots of bathrooms. That was just our relationship. That's what our lives were. Adventures on drugs. And it's what eventually led him to his death." (R. McGinley, "Remembering Dash Snow," *Vice Magazine*, New York, July 2009).





“To copy is to extend the symbolic value of an image by suffusing it with new technology, thus updating its rhetorical approach. Copying has been an extensive part of my work as an artist, not only because of the constant feeling of debt I owe to artists before me, but also because of my firm belief in the nonrevolutionary pattern of creativity.”

Vik Muniz, 2005

204. Vik Muniz b. 1961

Marilyn Monroe (from Pictures of Diamond Dust), 2003
the complete set of four chromogenic prints
(i) Black Marilyn
(ii) Reversal Grey Marilyn
(iii) Reversal Black Marilyn
(iv) Grey Marilyn
each 55 x 49 in. (139.7 x 124.5 cm)
overall 60 x 51½ x 2 in. (152.4 x 129.9 x 5.1 cm)
Each signed and dated “Vik Muniz 2003” on a gallery label
affixed to the reverse. This work is artist’s proof 1 from an
edition of 5 plus 3 artist’s proofs.

Estimate

\$200,000-300,000

Provenance

Galerie Xippas, Paris

Literature

Vik Muniz: After Warhol, exh. cat., Galerie Xippas, Paris,
November 20, 1999 - January 29, 2000, (illustrated)
V. Muniz and P. Corrêa do Lago, *Vik Muniz: Complete Works*,
1987-2009: *Catalogue Raisonné*, Rio de Janeiro, 2009, p.
309 (illustrated)

Vik Muniz “paints” with a variety of unorthodox materials including chocolate syrup, diamonds, toy soldiers, trash and sugar to name a few, and meticulously arranges them into iconic images. These large compositions are then photographed, with the resulting print serving as the only record of the artist’s painstaking process.

Muniz first began making works using diamonds after Lowell, a well-known diamond dealer in New York, offered to loan him the stones in exchange for artwork. In depicting Marilyn Monroe, the medium itself serves as the ultimate symbol of Hollywood glamour and the fetishization of celebrity and

wealth. The use of dust from diamonds suggests the fragility of the subject - the tragic life of Monroe - as well as the impermanence of the composition itself.

Much of Muniz’s work stems from an interest in perception; how and why an image is realistic or recognizable. This full suite of *Marilyn Monroe (from Pictures of Diamond Dust)* depicting the Hollywood icon in various gradations of black, white and grey, is no doubt a reference to Andy Warhol’s *Marilyn* screenprints and paintings of the 1960s. Muniz is not only paying homage to Warhol, but also re-examining these ideas over four decades later.





205. David Levinthal b. 1949

Untitled (From Barbie Series), 2008
pigment print on canvas
69 x 57 in. (175.3 x 144.8 cm)

Estimate
\$30,000-40,000

Provenance
Humbert Balsan Collection, Paris
Private Collection, New York City

206. David LaChapelle b. 1963

Elton John: Never Enough, Never Enough, 1997
digital chromogenic print mounted to Plexiglas
image 23¼ x 16⅞ in. (59.1 x 42.9 cm)
Signed "David LaChapelle" on a studio label affixed to the reverse; further initialed "DLC" on the reverse. This work is number 1 from an edition of 10.

Estimate
\$4,000-6,000

Provenance
Tony Shafrazi Gallery, New York

Literature
Hotel LaChapelle: Photographs by David LaChapelle, New York: Bulfinch Press, 1999, cat. no. 57 (illustrated)



207. David LaChapelle b. 1963

Leonardo DiCaprio: Nostalgic Styling, 1996
digital chromogenic print mounted on Plexiglas
image 23¼ x 18¼ in. (59.1 x 46.4 cm)
Signed "David LaChapelle" on a studio label affixed to the reverse. This work is number 1 from an edition of 10.

Estimate
\$4,000-6,000

Provenance
Tony Shafrazi Gallery, New York

Literature
Hotel LaChapelle: Photographs by David LaChapelle, New York: Bulfinch Press, 1999, cat. no. 37 (illustrated)

208. David LaChapelle b. 1963

Dolly Parton: Prize Doll, 1997
chromogenic print mounted to Plexiglas
image 23¼ x 17 in. (59.1 x 43.2 cm)
Signed "David LaChapelle" on a studio label affixed to the reverse; further initialed "DLC" on the reverse of the frame.
This work is number 5 from an edition of 10.

Estimate
\$4,000-6,000

Provenance
Tony Shafrazi Gallery, New York



209. Thomas Struth b. 1954

The Consolandi family 1, Mailand, 1996
cibachrome print, in artist's frame
59½ x 68½ in. (151 x 174 cm)
Signed "Thomas Struth" on an artist's
label affixed to the reverse of the backing
board. This work is number 3 from an
edition of 10.

Estimate
\$10,000-15,000

Provenance
Galerij Paul Andriessse, Amsterdam

Exhibited
Hannover, Sprengel Museum, *Thomas Struth, Portraits*, December 1997
- February 1998 (another example
exhibited)

Literature
Thomas Struth, Portraits, exh. cat.,
Sprengel Museum, Hannover, 1998, p. 119
(illustrated)



210. Thomas Struth b. 1954

The Ma family Shanghai, 1996
cibachrome print
47¼ x 54¾ in. (120 x 138 cm)
Signed in pencil, printed title, date and
number 2/10 on an artist's label affixed
to the reverse of the frame. This work is
number 2 from an edition of 10.

Estimate
\$10,000-15,000

Provenance
Galerie Meert Rihoux, Brussels

211. Bernd and Hilla Becher 1931-2007 and 1934-2015

Four works: (i) Ailly-sur-somme, F; (ii) Oeuilly-Reims, F; (iii) Bertreville, Deppe, F; (iv) Coolus-Châlons-en-Champagne, F, 2000-2006

silver gelatin print

sheet 20 x 24½ in. (50.8 x 62.2 cm)

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

(i) Signed with initials, dated, numbered and inscribed, "B+H Becher Grain Elevator, Ally-Sur-Somme/Amiens, F., Photo 2000, E.D. 3/5 860." Further signed with initials, dated, titled, numbered and inscribed "Grain Elevator Ailly-sur-somme/Amiens, F. Photo 2000 E.D. 3/5 BHB 860" on the reverse of the mat and signed with initials, dated, and inscribed "Grain Elevator Ailly-sur-somme/Amiens, F., Photo 2000 E.D. BHB 860" on the interior of the mat.

This work is number 3 from an edition of 5.

(ii) Signed with initials, dated, numbered and inscribed, "B+H Becher Grain Elevator Oeuilly/Reims, F., Photo 2006 E.P. 3/5 BHB 861" on the reverse. Further signed with initials, dated, titled, numbered and inscribed, "Grain Elevator Oeuilly/Reims, F. Photo 2006 E.D. 3/5 BHB 861" and signed with initials, dated and inscribed, "Grain Elevator Oeuilly/Reims, F., Photo 2006 E.D. BHB 861" on the interior of the mat.

This work is number 3 from an edition of 5.

(iii) Signed with initials, dated, numbered and inscribed, "B+H Becher Grain Elevator Bertreville/Dieppe, F., Photo 2006 Ed. 3/5 BHB 862" on the reverse. Further Signed with initials, dated, titled, numbered and inscribed "Grain Elevator Bertreville/Dieppe, F., Photo 2006 ED. 3/5 BHB 862" on the reverse of the mat and signed with initials, dated, and inscribed "Grain Elevator Bertreville/Dieppe, F., Photo 200 E.D. BHB 862" on the interior of the mat.

This work is number 3 from an edition of 5.

(iv) Signed with initials, dated, numbered and inscribed, "B+H Becher Coolus-Châlons-en-Champagne, F., Photo 2006, E.D. 3/5 863." Further signed with initials, dated, titled, numbered and inscribed "Grain Elevator Coolus-Châlons-en-Champagne, F. Photo 2006 ED. 3/5 BHB 863" on the reverse of the mat and signed with initials, dated, and inscribed "Grain Elevator Coolus-Châlons-en-Champagne, F., Photo 2006 E.D. BHB 863" on the interior of the mat.

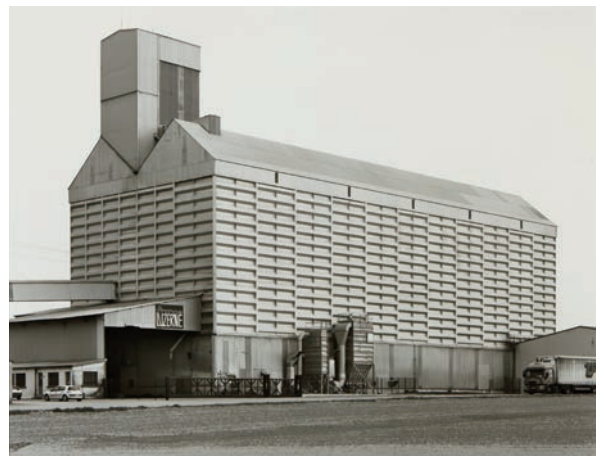
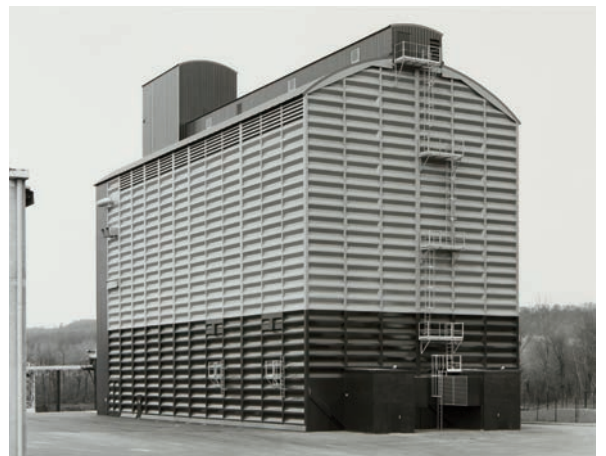
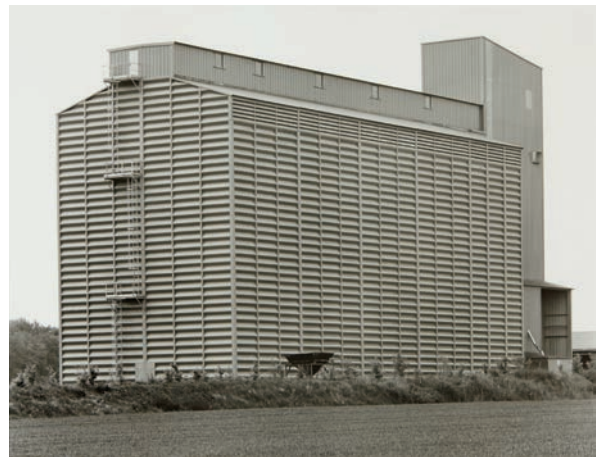
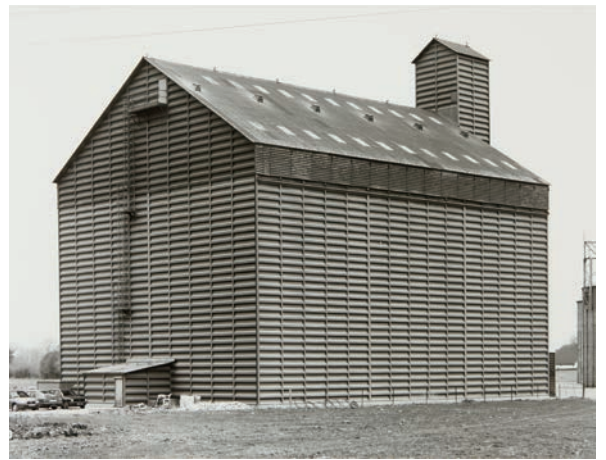
This work is number 3 from an edition of 5.

Estimate

\$40,000-60,000

Provenance

Private Collection





212. Roe Ethridge b. 1969

Great Neck Mall Sign, 2005
chromogenic print, in artist's frame
52½ x 42¾ in. (133.4 x 108.6 cm)
Signed, dated, titled and numbered "Great Neck Mall Sign
2005 5/5 Roe Ethridge" on the reverse.
This work is number 5 from an edition of 5 plus 2
artist's proofs.

Estimate
\$6,000-8,000

Provenance
Andrew Kreps Gallery, New York

Exhibited
New York, Andrew Kreps Gallery, *Roe Ethridge: County Line
Plus Town and Country*, November 19 - December 17, 2005
Another example from this edition is held in the permanent
collection of the Carnegie Museum of Art, Pittsburgh.



213. Roe Ethridge b. 1969

Leelee, 2010
chromogenic print, in artist's frame
48 x 68 in. (121.9 x 172.7 cm)

Estimate
\$8,000-12,000

Provenance
Gladstone Gallery, Brussels/New York

Exhibited
New York, Andrew Kreps Gallery, *Roe Ethridge: Le Luxe*,
May 6 - July 2, 2011 (another example exhibited)



214. Thomas Ruff b. 1958

Nudes ASD04, 2001

chromogenic print

49 x 35 in. (124.5 x 88.9 cm)

Signed, dated and numbered "Thomas Ruff 4/5 2001" on the reverse of the flush mount.

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

Estimate

\$25,000-35,000

Provenance

Essor Gallery, London

Private Collection, United States

Literature

M. Houellebecq, *Thomas Ruff Nudes*, Munich:

Shirmer/Mosel, 2003



215. Thomas Ruff b. 1958

Nudes cp17, 2001
chromogenic print
47 x 43 in. (119.4 x 109.2 cm)
Signed, dated, titled and numbered "cp17 Thomas Ruff 1/5 2001" on the reverse.
This work is number 1 from an edition of 5 plus 2 artist's proofs.

Estimate
\$25,000-35,000

Provenance
Essor Gallery, London
Private Collection, United States

Literature
M. Winzen, ed., *Thomas Ruff: 1979 to the Present*, New York: D.A.P., 2003, p. 240 (illustrated)
T. Ruff, *Thomas Ruff Nudes*, New York: Harry N. Abrams, 2003, p. 97 (illustrated)



216. Rineke Dijkstra b. 1959

Tiergarten, 1998
 chromogenic print
 56 $\frac{3}{8}$ x 44 $\frac{1}{8}$ in. (143.2 x 112 cm)
 Signed on an artist's label affixed to the backing board. This work is number 7 from an edition of 10.

Estimate
 \$12,000-15,000

Provenance
 Marian Goodman Gallery, New York



217. Andres Serrano b. 1950

The Morgue, Death Unknown, 1992
 cibachrome print, on Diasac in artist's frame
 sheet 49 $\frac{1}{2}$ x 60 in. (125.7 x 152.4 cm)
 overall 54 $\frac{1}{2}$ x 64 x $\frac{3}{4}$ in. (138.4 x 162.6 x 1.9 cm)
 Signed, titled and numbered "Andres Serrano The Morgue, Death Unknown 2/3" on the reverse.

Estimate
 \$5,000-7,000

Provenance
 Yvon Lambert, New York



218. Gregor Schneider b. 1969

Totes Haus ur Rheydt - Series A, 1999

34 black and white photographs in artist's frames
10 $\frac{1}{8}$ x 7 $\frac{3}{4}$ in. (25.7 x 19.7 cm)

Each signed, dated, titled and numbered "Totes Haus ur Rheydt 1999 Schneider 2/3" on matting. Stamped "TOES HAUS UR RHEYT 1999 SCHNEIDER 2/3" and signed, dated, titled and numbered "Totes Haus ur Rheydt 1999 Schneider 2/3" on the reverse. Further signed, dated, numbered "Totes Haus ur Rheydt 1999 Schneider 2/3" and numbered 1-34 on the reverse.

This work is number 2 from an edition of 3.

Estimate

\$20,000-30,000

Provenance

Sadie Coles Gallery, London
Private Collection, United States



219. Inez van Lamsweerde and Vinoodh Matadin

b. 1963 and b. 1961

Donut, Kym (for Vivienne Westwood), 1994

chromogenic print, mounted on aluminium, face mounted to Perspex
72 x 72 in. (182.9 x 182.9 cm)

Signed "Inez van Lamsweerde and Vinoodh Matadin" on a label affixed to the reverse of the frame. This work is number 2 from an edition of 3.

Estimate

\$10,000-15,000

Provenance

TORCH Gallery, Amsterdam

220. Inez van Lamsweerde and Vinoodh Matadin

b. 1963 and b. 1961

Adriana, 1995

chromogenic print, flush-mounted to Perspex
40 $\frac{7}{8}$ x 31 $\frac{1}{4}$ in. (104.1 x 79.4 cm)

Signed, titled, numbered and dated "Inez van Lamsweerde and Vinoodh Matadin 'Adriana' 1995" on a label affixed to the reverse. This work is number 8 from an edition of 8.

Estimate

\$6,000-8,000

Provenance

TORCH Gallery, Amsterdam



221. Martin Eder b. 1968

Untitled (699MEgirl05/05), 2005
watercolor on paper
11¼ x 8⅞ in. (28.6 x 22.5 cm)
Signed and dated "Martin Eder 052 lower right.

Estimate
\$3,000-5,000

Provenance
Galerie Eigen + Art, Berlin



222. Martin Eder b. 1968

Untitled (698MEgirl05/05), 2005
watercolor and graphite on paper
11⅞ x 8⅞ in. (28.2 x 22.5 cm)

Estimate
\$3,000-5,000

Provenance
Galerie Eigen + Art, Berlin





223. Bruce Nauman b. 1941

Violent Incident - Man/Woman Segment (Parkett Deluxe Edition No. 10), 1986

VHS cassette

length 30:00:00

Signed and numbered "B Nauman 132/200" on a label affixed to the VHS cassette. This work is number 132 from an edition of 200.

Estimate

\$6,000-8,000

Provenance

Parkett Verlag, Germany

Exhibited

London, Hayward Gallery, *Bruce Nauman*, July 16 - September 6, 199, later traveled to Wolfsburg, Kunstmuseum (May 24 - September 28, 1997), Paris, Centre George Pompidou, Mnam-Centre de création industrielle (December 16 - March 9, 1998), Helsinki, Nykytaiteen museo/The Museum of contemporary art Kiasma (October 17, 1998 - January 24, 1999 (another example exhibited)

Liverpool, Tate Liverpool, *Bruce Nauman: Make Me Think Me*, May 19 - August 28, 2006 (another example exhibited)

Another example from this edition is held in the permanent collection of the Tate, London.

Literature

C. Cordes, D. Taylor, *Bruce Nauman: Prints 1970-89*, Castelli Graphics, Lorence-Monk Gallery, New York and Donald Young Gallery, Chicago, p. 129

R. Wolfs, "Nauman: Director of Violent Incidents," *Parkett*, no. 10, 1986, pp. 3, 43 and 66 (illustrated)

J. Simon, "Breaking the Silence: an interview with Bruce Nauman," *Art in America*, September 1988, pp.141-148, 203

C. Cordes, D. Taylor, *Bruce Nauman: Prints 1970-89: A Catalogue Raisonné*, New York, 1989, p. 129

J. Simon, *Bruce Nauman: Exhibition Catalogue and Catalogue Raisonné*, exh. cat., Minneapolis, Walker Art Center, 1994, p. 302, no. 361 (illustrated)

Bruce Nauman, exh. cat., Hayward Gallery, London, 1997, p. 105 (illustrated)

Bruce Nauman, exh. cat., South Bank Centre, London 1998, p. 41, p.166 (illustrated)

J. Kraynak, ed., *Please Pay Attention: Bruce Nauman's Words, Writings and Interviews*, Cambridge, Massachusetts, 2003, fig. 2.6, p. 97 (illustrated)

Bruce Nauman: Make Me Think Me, exh. cat., Tate Liverpool, Liverpool, 2006, p. 66 (illustrated)



224. Tavares Strachan b. 1979

You Belong Here (blue), 2012

neon

24 x 61 in. (61 x 154.9 cm)

Printed with artist's name, title and edition number
"TAVARES STRACHAN EDITION: # 5 of 9 NAME: YOU" on
artist's box. This work is number 5 from an edition of 9.

Estimate

\$20,000-30,000

Provenance

Anthony Meier Fine Arts, San Francisco



225. Kiki Smith b. 1954

Eclipse, 2002

ink and gouache on nepal paper

90½ x 67¾ in. (230 x 172 cm)

Signed and dated "Kiki Smith 2002" on the lower right edge.

This work is unique.

Estimate

\$30,000-40,000

Provenance

Galerie Fortlaan 17, Gent

226. Robert Gober b. 1954

Three Works: *Untitled*, 2000

Complete series of 3 prints

(i) lithograph on on Fabriano Tiepolo and Arches Cover paper

(ii) lithograph on on Fabriano Tiepolo and Arches Cover paper

(iii) lithograph in colors with screenprint, embossing, hand-drawing and erasure on Fabriano Tiepolo and Arches Cover paper

(i) (ii) 30 x 38 in. (76.2 x 96.5 cm)

(iii) 37.75 x 46.5 in. (95.9 x 118.1 cm)

(i) Signed, dated and numbered "R. Gober 2000 33 of 47." This work is number 33 from an edition of 47.

(ii) Signed, dated and numbered "R. Gober 2000 24 of 50." This work is number 24 from an edition of 50.

(iii) Signed, dated and numbered "R. Gober 2000 33 of 50." This work is number 33 from an edition of 50.

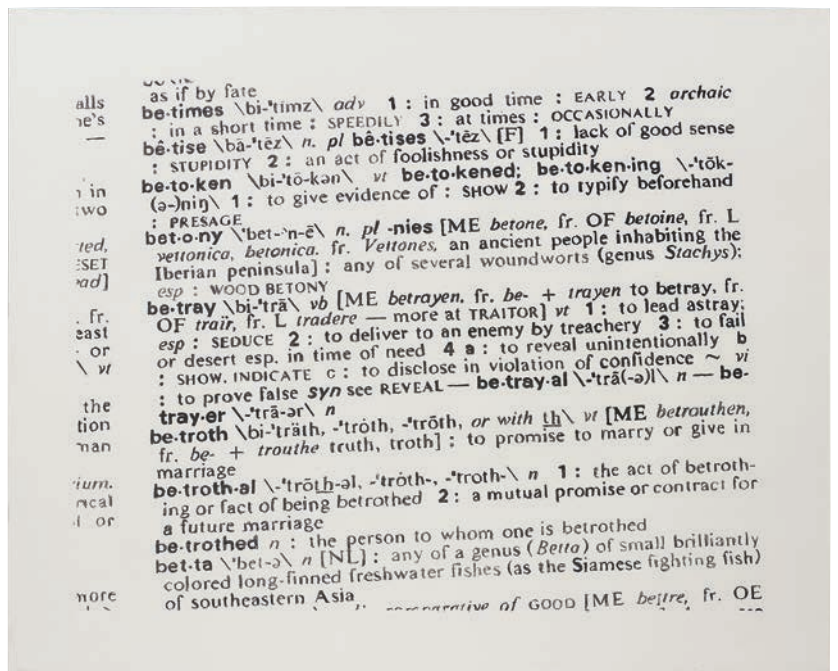
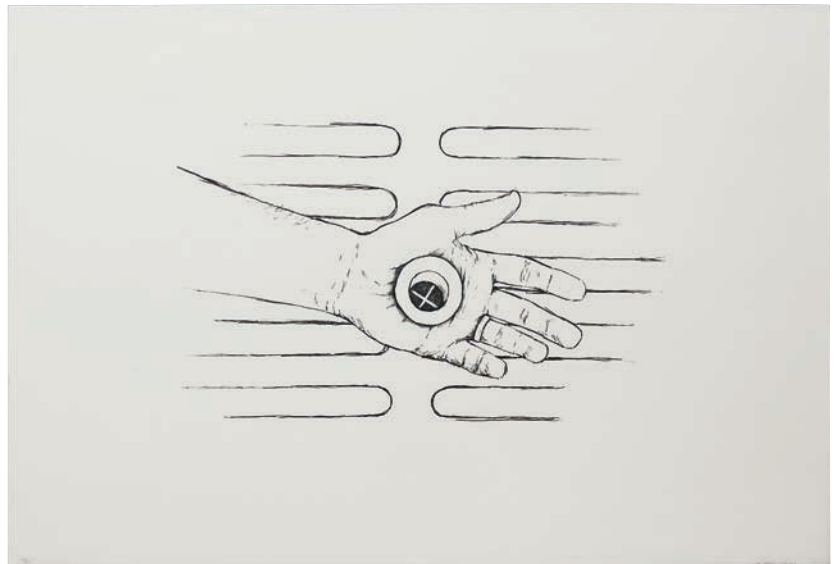
Stamped with the blindstamps of the Publisher, Gemini G.E.L., Los Angeles.

Estimate

\$15,000-20,000

Provenance

Gemini G.E.L., Los Angeles



“My parents tried to show me good taste, but I rebelled against it.”

Anselm Reyle

227. Anselm Reyle b. 1970

Untitled, 2006
mixed media on canvas, acrylic glass
56¼ x 47⅝ x 7½ in. (143 x 121 x 19 cm)

Estimate
\$40,000-60,000

Provenance
Andersen's Contemporary, Copenhagen



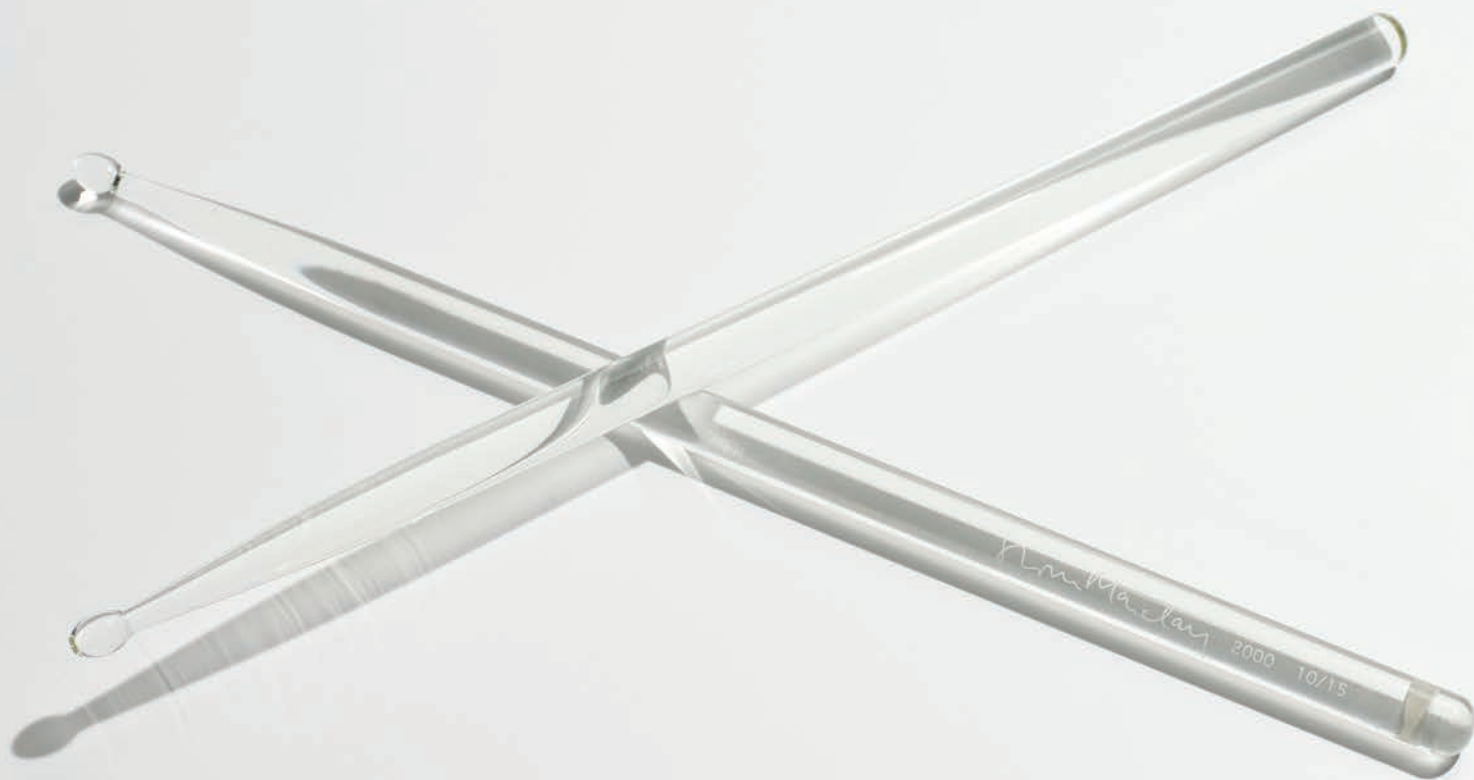
228. Jeff Koons b. 1955

Dom Pérignon Balloon Venus (Magenta), 2013
polyurethane resin, in 2 parts
24 $\frac{3}{8}$ x 12 $\frac{3}{4}$ x 13 $\frac{7}{8}$ in. (61.9 x 32.4 x 35.2 cm)
Stamped with the artist's signature on the suede interior.
This work is number 458 from the edition of 650 plus 40
artist's proofs.

Estimate
\$30,000-40,000

Provenance
Neiman Marcus
Acquired directly from the above by present owner





229. Christian Marclay b. 1955

Drumsticks, 2000
hand-tooled glass
15 $\frac{1}{16}$ x $\frac{9}{16}$ x $\frac{9}{16}$ in. (40.5 x 1.4 x 1.4 cm)
Engraved with signature and dated "Christian Marclay 2000" on one element. This work is number 10 from an edition of 15.

Estimate
\$10,000-15,000

Provenance
Private Collection

Exhibited
San Francisco, Fraenkel Gallery, *Stereo*, May 1 - June 28, 2008
Another example from this edition is held in the permanent collection of The Museum of Modern Art, New York.

Literature
Christian Marclay: Stereo, exh. cat., Fraenkel Gallery, San Francisco, 2008, pp. 50-51 (illustrated)



230. Mel Ramos b. 1935

Miss Great American Hotdog (Project for Playboy Magazine), 1972

graphite on paper

13½ x 18½ in. (34.3 x 47 cm)

Signed and dated "Mel Ramos 72" lower right.

Estimate

\$20,000-30,000

Provenance

Modernism Gallery, San Francisco

Christie's, New York, *Contemporary Drawings, Watercolors & Collages*, November 8, 1989, lot 186

Martin Lawrence Galleries, New York

Private Collection, 1996

Christie's, New York, *Post-War and Contemporary First Open*, April 1, 2008, lot 260

Private Collection, New York

231. Arman 1928-2005

Don't Touch!, 1967

accumulation of female mannequin hands in a
polyester female torso

36½ x 13 x 11 in. (92.7 x 33 x 27.9 cm)

This work is unique.

This work is recorded in the Arman Studio
Archives New York under APA# 8032.67.030
and under number 903 in the archives of Mrs.
Denyse Durand-Ruel.

Estimate

\$35,000-45,000

Provenance

Mary and Leigh Block, Chicago

The Art Institute of Chicago

Sotheby's, Paris, *Art Contemporain*, December

7 - 8, 2011, lot 127

Acquired at the above sale by the present owner

Exhibited

Arles, Musée Réattu, Cloître Saint-Trophime,

Arman, 1974

Literature

Arman, exh. cat., Cloître Saint-Trophime, Musée
Réattu, 1974, no. 30 (illustrated)

A. Sailer, *Die Kunst und das Shöne Heim*, 1982,
pp.113-120

Twentieth-century Painting and Sculpture, exh.
cat., The Art Institute of Chicago, Chicago, 1996,
pp. 124 - 125 (illustrated)



232. Andy Warhol 1928-1987

Merce Cunningham, 1962

silkscreen ink on linen

27¼ x 18⅞ in. (69.2 x 47.9 cm)

Stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. twice and numbered "PA 55.039" twice along the overlap and stretcher.

Estimate

\$150,000-200,000

Provenance

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

Exhibited

Oslo, Astrup Fearnley Museum of Modern Art, *Andy Warhol by Andy Warhol*, September 13 - December 14, 2008
Bonn, Bundeskunsthalle, Art and Exhibition Hall of the Federal Republic of Germany, *Ménage à Trois: Warhol, Basquiat, Clemente*, February 10 - May 20, 2012

Literature

R. Crone, *Andy Warhol*, Praeger Publisher, 1970, pp. 154-155
N. Frei, G. Prinz, *The Andy Warhol Catalogue Raisonné, Paintings and Sculpture 1961-1963*, vol. 01, New York, 2004, no. 339, pp. 301-307
Andy Warhol by Andy Warhol, exh. cat., Astrup Fearnley Museum of Modern Art, 2008, no. 7, p. 85 (illustrated)
Menage a Trois Warhol, Basquiat Clemente, exh. cat., Bundeskunsthalle, Art and Exhibition Hall of the Federal Republic of Germany, Bonn, 2012, cat. no. 61, p. 150 (illustrated)



233. Jean-Michel Basquiat 1960-1988

Untitled, 1981

oilstick on paper

19¾ x 16 in. (50.2 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

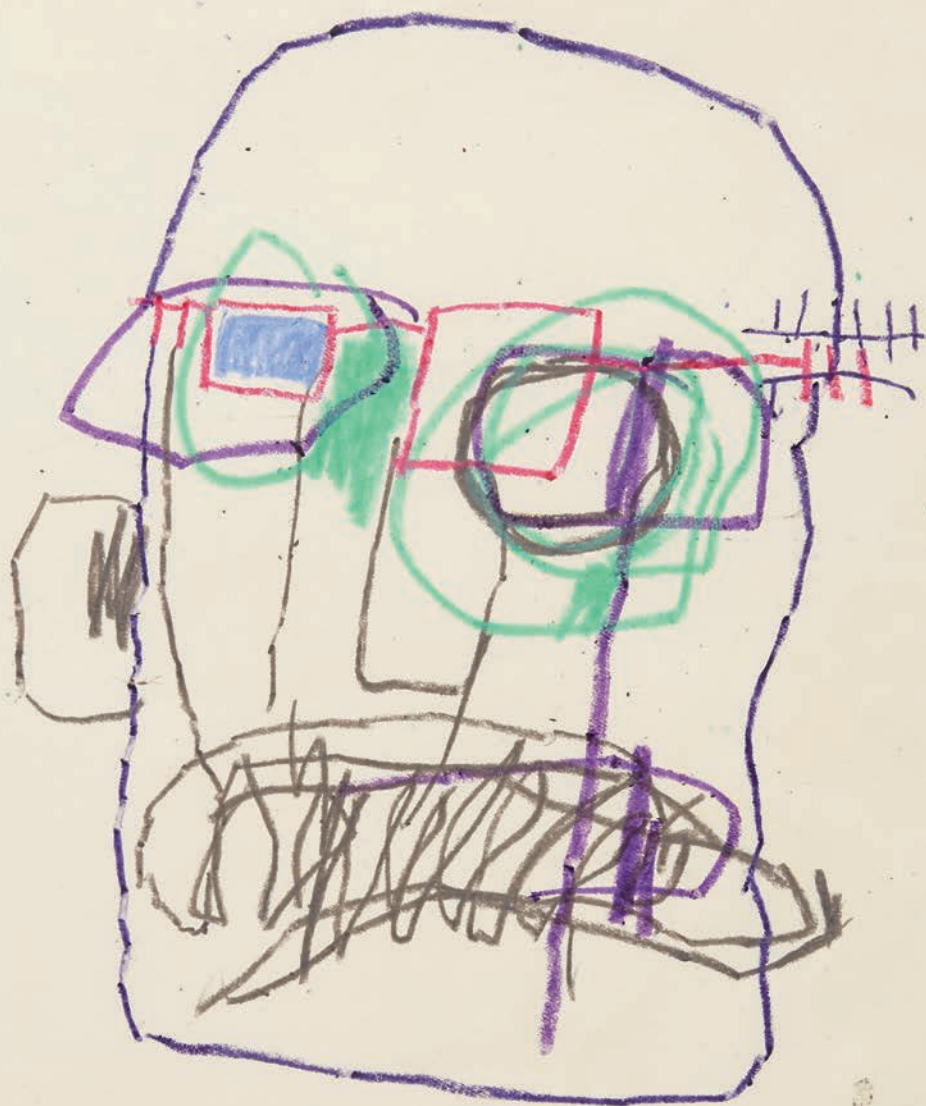
\$120,000-180,000

Provenance

Annina Nosei Gallery, New York

Private Collection, France, 1985

By descent to the present owner







234. Jean-Michel Basquiat 1960-1988

Three works: Untitled, 1982
oil stick on paper, in 3 parts
each 30 x 22¼ in. (76.2 x 56.5 cm)

Estimate
\$180,000-250,000

Provenance
Annina Nosei Gallery, New York

235. Andy Warhol 1928-1987

Paratrooper Boots: Positive and Negative
(*Diptych*), circa 1985-1986

synthetic polymer and silkscreen ink on canvas
each 20⅞ x 16 in. (51.1 x 40.6 cm)

Stamped by the Andy Warhol Foundation for the Visual Arts, Inc., further stamped twice by the Estate of Andy Warhol along the overlap and numbered "PA10.452" along the overlap and stretcher of *Positive*. Stamped by the Andy Warhol Foundation for the Visual Arts, Inc. and Estate of Andy Warhol and numbered "PA10.458" along the overlap of *Negative*.

Estimate

\$80,000-120,000

Provenance

Private Collection





reliable
troopers



BOOTS
hiking.
BMVAG
excell
boots
u

styled
by

Her t
famous

reliable
paratroopers



236. Andy Warhol 1928-1987

Paramount, 1985

synthetic polymer paint on HMP paper
50 x 38 in. (127 x 96.5 cm)

Stamped by the Estate of Andy Warhol
and the Andy Warhol Foundation for the
Visual Arts, Inc. and numbered "02.010"
on the reverse.

Estimate

\$60,000-80,000

Provenance

The Andy Warhol Foundation for the
Visual Arts, New York
The Stephanie and Peter Brant
Foundation, Greenwich
Phillips de Pury & Company, New York,
Contemporary Art Part II, November 11,
2005, lot 374
Private Collection
Hauswedell & Nolte, Hamburg, *Moderne
Kunst*, June 1, 2007, lot 113
Acquired at the above sale by the present
owner

Exhibited

Bonn, Bundeskunsthalle, Art and
Exhibition Hall of the Federal Republic
of Germany, *Ménage à Trois: Warhol,
Basquiat, Clemente*, February 10 - May
20, 2012

Literature

*Ménage à Trois: Warhol, Basquiat,
Clemente*, exh. cat., Bundeskunsthalle,
Art and Exhibition Hall of the Federal
Republic of Germany, Bonn, 2012, cat.
no. 138, p. 150 (illustrated)

237. Andy Warhol 1928-1987

Mobilgas, 1985
synthetic polymer paint on HMP paper
50 x 38 in. (127 x 96.5 cm)
Stamped by the Estate of Andy Warhol
and the Andy Warhol Foundation for the
Visual Arts, Inc. and numbered "02.002"
on the reverse.

Estimate

\$60,000-80,000

Provenance

The Andy Warhol Foundation for the
Visual Arts, New York
The Stephanie and Peter Brant
Foundation, Greenwich
Phillips de Pury & Company, New York,
Contemporary Art Part II, November 11,
2005, lot 374
Private Collection
Hauswedell & Nolte, Hamburg, *Moderne
Kunst*, June 1, 2007, lot 113
Acquired at the above sale by the present
owner

Exhibited

Bonn, Bundeskunsthalle, Art and
Exhibition Hall of the Federal Republic
of Germany, *Ménage à Trois: Warhol,
Basquiat, Clemente*, February 10 - May
20, 2012

Literature

*Ménage à Trois: Warhol, Basquiat,
Clemente*, exh. cat., Bundeskunsthalle,
Art and Exhibition Hall of the Federal
Republic of Germany, Bonn, 2012, cat.
no. 139, p. 174 (illustrated)



238. Robert Rauschenberg 1925-2008

Monitor, 2007

inkjet pigment transfer on poly laminate

61 x 73½ in. (154.9 x 186.7 cm)

Signed and dated "Rauschenberg 2K+7" lower left. Inscribed with artist's registration number "207.031" on the reverse.

Estimate

\$200,000-300,000

Provenance

PaceWildenstein, New York





“My procedure was simply to find everything that meant something to me. The logic of my self-development was to gradually find myself in my surroundings. I don’t use any subject, I just use certain subjects which serve to project my consciousness of things.”

Claes Oldenburg, 1965

**239. Claes Oldenburg and
Coosje van Bruggen** b. 1929 / (1942 - 2009)

Golf/Typhoon, 1996

bronze and acrylic urethane enamel on aluminum base
61¾ x 16¾ x 16½ in. (156.8 x 42.5 x 41.9 cm)

Stamped with title, year and number "GOLF/TYPHOON
1996 5/5" on the base. This work is number 5 from an
edition of 5 plus 1 artist's proof.

Estimate

\$150,000-200,000

Provenance

PaceWildenstein, New York

Exhibited

Los Angeles, PaceWildenstein, *Sculpture*, September 3 -
October 3, 1995 (another example exhibited)

Venice, Museo Correr, *Claes Oldenburg/Coosje van
Bruggen*, May 22 - October 3, 1999 (another example
exhibited)

Literature

G. Celant, *Claes Oldenburg/Coosje van Bruggen*, Milan:
Skira editore, 1999, p. 518, pp. 73, 484-487 (installation
illustrated)

Paintings, Sculpture and Works on Paper, exh. cat.,
Waddington Galleries, London, 2004, no.41, p.89
(illustrated)

Sculpture, exh. cat., Waddington Galleries, London,
2007, no. 25, p.51 (illustrated)



240. Robert Indiana b. 1928

Six, 1980
painted aluminum
77 $\frac{1}{8}$ x 73 $\frac{1}{4}$ x 37 $\frac{3}{4}$ in. (196 x 186 x 96 cm)
Stamped with the artist's signature, numbered and dated
"© 1980-2001 R INDIANA 5/6". This work is number 5 from
an edition of 6 plus 2 artist's proofs.

Estimate
\$250,000-350,000

Provenance
Morgan Art Foundation, acquired directly from the artist
Guy Pieters Gallery, Knokke-Heist, Belgium
Private Collection, Belgium

Exhibited
Saint-Paul de Vence, France, Guy Pieters Gallery, *Robert Indiana*, 2001
New York, *Installation on Park Avenue*, Spring 2003
Indianapolis, The Indianapolis Museum of Art, *Numbers (four) and Numbers (six) in the IMA Welcome Center to celebrate Super Bowl XLVI in Indianapolis*, January 27 - February 9, 2012

Literature
Robert Indiana, Sculpture, exh. cat., Guy Pieters Gallery, Knokke-Heist, 2001, p 25-26 (illustrated)
N. Kernan, *Robert Indiana*, Paris: Assouline Publishing, 2004, p.80, p.72-73 (illustrated)
J. Pissaro, J. Wilmerding, R. Pincus-Witten, *Robert Indiana*, New York: Rizzoli International Publications, 2006, p 175 (illustrated)





Property from the Estate of Philip and Edna Minkin,
Bloomfield Hills

241. Larry Rivers 1923-2002

Dancing with Bomberg's Dancer: Relief, 1990
oil on canvas mounted on sculpted foamboard, laid
on wood panel
65¾ x 51¼ x 3¾ in. (167 x 130.2 x 9.8 cm)
Signed and dated "Larry Rivers '90" lower right.

Estimate
\$15,000-20,000

Provenance
Marlborough Gallery, New York
Fandos Galeria de Arte Moderno, Valencia
Tibor de Nagy, New York
Robert Kidd Gallery, Birmingham

242. Allen Jones b. 1937

Spin, 2008
oil on canvas
72 x 72 in. (182.9 x 182.9 cm)
Signed, dated and titled "Allen Jones 2008
'Spin'" on the reverse.

Estimate
\$90,000-120,000

Provenance
Marlborough Fine Art, London
Acquired from the above by the present owner

Exhibited
London, Marlborough Fine Art, *Showtime - Allen Jones*, October 2008

Literature
Showtime - Allen Jones, exh. cat., Marlborough
Fine Art, London, 2008, cat. no. 1 (illustrated)



“My subject matter is basically the human condition and identity – things that deal with that in a schematic way appeal to me. It is about human interaction – and, I suppose, about sex in a funny way – but really it is an attempt to make a personification of the human condition.”

Allen Jones, 2014

243. Andy Warhol 1928-1987

Dollar Sign, 1981
screenprint ink on handkerchief mounted to
cardboard
18½ x 18 in. (47 x 45.7 cm)
Signed and dated "Andy Warhol 81" lower right

Estimate
\$30,000-40,000

Provenance
Jaspar Haddow, acquired directly from the artist
Acquired directly from the above by the present
owner

Exhibited
Fecamp, Palais Benedictine, *Andy Warhol Pop
Star*, June 24 - September 24, 2000 (another
example exhibited)

Literature
F. Feldman & J. Schellmann, *Andy Warhol Prints*,
Fourth Edition, New York 2003, IIIA.28, p. 239
(another example illustrated)



244. Keith Haring 1958-1990

Untitled, 1984
felt-tip pen on paper
12 x 9½ in. (30.5 x 23.2 cm)
Signed and dated "K. Haring 84" lower left.

Estimate
\$5,000-7,000

Provenance
Acquired directly from the artist by the
present owner

Literature
P. Schmelzer, "Graffiti on the Concourse:
Keith Haring's 1984 Walker Mural,"
Walker Art Magazine, March 30, 2012
(photograph of the artist drawing the
present lot)





o **245. Andy Warhol** 1928-1987

Statue of Liberty, 1986

acrylic on HMP paper

23¾ x 31⅜ in. (60.3 x 79.7 cm)

Stamped by the Estate of Andy Warhol and the
Andy Warhol Foundation for the Visual Arts, Inc.
and numbered "60.004" on the reverse.

Estimate

\$50,000-70,000

Provenance

Anthony d'Offay Gallery, London

Galerie Thaddaeus Ropac, Paris

Timothy Taylor Gallery, London

Exhibited

Edinburgh, Royal Scottish Academy, *Andy Warhol:
A Celebration of Life...and Death*, August 4 -
November 2007



246. Andy Warhol 1928-1987

Untitled, circa 1956
ink, gouache, and watercolor on paper
15 x 10¼ in. (38.1 x 26 cm)
Signed "Andy Warhol" lower right.

Estimate
\$15,000-20,000

Provenance
Private Collection, New Rochelle
Acquired from the above by the present owner



247. Tom Wesselmann 1931-2004

Study for Smoker #27, 1978
ballpoint pen and colored pencil on tracing paper
2¾ x 3¼ in. (7 x 8.3 cm)
Signed and dated "Wesselmann 78" lower center.

Estimate
\$20,000-30,000

Provenance
Galerie Benden & Klimczak, Cologne
Private Collection, Switzerland
Christie's, London, *Post-War and Contemporary Art*,
April 5, 2007, lot 738
Acquired at the above sale by the present owner

“Where do your images come from?”

Jim Dine: They don’t come from anywhere.

They come from dreams and they come from my childhood.”

248. Jim Dine b. 1935

Trembling for Color (Venus), 1990

painted bronze

64 x 24 x 18 in. (162.6 x 61 x 45.7 cm)

Signed, dated, numbered and stamped with foundry mark

“JIM DINE © 1990 6/6 ? Walla Walla” interior of base. This work is number 6 from an edition of 6.

Estimate

\$100,000-150,000

Provenance

Pace Gallery, New York



“The prime mission of my art, in the beginning, and continuing still, is to make figurative art as exciting as abstract art. I think I have succeeded, but there is still a lot further to go.”

Tom Wesselmann, 1985

249. Tom Wesselmann 1931-2004

Dropped Bra (Big Maquette), circa 1978-80
enamel on aluminum
28 x 58 x 22 in. (71.1 x 147.3 x 55.9 cm)
Signed and inscribed “The Estate of Tom Wesselmann Claire Wesselmann Executor” on the base of the reverse; further stamped and numbered “Wesselman No. 3” on the base of the reverse. This work is 3 of 5 unique maquettes, executed in black, pink, green, yellow and charcoal, that were studies for a large outdoor sculpture of the same subject.

Estimate

\$80,000-120,000

Provenance

Estate of the Artist
Maxwell Davidson Gallery, New York
Private Collection, New York





250. Andy Warhol 1928-1987

Soup Can, ca. 1978

silkscreen ink on paper

22¼ x 17½ in. (56.5 x 44.5 cm)

Stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. and numbered "UP47.59" on the reverse.

Estimate

\$60,000-80,000

Provenance

The Andy Warhol Foundation for the Visual Arts, Inc.
Private Collection, acquired directly from the above



251. Andy Warhol 1928-1987

Mark Liebowitz, 1977

silkscreen ink on canvas

40 $\frac{3}{8}$ x 40 $\frac{1}{8}$ in. (102.5 x 102 cm)

Signed and dated "Andy Warhol 1977" along the overlap. Stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. twice and numbered "P050.373" twice along the overlap and stretcher.

Estimate

\$100,000-150,000

Provenance

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

Acquired from the above by the present owner, 2007



252. Deborah Kass b. 1952

Six Red Barbras (Jewish Jackie Series), 1992
synthetic polymer and silkscreen ink on canvas
45 x 35 in. (114.3 x 88.9 cm)
Signed, titled, dated and inscribed "D Kass 93 6 Red Barbras
(Jewish Jackie Series) 2094 45 x 36" on the reverse.

Estimate
\$15,000-20,000

Provenance
Team Gallery, New York



253. Christian Marclay b. 1955

Silence, 2006
silkscreen ink on paper
23¼ x 28¾ in. (59 x 73 cm)

Estimate
\$30,000-40,000

Provenance
Private Collection



254. Ed Ruscha b. 1937

Pieces of Broken Pane, 2007
 acrylic on museum board paper
 12¼ x 9⅞ in. (31.1 x 23.8 cm)
 Signed and dated "Ed Ruscha 2007" lower right,
 titled "Pieces of Broken Pane" on the reverse.

Estimate
 \$25,000-35,000

Provenance
 Gagosian Gallery, London
 Private Collection

Exhibited

London, Gagosian Gallery, *Ed Ruscha: Broken Glass*, October 2 - November 17, 2007

Literature

Ed Ruscha: Broken Glass, exh. cat., Gagosian Gallery, London, 2007, n.p. (illustrated)
 This work will be included in a future volume of *Edward Ruscha Catalogue Raisonné of the Works on Paper*, edited by Lisa Turvey.

“The idea here was to think and feel like a piece of broken glass.”

Ed Ruscha, 2007



255. Ed Ruscha b. 1937

Broken Glass with Shards, 2007
acrylic on museum board paper
12¼ x 9¾ in. (31.1 x 23.8 cm)
Signed and dated “Ed Ruscha 2007” lower right,
titled “Broken Glass with Shards” on the reverse.

Estimate
\$25,000-35,000

Provenance
Gagosian Gallery, London
Private Collection

Exhibited
London, Gagosian Gallery, *Ed Ruscha: Broken Glass*, October 2 - November 17, 2007

Literature
Ed Ruscha: Broken Glass, exh. cat., Gagosian Gallery, London, 2007, n.p. (illustrated)
This work will be included in a future volume of *Edward Ruscha Catalogue Raisonné of the Works on Paper*, edited by Lisa Turvey.



256. Enoc Pérez b. 1967

Ponce Inter-Continental Hotel, Ponce, Puerto Rico, 2003

watercolor on paper

16½ x 12¼ in. (41 x 31.1 cm)

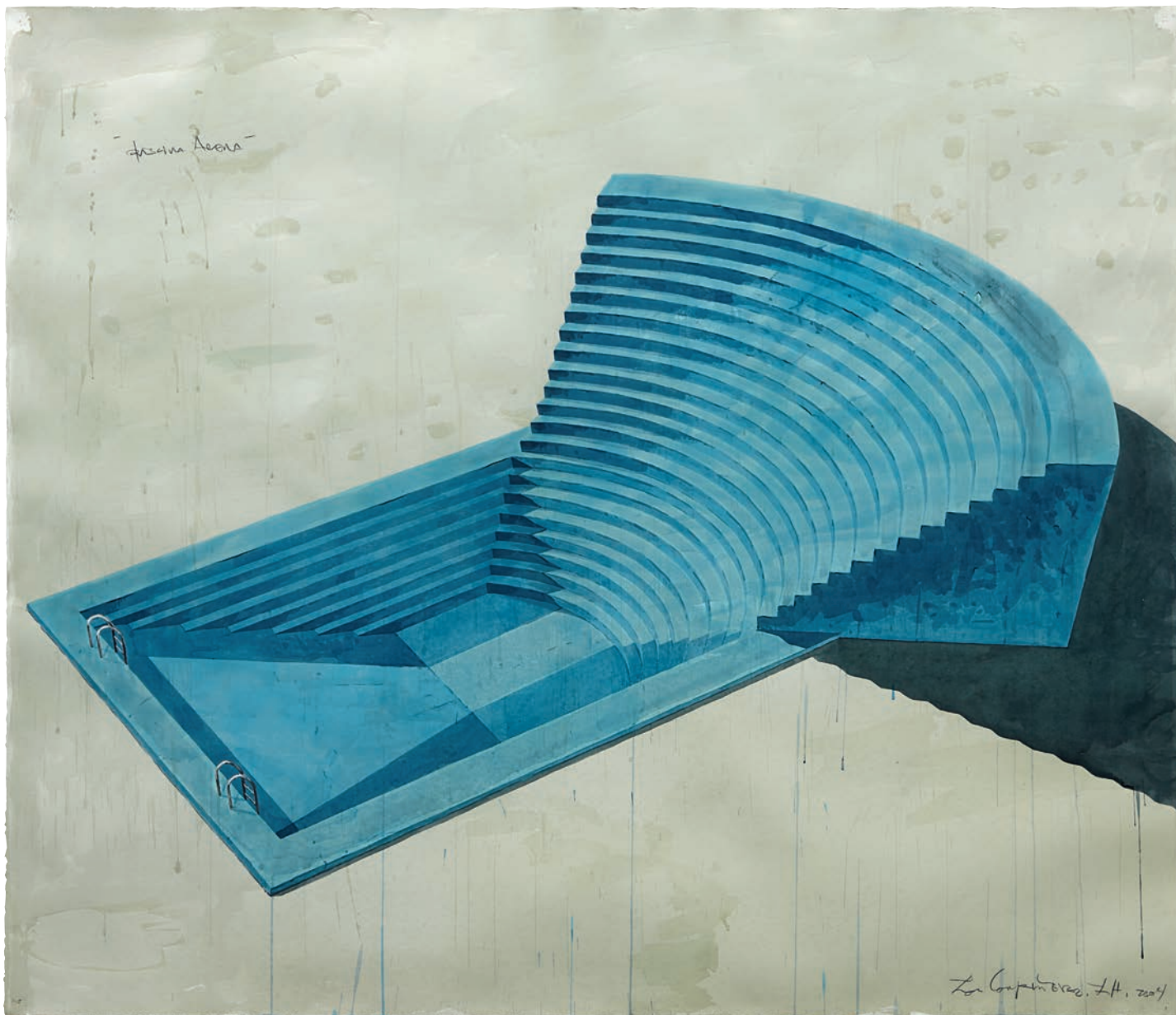
Signed, titled and dated "Enoc Pérez Ponce Inter-Continental Hotel, Ponce, Puerto Rico December 20, 2003" on the reverse.

Estimate

\$12,000-18,000

Provenance

Elizabeth Dee Gallery, New York



257. Los Carpinteros b. 1969, b. 1971

Piscina Arena, 2005
 watercolor and charcoal on paper
 62 $\frac{3}{8}$ x 72 $\frac{1}{2}$ in. (158.5 x 184 cm)
 Signed, dated and inscribed "Los Carpinteros LH 2004"
 lower right.

Estimate
 \$20,000-30,000

Provenance
 Galeria Fortes Vilaça, São Paulo



Property From An Important
Private Collection

258. Julian Schnabel b. 1951

Carey, 1992
oil on white velvet, in artist's frame
70¼ x 42½ in. (178.4 x 108 cm)
Signed and dated "Julian Schnabel
1992" along the overlap.

Estimate
\$60,000-80,000

Provenance
Private Collection

Property From An Important
Private Collection

259. Julian Schnabel b. 1951

Untitled (Elvira), 1992
oil on white velvet, in artist's frame
70¼ x 42½ in. (178.4 x 108 cm)
Initialed, inscribed and dated "JCS
Montauk 92" on the reverse.

Estimate
\$60,000-80,000

Provenance
PaceWildenstein, New York
Private Collection

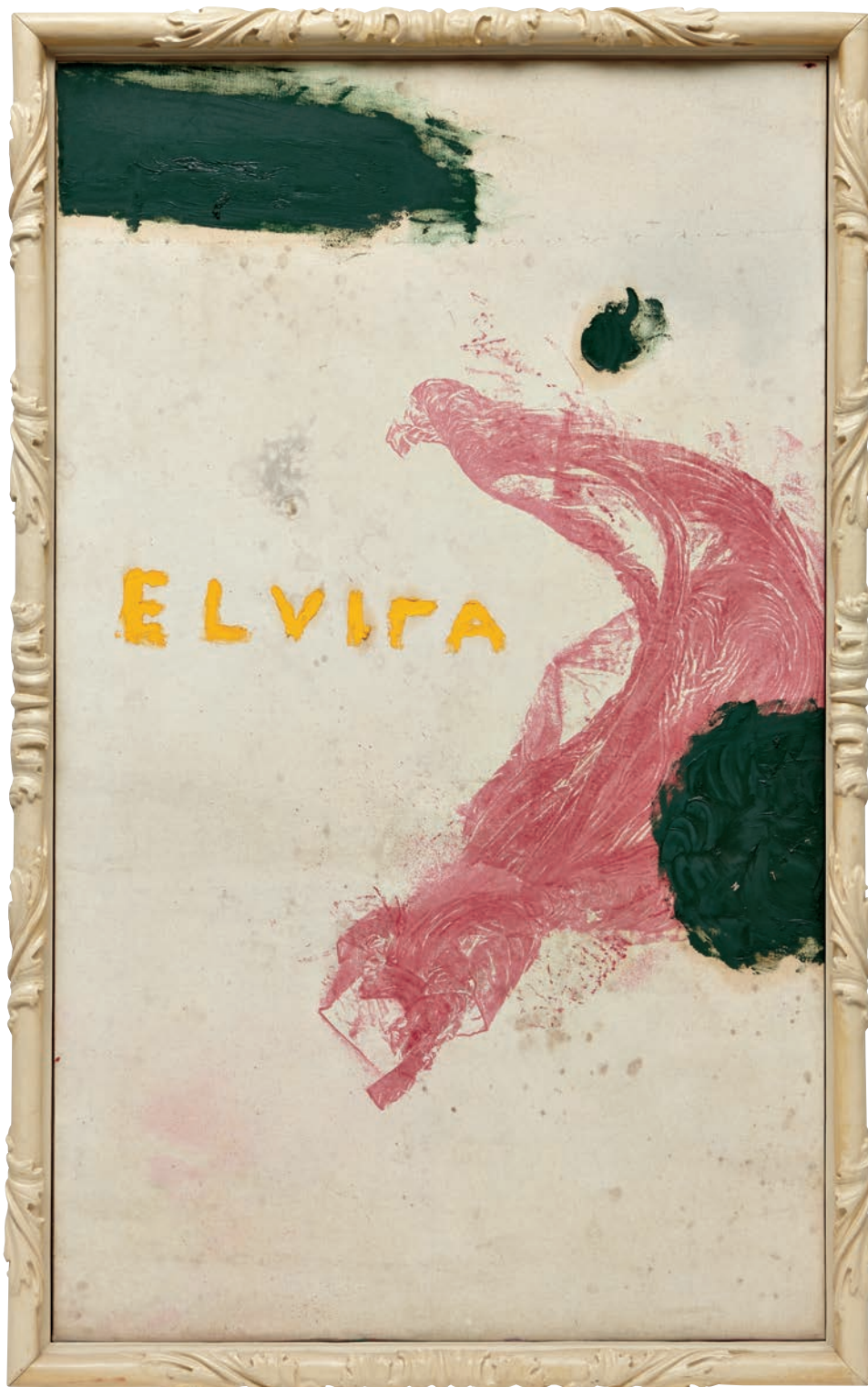
As a paradigmatic New York artist, Julian Schnabel holds fast to the bombastic quality of the 1980s yet his work can simultaneously be characterized as distinctly of the now. His radical media and processes include anarchic collage, an array of found objects, seemingly frivolous text, and unusual canvas supports. Schnabel's penchant for artistic risk certainly animated the younger generation that are dominating the

fore of the art world today. Though his famous personality can be powerful enough to eclipse even the post poignant of his paintings, he prevails as one of the most dynamic, prolific, and compelling artists working today.

The present lots finds incorporation of text in the form of "Elvira", at once arbitrary, emotive, clasped by a swath of rich pink paint. Finding

“It’s a ridiculous idea, that you can’t respond to something unless it closely relates to your own life.”

Julian Schnabel, 2010



expression in many of his paintings, Schnabel describes “the subjectivity of the written word and the many forms it can take, and the many different meanings that are possible to different viewers depending on where they are from.” (Julian Schnabel in Conversation with Alex Gartenfield, *Julian Schnabel: Permanently Becoming and the Architecture of Seeing*, Thames and Hudson, 2011, pg. 43). The opulence

of the white, creamy velvet experiences a stark interruption by the murky darkness of the globular forms, and at once we are transported to a pictorial and tactile battle of elements. *Untitled (Elvira)* illustrates the gravitas of a younger Schnabel, living and working in Montauk, creating inexorably-textured landscape that perhaps intimates a moment or a person in the artist’s life—and yet we are unconcerned with these details, as we are enraptured in his painterly gaze.



260. Donald Sultan b. 1951

Six Light Blues Nov 28, 2006, 2006
pastel and black flocking on Arches paper
22½ x 30⅞ in. (57.2 x 76.5 cm)
Initialed, titled and dated "Six Light Blues
Nov 28 2006 DS" lower left.

Estimate
\$8,000-12,000

Provenance
Ameringer Yohe Fine Art, New York



261. Donald Sultan b. 1951

Seven Light Greens Nov 25, 2006, 2006
pastel and black flocking on Arches paper
22⅜ x 30⅞ in. (56.8 x 76.8 cm)
Initialed, titled and dated "Seven Light
Greens Nov 25 2006 DS" lower left.

Estimate
\$8,000-12,000

Provenance
Ameringer Yohe Fine Art, New York



262. Francesco Clemente b. 1952

Untitled, 1983
watercolor on paper
18 x 24 in. (45.7 x 61 cm)

Estimate
\$12,000-18,000

Provenance
Sperone Westwater Gallery, New York
Christie's, New York, *Contemporary Paintings, Watercolors & Sculpture*, February 23, 1990, lot 131
Acquired at the above sale by the present owner

Exhibited
Basel Museum für Gegenwartskunst, *Francesco Clemente CVIII: Watercolors Adayar*, May 2 - July 5, 1987, later traveled to Groningen, Groninger Museum (September 9 - October 10, 1987) Ulm, Ulmer Museum (November 8 - December 6, 1987), Nice, Musée de la Ville de Nice (January - February, 1988) Cologne, Museum Ludwig (March 15 - April 24, 1988), Frankfurt, Frankfurter Kunstverein, (June 22 - July 24, 1988), Lausanne, Musée Cantonal des Beaux-Arts (September 1 - October 16, 1988), Innsbruck, Austria, Galerie mi Taxispalais (December 1988 - January 1989)

Literature
F. Clemente, *Francesco Clemente CVIII: Watercolors Adayar*, Zurich, 1985, no. LXV (illustrated)



263. Ross Bleckner b. 1949

The Wild Years of Philosophy, 1990

oil on linen

84 x 60 in. (213.4 x 152.4 cm)

Signed, titled, inscribed and dated "Ross Bleckner O/L
1990 The Wild Years of Philosophy" on the reverse.

Estimate

\$40,000-60,000

Provenance

Mary Boone Gallery, New York



264. Alex Katz b. 1927

Tilda, 2004

oil on board

16 x 11 $\frac{7}{8}$ in. (40.6 x 30.2 cm)

Signed and dated "Alex Katz 04" right of center.

Estimate

\$40,000-60,000

Provenance

PaceWildenstein, New York

Rosenbaum Contemporary, Boca Raton



265. Kenny Scharf b. 1958

T.V. Starlacash, 2006

oil, acrylic and silkscreen ink on canvas

60 x 48 in. (152.4 x 121.9 cm)

Signed, dated and titled "Kenny Scharf '06 T.V. Starlacash" on the reverse.

Estimate

\$30,000-50,000

Provenance

Paul Kasmin, New York

Literature

E. Cohen, ed., *Kenny Scharf*, New York: Rizzoli International Publications, Inc., 2009, p. 226 (illustrated)



266. David Salle b. 1952

Hands Holding Ball, 2004

oil and acrylic on canvas

96 x 66 in. (243.8 x 167.6 cm)

Signed, titled and dated "David Salle 2005 'HANDS HOLDING BALL'" along the stretcher.

Estimate

\$70,000-90,000

Provenance

Private Collection



267. Dan Rees b. 1982

Untitled, 2011
plasticine on wood, in artist's frame
59 x 51½ x 2¾ in. (150 x 130 x 7 cm)
Signed and dated "Dan Rees 2011" on the reverse.

Estimate
\$20,000-30,000

Provenance
Tanya Leighton Gallery, Berlin



268. Stanley Casselman b. 1963

IR-45-1, 2014

acrylic on canvas

65 x 65 in. (165.1 x 165.1 cm)

Signed, titled and dated "Stanley Casselman 'IR-45-1' 2014" on the reverse.

Estimate

\$30,000-40,000

Provenance

Brintz Galleries, Palm Beach



269. Carroll Dunham b. 1949

Composite Image (Testicles), 2003
watercolor, acrylic and graphite on linen
24 x 20 in. (61 x 50.8 cm)
Signed and dated "C.D. June '03 6/10/03" lower right.

Estimate
\$15,000-20,000

Provenance
NyeHaus, New York
Private Collection, United States



270. Ashley Bickerton b. 1959

Untitled, 2006

acrylic and digital print on paper, in artist's frame inlaid with mother of pearl

47 x 39½ in. (119.4 x 100.3 cm)

Estimate

\$18,000-22,000

Provenance

Lehmann Maupin, New York

Private Collection, acquired directly from above



271. Charline von Heyl b. 1960

King Bee, 2001

oil on canvas

50 x 47¼ in. (127 x 120 cm)

Signed, titled and dated "King Bee' Charline von Heyl 2001" on the reverse.

Estimate

\$15,000-20,000

Provenance

Friedrich Petzel Gallery, New York



272. Amy Sillman b. 1966

Skirmishes of an Untimely Nature, 2000

oil on canvas

72 x 84 in. (182.9 x 213.4 cm)

Signed, titled and dated "Amy Sillman 'Skirmishes of an Untimely Nature' 2000." Further inscribed "Sillman 705 Driggs Brooklyn" along the stretcher.

Estimate

\$30,000-40,000

Provenance

Brent Sikkema, New York

Literature

BOMB — *Artists in Conversation: Amy Sillman* by David Humphrey, *BOMB Magazine*, BOMB 72, Summer 2000 (illustrated)

Arlene Bonnant, *CAP Collection*, 2005, p. 256

"Amy Sillman's new paintings promote rangy analogies with people, maps, gardens, and diagrams in swoony alternation. They are ravishing, wounded and raving while retaining a high degree of poised formality. Narratives are kindled from the assembled elements; paint daubs accumulate with mosaic density to blossom into foliage, architecture or crowds of former lovers. Sillman's paintings have a strong personality expressed by loquacious jocularity

and confessional intimacy. A radiant brightness saturates her painted atmospheres; horizons curl onto themselves and hapless protagonists are imprinted by anxieties and longings..... The mind of these paintings is singular and clusterfucked, splendid and demented. Sillman's work encourages us to marvel at the ways we can be fascinating strangers, even to ourselves." (David Humphrey, 2005)



273. Slawomir Elsner b. 1976

Old Street 6, 2007

oil on canvas

47¼ x 33½ in. (120 x 85.1 cm)

Signed, dated and titled "Slawomir Elsner 'Old Street' 06." on the reverse. Further signed, dated and titled "Slawomir Elsner 'Old Street' 06." along the overlap.

Estimate

\$8,000-12,000

Provenance

Campoli Presti Gallery, London

Private Collection, United States

Exhibited

London, Sutton Lane, *Deux Couleurs*, July 3 - 31, 2007



274. Jim Shaw b. 1952

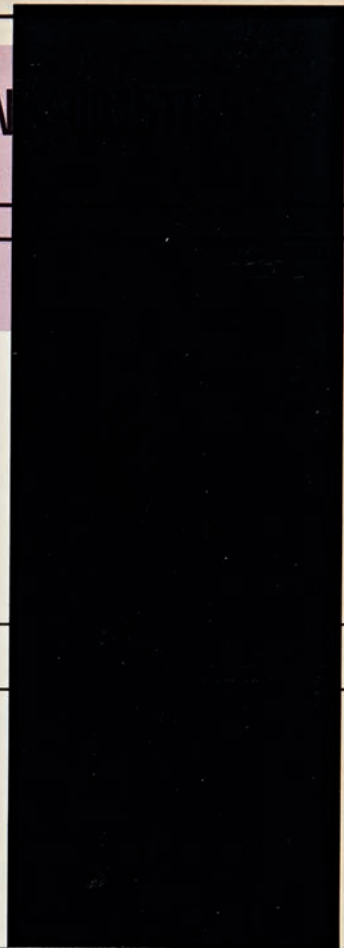
Long Dream Drawing, 2007
pencil on paper
14 $\frac{5}{8}$ x 65 $\frac{3}{4}$ in. (37.1 x 167 cm)

Estimate
\$15,000-20,000

Provenance
Metro Pictures, New York



PROMET s.a.s. di MORO MICHELE
20067 PAULLO (MILANO) VIA MAZZINI 57/59 TEL. (02) 9064012



M1	B2		T1	TP1				M	B	FC	FA
M2	B3		T2	TP6				SP mm	SP mm	Ø	
M3	B4		T3	TP7				5	5	10,5	●
M4	B5		T4								
M5	B6		T5								
	B7		T6								
			T7								

275. Wade Guyton b. 1972

Untitled, 2009

Epson DURABrite Inkjet on book page

sheet 8¼ x 7¾ in. (21 x 19.7 cm)

Signed "Wade Guyton" on a gallery label affixed to the reverse.

Estimate

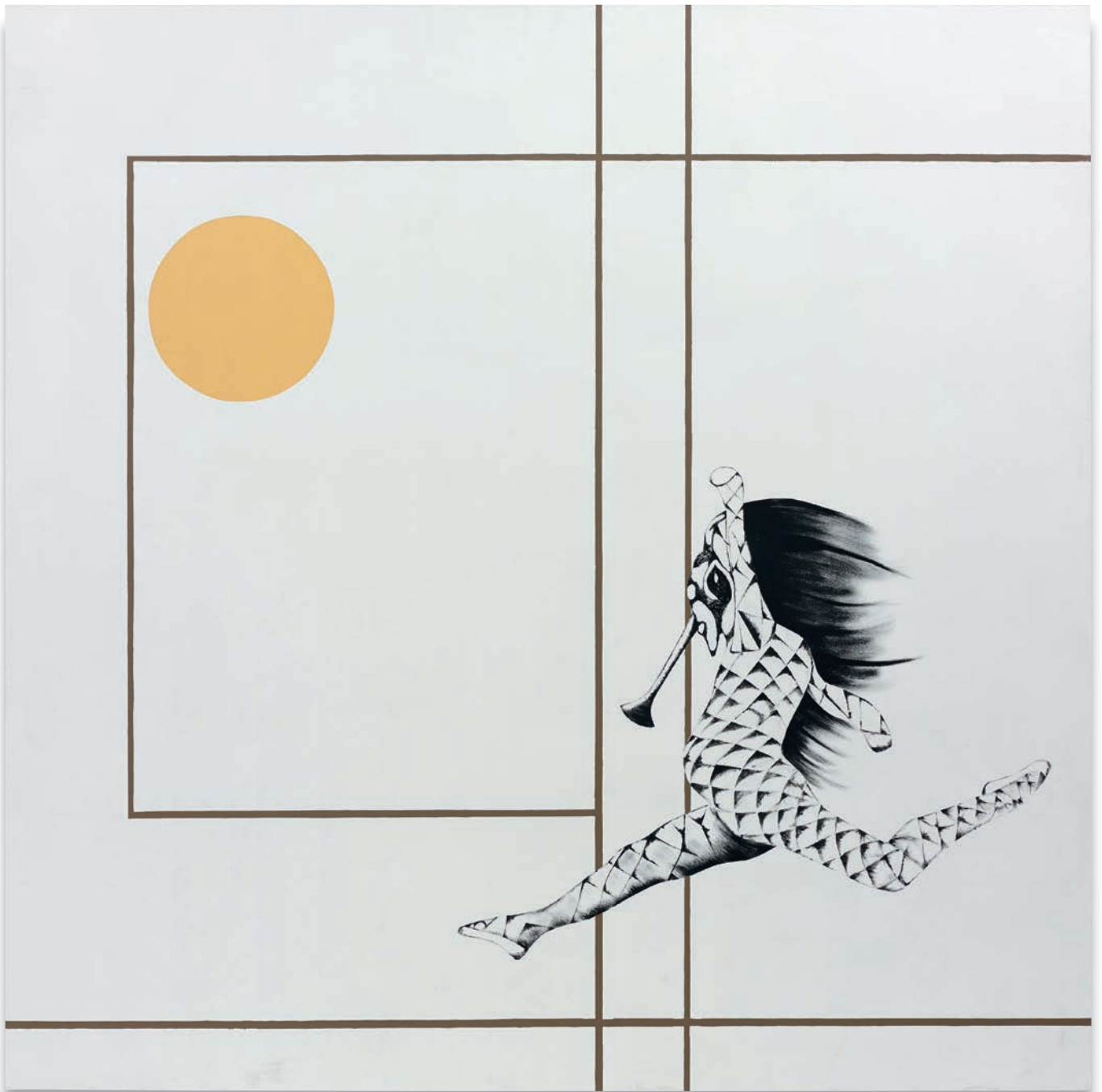
\$7,000-10,000

Provenance

Friedrich Petzel Gallery, New York

Exhibited

Milan, Giò Marconi, *WadeGUYTON: Couleur et Fabrication*, May 31, 2011 - July 22, 2011



276. Enrico David b. 1966

Untitled, 2007
acrylic on canvas
94½ x 94½ in. (240 x 240 cm)

Estimate
\$20,000-25,000

Provenance
Galerie Daniel Buchholz, Cologne

277. Anselm Reyle b. 1970

Untitled, 2005
mixed media on canvas
92 x 78½ x 8¼ in. (233.7 x 199.4 x 21 cm)

Estimate
\$80,000-120,000

Provenance
Private Collection
Stellan Holm Gallery, New York

Exhibited
New York, Stellan Holm Gallery, *Irreversible*, New York, May
10 - June 23, 2007



278. Wade Guyton b. 1972

U Stencil, 2006

stainless steel

23½ x 23½ in. (59.7 x 59.7 cm)

Ink stamped "Wade Guyton U Stencil 2006 7/16 Hard Hat Genève" on the reverse. This work is number 7 from an edition of 16 plus 2 artist's proofs.

Estimate

\$15,000-20,000

Provenance

Hard Hat, Geneva

Private Collection, USA



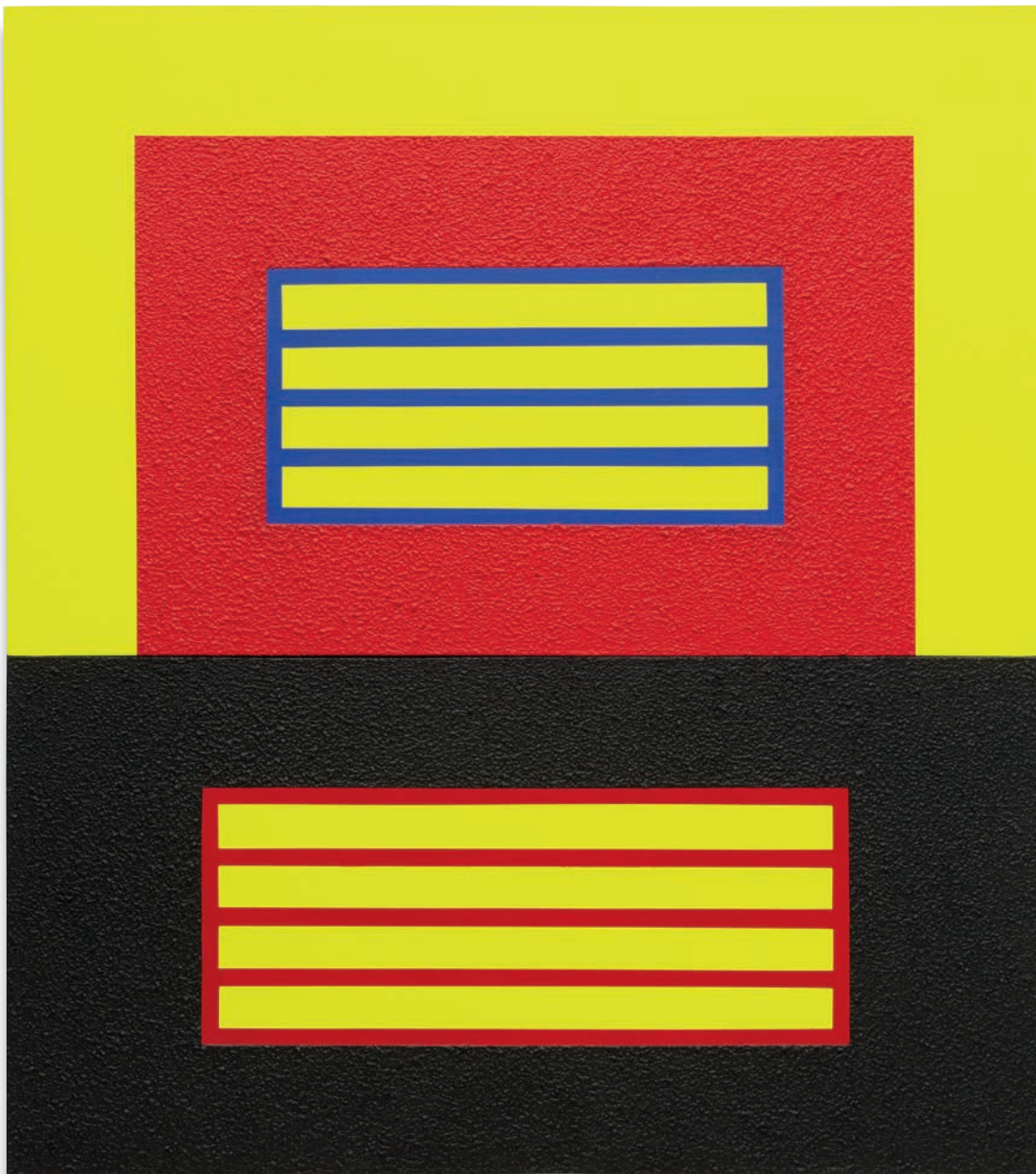


279. Thomas Schütte b. 1954

2 N. Küsse, 1989
 colored pencil on watercolor paper
 19 $\frac{5}{8}$ x 25 $\frac{5}{8}$ in. (50 x 65 cm)
 Titled "2 N. Küsse" lower right.

Estimate
 \$18,000-22,000

Provenance
 Galerie Kunst und Handel, Graz
 Private Collection, acquired directly from the above
 Sotheby's, London, *Contemporary Art Day Sale*,
 February 10, 2006, lot 121
 Acquired at the above sale by the present owner



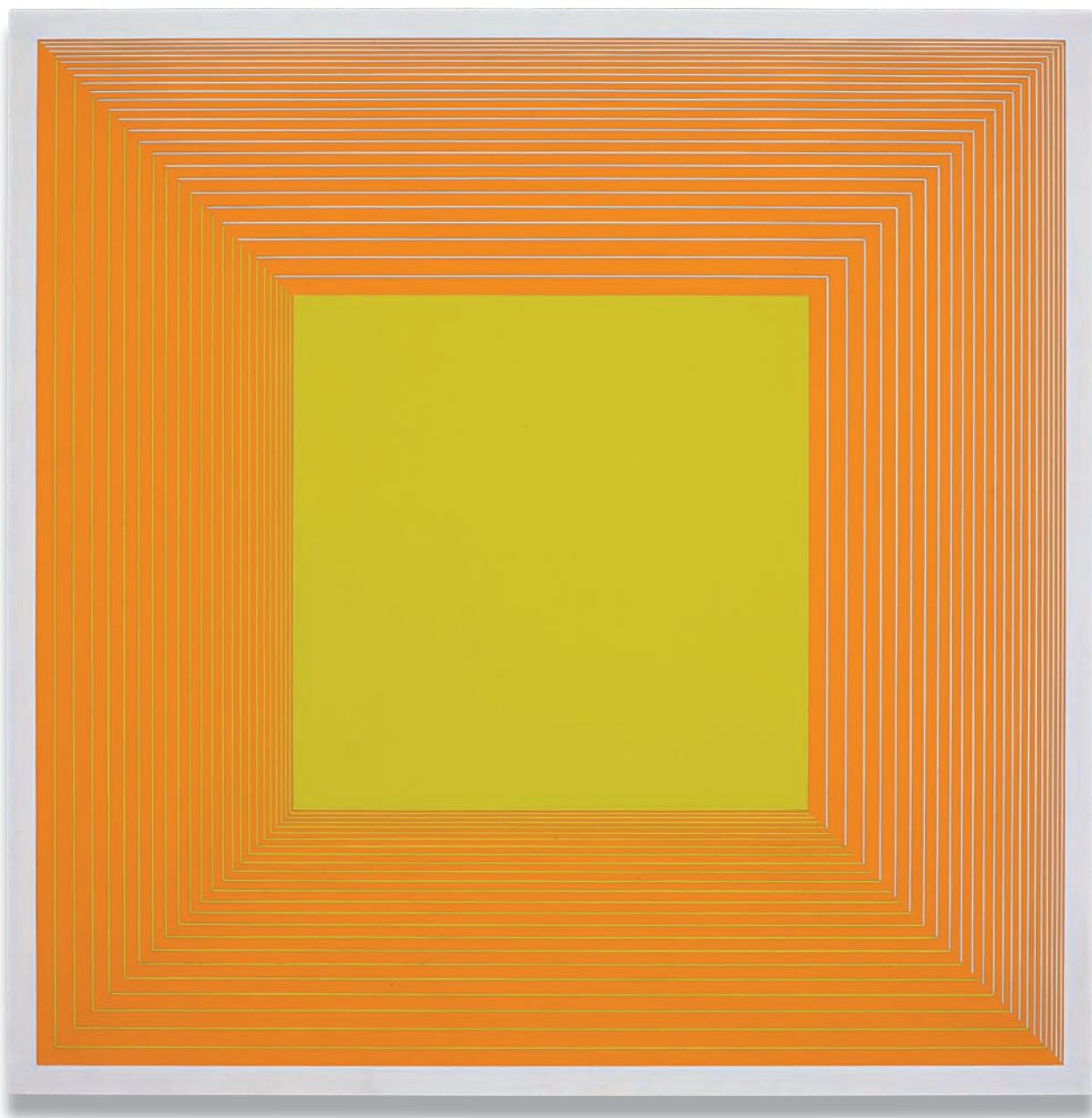
280. Peter Halley b. 1953

Red Prison Above Black Prison, 2004
acrylic day-glo paint and roll-a-tex on canvas
54¼ x 48 in. (137.8 x 121.9 cm)

Estimate
\$30,000-40,000

Provenance
Mary Boone Gallery, New York
PaceWildenstein, New York
Christie's, New York, *First Open Post-War and Contemporary Art*, September 10, 2007 lot 86
Christie's, New York, *First Open*, September 23, 2014, lot 269
Acquired at the above sale by the present owner

Exhibited
New York, PaceWildenstein, *Logical Conclusions: 40 Years of Rule-Based Art*, February 18 - March 26, 2005



281. Richard Anuszkiewicz b. 1930

Arithmetical Orange, 1967

Liquitex on board

36 x 36 in. (91.5 x 91.5 cm)

Signed and dated "RICHARD ANUSZKIEWICZ 1967
© 1967 174" on the reverse.

Estimate

\$40,000-60,000

Provenance

Sidney Janis Gallery, New York

Exhibited

New York, Sidney Janis Gallery, *New Paintings by
Anuszkiewicz*, October 2 - 25, 1967

Literature

New Paintings by Anuszkiewicz, exh. cat., Sidney
Janis Gallery, New York, 1967, no. 31



282. Francis Alÿs b. 1959

Untitled (Before the Prophet), 2000
oil, graphite, adhesive tape and tracing
paper collage on paper
18¼ x 24½ in. (46.4 x 62.2 cm)
Signed and dated "Francis Alÿs 2000"
on the reverse.

Estimate
\$8,000-12,000

Provenance
Galerie Peter Kilchmann, Zurich
Acquired from the above by the
present owner

Literature
A. Bonnant, *CAP Collection*,
Switzerland, 2005, p. 34 (illustrated)



283. Francis Alÿs b. 1959

Untitled (Before the Prophet), 2003
oil, graphite, tape and tracing paper
collage on paper
19½ x 27½ in. (49.5 x 68.9 cm)

Estimate
\$8,000-12,000

Provenance
Galerie Peter Kilchmann, Zurich
Acquired from the above by the
present owner

Literature
A. Bonnant, *CAP Collection*,
Switzerland, 2005, pp. 33-35
(illustrated)

284. Y. Z. Kami b. 1966

Untitled (Mr. Howard), 2001

oil on canvas

44 x 24½ in. (111.8 x 61.3 cm)

Signed and dated "Kami 2001" on the reverse.

Estimate

\$20,000-30,000

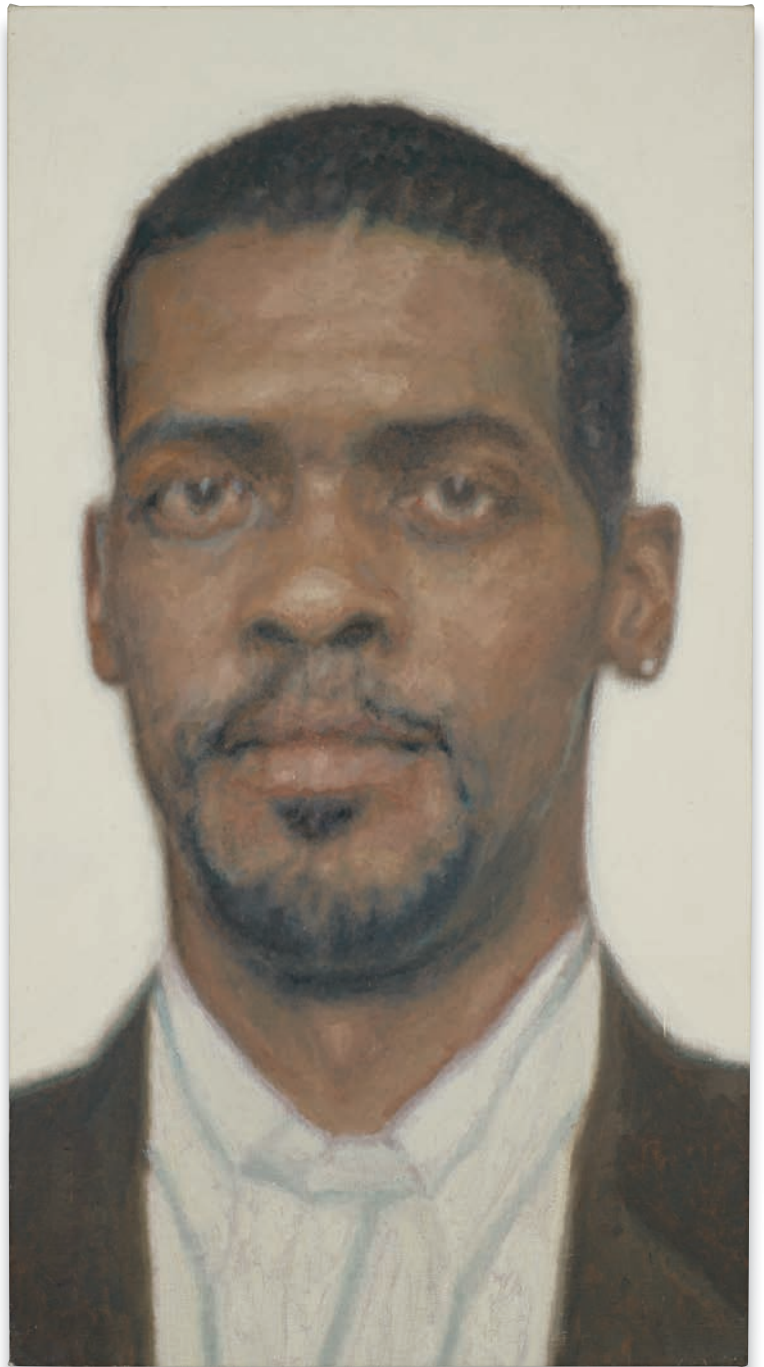
Provenance

Gagosian Gallery, London

Private Collection

Sotheby's, London, *Contemporary Day Sale*, June 26, 2009,
lot 267

Acquired at the above sale by the present owner





285. Tony Oursler b. 1957

Crying Doll (Floral #2), 1993
sewn cloth, tripod, v332 projector, DVD,
Panasonic S29 DVD player
overall 10 x 3 x 3 in. (25.4 x 7.6 x 7.6 cm)

Estimate
\$15,000-20,000

Provenance
Metro Pictures Gallery, New York



286. Mr. b. 1969

Shippin-Chin, 2004
acrylic on synthetic resin
43¾ x 36¼ x 35 in. (111 x 92 x 89 cm)
This work is unique.

Estimate
\$30,000-40,000

Provenance
Tomio Koyama Gallery, Tokyo
Phillips de Pury & Company, London, *Kyobai, Japanese Art & Culture*, Thursday, April 3, 2008, lot 120
Acquired at the above sale by the present owner

Exhibited
Tokyo, Tomio Koyama Gallery, *Thank you for your hard work*, 2004
Lyon, Musée d'Art Contemporain de Lyon, *Mr.*,
September 24 - December 31, 2006

Literature
Chiho Aoshima, Mr. Aya Takano, Editions du Panama,
Musée d'Art Contemporain de Lyon, Paris, 2006, p. 127



287. Paulina Ołowska b. 1976

Romance Talking, 2000

acrylic on canvas

12½ x 16¼ in. (31.8 x 41.3 cm)

Signed, titled and dated "Paulina Ołowska Romance Talking 2000" on the reverse. Further inscribed twice "w Luwrza" on the reverse.

Estimate

\$8,000-12,000

Provenance

Galerie Daniel Buchholz, Germany

Private Collection, United States



288. Hernan Bas b. 1978

The Hero Centaur, 2005

oil on panel

36 x 48 x 2¼ in. (91.4 x 121.9 x 5.7 cm)

Initialed and dated "HB 05" lower left. Further initialed, titled and dated "The Hero Centaur HB 05" on the reverse.

Estimate

\$50,000-70,000

Provenance

Victoria Miro Gallery, London

Saatchi Collection, London

Acquired from the above by the present owner

Exhibited

London, The Saatchi Gallery, *The Triumph of Painting: Part V*, May 12 - September 5, 2006

***"I find painting to be a way of channeling magic.
You can get lost in the paint, and an hour later, you
step back and you can't believe the time passed."***

Hernan Bas, 2013

289. Adam McEwen b. 1965

Kassel, 2006

acrylic and chewing gum on canvas

90 x 70 in. (228.6 x 177.8 cm)

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

Further signed and dated "A. McEwen 2006" along the overlap.

Estimate

\$70,000-90,000

Provenance

Nicole Klagsbrun Gallery, New York

Private Collection

Phillips de Pury & Company, New York, *Contemporary Art*

Evening Sale, March 4, 2010, lot 2

Acquired at the above sale by the present owner

Exhibited

New York, Nicole Klagsbrun Gallery, *Adam McEwen: 8.00 for 8.30*, September 7 - October 14, 2006

Tel Aviv Museum of Art, *Wanted*, August 8 - December 28, 2013

Literature

I. Scobie, "Death of the Installation Plan," *Artnet*, September 8, 2006 (illustrated)

P. Eleey, "Adam McEwen," *Frieze Magazine*, Milan, November-December 2006, p. 161

M. Amy, "Adam McEwen at Nicole Klagsbrun," *Art in America*, January 2007, p. 147

Wanted, exh. cat., Tel Aviv Museum of Art, Tel Aviv, pp. 88, 91, 101 (illustrated)





290. Barry McGee b. 1966

Untitled (8 Bottles), 2003
painted glass bottles, wire and wood, in 8 parts
30 x 22 $\frac{7}{8}$ x 4 in. (76.2 x 58.4 x 10.2 cm)

Estimate
\$15,000-20,000

Provenance
Roberts & Tilton, Los Angeles
Private Collection
Sotheby's, New York, *Contemporary Art Afternoon Sale*,
November 10, 2004, lot 444
Acquired at the above sale by the present owner



291. Al Hansen 1927-1995

Klavier Venus, 1990

matches on particle board

26½ x 16¾ in. (67.3 x 41.6 cm)

Signed and dated "Al Hansen 1990" twice
along lower left edge and lower right edge;
further signed, dated and inscribed "Al Hansen
1990 AHA 00028" on the reverse.

Estimate

\$20,000-30,000

Provenance

Galerie Berndt, Cologne



292. Leo Gabin since 2000

Now Wut, 2011

lacquer, spray paint, acrylic and silkscreen on canvas

78¾ x 58¾ in. (200 x 149.2 cm)

Signed, titled and dated "Leo Gabin 2011 'NOW WUT'" on the reverse.

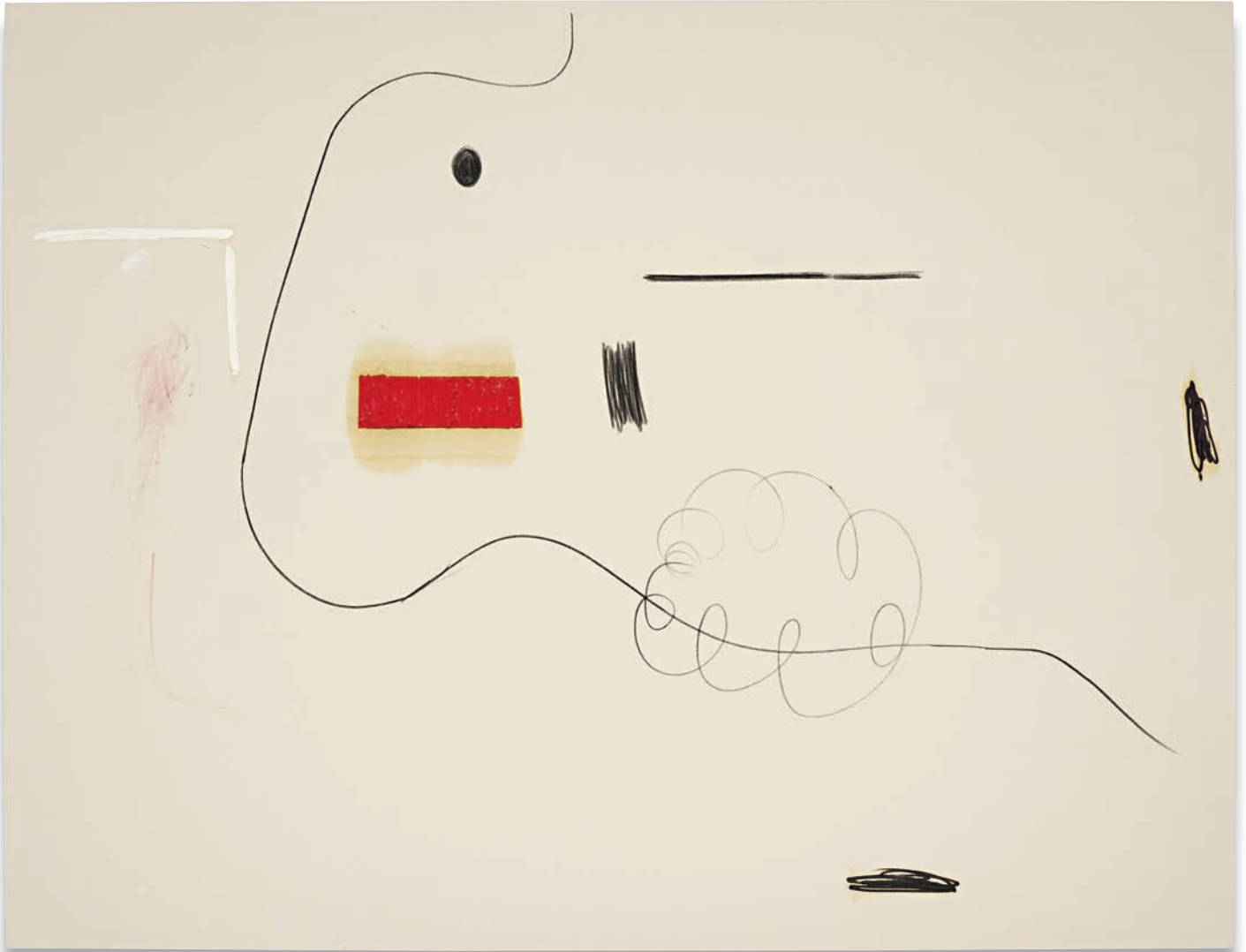
Estimate

\$15,000-20,000

Provenance

Peres Projects, Los Angeles

Private Collection, Los Angeles



293. Christian Rosa b. 1982

From Bitchy to Black Eye, 2014
charcoal, graphite, oil stick and oil on canvas
78½ x 102 in. (199.4 x 259.1 cm)

Estimate
\$25,000-35,000

Provenance
Concept NV LLC, Los Vegas



294. Gerhard Richter b. 1932

Haggadah (P2), 2014

diasec-mounted chromogenic print laid on aluminium

39 $\frac{3}{8}$ x 39 $\frac{3}{8}$ in. (100 x 100 cm)

This work is number 279 from an edition of 500.

Estimate

\$10,000-12,000

Provenance

Foundation Beyeler, Basel



295. Gerhard Richter b. 1932

Abstraktes Bild (P1), 2014
diasc-mounted chromogenic print on aluminum
36¼ x 49½ in. (92.1 x 126.6 cm)
This work is number 365 from an edition of 500.

Estimate
\$12,000-18,000

Provenance
Foundation Beyeler, Basel



296. Jonathan Meese b. 1970

Dr Knuppel Ausn Sack, 2005
mixed media and oil on canvas
55½ x 47½ in. (140 x 121 cm)
Signed, titled and dated "J Meese 'Dr
Knuppel Ausn Sack' 2005" on the
reverse.

Estimate
\$15,000-20,000

Provenance
Contemporary Fine Arts, Berlin



297. Christoph Ruckhäberle

b. 1972

3 Frauen, 2002
oil on canvas
62½ x 62½ in. (160 x 160 cm)

Estimate
\$15,000-20,000

Provenance
Galeri Nicolai Wallner, Copenhagen



298. Markus Schinwald b. 1973

Felim, 2006
oil on canvasboard, in an artist's frame
23 $\frac{3}{8}$ x 19 $\frac{1}{2}$ in. (59.4 x 49.4 cm)

Estimate
\$20,000-30,000

Provenance
Galerie Georg Kargl, Vienna



299. Matthew Day Jackson b. 1974

Lifeline, 2010
 custom aluminum road sign
 30 x 20 in. (76.2 x 50.8 cm)
 This work is number 7 from an edition of 25.

Estimate
 \$3,000-5,000

Provenance
 Hauser & Wirth, London

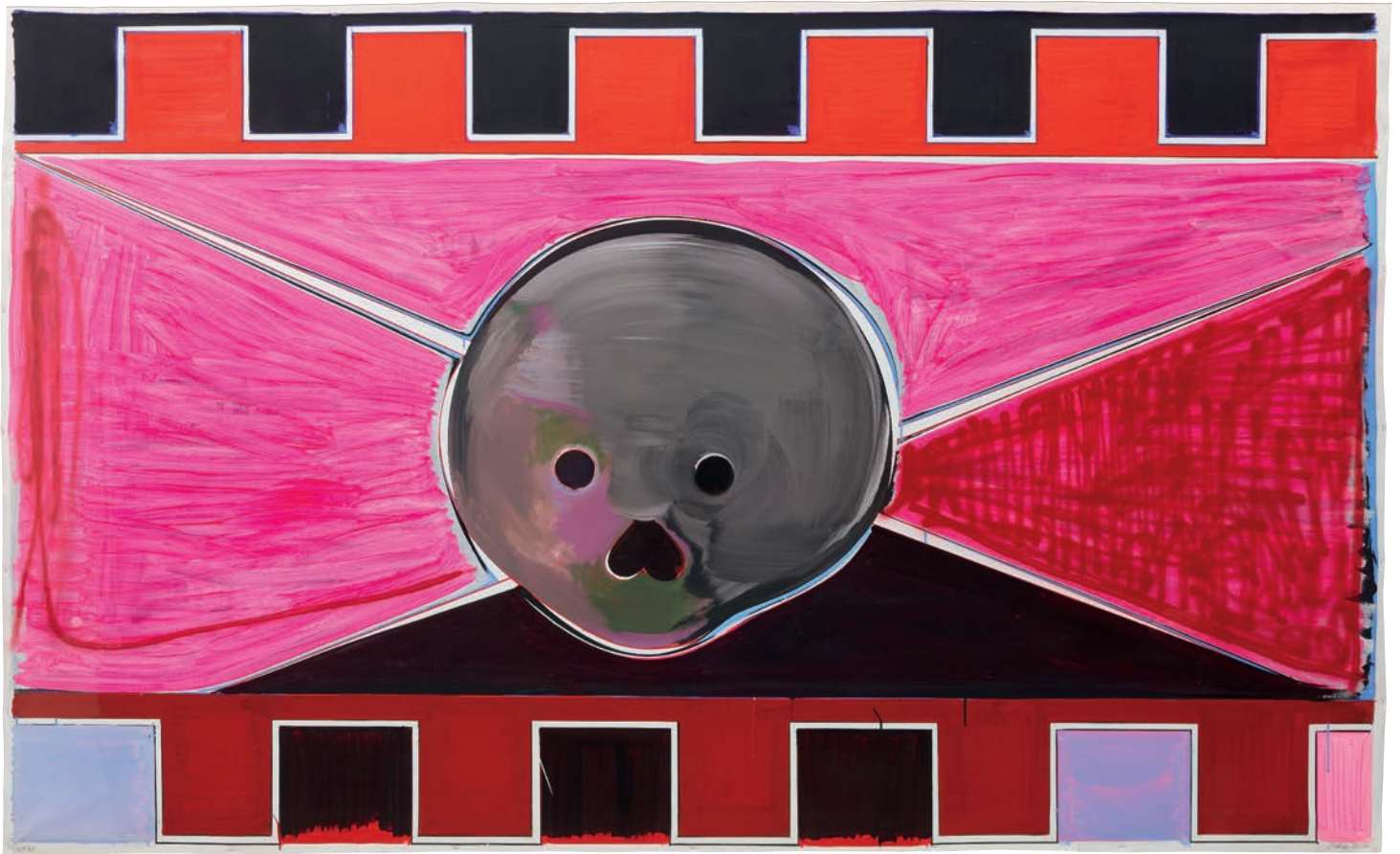
300. Carter b. 1970

Untitled, 2007
 acrylic, graphite, synthetic hair
 on canvas
 32 x 30 in. (81.3 x 76.2 cm)
 Signed and dated "Carter 2007"
 twice on the reverse.

Estimate
 \$8,000-12,000

Provenance
 Galerie Georg Kargl, Vienna





301. Thomas Scheibitz b. 1968

GP43, 2003

lacquered vinyl and gouache spray paint on canvas
61 x 99 $\frac{5}{8}$ in. (155 x 253 cm)

Signed, titled and dated "Scheibitz 'GP43' 03" lower right.

Estimate

\$15,000-20,000

Provenance

Produzentengalerie Hamburg, Hamburg



302. Chris Succo b. 1979

SANDCAMO (NYP), 2014
oil and lacquer on canvas, artist's wood frame
79½ x 59½ in. (201 x 151 cm)
Signed and dated "Chris Succo 2014" on the reverse.

Estimate
\$10,000-15,000

Provenance
DUVE, Berlin



303. Dan Rees b. 1982

Gravel Master, 2014
oil and pebble dash on canvas
79 x 59 in. (200.7 x 149.9 cm)
Signed and dated "Dan Rees 2014" on the reverse.

Estimate
\$20,000-30,000

Provenance
Jonathan Viner Gallery, London



304. Alex Olson b. 1978

Turn of Phrase, 2011

oil on linen

51 x 36 in. (129.5 x 91.4 cm)

Signed and dated "Alex Olson 2011" along the overlap.

Estimate

\$12,000-18,000

Provenance

Shane Campbell, Chicago



305. Jon Pestoni b. 1969

Loose Turn, 2012
oil on canvas
67 x 60 $\frac{1}{8}$ x 1.5 in. (170.2 x 152.4 x 3.8 cm)
Signed and dated "Jon Pestoni 2012" on the reverse.

Estimate
\$15,000-20,000

Provenance
David Kordansky Gallery, Los Angeles

Exhibited
Los Angeles, David Kordansky Gallery, *Jon Pestoni*,
November 17, 2012 - January 12, 2013



306. David Ostrowski b. 1981

F (Don't Honk), 2013

wall paint, lacquer, and paper on canvas and wood
79 x 59½ in. (200.7 x 151.1 cm)

Signed and dated "David Ostrowski 13" along the overlap.

Estimate

\$25,000-35,000

Provenance

Peres Projects, Los Angeles



307. Oscar Tuazon b. 1975

Untitled, 2012

rust, engine oil, charcoal and cement on canvas
65 x 65 in. (165.1 x 165.1 cm)

Signed and dated "OSCAR TUAZON 2012" along the overlap.

Estimate

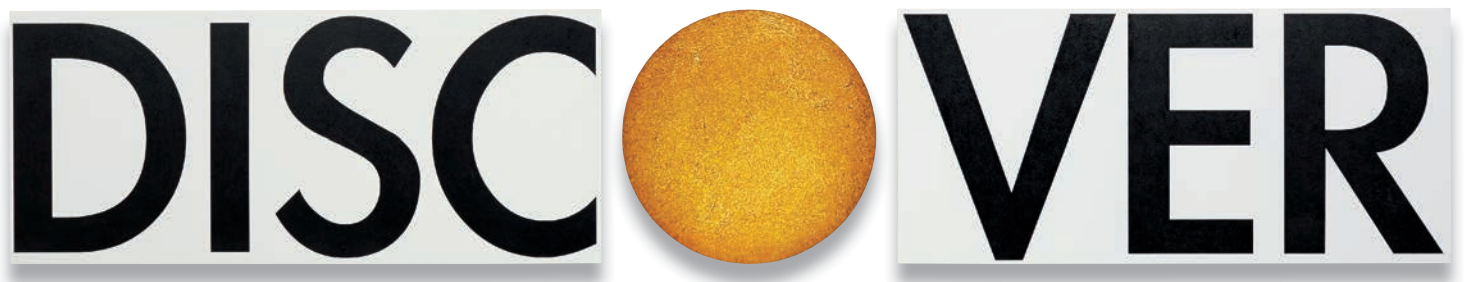
\$40,000-60,000

Provenance

Jonathan Viner, London

Exhibited

London, Jonathan Viner, *Oscar Tuazon: Action*,
September 28 - November 3, 2012



308. Nick Darmstaedter b. 1988

7 Wonders of the World Card, 2014
oil on canvas, in 3 parts
24 x 112¼ in. (61 x 285.1 cm)
Signed, titled and dated "Nick D. '7 Wonders of the World Card' 2014" along the overlap.

Estimate
\$10,000-15,000

Provenance
Private Collection

309. Dan Rees b. 1982

Artex Painting, 2012
oil on canvas
80 x 60¼ in. (203.2 x 153 cm)
Signed and dated "Dan Rees 2012" on the reverse.

Estimate
\$25,000-35,000

Provenance
T293, Rome



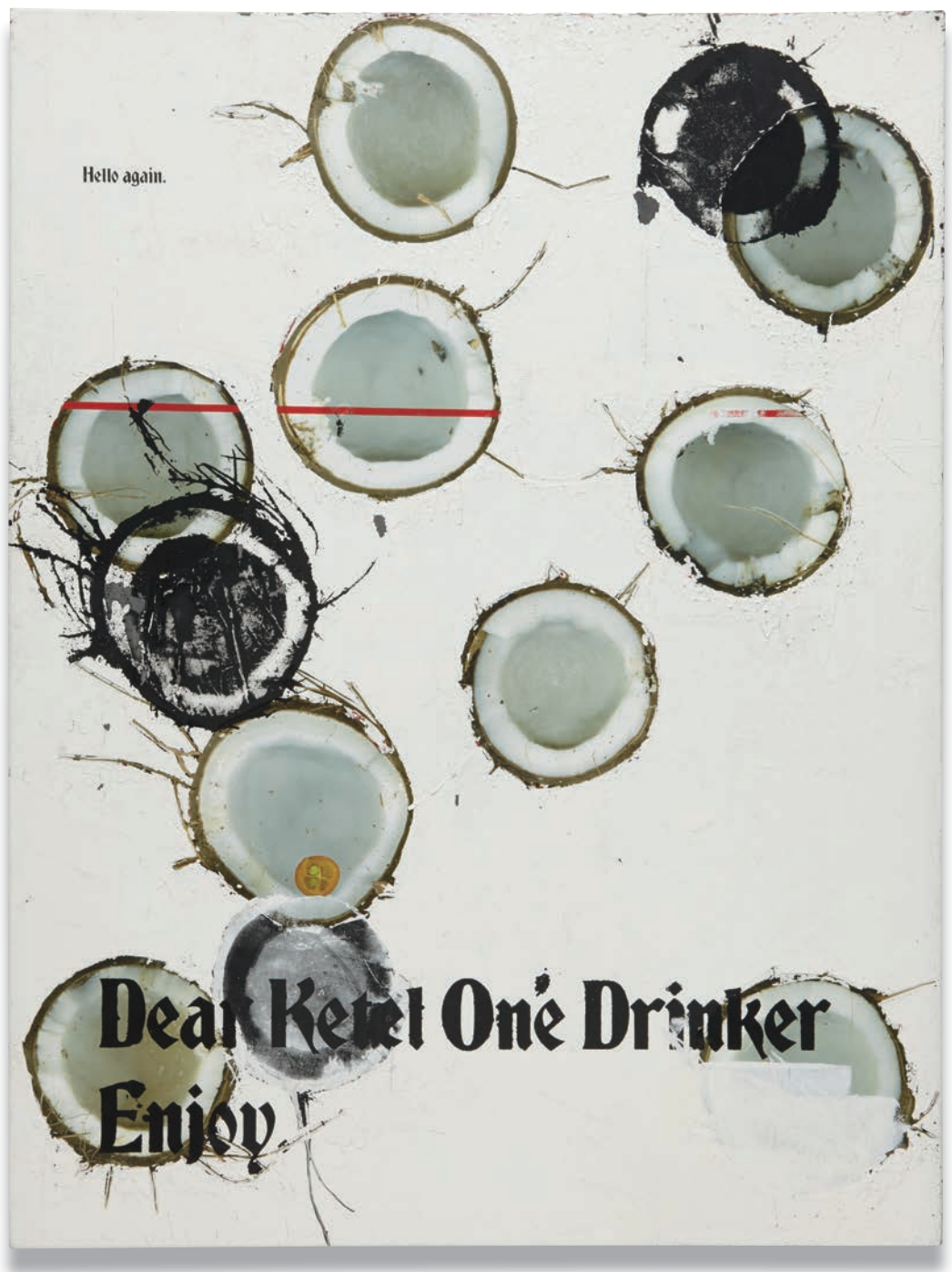


310. Michael Manning b. 1985

I Will Remember You, 2013
acrylic and digital print on canvas
72 x 48 in. (182.9 x 121.9 cm)
Signed, titled and dated "'I WILL REMEMBER YOU'
Michael Manning 2013" along the overlap.

Estimate
\$10,000-15,000

Provenance
Bill Brady Gallery, Kansas City



311. Guyton\Walker b. 1972/1969

Untitled (Coconut 2), 2005
 silkscreen and digital inkjet on canvas
 48¼ x 36 in. (122.6 x 91.4 cm)
 Initialed and dated "WG/KW 2005" on the reverse.

Estimate
 \$30,000-50,000

Provenance
 Greene Naftali Gallery, New York

Exhibited
 New York, Greene Naftali Gallery, *The Failever of Judgement Part III*, February 25 - March 26, 2005

312. Franz West 1947-2012

Two works: (i) *Uncle Chair*; (ii) *Uncle Chair*, woven synthetic textile over steel tubular frame each 33¼ x 18½ x 22 in. (84.5 x 46 x 55.9 cm)
(i) Numbered "P855" on the rear left leg.
(ii) numbered "P372" on the rear right leg.
These works are from an open edition (2001-2010) and are individually designed.

Estimate

\$25,000-35,000

Provenance

Acquired directly from the artist by the present owner



313. Franz West 1947-2012

Two works: (i) *Uncle Chair*; (ii) *Uncle Chair*, 2007-2009
woven synthetic textile over steel tubular frame
each 33¼ x 18½ x 22 in. (84.5 x 46 x 55.9 cm)
(i) Numbered "P371" on the rear right leg.
(ii) Numbered "P849" on the rear left leg.
These works are from an open edition (2001-2010) and are
individually designed.

Estimate
\$25,000-35,000

Provenance
Acquired directly from the artist by the present owner



314. Analia Saban b. 1980

*Painting(s) Reassembled (Three Portraits
≠ One Scarf)*, 2005

oil on canvas
46 x 8 in. (116.8 x 20.3 cm)

Estimate

\$10,000-15,000



315. Kaz Oshiro b. 1967

Fender Showman Amp with Cabinet #1

(Screaming Hand), 2002

acrylic and bondo stretched over wood, in 2 parts

48 x 29½ x 11 in. (121.9 x 74.9 x 27.9 cm)

Signed, titled and dated "Kaz Oshiro 02 SHOWMAN AMP
CABINET" on the reverse of the larger element.

Estimate

\$30,000-50,000

Provenance

Rosamund Felsen Gallery, Santa Monica





316. Nicholas Pilato b. 1986

Untitled (Arcs and Bands), 2014

oil and concrete on canvas

68 x 58 in. (172.7 x 147.3 cm)

Signed, titled and dated "N. Pilato Untitled (arcs and bands) 2014" on the reverse.

Estimate

\$7,000-9,000

Provenance

Bryce Wolkowitz Gallery, New York



317. Jean-Baptiste Bernadet b. 1978

Untitled (Retour), 2014

oil on canvas

39 $\frac{3}{8}$ x 33 $\frac{3}{8}$ in. (100 x 84.8 cm)

Signed, titled and dated "JB BERNADET 'UNTITLED (RETOUR)' 2014" along the overlap.

Estimate

\$10,000-15,000

Provenance

American Contemporary Gallery, New York



318. Agnieszka Brzezanska b. 1972

Untitled, 2000-2006

acrylic on canvas

36¼ x 28⅝ in. (92.1 x 72.7 cm)

Signed and dated "A. Brzezanska 2000 - 2006"
on the reverse.

Estimate

\$6,000-8,000

Provenance

Private Collection



319. Aaron Young b. 1972

Untitled (triptych), 2008
acrylic and burnt rubber on aluminum
each 72 x 48 in. (182.9 x 121.9 cm)
overall 72 x 144 in. (182.9 x 365.8 cm)

Estimate
\$15,000-20,000

Provenance
Bortolami, New York

“I believe that in part, advertising’s success rests on its ability to reinforce generalizations around race, gender and ethnicity which can be entertaining, sometimes true, and sometimes horrifying, but which at a core level are a reflection of the way a culture views itself or its aspirations.”

Hank Willis Thomas, 2009



320. Hank Willis Thomas b. 1976

The Liberation of T.O. I'm not goin back ta' work for massa in dat' darn field, 2003

Lambda photograph

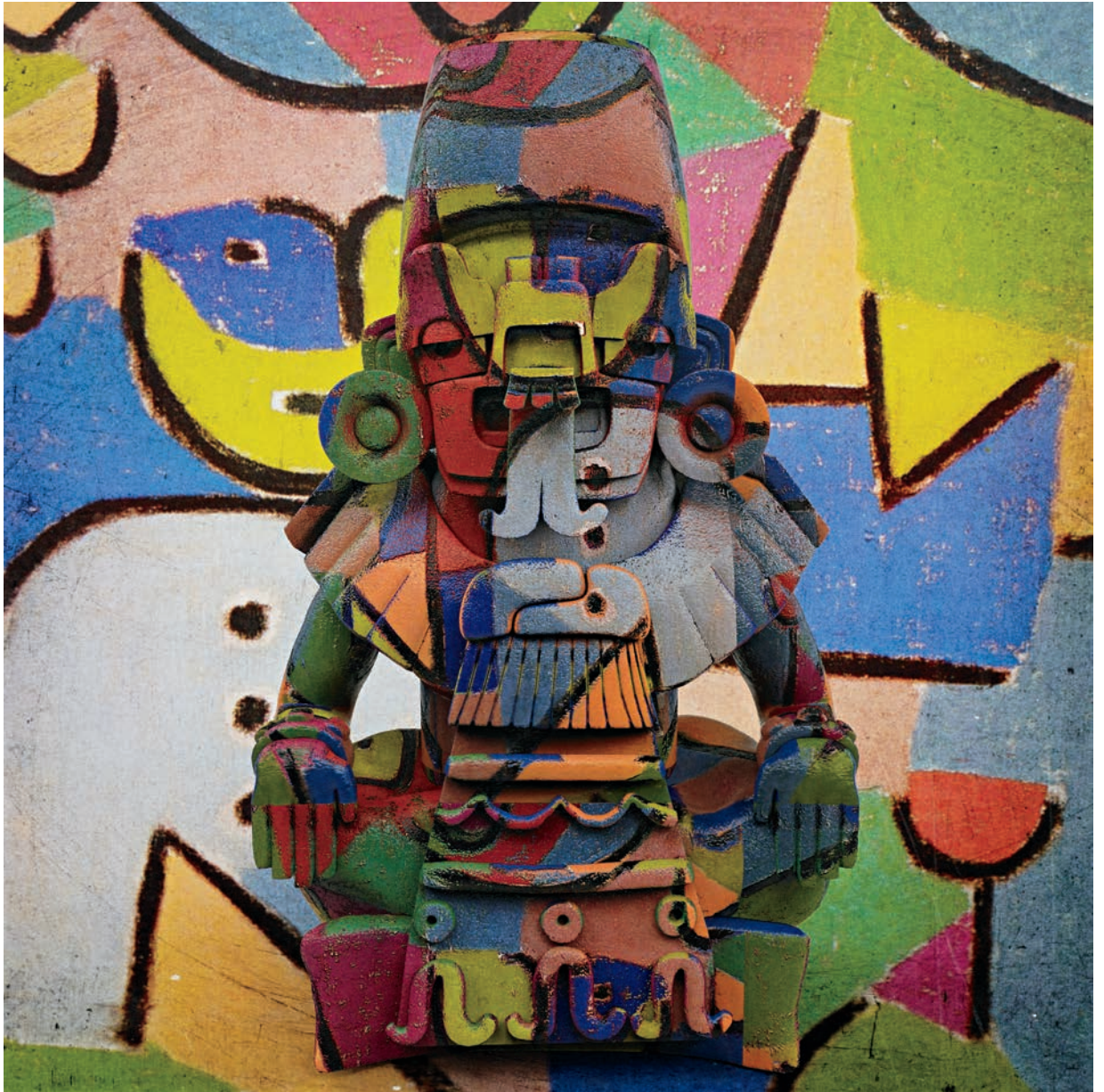
58 x 50½ in. (147.3 x 128.3 cm)

Estimate

\$8,000-12,000

Provenance

Jack Shainman Gallery, New York



321. Jon Rafman b. 1981

Paul Klee Aztec Artefact, 2013
archival pigment print, mounted on dibond
sheet 36 x 36 in. (91.4 x 91.4 cm)
Signed "John Rafman" on a gallery label affixed to the
reverse of the mat.

Estimate
\$6,000-8,000

Provenance
Zach Feuer Gallery, New York



322. Jonas Wood b. 1977

Untitled (Phoebe Study), 2008

oil on linen

22 x 28 in. (55.9 x 71.1 cm)

Initialed, titled and dated "Untitled (Phoebe Study) JBRW 2008" on the reverse.

Estimate

\$50,000-70,000

Provenance

Anton Kern Gallery, New York



323. Os Gêmeos b. 1974

Untitled, 2012
acrylic, spray paint and sequins on canvas, in
artist's painted wood frame
80 $\frac{3}{8}$ x 64 $\frac{1}{8}$ in. (203.8 x 162.9 cm)

Estimate
\$80,000-120,000

Provenance
The Artists
Private Collection



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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 designated with the symbol O has been guaranteed a minimum price financed solely by Phillips. Where the guarantee is provided by a third party or jointly by us and a third party, the property will be denoted with the symbols O ♦. 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 compensation will be a fixed fee, a percentage of the hammer price or the buyer's premium or some combination of the foregoing. 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. Where Phillips has guaranteed a minimum price on every lot in the catalogue, Phillips will not designate each lot with the symbol(s) for the guaranteed property but will state our financial interest at the front of the catalogue.

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.

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Doris Salcedo
Untitled (Chest of Drawers), 1995
Estimate \$300,000-500,000

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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. The digital saleroom is optimized to run on Google Chrome, Firefox, Opera and Internet Explorer browsers. Clients who wish to run the platform on Safari will need to install Adobe FlashPlayer. Follow the links to ‘Auctions’ and ‘Live Auctions’ and then pre-register by clicking on ‘Register to Bid Live.’ The first time you register you will be required to create an account; thereafter you will only need to register for each sale. 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.

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, Brazilian rosewood, 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. 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.

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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' 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' bid may take precedence at the auctioneer's discretion. The next bidding increment is shown for the convenience of online bidders in 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. If a currency converter is operated during the sale, it is done so as a courtesy to bidders, but Phillips accepts no responsibility for any errors in currency conversion calculation.

(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 of 3.5% 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 US 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, Brazilian rosewood, 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 promotional and marketing materials about us and our services. 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.

17 Sales Tax

Unless the buyer has delivered a valid certificate evidencing exemption from tax, the buyer shall pay applicable New York, California, Colorado or Florida sales tax on any lot picked up or delivered anywhere in the states of New York, California, Colorado or Florida.

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) property where there has been no material loss in value from the value of the lot 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 to the saleroom in which it was purchased 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 set forth in this subparagraph (c) or subparagraph (b) above.

(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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President
Michael McGinnis

Senior Advisors to Chairman & CEO
Arnold Lehman
Francesco Bonami

Chairman, UK & Europe
Hugues Joffre

Chief of Staff
Lisa King

Chief Creative & Marketing Officer
Damien Whitmore

Senior Directors
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Alexander Payne
Peter Sumner
Sam Hines
Vanessa Kramer Hallett
Henry Allsopp
Jean-Michel Placent
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Michael Sherman

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Finn Schouenborg Dombernowsky

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Sale Information

Department

Auction & Viewing Location

450 Park Avenue New York 10022

Auction

10 November 2015 at 11am

Viewing

31 October – 9 November

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

Sale Designation

When sending in written bids or making enquiries please refer to this sale as NY010815 or 20th Century & Contemporary Art Day Sale.

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Front cover Cory Arcangel, *Photoshop CS: 84 by 66 inches, 300 DPI, RGB, square pixels, default gradient "Russell's Rainbow" (turn transparency off), mousedown y=25180 x=15100, mouseup y=1400 x=6400*, 2009, lot 141 (detail)
© Cory Arcangel

Back Cover Dan Flavin, *Untitled (for Prudence and her new baby)*, 1992 lot 142
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Andrew Moore
The Rouge, Detroit (detail), 2008
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