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20th Century & Contemporary Art Day Sale New York, 17 November 2016

Auction & Viewing Location

450 Park Avenue New York 10022

Auction

17 November 2016 at 11am

Viewing

5 - 16 November Monday - Saturday 10am - 6pm Sunday 12pm - 6pm

Sale Designation

When sending in written bids or making enquiries please refer to this sale as NY010816 or 20th Century & Contemporary Art Day Sale.

Absentee and Telephone Bids

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IOI. Matt Connors b. 1973

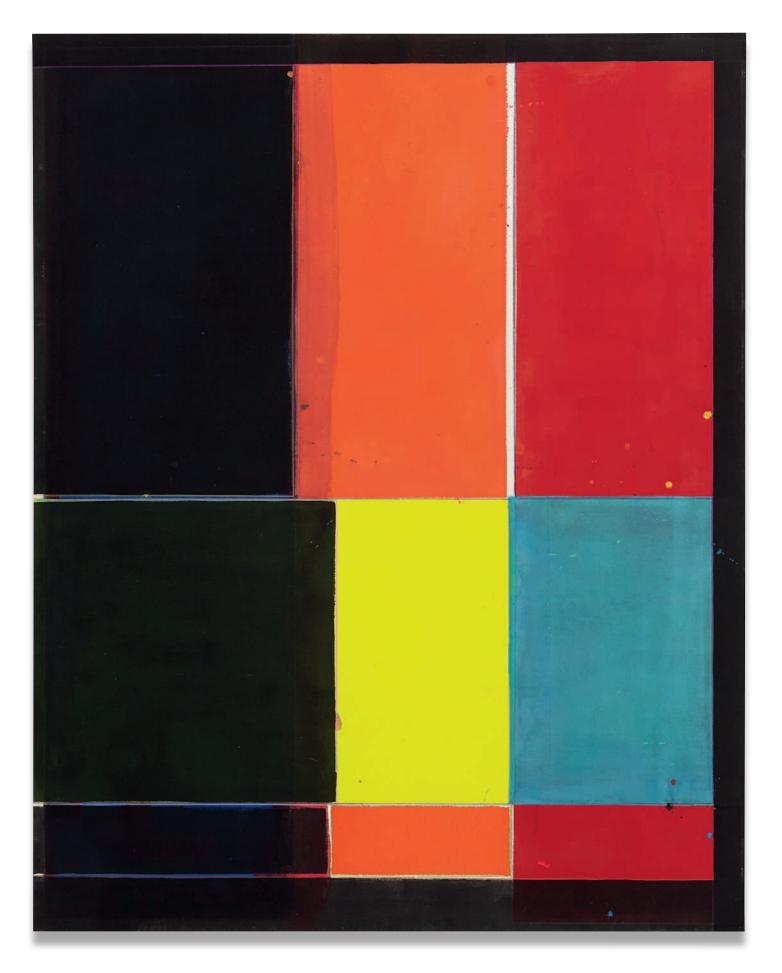
Second Pitch - Shift signed, titled and dated "Matt Connors 2015 Second Pitch -Shift" on the reverse acrylic and pencil on canvas 58 x 46 in. (147.3 x 116.8 cm.) Executed in 2015.

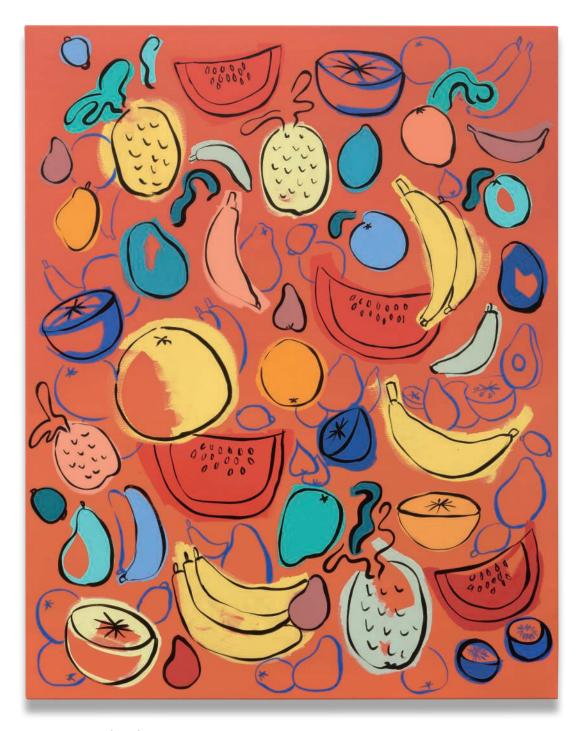
Estimate

\$30,000-40,000

Provenance

Cherry and Martin, Los Angeles Private Collection





102. Sol Calero b. 1982

Untitled (Bienvenidos a Nuevo Estilo) signed and dated "Sol Calero 2014" on the reverse oil on canvas 5114×4014 in. (130.2 x 102.2 cm.) Painted in 2014.

Estimate

\$5,000-7,000

Provenance

Laura Bartlett Gallery, London Acquired from the above by the present owner

Exhibited

London, Laura Bartlett Gallery, Sol Calero: Bienvenidos a Nuevo Estilo, April 5 - May 3, 2014



103. Vittorio Brodmann b. 1987

Inside the Beehive signed and dated "Vittorio Brodmann 2014" on the overlap oil on canvas $47\% \times 35\%$ in. (120 x 90 cm.) Painted in 2014.

Estimate

\$10,000-15,000

Provenance

Galerie Gregor Staiger, Zurich Acquired from the above by the present owner

Exhibited

Zurich, Galerie Gregor Staiger, Wenn alles Fleisch wie Kalk zerstäubt, August 30 - October 4, 2014



104. Jamian Juliano-Villani b. 1987

The Man from Bozrah signed, titled and dated "JAMIAN JULIANO-VILLANI 2014 THE MAN FROM BOZRAH" on the reverse acrylic on canvas $29\% \times 40\%$ in. (76 x 101.8 cm.) Painted in 2014.

Estimate

\$25,000-35,000

Provenance

Private Collection, Italy Phillips, London, April 13, 2015, lot 12 Acquired at the above sale by the present owner



105. Michael Williams b. 1978

The Man Who Never Worries signed, titled and dated "MICHAEL WILLIAMS "The Man Who Never Worries" 2010" on the reverse oil, acrylic and graphite on canvas 72×54 in. (182.9 x 137.2 cm.) Executed in 2010.

Estimate

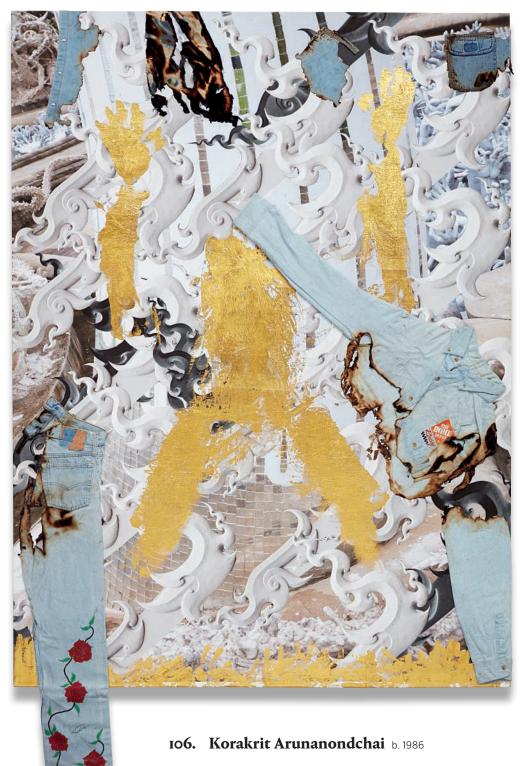
\$60,000-80,000

Provenance

Parker Jones Gallery, Los Angeles Acquired from the above by the present owner

Exhibited

Los Angeles, Itd los angeles, *Michael Williams Puzzle Paintings*, October 29 - November 27, 2010



My trip to the White Temple 3 signed and dated "Krit 2013" on the reverse denim on digitally printed canvas with foil stamping $87\frac{1}{2} \times 56$ in. (222.3 x 142.2 cm.) Executed in 2013.

Estimate

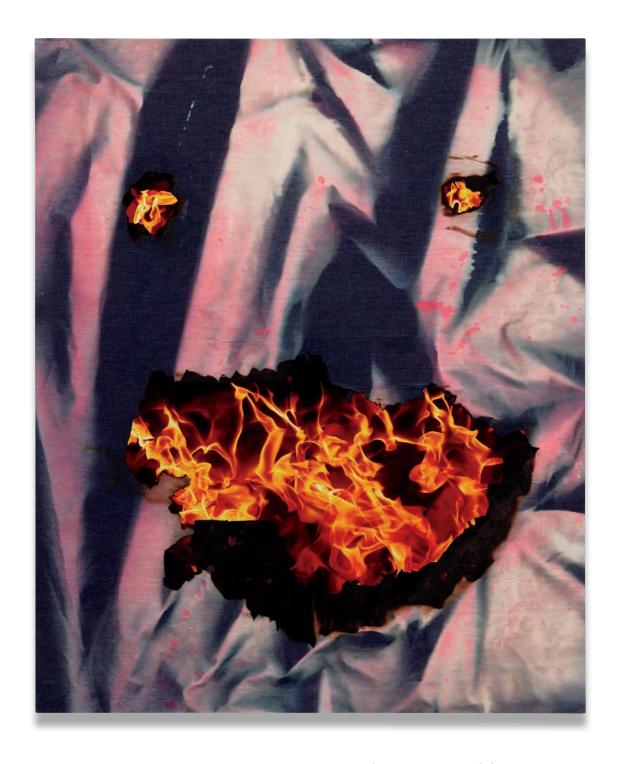
\$20,000-30,000

Provenance

Bill Brady Gallery, Kansas City Acquired from the above by the present owner

Exhibited

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



107. Korakrit Arunanondchai b. 1986

Untitled

signed with the artist's initials and dated "Ka 2013" denim, spraypaint and inkjet print on canvas 57×43 in. (144.8 × 109.2 cm.) Executed in 2013.

Estimate \$40,000-60,000

Provenance Private Collection



108. Rashid Johnson b. 1977

Ulysses

signed "Rashid Johnson" on the reverse white ceramic tile, black soap and wax 72¼ x 49¾ in. (183.5 x 126.4 cm.)
Executed in 2012.

Estimate

\$60,000-80,000

Provenance

Hauser & Wirth, New York Acquired from the above by the present owner

109. Seth Price b. 1973

Different Kinds of Art 4 screenprint on vacuum formed high-impact polystyrene $54 \times 26 \% \times 4$ in. (137.2 x 67.3 x 10.2 cm.) Executed in 2004.

Estimate

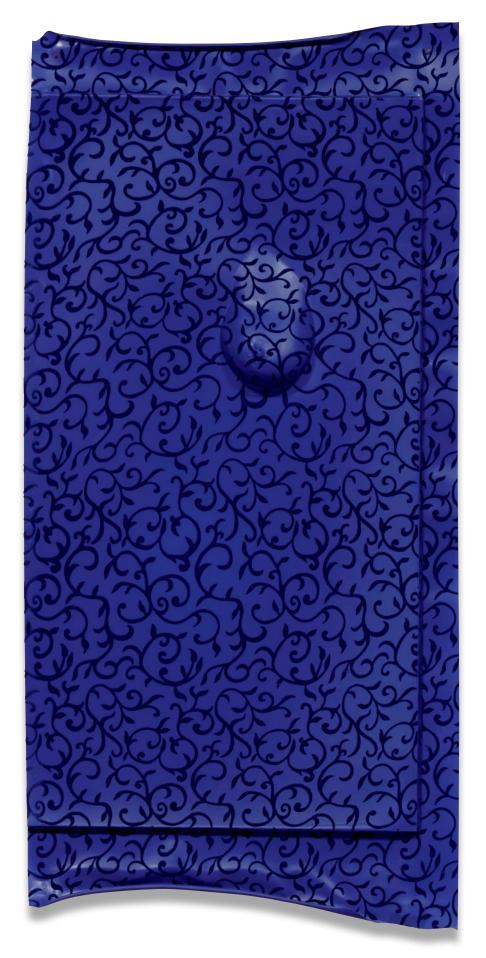
\$80,000-120,000

Provenance

Reena Spaulings Fine Art, New York Acquired from the above by the present owner

Exhibited

New York, Reena Spaulings Fine Art, Seth Price, 2004 New York, MoMA PS1, Greater New York 2005, March 13 – September 26, 2005



IIO. Jeff Elrod b. 1966

The Interwebs acrylic and spray paint on linen 102 x 72 in. (259.1 x 182.9 cm.) Executed in 2008.

Estimate

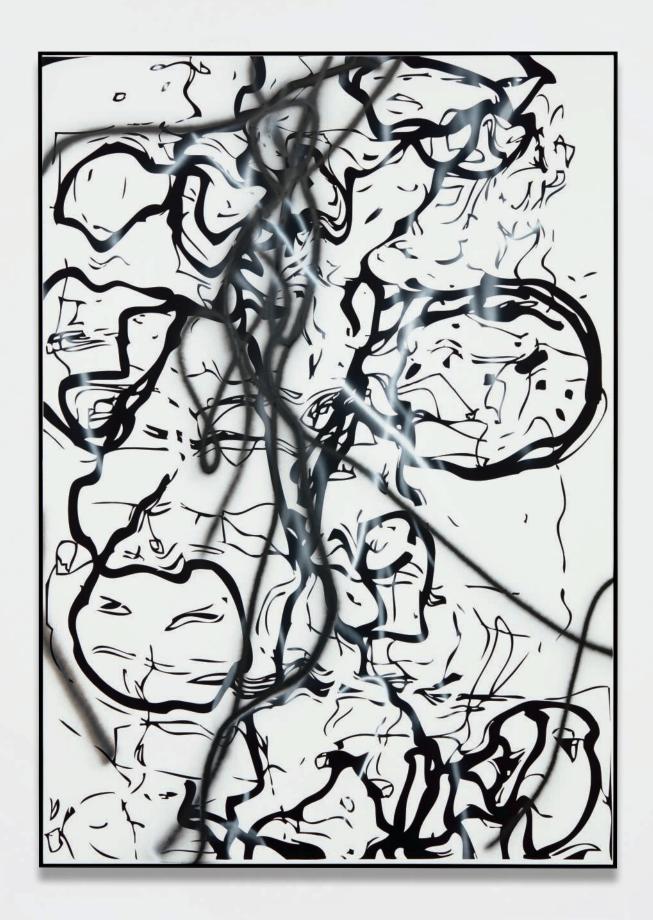
\$100,000-150,000

Provenance

Leo Koenig Inc., New York Acquired from the above by the present owner

Exhibited

New York, Leo Koenig Inc., *Jeff Elrod*, October 17 - November 15, 2008



III. Kelley Walker b. 1969

I see the right, mirrored; in the center a soft Volkswagen signed and dated "Kelley Walker 2004" on the reverse of the right dark blue element mirrored Plexiglas, in 4 parts 92½ x 96 in. (235 x 243.8 cm.) Executed in 2004.

Estimate

\$150,000-200,000

Provenance

Paula Cooper Gallery, New York Acquired from the above by the present owner

In Kelley Walker's I see the right, mirrored; in the center a soft Volkswagen from 2004, viewers are confronted with their own reflections in mirrored acrylic surfaces of midnight blue, silver and turquoise. Composed of four thin surfaces attached to the wall in layers, the present lot is impressive both in surface and in scope, acting as both a sculpture and a wall-bound work. It is shaped like a Rorschach ink blot, a universally recognizable motif named after the psychological test that rose to prominence in the 1960s. In the Rorschach inkblot test, the subject was asked to respond to a series of shapes, and their interpretations in turn were intended to reflect key personality differences, or sometimes, the presence of a psychological disorder. Met with controversy, the test was ultimately banned in

the early part of the 2000s, right around when Walker began his series of inkblot mirrors. The artist's impressive inkblots in this series are exceptional examples of his unique re-appropriation of relevant imagery found within the fabric of our social and cultural histories. As such, each of the works in Walker's oeuvre is significant in its ability to connect with the viewer on a familiar level, yet the Rorschach inkblots are particularly significant in their aesthetic: the mirrored surface. What the viewer sees is not just a familiar image, but rather themselves within the shapes. A reflection is broken by the contours of the inkblot throughout the composition, and varied by the rich hues of the four surfaces, leaving each individual viewer with a unique experience of reflecting on the work.



II2. Danh Vo b. 1975

We Try Harder gold leaf on blueprint paper 27½ x 41¼ in. (69.9 x 104.8 cm.) Executed in 2011.

Estimate

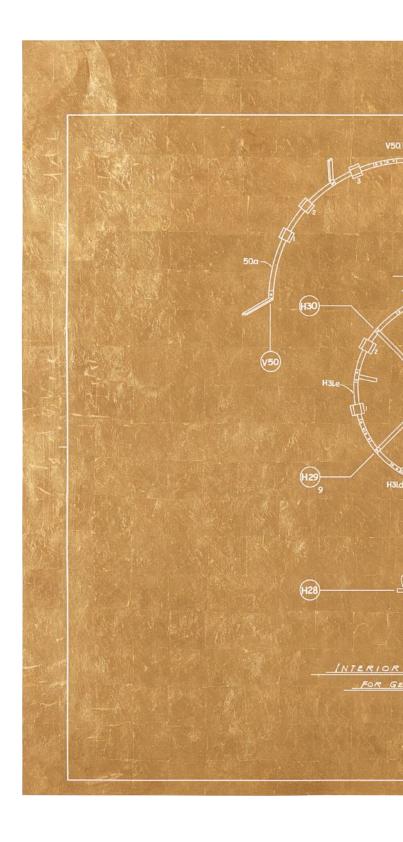
\$40,000-60,000

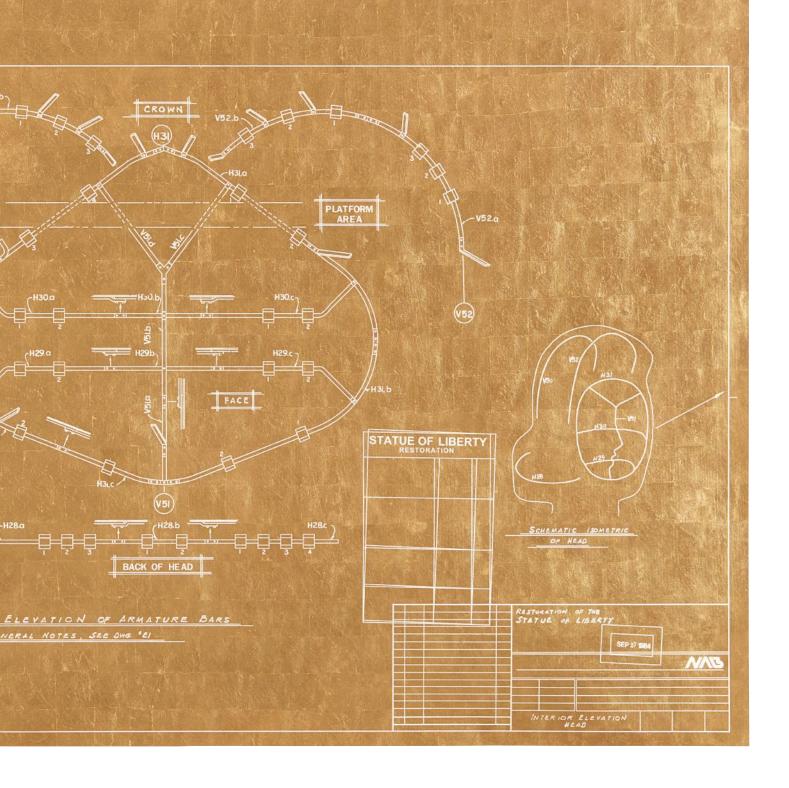
Provenance

Galerie Chantal Crousel, Paris Private Collection

Exhibited

Paris, Galerie Chantal Crousel, *Danh Vo*, April 6 - May 13, 2011





II3. Sue Williams b. 1954

Big Red Shoes signed, titled and dated "Sue Williams 98 Big Red Shoes" on the reverse oil and acrylic on canvas 82×104 in. (208.3 $\times 264.2$ cm.) Painted in 1998.

Estimate

\$40,000-60,000

Provenance

Sadie Coles HQ, London Private Collection Christie's, New York, May 18, 2001, lot 413 Acquired at the above sale by the present owner



II4. Dana Schutz b. 1976

Hand signed and dated "Dana Schutz 2004" on the reverse oil on canvas 60×90 in. (152.4 x 228.6 cm.) Painted in 2004.

Estimate

\$220,000-280,000

Provenance

Zach Feuer (LFL Gallery), New York Acquired from the above by the present owner in November 2004

Exhibited

New York, Zach Feuer (LFL Gallery), Dana Schutz: Panic, November 8 - December 11, 2004
Washington, D.C., The Corcoran Gallery of Art, 48th
Corcoran Biennial: Closer to Home, March 19 - June 27, 2005
SITE Santa Fe, Dana Schutz, September 23 - December 26, 2005
Waltham, Rose Art Museum of Brandeis University, Dana Schutz: Paintings 2002-2005, January 18- April 9, 2006, p. 51 (illustrated)
Contemporary Arts Museum St. Louis, Cryptic, May 20 - August 14, 2011
New York, National Academy Museum & School, Annual 2014: Redefining Tradition, June 9 - September 7, 2014

Literature

Eleanor Heartney, "Dana Schutz at Zach Feuer (LFL),"

Art in America, June/July 2005

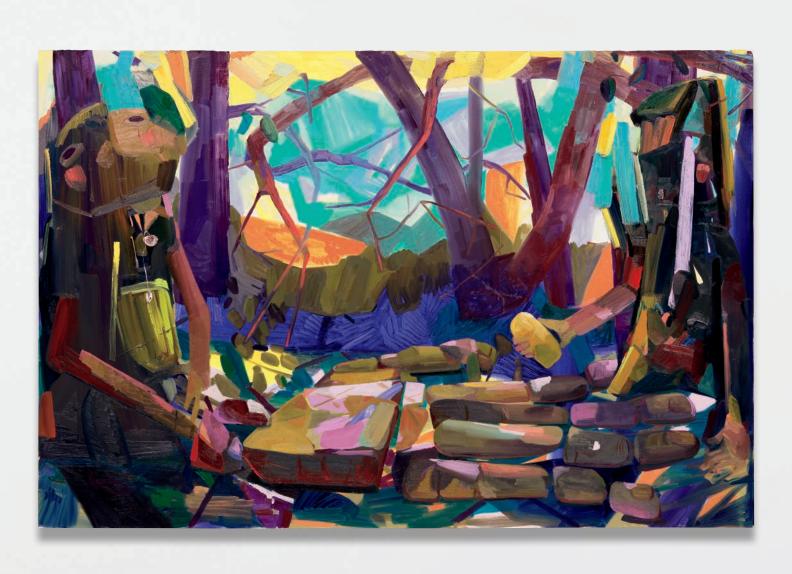
Cate McQuaid, "Hot Tones, Cool Eye," The Boston

Globe, January 17, 2006

Denise Taylor, "Rose Art Museum Showcases a Rising
Star," The Boston Globe, January 26, 2006, p.8

Jonathan Safran Foer & Barry Schwabsky, Dana Schutz,
New York, 2010, pp. 68-69 (illustrated)

"I don't write out stories, in the way a writer would; the situations are very loose. I never want the viewer to have to know the whole story to "get" the painting."



115. George Condo b. 1957

Memories of Spain signed, titled and dated "George Condo 91 Memories of Spain" on the reverse oil on canvas $82 \times 78\%$ in. (208.3 x 198.4 cm.) Painted in 1991.

Estimate

\$200,000-300,000

Provenance

Simon Lee Gallery, London
Private Collection, Paris
Phillips de Pury & Company, New York, March 31, 2008, lot 117
Private Collection, Belgium (acquired at the above sale)
Phillips de Pury & Company, New York, May 11, 2012, lot 157
Private Collection, New York (acquired at the above sale)
Acquired from the above by the present owner

George Condo's abstract paintings of the late 20th century are unique in their appropriation of various languages of representation, transformed into the personal language of the artist himself. His colorful, expansive canvases bear resemblance to Pablo Picasso's cubism, Joan Miró surrealist compositions, Willem de Kooning's grotesque figuration, and Jackson Pollock's drips, all at once. After his "Expanding Canvas" series of the 1980s, the motifs of which are particularly reminiscent of the forms found in de Kooning's figurative and abstract work, Condo experimented with the influence of other art forms on his work, such as jazz music. For Condo, abstraction and jazz both share aspects of improvisation and creative freedom. In his "Portraits Lost in Space" series from the 1990s, Condo experiments with this idea in abstract canvases interspersed with the names of famous jazz musicians. Similar to some of his modern predecessors like Wassily Kandinsky, Condo fuses the symbolic associations of sound, color and abstraction. In this series the stylization of abstract form and the speedy unpredictable nature of jazz arrangements complement each other, one in direct dialogue with the other.

The present lot, *Memories of Spain*, 1991, seems to fall in a unique place between the two series, bearing similarities to his musically-inspired paintings from "Portraits Lost in Space" and "Expanding Canvas". In Memories of Spain, Condo fuses the abstract articulation of jazz with the biomorphic forms and colors found in the art of Miró. Unlike his jazz paintings, in which the musician's name is juxtaposed with the freeflowing abstract application of the paint, here music is suggested aesthetically through the dots, squares, and ordered black shapes that call to mind sheet music and the genre's sporadic nature. Memories of time spent in Spain appear on the canvas as homage to the unique spatial arrangements found in Miró's compositions. As Laura Hoptman explains, "Filtered through Condo's mind, the experience and moment, the subject of memories is the way in which the younger artist has assimilated the vocabulary of the older one." (Laura Hoptman, "Abstraction as a State of Mind," George Condo: Mental States, exh. cat., New Museum, New York, 2011, p. 27). In this way, the present lot is a testament to Condo's ability to redefine modernist interpretations and express them in new and innovative ways, while still evoking a sense of nostalgia for painting's past.



116. Kara Walker b. 1969

Untitled signed and dated "Kara Walker 2004" on the reverse cut paper on canvas 86 x 128 in. (218.4 x 325.1 cm.)

Executed in 2004

Estimate

\$200,000-300,000

Provenance

Brent Sikkema, New York Acquired from the above by the present owner in September 2004

Exhibited

New York, P.S.1 Contemporary Art Center; Berlin, KW Institute for Contemporary Art; Rome, MACRO Museo d'Arte Contemporanea, *Into Me/Out of Me*, June 25, 2006 - September 30, 2007

Kara Walker's Untitled work is a powerful example of the artist's critical interpretation of societal stereotypes, explored through the simple art form of cut paper. Walker is unique in her ability to address the power struggles of race, gender and sexuality through an innocent, childlike medium. The present lot's three figures, which are composed of two white and one gray silhouettes collaged against a pitch black background, are erected in a monumental scale, with the entire composition measuring over seven feet tall and ten feet wide. The two large white female figures flank the middle male, towering over him. As silhouettes, these figures are stripped of any sort of identity, yet their superior stance evokes a sense of power over the man who seems to be cowering beneath them. The scene exemplifies the artist's series of works that illustrate slavery, presenting storylines in an absurdly simplified manner. These flat, white caricatures represent female slave masters, violently approaching the black slave victim in the center. By reducing the figures to simple shapes and shades of black and white, the artist plays upon the notion that stereotypes exist on both sides of the racial

divide. "The silhouette says a lot with very little information," she says, "but that's also what the stereotype does." (Kara Walker, quoted in a conversation with Lisa Dorin, *Rise Up Ye Mighty Race!*, The Art Institute of Chicago, 2013, online)

Alongside masterpieces by other artists concerned with societal generalizations and longstanding issues of identity, this specific Untitled work was included in the 2006 exhibition Into Me/Out of Me at MoMA P.S. 1. Within this context of works by Marina Abramović, Chris Burden, Bruce Nauman, and others, the work stands out as a powerful example of how artists take examples from their own personal histories and illustrate them to make broader statements. In its sheer size, this work confronts the viewer with the question of whether or not these issues have become completely extinct, attempting the answer that they are still very much present in the fabric of our lives. Walker herself has called this personal conflict her "ever-present, neverending war with race." (Kara Walker, quoted in a conversation with Lisa Dorin, Rise Up Ye Mighty Race!, The Art Institute of Chicago, 2013, online)





"That's what I liked about the figures...they seemed to evoke the glory of Egypt while remaining completely ridiculous."



II7. Joe Bradley b. 1975

Untitled (Human Form)
each signed, titled and dated
"HUMAN FORM Joe Bradley 2011"
on the overlap
silkscreen on canvas, diptych
each 96 x 63 in. (243.8 x 160 cm.)
Executed in 2010.

Estimate

\$150,000-200,000

Provenance

CANADA, New York Acquired from the above by the present owner

Exhibited

New York, CANADA, *Human Form*, January 13 - February 21, 2011



118. Sam Durant b. 1961

Strike

vinyl text on electric sign $48\% \times 60\%$ in. (122.3 x 154 cm.) Executed in 2003, this work is artist's proof 1 from an edition of 3 plus 2 artist's proofs and is accompanied by a certificate of authenticity signed by the artist.

Estimate

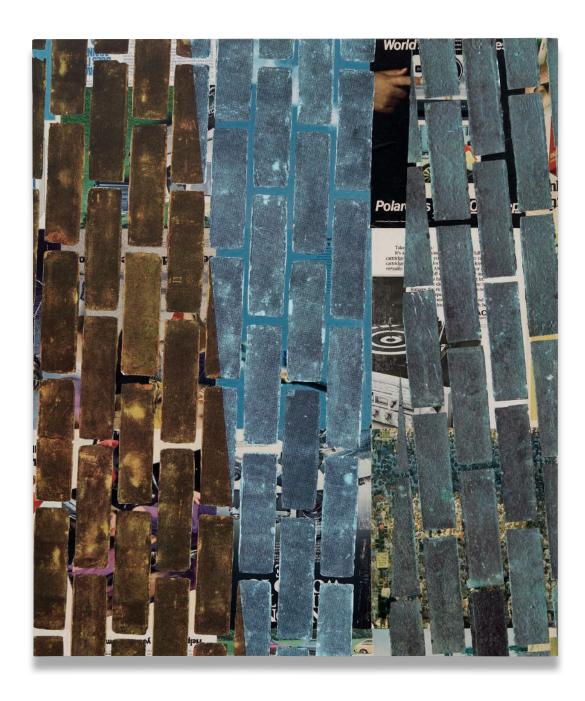
\$30,000-40,000

Provenance

Blum & Poe, Los Angeles Acquired from the above by the present owner

Exhibited

Brussels, Praz-Delavallade & Vedovi, *Sam Durant*, September 24 - October 24, 2015 (another example exhibited)



119. Kelley Walker b. 1969

Untitled

four-color process silkscreen on canvas with LIFE Magazine: November 1978 40×34 in. (101.6 $\times 86.4$ cm.) Executed in 2009.

Estimate

\$40,000-60,000

Provenance

Paula Cooper Gallery, New York Acquired from the above by the present owner

120. John Gerrard b. 1974

Animated Scene (Oil Field) 1 (red) signed, titled, numbered and dated "John Gerrard animated scene (OIL FIELD) 4/6 (Right) 2007" on a card inside artist's box simulation in artist's Corian frame overall 59½ x 71 x 25 in. (151.1 x 180.3 x 63.5 cm.) Executed in 2007, this work is number 4 from an edition of 6.

Estimate

\$40,000-60,000

Provenance

Galerie Ernst Hilger, Vienna
Private Collection (acquired from the above in 2007)
Acquired from the above by the present owner

John Gerrard's desolate landscape scenes have redefined contemporary digital practices over the last decade. Born in Ireland and based in Vienna and Dublin, Gerrard relies not on his homeland for subject matter, but on the oil rigs, open fields and rural vistas of middle-America, resulting in imagery that is not patriotic, but instead overtly realistic and at times tragic.

The present lot showcases an oil field rendered in the artist's characteristic real-time computer graphic technique. *Animated Scene (Oil Field)* from 2007 features an oil derrick, as its moves up and down in constant slow motion. In the background, a gray sky varies in tone with the movement of the clouds, captured in real-time and highlighting the cyclical motion of the oil rig as it works across the landscape. Like the rest of Gerrard's projections, or self-described "simulations," it is displayed on a movable flat screen monitor that meets the viewer at eye level. One approaches the piece as if walking into the desolate scene, captivated by the 8-minute sequence which seems to simultaneously move

at a slow and rapid pace. The lack of human presence, a feature common in Gerrard's work, highlights the mechanical nature of the process and the lack of manpower involved. Instead of a human dominating the composition, the oil rig is the main figure, as if posing for a moving portrait. It is both a symbol for the destruction of America's landscape and a necessary evil in the fabric of our lives, "the defining action of our social realities - of our oil age," according to Gerrard himself (Blake Gopnik, "Art Review: John Gerrard exhibit at Hirshhorn", Washington Post, November 5, 2009, online). As Alan Artner describes the effect of the artist's technical process in his 2008 review of Gerrard's work, "The pity in the subject comes to viewers subliminally through a visual poem of complexity and power." ("A new medium emerges at resurgent Artropolis", Chicago Tribune, April 16, 2008, online). Gerrard's Animated Scene (Oil Field) thus brings to mind the irrevocable forces of modern mechanization, those which continue to transform the landscape that we occupy, in an aesthetically compelling way.





121. Dan Colen b. 1979

To Be Titled chewing gum on canvas 31×25 in. (78.7 \times 63.5 cm.) Executed in 2008.

Estimate

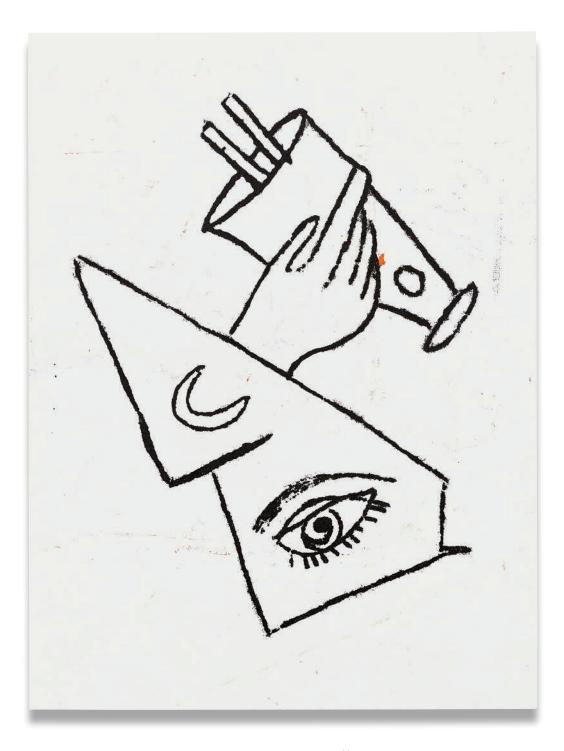
\$30,000-50,000

Provenance

Peres Projects, Berlin Acquired from the above by the present owner in May 2008

Exhibited

New York, Asia Song Society, Sack of Bones, March 24 - May 2, 2008



122. Joe Bradley b. 1975

Untitled

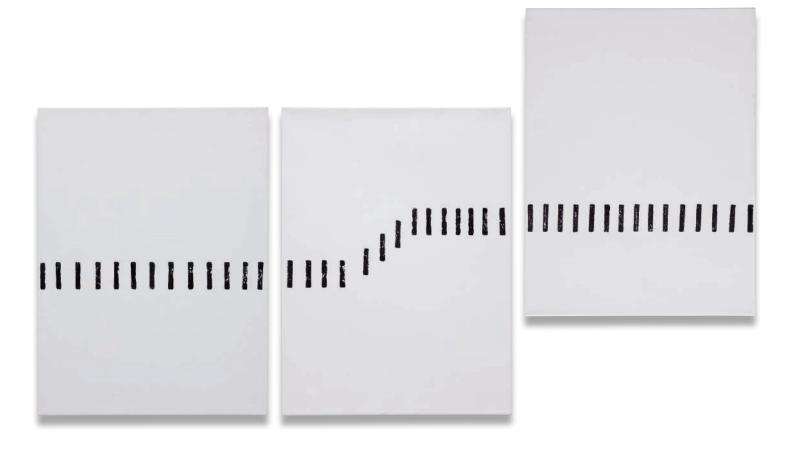
signed and dated "Joe Bradley 2014" on the overlap silkscreen ink and oil on canvas 40% x 30 in. (102.2 x 76.2 cm.) Executed in 2014.

Estimate

\$50,000-70,000

Provenance

CANADA, New York Private Collection, New York



123. Adriana Lara b. 1978

S.S.O.R. (24) oil on canvas, triptych each 24 x 18 in. (61 x 45.7 cm.) Painted in 2012.

Estimate

\$8,000-12,000

Provenance

Greenspon Gallery, New York Private Collection

Exhibited

Kunsthalle Basel, *Adriana Lara S.S.O.R.*, September 23 - November 11, 2012



124. RETNA b. 1979

Quiero Mis Amigos De Regresso signed and titled "RETNA Quiero Mis Amigos De Regresso" on the reverse enamel, acrylic and crystalline on canvas 60 x 48 in. (152.4 x 121.9 cm.) Executed in 2013.

Estimate

\$25,000-35,000

Provenance

Kohn Gallery, Los Angeles Acquired from the above the present owner

125. Robert Longo b. 1953

Untitled (Ophelia) signed and dated "Robert Longo 2010" lower right ink and charcoal on mounted paper $45\frac{1}{2} \times 39\frac{1}{4}$ in. (115.6 x 99.7 cm.) Executed in 2010.

Estimate

\$150,000-200,000

Provenance

Galerie Thaddeus Ropac, Paris Acquired from the above by the present owner

"...the roses and the bombs and the waves are things that exist at the moment of their being: a bomb is meant to explode, a rose is born to bloom, a wave is destined to crash. They are at the moment of their fulfillment"

Robert Longo



126. Jack Goldstein 1945-2003

Untitled acrylic on canvas 96 x 132 in. (243.8 x 335.3 cm.) Painted in 1983.

Estimate

\$120,000-180,000

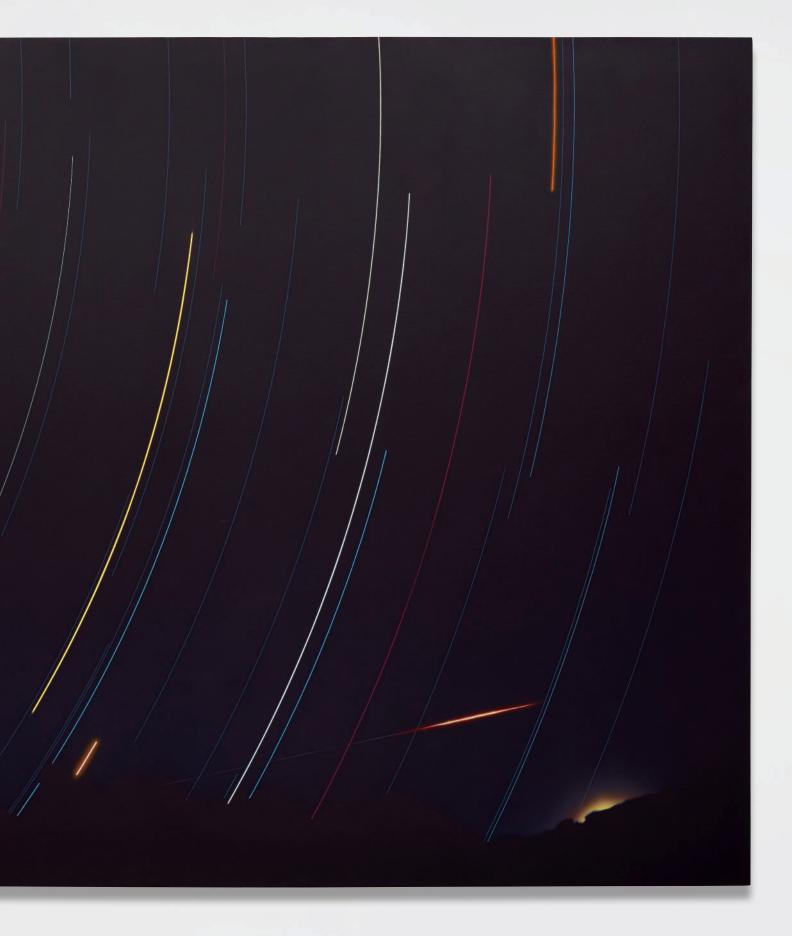
Provenance

Metro Pictures, New York Private Collection, Ohio Acquired from the above by the present owner

Exhibited

Munich, Sprüth Magers, UNEASY ANGEL / IMAGINE LOS ANGELES, September 14 - November 3, 2007
New York, Mitchell-Innes & Nash, Jack Goldstein, May 29 - July 31, 2008
Newport Beach, Orange County Museum of Art; New York, The Jewish Museum, Jack Goldstein x 10,000, June 24, 2012 - September 29, 2013

















127. Charles Ray b. 1953

All My Clothes
Kodachrome photographs mounted on board
9 x 60 in. (22.9 x 152.4 cm.)
Executed in 1973, this work is number 2 from an edition of 12 plus 3 artist's proofs.

Estimate

\$150,000-200,000

Provenance

Donald Young Gallery, Seattle Paul Morris Gallery, New York Regen Projects, Los Angeles Acquired from the above by the present owner in December 1998

Exhibited

Malmö, Rooseum-Center for Contemporary Art; London, Institute of Contemporary Art; Kunsthalle Bern and Kunsthalle Zurich, *Charles Ray*, March - October 1994 (another example exhibited & illustrated)
London, Saatchi Gallery, *Young Americans: New American Art in the Saatchi Collection*, January - May 1996, pp. 94-95 (another example exhibited & illustrated)

New York, Whitney Museum of American Art; Los Angeles, Museum of Contemporary Art; Chicago, Museum of Contemporary Art, *Charles Ray*, June 1998 - September 1999, p. 70 (another example exhibited & illustrated)

Los Angeles County Museum of Art; Washington D.C., Corcoran Gallery of Art; Boston, Museum of Fine Arts, Jasper Johns to Jeff Koons: Four Decades of Art from the Broad Collection, October 2001 - October 2002, pp. 200-201 (another example exhibited & illustrated)

New York, Whitney Museum of American Art, Evidence of Impact: Art and Photography 1963-1978, July - October 2004 (another example exhibited).

Minneapolis, Walker Art Center, The Last Picture Show Using Photography, 1960-1982, October 12, 2003 - January 11, 2004













Literature

Klaus Kertess, *Photography Transformed: the Metropolitan Bank and Trust Collection*, New York, 2002, p. 173 (illustrated)
Mary Abbe, "The F-Stops Here," *Star Tribune*, October 10, 2003
Bernard Cooper, "Too Much Info," *Los Angeles Times*, April 2004,
Christopher Knight, "Photo synthesis," *Los Angeles Times*, March 7, 2004
David Deitcher, "The Last Picture Show," *Artforum*, February 2004



In the present lot, Charles Ray presents a series of documentary Polaroid photographs starring himself as the subject, modeling the various outfits in his wardrobe. Aptly titled All My Clothes, this work challenges the traditional notion of the self-portrait. Despite being the centerpiece of each image, his own self is largely indiscernible, making the subject more so Ray's attire than the artist himself. Each image is taken from a straight-on angle, his planted feet meeting the exact point of the horizon line where the white wall and gray floor intersect. From this vantage point, we are unable to decipher Ray's facial expressions, making the only differentiating factor from one image to the next the outfit he's fashioning. The Los Angeles-based sculptor and conceptual artist has explored the subject of clothing in many of his sculptural and media projects, including a later

film entitled Fashions from 1996, featuring Ray's friend and fellow artist Frances Stark modeling 100 different outfits. This focus on material objects is present throughout Ray's oeuvre, demonstrating the artist's interest in redefining the readymade concept in the postmodern era. In the present lot, his contemporary interpretation of the readymade involves not only everyday objects, but also the carrier of these objects: his own body. By stripping himself of any identity, the artist showcases his preoccupation with the effect of material objects on humans, presenting Ray as a victim to his own wardrobe in images which, in turn end up looking more like mug shots than fine art portraits. Through this aesthetic decision, Ray makes the overarching statement that we are all victims of a materialist culture, driven by consumerist desires and a lack of individuality

128. Tony Feher 1956-2016

Mountain Home 140 plastic fruit containers $20 \times 2614 \times 305\%$ in. (50.8 x 66.7 x 77.8 cm.) Executed in 2004.

Estimate

\$10,000-15,000

Provenance

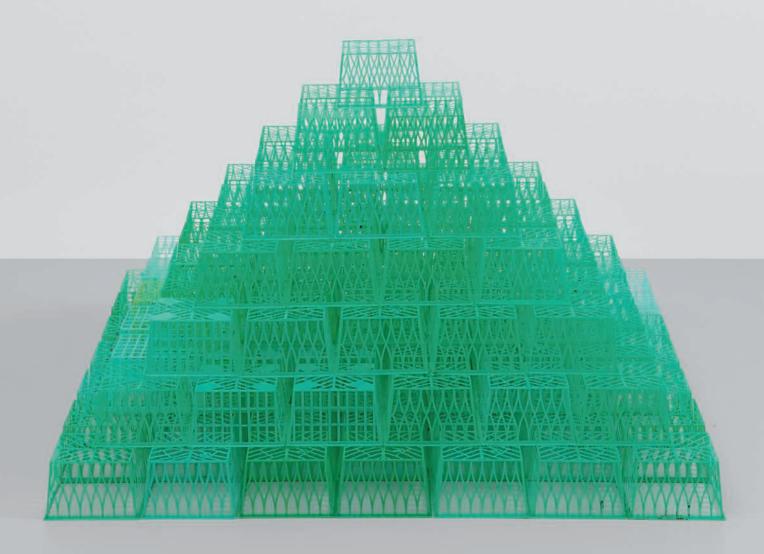
D'Amelio Terras Gallery, New York Acquired from the above by the present owner

Exhibited

New York, D'Amelio Terras Gallery, *Tony Feher: The Wart on the Bosom of Mother Nature*, May 8 - July 2, 2004
Des Moines Art Center; Houston, Blaffer Art Museum;
Lincoln, deCordova Sculpture Park and Museum; Bronx
Museum of the Arts; Akron Art Museum, *Tony Feher*, May 11, 2012 - August 17, 2014

Literature

Kelly Klaasmeyer, "Beauty in a Bottle Cap", Houston Press, November 7, 2012 Sebastian Smee, "Feher's works hum with a sense of child's play", The Boston Globe, May 25, 2013 (illustrated) Ken Johnson, "Throwaways Put Together Just So", The New York Times, October 18, 2013, p. C26 (illustrated) Gregory Williams, "Tony Feher," Artforum, September, 2013, p. 416 (illustrated)





129. Ugo Rondinone b. 1964

Moonrise. West. July black, cast polyurethane $42\% \times 23\% \times 13$ in. (108.9 x 60.3 x 33 cm.) Executed in 2004, this work is number 1 from an edition of 3.

Estimate

\$50,000-70,000

Provenance

Matthew Marks Gallery, New York Acquired from the above by the present owner in 2004

Exhibited

New York, Matthew Marks Gallery, *Ugo Rondinone: Long Gone Sole*, September 18 - October 30, 2004 Chicago, Museum of Contemporary Art, *Universal Experience: Art, Life and the Tourist's Eye*, February 12 - July 2, 2005

130. Alex Israel b. 1982

Untitled (Flat) signed and dated "Alex Israel '11" on the reverse; further stamped "MADE AT WARNER BROS STUDIOS BURBANK, CA." on the reverse acrylic on stucco, wood and aluminum frame 78 x 48 in. (198.1 x 121.9 cm.) Executed in 2011.

Estimate

\$180,000-220,000

Provenance

Private Collection Peres Projects, Berlin Private Collection

"Los Angeles is one of the main subjects of my work. Every day is an experience of all of this material, which for me, is an art material. Every day, as I move through this city, I'm experimenting with it. It's a constant process."

Alex Israel



131. Carroll Dunham b. 1949

Green Flowers (5) signed "C. Dunham" lower right; further dated "April-June 2010" upper left; signed, titled and dated "C. Dunham 2010 "Green Flowers (5)" 2010" on the stretcher mixed media on linen 66 x 51 in. (167.6 x 129.5 cm.) Executed in 2010.

Estimate

\$100,000-150,000

Provenance

Baldwin Gallery, Aspen Gladstone Gallery, New York Acquired from the above by the present owner

"Drawing is the literal and figurative lifeline of Carroll Dunham's art. For him imagining drawing and drawing imagination cannot be separated, nor can formal deliberation and spontaneous invention. More emphatically than any of his generational peers Dunham renounced the bans imposed on the subjective acts of the hand the artists Pop and Minimal in the 1960s. With lyric vengeance he has reinstated the erotics of art." (Klaus Kurtess, "Drawn into Consciousness," Carroll Dunham: Paintings, New York, 2003, p. 26) Undercurrents of rude sexuality and unstable eroticism, masculinity, colorful violence, comic aggression and conspicuously bad taste have been fibers in the tapestry of Carroll Dunham's artwork from the very beginning; since the early 1980s these elements have seeped from the surfaces of paintings that marry the graphic qualities of Pop with the process-oriented approach of conceptualism and wash over both with the impolite lustfulness of painterly gesture in a career-long conflation of abstract and figurative styles.

Despite lingering hints of the organic, wood-grain forms that characterized his early abstract work, more recent pieces such as Green Flowers (5), 2010, tend toward a crisper, cleaner figuration, depicting violent, intensely animated dystopias in simple, childlike terms reminiscent of comic illustration. Here a simple tree has taken on perverse proportions with no clear perspective, leaves and flowers erupt from the boughs and up from the ground with seemingly reckless abandon. The whole earth is an abstraction cut through with Dunham's particular figurative elements. Green Flowers (5) is a charged abomination imbued with Twombly-esque whorls, Warhol-like daisies and Nauman's body impolitic. While teased with recognizable imagery, the characters in Dunham's paintings occupy a unique territory somewhere between form and formlessness. The current lot is a defining example of how the content in Dunham's paintings is replete with contradictions, defying easy categorization, eschewing genres, and pushing the boundaries of taste.



132. Bernd and Hilla Becher

1931-2007 and 1934-2015

Water Towers each numbered consecutively on the reverse gelatin silver prints, in 9 parts i) - viii) 16×12 in. $(40.6 \times 30.5$ cm.) ix) $16 \times 11\%$ in. $(40.6 \times 28.6$ cm.) Executed in 1988.

Estimate

\$80,000-120,000

Provenance

Barbara Gladstone Gallery, New York Acquired from the above by the present owner in March 2001

"One just has to select the right objects and fit them into the picture precisely, then they tell their own story all by themselves."

Bernd and Hilla Becher



















133. Thomas Demand b. 1964

Poll

signed, titled, numbered and dated "Thomas Demand 1/6 (print 2004) 2001" on the reverse chromogenic print, Diasec mounted $71 \times 102\%$ in. (180.3 $\times 259.7$ cm.) Executed in 2001 and printed in 2004, this work is number 1 from an edition of 6. Other examples from this edition are held in the permanent collection of The Museum of Modern Art, New York and The Museum of Contemporary Art Chicago.

Estimate

\$80,000-120,000

Provenance

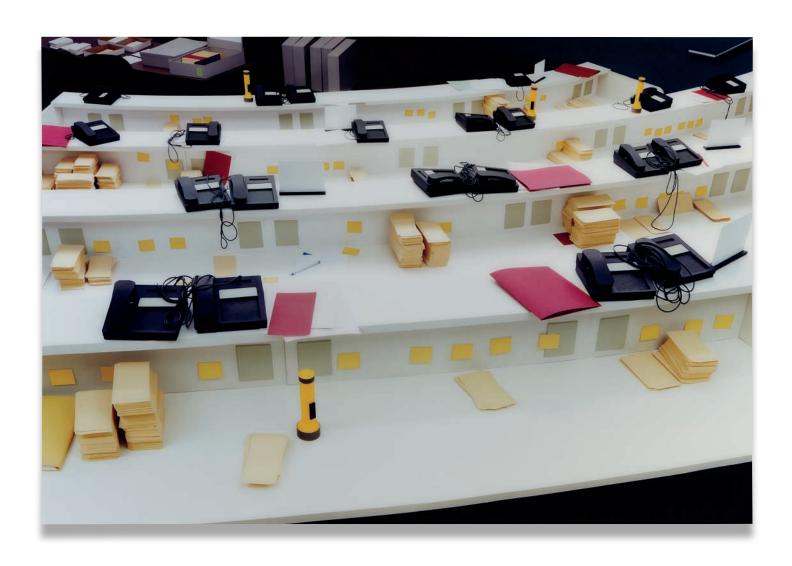
303 Gallery, New York Acquired from the above by the present owner

Exhibited

San Antonio, ArtPace; Aspen Art Museum; SITE Santa Fe; Amsterdam, De Appel, *Thomas Demand*, September 6, 2001 - November 11, 2002

Literature

Dean Sobel & Lars Lerup, *Thomas Demand*, Aspen Art Museum & DeAppel Amsterdam, 2001, p. 14 (illustrated) Pepe Karmel, "The Real Simulations of Thomas Demand," *Art in America*, June-July 2005





Property from the Estate of Pentti Kouri

134. Mary Corse b. 1945

Untitled (Beveled Edge Series) signed and dated "Mary Corse 2004" on the reverse glass microspheres and acrylic on canvas 84×84 in. (213.4 x 213.4 cm.) Executed in 2004.

Estimate

\$20,000-30,000

Provenance

ACE Gallery, Los Angeles

135. Mona Hatoum b. 1952

Slicer

varnished steel and thermoformed plastic $41 \times 46 \times 37$ in. ($104.1 \times 116.8 \times 93.9$ cm.) Executed in 1999, this work is number 2 from an edition of 3.

The other 2 examples from this edition are in the permanent collection of the National Galleries of Scotland, Edinburgh and the Fundacion Rosón Arte Contemporáneo, Padre Sarmiento, Spain.

Estimate

\$80,000-120,000

Provenance

White Cube, London Acquired from the above by the present owner in April 2000

Exhibited

London, White Cube, *Mona Hatoum, Grater Divide*, May 24 – 22 June 22, 2002 (another example exhibited)



136. John McCracken b. 1934

Chieftain signed, titled and dated "CHIEFTAIN 1992 J. McCracken" on the underside lacquer, resin, fiberglass and plywood $96\% \times 29\% \times 17$ in. (244.2 x 75.8 x 43.3 cm.) Executed in 1992.

Estimate

\$250,000-350,000

Provenance

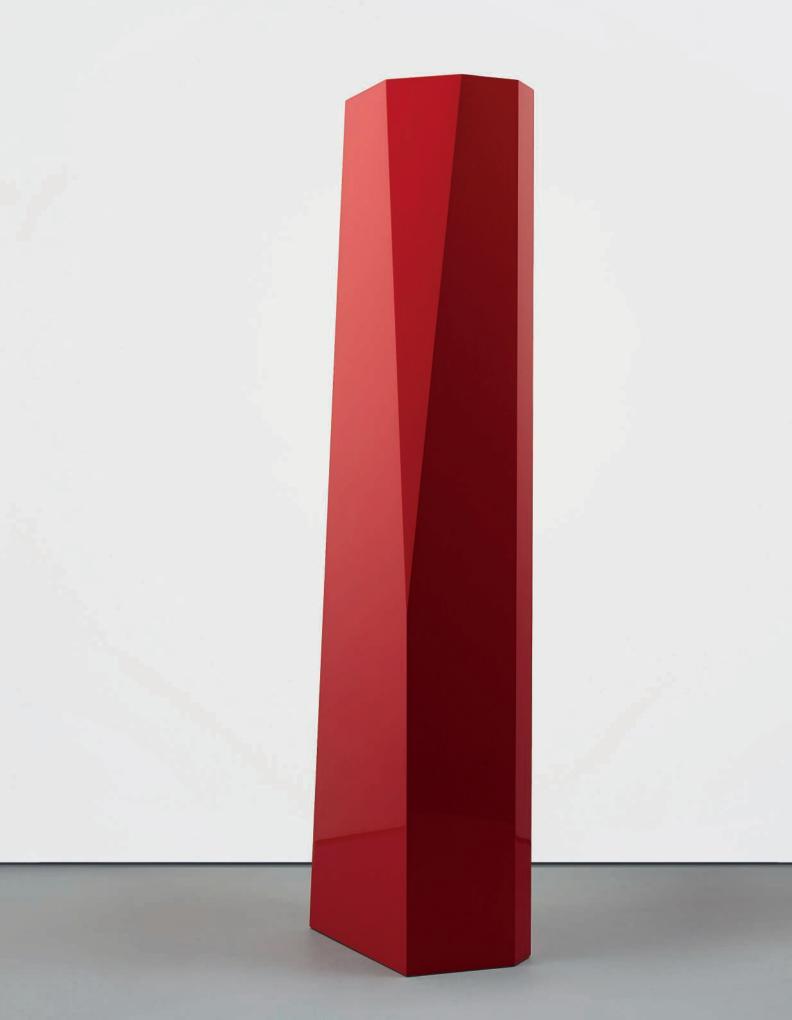
Xavier Hufkens, Brussels Private Collection, Europe

"I wanted to make something as simple as possible and have it still retain or have – being an interest and so forth – you know, not dumb but smart, so to speak, or with being"

John McCracken

Within the circle of West Coast Minimalists, John McCracken developed a singular objectbased aesthetic. Throughout his prolific practice, McCracken has erected works that uniquely occupy the realms of both painting and sculpture. While he began his career as a painter, in the 1960s, he began making sculptures, ranging from his signature planks to freestanding geometric forms. These objects, mostly made of fiberglass and often painted with a glossy lacquer, lean against walls and stand freely on gallery floors, interacting with the spaces they occupy, with both the floor and wall simultaneously. As the artist himself says, these sculptures exist "between two worlds, the floor representing the physical world of standing objects, trees, car, buildings, human bodies...and the wall representing the world of the imagination, illusionist painting space, [and] human mental space." (John McCracken, quoted in Thomas Kellein, "Interview with John McCracken. August 1995", exh. cat. Kunsthalle Basel, 1995, pp. 21-39, p. 32). McCracken always considered the scale of his viewer when building his sculptures, always making them, as he describes, "big enough to be in a space with humans" but "not to be shocking or not to be too bloated" (John McCracken, quoted in Judith Olch Richards, "Oral history interview with John McCracken," April 19 and August 4, 2010, online).

Painted in fiery red, the present lot is a beautiful example of McCracken's free-standing forms, entitled Chieftain. In its lustrous qualities, it recalls the California car culture from which the artist drew his inspiration for the surface of these objects. On the floor, it stands out like a sleek red Cadillac on a winding road. In this sense, the pillar evokes a sense of familiarity, yet in its reduction to simple geometric and monochromatic three-dimensionality, it invites a variety of interpretations in its universality. Depending on the angle from which it is viewed, the sculpture's shades of red vary across the reflective surface, allowing the viewer to see themselves in its polygonic sides. In both surface and shape, Chieftain recalls the same qualities of Donald Judd's geometric constructed objects, yet in the way that it stands on its own, like just another human figure occupying a room, McCracken's sculpture seems even more democratic. At once minimalist and complex, Chieftain is a paradigm in McCracken's oeuvre of sensual, lustrous objects.



137. Chris Burden 1946-2015

Hospital Ship metal bicycle frame, stainless steel wire, metal and miniatures $33 \times 28 \times 10 \%$ in. (83.8 x 71.1 x 26.7 cm) Executed in 1992.

Estimate

\$50,000-70,000

Provenance

London Projects, London Phillips de Pury & Company, New York, November 12, 2004, lot 177 Acquired at the above sale by the present owner

Exhibited

Barcelona, Centre d'Art Santa Mònica, *Chris Burden*, October 1995 - January 1996, p. 48 (illustrated)

Throughout the later part of the 20th-century and up until his untimely death last spring, Chris Burden transcended the limits of contemporary performance art and sculptural practices. His primary concern was the same across both disciplines: "it was the activity of the viewer that I considered art...to see sculpture you have to move around it, and I was trying to boil it down to the core. I thought, 'If the core is forcing people to move, then maybe that is where the art is.'" (Chris Burden, quoted in interview with Jarrett Earnest, "Applying Pressure", November 5th, 2013, online)

Widely known for his shocking "body work" performances of the early part of the 70s and intricately designed sculptures in the 80s and 90s, Chris Burden continually sought viewer engagement thematically, by exploring the human condition, and aesthetically, by challenging the notion of what constituted art in a postmodern world. The present lot, *Hospital Ship* from 1992, beckons close inspection in its intricacy, structure, and subject matter. In its sheer complexity, the viewer is confronted with a suspended object composed of materials from

Burden's collection of found miniature toys, motor parts, and scientific paraphernalia, inviting the very act of "moving around". From the suspension hangs a metal bicycle frame attached to steel wires; within the frame's crevices, there are small cylinders, deeper inside which are staged dioramas of miniature figures occupying their own architectural worlds. These components make up the "ship," which hangs as if floating. The very act of looking inside each of the object's staged spaces, highlights the smallness of human life in a big world, the existentialism of postmodern art realized in sculptural form. Of Burden's practice, Howard Singerman says, "if most postmodern works are scaled to the size of familiar art objects, precisely in order to pass more easily, Burden's projects are outsized; they are too big or too small, and they are always difficult." (Chris Burden: A Twenty-Year Survey, exh. cat., Orange County Museum of Art, Newport Beach, 1988, p. 25) Hospital Ship's miniature components make it an exceptional example of Burden's most difficult works, meant not to pass easily, but instead to pose questions and challenge the aesthetic confines of what art is and can be.



138. James Turrell b. 1943

Boullée Boola from Autonomous structures
Conceived in 1989, this work consists of a complete
grey book containing a schematic of the piece,
photos of the scale model, notes to be informed
in a construction book as the piece is made, a
certificate of authenticity signed by the artist and
transfer of ownership documents.

Estimate

\$100,000-150,000

Provenance

Barbara Gladstone Gallery, New York

Exhibited

Los Angeles, ACE Gallery, *James Turrell*, January - April 25, 1993 (model exhibited)
Los Angeles County Museum of Art; Jerusalem,
The Israel Museum; Canberra, National Gallery of
Australia, *James Turrell: A Retrospective*, May 26,
2013 - April 6, 2015, p. 229 (Los Angeles), no. 27, p.
74 (Canberra) (model exhibited and illustrated)

Literature

Craig Adcock, *James Turrell: The Art of Light and Space*, Berkely and Los Angeles, 1990, no. 95, p. 141 (model illustrated)

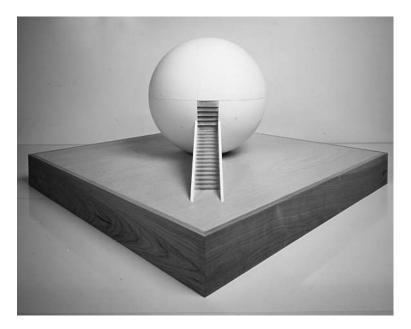
Please note that this work is a conceptualization for James Turrell's work *Boullée Boola*. In the purchase of this work, one purchases the rights to construct the space designed by Turrell, in conjunction with the artist.

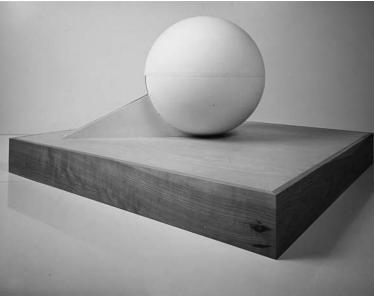
James Turrell's prolific career can be largely thought of as a series of artistic ventures using light and space. To classify Turrell as a conceptual artist does not take into account his many accomplishments as a true sculptor, an architect and a scientist. After studying perceptual psychology at Pomona College, graduating in 1965, Turrell began experimenting with light's effects and how to transform the definition of art to include light not just as a subject, but as a medium in its own right. As Turrell explains, light "is no more unusual to use...than to use stone, clay, steel or paint... I was interested in using light as material—not light in glass, scrim, or plexiglass, but light in the space itself and the qualities of space...There is a rich tradition in painting of work about light, but it is not light—it is the record of seeing. My material is light, and it is responsive to your seeing—it is non-vicarious." (James Turrell, quoted in Craig Adcock, The Art of Light and Space, Berkeley and Los Angeles, 1990, p. 114)

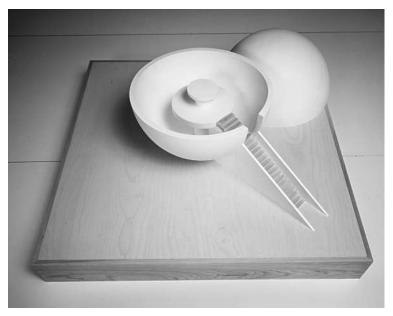
Such is the case in the present lot, *Boullée Boola*, conceived in 1989. This work belongs to one of Turrell's series which involved light as

both a concept and a key physical element entitled Autonomous structures, made between 1989 and 2010. Each of these structures were designed as architectural spaces to house chambers of light, or as Turrell describes "containers for the light." (James Turrell, quoted in James Turrell: A Retrospective, exh. cat., National Gallery of Australia, Canberra, 2014, p. 73) Like many of the works in Turrell's oeuvre, the Autonomous structures were grand conceptualizations; the work itself is the idea, the schematic and the construction of a model. Turrell's models for such structures, cast in plaster, have been exhibited in various shows of the artist's work over the past thirty years, illustrating the plan for the immersive experience made possible in the structure once realized. As Turrell has continually espoused, it is the viewer's ultimate changed perception of light and of space within the life-size construction that is the finished product.

The conception of *Boullée Boola* belongs to the *Autonomous structures* which house *Ganzfelds*, rather than *Skyspaces*, so named







after the perceptual phenomenon that Turrell studied at Pomona. The effect of a Ganzfeld is sensory deprivation, where viewers are meant to experience a total visual field, in which sources of light are completely blocked off by the structure and contained as cavernous fields within its confines. Each of these models were named after people and ideas who have inspired Turrell, the present work named after the 18th century French architect Étienne-Louis Boullée. Boullée's plan for a monument shaped like a sphere, surrounded by trees, was never built, thus striking a resonate chord with Turrell's unrealized conceptions. The schematic plan for this work indicates the construction of a spherical structure in which the viewer enters up a staircase, closes the door, and is completely surrounded by a Ganzfeld. In this way, Boullée Boola is a paradigm for Turrell's experiments with light, conceived with the viewer's perception in mind. In the realization of Boullée Boola in life-size form, one will be completely enveloped in a sensory phenomenon, resulting in an unparalleled experience of light, color and space.

Images of the cast plaster model, 1989

Repent and Sin No More! stamped by the Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts, Inc., New York and numbered twice "PA10.163" on the overlap synthetic polymer paint and silkscreen ink on canvas 20×16 in. (50.8 $\times 40.6$ cm.) Executed circa 1985-1986.

Estimate

\$60,000-80,000

Provenance

The Estate of Andy Warhol, New York
The Andy Warhol Foundation for the Visual Arts Inc.,
New York
Private Collection, Los Angeles
Phillips de Pury & Company, London, October 13, 2011, lot 141
Acquired at the above sale by the present owner



Volkswagen Bug (Green) stamped twice by the Estate of Andy Warhol, once by The Andy Warhol Foundation for the Visual Arts, Inc., New York, initialed "VF" and numbered twice "PA69.031" along the overlap synthetic polymer paint and silkscreen ink on canvas 16×20 in. $(40.6 \times 50.8 \text{ cm.})$ Executed in 1977.

Estimate

\$120,000-180,000

Provenance

The Estate of Andy Warhol, New York
The Andy Warhol Foundation for the Visual Arts, Inc.,
New York
Acquired from the above by the present owner



Electric Chairs

each signed and dated "Andy Warhol '71" on the reverse; further stamped with Bruno Birschofberger copyright stamp on the reverse the complete portfolio of 10 color screenprints on paper each $35\frac{1}{2} \times 48$ in. (90.2 x 121.9 cm.) Executed in 1971, this work is artist's proof 21 from an edition of 250 plus 50 artist's proofs, published by Bruno Bischofberger, Zurich.

Estimate

\$180,000-220,000

Provenance

Bruno Bischofberger, Zurich Private Collection Phillips de Pury & Company, New York, November 12, 2004, lot 283 Acquired at the above sale by the present owner

Exhibited

Paris, Musée d'Art Moderne de la Ville de Paris, *Warhol Unlimited*, October 2, 2015 - February 7, 2016, cat. no. 242, pp. 170-171 (another example exhibited and illustrated) Melbourne, National Gallery of Victoria; Pittsburgh, The Andy Warhol Museum, *Andy Warhol | Ai Weiwei*, December 11, 2015 - September 11, 2016, p. 149 (another example exhibited and one print illustrated)

Literature

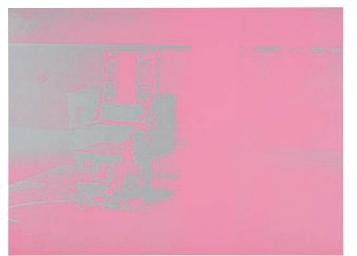
Frayda Feldman and Jörg Schellmann, *Andy Warhol Prints: A Catalogue Raisonné 1962-1987*, Milan, 2003, no. 11.74-11.83, pp. 77-78 (illustrated)

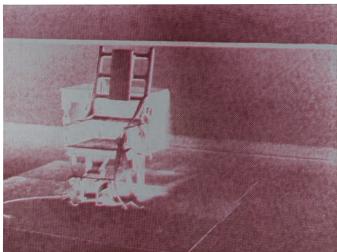
"You'd be surprised how many people want to hang an electric chair on their living-room wall. Specially if the background color matches the drapes."

Andy Warhol









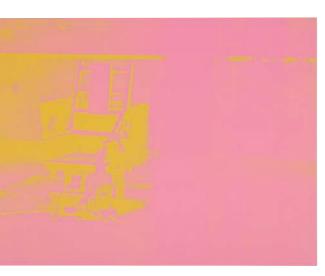














o 142. Robert Rauschenberg 1925-2008

Deepend (Scenario)

signed and dated "RAUSCHENBERG 2K+6" lower center edge; each panel respectively numbered "206.0011 of 2" and "206.0012 of 2" on the reverse inkjet pigment transfer on polylaminate, in 2 parts $85 \% \times 120 \%$ in. (217.2 x 306.1 cm.) Executed in 2006.

Estimate

\$300,000-500,000

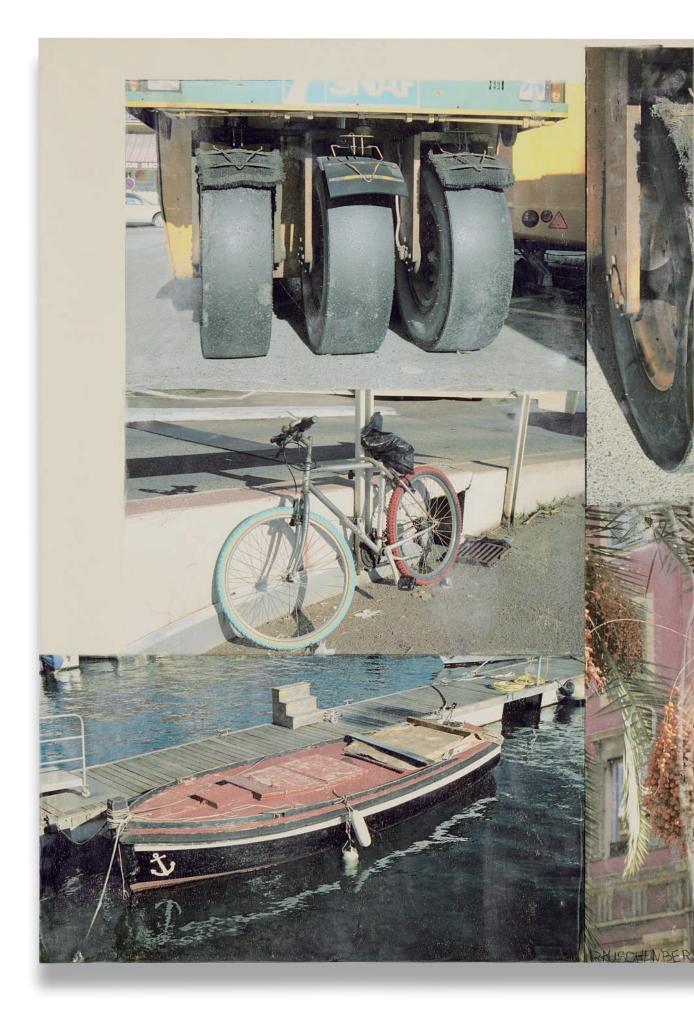
Provenance

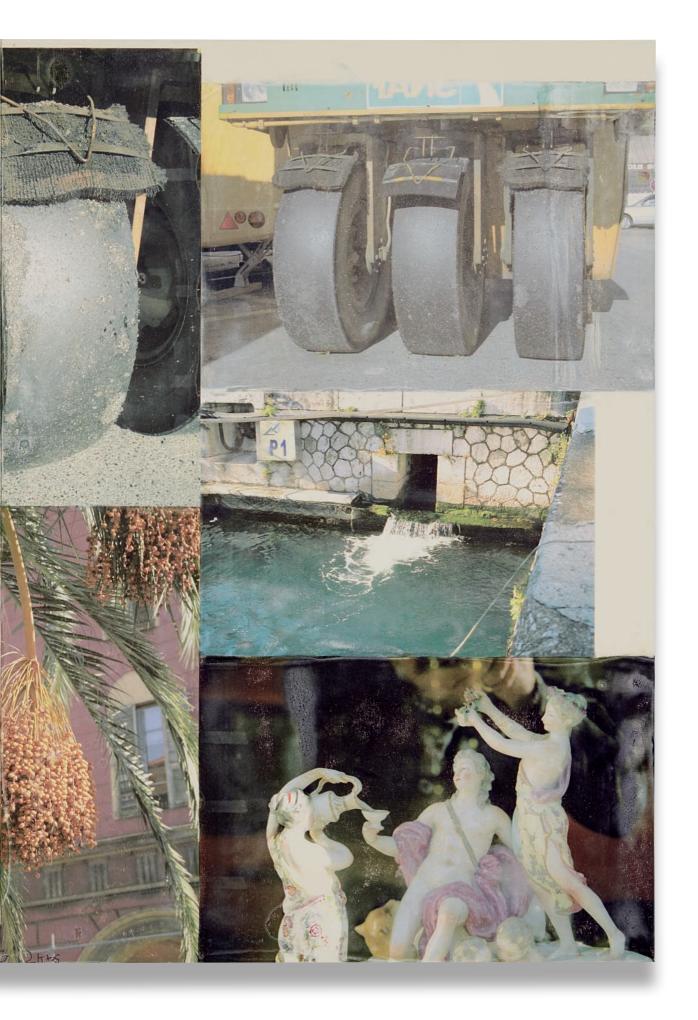
PaceWildenstein, New York Private Collection

Exhibited

New York, PaceWildenstein, Robert Rauschenberg: Scenarios and the Ancient Incident, October 27 -November 25, 2006, no. 6 (illustrated) New York, L&M Arts, Paintings & Drawings, July 7 -September 9, 2008







Robert Rauschenberg's Deepend (Scenario) premiered at PaceWildenstein in the 2006 exhibition Robert Rauschenberg: Scenarios and the Ancient Incident. His Scenarios cull imagery from the American environment and have been aptly described as "massive 'super' multilayered paintings that tell stories and cry out about American life; they are panoramas that have an epic quality." Rauschenberg's artistic interest spans across every type of medium, working in and conjoining photography, printmaking, papermaking, and performance. Most revealingly of his later interest in the flatness of composition, he spent an important period in his early career as a set designer for the groundbreaking choreographers Merce Cunningham and Paul

Taylor. As a print maker, Rauschenberg was the first artist to document the technique of transfer printmaking in 1958, when he recognized that when newspaper was soaked in solvent the image would transfer onto collages and painting.

This early pioneering technique led Rauschenberg in 1992 to utilize his Iris printer to make digital high-resolution prints of his photographs and by the use of dye transfer process, he produced large scale works on paper, or as seen in the present lot, Rauschenberg's Scenarios appear painterly in technique, like a collage of imagery that is both fluid and discrete. Collage for the artist was an early interest of his gleaned from the cubist experiments of Braque and Picasso



FRONT STREET STUDIO, 1958. Rauschenberg working on a solvent transfer drawing in his Front Street studio, New York, 1958, Photo by Jasper Johns

Photo © Jasper Johns/ Licensed by VAGA, New York, NY and the assemblages of the Dadaists. In 2005 the New York Times describes Rauschenberg's studio work tables "as covered with piles of enlarged photographs -- material for his 'Scenarios,' a series of 7-by-10-foot canvases incorporating images of everything from street signs to windswept dunes. Standing up 'until my legs give out," is how the artist's describes the process of meticulously arrangement the photographs. (Carol Vogel, "The Robert Rauschenberg Reunion Tour," The New York Times, December 18, 2005) Deepend (Scenario), 2006 presents us with a myriad of clashing images, wheels on a highway truck and airplane, an idle, locked up bicycle, water rushing, a boat moored to a dock, a neoclassical sculpture of marble nymphs, and the fawning Palm trees branches with acai berries. Each image, strategically placed, emphasizes a precise movement or condition of arrested movement: wheels spinning, water flowing, Palm leaves wavering in the wind, They are visually unified not only by their common shapes and intimations of motion but also by the way each image has been processed and assembled

to create a softly glowing composition; this is suggested but by the illusion of yellow sunlight that uniformly bathes each image within the larger whole. The power of these collaged images arises from the seemingly haphazard play of shapes and motif that are ultimately made unified by an underlying, subtle affinity of forms and connotations. As an art critic recently noted, "In a finished Rauschenberg, you see a goat, a tire, a tennis ball, but more than that, you see the insights that brought them together. Each component keeps its integrity within a composition in which everything contributes to a profound effect of overall beauty. Indeed, few artists of his era so unabashedly strove for beauty, even majesty: The logic of his work, beginning with cast-offs and flotsam, demanded it. It was the dare he put to himself in everything he made. (Dan Chiasson, "Robert Rauschenberg's Endless Combinations," The New York Times, June 30, 2015)

143. Jean-Michel Basquiat 1960-1988

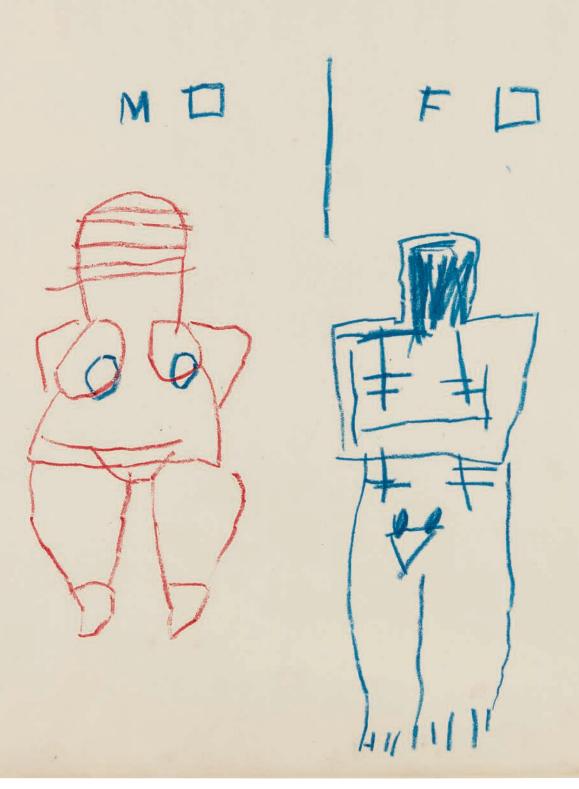
Untitled (Mother/Father)
oilstick on paper
23½ x 18 in. (59.7 x 45.7 cm.)
Executed in 1981, this work is registered under inventory number 3596 in the Annina Nosei
Gallery Archive, Fales Library and Special
Collections, New York University, New York.

Estimate

\$100,000-150,000

Provenance

Annina Nosei Gallery, New York Acquired from the above by the present owner





Keith Haring: Calf Hide Paintings of the 1980s

The present two lots are beautiful examples of Keith Haring's genius and dexterity as an artist. The early 1980s are the most sought after years of Keith Haring's tragically short and intense career. Starting at an early age when his father made him sketches of characters from comic strips through his graffiti days in the New York subway, Haring invented his own alphabet of contemporary artistic language. Under the influence of Andy Warhol and contemporary to Jean-Michel Basquiat, Haring believed that art was a product of the individual and the ultimate expression of individuality. He chose the public realm for his art out of curiosity and an embrace of his temperament as well as his generosity. Enjoying success at a very young age, his philosophy was an idea of universal art strongly influenced by the aesthetics of decoration and eighties post-modernism.

The early 1980s were a heady time in New York, and particularly within the specific artistic milieu with which Haring ran. By 1983, Haring had had his first exhibition, his coming out of sorts within the New York art world, at Tony Shafrazi Gallery the year prior, and his exhibition in February of 1983 at Fun Gallery with LA II would firmly establish his place among the pantheon of the scene. "Fun Gallery was the epicenter of this new scene. Opening nights spilled into the streets, as the graffiti kids tried to figure out how their art could move from the walls of the city to the walls of the gallery. From the beginning, Keith Haring was one to watch. He was respected below ground and

up above." (Timothy Greenfield-Sanders, "An Afternoon with Keith", The Keith Haring Show, exh. cat., Fondazione Triennale di Milano, 2005, p. 111) Completely covering the walls, the two installed an exhibition of a variety of material and objects. These two particular works, executed on calf hides, were installed - one directly on the wall (Lot 144), and the other on the door to Fun Gallery's office (Lot 145). Employing his trademark style and graphic line, Haring adorned and imbued these hides with his frenetic energy and iconography. Taking his almost tribal line directly to this very ancient support of hide, Haring brought the ancient, the mythic, the Dionysian into the mania of 1980s New York.

Haring's art has always been so powerful because it has an ability to embody so many meanings and to be relevant for so many people. Grounded in art historical tradition from Legér and Dubuffet to Egyptian and aboriginal hieroglyphs and petroglyphs, Haring's art also encapsulated the immediacy and directness of the man himself and the times in which he came of age. One need not have any artistic schooling to realize that Haring exemplified that singularly unifying trait of all artists, to share something with the rest of humanity. Melding high and low, destroying barriers between public and private, the elite strata of the art world and the grittiness of his East Village locale, Haring and works such as these two *Untitled* paintings serve now as particular talismans from an age gone by, but forever relevant.

144. Keith Haring 1958-1990

Untitled signed and dated "K. Haring JAN. 26 1983" on the reverse Sumi ink and acrylic on found hide $38 \times 43\%$ in. (96.5 x 110.5 cm.) Executed in 1983.

Estimate

\$200,000-300,000

Provenance

Private Collection, New York (acquired directly from the artist)
Acquired from the above by the present owner in 1989

Exhibited

New York, Fun Gallery, *Keith Haring*, February 3 - 27, 1983



Keith Haring Fun Gallery, New York, 1983, Installation view, artwork © 2016 The Keith Haring Foundation



145. Keith Haring 1958-1990

Untitled signed and dated "K.Haring JAN. 28 1983" on the reverse Sumi ink and acrylic on found hide $34\frac{1}{2} \times 30\frac{1}{4}$ in. (87.6 x 76.8 cm.) Executed in 1983.

Estimate

\$150,000-200,000

Provenance

Private Collection, New York (acquired directly from the artist)
Acquired from the above by the present owner in 1989

Exhibited

New York, Fun Gallery, *Keith Haring*, February 3 - 27, 1983



146. Keith Haring 1958-1990

Untitled signed, numbered and dated "5/25 \oplus K. Haring 1989" on the underside ink on terracotta vessel 9 x 28¾ x 28¾ in. (22.9 x 73 x 73 cm.) Executed in 1989, this work is number 5 from an edition of 25 published by Monique Nellens and Gallery 121, Belgium.

Estimate

\$20,000-30,000

Provenance

Art Issue Editions, Inc., New York Acquired from the above by the present owner in 2012

Exhibited

New York, Malca Fine Art, *In Your Face*, June 17 - August 30, 1997, p. 33 (another example exhibited and illustrated)





Still Life

graphite on wove paper 28 x 40¼ in. (71.1 x 102.2 cm.)

Executed in 1975, this work is stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered "VF 61.020" on the reverse.

Estimate

\$80,000-120,000

Provenance

The Estate of Andy Warhol, New York

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

Paul Kasmin Gallery, New York

Julien J. Studley, New York (acquired from the above in 1998)

Thence by descent to the present owner

Exhibited

New York, Paul Kasmin Gallery, *Andy Warhol Studio Still Lifes*, October 14 - November 14, 1998, p. 33 (illustrated)

148. Richard Pettibone b. 1938

Andy Warhol, Flowers, 1964 signed, titled and dated "Andy Warhol, 'Flowers,' 1965. Richard Pettibone 2011" on the overlap acrylic and silkscreen ink on canvas, in artist's frame $6\frac{1}{4} \times 6\frac{1}{4}$ in. (15.9 x 15.9 cm.) Executed in 2011.

Estimate

\$20,000-30,000

Provenance

Leo Castelli Gallery, New York Private Collection (acquired from the above) Seoul Auction, Seoul, May 26, 2014, lot 44 Private Collection (acquired from the above sale) Sotheby's, New York, May 12, 2016, lot 182 Acquired at the above sale by the present owner



149. Sam Francis 1923-1994

Bright Ring signed and stamped 'Sam Francis' on the reverse; further numbered 'SFP66-8' several times on the overlap and stretcher acrylic on canvas 64 x 441/4 in. (162.6 x 112.4 cm.)
Painted in 1966.

This work is included in the Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings, published by the University of California Berkeley Press (UC Press: 2011) under the number SFF.451 and is also registered in the archives of the Sam Francis Foundation with the number SFP66-8 and SFP66-9. This information is subject to change as scholarship continues by the Sam Francis Foundation.

Estimate

\$100,000-150,000

Provenance

André Emmerich Gallery, New York Private Collection, New York (acquired from the above in 1969)

Sotheby's, New York, May 16, 1979, lot 350 André Emmerich Gallery, New York (acquired at the above sale)

Sam Francis, California (acquired via exchange with the above in 1983)

Sam Francis Estate, California (acquired from the above in 1994)

Galerie Proarta, Zurich (acquired from the above in 2000) Private Collection

Acquired from the above by the present owner in 2016

Exhibited

Tokyo Central Bijutsukan Gallery; Osaka, Gutai Pinacotheca, Sam Francis, May 10 - June 17, 1968 New York, ACA Galleries, Looking West, September 19 -October 14, 1972, no. 16 (illustrated) Paris, Pavillon des Arts, organized with the Idemitsu Museum of Arts; Humlebaek, Louisiana Museum of Modern Art; Ogawa Art Foundation, Tokyo, L'oeuvre de Sam Francis dans les collections du Musée Idemitsu, September 18, 1986 - December 5, 1987

Zurich, Galerie Proarta, Sam Francis: Bilder 1949 bis 1968, May 26 - July 23, 2004, pp. 46-47 (illustrated)

Literature

Debra Burchett-Lere, ed., Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings 1946-1994, Berkeley, 2011, cat. no. SFF.451, DVD I (illustrated)

Sam Francis's Bright Ring, 1966, represents the two elements for which the American painter was most concerned with throughout his career: color and space. In his abstract compositions, Francis made these elements not only tools for the creation of his paintings, but rather the subject matter of these works in their own right. This is particularly evident in the artist's series of "edge paintings," to which the present lot belongs. The purpose of the edge paintings was to show the power of color with the overwhelming presence of contrasting white. In Bright Ring, the thin borders of the canvas are rendered in rich ultramarine blue, fiery oranges and reds, and almost-black greens, which blend into each other and enclose a bright white canvas, almost entirely clean except for a few drips of paint. In his portrait of the artist accompanying Francis's 1993 retrospective, Pontus Hulten explains "white is here, it seems, playing the roles both of color and space in the sense of openness... The central, often enormous, white surface is suspended between the actual canvas surface and an undefined situation in front or behind or rather oscillating between definition and non-definition." (Pontus Hulten, Sam Francis, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland in Bonn, exh. cat., p. 28) While the white central space dominates the composition, it lurks between foreground and background, drawing attention to the vibrant strips of color at its edges, and thus, blurring the confines of the space it occupies. The white space exists almost as a beam of bright light, radiating from the canvas; Francis's use of dark, saturated hues seem to be a conscious decision for making the white stand out even more starkly, creating a beam of light for the viewer to get lost in. "When I paint, I try to create the feeling of being in it", Francis was quoted to have said ("New Talent," Time, New York, January 1956, p. 72). This is the essence of the edge paintings, which not only explore the roles of color and space, but highlight their sheer power to transform the viewing experience.





150. Sol LeWitt 1928-2007

Irregular Curves signed and dated "Lewitt '01" lower right gouache on paper $111/4 \times 111/4$ in. (28.6 x 28.6 cm.) Executed in 2001.

Estimate

\$6,000-8,000

Provenance

Private Collection, Los Angeles (gifted by the artist) Acquired from the above by the present owner



151. Willem de Kooning 1904-1997

Untitled (Spoleto) signed "de Kooning" lower right ink on paper 26 x 18% in. (66 x 47.9 cm.) Executed in 1969-1970.

Estimate

\$40,000-60,000

Provenance

Estate of the artist, New York Matthew Marks Gallery, New York Acquired from the above by the present owner

Exhibited

Minneapolis, Walker Art Center *de Kooning: Drawings, Sculpture*, March 10 - June 20, 1974

Cedar Falls, University of Northern Iowa Gallery of Art; Saint Louis Art Museum; Cincinnati, The Contemporary Arts Center, *de Kooning:* 1969-78, October 21, 1978 -April 22, 1979, no. 24 (illustrated)

Amsterdam, Stedelijk Museum, *Willem de Kooning:* the North Atlantic Light, 1960-83, May 11 - October 30, 1983, pl. 48, p. 74 (illustrated)

New York, Mitchell-Innes & Nash, Willem de Kooning: Drawings and Sculpture, October 31 - December 19, 1998, pl. 28 (illustrated)

152. Brice Marden b. 1938

Rock

signed and dated "B. Marden 00" lower left Kremer Bister ink and Kremer White Shellac ink on hotpress watercolor paper 11¼ x 6¼ in. (28.6 x 15.9 cm.) Executed in 2000.

Estimate

\$80,000-120,000

Provenance

Matthew Marks Gallery, New York Acquired from the above by the present owner

Exhibited

New York, Mitchell-Innes & Nash, Works on Paper: Territories, September 30 - November 30, 2011

Works on paper by Minimalist master Brice Marden offer a unique look into the artist's interests and inspirations throughout his career, distinct within his oeuvre of paintings. The following two lots are from two very different points in Marden's practice, the first from 1986 and the second from 2000, yet both are similar in their gestural lines and abstraction of form.

Work Book 30 (6), lot 153, bears resemblance to the artist's "St. Barts" series of drawings done between the years of 1985 and 1986, which were inspired by the artist's growing interest in both Chinese calligraphy and also his natural surroundings. It was around this time that Marden visited Southeast Asia and became exposed to both of these sources of inspiration, hoping to transform his quintessential style and move away from his monochromatic panels into a different form of expression. The title of the work refers

to Marden's "workbooks", which he always took on his travels, using them to record ideas and images for future reference. In this way, Workbook 30 (6) is a true look into Marden's thought process and inner emotion, similar to a diary entry, and we can assume that it reveals a bit about Marden's reaction to the parts of the world he bore witness to in this period of his career. Horizontally oriented, Work Book 30 (6) illustrates Marden's hand through uninterrupted strokes of ink, thicker in some places and hairline-thin in others. As Mario Codognato described in his discussion of Marden's works on paper from this year, the gestural characters in his drawings from the 1980s are "suspended in the balance between improvisation and control", (Brice Marden: Works on Paper 1964-2001, exh. cat., Istituto nazionale per la grafica, Calcografia, Rome, 2002, exh. cat., p. 17) oscillating between studies and finished works.



153. Brice Marden b. 1938

Work Book 30 (6) signed and dated "B. Marden 86" lower right ink on paper $19\frac{1}{2} \times 29\frac{1}{4}$ in. (49.5 x 74.3 cm.) Executed in 1986.

Estimate

\$200,000-300,000

Provenance

Matthew Marks Gallery, New York Acquired from the above by the present owner

Both Work Book 30 (6) and Rock, lot 152, from over a decade later, are unique to Marden's gestural works in that the line work in each of them is beautifully varied and subtly sparse. In many of the artist's colorful paintings of the late 80s and 90s and other works on paper, Marden's lines cover the canvas or sheet, filling up the entire picture plane, while still not moving outside of its boundaries. In each of these drawings, however, the picture planes are more thinly populated, allowing for an intimate look at the strokes made with Marden's instrument. In its title, Rock directly exposes the artist's interest in nature, yet in its abstract illustration, it showcases the creative liberties he takes in recording these subjects. With thicker ink markings, Rock bears the same resemblance and appreciation for calligraphic styles, almost 15 years after his earlier 1980s drawings.

Of the drawing medium, Marden has reflected, "...for me, drawing's an intimate medium. It's very direct, it's very close. There's less between the artist and the art. There is real closeness, direct contact. A painting is about refinement of image. And drawing isn't. I don't think drawing is less than painting... The less you have between you and what you're making the better. The best drawing instruments are the ones where your hand is. When the hand moves with the least resistance. In a way, a pencil is much less resistant than a brush" (Brice Marden, quoted in an interview by Pat Steir, Brice Marden: Recent Drawings and Etchings, exh. cat., Matthew Marks Gallery, New York, 1991). The present two lots demonstrate the artist's appreciation for the drawing medium, highlighting the exact closeness that the artist refers to in this statement.





154. Ellsworth Kelly 1923-2015

Untitled inscribed and dated "1, 2, 3, 4 1960 60.81" on the reverse pencil on paper $28\frac{1}{2} \times 22\frac{1}{2}$ in. (72.4 x 57.2 cm.) Executed in 1960.

Estimate

\$40,000-60,000

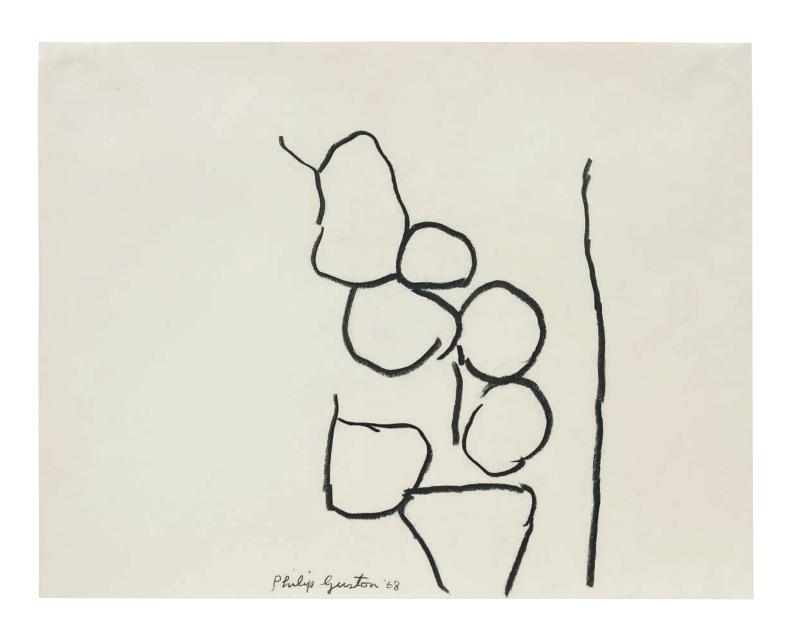
Provenance

Matthew Marks Gallery, New York Acquired from the above by the present owner

Exhibited

Fort Worth Art Museum; Boston, Museum of Fine Arts; Toronto, Art Gallery of Ontario; The Baltimore Museum of Art; San Francisco Museum of Modern Art; Kansas City, The Nelson-Atkins Museum of Art, *Ellsworth Kelly: Works on Paper*, September 13, 1987 - December 31, 1988, no. 85 (illustrated)

New York, Matthew Marks Gallery, *Ellsworth Kelly: Drawings* 1960-1962, March 27 - May 15, 1999, no. 12 (illustrated)



155. Philip Guston 1913-1980

Untitled signed and dated "Philip Guston '68" lower center charcoal on paper $17\% \times 22\%$ in. $(45.4 \times 58.1$ cm.) framed $25\% \times 31\%$ in. $(64.5 \times 79$ cm) Executed in 1968.

Estimate

\$50,000-70,000

Provenance

McKee Gallery, New York Private Collection (acquired from the above) Christie's, London, October 19, 2013, lot 276 Acquired at the above sale by the present owner

156. Joseph Cornell 1903-1972

Untitled (Parrot Collage; Grand Hotel de la Pomme d'Or) signed "Joseph Cornell" on the reverse box construction $18\% \times 10\% \times 3\%$ in. (47.9 x 27 x 8.3 cm.) Executed in 1954-1955.

Estimate

\$150,000-200,000

Provenance

Castelli Feigen Corcoran, New York L&M Arts, New York Acquired from the above by the present owner

Exhibited

New York, The Museum of Modern Art, *Joseph Cornell*, November 17, 1980 - January 20, 1981, no. 148, n.p. (illustrated)

The fascinating life and work of American artist Joseph Cornell has garnered increased attention and critical acclaim since his death in 1972. Living and working alongside New York post-war painters like de Kooning, Rothko and Motherwell, Cornell developed a multi-faceted style that challenged notions of the readymade, while recalling motifs and aesthetics from avant-garde movements including Surrealism, Cubism and Abstract Expressionism. In the early 1950s, Joseph Cornell began his "Aviary" boxes, most of which were composed of drawings and silhouetted objects shaped like birds and their cages, enclosed by collaged shadow boxes with found paper goods. The shadow box became a symbol of the artist's oeuvre long before he began this series, "a fascinating art historical object, encapsulating all at once the French Cubist past and the more painterly American future" according to Deborah Solomon in her biography on the artist (Utopian Parkway: The Life and Work of Joseph Cornell, Boston, 1997, p. 186). It was in the Aviaries, however, that this object was transformed into a more abstract idea, where previously ornate trimmings were stripped down to just a simple wooden box, collaged only with found materials. Exhibited in Cornell's retrospective exhibition at the Museum of Modern Art in 1980 following his death, the present lot, from 1954, represents this aesthetic

shift, unique in its truly simple composition. The contour of a parrot is outlined with painted black paper, glued to a jigsaw of newspaper articles written in French, advertisements for the Grand Hotel de la Pomme d'Or, and a single stamp at the top right corner. Upon close inspection, there is an unusual abstraction to the bird's presence. The parrot is in actuality just an outline, its single eye composed only of a drilled hole in the wood support of the shadow box, and its claws indicated by protruding nails from the box where they should be.

One cannot help but think that the motif of the caged bird recalls in some way Cornell's own story; for most of his life, he lived in a small house on Utopia Parkway in Queens, never marrying or living on his own. Thought of as a recluse, Cornell only ever read about the settings he referenced and created, such as this hotel in France. In the present lot, however, there is the possibility that perhaps this bird has escaped, the only remaining evidence of him being his outline. The resulting object is thus open to interpretation from the viewer, and evokes the nostalgic intimacy that many of Cornell's shadow boxes possess. Beautiful and at once unsettling, Cornell's Untitled parrot collage stands out as a stunning example of his practice, a testament to the artist's life and work.



Important Works on Paper by Louise Bourgeois

To fully understand the personal nature of Louise Bourgeois's extensive practice, it is important to study not only the artist's famous large-scale bronze and steel sculptures, but also her mastery of mediums beyond threedimensionality, specifically in drawing. Each executed between 1948 and 2002, the following seven drawings showcase the range of motifs and techniques explored over the course of Bourgeois's long career, offering a deep look into the breadth of aesthetics and meanings that she continually revisited. They serve as a testament to the personal nature of her work, developed independently of contemporary pressures and influences of the time in which they were conceived. As Josef Helfenstein explained, "...Bourgeois's drawings perform a function related not to her art but to the artist herself and her purely private emotions. In this sense, her drawings are always autonomous and form a discrete body of work that exists independently of her sculpture." (Josef Helfenstein, Louise Bourgeois: Drawings & Observations, exh. cat., University Art Museum, Berkeley, 1995, p. 8) For Bourgeois, the medium of drawing existed as a distinct form of expression in its own right, and she continued exploring the medium up until her death in 2010.

While the works presented here recall imagery found throughout the artist's overall practice, each of these works stands alone as a finished piece and not as preparatory sketches or plans for later sculptures. In this way, each drawing

highlights the artist's device of repetition, through which she continually turned to the same inspiration and sources. While her sculptures went largely unnoticed until the late 1970s, her drawings were even more clandestine in nature, neither published nor exhibited until a full ten years later. The reveal of such masterworks in the 1980s and 1990s offered an even deeper look into the artist's mind and practice than did her sculptures. As the artist herself said, "Everything is fleeting, but your drawing will serve as a reminder; otherwise it is forgotten." (Louise Bourgeois, quoted in *Louise Bourgeois: Drawings & Observations*, exh. cat., University Art Museum, Berkeley, 1995, p. 21)

Bourgeois's early drawings from the 1940s and 1950s were largely based on memories from her childhood. Born in Paris to parents who restored Renaissance tapestries, she was fascinated by the surrounding draped fabrics adorned with plant and floral designs. These feather-like motifs are evident in the Untitled works from 1948, 1949 and 1950, meditatively drawn in hatched lines, varying in density, which in turn create the illusion of highlights and shadows. Lot 161 from 1949 features a unique floral design, hanging from an invisible support at the top of the page with globular shapes extending from a central line. Another drawing from this same year, lot 157, presents another abstract composition on a piece of notebook graph paper, showcasing what appears to be draped fabric, perhaps directly influenced by the hanging tapestries the artist

remembered from her childhood home. Most likely drawn from memory, the fabric's folds are convincing in their variation, demonstrating Bourgeois's mastery of the medium. This work, alongside an even earlier work from 1947 on blue paper, was exhibited in one of the artist's first solo shows of her drawings in 1988 at the Robert Miller Gallery in New York and Daniel Lelong's gallery in Paris. Both works are unique for their surfaces; lot 160, resembling a sketch for one of her famous *personnages* on blue paper is evidence of Bourgeois's favorite color, one that appears throughout her oeuvre. "It is the color blue—that is my color—and the color blue means you have left the drabness of day-to-day reality to be transported into...a world of freedom where you can say what you like and what you don't like", (Louise Bourgeois, quoted in Louise Bourgeois: Drawings & Observations, exh. cat., University Art Museum, Berkeley, 1995, p. 48) she once stated.

A later drawing from 1998, lot 163 features a different motif: imperfect, concentric circles in red ink. This work highlights Bourgeois's interest in geometry, first developed in early adulthood while studying mathematics at the Sorbonne. "Geometry is a safe thing that can never go wrong, a guarantee", she once said. "It offers a reliable world, a reliable system, and an unchanging frame of reference that will not betray you." (Louise Bougeois, quoted in Marie-Laure Bernadac, *Louise Bourgeois*, Paris, 1996, p. 39) This later work falls in a unique place in the artist's oeuvre when she was particularly fascinated with

the regularity of shapes, in contrast to her earlier, feathery drawings. Also rendered in red ink is a late career work from 2002, lot 162, one of the few figurative examples from her body of work. This sheet illustrates childlike figures holding hands, their bodies drawn in dense red with the exception of their faces, which are simplified to cartoonish eyes and grins. Despite its representational qualities, the work bears no resemblance to reality, perhaps relating to an unconscious memory or dream.

Together, these seven works showcase Bourgeois's singularity amongst her contemporaries and illustrate both the progression and consistency in her graphic practice. In direct opposition to her sculpture, these drawings seem to have come directly from the artist's soul, offering a unique look into her inner thoughts and effortless talent. As she herself said of the two practices, "Sculpture needs so much physical involvement that you can rid yourself of your demons through sculpting. Drawing doesn't have that pretension. Drawing is just a little help." (Louise Bourgeois, quoted in Louise Bourgeois: Drawings & Observations, exh. cat., University Art Museum, Berkeley, 1995, p. 23)



Louise Bourgeois drawing in her Chelsea home in 2000

Untitled signed "L. Bourgeois" lower right ink on graph paper 8¾ x 131¼ in. (22.2 x 33.7 cm.) Executed in 1949.

Estimate

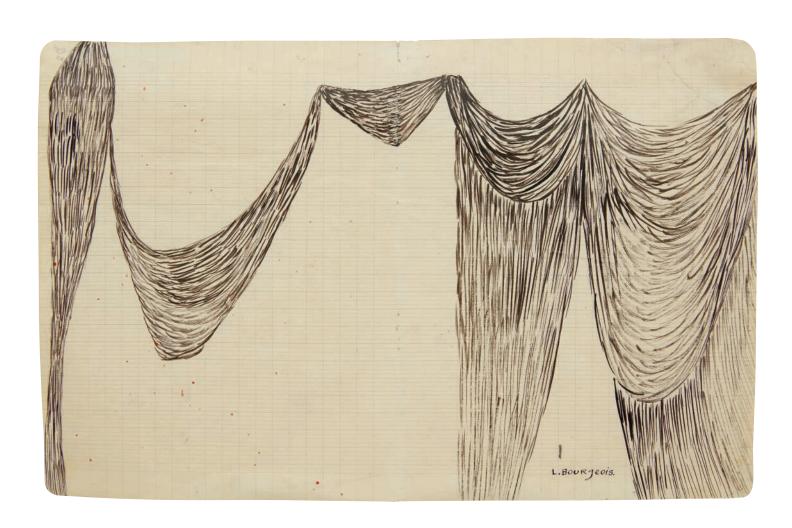
\$30,000-40,000

Provenance

Galerie Lelong, Zurich Peter Blum Gallery, New York Acquired from the above by the present owner

Exhibited

New York, Robert Miller; Paris, Daniel Lelong, *Louise Bourgeois Drawings*, January 1988, no. 88 (illustrated) New York, Mitchell-Innes & Nash, *Works on Paper: Territories*, September 30 - November 30, 2011 New York, Mitchell-Innes & Nash, *Days Inn*, September 4 - October 10, 2014





Untitled signed "Louise Bourgeois" lower right pencil and ink on paper $11\frac{1}{8} \times 7\frac{1}{2}$ in. (28.3 x 19.1 cm.) Executed in 1948.

Estimate

\$30,000-40,000

Provenance

Sean Kelly Gallery, New York Acquired from the above by the present owner



Untitled signed with the artist's initials and dated "LB 1950" lower right ink on paper $8\% \times 5\%$ in. (20.6 x 13.3 cm.) Executed in 1950.

Estimate

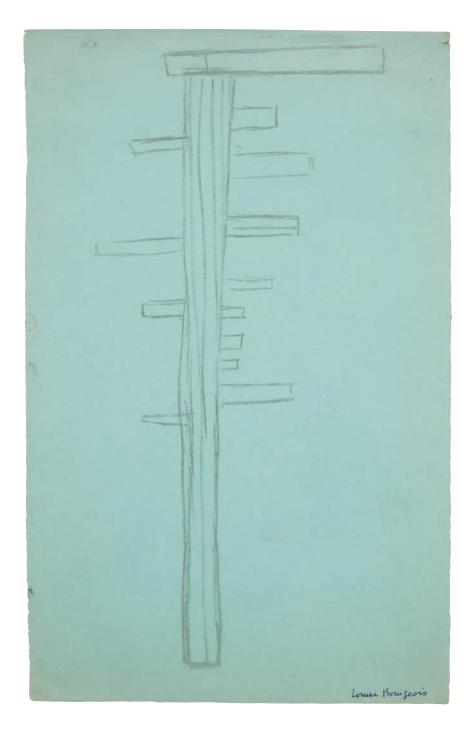
\$30,000-40,000

Provenance

Sean Kelly Gallery, New York Acquired from the above by the present owner

Exhibited

Musee d'Art Moderne de la Ville de Paris, *Louise Bourgeois*, June 23 - October 8, 1995 New York, Swiss Institute, *Louise Bourgeois*, *Meret Oppenheim, Ilse Weber: Drawings and Works on Paper*, May 28 - July 3, 1999



Untitled signed "Louise Bourgeois" lower right pencil on blue paper 11½ x 7½ in. (28.6 x 18.1 cm.) Executed in 1947.

Estimate

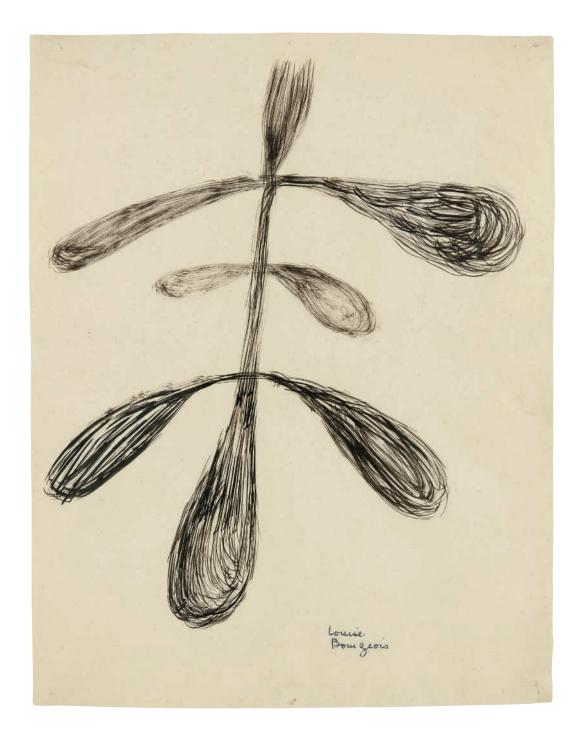
\$30,000-40,000

Provenance

Sean Kelly Gallery, New York Acquired from the above by the present owner

Exhibited

New York, Robert Miller; Paris, Daniel Lelong, *Louise Bourgeois Drawings*, January 1988, no. 49 (illustrated)



Untitled signed "Louise Bourgeois" lower right ink on paper $10\frac{1}{2} \times 8\frac{1}{4}$ in. (26.7 x 21 cm.) Executed in 1949.

Estimate

\$30,000-40,000

Provenance

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



Untitled

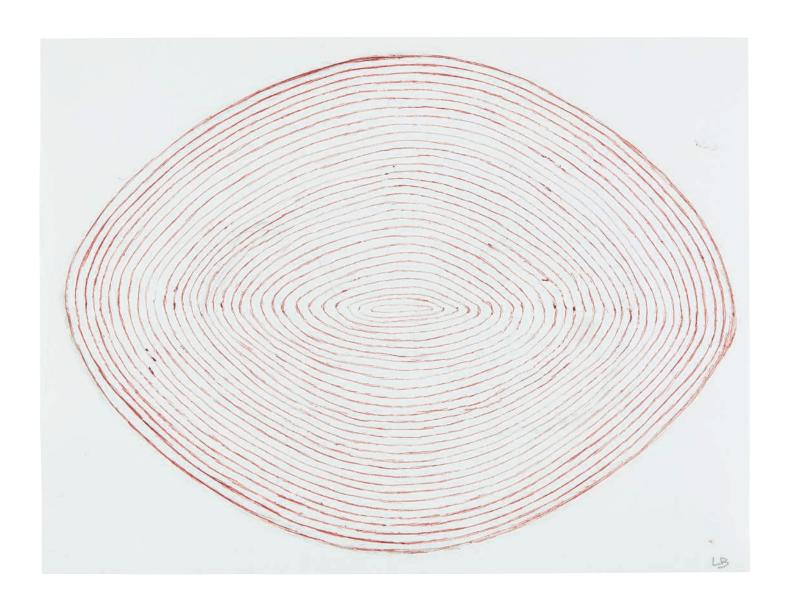
signed with the artist's initials "LB" lower left ink, gouache and pencil on paper $8\% \times 111\%$ in. (22.5 x 29.2 cm.) Executed in 2002.

Estimate

\$30,000-40,000

Provenance

Cheim & Read, New York Xavier Hufkens, Brussels Acquired from the above by the present owner



Untitled signed with artist's initials "LB" lower right ink on paper $9 \times 11^{3/4}$ in. (22.9 x 29.8 cm.) Executed in 1998.

Estimate

\$20,000-30,000

Provenance

Peter Blum Gallery, New York Cheim & Read, New York Private Collection, New York

Exhibited

New York, Peter Blum Gallery, Louise Bourgeois and Yayoi Kusama, Works from 1942 to 2000, June 6 - September 15, 2001



164. Le Corbusier 1887-1965

Composition from the series Deux figures au tronc d'arbre jaune signed and dated "Le Corbusier 1937" lower right ink and paper collaged on paper board 8¼ x 12 in. (21 x 30.5 cm.)
Executed in 1937, this work will be included in the artist's forthcoming catalogue raisonné of works on paper.

Fondation Le Corbusier has confirmed the authenticity of this work.

Estimate

\$20,000-30,000

Provenance

Julien J. Studley, New York (acquired circa 1950s) Thence by descent to the present owner



165. Eva Hesse 1936-1970

Untitled gouache and watercolor on paper $4^34 \times 4^34$ in. (12.1 x 12.1 cm.) Executed in 1963-1964.

Estimate

\$35,000-45,000

Provenance

Robert Miller Gallery, New York Margo Leavin Gallery, Los Angeles Curt Marcus Gallery, New York Private Collection, New York (acquired from the above in 1999)

Exhibited

New York, Curt Marcus Gallery, *Drawings from the* 1960s: Jo Baer, Lee Bontecou, Eva Hesse and Agnes Martin, April 30, 1999 - May, 29, 1999

"I think art is a total thing. A total person giving a contribution. It is an essence, a soul, and that's what it's about..."

Eva Hesse



166. Lynn Chadwick, R.A. 1914-2003

Maquette IV Elecktra signed, numbered and dated "Chadwick 69 582 3/4" on the back leg; further stamped with foundry mark "Valsuanni Cire Perdue" bronze with a dark brown and polished patina 31 x 9 x 8 in. (78.7 x 22.9 x 20.3 cm.) Executed in 1969.

Estimate

\$60,000-80,000

Provenance

Bo Boustedt, Sweden Evelyn Aimes Fine Art, Miami Acquired from the above by the present owner

Exhibited

Brussels, Galerie Withofs, October - November, 1969

Literature

Nico Koster & Paul Levine, *Lynn Chadwick: The Sculptor and His World*, Leiden, 1988, p. 97 (another example illustrated)

Dennis Farr & Eva Chadwick, *Lynn Chadwick: Sculptor*, Oxford, 1990, p. 236, no. 582 (another example illustrated)

Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-2005*, Farnham, 2014, p. 267, no. 582 (another example illustrated)

167. Jean Tinguely 1925-1991

Le Perforateur welded iron, painted rubber, nuts, bolts, electric motor (110V), wire and transformer $21\frac{1}{4} \times 45\frac{1}{2} \times 25\frac{1}{2}$ in. (54 x 115.6 x 64.8 cm.) Executed in 1963.

Estimate

\$60,000-80,000

Provenance

Minami Gallery, Tokyo Teshigara Family Collection, Tokyo Sogetsu Art Foundation, Tokyo Christie's, London, June 25, 2004, lot 128 Private Collection, New York (acquired at the above sale)

Exhibited

Tokyo, Minami Gallery, *Hommage aux Bambous*, March - April 1963, no. 17 (illustrated)

Literature

Christina Bischofberger, *Jean Tinguely: Catalogue Raisonné, Sculptures et Reliefs*, 1954-1968, vol. 1, Zurich, 1982, no. 291, p. 204 (illustrated)



168. Ossip Zadkine 1890-1967

Statue pour jardin cast stone 24 x 55 x 28 in. (61 x 139.7 x 71.1 cm.) Executed in 1943-1944.

Estimate

\$80,000-120,000

Provenance

Carol Janeway, New York (acquired directly from the artist) Acquired from above by the present owner

Literature

"Quality & Direction from A Federated Avant-Garde," *Art News*, New York, July 1-31, 1944, p. 18 (another variant illustrated)
Sylvain Lecombre, *Ossip Zadkine, L'oeuvre sculpté*, Paris, 1994, no. 378a, p. 413 (another variant illustrated)







169. Sean Scully b. 1945

Untitled signed and dated "Sean Scully 4.26.84" lower right pastel and charcoal on paper $23\% \times 30\%$ in. (59.1 x 76.5 cm.)

Executed in 1984.

Estimate

\$40,000-60,000

Provenance

Private Collection, London (acquired directly from the artist) Acquired from the above by the present owner



170. Sean Scully b. 1945

Landbar (12.12.09) signed, titled and dated "LANDBAR Sean Scully 12.20.09" lower right watercolor and pencil on paper 16½ x 22¼ in. (41 x 56.5 cm.) Executed in 2009.

Estimate

\$35,000-45,000

Provenance

Private Collection (acquired directly from the artist) Phillips, London, February 13, 2015, lot 159 Acquired at the above sale by the present owner

SSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSS tttttttttttttttttttttttttttttt hhhhhhhhhhhhhhhhhhhhhhhhhhhhhhh 888888888888888888888888888



Property from the Estate of Hollis Frampton

171. Carl Andre b. 1935

Estimate

\$20,000-30,000

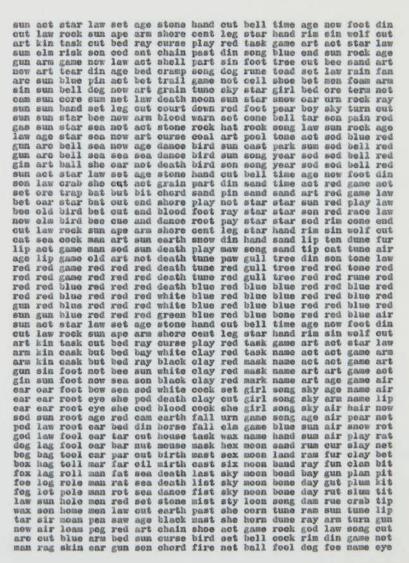
Provenance

The artist
Private Collection
Thence by descent to the present owner

The present two lots, sun act star law set age stone hand cut bell time age now foot din and ddddddddddddddddffffffffffffff fffffffff represent rare examples of Carl Andre's typed poetry which date from the early 1950's to the mid 1970's. Known for his minimalist sculptures, Andre's compositional typography builds with words in much the way his sculptures construct space with geometrical elements. Like sheet music, the spacing of the black ink juxtaposed with the stark white paper creates a visually rhythmic composition. Andre's poems drop hints of literary structure and clues of historical references yet ultimately are abstract in content, eluding more to the calculated structure of an opera or sonnet and the soothing melodic visual nature of their final composition. Hollis Frampton, Andre's childhood friend, is referenced in a number of Andre's poems, Frampton speaks on Andre's writing in 1969, commenting "that words have spatial and plastic qualities along with their sonorous and associative properties, this was a discovery that exfoliated systematically in the space of pages divided by the typewriter into a uniform grid."(Develing, Enno, Carl Andre, exh. cat., The Haags Gemeentemuseum,

The Hague, The Netherlands, 1969). Rob Weiner, director of the Chinati Foundation reflects that Andre's "poems don't always incorporate complete sentences, phrases, or even associative terms, but use words sequentially." (Rob Weiner, On Carl Andre's Poems)

Andre recalls the original oral nature of poetry and the development of language in printed form, allowing verbal language to be transposed by hand, typewriter and ultimately computer. Andre explains, "for me, poetry has largely been a matter of writing and of reading and of printing and not a matter of singing...if poetry can be described as language mapped on an extraneous art and formerly it was language mapped on music, I think now that it is language mapped on some aspect of visual arts." Words, according to Andre, "have palpable tactile qualities that we feel when we speak them, when we write them, or when we hear them, and that is the real subject of my poetry." (Carl Andre, "On Literature and Consecutive Matters", unpublished manuscript of conversation with Hollis Frampton, December 8, 1962)



SEPT 64

Property from the Estate of Hollis Frampton

172. Carl Andre b. 1935

sun act star law set age stone hand cut bell time age now foot din

dated "SEPT 64" lower right; further signed with artist's initials, signed and dated "ca carl andre 1964" on the reverse typewriter carbon on paper

11 x 8½ in. (27.9 x 21.6 cm.)

Executed in 1964, this work will be included in the upcoming publication: Carl Andre: The Complete Poems, A Catalogue Raisonné.

Estimate

\$20,000-30,000

Provenance

The artist

Private Collection

Thence by descent to the present owner





173. Mel Bochner b. 1940

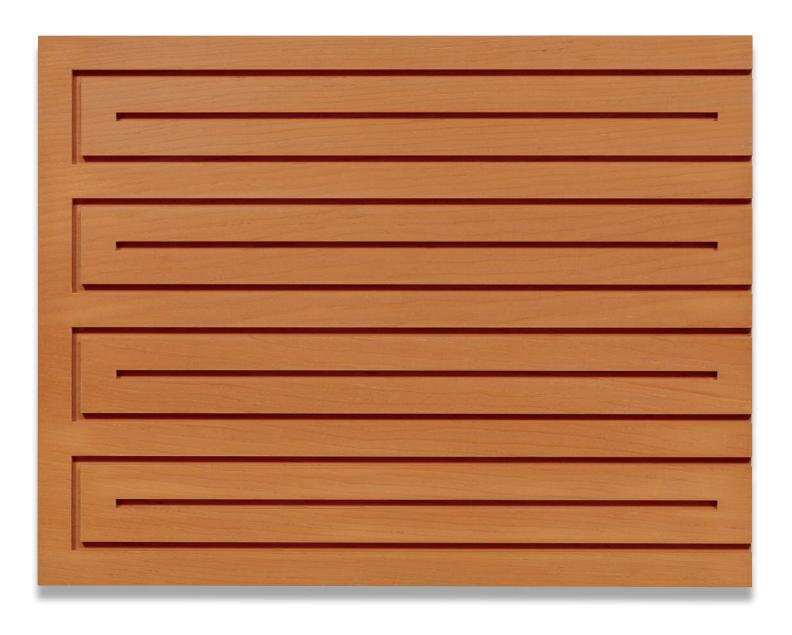
Blah, Blah, Blah signed and dated "BOCHNER, 2012" lower right of each sheet monoprint with collage, engraving and embossment on joined hand-dyed Twinrocker handmade paper, diptych each 96 x 72 in. (243.8 x 182.9 cm.) overall 96 x 144 in. (243.8 x 365.8 cm.) Executed in 2012, this work was published by Two Palms Press, New York.

Estimate

\$100,000-150,000

Provenance

Quint Gallery, San Diego Acquired from the above by the present owner



174. Donald Judd 1928-1994

Untitled (89-31 SFA) stamped 'JUDD 89-31 21R S.F.A. 4-89' on the reverse horizontal woodblock in clear sugar pine $16\times20^{3}\!\!/\mathrm{a}\times2$ in. (40.6 x 52.7 x 5.1 cm) Executed in 1989.

Estimate

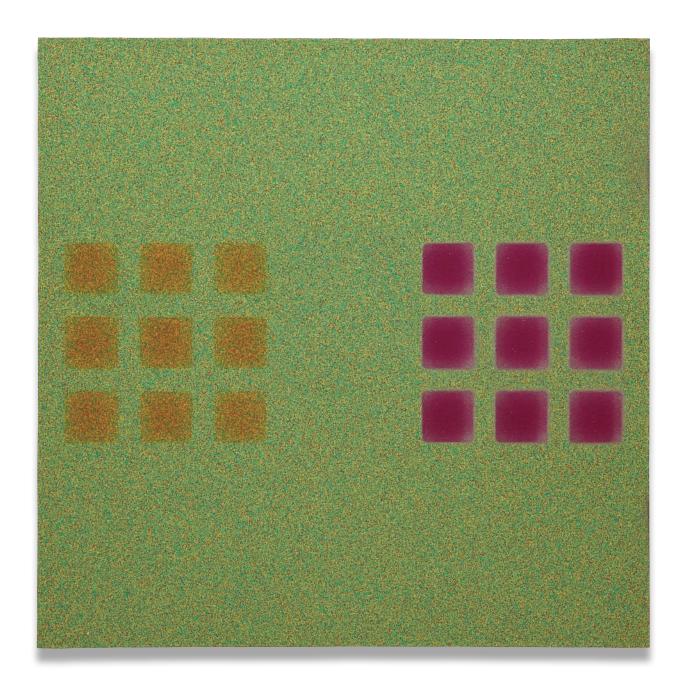
\$25,000-35,000

Provenance

The artist Paula Cooper Gallery, New York Barbara Krakow Gallery, Boston Private Collection

Exhibited

Boston, Barbara Krakow Gallery, Donald Judd, May 30 - July 8, 1992



175. John Chamberlain 1927-2011

Miracles

signed and dated "Chamberlain '64" on a label affixed to the reverse auto lacquer and metal flake on Formica 12×12 in. (30.5 x 30.5 cm.) Executed in 1964.

Estimate

\$30,000-40,000

Provenance

Donald Judd, New York (acquired directly from the artist) The Judd Foundation, New York Christie's, New York, May 10, 2006, lot 139 Acquired at the above sale by the present owner

Literature

Adrian Kohn, "A Look at John Chamberlain's Lacquer Paintings", in *It's All in the Fit: The Work of John Chamberlain*, Marfa, 2009, p. 105 (illustrated)

"If you add a slight layer [of lacquer] here, you've got something to see into. But that's a physical thing, it's not that you're creating two or three inches of illusionary space alongside... Like putting a little liquid on the table, you don't change the surface, it's just a case of one thing over another and it's the same surface...What you're looking into is really just the paint—the two or three layers of lacquer, that's all."

-Donald Judd on Chamberlain's lacquer paintings, 1971

Property of Mr. & Mrs. S. Taplin

176. Frank Stella b. 1936

Wake Island Rail signed and dated "F. Stella '77" on the overlap; further signed and dated "F. Stella '77" on the reverse acrylic, paper collage, silkscreen and glitter on paper 601/s x 841/4 in. (152.7 x 214 cm.) Executed in 1977.

Estimate

\$80,000-120,000

Provenance

Leo Castelli Gallery, New York Private Collection Evelyn Aimes Fine Art, Miami Acquired from the above by the present owner

Exhibited

New York, Whitney Museum of American Art, *Art at Work: Recent Art from Corporate Collections*, March - April 1978 Philadelphia, Institute of Contemporary Art, University of Pennsylvania, *Drawings*, *The Pluralist Decade*, October - November 1989





177. Frank Stella b. 1936

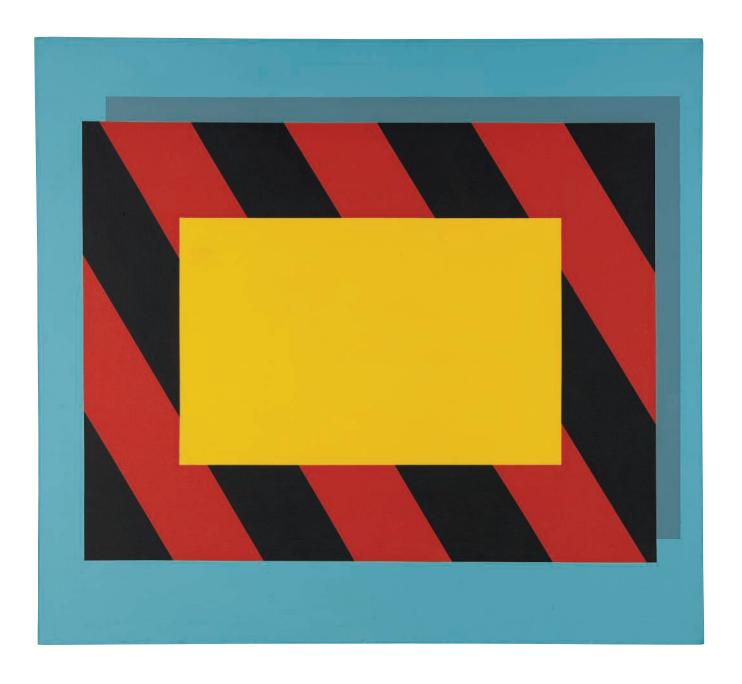
Conway signed with the artist's initials and dated "F.S. '66" lower right graphite, ink and watercolor on paper 17×22 in. $(43.2 \times 55.9 \text{ cm})$ Executed in 1966.

Estimate

\$18,000-22,000

Provenance

The Isaacs Gallery, Toronto David Mirvish Gallery, Toronto Private Collection, Toronto (acquired from the above in 1966) Acquired from the above by the present owner



178. Allan D'Arcangelo 1930-1998

Dange

signed, titled and dated "D'Arcangelo © copyright 1967, NYC 1967 "Danger"" acrylic on canvas 38×41^{3} /4 in. (96.5 x 106 cm.) Painted in 1967.

Estimate

\$25,000-35,000

Provenance

Private Collection, New York

"I am filled now with so many new thoughts, ideas, feelings or whatever you want to call them—internal combustion maybe—that excites me in the work I am doing now."

Allan D'Arcangelo

179. Josef Albers 1888-1976

After Nightfall

signed with the artist's monogram and dated "A 48-53" lower right; further signed, titled and dated ""After nightfall" Albers 48-53" on the reverse oil on masonite 17% x 26% in. (45.4 x 68.3 cm.)
Executed in 1948-1953, this work will be included in the forthcoming Josef Albers Catalogue Raisonné being prepared by The Anni and Josef Albers Foundation and is registered at the Josef and Anni Albers Foundation as JAAF 1948.1.25.

Estimate

\$200,000-300,000

Provenance

Sidney Janis Gallery, New York
Dr. Frank Stanton, New York
McCrory Corporation, New York
Dr. Martin Silverstein, New Jersey
Soho West Galleries, West Hurley, New York
Acquired from the above by the present owner

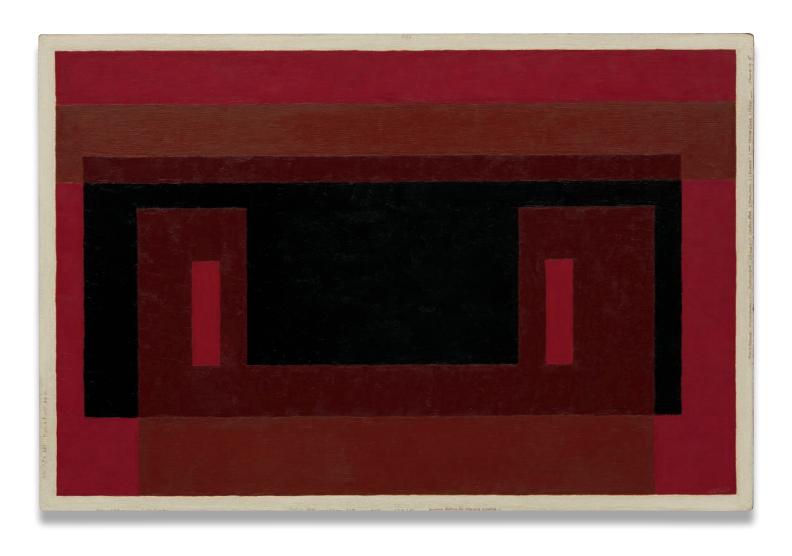
Exhibited

Essex, Connecticut, Essex Art Association, *Josef Albers*, June 12 - June 28, 1953 Hartford, Connecticut, Wadsworth Atheneum, *Josef and Anni Albers: Paintings, Tapestries and Woven Textiles*, July 8 - August 2, 1953, no. 34 New York, Sidney Janis Gallery, *Acting Color: Albers*, January 31 - February 26, 1955

Created in late 1940's, early 1950's, the present lot After Nightfall represents a rare example from a time period in which Josef Albers first began carrying out his investigation into the relationship between color and form. Comprised of deep reds and a stark black, After Nightfall is defined by two towering forms. Creating an unbalanced central composition, this design is the primary characteristic of Albers' Variant and Adobe series. Architectural in nature, Albers' adobe-like facades are comprised of a horizontal rectangle with two vertical towers at the left and right edges. This asymmetrical arrangement creates a fragile structure, further emphasized by the shifting, subtle tonalities of the red hues. As Albers comments, "If one says 'red' - the name of color - and there are fifty people listening, it can be expected that there will be fifty reds in their minds. And one can be sure that all these reds will be very different." (Josef Albers, Interaction of Color, New Haven: Yale University Press, 1963) Each of these "different" reds can be seen in the present lot, the choice of colors used, as Albers explains "as well as their order, is aimed at an interaction - influencing and changing each other forth and back." (Josef Albers "On My Homage to the Square," Josef Albers, exh. cat., The Mayor Gallery, London, 1989, p. 31)

In After Nightfall the paint is applied with a palette knife, which can be seen in the careful, small applications of pigment which creates further depth into a seemingly flat painting of clearly outlined shapes. These definite forms have been commented on by sculptor Hans Arp, who has said that Albers' paintings, "contain simple, great statements such as: I'm standing here. I'm resting here. I'm in the world and on earth. I'm in no hurry to move on. While Mark Rothko sought transcendence, Albers looked for fulfillment here on earth. Mark Rothko approached the ethereal through art. Josef Albers realized 'the spiritual in art.'" (Wieland Schmied, "Fifteen Notes on Josef Albers," p. 9-10)

After Nightfall was originally purchased from the Sidney Janis Gallery exhibition, Acting Color: Albers, in 1955 by Dr. Frank Stanton, an important art collector and early avid supporter of Albers, Dr. Stanton he was the then president of CBS, American broadcasting. Dr. Stanton's interest in the composition of color was echoed in his avid support in the 1950's for CBS's advance to color television broadcasting. He also acquired an Alber's Homage to the Square: Silent Hall, 1961 which he donated to the Museum of Modern art, New York and still remains in its permanent collection. After Nightfall is a rare opportunity to acquire a stunning, early Josef Albers with prestigious early provenance.



180. Robert Mangold b. 1937

Attic Series VI (Study) signed, titled and dated "R. Mangold 1990 ATTIC SERIES VI Study" on the reverse acrylic and graphite on canvas $4934 \times 465\%$ in. (126.4 x 118.4 cm.) Executed in 1990.

Estimate

\$200,000-300,000

Provenance

Paula Cooper Gallery, New York Private Collection Christie's, New York, November 13, 1998, lot 191 Julien J. Studley, New York (acquired at the above sale) Thence by descent to the present owner

Exhibited

New York, Paula Cooper Gallery, New Paintings Studies for the Attic Series, March 6 - April 6, 1991

A pioneer in minimalist painting practices of the 1960s, Robert Mangold defined an inimitable visual language, one which established that no one element, whether formal or thematic, would overshadow another. "I think the key thing about my paintings is that I've always had the desire to make the work be a unity, and I wanted nothing to be ahead of anything else," he once stated. "I wanted the elements, which were the periphery line and the internal line, the surface, color, etc., to be equal. I wanted them to be so totally locked together that they were inseparable. No one area of the painting should be more important than another - even the idea." (Robert Mangold, quoted in Lynne Cooke, "Robert Mangold, Frames of Reference", Robert Mangold: Attic Series I-VI, exh. cat., New York, Lisson Gallery, 1990)

Unlike his contemporaries like Robert Ryman, who relied on the monochromatic white square to define his pictorial simplification, and Brice Marden, who was more metaphorical in his minimalist practice, Mangold focused on a painting's basic, key elements as primary players—color, line and shape. In the 1990s, he began his Attic Series paintings, a paradigm for this idea that consists of six irregularly shaped canvases. This group of works was different from earlier series of the 70s and 80s in that he began them with the intention to complete a holistic group from start to finish, compositions planned entirely ahead of time. Alongside the large-scale Attic paintings, which measure over eight feet tall,

Mangold also created smaller "studies" for each, uniquely highlighting the artist's hand in more intimate scale. The present lot, a study for the sixth and last painting in the series, exhibited in the artist's 1991 show at Paula Cooper Gallery, is an exceptional example of this group. Rendered in burnt orange acrylic and pencil covering a trapezoidal canvas, a singular ellipse extends from the top left corner to the bottom right corner in perfect symmetry, while its encasement remains intriguingly off-balance. As they push against the edges of the field of rust, all elements seem particularly present and equal; color, line and shape are at once unified in their sheer power. In a review of the 1991 exhibition, Roberta Smith summarizes, "As is often the case with Mr. Mangold's best work, an austere emphasis on nothing but the facts of painting transcends itself into works of unexpected, almost religious radiance. In addition, the balance between line, canvas shape and surface texture seems so impeccably right that it is hard to imagine these works an inch larger in any direction, much less twice as big." (Roberta Smith, "Review/Art; A French Photographer Who Invades Lives And Records Them, The New York Times, March 29, 1991) Indeed, Attic Series VI (Study)'s intimacy allows for an even truer appreciation of the artist's minimalist language, a discourse that prevails today.



181. Peter Halley b. 1953

Yellow Prison with Underground Conduit acrylic, Day-Glo and Roll-a-Tex on canvas 68×64 in. (172.7 x 162.6 cm.) Executed in 1985.

Estimate

\$100,000-150,000

Provenance

Sonnabend Gallery, New York Postmasters Gallery, New York (acquired from the above) Acquired from the above by the present owner in 1985

Exhibited

New York, Simon Watson, Re-Presenting the 80s, April 29 - May 26, 1989 (illustrated, titled as Prison with Underground Conduit)

Modern Art Museum of Fort Worth, 10 + 10: Contemporary Soviet and American Painters, May 14, 1989 - November 21, 1990, no. 1, p. 111 (illustrated)

Pully, FAE Musée d'Art Contemporain; Madrid, Museo Nacional Centro de Arte Reina Sofia; Amsterdam, Stedelijk Museum, *Peter Halley: Oeuvres de 1982 à 1991*, April 3 -November 1, 1992, p. 45 (illustrated, titled as *Prison with Underground Conduit*)

Literature

Anna Moszynska, *Abstract Art*, London, 1990, fig. 1, p. 6 (illustrated, cover)
Cory Reynolds, ed., *Peter Halley, Maintain Speed*, New York, 2000, pp. 116, 197 (illustrated, titled as *Prison with Underground Conduit*)
Tony Godfrey, *Painting Today*, New York, 2009, fig. 94, p. 77 (illustrated)

"You don't need any special virtuosity to make my paintings. Roll-a-Tex and Day-Glo are commercial techniques...I wanted to emphasize the physical signifiers in my paintings. When I wanted to show the ground plane, I put two canvases together. When I wanted to make the geometry feel architectural, I put stucco on it. So the signifiers in my paintings are physical rather than illusionistic. Traditionally, artists are celebrated because of their virtuosity. To me, virtuosity is a little anti-democratic."

Peter Halley



182. Agnes Martin 1912-2004

Untitled signed and dated "A. Martin '77" lower right watercolor and pencil on paper image 9×9 in. $(22.9 \times 22.9 \text{ cm.})$ sheet 12×12 in. $(30.5 \times 30.5 \text{ cm.})$ Executed in 1977.

Estimate

\$70,000-90,000

Provenance

Private Collection, Paris Laura Carpenter Fine Art, Santa Fe Yvon Lambert, Paris Pace Gallery, New York Nathalie Karg, Ltd., New York Private Collection, New York (acquired in 1996)

The present lot, Untitled, 1977, was executed by Agnes Martin after an artistic hiatus of six years; the end of this period was marked by her 1973 retrospective at the Philadelphia Institute of Contemporary Art. Featuring gracefully rendered stripes in pale, delicate washes and faint lines of graphite, Untitled was created on a thin, semitranslucent sheet of paper. The pigment appears to float off the surface of the tissue, capturing Martin's evolving interest in the mystical qualities of Taoism and Zen Buddhism, and the surrounding landscape of New Mexico with its earthen palette. The linear fields of soft watercolor melt into an ethereal composition, touching upon the viewers' exposed sensory perception. Untitled, 1977 is a rare, pristine example of Martin's fascination with unrecognized natural beauty, writing in 1979, that "the measure of your life is the amount of beauty and happiness of which you are aware." (Agnes Martin, Prepared from a lecture at the University of New Mexico, Santa Fe, 1979)

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183. Gerhard Richter b. 1932

PAPER FUJI (23 Oktober 1996) signed and dated "23 Oktober 1996 Richter" upper right oil on paper 11½ x 16½ in. (29.2 x 41.3 cm.) Executed in 1996.

Estimate

\$120,000-180,000

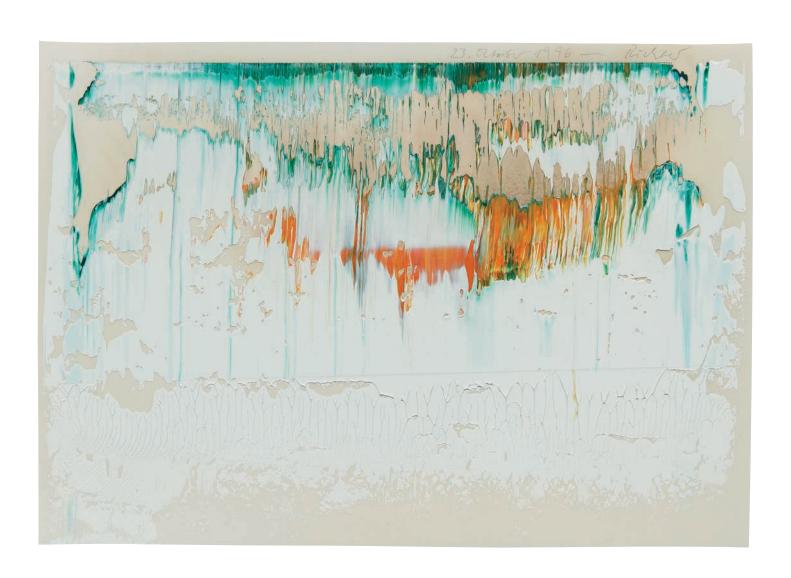
Provenance

Galerie Fred Jahn, Munich Thomas von Lintel Gallery, New York & Munich Private Collection, New York (acquired in 1998)

"Picturing things, taking a view, is what makes us human; art is making sense and giving shape to that sense."

Gerhard Richter





184. Günther Förg 1952-2013

Untitled

signed and dated "Förg '91" upper right acrylic on wood, in artist's frame $84\frac{1}{4} \times 72\frac{1}{4}$ in. (214 x 183.5 cm.) Painted in 1991, this work is recorded in the archives of Günther Förg as No. WVF.91.B.0146. We thank Mr. Michael Neff from the Estate of Gunther Förg for the information he has kindly provided on this work.

Estimate

\$100,000-150,000

Provenance

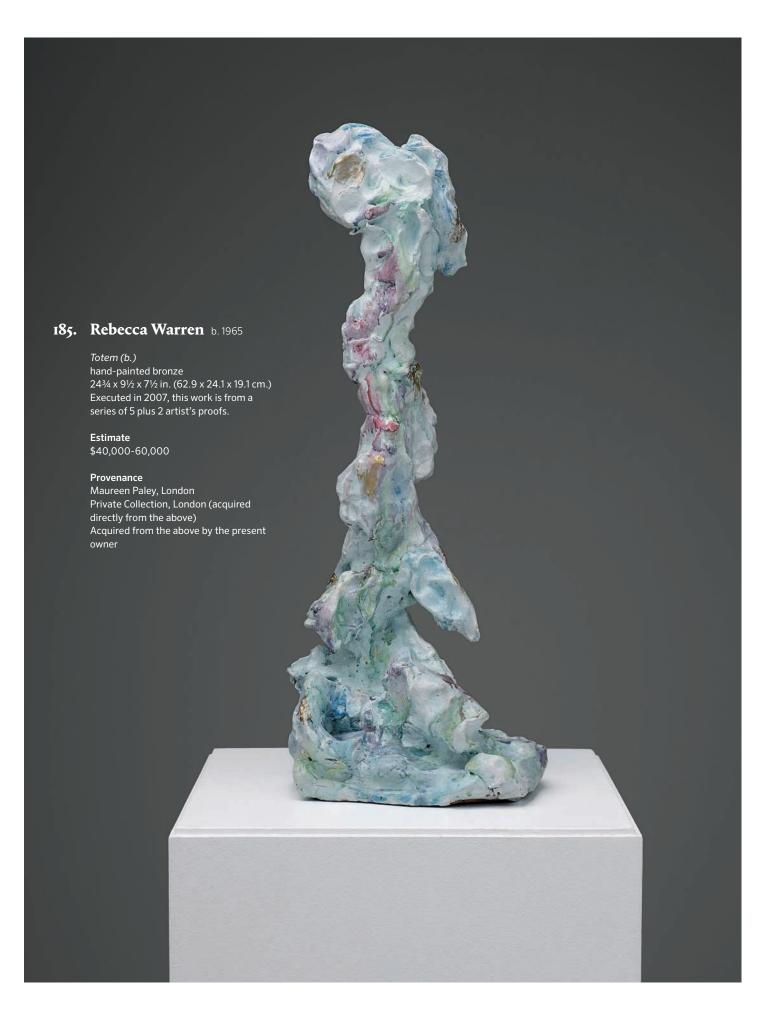
Galerie Bärbel Grässlin, Frankfurt Private Collection, New Jersey

Literature

"Günther Förg, Musee d'Art Moderne de la Villa de Paris, July 2 - October 13, 1991," *Parkett*, 1991, p. 105 (illustrated)

In Untitled 1991, Günther Förg draws upon the legacy of abstract expressionism and minimalism championed by his predecessors. Monumental in size and striking in its vivid yellow and burnt sienna hues, the present lot is a stunning example of the artist's signature aesthetic and truly unique in its subtleties of color, line and texture. The planarity of the color block composition is interrupted by the presence of the artist's hand, which is visible in the wide, gestural brushstrokes that traverse the wooden support. *Untitled* is also exemplary of Förg's unique reliance on wood as a preferred medium. The wood grain lends a subtle texture to the canvas, while the artist's frame affords the work a literal weight and concrete presence.





186. Erwin Wurm b. 1954

Untitled

blue jacket, jeans and sneakers 64% x 12% x 13% in. (165 x 32 x 35 cm.) Executed in 2008, this work is accompanied by a certificate of authenticity signed by the artist.

Estimate \$60,000-80,000

Provenance

Acquired directly from the artist's studio by the present owner



187. Manolo Valdés b. 1942

Reina Mariana olive wood 64 x 47 x 29 in. (162.6 x 119.4 x 73.7 cm.) Executed circa 1990s.

Estimate

\$400,000-600,000

Provenance

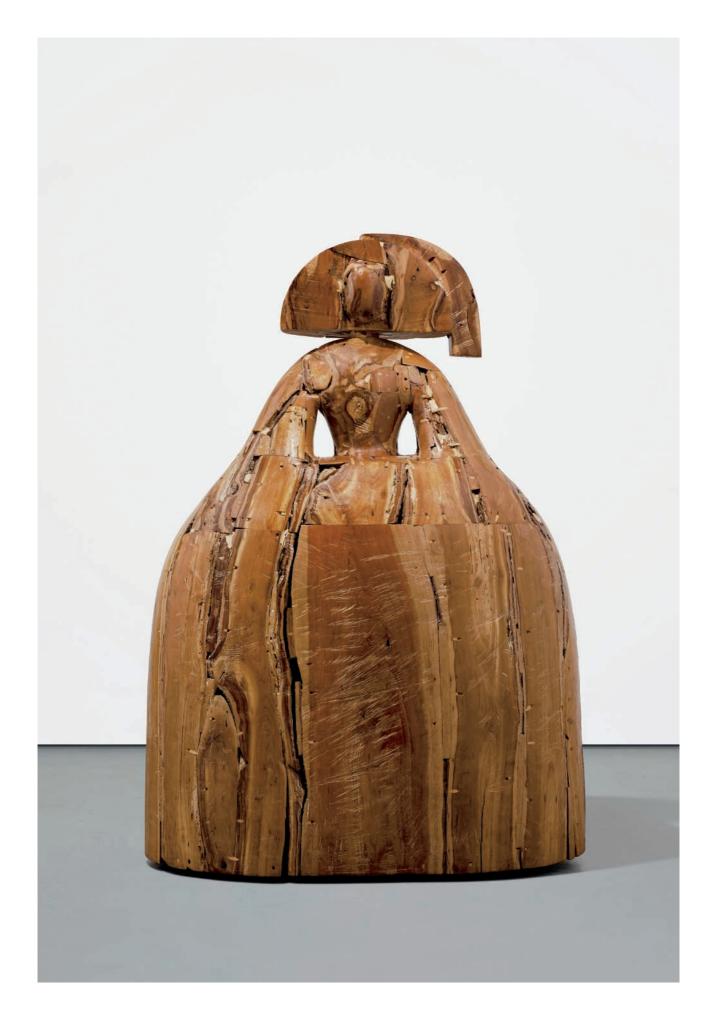
Acquired directly from the artist by the present owner in 1993



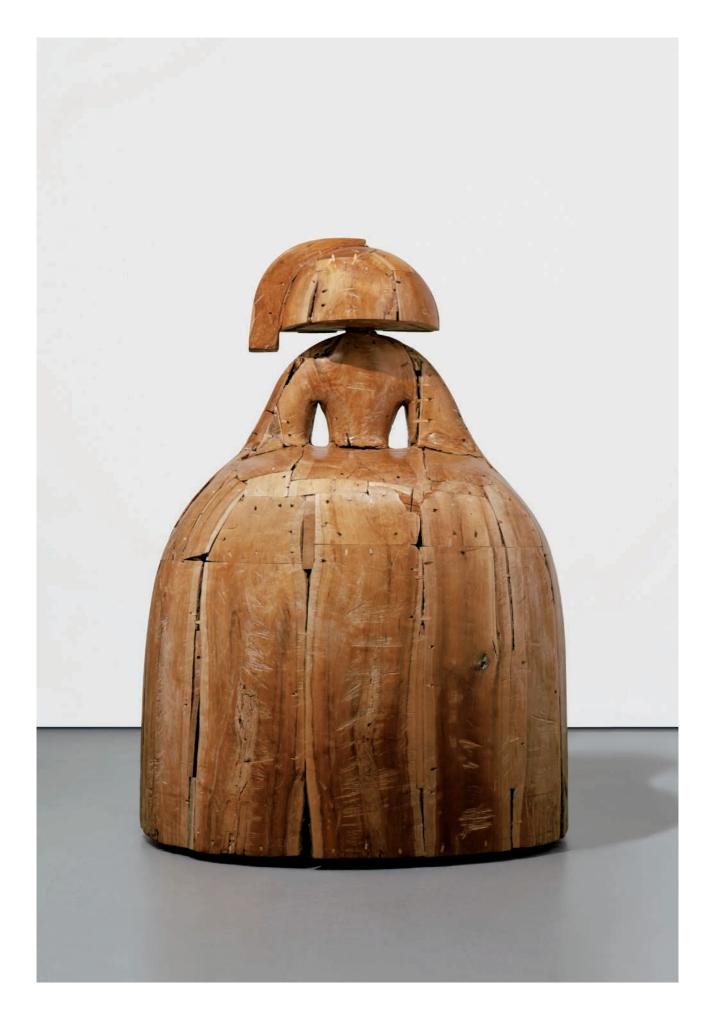
Diego Velazquez *Mariana of Austria, Queen of Spain*, circa 1652, oil on canvas, Museo del Prado, Madrid

Executed in the 1990s, Reina Mariana is a unique work comprised of expressive thick olive wood boards, an exemplary rendition from Manolo Valdés's most prominent sculptural series. The artist re-contextualizes Diego Velázquez's Queen Mariana (1652-1653), a highly recognizable portrait of the second wife of Felipe IV, a queen who notoriously lived an unhappy life in the Spanish court. Taking on the role of historian as he compiles visual information from the past, Valdés has developed an identifying and daring language achieved through the act of iconic reactivation. "The shadow of Velázquez came over Valdés work in an obsessive manner" (A. E. Perez Sanchez, "Manolo Valdés, Miracle Worker," in Manolo Valdés 1981-2006, Madrid, 2006, p. 43). The artist begins with individual fragments of great masters' paintings and translates these details into his own concrete vision.

Standing autonomously without a pedestal, measuring over 5 feet tall, the stoic Reina Mariana confronts viewers directly, commanding onlookers to participate in a fully immersive experience with the work. The robust form -its accumulating inlaying, fissures, engravings and deliberate appearance of disintegration set against the smooth gleaming wooden surface emphasizes the sensations of an invitingly organic materiality. Though faceless, at odds with the very concept of a portrait, and compressed into a mere silhouette of the famed queen, Reina Mariana reclaims its art historical significance and yet possesses a life of its own. In doing so, Valdés virtually reconfigures canonical images to set forth a bold new perspective on the history of western art. This sculpture joins the body of monumental works rendered in different mediums exploring this favorited subject of the artist, including a Reina Mariana (installed in 2000) in the rotunda of the Boulevard Salvador Allende, Madrid.







o + 188. Lygia Pape 1927-2004

Untitled (Desenho I) signed and dated "Lygia Pape 1957" lower right ink on hand-made Japanese paper 36% x 24% in. (93 x 62.5 cm.) Executed in 1957.

Estimate

\$150,000-250,000

Provenance

Estate of the artist Galeria Graça Brandão, Lisbon Private Collection, Europe

> "My concern is always invention. I always want to invent a new language that's different for me and for others, too... I want to discover new things. Because, to me, art is a way of knowing the world."

Lygia Pape

Lygia Pape skillfully worked across a number of artistic areas including, sculpture, printmaking, dance and film. She began her artistic career under the tutelage of Ivan Serpa in the Rio de Janeiro-based Grupo Frente, a movement seeking to explore and advance the visual language of European Concretism and geometric abstraction in Brazil. As such, Pape's artistic vision quietly rejects figuration in the traditional sense. She created works that would become forms in their own right, existing independently in space and interacting freely with their surroundings. These interests eventually propelled her to embrace Neoconcretism in the late 1950s, and she dedicated her career to fostering creative interaction between an artwork and its viewers.

Neoconcretism, which counted on Hélio Oiticica, Lygia Clark, and Lygia Pape as some of its most prominent voices, emerged as a formal movement in 1959 and it continued the search for artistic freedom that Grupo Frente had set to achieve. The Neoconcretes, however, considered the artistic theories put forth by Concretism to be reductive and formulaic, believing that Grupo Frente's view of art as purely self-referential failed to account for the importance of artistic process and viewer involvement.

Created roughly in between her affiliation with Grupo Frente and her embracing of Neoconcretist values, the present lot is a fascinating glimpse into the intellectual and aesthetic debates that permeated Rio de Janeiro and São Paulo in the mid to late 1950s. In Untitled (Desenho I) Pape evokes the simplicity of the square and the line, turning it into a vibrant composition that quickly absorbs her audience. Her intricate draftsmanship and compositional dexterity simulate movement in a space that appears to transcend the paper surface. The dizzying effect of the thin, uniform lines is upended by the superimposed rectangles, whose visual acrobatics add a unique layer of dynamism to an otherwise geometric and consistent landscape.

It was her fascination with form in all its manifestations that led Pape to distance herself from Grupo Frente in the late 1950s. In her eyes, art is not self-contained but rather uncontainable, and its beauty largely results from its interaction with the world. Through her constant interrogation of the modernist art historical canon, Pape became known as an artist whose wealth of ideas revolutionized Brazilian art in the 20th century.



o • 189. Mira Schendel 1919-1988

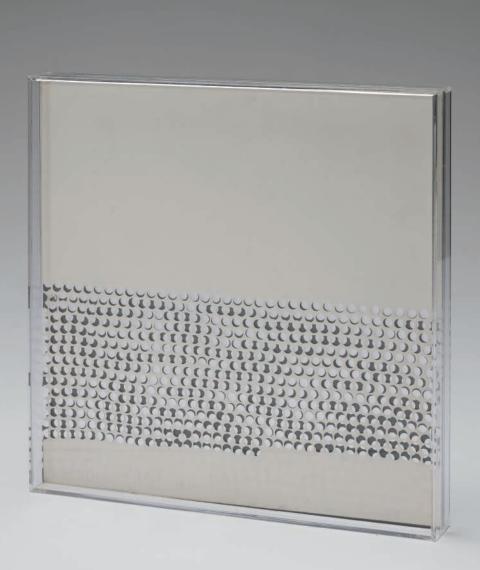
Untitled hole-punched paper $12\% \times 12\% \times 15\%$ in. (33 x 33 x 4 cm.) Executed in 1971.

Estimate

\$150,000-250,000

Provenance





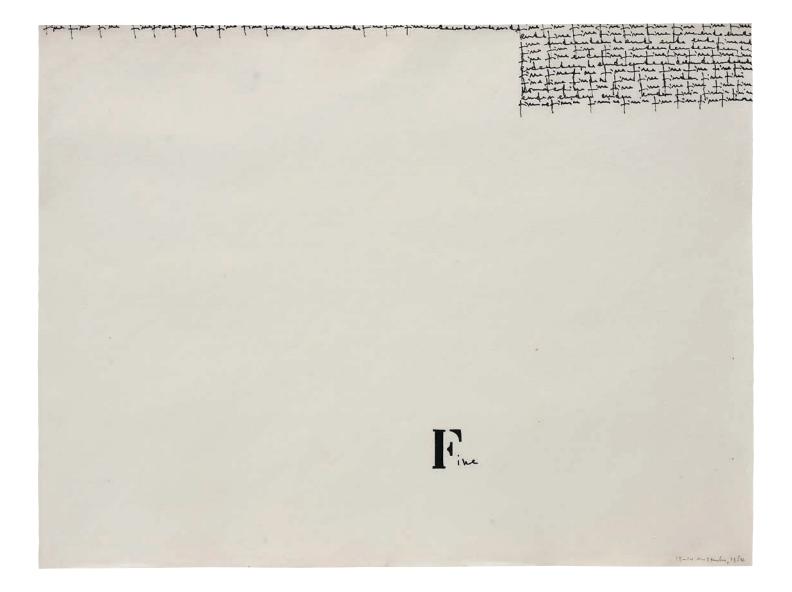
190. Mira Schendel 1919-1988

Untitled signed and dated lower right "13-14 M. Schendel, 1964" watercolor and ink on paper $18\% \times 24\%$ in. (48 x 63 cm.) Executed in 1964.

Estimate

\$25,000-35,000

Provenance



191. Mira Schendel 1919-1988

Untitled oil on paper 18% x 25% in. (48 x 66 cm.) Executed circa 1960s.

Estimate

\$30,000-50,000

Provenance



192. Mira Schendel 1919-1988

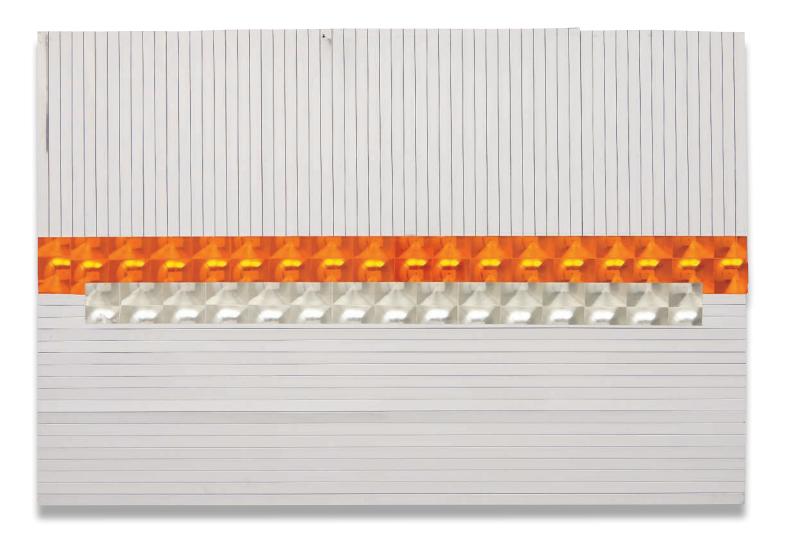
Untitled (Frutas) watercolor and ink on paper 21½ x 29½ in. (54 x 74 cm.) Executed in 1964.

Estimate

\$30,000-50,000

Provenance





195. Isa Genzken b. 1948

Soziale Fassaden signed and dated "Isa Genzken 2002" on the reverse mirrored metal and celluloid on panel $16 \times 23\%$ in. (40.6 × 60 cm) Executed in 2002, this work is unique.

Estimate

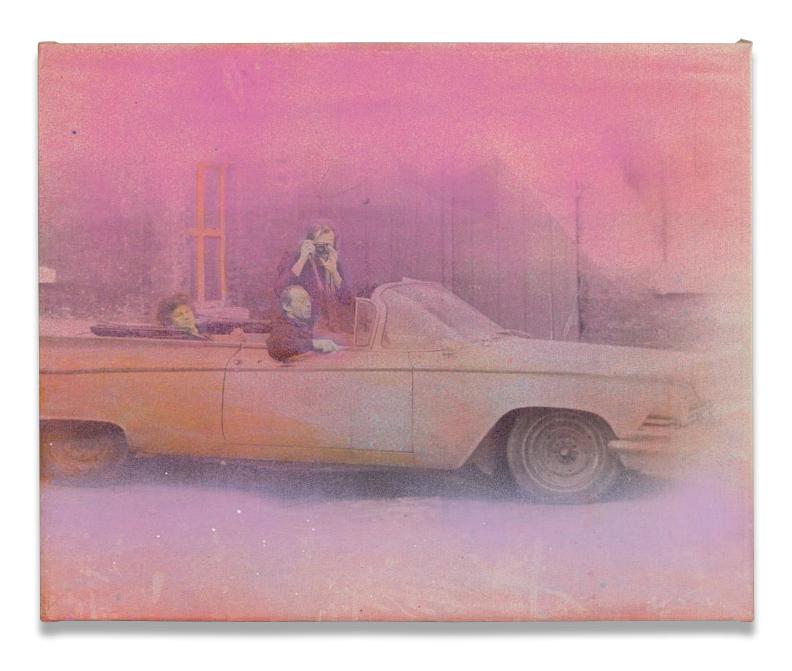
\$15,000-20,000

Provenance

Private Collection

Exhibited

Berlin, Werkstatt Galerie, *Isa Genzken - Works from Private Collections*, November 22 - November 25, 2013



196. Sigmar Polke 1941-2010

Untitled signed "S. Polke 75" on the reverse oil on photosensitized canvas $16 \times 19\frac{1}{2}$ in. (40.6 x 49.5 cm.) Painted in 1975.

Estimate

\$35,000-45,000

Provenance

Galerie CCD, Dusseldorf Private Collection, Washington, D.C. Christie's, New York, November 13, 1998, lot 149 Julien J. Studley, New York (acquired at the above sale) Thence by descent to the present owner "By making pictures, you learn the many different properties of photography.

I use those properties differently than, say, an advertising agency would, but we're both operating in the same reality.

A face painted by Picasso occupies the same reality as a portrait by Stieglitz."

Sigmar Polke

197. Mamma Andersson b. 1962

Stockpile signed, titled and dated "Stockpile 2004 Mamma Andersson" on the reverse acrylic and oil on canvas $43\frac{1}{2} \times 59$ in. (110.5 x 149.9 cm.) Painted in 2004.

Estimate

\$120,000-180,000

Provenance

Stephen Friedman Gallery, London Acquired from the above by the present owner in May 2005

Exhibited

London, Stephen Friedman Gallery, *Mamma Andersson*, April 29 - May 28, 2005 Aspen Art Museum, *Mamma Andersson*, December 9, 2010 - February 6, 2011





Property of Mr. & Mrs. S. Taplin

198. Allan Kaprow b. 1927

A three city happening by Allan Kaprow... New York, Boston, LA lightbox $19\frac{1}{2} \times 23 \times 6$ in. $(49.5 \times 58.4 \times 15.2$ cm.) Executed in 1966.

Estimate

\$5,000-7,000

Provenance

Bass Museum of Art Auction, Miami, circa 2006 Acquired at the above sale by the present owner

199. Ólafur Elíasson b. 1967

Eye See You stainless steel, aluminum, color-effect filter glass and bulb

90½ x 47¼ x 43¼ in. (230 x 120 x 110 cm.)
Executed in 2006, this work is from an edition of 30

Another example from this edition is in the permanent collection of the Thyssen-Bornemisza Collection, Vienna.

Estimate \$35,000-45,000

Provenance

Acquired directly from the artist by the present owner

Exhibited

Stockholm, Jarla Partilager, *Summer Solstice*, May 13 - July 15, 2008, n.p. (another example exhibited and illustrated)

Dusseldorf, Langen Foundation, *Olafur Eliasson: Works from the Boros Collection* 1994 - 2015, April 18, 2015 - February 21, 2016, pp. 95, 122-123, 201 (another example exhibited and illustrated)

Vienna, The Winter Palace of Prince Eugene of Savoy, *Olafur Eliasson: Baroque Baroque*, November 21, 2015 - March 6, 2016, pp. 219-227 (another example exhibited and installation views illustrated)

Literature

Olafur Eliasson and Hans Ulrich-Obrist, *The Conversation Series*, vol. 13, Cologne, 2008, p. 145

Anna Engberg-Pedersen, ed., *Studio Olafur Eliasson*, Cologne, 2012, pp. 16, 27, 41, 477, 484-485 (another example illustrated)





200. Tavares Strachan b. 1979

You Belong Here white neon 24 x 61 in. (61 x 154.9 cm) Executed in 2012, this work is number 2 from an edition of 9.

Estimate

\$20,000-30,000

Provenance

Anthony Meier Fine Art, San Francisco Acquired from the above by the present owner



201. Tracey Emin b. 1963

Keep Me Safe neon $12\frac{1}{2} \times 35\frac{1}{4}$ in. (31.8 x 89.5 cm.) Executed in 2006, this work is number 2 from an edition

of 3 plus 2 artist's proofs.

Estimate

\$25,000-35,000

Provenance

White Cube, London
Acquired from the above by the present owner



202. Anish Kapoor b. 1954

Untitled

signed and dated "Anish Kapoor 2000" on the reverse gouache on paper mounted to archival foam core 19% x 26% in. (50.5 x 66.4 cm.) Executed in 2000.

Estimate

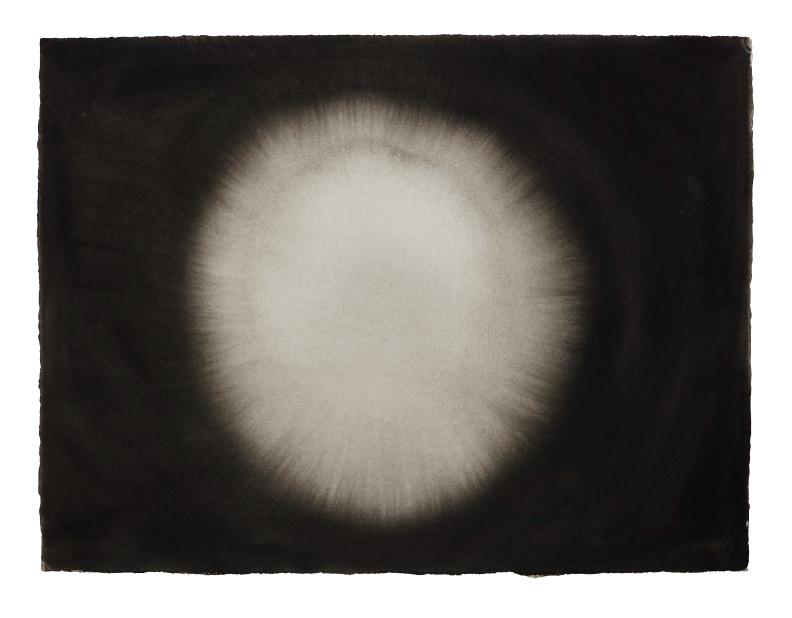
\$20,000-30,000

Provenance

Galleria Continua, San Gimignano Acquired from the above by the present owner in 2009

Exhibited

Beijing, Galleria Continua, One Colour, February 10 - April 5, 2009



203. Anish Kapoor b. 1954

Untitled

signed and dated "Anish Kapoor 2000" on the reverse gouache on paper mounted to archival foam core $19\%\times26\%$ in. (50.5 x 66.5 cm.) Executed in 2000.

Estimate

\$20,000-30,000

Provenance

Galleria Continua, San Gimignano Acquired from the above by the present owner in 2009

Exhibited

Beijing, Galleria Continua, One Colour, February 10 - April 5, 2009



204. Lee Ufan b. 1936

With Winds signed and dated "L. UFAN 87" lower right; further signed, titled and inscribed "With Winds No. 870064 Lee ufan" on the reverse oil on linen $1734\times205\%$ in. (45 x 52.5 cm.) Painted in 1987.

Estimate

\$80,000-120,000

Provenance

Acquired directly from the artist by the present owner



205. Lee Ufan b. 1936

Untitled signed and dated "L. Ufan 87" lower right watercolor on paper $22\% \times 30\%$ in. (56.5 x 76.8 cm) Executed in 1987.

Estimate

\$15,000-20,000

Provenance

Private Collection (acquired circa 1993) Sotheby's, New York, March 7, 2014, lot 284 Acquired at the above sale by the present owner "The highest level of expression is not to create something from nothing, but rather to nudge something that already exists so that the world shows up more vividly."

Lee Ufan

206. Jiro Takamatsu b. 1936

Shadow No. 1391 signed, numbered and dated "JIRO TAKAMATSU 1997 No. 1391" on the reverse acrylic on canvas $70 \times 89\%$ in. (177.8 \times 226.7 cm.) Painted in 1997.

Estimate

\$100,000-150,000

Provenance

Acquired directly from the artist by the present owner





207. Francis Alÿs b. 1959

Study for the 2 Sisters signed, titled and dated "Study for the 2 sisters 2000 Francis Alÿs" lower right graphite and colored pencil on tracing paper $8\frac{1}{2} \times 11$ in. (21.6 x 27.9 cm.) Executed in 2000.

Estimate

\$18,000-25,000

Provenance

Yvon Lambert Gallery, New York Acquired from the above by the present owner



208. Francis Alÿs b. 1959

Study for el Barco Blanco signed, titled and dated "Study for (el barco blanco) Francis Alÿs 2000" lower left graphite, oil and adhesive tape on tracing paper 13½ x 14¼ in. (34.3 x 36.2 cm.) Executed in 2000.

Estimate

\$18,000-25,000

Provenance

Yvon Lambert Gallery, New York Acquired from the above by the present owner



210. Sui Jianguo b. 1956

Dying Slave incised with the artist's name and number "T 4-6 SUI J G" on the reverse painted bronze $93 \times 35 \times 23$ in. $(236.2 \times 88.9 \times 58.4$ cm.) Executed in 1998, this work is number 4 from an edition of 6.

Estimate \$50,000-70,000

Provenance

Private Collection Sotheby's, Hong Kong, April 2, 2012, lot 878 Acquired at the above sale by the present owner

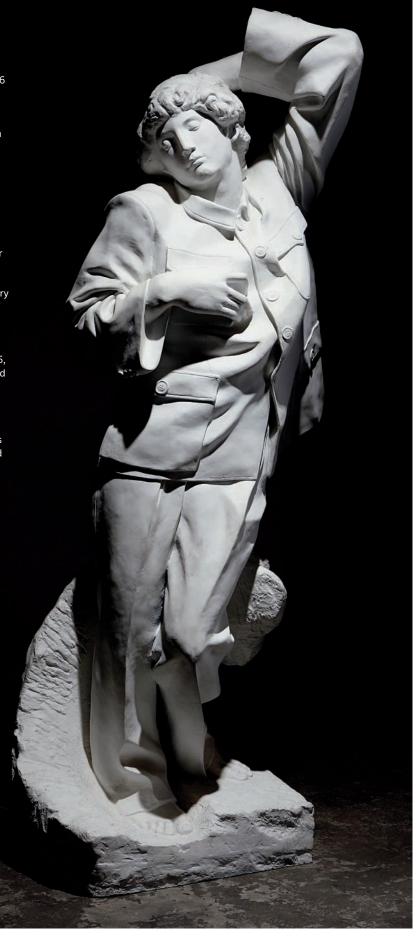
Exhibited

Shanghai Biennale, November 22, 2002 - January 20, 2003, p. 1118 (another example exhibited and illustrated, titled as *Study on the Folding of Clothes*)

San Francisco, Asian Art Museum, *Sui Jianguo: The Sleep of Reason*, January 14 - April 24, 2005, pp. 13, 27, 84-87 (another example exhibited and illustrated)

Literature

Britta Erickson, On the Edge: Contemporary Chinese Artists Encounter the West, Cantor Arts Center at Stanford University, 2005, fig. 103 and 104, pp. 100-101 (another example illustrated, titled as Study on the Folding of Clothes)



211. Zhang Xiaogang b. 1958

Young Man

incised in Chinese with artist's signature, date, number and foundry mark "张晓刚2013 3/3 PTX" on the reverse hand-painted bronze, on artist's plinth sculpture $58\% \times 32 \times 28$ in. $(148.6 \times 81.3 \times 71.1$ cm.) plinth $28\% \times 36 \times 36$ in. $(72.4 \times 91.4 \times 91.4$ cm.) overall $87 \times 36 \times 36$ in. $(221 \times 91.4 \times 91.4$ cm.) Executed in 2013, this work is number 3 from an edition of 3 plus 1 artist's proof.

Estimate

\$100,000-150,000

Provenance

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

Exhibited

New York, Pace Gallery, *Zhang Xiaogang*, March 29 - April 27, 2013, pp. 14-15 (another example exhibited and illustrated)

Literature

Jonathan Fineberg and Gary G. Xu, *Zhang Xiaogang: Disquieting Memories*, London, 2015, p. 303 (another example illustrated)

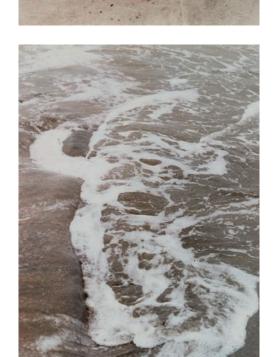
Derived from ancestral photographs, Zhang Xiaogang's contemporary Chinese portraits in painting and sculpture have been widely exhibited and celebrated over the course of the last decade. In his paintings from the 1990s and early 2000s, aptly titled the "Bloodline" series, influences from surrealist and symbolist movements are distinctly evident. The subjects are rendered not realistically, but like hazy caricatures against unspecified backgrounds. After the Bloodline works, Xiaogang began experimenting with sculpture, finishing his first series of painted bronze works in 2013, cast in small editions. These sculptures were based off of the same prototypical characters from his paintings in three-dimensional form, recognizable in their features. For example, in the present lot, the subject's thin-rimmed rectangular glasses recall the same accessory which adorns a repeatedly

painted character from his Bloodline paintings in 2005. This work, entitled Young Man showcases a gaunt-faced boy on the brink of adulthood, rendered in beautifully varied hues of gray with cool purple and blue undertones. Cast in perfect symmetry, the bronze is covered in active brushwork that gives a painterly effect entirely different from his refined painting practice, a casting style influenced by Tang glazes and the polychrome sculptures of ancient Egypt. An emotionless gaze evokes the uncertainty of adolescence, while the man's torso stands rooted on an artist-made plinth with a stature of feigned confidence. An example from the edition exhibited at the artist's second show at Pace Gallery in 2013, Young Man is a paradigm for Xiaogang's unique ability to capture a single moment in a long human life, rendered in the simplest of shapes and compositions.









212. Ana Mendieta 1948-1985

Untitled (from the Silueta Series) stamp signed by the artist "Ana Mendieta" and "Raquel Mendieta" administrator of the estate; further inscribed with the artist's initials and consecutively numbered "AM GP: 0876 ED. # 7/10 image #1" on the reverse 9 color chromogenic prints

i) – iv), vii) image $13\dot{4}$ x 19% in. $(33.7 \times 50.5 \text{ cm.})$ i) – iv), vii) sheet 16×20 in. $(40.6 \times 50.8 \text{ cm.})$ v) vi) viii) ix) image 19% x 13% in. $(50.5 \times 33.7 \text{ cm.})$ v) vi) viii) ix) sheet 20×16 in. $(50.8 \times 40.6 \text{ cm.})$ Executed in July 1976, this work is number 7 from an edition of 10 Estate prints.

Estimate

\$35,000-45,000

Provenance

Galerie Lelong, New York Private Collection, New York (acquired in 2001)

Literature

Beatrice Merz, *Ana Mendieta. She Got Love*, Museo d'Arte Contemporanea, Castello di Rivoli, 2013, pp. 126-129 (variants from the series illustrated)



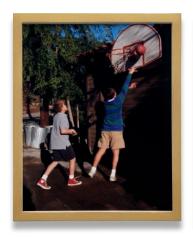


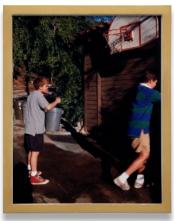






"Through my earth/body sculptures I become one with the earth ...
I become an extension of nature and nature becomes an extension of my body."









213. Elad Lassry b. 1977

Estimate

\$8,000-12,000

Provenance

David Kordansky Gallery, Los Angeles Acquired from the above by the present owner



214. Matthew Barney b. 1967

Cremaster 4: Field of the Ascending Faerie (Diptych)

(ii) signed and dated "Matthew B., 1994" on the reverse

chromogenic print, in artist's self-lubricating plastic frame, diptych (i) $21\% \times 29\%$ in. (54×74.3 cm.) (ii) $25\% \times 21\%$ in. (64.1×54.3 cm.) Executed in 1994, this work is number 1 from an edition of 6 plus 1 artist's proof.

Estimate

\$20,000-30,000

Provenance

Barbara Gladstone Gallery, New York Acquired from the above by the present owner

Literature

Matthew Barney: The Cremaster Cycle, exh. cat., The Solomon R. Guggenheim Museum, New York, 2002, p. 64 (another example illustrated)





215. Richard Prince b. 1949

Untitled (Pen)

signed and numbered "R Prince 2/10" on the reverse Ektacolor photograph image 15% x 23% in. (39.7 x 59.4 cm.) sheet 20 x 24 in. (50.8 x 60.9 cm.) Executed in 1979, this work is number 2 from an edition of 10.

Estimate

\$25,000-35,000

Provenance

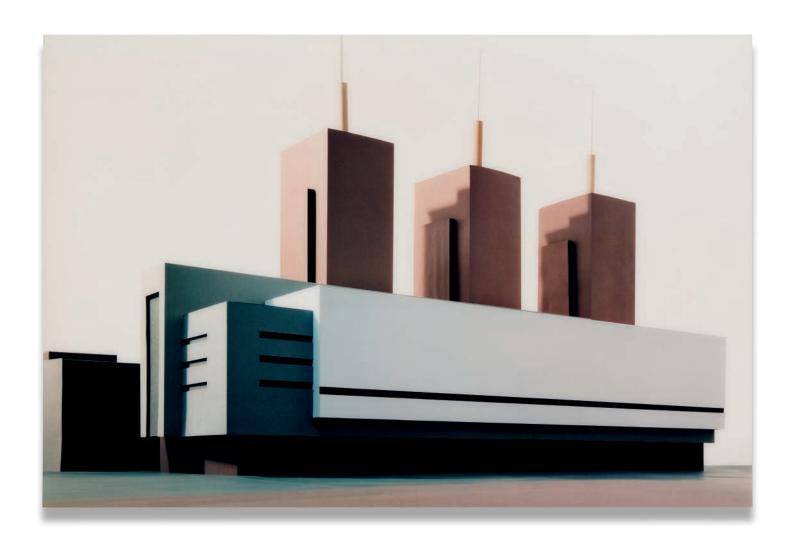
Leo Koenig Inc., New York Acquired from the above by the present owner

Exhibited

New York, Whitney Museum of American Art; Düsseldorf, Kunstverein; San Fransisco Museum of Art and Rotterdam, Museum Boymans-van Beunigen, *Richard Prince*, May 1992-November 1993, p. 61 (another example illustrated) Museum für Gegenwartskunst Basel, *Richard Prince*, *Photographs*, December 2001 - February 2002, p. 11 (illustrated)

Literature

Luc Sante, *Richard Prince*, New York, 2003, p. 100 (illustrated)



216. Thomas Demand b. 1964

Fabrik (Mit Namen)

signed and dated "Thomas Demand 2004" on the reverse $\,$

chromogenic print mounted on Diasec 47 x 71 in. (119.4 x 180.3 cm.)
Executed in 2004, this work is from an edition of 5.

Estimate

\$40,000-60,000

Provenance

Max Protetch Gallery, New York Acquired from the above by the present owner

Exhibited

Los Angeles, Museum of Contemporary Art, *Public Offerings*, April – July 2001, pp. 34-35 (another variant exhibited and illustrated)

Munich, Sammlung Goetz, *Sculptural Sphere*, March - September, 2004, pp. 67, 74 (another variant exhibited and illustrated)

Kunsthaus Bregenz, *Thomas Demand: Phototrophy*, September 17 - November 7, 2004, p. 105 (another example exhibited and illustrated)

Literature

Thomas Demand, exh. cat., Kunstverein Freiburg, Freiburg in Mariebad, 1998, p. 39 (another variant illustrated)

217. Gregory Crewdson b. 1962

Untitled, Summer (Summer Rain) from the series Beneath the Roses signed "Gregory Crewdson" on a label affixed to the reverse of the mount digital chromogenic print 57 x 88 in. (144.8 x 223.5 cm.)
Executed in 2004, this work is number 2 from an edition of 6.

Estimate

\$40,000-60,000

Provenance

Luhring Augustine, New York Acquired from the above by the present owner

Exhibited

London, White Cube, *Beneath the Roses*, April 15 - May 18, 2005 (another example exhibited)
Los Angeles, Gagosian Gallery, *Beneath the Roses*, May 21 - June 25, 2005 (another example exhibited)
Kunstverein Hannover; Krefeld, Museum Haus Lange and Museum Haus Esters; Fotomuseum Winterthur;
Landesgalerie Linz; Hague Museum of Photography, *Gregory Crewdson: 1985 - 2005*, September 3, 2005 - February 25, 2007, pl. 67 (another example exhibited and illustrated)

Portland, Reed College, Douglas F. Cooley Memorial Art Gallery, *New Trajectories 2: Expansions*, April 11 - June 11, 2006 (another example exhibited)

Literature

Gregory Crewdson and Russell Banks, *Beneath the Roses*, New York, 2008, p. 15 (another example illustrated)

Gregory Crewdson, *Gregory Crewdson*, New York, 2013, pl. 11, p. 257 (another example illustrated)





218. Christopher Williams b. 1956

Rina, Jabon De Lavar "Lava, Limpia, Dura Mas" 200 gr. Photography by the Douglas M. Parker Studio, Los Angeles, California November 8, 2004 signed, titled, dated and numbered "'Rina 06 8/10 c. williams" on the reverse dye transfer color print image $13\% \times 17\%$ in. (35.4×44.4 cm.) sheet $15\% \times 19\%$ in. (40.4×50.7 cm.) Executed in 2005, this work is an number 8 from an edition of 10 plus 4 artist's proofs.

Estimate

\$25,000-35,000

Provenance

David Zwirner, New York Acquired from the above by the present owner

Exhibited

Braunschweig, Kunstverein, For Example: Dix-Huit Leçons sur la Société Industrielle (Revision 1), May - July 2005 (another example exhibited) Kunsthalle Zürich, Christopher Williams 97,5 Mhz*, cat. no. 10, August - October 2007 (another example exhibited) Amsterdam, Galerie Paul Andriesse, Marijn van Kreij -The Passenger, 2011 (another example exhibited)

Literature

126, p. 131 (illustrated)

Gean Moreno, "Display Time: Art's Recess Within Advertising," *Art US*, May - June, 2006, p. 32 (illustrated)

Mark Godfrey, "Cameras, Corn, Christopher Williams, and the Cold War," *October Magazine*, Fall 2008, Vol.



219. Christopher Williams b. 1956

Punta Hicacos, Varadero, Cuba, 2000 signed, titled, numbered and dated "Punta Hicacos, Varadero, Cuba, 2000 10/10 c. williams" on the reverse chromogenic print image $10\% \times 13\%$ in. (26.5 x 34 cm.) sheet 11×14 in. (28 x 35.6 cm.) Executed in 2000, this work is number 10 from an edition of 10 plus 4 artist's proofs. Another example from this edition is in the collection of the Art Institute of Chicago.

Estimate

\$20,000-30,000

Provenance

David Zwirner, New York Acquired from the above by the present owner

Exhibited

New York, The Museum of Modern Art, *Christopher Williams: The Production Line of Happiness*, July 27 – November 2, 2014, p. 174, no. 17 (another example exhibited & illustrated)



220. Walead Beshty b. 1976

Los Angeles fuji crystal archive type c color photographic paper 89¾ x 50 in. (228 x 127 cm.) Executed in 2008.

Estimate

\$12,000-18,000

Provenance

Galerie Rodolphe Janssen, Brussels Acquired from the above by the present owner



Lonely Pasha, Cairo signed, titled, numbered and dated "Youssef Nabil Cairo 1/3 2002" on the reverse

hand colored gelatin silver print image $46\% \times 31\%$ in. (119.1 x 79.1 cm.) sheet $49\% \times 34\%$ in. (126.7 x 87 cm.) Executed in 2002, this work is number 1 from an edition of 3.

Estimate

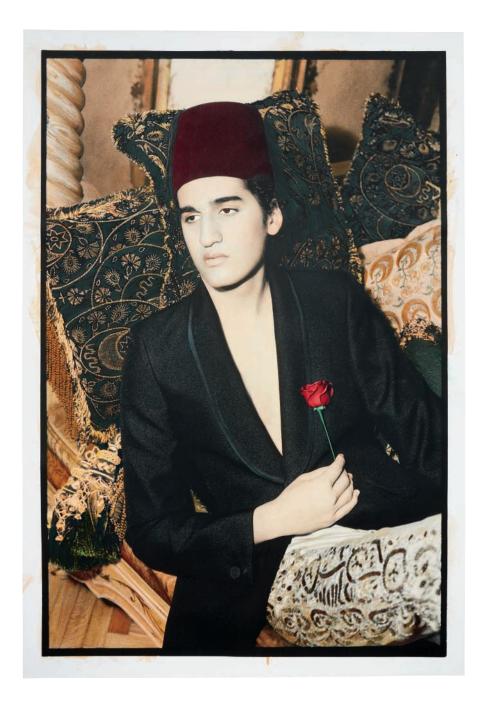
\$15,000-20,000

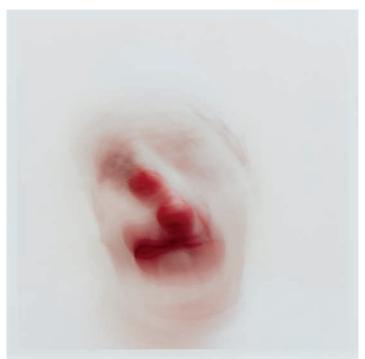
Provenance

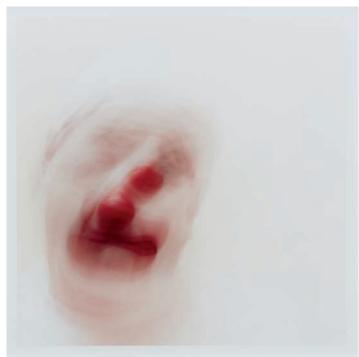
Yossi Milo Gallery, Inc., New York Acquired from the above by the present owner

Exhibited

New York, Yossi Milo Gallery, *Youssef Nabil*, November 4 - December 23, 2010 (another example exhibited)







222. Roni Horn b. 1955

Clownmirror #8 signed, titled, numbered and dated "Roni Horn CLOWNMIRROR (#8), 2001 ed. # 6/7" on a label affixed to the reverse of the right print cibachrome print, in 2 parts each $29\frac{1}{2}$ x $29\frac{1}{2}$ in. (74.9 x 74.9 cm.) Executed in 2001, this work is number 6 from an edition of 7.

Estimate

\$12,000-18,000

Provenance

Private Collection (acquired directly from the artist) Sotheby's, London, June 29, 2010, lot 143 Acquired at the above sale by the present owner



223. Roni Horn b. 1955

From Some Thames (Group A) signed and numbered "A 5/8 Roni Horn" on a label affixed to the reverse of number 1 chromogenic print, in 4 parts each 25×38 in. $(63.5 \times 96.5$ cm.) Executed in 1999, this work is number 5 from an edition of 8.

Estimate

\$18,000-22,000

Provenance

Private Collection (acquired directly from the artist) Sotheby's, London, June 29, 2010, lot 149 Acquired at the above sale by the present owner



Δ **224.** Barbara Kruger b. 1945

FACE IT (Yellow) pigment print on Hahnemühle photo rag, in artist's frame 43×33 in. (109.2 $\times 83.8$ cm.) Executed in 2007, this work is number 10 from an edition of 10.

Estimate

\$40,000-60,000

Provenance

Yvon Lambert Gallery, Paris Private Collection Phillips, New York, November 14, 2014, lot 226 Acquired at the above sale by the present owner



225. Jason Rhoades 1965-2006

Fuzzy Paddle/Turkey Beard neon, Plexiglas, GTO cable, transformer and lingerie lace $17 \% \times 47 \times 4$ in. (43.8 x 119.4 x 10.2 cm.) Executed in 2003, this work is accompanied by a Certificate of Authenticity signed by the estate of the artist.

Estimate \$15,000-20,000

Provenance

The Estate of Jason Rhoades Hauser & Wirth, New York Acquired from the above by the present owner in 2011

Exhibited

New York, David Zwirner, *Jason Rhoades - MECCATUNA*, September 13 - October 25, 2003



226. Vik Muniz b. 1961

The White Rose (from the Monad Series) signed and dated "Vik Muniz 2003" on a label affixed to the reverse cibachrome print mounted on aluminum 71 x 90 in. (180.3 x 228.6 cm.) Executed in 2003, this work is number 4 from an edition of 6 plus 4 artist's proofs.

Estimate

\$25,000-35,000

Provenance

Private Collection

Exhibited

Sao Paulo, Galeria Fortes Vilaça, *Trabalhos Monádicos e "Fotografias"*, August 18 - September 13, 2003 (another example exhibited)

Literature

James Elkins, Moacir dos Anjos and Shelley Rice, *Obra Incompleta: Vik Muniz*, Rio de Janeiro, 2004, p. 288 (another example illustrated)
Lesley A. Martin, ed., *Reflex: A Vik Muniz Primer*, New York, 2005, p. 132 (another example illustrated)
Pedro Corrêa Do Lago, ed., *Vik Muniz: Obra Completa 1987 - 2009*, Rio de Janeiro, 2009, p. 501 (another example illustrated)



227. Mickalene Thomas b. 1971

Hair Portrait 16

signed, titled, consecutively numbered and dated "1/4, Top Left, Hair Portrait #16, 2013, Rhinstones, acrylic on wood panel, 48×40 in, 4 panels each (24×20 in), M. Thomas" on the reverse rhinestone and acrylic on wood panel, in 4 parts each 24×20 in. (61×50.8 cm.) overall 48×40 in. (121.9×101.6 cm.) Executed in 2013.

Estimate

\$35,000-50,000

Provenance

Lehmann Maupin, New York Private Collection



228. David Reed b. 1946

#573

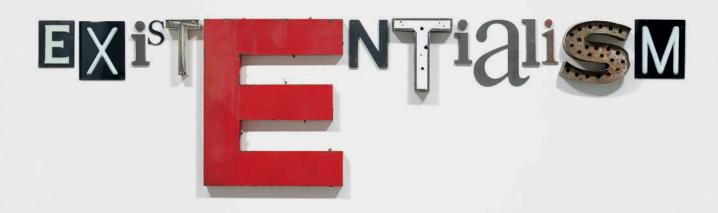
signed, titled and dated "DAVID REED 573 2007" on the reverse oil and alkyd on polyester 106 x 26 in. (269.2 x 66 cm.) Executed in 2007.

Estimate

\$25,000-35,000

Provenance

Max Protetch Gallery, New York Private Collection, New Jersey



229. Jack Pierson b. 1960

Existentialism

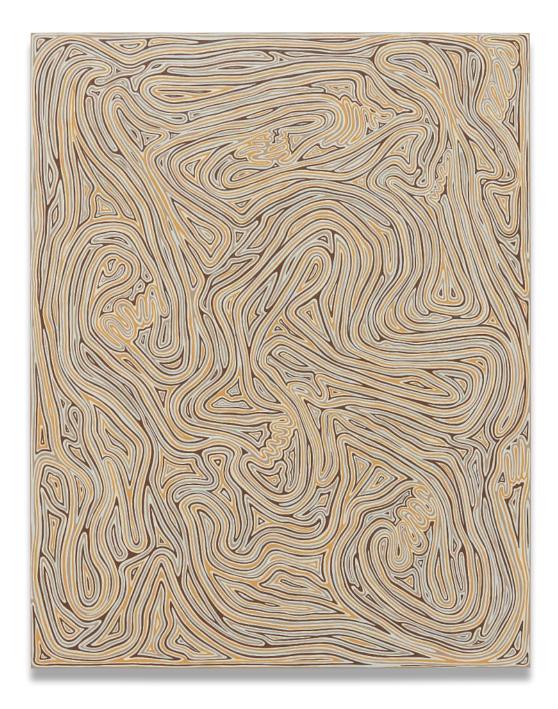
found plastic, metal and wooden letters overall 42 x 166 x 4 in. (106.7 x 421.6 x 10.2 cm.) largest 42 x 32½ x 4 in. (106.7 x 82.6 x 10.2 cm.) Executed in 2000.

Estimate

\$40,000-60,000

Provenance

Cheim & Read Gallery, New York Acquired from the above by the present owner in 2005



230. James Siena b. 1958

Three Personages, Interpenetrating incised with artist's signature, title and date "three personages, interpenetrating 2007 James Siena" on the reverse enamel on aluminum 19¼ x 15½ in. (48.9 x 38.4 cm.) Executed in 2007.

Estimate

\$10,000-15,000

Provenance

PaceWildenstein, New York Acquired from the above by the present owner

Exhibited

New York, PaceWildenstein, *James Siena*, March 28 - April 26, 2008



231. Fred Tomaselli b. 1956

Kaboom

signed, titled and dated "Fred Tomaselli 1993 KABOOM" on the reverse hemp leaves, acrylic and resin on wood $47\frac{1}{2} \times 47\frac{1}{2}$ in. (120.7 x 120.7 cm) Executed in 1993.

Estimate

\$60,000-80,000

Provenance

Jack Tilton Gallery, New York Private Collection, Baltimore

Exhibited

New York, James Cohan Gallery, Fred Tomaselli, Early Work or How I Became A Painter, February 5 - March 19, 2016



232. Sergej Jensen b. 1973

Untitled signed, titled and dated "Sergej Jensen 2002" on the overlap oil on jute 72 x 46 in. (182.9 x 116.8 cm.) Executed in 2002.

Estimate \$18,000-25,000

Provenance

Greene Naftali Gallery, New York Acquired from the above by the present owner



233. Mark Flood b. 1957

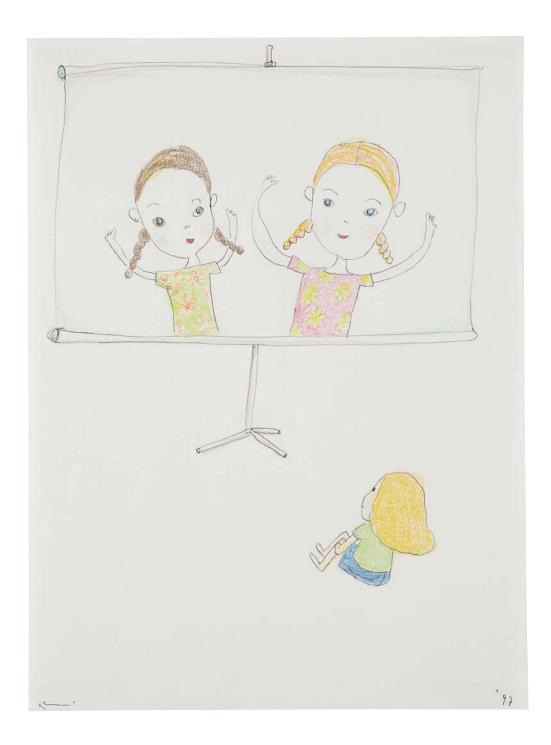
The General signed, titled and dated twice "Mark Flood 5-12-04 "The General" on the overlap acrylic on canvas 60×96 in. (152.4 × 243.8 cm.) Executed in 2004.

Estimate

\$30,000-40,000

Provenance

Acquired directly from the artist by the present owner



234. Yoshitomo Nara b. 1959

Untitled signed "Nara" lower left and dated " '97" lower right ink and colored pencil on paper $11 \times 8\frac{1}{4}$ in. (27.9 x 21 cm.) Executed in 1997.

Estimate

\$15,000-20,000

Provenance

Blum & Poe, Los Angeles Acquired from the above by the present owner



235. Wangechi Mutu b. 1972

I Have Peg Leg Nightmares signed and dated "Wangechi Mutu 2003" lower right collage and watercolor on Mylar 43×30 in. (109.2 x 76.2 cm.) Executed in 2003.

Estimate

\$50,000-70,000

Provenance

Susanne Vielmetter Los Angeles Projects, Los Angeles Acquired from the above by the present owner

Exhibited

Blaffer Art Museum, University of Houston; Southampton, Parrish Art Museum, *Damaged Romanticism: A Mirror of Modern Emotion*, September 13, 2008 - April 12, 2009

Literature

Douglas Singleton, ed., *Wangechi Mutu, A Shady Promise*, Bologna, 2008, p. 89 (illustrated) Marie-Julie Chalu, "Wangechi Mutu, Altérité mutante", *Boum! Bang!*, April 20, 2013 (illustrated, online)



236. Marianne Vitale b. 1973

Shingle Painting 1 signed and dated "Marianne Vitale 2013" on the reverse tar shingles and liquid nails on canvas 83×67 in. (210.8 \times 170.2 cm.) Executed in 2013.

Estimate

\$8,000-12,000

Provenance

Zach Feuer Gallery, New York Acquired from the above by the present owner

237. Gavin Turk b. 1967

Trash

signed, titled, numbered and dated on the underside with engraving "TRASH 1/8 Gavin Turk 2007" painted bronze

 $161\!\!/\,2$ x 20 x $181\!\!/\,2$ inches (42 x 51 x 47 cm.) Conceived in 2006 and cast in 2007, this work is number 1 from an edition of 8.

Estimate

\$25,000-35,000

Provenance

Sean Kelly Gallery, New York
Acquired from the above by the present owner in 2007





238. Josh Smith b. 1976

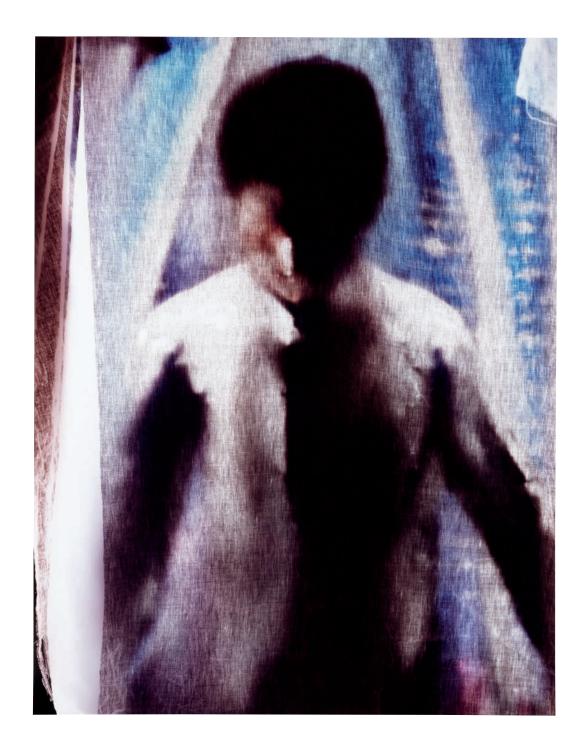
Untitled (1) oil on canvas 60 x 48 in. (152.4 x 121.9 cm.) Painted in 2006.

Estimate

\$10,000-15,000

Provenance

Luhring Augistine, New York Acquired from the above by the present owner



239. Matt Saunders b. 1975

Borneo Fold (Rose Hobart) #10, Version 1 chromogenic print on Kodak Endura Premier matte paper 42¼ x 35½ in. (107.3 x 90.5 cm.) Executed in 2014.

Estimate \$15,000-20,000

Provenance

Marian Goodman Gallery, New York Private Collection



240. Franz West 1947-2012

Two works: (i-ii) Privat-Lampe des Künstlers II

(i) incised with the producer's name, artist's name and date, and numbered "Metamemphis Franz West 1989 - 455 -" on the bottom

(ii) incised with the producer's name, artist's name and date, and numbered "Metamemphis Franz West 1989 - 456 -" on the bottom

welded iron and electrical fittings each $80 \times 15 \times 12\%$ in. (203.2 x 38.1×32.7 cm.) Executed in 1989, these works are from an open edition published by Meta Memphis, Milan, beginning in 1989, and are each accompanied by a Certificate of Authenticity, issued by Memphis. Each work is unique.

Estimate

\$10,000-15,000

Provenance

Meta Memphis, Milan The Future Project, New York Acquired from the above by the present owner



241. Norbert Schwontkowski b. 1949

Der Grüne Teppich signed and dated "Schwontkowski 2006" on the reverse oil on canvas $35\frac{1}{2} \times 23\frac{5}{8}$ in. (90.2 x 60 cm.) Painted in 2006.

Estimate

\$10,000-15,000

Provenance

Mitchell-Innes & Nash, New York Acquired from the above by the present owner

Exhibited

New York, Mitchell-Innes & Nash, We Make Any Size of Mirror, September 21 - November 22, 2006 Boston, Ars Libri, The Cartin Collection @ Ars Libri, September 2 - November 4, 2008



This Lot is Sold with No Reserve

242. Matteo Callegari b. 1979

Problem System signed twice, titled and dated "MATTEO CALLEGARI "PROBLEM SYSTEM" 2013 Matteo Callegari" on the overlap gesso and oil on linen 74 x 56 in. (188 x 142.2 cm.) Executed in 2013.

Estimate

\$2,000-3,000 •

Provenance

Ramiken Crucible, New York Acquired from the above by the present owner

Exhibited

Milan, Galleria Federico Vavassori, *Matteo Callegari: Today is No Yesterday*, September 28 - October 26, 2013



243. Cheyney Thompson b. 1975

1998 (CT-0318) signed, titled and dated ""1998" Cheyney Thompson 2004" on the overlap acrylic on linen 32×46 in. (81.3 x 116.8 cm.) Painted in 2004.

Estimate

\$12,000-18,000

Provenance

Andrew Kreps Gallery, New York Phillips de Pury & Company, New York, March 8, 2012, lot 106 Acquired at the above sale by the present owner

Exhibited

New York, Andrew Kreps Gallery, Cheyney Thompson 1998, March 13 -April 10, 2004



244. Eddie Peake b. 1981

Holding her Hand in the Air in the Shape of a Gun 9 signed, inscribed and dated "Eddie Peake November 2012 ROME" on the overlap spray paint on canvas $78\frac{3}{4} \times 78\frac{3}{4}$ in. (200 x 200 cm.) Executed in 2012.

Estimate \$8,000-12,000

Provenance

Galleria Lorcan O'Neill, Rome Acquired from the above by the present owner





245. Michael Manning b. 1985

Two Works: (i) Fortunate Son (Sheryl Crow Pandora Painting) (ii) Wide Open Spaces (Sheryl Crow Pandora Painting)

each signed and dated "Michael Manning 2014" on the reverse

acrylic and digital print on canvas each 72 x 48 in. (182.9 x 121.9 cm.) Executed in 2014.

Estimate \$10,000-15,000

Provenance

Private Collection, New York



246. Gerhard Richter b. 1932

Onkel Rudi (Uncle Rudi)

signed and numbered "Richter VII/XXV" on the reverse

Cibachrome print, mounted to Alu-Dibond plate $34\% \times 19\%$ in. (87 x 49.8 cm.)

Executed in 2000, this work is number VII from an edition of 80 plus XXV plus a trial print on baryta paper. Published by Centro Per L'Arte Contemporanea Luigi Pecci, Prato, Italy.

Estimate

\$18,000-24,000

Provenance

Marian Goodman Gallery, New York Acquired from the above by the present owner

Literature

Hubertus Butin, ed., *Gerhard Richter: Editions 1965* - *2004 Catalogue Raisonné*, Hatje Cantz Publishers, Ostfildern, 2004, no. 111 (illustrated)

247. Jeff Koons b. 1955

Dom Pérignon Balloon Venus (Magenta) impressed with the artist's name and title "Dom Pérignon BALLOON VENUS by Jeff K oons" on the suede interior lining lacquered polyurethane resin in two parts $19\frac{1}{4} \times 14\frac{1}{6} \times 19\frac{3}{4}$ in. (48.8 x 35.8 x 50.3 cm.) Executed in 2013, this work is from an edition of 650 plus 40 artist's proofs.

Estimate

\$25,000-35,000



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 \$200,000, 20% of the portion of the hammer price above \$200,000 up to and including \$3,000,000 and 12% of the portion of the hammer price above \$3,000,000.

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.

○ ♦ 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.

△ Property in Which Phillips Has an Ownership Interest

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

No Reserve

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

Σ Endangered Species

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

2 Bidding in the Sale

Bidding at Auction

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

Bidding in Person

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

Bidding by Telephone

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



Online Bidding

If you cannot attend the auction in person, you may bid online on our online live bidding platform available on our website at www.phillips.com. 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 'Digital Saleroom' 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 (<u>i.e.</u>, \$4,200, 4,500, 4,800) \$5,000 to \$10,000 by \$500s \$10,000 to \$20,000 by \$1,000s \$20,000 to \$30,000 by \$2,000s \$30,000 to \$50,000 by \$2,000s, 5,000, 8,000

\$50,000 to \$100,000 by \$5,000s \$100,000 to \$200,000 by \$10,000s

above \$200,000 auctioneer's discretion

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

3 The Auction

Conditions of Sale

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

Interested Parties Announcement

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

Consecutive and Responsive Bidding; No Reserve Lots

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot's low presale 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. Alternatively, we will either provide packing, handling and shipping services or coordinate with shipping agents in order to facilitate such services for property purchased at Phillips. In the event that the property is collected in New York by the buyer or the buyer's designee (including any private carrier) for subsequent transport out of state, Phillips may be required by law to collect New York sales tax, regardless of the lot's ultimate destination. Please refer to Paragraph 17 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.

Federico Herrero

phillips.com

Vaca, 2008 (detail) Mixed media on canvas $200 \times 400 \text{ cm} ((78\% \times 157\% \text{ in.})$ £25,000-30,000 €28,000-33,600, \$30,700-36,900

New

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New Now showcases the best of what's happening right now in contemporary art—all in one place. These diverse lots are equally seductive to savvy collectors and auction-curious newcomers.

If you think our New Now sale might be the right fit for a work in your collection, get in touch.

Enquiries

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PHILL

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

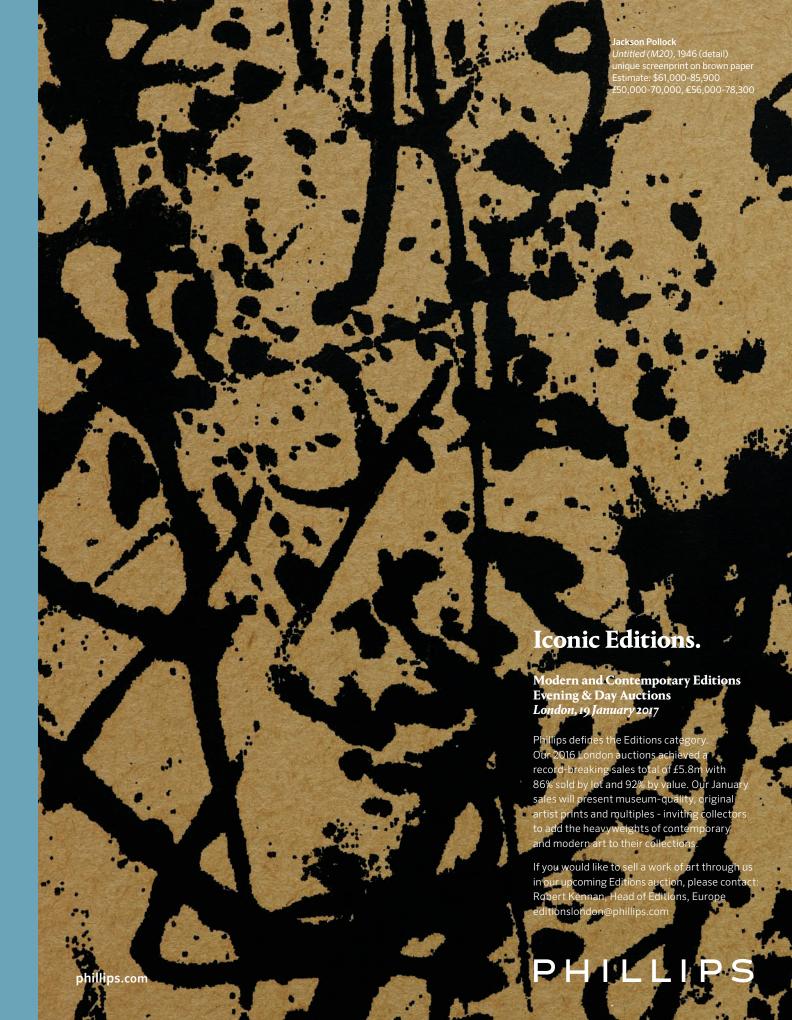
Lots are sold subject to the Authorship Warranty, as described in the catalogue (unless such description is changed or supplemented, as provided in Paragraph 1 above) and in the condition that they are in at the time of the sale on the following basis.

- (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 presale 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 \$200,000, 20% of the portion of the hammer price above \$200,000 up to and including \$3,000,000 and 12% of the portion of the hammer price above \$3,000,000. 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 +1212 940 1372 or +1212 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 biweekly 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.

Donald Judd Catalogue Raisonné Call For Works

CONTRACT OF THE SECOND PROPERTY OF

Judd Foundation invites owners of Donald Judd artworks – paintings, objects, and wood-blocks – to submit information.

For details please visit: juddfoundation.org/catalogue

or contact: cr@juddfoundation.org Tel +1 432 729 4406 ext. 102 P.O. Box 218 Marfa, TX 79843

juddfoundation.org

JUDD

(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

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

- (b) If the point of delivery or transfer of possession for any purchased lot to the buyer or the buyer's designee (including any private carrier) occurs in New York, then the sale is subject to New York sales tax at the existing rate of 8.875%.
- (c) If the buyer arranges shipping for any purchased lot in New York by: (i) a common carrier (such as the United States Postal Service, United Parcel Service, or FedEx) that does not operate under a private agreement or contract with negotiated terms to be delivered to an out of state destination; or (ii) a freight forwarder registered with the Transportation Security Administration ("TSA") to be delivered outside of the United States, then the sale is not subject to New York sales tax.

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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Department

Auction & Viewing Location

450 Park Avenue New York 10022

Auction

17 November 2016 at 11am

Viewing

5 - 16 November Monday - Saturday 10am - 6pm Sunday 12pm - 6pm

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