CONTEMPORARY ART
UNDER THE INFLUENCE
20 SEPTEMBER 2012
450 PARK AVENUE
NEW YORK
LOTS 1-237

VIEWING

12 – 20 September
Monday – Saturday 10am – 6pm
Sunday 12pm – 6pm

Front Cover Kelley Walker, Untitled, 2007, lot 15 (detail)
Inside Front Cover Elliott Hundley, Landslide, 2003, lot 48 (detail)
Piotr Uklanski, Untitled (NIAMH), 2008, lot 102 (detail)
Yayoi Kusama, Sunshine, 1998, lot 37 (detail)
Kelley Walker, Untitled, 2007, lot 15 (detail, reverse)
Opposite Walead Beshty, Untitled, 2007, lot 10 (detail)
RYAN SULLIVAN  b. 1983

March 16, 2008 - May 29, 2008
oil on canvas
20 x 16 in. (50.8 x 40.6 cm)

Estimate $10,000-15,000

PROVENANCE
Museum 52, New York
WALEAD BESHTY  b. 1976

SSCC 139751 REV 10/05 FedEx® Large Box Priority Overnight Los Angeles-Berlin
trk#857875945480, Berlin-Los Angeles trk#86075212570, 2007
laminated glass, silicone, metal, FedEx shipping box, packing tape, and accrued
FedEx tracking labels
laminated glass: 17 1/4 x 12 x 3 1/8 in. (43.8 x 30.5 x 7.9 cm)
FedEx box: 17 3/4 x 12 1/2 x 3 3/8 in. (45.1 x 31.8 x 8.6 cm)

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

**PROVENANCE**
China Art Objects, Los Angeles
Private Collection
BRUCE HIGH QUALITY FOUNDATION

Untitled, 2011
paint on sheetrock
9 1/8 x 6 1/2 in. (23.2 x 16.5 cm)
Initialed "BHQFU" upper edge.

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

**PROVENANCE**
Gray Area Gallery, New York
STERLING RUBY  b. 1972

Sex, 2007
lambda print, Diasec-mounted
64 3/4 x 47 5/8 in. (164.5 x 121 cm)
Signed, numbered, and dated “Sterling Ruby 2007 ed. 2/3” on a label affixed to the reverse of the backing board. This work is number two from an edition of three.

Estimate $20,000-30,000

PROVENANCE
Metro Pictures, New York

EXHIBITED
Los Angeles, Museum of Contemporary Art, Pacific Design Center, MOCA Focus: Sterling Ruby. SUPERMAX 2008, June 19-September 19, 2008 (another example exhibited)

LITERATURE
STERLING RUBY  b. 1972

Planetary Float, 2007-2008
collage on paper
23 1/4 x 16 1/4 in. (59.1 x 41.3 cm)
Signed and dated “Sterling Ruby 07” lower right.

Estimate $8,000-12,000

PROVENANCE
Marc Foxx, Los Angeles
ELAD LASSRY  b. 1977

Woman, Man (Rose, Navy), 2011
c-print, in artist’s frame
11 1/2 x 14 1/2 in. (29.2 x 36.8 cm)
Initialed “EL” on a label affixed to the reverse of the backing board. This work is number one from an edition of five plus two artist proofs.

Estimate $6,000-8,000

PROVENANCE
Luhring Augustine, New York
ELAD LASSRY  b. 1977

Two Works: i) White 044; ii) Red 024, 2011
c-print, in artist’s frame
each: 14 3/8 x 11 3/8 in. (36.5 x 28.9 cm)
Each initialed “EL” on a label affixed to the reverse of the backing board.
Each work is number five from an edition of five plus two artist proofs.

Estimate $10,000-15,000

PROVENANCE
David Kordansky Gallery, Los Angeles
ADAM McEWEN  b. 1965

Untitled (Marilyn), 2004
c-print, flush-mounted on Cibachrome
23 3/4 x 38 7/8 in. (134 x 93.7 cm)
Signed, numbered, and dated “A. McEwen 3/3 2004” on the reverse of the flush-mount. This work is number three from an edition of three plus two artist proofs.

Estimate $12,000-18,000

PROVENANCE
Nicole Klagsbrun, New York
Elizabeth Shiell Fine Art, New York
Private collection, New York

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Marilyn Chambers
Grande dame of adult films who starred in Behind the Green Door and later ran as Vice President

Marilyn Chambers, who has died aged 52, was the star of Behind the Green Door (1972), arguably the best-known of all adult films, and the first which was both sensuous and managed to reach a mass audience.

The personalisation of her brand-based American, Chambers’ attempt to position herself as a brand, as if she were a sex symbol, a career entertainer, was a new phenomenon in the 1970s. Her career peaked in the late 1970s and early 1980s, but a number of factors contributed to her slow decline, including the rise of cable television and the development of VCRs. Chambers was one of the first stars to be courted by the cable networks, and she appeared in several made-for-cable films, including The Mind of the Doll Man, which was her last film. She was later diagnosed with cancer, but her death was sudden and unexpected.

Chambers was married to her first husband, the studio executive, for 10 years, and her second husband, a producer, for 15 years. She was also an avid collector of art, particularly contemporary art, and she was known for her sense of style, which was often described as “outrageous”.

Chambers is survived by her husband, her daughter, and her three sons. Her death is mourned by her friends and family, as well as by the adult film community, which she helped to shape and define.
CARTER MULL  b. 1977

Cadere...cadaver, 2004

c-print

image: 25 x 31 1/4 in. (63.5 x 79.4 cm); sheet: 29 x 35 7/8 in. (73.7 x 91.1 cm)

Signed, numbered, and dated “CMull 2/3 2004” on a label affixed to the reverse of the backing board. This work is number two from an edition of three plus one artist proof.

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

PROVENANCE

Rivington Arms, New York
WALEAD BESHTY  b. 1976

Untitled, 2007

c-print

24 x 20 in. (61 x 50.8 cm)

Initialed and numbered “WB 51807” on the reverse. This work is unique.

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

**PROVENANCE**

Private collection, New York
JACOB KASSAY  b. 1984

Untitled, 2010
acrylic and silver deposit on canvas
48 1/8 x 36 1/8 in. (122.2 x 91.8 cm)

Estimate $80,000-120,000

PROVENANCE
Franklin ArtWorks, Minneapolis
NATE LOWMAN  b. 1979

Black Maxima Negative, 2005
silkscreen ink and latex on canvas, laid on panel
36 1/4 x 26 in. (92.5 x 66 cm)
Signed and dated “Nate Lowman 2005” on the reverse.

Estimate $50,000-70,000

PROVENANCE
Acquired directly from the artist
Private collection, New York
JOSH SMITH  b. 1976

Two Works: Untitled, 2007
i) mixed media on panel; ii) acrylic on canvas
i) 18 x 14 in. (45.7 x 35.6 cm); ii) 24 x 18 in. (61 x 45.7 cm)
i) Signed “Josh Smith” on the reverse.

Estimate  $6,000-8,000

PROVENANCE
Luhring Augustine, New York
SETH PRICE  b. 1973

Untitled, 2004
Plexiglas compact discs and inkjet print laminated to Plexiglas
50 3/8 x 36 in. (128 x 91.4 cm)
This work is accompanied by a certificate of authenticity signed by the artist.

Estimate $20,000-30,000

PROVENANCE
Reena Spaulings Fine Art, New York

EXHIBITED
New York, Reena Spaulings Fine Art, Seth Price, 2004
New York, MoMA PS 1, Greater New York, 2005
His work is interested in the endless recycling of signs and images, and the ways in which they are consumed, and in that sense it lies at the very end of a long trail of commentaries on the virtualization of reality, initiated by Pop art, carried further by Appropriation and extensively theorized by Baudrillard or Virilio... Kelley Walker is one of the few present-day artists whose ambition is to write a new chapter in a history, which for so many others is closed once and for all.


**KELLEY WALKER**  
*b. 1969*

*Untitled*, 2007  
gold leaf and digital print on laser cut steel  
diameter: 58 in. (147.3 cm)

**Estimate** $150,000-200,000

**PROVENANCE**  
Paula Cooper Gallery, New York
AARON YOUNG  b. 1972

Arc Light (Moscow, single), 2008
oil, acrylic, and rubber on aluminum
59 1/4 x 78 1/2 in. (150.5 x 199.4 cm)

Estimate  $15,000-20,000

PROVENANCE
Bortolami Gallery, New York
WILLIAM POPE L.  b. 1955

Six Works: i) Yellow People are the Bits of Lipstick Between the Teeth of the Wregina, 2008; ii) Black People are my deft side, 2001-02; iii) Yellow People are Boring, 2003; iv) Green People are the white People who can’t Escape their Blackness, 2008; v) Green People are America Eat its Ass-Ness, 2004; vi) Purple People do not Believe, 2001-2008

Bic pen ink, white-out, marker, and acrylic on graph paper, in artist’s frames

four works: 15 1/8 x 12 1/8 in. (38.5 x 30.8 cm); two works: 13 5/8 x 11 in. (34.5 x 28 cm)
i) Signed and dated “Pope.L, 2.2008” on the reverse; ii) Signed and dated “Pope.L, 2001-02” on the reverse; iii) Signed and dated “Pope.L, 7.15.03” on the reverse; iv) Signed and dated “Pope.L, 5.14.08” on the reverse and titled “Green People are the white People who can’t Escape their Blackness” lower right; v) Signed and dated “Pope.L, 12.15.04” on the reverse; vi) Inscribed “Late 06, early 07, before May” on the reverse.

Estimate $10,000-15,000

PROVENANCE
Mitchell-Innes & Nash, New York
RICCI ALBENDA  b. 1966

Portal to Another Dimension Marsh. Negative, 2000
painted fiberglass
40 1/2 x 39 x 5 in. (102.9 x 99.1 x 12.7 cm)
Signed, titled, numbered, and dated “Portal to Another Dimension Marsh. Negative 2/3 2000 R Albenda” on the reverse. This work is number two from an edition of three.

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

**PROVENANCE**
Andrew Kreps Gallery, New York
Jack Tilton Gallery, New York
GARTH WEISER  b. 1979

Big Fork, 2005
oil on canvas
91 1/4 x 83 1/2 in. (231.8 x 212.1 cm)
Signed and dated “Garth Weiser 2005” on the reverse.

Estimate $15,000-20,000

PROVENANCE
Private Collection
**TOM BURR**  b. 1963

*Languidly Lingering A Little Too Long*, 2009
plywood, paint, steel poles, assorted hangers, and men’s overcoat
72 1/2 x 155 1/2 x 36 in. (184.2 x 395 x 91.4 cm)

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

**PROVENANCE**
Bortolami Gallery, New York

**EXHIBITED**
JIM LAMBIE  b. 1964

The Lonely Hearts, 2007
house paint and paper on poster board
19 x 24 3/4 in. (48.3 x 62.9 cm)

Estimate $15,000-20,000

PROVENANCE
Anton Kern Gallery, New York
BANKSY  b. 1975

You Can’t Fool All of the People..., 2005
spray paint on wood
19 1/4 x 23 5/8 in. (48.9 x 60 cm)
This work is accompanied by a Pest Control certificate of authenticity.

Estimate $25,000–35,000

PROVENANCE
Santa’s Ghetto, London

EXHIBITED
London, Santa’s Ghetto, Banksy, 2005
GARDAR EIDE EINARSSON  b. 1976

Misfit, 2007
acrylic on canvas, on painted wood blocks
63 1/2 x 48 in. (161.3 x 121.9 cm)

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

**PROVENANCE**
Honor Fraser Gallery, Los Angeles
SERGEJ JENSEN  b. 1973

*Untitled (Binary Zero)*, 2005
printed monetary currency on canvas
51 1/8 x 47 1/4 in. (130 x 120 cm)

**Estimate**  $20,000–30,000

**PROVENANCE**
Anton Kern Gallery, New York

**LITERATURE**
RY ROCKLEN  b. 1978

The Harboree, 2005
rubber boots, resin, crutches, and net
overall: 57 x 15 x 9 in. (144.8 x 38.1 x 22.9 cm)

Estimate  $6,000 - 8,000

PROVENANCE
Black Dragon Society, Los Angeles
ADAM PENDLETON  b. 1984

Four Works: i) History ('68 White); ii) History (Lab 1964 Yellow); iii) History (The Record Grey); iv) History (Y Mata Red), 2005

silkscreen on canvas
each: 30 1/2 x 22 1/4 in. (77.5 x 56.5 cm)

Each signed and dated “Adam Pendleton 2005” on the overlap.

Estimate $12,000-18,000

PROVENANCE
Roberts & Tilton, Culver City
GERT & UWE TOBIAS b. 1973

mixed media on paper
each: 11 5/8 x 8 1/4 in. (29.5 x 21 cm)
i) Signed and dated “U Tobias 2004” on the reverse;
ii) Signed and dated “Tobias 2008” on the reverse;
iii) Signed and dated “G Tobias 2004” on the reverse;
iv) Signed and dated “U Tobias 2004” on the reverse;
v) Signed and dated “Tobias ’04” on the reverse.

Estimate $18,000-24,000

PROVENANCE
Galerie Michael Janssen, Berlin
28  THOMAS ZIPP  b. 1966

Autrespace, 2004
oil on canvas
78 3/4 x 67 in. (200 x 170.2 cm)
Titled and inscribed “It Comet From, Autrespace” lower edge. Also signed, titled, and dated “Autrespace Thomas Zipp 04” on the reverse.

Estimate $20,000-30,000

PROVENANCE
Patrick Painter Gallery, Los Angeles

LITERATURE
MARKUS AMM  b. 1969

Two Works: Untitled, 2012
oil and gesso on panel
each: 11 3/4 x 9 3/4 in. (29.8 x 24.8 cm)
i) Initialed, numbered, and dated “MA 2012 #33” on the reverse; ii) Initialed, numbered, and dated “#29 2012 A” on the reverse.

Estimate  $6,000-8,000

PROVENANCE
Galerie Karin Guenther, Hamburg
30  **TATIANA TROUVÉ**  b. 1968

*Untitled (distorted beton)*, 2010
beton and metal
36 1/4 x 55 1/8 x 44 1/8 in. (92 x 140 x 112 cm)

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

**PROVENANCE**
Johann König, Berlin

**EXHIBITED**
Kunsthalle Graz, Graz. Tatiana Trouvé: Il Grande Ritratto, February 6–May 16, 2010

**LITERATURE**
I Must Not Think Bad Thoughts, 2008
acrylic, acrylic varnish, sumi ink, acrylic ink, collage, gouache, and graphite on cut paper
29 7/8 x 21 5/8 in. (76 x 55 cm)

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

**PROVENANCE**
Blum & Poe, Los Angeles
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**GAVIN TURK**  b. 1967

*Screen Che*, 2009

ink, silkscreen, and aluminum adhesive strip on screen, in artist's aluminum frame

79 7/8 x 59 5/8 in. (202.9 x 151.4 cm)

Signed and dated “Gavin Turk 09” lower right.

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

**PROVENANCE**

Galerie Krinzinger, Vienna
DAVID NOONAN  b. 1969

Untitled, 2007
collage on book page
10 1/4 x 8 in. (26 x 20.3 cm)

Estimate  $4,000 - 6,000

PROVENANCE
Foxy Production, New York
KAWS b. 1974

M8, 2000
acrylic on canvas
68 1/4 x 48 in. (173.4 x 121.9 cm)
Signed, titled, and dated “KAWS M8 2000” on the reverse.

Estimate $30,000 - 40,000

PROVENANCE
Gering & López Gallery, New York

LITERATURE
KAWS, KAWS ONE, Tokyo, 2001 (illustrated)
AMANDA ROSS-HO  b. 1975

Double Tragedy (Exhibit B), 2008
acrylic on cardboard box
20 7/8 x 31 5/8 in. (53 x 80.3 cm)

Estimate $3,000-5,000

PROVENANCE
Cherry and Martin, Los Angeles
36 KAWS  b. 1974
Spongebob, 2009
acrylic on canvas, printed cardboard, and plastic packaging in Plexiglas box
20 7/8 x 17 5/8 x 4 1/8 in. (53 x 44.8 x 10.5 cm)
Signed and dated “KAWS 09” on the reverse of the canvas.

Estimate $12,000-18,000

PROVENANCE
Honor Fraser Gallery, Los Angeles

EXHIBITED
Los Angeles, Honor Fraser Gallery, The Long Way Home, February 21- April 4, 2009
YAYOI KUSAMA  b. 1929

Sunshine, 1988
acrylic on canvas
18 x 15 1/8 in. (45.7 x 38.4 cm)
Signed and dated “1988 Yayoi Kusama” on the reverse.

Estimate $25,000-35,000

PROVENANCE
Sale: Sotheby’s, London, Contemporary Art, June 23, 2005, lot 438
Acquired at the above sale by the present owner
JONATHAN LASKER  b. 1948

Untitled, 1991
oil on canvas
60 1/8 x 80 in. (152.7 x 203.2 cm)

Estimate $60,000-80,000

PROVENANCE
Private collection, New York

One of the things I’ve gotten into more and more over the years, is to make a brush stroke become resonantly a brush stroke, a thing, like to take every characteristic of a brush stroke and bring it to a point of being a caricature of itself, meaning taking those qualities of it which are most immediately salient to the eye, what the eye immediately senses, which is the sense of the brush trailing through the paint, and the sense of the edge of the stroke building up. When I do these brush strokes, I load a brush with a lot of paint and I put some pressure on it and I make sure the edges rise up around the pressure, and I keep working it until that happens significantly in order to create this brush stroke which is resonantly that thing: a brush stroke.

SOL LEWITT 1928-2007

Untitled (Yellow Blob), 1998
gouache on paper
22 5/8 x 29 7/8 in. (57.5 x 75.9 cm)
Signed and dated “S. Lewitt 98” lower right.

Estimate $15,000-20,000

PROVENANCE
Gift of the artist to the present owner
One reason I build my surfaces up is because I don’t really want to know what the line is going to do. I want this built-in fracture; when I drag the brush along the canvas I don’t want it to be a smooth, easy voyage—I want some problems along the way… For me this is a critical method that builds up a history, or this illusion of history in a painting. It’s much more interesting to have the line go astray, and to corral it back into place.

Donald Baechler quoted in: D. Kapp, “Donald Baechler”, BOMB, Summer 2000
TAL R  b. 1967

New Citizen, 2003
oil on canvas, in artist's painted wood frame
32 1/4 x 36 1/4 in. (81.9 x 92.1 cm)
Signed, titled, and dated "03 'New Citizen' Tal R" on the reverse.

Estimate $15,000-20,000

PROVENANCE
Contemporary Fine Arts, Berlin
Acquired at the above sale by the present owner
CARROLL DUNHAM  b. 1949

Simple Palette, 1989
mixed media on canvas
48 1/4 x 78 3/4 in. (122.6 x 200 cm)
Signed and dated “Carroll Dunham July-August, October 1989” upper right.

Estimate $60,000 - 80,000

PROVENANCE
Sonnabend Gallery, New York
Jablonka Galerie, Cologne
Basquiat’s line never loses verve. That is saying a lot...His elegance— for frenzy can be harnessed without being broken— is urban, American, efficient, and formulaic in the best sense, a series of gestures beautifully executed, an idiomatic scat song of strokes and spirals and hatches and scratches. All burst into or upon spaces that are ready for them, spaces that can accommodate almost anything except hesitancy.

MATHEW CERLETTY  b. 1980

Genius Making a To-Do List, 2002
colour on paper
image: 25 x 11 3/4 in. (63.5 x 29.8 cm); sheet: 25 7/8 x 17 1/4 in. (65.7 x 43.8 cm)
Signed, titled, and dated “Genius Making a To, 2002, Matthew Cer” on the reverse.

Estimate $5,000-7,000

PROVENANCE
Rivington Arms, New York

JOHN CURRIN  b. 1962

Sister, 1993
graphite on paper
12 x 9 1/2 in. (30.5 x 24.1 cm)
Signed and dated “Currin 93” on the reverse.

Estimate $25,000-35,000

PROVENANCE
Andrea Rosen Gallery, New York
Private collection, New York

LITERATURE
WILL COTTON  b. 1965

Taffy Forest, 2007
oil on linen
72 x 80 in. (182.9 x 203.2 cm)
Signed, titled, and dated “Will Cotton Taffy Forest 2007” on the reverse.

Estimate $40,000-60,000

PROVENANCE
Mary Boone Gallery, New York
SUE WILLIAMS  b. 1954

Pink and Purple Chant, 1999
acrylic and oil on canvas
71 1/8 x 84 1/8 in. (180.7 x 213.7 cm)
Signed and dated “Sue Williams 99” on the reverse.

Estimate $30,000-40,000

PROVENANCE
Hauser & Wirth, Zurich
The frenzy produced by these images makes it difficult to know where to look. Focusing on a fragment reveals a world unto itself and is a delight to behold... The works coalesce in our mind’s eye from afar and draw us in. From then on, it is difficult to move away.

J. Zellen, “Elliott Hundley”, Art Papers, Atlanta, September/October 2010, p. 56

ELLIOTT HUNDLEY  b. 1975
Landslide, 2003
oil on canvas, paper, photographs, plastic, pins, foam, thread, and fabric, on foam core
96 x 120 x 4 in. (243.8 x 304.8 x 10.2 cm)
Estimate $80,000-120,000

PROVENANCE
The Happy Lion, Los Angeles

EXHIBITED
Los Angeles, Ben Maltz Gallery at Otis College of Art and Design, Superficiality and Superexcrescence, June 27 - September 12, 2009
PAUL MCCARTHY  b. 1945

Untitled, 1992
ink and felt-tip pen on paper
23 3/4 x 19 in. (60.3 x 48.3 cm)
Signed and dated “Paul McCarthy 92” on the reverse.

Estimate $8,000-12,000

PROVENANCE
Galerie Krinzinger, Vienna
50  ROBERT RAUSCHENBERG  1925-2008

Black Cat, 1995
vegetable dye transfer on paper
29 5/8 x 20 in. (75.2 x 50.8 cm)
Signed and dated “Rauschenberg 95” lower left.

Estimate $40,000 - 60,000

PROVENANCE
Hamilton-Selway Fine Art, Los Angeles
Ikon Contemporary Art, Santa Monica
AHMED ALSUDANI  b. 1975

Untitled, 2008
five-color hard ground etching with aquatint, spit-bite aquatint, drypoint, roulette, scraping, and burnishing
30 5/8 x 27 in. (77.8 x 68.6 cm)
Signed, numbered, and dated “20/30 Soudani 08” lower edge.
This work is number 20 from an edition of 30.

Estimate $10,000-15,000

PROVENANCE
Goff+Rosenthal, New York
Private collection, New York
MARTIN KIPPERBERGER  1953-1997

Untitled, 1989

collage

30 x 39 1/8 in. (76.2 x 99.4 cm)

Signed and dated “M.K. 89” lower right.

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

**PROVENANCE**

Galerie Max Hetzler, Cologne
RAYMOND PETTIBON  b. 1957

*Untitled (Vo-oom that it went...),* 1990
ink and watercolor on paper
14 x 11 in. (35.6 x 27.9 cm)
Signed and dated “Raymond Pettibon 90” on the reverse.

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

**PROVENANCE**
Private Collection

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RAYMOND PETTIBON  b. 1957

*Untitled (The Prime Afterglow of Life...),* 1987
ink and watercolor on paper
17 x 14 in. (43.2 x 35.6 cm)
Signed and dated “Raymond Pettibon 87” on the reverse.

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

**PROVENANCE**
Sandroni Rey Gallery, Los Angeles
RAYMOND PETTIBON  b. 1957

Untitled ('You’re...'), 1993
ink on paper
30 x 22 in. (76.2 x 55.9 cm)
Signed and dated “Raymond Pettibon 93” on the reverse.

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

**PROVENANCE**
Regen Projects, Los Angeles

**EXHIBITED**
Los Angeles, Museum of Contemporary Art, Raymond Pettibon, September 26, 1999-January 2, 2000
London, Whitechapel Gallery, Raymond Pettibon and Toba Khedoori, September 6-October 21, 2001
Barcelona, Museu d'Art Contemporani de Barcelona; Tokyo, Opera City Art Gallery; Rochechouart, Musée Départemental d’Art Contemporain de Rochechouart; Raymond Pettibon: Plots Laid Thick, February 7-September 12, 2002
ALESSANDRO PESSOLI  b. 1963
Autoritratto cane, 2007
gouache, spray paint, and collage on paper
73 x 27 1/2 in. (185.4 x 69.9 cm)
Estimate $7,000-9,000
PROVENANCE
Marc Foxx, Los Angeles

BARNABY FURNAS  b. 1973
Untitled, 1999
watercolor on paper
11 x 8 1/2 in. (27.9 x 21.6 cm)
Signed and dated “June 99 Barnaby Furnas” on the reverse.
Estimate $10,000-15,000
PROVENANCE
Paul Morris Gallery, New York
Derek Eller Gallery, New York
JIM DRAIN  b. 1975

LFSVR, 2004
fabrics woven over steel and wood armature
75 x 41 x 25 in. (190.5 x 104.1 x 63.5 cm)

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

**PROVENANCE**
Private collection, Los Angeles
Peres Projects, Los Angeles

**EXHIBITED**
Los Angeles, Peres Projects, Jim Drain, theskywas/ledwitha1000starswhilehesunkissed themountains/sweated1moonsplayedacrosstherainbows, September 18 - October 23, 2004
AYA TAKANO  b. 1976

Under-garments, 2005
acrylic, graphite, modeling clay, and string on canvas
39 3/8 x 31 5/8 in. (100 x 80.3 cm)
Signed and dated “2005 Takano Aya” on the reverse.

Estimate $20,000-30,000

PROVENANCE
Galerie Emmanuel Perrotin, Paris
Private collection, New York
Private Collection
**MARCEL DZAMA**  b. 1974  

*Family Portrait*, 2004  
acrylic and paper collage on canvas  
20 x 16 in. (50.8 x 40.6 cm)  
Signed “Marcel Dzama” lower right. Also initialed, titled, and dated “Family Portrait 2004 MD” on the stretcher.  

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

**PROVENANCE**  
Timothy Taylor Gallery, London  
Private collection, New York  

**EXHIBITED**  
London, Timothy Taylor Gallery, Marcel Dzama: *The Last Winter*, October 11 - November 13, 2004  

**LITERATURE**  
61  YOSHIMOTO NARA  b. 1959

You and White Sheep, 1997
graphite, watercolor, and gouache on paper
10 x 7 in. (25.4 x 17.8 cm)
Signed, titled, and dated “You and White Sheep Nara 97” on the reverse.

Estimate $12,000-18,000

PROVENANCE
Acquired at the above sale by the present owner
HERNAN BAS  b. 1978

Untitled, 2005
mixed media on paper
11 x 10 in. (27.9 x 25.4 cm)
Initialed and dated “HB 05” lower right.

Estimate $10,000-15,000

PROVENANCE
Fredric Snitzer Gallery, Miami
LISA YUSKAVAGE  b. 1962  
Pussywhipped, 1996  
oil on linen  
8 x 9 1/8 in. (20.3 x 23.2 cm)  

Estimate $15,000-20,000  

PROVENANCE  
Private collection, New York  

LITERATURE  
GREGORY CREWDSON  b. 1962

Untitled (Rug lady) (from Twilight Series), 1999

c-print
50 x 60 in. (127 x 152.4 cm)

Signed “Gregory Crewdson” on a label adhered to the reverse. This work is number five from an edition of ten.

Estimate $12,000-18,000

PROVENANCE
Luhring Augustine, New York

EXHIBITED
New York, Luhring Augustine, Gregory Crewdson: Twilight, February 19 - March 25, 2000
(another example exhibited)

LITERATURE
THE PROCEEDS FROM THE SALE OF THIS LOT WILL BENEFIT THE LOTUS HOUSE WOMEN’S SHELTER IN MIAMI, FLORIDA.

WILL RYMAN  b. 1969
Standing Woman, 2005
papier mâché
86 x 12 1/4 x 10 1/2 in. (218.4 x 31.1 x 26.7 cm)

Estimate $20,000-30,000

PROVENANCE
Acquired directly from the artist
Sundari Foundation, Miami
Private collection, Miami
KARA WALKER  b. 1969

*Untitled*, 1997
ink on paper
12 x 18 in. (30.5 x 45.7 cm)
Initialed and dated "KW 97" on the reverse.

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

**PROVENANCE**
Sikkema Jenkins, New York
WILLIAM KENTRIDGE  b. 1955

Untitled (from Sleeping on Glass), 1999
charcoal, colored pencil, and graphite on paper
47 1/2 x 62 7/8 in. (120.7 x 159.7 cm)

Estimate $30,000-40,000

PROVENANCE
Goodman Gallery, Johannesburg
Private collection, United States
DANIEL LEFCOURT  b. 1975

The Pain of Others, 2004
oil on linen
72 x 96 in. (182.9 x 243.8 cm)
Signed, titled, and dated “The Pain of Others Dan Lefcourt 04” on the reverse.

Estimate $10,000-15,000

PROVENANCE
Taxter and Spongemann, New York

EXHIBITED
New York, Taxter & Spongemann, Mystery Achievement, 2004
69  **RICHARD LONG**  b. 1945

*Untitled*, 1998
River Avon mud on paper
19 x 14 1/4 in. (48.3 x 36.2 cm)
Signed “Richard Long” on the reverse.

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

**PROVENANCE**
Private Collection
CHAKAIA BOOKER  b. 1953

Shaken Reality, 1996
rubber tire construction on wood
42 x 40 x 16 in. (106.7 x 101.6 x 40.6 cm)

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

**PROVENANCE**
Max Protetch, New York
JOSÉ PARLÁ  b. 1973

Kaos is the Sum of all Orders, 2007
mixed media on panel
47 3/4 x 48 1/8 in. (121.3 x 122.2 cm)
Signed, titled, and dated “Kaos is the Sum of all Orders J Parla 2007” on the reverse.

Estimate $12,000-18,000

PROVENANCE
Elms Lesters Painting Rooms, London

EXHIBITED
London, Elms Lesters Painting Rooms, Pirate Utopias, 2007

LITERATURE
PAE WHITE  b. 1963

Untitled (#84), 2011
burned canvas and metal
11 1/8 x 16 in. (28.3 x 40.6 cm)
Signed “Pae W” on the reverse.

Estimate $4,000 - 6,000

PROVENANCE
Greengrassi, London
SEAN LANDERS  b. 1962

This painting is..., 2004
oil on linen
56 x 78 in. (142.2 x 198.1 cm)
Signed and dated "Sean Landers 2004" on the reverse.

Estimate  $20,000–30,000

PROVENANCE
Andrea Rosen Gallery, New York
Private Collection
ALAN MICHAEL  b. 1967

Untitled (The Grosvenor), 2007
oil on canvas
40 x 30 in. (101.6 x 76.2 cm)

Estimate $8,000 - 12,000

PROVENANCE
David Kordansky Gallery, Los Angeles

EXHIBITED
Los Angeles, David Kordansky Gallery, Decamp, March 23 - April 21, 2007
MARK TITCHNER  b. 1973

Why Not Say Yes, 2004
ink, acrylic, plaster, and melted candle wax on wood
72 1/2 x 48 3/4 in. (184.2 x 123.8 cm)
Signed, titled, and dated “Why Not Say Yes Mark Titchner 2004” on the reverse.

Estimate $10,000-15,000

PROVENANCE
Peres Projects, Los Angeles
ROSS BLECKNER  b. 1949

Untitled, 1997
oil on canvas, in artist’s wood frame
14 x 13 1/2 in. (35.6 x 34.3 cm)
Signed, dated “Ross 12/97,” and dedicated on the reverse.

Estimate $6,000–8,000

PROVENANCE
Gift of the artist
Private Collection
ROSS BLECKNER  b. 1949

Suite of eight paintings, 1996-2004
oil and mixed media on canvas
each: 18 x 18 in. (45.7 x 45.7 cm)


Estimate $40,000-60,000

PROVENANCE
Gift of the artist
Private Collection
WAYNE GONZALES  b. 1957

Untitled, 2000
acrylic on canvas
36 1/4 x 36 1/4 in. (92.1 x 92.1 cm)
Signed and dated “Wayne Gonzales 2000” on the reverse.

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

**PROVENANCE**
Elias Fine Art, Boston
RYAN McGINNESS  b. 1972

A Dream within a Dream (What Am I, A Mind Reader?) (Blue), 2007
silkscreen ink on canvas
72 x 72 in. (182.9 x 182.9 cm)
This work is unique.

Estimate $25,000-35,000

PROVENANCE
Pace Prints, New York
Private collection, Boca Raton
ANSELM REYLE  b. 1970

Untitled, 1994
oil on canvas
19 3/4 x 17 3/4 in. (50.2 x 45.1 cm)
Signed, dated “Anselm Reyle Sept ‘94” and dedicated on the reverse.

Estimate $10,000-15,000

PROVENANCE
Acquired at the above sale by the present owner
ED RUSCHA  b. 1937

Ace of Hearts, 2003
ink, marker, and spray paint on mat board
9 x 6 in. (22.9 x 15.2 cm)
Signed and dated “Ed Ruscha 2003” on the reverse.

Estimate $20,000-30,000

PROVENANCE
Tamarind Institute, Albuquerque
ERIC PARKER  b. 1968

Keepin You From Sleepin: You Can’t Fire Me Cause I Quit, 2002
mixed media on canvas
108 x 90 in. (274.3 x 228.6 cm)

Estimate  $12,000-18,000

PROVENANCE
Leo Koenig, Inc., New York
KAREL FUNK  b. 1971

Untitled #26, 2007
acrylic on panel
41 x 45 1/4 in. (104.1 x 114.9 cm)
Signed, titled, and dated “Untitled #26 2007 © Karel Funk” on the reverse.

Estimate $30,000 - 40,000

PROVENANCE
303 Gallery, New York

EXHIBITED
Montreal, Musée d’Art Contemporain de Montreal, Karel Funk, September 20, 2007- January 6, 2008

LITERATURE
C. Foster and P. Landry, Karel Funk, exh. cat., Montreal, 2007, p. 43 (illustrated)
RICHARD PRINCE  b. 1949


i), ii) 14 x 11 in. (35.6 x 27.9 cm); iii) 11 x 14 in. (27.9 x 35.6 cm)


Estimate $15,000-20,000

PROVENANCE
Private Collection

LITERATURE
It was New Year’s Eve, and the house was brightly decorated with springs of holly and mistletoe. Only the clicking of Grandma’s knitting needles broke the silence. The children, Polly, eight, and Janice, six, were seated before the roaring fireplace leafing through a picture book. Then they rose and went over to Grandma’s rocker. Polly climbed up on the arm of the chair, and Janice snuggled into Grandma’s warm lap. “Tell us a story, Grandma,” pleaded Janice. “Oh,” said the old lady putting aside her knitting and wrapping her arms around them, “what should I tell you?” Little Polly’s voice came gently, “Tell us about the time you were a whore in Chicago.”
86  DONALD BAECHLER  b. 1956

The Thinker, 1984
acrylic and paper collage on canvas
24 x 18 in. (61 x 45.7 cm)
Signed, initialed, titled, and dated “DB 84 The Thinker Baechler” on the reverse.

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

**PROVENANCE**
Pat Hearn Gallery, New York

87  GEORGE CONDO  b. 1957

Untitled, 1989
ink on paper
13 x 8 7/8 in. (33 x 22.5 cm)
Signed and dated “Condo 89” upper right.

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

**PROVENANCE**
Acquired directly from the artist
DONALD BAECHLER  b. 1956

A Flower for Ross, 1995
ink, tempera, and collage on paper
26 5/8 x 21 in. (67.6 x 53.3 cm)
Initialed and dated “DB 95” lower left. Also signed, titled, and dated “Donald Baechler A Flower for Ross 1995” on the reverse.

Estimate $7,000-9,000

PROVENANCE
Gift of the artist
Private Collection
RONI HORN  b. 1955

Next (6), 2004
graphite, red pigments, and varnish on paper
20 x 26 1/4 in. (50.8 x 66.8 cm)
Signed, titled, and dated “Next (6) 2004 Roni Horn” lower edge.

Estimate $10,000-15,000

PROVENANCE
Galleria Raffaella Cortese, Milan

LITERATURE
Roni Horn, exh. cat., Seoul, 2007, p. 77 (illustrated)
RONI HORN  b. 1955

Untitled, 1986
pastel, powdered pigment, and varnish on paper
12 3/8 x 12 9/16 in. (31.4 x 31.9 cm)
Signed and dated “Roni Horn 86” lower left.

Estimate $12,000-18,000

PROVENANCE
Susanne Hillberry Gallery, Birmingham
DAVE MULLER  b. 1964

*Spatial (Fragment)*, 2001
acrylic on paper, in five parts
each: 32 x 40 in. (81.3 x 101.6 cm); overall: 102 x 80 in. (259.1 x 203.2 cm)

Estimate $15,000-20,000

PROVENANCE
Private collection, New York

EXHIBITED
Saint Louis, Saint Louis Art Museum, *Dave Muller: Currents #5*, September 21- November 25, 2001
Since the beginning of his career, artist Richard Aldrich has employed the intellectual practice of appropriation to develop abstracted depictions of personal and environmental affections. His conflagration of pictorial elements is an original attempt to structure a wide array of philosophical ideas around interacting visual components. Utilizing gessoed panels, oil paint, and wax, Aldrich’s “painted collages” become an accumulation of allusions that communicate his own unique artistic message. In the present lot, Aldrich quotes one of his primary influences—Dutch artist Daan van Golden. The abstracted, wing-like forms symmetrically flanking each side of the pictorial plane are borrowed from a 1982 work by van Golden titled *Blue Study After Matisse*, which, in turn, is a reference to Matisse’s *The Parakeet and the Siren* from 1952. In Aldrich’s rendition, the wings test the idea of authorship as they make up an image that comprises various levels of originality. Through his reinterpretation, Aldrich pays homage to his artistic past and to his own creative agency. His work is a conceptual declaration of an artist’s unending power to render new ideas through the dedicated reworking of influences and history.

**RICHARD ALDRICH** b. 1975

*Untitled*, 2003
oil and wax on panel
16 x 12 in. (40.6 x 30.5 cm)
Signed, inscribed, and dated “2003 Rich Aldrich collage from Daan van Golden + can photo” on the reverse.

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

**PROVENANCE**
Oliver Kamm / SBE Gallery, New York

Since the beginning of his career, artist Richard Aldrich has employed the intellectual practice of appropriation to develop abstracted depictions of personal and environmental affections. His conflagration of pictorial elements is an original attempt to structure a wide array of philosophical ideas around interacting visual components. Utilizing gessoed panels, oil paint, and wax, Aldrich’s “painted collages” become an accumulation of allusions that communicate his own unique artistic message. In the present lot, Aldrich quotes one of his primary influences—Dutch artist Daan van Golden. The abstracted, wing-like forms symmetrically flanking each side of the pictorial plane are borrowed from a 1982 work by van Golden titled *Blue Study After Matisse*, which, in turn, is a reference to Matisse’s *The Parakeet and the Siren* from 1952. In Aldrich’s rendition, the wings test the idea of authorship as they make up an image that comprises various levels of originality. Through his reinterpretation, Aldrich pays homage to his artistic past and to his own creative agency. His work is a conceptual declaration of an artist’s unending power to render new ideas through the dedicated reworking of influences and history.
THOMAS HIRSCHHORN  b. 1957

Lay-Out (24), 1993
four collages of adhesive tape and one magazine photograph on particle boards,
six collages of adhesive tape on corrugated board, on cotton cloth
43 x 57 in. (109.2 x 144.8 cm)
Signed, titled, and dated “Thomas Hirschhorn 1993 Lay-Out 24” on a certificate of
authenticity accompanying the work.

Estimate $4,000 - 6,000

PROVENANCE
Galerie Susanna Kulli, St. Gallen
Private Collection, New York

PETER COFFIN  b. 1972

Untitled, 1995
screenprint on canvas
18 x 18 1/4 in. (45.7 x 46.4 cm)
Signed and dated “Peter Coffin 95” on the reverse.

Estimate $3,000 - 5,000

PROVENANCE
Private collection, Washington D.C.

EXHIBITED
Tucson, Central Arts Gallery, MA[RI]KING, 1999
Bratislava, City Gallery of Bratislava, Text & Art, 1999
Gyor, Municipal Museum of Art, VIII INT. Biennial of Drawing and Graphic Art: The Masters
of Graphic Arts, 2005
LIAM GILlick  b. 1964

Instigation Platform, 2000
anodized aluminum and tinted Plexiglas
48 x 48-3/8 in. (121.9 x 122.9 cm)

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

**PROVENANCE**
Casey Kaplan Gallery, New York
RICHARD TUTTLE  b. 1941

Summer, 1973
painted heavy wire, in two parts
each: 3 1/8 x 5 3/8 in. (7.9 x 13.7 cm)
This work is accompanied by an original drawing signed, titled, and dated
"Summer 1973 Richard Tuttle", depicting the work’s installation instructions.

Estimate  $6,000-8,000

PROVENANCE
Marilena Bonomo Gallery, Bari
PAUL FEELEY 1910-1986

Untitled, 1962
oil on canvas
20 x 20 in. (50.8 x 50.8 cm)

Estimate $15,000-20,000

PROVENANCE
Salander-O'Reilly Galleries, New York
DONALD MOFFETT  b. 1955

Lot 090807 (Q), 2007
acrylic and poly emulsion on linen, in artist’s wood frame
67 5/8 x 37 5/8 in. (171.8 x 95.6 cm)

Estimate $20,000-30,000

PROVENANCE
Marianne Boesky Gallery, New York
MICHAL ROVNER  b. 1957

Algebra, 2007
painted steel vitrine with notebook and video projection
57 x 31 7/8 x 20 in. (145 x 81 x 51 cm)
This work is artist proof one from an edition of two plus one artist proof.
This work is accompanied by a certificate of authenticity.

Estimate  $30,000-50,000

PROVENANCE
PaceWildenstein, New York
THE PROCEEDS FROM THE SALE OF THIS LOT WILL BENEFIT THE LOTUS HOUSE WOMEN’S SHELTER IN MIAMI, FLORIDA.

SABINE HORNIG  b. 1964
Radikal Reduziert, 2004/2006
c-print, Diasec-mounted
39 1/4 x 51 1/8 in. (99.7 x 129.9 cm)
This work is unique.

Estimate $8,000 - 12,000

PROVENANCE
Tania Bonakdar Gallery, New York
Sundari Foundation, Miami
Private collection, Miami
MICHAEL ELMGREEN & INGAR DRAGSET  b. 1961 & b. 1965

Powerless Structure (Fig 164), 2002
plastic thermos and paint brush on painted MDF pedestal
49 x 11 7/8 x 11 7/8 in. (124.5 x 30.2 x 30.2 cm)

Estimate $8,000-12,000

PROVENANCE
Tanya Bonakdar Gallery, New York
PIOTR UKLANSKI  b. 1968

Untitled (NIAMH), 2008
pencil shavings in painted wood and Plexiglas frame
28 1/2 x 28 1/2 in. (72.4 x 72.4 cm)
Signed, titled, and dated “Untitled (NIAMH), 2008 Piotr Uklanski” on the reverse.

Estimate $80,000-120,000

PROVENANCE
Private Collection

Born in Warsaw in 1968, Polish artist Piotr Uklanski emerged on the New York art scene in the mid-90’s as one of the most emblematic artists of his generation. After studying painting at the Academy of Fine Arts in London and photography at the Cooper Union School in New York City, he has carved out a name for himself on the international art market with his outspoken symbolism and multi-faceted approach to artistic creation. Known for constructing a multifarious array of culturally inspired art while utilizing an astonishing variety of media, Uklanski’s work exudes conflict while capturing a genuine sense of innate artistic ingenuity. His work is paradoxical, unencumbered by the trappings of normative modernist artistic practice, yet forthright in acknowledging the importance of its visual concepts. The present lot coincides with Uklanski’s ideology of undermining the esoteric nature of “high art.” By using pencil shavings as the primary medium, he is playing on the notion that art is not a finite but rather an intermediary discipline. Uklanski transforms the shavings into cathartic discharge emphasizing the aftermath of the creative process. Moreover, his impeccable craftsmanship and complex compositions turn his use of overtly conventional art materials into an intricate visual apparatus void of common convictions. As the artist states, “The craft becomes compensation for the consumer for having to put up with the banality of the content.” Always irreverent towards mainstream movements, Uklanski allows his viewers to determine his artwork’s ultimate meaning.
PIOTR UKLANSKI  b. 1968

Summer Love—The First Polish Western, 2000
16 Iris prints on Somerset paper, in a custom leather portfolio with bullets and leather belts
each print: 16 x 20 in. (40.6 x 50.8 cm); portfolio: 17 1/2 x 21 1/8 x 2 in. (44.5 x 53.7 x 5.1 cm)
This work is number five from an edition of 20 and is accompanied by a certificate of authenticity signed by the artist.

Estimate $40,000-60,000

PROVENANCE
Gavin Brown’s Enterprise, New York

LITERATURE
R. Biuro, P. Uklanski, ed., Earth, Wind, and Fire, Ostfildern-Ruit, 2004, back end cover (illustrated)
STEPHEN G. RHODES  b. 1977

*Excerpt (Gray)*, 2007

c-print, in painted wood and Plexiglas artist’s frame with spray paint
31 1/8 x 41 1/8 in. (79.1 x 104.5 cm)
This work is number four from an edition of five plus two artist proofs.

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

**PROVENANCE**
Overduin and Kite, Los Angeles
SHIRIN NESHT  b. 1957

Passage Series, 2001
dye destruction print
37 x 59 in. (119.4 x 149.9 cm)
Signed, titled, numbered, and dated “Shirin Neshat ‘Passage’ series 2001 4/5” on the reverse of the flush-mount. This work is number four from an edition of five.

Estimate $20,000-30,000

PROVENANCE
Barbara Gladstone Gallery, New York

EXHIBITED
The eyes have this ability to flip around what they see from one second to another, to see something as an object, and then as a design. That's really liberating, and I try to convey that in my work, that your eyes are free and you are free to use them.

Wolfgang Tillmans quoted in: B. Nickas, “Wolfgang Tillmans”, Interview, September 2011
DAN GRAHAM  b. 1942

Tract Housing Project, Bayonne, N.J., 1966

C-print

26 1/2 x 22 3/4 in. (67.3 x 57.8 cm)

Signed, titled, and dated “Tract Housing Project, Bayonne, N.J. 1966 Dan Graham” lower edge. This work is unique.

Estimate $5,000-7,000

PROVENANCE

Marian Goodman Gallery, New York

Private Collection

Sale: Sotheby’s, New York, Contemporary Art, May 6, 1997, lot 132

Private Collection

Sale: Sotheby’s, New York, Contemporary Art, September 24, 2009, lot 271

Private Collection
108  THOMAS KIESEWETTER  b. 1963

Untitled (blue), 2007
lacquer on sheet metal
31 x 24 x 17 in. (78.7 x 61 x 43.2 cm)

Estimate  $4,000 - 6,000

PROVENANCE
Roberts & Tilton, Los Angeles

LITERATURE
FIONA BANNER  b. 1966

Mirror Fin, 2006
stripped and polished Harrier airplane tail-fin
82 5/8 x 62 in. (209.9 x 157.5 cm)

Estimate $10,000-15,000

PROVENANCE
Frith Street Gallery, London
Private collection, Boston
110  **MARK FLOOD**  b. 1957

*Ceremonial Center*, 2009
acrylic on canvas
50 x 40 in. (127 x 101.6 cm)
Signed, titled, and dated “Mark Flood ‘Ceremonial Center’ 3-5-2009” on the overlap.

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

**PROVENANCE**
Zach Feuer Gallery, New York

111  **NO LOT**
JORGE PARDO  b. 1963

Two Works: i) 1230 (22); ii) 1930 (20), 2000
silkscreen on canvas
each: 27 1/2 x 39 3/8 in. (70 x 100 cm)
Each signed and dated “Pardo 00” on the reverse.

Estimate $12,000-18,000

PROVENANCE
Neugerriemschneider, Berlin
113  


Functionary, 2011

stainless steel on quartz base

35 x 10 x 5 1/8 in. (88.9 x 25.4 x 13 cm)

Signed and numbered “3/7 The-Merger” lower edge.  
This work is number three from an edition of seven.

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

**PROVENANCE**

Acquired directly from the artist

**EXHIBITED**

Havana: Orícon A Bienal de La Habana, HB, May 11- June 11, 2012 (another example exhibited)
ZAK SMITH  b. 1976

Alice, 2002
ink and acrylic on plastic-coated paper
39 5/8 x 29 in. (100.6 x 73.7 cm)
Initialed “ZS” lower right.

Estimate $7,000-9,000

PROVENANCE
Fredericks Freiser Gallery, New York
MAUREEN GALLACE  b. 1960

Winter, 1998
oil on canvas
10 x 15 in. (25.4 x 38.1 cm)

Estimate $10,000-15,000

PROVENANCE
303 Gallery, New York

AXEL GEIS  b. 1970

Verfuhrerin II, 2005
oil on linen
47 1/4 x 27 3/4 in. (120 x 70.5 cm)
Signed, titled, and dated “Verfuhrerin II Axel Geis 2005” on the reverse.

Estimate $7,000-9,000

PROVENANCE
Galerie Jan Wanstrup, Berlin
KEHINDE WILEY  b. 1977

Charles I (Study), 2006
oil on paper, in artist’s gilded frame
36 1/4 x 28 3/4 in. (92.1 x 73 cm)
Signed and dated “Kehinde Wiley 06” lower right.

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

**PROVENANCE**
Rhona Hoffman Gallery, Chicago
SHEPARD FAIREY  b. 1970

Jessica, 2009
mixed media on canvas
44 1/8 x 44 1/8 in. (112.1 x 112.1 cm)
Signed and dated “Shepard Fairey 09” lower right. This work is based on an original portrait by Dina Douglass/Andrena Photography.

Estimate $25,000-35,000

PROVENANCE
Galerie Emmanuel Perrotin, Paris

EXHIBITED
Paris, Galerie Emmanuel Perrotin, Stages, July 17–August 8, 2009
119 JAMES WELLING  b. 1951
Mystery #12, 2000
c-print
38 3/8 x 28 3/8 in. (97.5 x 72.1 cm)
Signed, titled, and dated “James Welling Mystery Photograph 12 2000” on the reverse. This work is unique.

Estimate $5,000-7,000

PROVENANCE
Galerie Nelson, Paris

120 ROBERT MAPPLETHORPE  1946-1989
Cock, 1986
gelatin silver print
image: 19 1/8 x 19 1/8 in. (48.6 x 48.6 cm); sheet: 23 7/8 x 19 7/8 in. (60.6 x 50.5 cm)
Signed, numbered, and dated “2/10 Robert Mapplethorpe 86” lower edge. This work is number two from an edition of ten.

Estimate $7,000-9,000

PROVENANCE
Private collection, Massachusetts
121  **THOMAS RUFF**  b. 1958

*Nude ga 08*, 1999

c-print, Diasec-mounted

image: 47 1/2 x 31 3/8 in. (120.7 x 79.7 cm); sheet: 53 1/4 x 37 in. (135.3 x 94 cm)

This work is number four from an edition of five.

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

**PROVENANCE**

Johnen & Schöttle, Cologne

**LITERATURE**

PIOTR UKLANSKI  b. 1968

Untitled (Yellow Sky), 2000
c-print, Diasec-mounted
20 x 28 1/8 in. (50.8 x 71.4 cm)
This work is number two from an edition of five.

Estimate $8,000-12,000

PROVENANCE
Gavin Brown’s Enterprise, New York

LITERATURE
PIOTR UKLANSKI  b. 1968

Staten Island, 1998
c-print, Diasec-mounted
46 1/2 x 59 1/2 in. (118.1 x 151.1 cm)
This work is number two from an edition of five.

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

**PROVENANCE**
Gavin Brown’s Enterprise, New York
Marilyn Minter  b. 1948

Crisco, 2002
color coupler print
image: 12 3/4 x 19 in. (32.4 x 48.3 cm); sheet: 16 x 20 in. (40.6 x 50.8 cm)
Signed, titled, numbered, and dated “17/25 M. Minter ‘Crisco’ 2002” on the reverse.
This work is number 17 from an edition of 25.

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

**PROVENANCE**
amfAR, New York
125  MARILYN MINTER  b. 1948

Choke, 2005
c-print
50 x 36 in. (127 x 91.4 cm)
Signed “M Minter” on the reverse. This work is number four from an edition of five.

Estimate $12,000-18,000

PROVENANCE
Baldwin Gallery, Aspen
DASH SNOW 1981-2009

Untitled (Saddam dick), 2007
digital c-print
29 6/8 x 27 in. (75.6 x 68.6 cm)
Stamped “Dash Snow” on a label affixed to the reverse of the backing board.
This work is number three from an edition of three plus two artist proofs.

Estimate $5,000-7,000

PROVENANCE
Peres Projects, Los Angeles

EXHIBITED
Los Angeles, Peres Projects, God Spoiled A Perfect Asshole When He Put Teeth In Yer MOUTH, September 22- November 10, 2007

FLORIAN MAIER-AICHEN b. 1973

Untitled, 2007
c-print
43 1/4 x 31 3/8 in. (109.9 x 79.7 cm)
Signed, numbered, and dated “Florian Maier-Aichen, 2007 2/6” on a label affixed to the reverse of the backing board. This work is number two from an edition of six.

Estimate $10,000-15,000

PROVENANCE
Blum & Poe, Los Angeles
Halsey Minor Collection
Acquired at the above sale by the present owner

EXHIBITED
Brussels, Baronian Francey, Florian Maier-Aichen, January 11 - March 1, 2008 (another example exhibited)

LITERATURE
Laurie Simmons  b. 1949

Jane, 1988
cibachrome, Diasec-mounted
35 x 25 in. (88.9 x 63.5 cm)
Signed, titled, numbered, and dated “4/5 1988 Jane L Simmons” on the reverse. This work is number four from an edition of five.

Estimate $4,000-6,000

PROVENANCE
Metro Pictures, New York
LARRY CLARK  b. 1943

Seven Works: i) Untitled (Shooting Up) (Tulsa series), 1963; ii) Dead (Tulsa series), 1968; iii) Three Teenagers Injecting Drugs (Teenage Lust series), 1971; iv) Chuck (Teenage Lust series), 1978; v) Untitled (Bathtub) (Teenage Lust series), 1968; vi) Acid, Lower East Side (Teenage Lust series), 1968; vii) Brother and Sister (Teenage Lust series), 1973,
gelatin silver print

i), v) 11 x 14 in. (27.9 x 35.6 cm); ii), iii), iv), vi), vii) 14 x 11 in. (35.6 x 27.9 cm)

i) Signed, numbered, and dated “T18 edition 7/25 Larry Clark 1963” on the reverse. This work is number seven from an edition of 25; ii) Signed “Larry Clark” on the reverse; iii) Signed, numbered, and dated “edition 19/25 T47 Larry Clark 1971” on the reverse. This work is number 19 from an edition of 25; iv) Signed, titled, numbered, and dated “TL8D Chuck 42nd St. 19 1978 Larry Clark edition 1/25” on the reverse. This work is number one from an edition of 25; v) Signed, numbered, and dated “TL13 1/25 1968 Larry Clark” on the reverse. This work is number one from an edition of 25; vi) Signed, numbered, and dated “TL18 10/25 1968 Larry Clark” on the reverse. This work is number ten from an edition of 25; vii) Signed, numbered, and dated “edition 21/25 TL48 Larry Clark 1973” on the reverse. This work is number 21 from an edition of 25.

Estimate $15,000-20,000

PROVENANCE
Private Collection

LITERATURE
i), ii) L. Clark, Tulsa, New York, 1971 (illustrated)
iii)-vii) L. Clark, Teenage Lust, New York, 1983 (illustrated)
EVE SUSSMAN  b. 1961

Gomorrah, 2006
digital video, Mac Mini hard-drive, and Samsung 27-inch LED monitor
video length: 23 minutes
This work is artist proof two from an edition of six plus two artist proofs.

Estimate  $7,000-9,000

PROVENANCE
Roebling Hall, New York
131  **ANDRES SERRANO** b. 1950

*Klansman (Imperial Wizard)*, 1990

c-print, Diasec-mounted

60 x 49 1/2 in. (152.4 x 125.7 cm)

Signed, titled, and numbered “Andres Serrano Klansman (Imperial Wizard) 2/4” on the reverse. This work is number two from an edition of four.

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

**PROVENANCE**

Acquired directly from the artist

Stux Gallery, New York

Gimpel Fils, London

**EXHIBITED**

Philadelphia, Institute of Contemporary Art; New York, New Museum of Contemporary Art; Miami, Center for the Fine Arts; Houston, Contemporary Arts Museum; Chicago, Museum of Contemporary Art; Andres Serrano: Works 1983-1993, November 1994-January 1996 (another example exhibited)

**LITERATURE**

ZHANG HUAN  b. 1965

*Foam*, 1998

c-print, mounted on Plexiglas
image: 60 x 40 in. (152.4 x 101.6 cm); sheet: 67 1/2 x 47 1/2 in. (171.5 x 120.7 cm)
Signed, titled, numbered, and dated in Chinese “Zhang Huan Foam 1998 11/15” on a label affixed to the reverse of the mount. This work is number 11 from an edition of 15.

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

**PROVENANCE**
Max Lang, New York
Private collection, New York

**EXHIBITED**

**LITERATURE**
ZHANG HUAN  b. 1965

1/2 (meat), 1998

c-print, mounted on aluminum

image: 50 x 40 in. (127 x 101.6 cm); sheet: 59 3/8 x 49 5/8 in. (150.8 x 126 cm)

Signed, titled, numbered, and dated in Chinese “1/2 (meat) Zhang Huan 1998 10/15” on a label affixed to the reverse of the mount. This work is number ten from an edition of 15.

Estimate  $10,000-15,000

PROVENANCE
Max Lang, New York
Private Collection

EXHIBITED

LITERATURE
Y. Dziewior, Zhang Huan, exh. cat., Ostfildern, 2003, p. 69 (illustrated)
WIM WENDERS  b. 1945

*Entrance, Houston, Texas, 1983*

c-print

image: 39 x 50 3/8 in. (99.1 x 128 cm); sheet: 48 1/4 x 58 5/8 in. (122.6 x 148.9 cm)

This work is number one from an edition of six.

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

**PROVENANCE**

James Cohan Gallery, New York
CANDIDA HÖFER  b. 1944

Palazzo Pisani Moretta Venezia II, 2003
c-print
image: 47 x 47 in. (119.4 x 119.4 cm); sheet: 59 7/8 x 59 7/8 in. (152.1 x 152.1 cm)
Signed “Candida Höfer” on a label affixed to the reverse of the backing board. This work is number six from an edition of six.

Estimate $15,000-20,000

PROVENANCE
Sonnabend Gallery, New York
ADRIAN GHENIE  b. 1977

Untitled, 2008
acrylic and collage on paper
19 3/4 x 27 1/2 in. (50.2 x 69.9 cm)

Estimate $4,000 - 6,000

PROVENANCE
Fundatia Plan B, Cluj-Napoca
**BRUCE CONNER** 1933-2008

**Monument, 1965**  
engraving collage  
8 1/2 x 6 in. (21.6 x 15.2 cm)

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

**PROVENANCE**  
Kohn Turner Gallery, Los Angeles

**EXHIBITED**  
Wichita, Wichita Art Museum, Collages by Bruce Conner, June 6- August 10, 1997
ROBERT CRUMB  b. 1943

Four Works: Professor Gizmo, 1981
i) mixed media on paper; ii) color printed flyer; iii) Polaroid photograph;
iv) vintage black and white photobooth strip
i) 6 7/8 x 4 7/8 in. (17.5 x 12.4 cm); ii) 11 1/8 x 8 1/2 in. (28.3 x 21.6 cm);
iii) 4 1/2 x 3 3/8 in. (11.4 x 8.6 cm); iv) 5 1/2 x 2 in. (14 x 5.1 cm)
i) Signed “R. Crumb ’81” lower right; iii) Inscribed “Young Gizmo w Pet Monkey in
courtyard in French Quarter in New Orleans” on the reverse.

Estimate $5,000-7,000

PROVENANCE
Private Collection
ROBERT CRUMB  b. 1943

Untitled (New York Times Series), 2003
India ink on paper
14 1/8 x 11 in. (35.9 x 27.9 cm)
Signed and dated “R. Crumb March ’03” lower right.

Estimate $10,000-15,000

PROVENANCE
Daniel Weinberg Gallery, Los Angeles
Paul Morris Gallery, New York
Fredericks Freiser Gallery, New York
NIGEL COOKE  b. 1973

Painter’s Head in the Cupboard, 2006
watercolor on paper
22 3/8 x 30 1/8 in. (56.8 x 76.5 cm)
Signed, titled, and dated “Nigel Cooke ‘Painter’s Head in the Cupboard’ watercolor
on paper 2006 N. Cooke” on the reverse.

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

PROVENANCE
Andrea Rosen Gallery, New York
Private collection, Los Angeles

FRANCESCO CLEMENTE  b. 1952

Psiche, 1982
watercolor and ink wash on paper
14 1/8 x 20 in. (35.9 x 50.8 cm)
Signed, titled, inscribed, and dated “Psiche Francesco Clemente NYCiti 1982” on
the reverse.

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

PROVENANCE
Thomas Segal Gallery, Boston
Galerie de France, Paris
Galerie Jérôme de Noirmont, Paris
**SAM FRANCIS** 1923-1994

*Untitled*, 1974-1976
acrylic on paper
25 7/8 x 19 3/4 in. (65.7 x 50.2 cm)
Stamped with the Sam Francis Estate logo and facsimile signature on the reverse.

**Estimate** $12,000–18,000

**PROVENANCE**
Estate of the artist, California
Manny Silverman Gallery, Los Angeles
Chalk & Vermilion Art, Greenwich
Martin Lawrence Gallery, New York
Private collection, New York

**EXHIBITED**
Malibu, Frederick R. Weisman Museum of Art, Pepperdine University, Sam Francis: The Archetypal Image, January 11–March 30, 1997
Madrid, Sala de Las Alhajas, Fundación Caja de Madrid, Sam Francis: Elementos y Arquetipos, April 26–June 23, 1997

**LITERATURE**
143  **JULIAN SCHNABEL**  b. 1951

*Untitled (Map Drawing),* 1981
oil and collage on printed paper
54 5/8 x 38 in. (138.7 x 96.5 cm)

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

**PROVENANCE**
Galerie Bruno Bischofberger, Zurich

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144  **KOEN VAN DEN BROEK**  b. 1973

*Late Afternoon,* 2003
oil on canvas
31 1/8 x 30 5/16 in. (79.1 x 77 cm)
Signed, titled, and dated “Late Afternoon Koen van den Broek 2003” on the reverse.

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

**PROVENANCE**
White Cube, London
145  **ALLISON SCHULNIK**  b. 1978

**Bear**, 2008  
oil on canvas  
68 1/4 x 84 1/4 in. (173.4 x 214 cm)  
Signed, titled, and dated “Schulnik 08 Bear” on the reverse.

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

**PROVENANCE**  
Mike Weiss Gallery, New York

**EXHIBITED**  
New York, Scope New York, Mike Weiss Gallery, 2008
146  **TALA MADANI**  b. 1981

*Bees, 2006*

oil on canvas

11 3/4 x 11 3/4 in. (29.8 x 29.8 cm)

Signed and dated “06 Madani” on the overlap.

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

**PROVENANCE**

Lombard-Freid Projects, New York

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147  **TALA MADANI**  b. 1981

*Pouring Water, 2006*

oil on canvas

13 3/4 x 9 7/8 in. (34.9 x 25.1 cm)

Signed and dated “06 Madani” on the overlap.

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

**PROVENANCE**

Lombard-Freid Projects, New York
ERIC FISCHL  b. 1948

Untitled, 1995
watercolor on paper, in four parts
each: 5 x 3 1/2 in. (12.7 x 8.9 cm)
Each initialed and dated “EF 95” lower left.

Estimate  $6,000 - 8,000

PROVENANCE
Private Collection
149 **REED ANDERSON** b. 1969

*Deer Park*, 2005
acrylic, silkscreen, airbrush and collage on cut paper
diameter: 83 1/2 in. (212.1 cm)
Initialed and dated “RA 2005” upper edge. Also initialed, titled, and dated “RA 2005 Deer Park” on a label affixed to the reverse.

**Estimate**: $2,000-3,000

**PROVENANCE**
Pierogi Gallery, New York

150 **ALEJANDRA ICAZA** b. 1966

*Vintage Autumn Flowers*, 2007
oil and wax on canvas
31 1/2 x 31 1/2 in. (80 x 80 cm)
Signed, titled, and dated “Vintage Autumn Flowers 07 Alejandra Icaza” on the reverse.

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

**PROVENANCE**
Galeria Fortes Vilaça, Sao Paulo
Private collection, Boston
THE PROCEEDS FROM THE SALE OF THIS LOT WILL BENEFIT THE LOTUS HOUSE WOMEN’S SHELTER IN MIAMI, FLORIDA

AMY SILLMAN  b. 1966

Two Works: Untitled, 1998
oil on paper
each: 22 1/2 x 29 3/4 in. (57.2 x 75.6 cm)
Each initialed and dated “AS 98” lower right.

Estimate $6,000 - $8,000

PROVENANCE
Private collection, Miami
RICHARD WRIGHT  b. 1960

**Untitled**, 2002
gouache on paper  
15 1/8 x 22 1/2 in. (38.4 x 57.2 cm)
Signed and dated “Richard Wright 23/1/02” on the reverse.

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

**PROVENANCE**
The Modern Institute, Glasgow

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RY ROCKLEN  b. 1978

**Condensation Station**, 2010
found bird cage, golf ball, sage, fiberglass, aqua resin, grout, and tiles  
23 1/2 x 16 x 16 in. (59.7 x 40.6 x 40.6 cm)

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

**PROVENANCE**
Acquired directly from the artist
**DAN WALSH**  b. 1960

*Untitled*, 1996
encaustic on paper
40 x 59 3/4 in. (101.6 x 151.8 cm)
Initialed and dated “D.W. 96” lower right.

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

**PROVENANCE**
Garner Tullis Studio, New York

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**MATT JOHNSON**  b. 1978

*Equestrian*, 2006
silver plated cast bronze
12 x 15 x 7 1/2 in. (30.5 x 38.1 x 19.1 cm)
This work is number three from an edition of three.

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

**PROVENANCE**
Taxter & Spengemann, New York
MATT MULLICAN  b. 1951

Untitled (The Senses), 1983
gouache on paper, in six parts
each: 19 x 14 1/4 in. (48.3 x 36.2 cm) or 20 1/8 x 15 3/8 in. (51.1 x 39.1 cm)
Each signed and dated on the reverse.

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

**PROVENANCE**
Mai 36 Galerie, Zurich
157  TONY FEHER  b. 1956

Untitled, 2004
three lidded glass bottles, glass marbles
each bottle: 6 3/4 x 2 x 2 in. (17.1 x 5.1 x 5.1 cm)

Estimate $5,000-7,000

PROVENANCE
Private Collection
TIM ROLLINS + K.O.S.  b. 1955

Paradiso – Canto I, 2001
oil on paper laid on canvas
43 3/4 x 43 3/4 in. (111.1 x 111.1 cm)
Signed and dated “Tim Rollins + KOS, 2001” on the reverse.

Estimate $6,000-8,000

PROVENANCE
Galerie Eva Presenhuber, Zurich
Private collection, Belgium

SAUL FLETCHER  b. 1967

Untitled No. 79 (Red Carpet), 1997
c-print
image: 3 1/2 x 4 1/2 in. (8.9 x 11.4 cm); sheet: 12 x 9 7/8 in. (30.5 x 25.1 cm)
Signed, numbered, and dated “Saul Fletcher 97 2/5”. This work is number two from an edition of five.

Estimate $6,000-8,000

PROVENANCE
Anton Kern Gallery, New York
VIRGIL MARTI  b. 1962

Snow Flurry, 2006
gypsum plaster with plastic and fiberglass, half-chrome lightbulbs, and electrical wire, in three parts
overall: 90 x 114 1/2 in. (228.6 x 290.8 cm)
Signed, titled, and dated “Snow Flurry 2006 Virgil Marti” on the reverse.

Estimate $5,000-7,000

PROVENANCE
Elizabeth Dee Gallery, New York
Private collection, Boston
161  **RY ROCKLEN**  b. 1978

*Wickervision*, 2006
wicker shelving unit, melted wax, mirror, tinted Plexiglas panels, reflective plastic light scrim, and silicone caulking
48 x 30 x 16 1/2 in. (121.9 x 76.2 x 41.9 cm)

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

**PROVENANCE**
Baronian Francey, Brussels

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162  **BARRY LE VA**  b. 1941

*Plain View for Double-Tiered Sculpture*, 2002
ink on paper
22 1/2 x 15 in. (57.2 x 38.1 cm)
Signed and dated “B Le Va 02” lower right.

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

**PROVENANCE**
Danese Gallery, New York
D*FACE

Don’t Hate the Player Hate the Game, 2007
acrylic on linen
49 1/8 x 49 1/8 in. (124.8 x 124.8 cm)
Signed and titled “D*Face Don’t Hate the Player Hate the Game” on the overlap.

Estimate $5,000-7,000

PROVENANCE
StolenSpace Gallery, London

DIMITY SOKOLENKO  b. 1977

N (Portrait of Napoleon Bonaparte), 2012
c-print on canvas, in artist’s frame
15 3/8 x 11 3/8 in. (39 x 29 cm)
Signed “Dimitry Sokolenko” on the reverse. This work is unique.

Estimate $5,000-7,000

PROVENANCE
Acquired directly from the artist

EXHIBITED
Saint Petersburg, Lazarev Gallery, Na pole on!, June 1- July 1, 2012
CHRISTIAN HOLSTAD  b. 1972
Take Stands #2 (Black tornado with card table), 2004
mixed media collage on paper
36 1/4 x 30 5/8 in. (92.1 x 77.8 cm)

Estimate $3,000-5,000

PROVENANCE
Daniel Reich Gallery, New York

ANNE TRUITT  1921-2004
Untitled (Abstract), 1976
acrylic on paper
22 1/8 x 30 in. (56.2 x 76.2 cm)
Signed and dated “Truitt 5 June ’76” lower right,

Estimate $5,000-7,000

PROVENANCE
Sale: Weschler’s, Washington D.C., Fine Art & 20th Century Decorative Arts, September 17, 2011, lot 690
Acquired at the above sale by the present owner
167  **KELLEY WALKER**  b. 1969

*Park Avenue Party Hose plus Staples, Ribbons and Twigs with Leaves: Martin Luther King, 2004*

CD-ROM and color digital print

38 3/4 x 50 3/4 in. (98.4 x 128.9 cm)

Signed, numbered, and dated “K Walker 2004 5/5” on a certificate of authenticity accompanying the work. This work is number five from an edition of five.

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

**PROVENANCE**

Paula Cooper Gallery, New York
MARK FLOOD  b. 1957

Fred in Darkness, 2008
collage on corrugated plastic board
20 x 13 1/2 in. (50.8 x 34.3 cm)

Estimate $6,000 - 8,000

PROVENANCE
Peres Projects, Los Angeles
169  RICHARD PRINCE  b. 1949

  Hey Richard Prince, Yours Completely, Neve Campbell, 1997
color publicity photograph
9 5/8 x 5 3/4 in. (24.4 x 14.6 cm)
Signed and titled “Hey Richard Prince Completely, Neve Campbell” on the reverse.
This work is unique.

  Estimate  $5,000-7,000

PROVENANCE
Private Collection

170  PIERRE BISMUTH  b. 1963

  Most Wanted Men/NYC (E. Peyton & R. Prince), 2007
c-print mounted on Cintra and spray paint on Plexiglas
49 1/2 x 80 3/4 in. (125.7 x 205.1 cm)
This work is unique.

  Estimate  $5,000-7,000

PROVENANCE
Mary Boone Gallery, New York
171 **MARCO MAGGI** b. 1957

*Turner Box (Paper on Johns)*, 2005
cuts on paper, in Plexiglas
9 x 11 1/2 x 2 1/4 in. (22.9 x 29.2 x 5.7 cm)

**Estimate** $7,000–9,000

**PROVENANCE**
Josée Bienvenu Gallery, New York

172 **ROXY PAINE** b. 1966

*Scumak [S2-PR-R26]*, 2001
low density polyethylene
17 x 22 3/4 x 31 1/4 in. (43.2 x 57.8 x 79.4 cm)

**Estimate** $2,000–3,000

**PROVENANCE**
Private collection, Birmingham

**EXHIBITED**
San Francisco, San Francisco Museum of Modern Art, *01.01.01: Art in Technological Times*, March 3–July 8, 2001 (exhibited)
BARRY MCGEE  b. 1966

Untitled (Head), 2006
acrylic and gouache on board
15 1/4 x 12 in. (38.7 x 30.5 cm)
Inscribed “Remio T. Chow” on the reverse.

Estimate $6,000-8,000

PROVENANCE
Roberts & Tilton, Los Angeles

MR. BRAINWASH  b. 1966

Tomato Spray on Canvas, 2008
screenprint on canvas
28 1/2 x 20 1/2 in. (72.4 x 52.1 cm)
Signed and dated “Mr. Brainwash 08” on the reverse. This work is accompanied by a certificate of authenticity signed by the artist.

Estimate $5,000-7,000

PROVENANCE
Subliminal Gallery, Los Angeles

EXHIBITED
Los Angeles, 6121 Sunset Boulevard, Life is Beautiful, 2008
AND IF A DOUBLE DECKER BUS CRASHES INTO US TO DIE BY YOUR SIDE IS SUCH A HEAVENLY WAY TO DIE

RUSSELL YOUNG  b. 1960

The Queen is Dead E02 WD, 2012
acrylic and enamel screenprint with diamond dust, on linen
62 x 48 in. (157.5 x 121.9 cm)
Signed, titled, inscribed, and dated “Russell Young 2008 4-5 hot pink Queen E02: WD” on the reverse.

Estimate $12,000-15,000

PROVENANCE
Acquired directly from the artist by the present owner
ALLEN RUPPERSBERG  b. 1944

The Singing Posters, Poetry Sound Collage, Sculpture Book, 2003

224 printed Colby posters
dimensions variable; each: 14 x 22 in. (35.6 x 55.9 cm)

Estimate $15,000-20,000

PROVENANCE
Margo Leavin Gallery, Los Angeles
FUTURA 2000  b. 1955

Joint Venture Beyond Unique, 1987
spray enamel and acrylic on canvas
72 x 42 in. (182.9 x 106.7 cm)
Signed, titled, and dated “Futura 1987 Joint Venture Beyond Unique” on the reverse.

Estimate $10,000-15,000

PROVENANCE
Acquired directly from the artist
FUTURA 2000  b. 1955

Colors of Summer, 1985
spray enamel and acrylic on canvas
74 x 74 in. (188 x 188 cm)
Signed, titled, and dated “Futura 1985 Colors of Summer” on the reverse.

Estimate $15,000 - 20,000

PROVENANCE
Acquired directly from the artist
179  **ZAK KAGHADO**

*War is Bad, 2012*

triple-layered cotton flag burned with gasoline

23 5/8 x 35 3/8 in. (60 x 90 cm)

Signed “Zak Kaghado” on the reverse.

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

**PROVENANCE**

MSK Eastside Gallery, Moscow

**THIS LOT IS SOLD WITH NO RESERVE**

180  **THOMAS HIRSCHHORN**  b. 1957

*No. 2, 2009*

collage on corrugated board

12 1/4 x 9 1/2 in. (31.1 x 24.1 cm)

Signed, titled, and dated “Thomas Hirschhorn 2009 2” on the reverse.

**Estimate** $2,000-4,000

**PROVENANCE**

Santa Monica Museum of Art, Santa Monica
JOHN BAUER  b. 1971

Aggression and Transgression #0814, 2008
oil and enamel on linen
90 1/8 x 70 3/8 in. (228.9 x 178.8 cm)
Signed, titled, and dated “John Bauer 2008 Aggression and Transgression #0814” on the overlap.

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

**PROVENANCE**
Private collection, Brussels
JUTTA KOETHER  b. 1958

*Untitled (The Structural Necessity of Multiple Inconsistent Fantasies)*, 2006
mixed media and collage on canvas
canvas: 20 x 20 in. (50.8 x 50.8 cm); overall: 60 x 20 in. (152.4 x 50.8 cm)
Initialed, titled, and dated "JK 2006 Series: The Structural Necessity of Multiple Inconsistent Fantasies (ongoing)" on the reverse.

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

**PROVENANCE**
Susanne Vielmetter, Los Angeles
IONA ROZEAL BROWN  b. 1966
Three Works: i) mcjgorg #2 at #2; ii) mcjgorg #3 at #2; iii) Madame C.J.’s Gang of Rude Girls afro-died, T. 2, 2012
acrylic on panel
each: 27 5/8 x 19 3/4 in. (70.2 x 50.2 cm)

ESTIMATE $6,000-8,000

PROVENANCE
Acquired directly from the artist
Private Collection

BRAD KAHLHAMER  b. 1956
American Spirits USA, 2005
ink and watercolor on paper
44 1/4 x 59 3/4 in. (112.4 x 151.8 cm)
Signed and dated “Brad Kahlhamer 2005” lower right.

ESTIMATE $5,000-7,000

PROVENANCE
Deitch Projects, New York
185  WHITNEY BEDFORD  b. 1976

*Untitled Iceberg (Purple Floats)*, 2007
ink and oil on panel
18 x 24 in. (45.7 x 61 cm)
Signed, titled, and dated “Bedford 07 Untitled Iceberg (Purple Floats)” on the reverse.

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

**PROVENANCE**
Art:Concept, Paris

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186  TOM MCGRATH  b. 1978

Two Works: *Untitled*, 2005
oil on panel
i) 11 x 16 3/4 in. (27.9 x 42.5 cm); ii) 12 x 12 in. (30.5 x 30.5 cm)

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

**PROVENANCE**
Zach Feuer Gallery, New York
187  
TOMORY DODGE  b. 1974

Loose, 2006
oil on canvas
14 1/8 x 16 1/8 in. (35.9 x 41 cm)
Signed, titled, and dated “Tomory Dodge Loose 2006” on the reverse.

Estimate $7,000–9,000

PROVENANCE
CRG Gallery, New York
Private collection, Los Angeles

188  
CHRIS JOHANSON  b. 1968

You Are There, 1999
acrylic on wood
34 x 48 x 2 3/4 in. (81 x 121.9 x 7 cm)

Estimate $6,000–8,000

PROVENANCE
Wendy Cooper Gallery, Madison

LITERATURE
C. Johanson, You Are There, New York, 2000, inside cover (illustrated)
189  **MR.** b. 1969

Two works: i) *Okonomiyaki-Chan* no. 4; ii) *Sushicchi*, 2004
acrylic on fiberglass-reinforced plastic
i) 6 x 3 1/2 x 4 in. (15.2 x 8.9 x 10.2 cm); ii) 5 x 3 x 4 in. (12.7 x 7.6 x 10.2 cm)
These works are unique. Artworks © 2004 Mr./Kaikai Kiki Co., Ltd., All Rights Reserved.

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

**PROVENANCE**
EHC Fine Art, Annandale

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190  **SAINT CLAIR CEMIN** b. 1951

*Dyptique*, 2005
gouache on paper, in two parts
each: 45 5/8 x 32 7/8 in. (116 x 83.5 cm)
Each signed and dated “Cemin 2005” on the reverse.

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

**PROVENANCE**
Private collection, Brussels
HELGE LEIBERG  b. 1954

Two Works: i) Oracle; ii) Virgin, 2004
acrylic on canvas
each: 55 x 47 1/4 in. (139.7 x 120 cm)

Estimate $6,000-8,000

PROVENANCE
Galerie Michael Schultz, Berlin
192  **MARCEL DZAMA**  b. 1974

*Romanticism*, 2003
mixed media and collage on Masonite
9 x 10 in. (22.9 x 25.4 cm)
Signed “Marcel Dzama” lower right. Also signed, titled, and dated “Marcel Dzama 2003 Romanticism” on the reverse.

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

**PROVENANCE**
Richard Heller Gallery, Santa Monica

193  **MARCEL DZAMA**  b. 1974

*Untitled*, 2000
ink, watercolor, and rootbeer on paper
23 1/2 x 18 in. (59.7 x 45.7 cm)
Signed “Marcel Dzama” lower right.

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

**PROVENANCE**
Richard Heller Gallery, Santa Monica
**J. P. MUNRO**  b. 1975

"S" is for Sardanapalus, 2001-2002

oil on linen

34 x 44 in. (86.4 x 111.8 cm)

Signed, titled, and dated "2001-2002 JP Munro ‘S’ is for Sardanapalus" on the reverse.

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

**PROVENANCE**

China Art Objects, Los Angeles

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**AARON MORSE**  b. 1974

Redcoats, 2003

acrylic and oil on canvas

68 x 93 1/2 in. (172.7 x 237.5 cm)

Signed, titled, and dated "Redcoats Aaron Morse ‘03" on the reverse.

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

**PROVENANCE**

ACME, Los Angeles
THIS LOT IS SOLD WITH NO RESERVE

196  JON PYLYPCHUK  b. 1972

How Long Have You Wanted This, 1999
mixed media construction on panel
10 1/6 x 12 1/2 x 5 3/4 in. (25.8 x 31.8 x 14.6 cm)
Signed and titled “How Long Have You Wanted This by Rudy Bust” on the reverse.

Estimate $3,500 - 4,500

PROVENANCE
China Art Objects, Los Angeles


THIS LOT IS SOLD WITH NO RESERVE

197  CHARLIE HAMMOND  b. 1979

Chance Domesticated, 2005
marbling ink on paper, mounted on wood
60 x 47 1/2 in. (152.4 x 120.7 cm)
Signed “Charlie Hammond” on the reverse of the backing board. This work is accompanied by a certificate of authenticity signed by the artist.

Estimate $3,000 - 5,000

PROVENANCE
Galerie Gisela Capitain, Cologne

EXHIBITED
Glasgow, The Jail, Liberation de L’oesthetique, July 2005
Cologne, Galerie Gisela Capitain, Keep Passing the Open Windows or Happiness, September 26 - October 26, 2006
198  JON PYLYPCHUK  b. 1972

Four Works: Untitled, 1999-2000
mixed media collage on paper
i) 9 3/4 x 9 in. (24.8 x 22.9 cm); ii) 10 3/8 x 9 in. (26.4 x 22.9 cm); iii) 9 3/8 x 9 in. (23.8 x 22.9 cm); iv) 9 3/8 x 7 3/8 in. (23.8 x 18.7 cm)

Estimate $4,000–6,000

PROVENANCE
China Art Objects, Los Angeles
CLAYTON BROTHERS  b. 1963 and 1967
You Are Right, 2004
mixed media on canvas
40 x 30 in. (101.6 x 76.2 cm)
Signed “C. Clayton R. Clayton” lower edge.

Estimate $10,000-15,000

PROVENANCE
Mackey Gallery, Houston
CLAYTON BROTHERS  b. 1963 and 1967
You Are Wrong, 2004
mixed media on canvas
40 x 30 in. (101.6 x 76.2 cm)
Signed “C. Clayton R. Clayton” lower edge.

Estimate $8,000-12,000

PROVENANCE
Mackey Gallery, Houston

LITERATURE
201  CHRISTOPHER WINTER  b. 1968

*The Vortex*, 2007
acrylic on canvas
47 5/16 x 67 1/16 in. (120.2 x 170.3 cm)
Signed, titled, and dated “The Vortex Christopher Winter 2007” on the reverse.

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

**PROVENANCE**
Edelman Arts, New York

**EXHIBITED**
202  **CHRISTOPH RUCKHAEBERLE**  b. 1972

*Lake and Sunset*, 2004

Oil on canvas

110 x 148 3/4 in. (279.4 x 377.8 cm)

Signed and dated “Ruckhaeberle 2004” on the overlap.

**Estimate** $12,000–18,000

**PROVENANCE**

Zach Feuer Gallery, New York

**LITERATURE**

LORETTA LUX  b. 1969

Two Works: i) Portrait of a Girl 1; ii) Portrait of a Girl 2, 2000
cibachrome
each image: 8 3/4 x 8 3/4 in. (22.2 x 22.2 cm)
each sheet: 11 3/4 x 11 3/4 in. (29.8 x 29.8 cm)

Estimate $8,000-12,000

PROVENANCE
Yossi Milo Gallery, New York
GREGORY CREWDSON  b. 1962

Untitled (Man in the Woods) (from Beneath the Roses), 2003
digital c-print, Diasec-mounted
57 x 88 in. (144.8 x 223.5 cm)
Signed “Gregory Crewdson” on a label affixed to the reverse. This work is number three from an edition of six.

Estimate $35,000-45,000

PROVENANCE
Luhring Augustine Gallery, New York
John Berggruen Gallery, San Francisco

LITERATURE
ROBYN O’NEIL  b. 1977

We are not o.k., we cannot live like this anymore, 2005
graphite on paper
32 x 40 in. (81.3 x 101.6 cm)
Signed, titled, and dated “We are not o.k., we cannot live like this anymore 2005 Robyn O’Neil” on the reverse.

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

**PROVENANCE**
Clementine Gallery, New York

**EXHIBITED**
Houston, Contemporary Arts Museum; Seattle, Frye Art Museum; Ithaca, Herbert F. Johnson Museum of Art; Cornell University; Perspectives 160: Robyn O’Neil, January 27, October 8, 2006

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TILO BAUMGARTEL  b. 1972

Two Works: i) Black & White; ii) The Romantics, 2009
graphite, ink, and watercolor on paper
each: 11 5/8 x 16 1/2 in. (29.5 x 41.9 cm)
i) Signed, titled, and dated “Tilo Baumgartel 2009 Black & White” on the reverse;  
ii) Signed, titled, and dated “Tilo Baumgartel 2009 The Romantics” on the reverse.

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

**PROVENANCE**
Wilkinson Gallery, London
TILO BAUMGARTEL  b. 1972

18/6, 2000

oil on canvas

60 x 76 3/4 x 3 in. (152.4 x 194.9 x 7.6 cm)

Signed and dated “Tilo Baumgartel 2007” on the reverse.

Estimate $12,000-18,000

PROVENANCE

Adam Biesk Art Advisory, Los Angeles

Galerie Kleindienst, Leipzig

Private collection, Germany

EXHIBITED


LITERATURE


**JERRY OTT**  b. 1947

_Toy Room (Sandy/Mylar), 1974_
acrylic on canvas
78 3/4 x 95 1/8 in. (194.9 x 241.6 cm)
Signed, titled, inscribed, and dated “Jerry Ott Toy Room (Sandy/Mylar) 1974 U.S.A.” on the reverse.

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

**PROVENANCE**
Sale: Bukowskis, Stockholm, Modern + Contemporary & Design, April 27, 2004, lot 574
Acquired at the above sale by the present owner

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**MUNTEAN & ROSENBLUM**  b. 1962 & 1962

_Two Works: Untitled, 2003_
graphite and collage on paper
each: 15 1/2 x 11 3/4 in. (39.4 x 29.8 cm)
Each signed and dated “Mun/Ros 03” on the reverse.

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

**PROVENANCE**
Private collection, New York
AMY ADLER  b. 1966

Centerfold #3, 2002
cibachrome, mounted on aluminum
48 x 67 7/8 in. (121.9 x 172.4 cm)
Signed “Amy Adler” on a label accompanying the work. This work is unique.

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

**PROVENANCE**
Casey Kaplan Gallery, New York

**EXHIBITED**
Las Vegas, University of Nevada, Amy Adler: Centerfolds, July 2002
Milan, Fondazione Davide Halevim, Something More Than Five Revolutionary Seconds, November 2003
Los Angeles, Ben Maltz Gallery at Otis College of Art and Design, Superficiality and Superexcrescence, June 27- September 12, 2009
DANIEL WIENER  b. 1954

Eight Works: Untitled, n.d.
watercolor and graphite on paper
four works: 17 7/8 x 23 3/4 in. (45.4 x 60.3 cm); two works: 22 1/4 x 30 1/4 in. (56.5 x 76.8 cm); one work: 14 1/8 x 19 7/8 in. (35.9 x 50.5 cm); one work: 19 3/4 x 55 3/4 in. (50.2 x 141.6 cm)
Each signed “Daniel Wiener” lower right.

Estimate $4,000-6,000

PROVENANCE
Alain Norhonne Gallery, Brussels
JA’BAGH KAGHADO

Forgiveness, 2011
hand-painted platinum and palladium print on Arches paper
44 x 30 in. (111.8 x 76.2 cm)
Signed and numbered “Ja’Bagh Kaghado 3/5” on the reverse. This work is number three from an edition of five.

Estimate $8,000 - $12,000

PROVENANCE
MSK Eastside Gallery, Moscow
EXHIBITED
Moscow, K35 Gallery, My Beautiful Distortion, March 29- May 6th, 2012 (another example exhibited)

AMY BESSONE  b. 1970

M.v.M. 2005
oil on canvas
86 x 64 in. (218.4 x 162.6 cm)

Estimate $5,000 - $7,000

PROVENANCE
David Kordansky Gallery, Los Angeles
EXHIBITED
Los Angeles, David Kordansky Gallery, Amy Bessone, Lara Schnitger, Matthew Monahan, Thomas Houssaga: Both Ends Burning, October 14 - November 12, 2005
D-L ALVAREZ  b. 1965

Two Works: i) Fan, 2002; ii) Untitled (To Live in Your Deserts), 2004
i) graphite on paper; ii) contact paper collage
i) 32 x 25 1/4 in. (81.3 x 64.1 cm); ii) dimensions variable.
minimum dimensions: 41 1/4 x 25 1/4 in. (104.8 x 64.1 cm)
ii) This work is accompanied by the artist’s installation instructions.

Estimate  $5,000-7,000

PROVENANCE
Derek Eller Gallery, New York
PIPILOTTI RIST  b. 1962
Selbstlos im Lavabad (Self/less in the Bath of Lava), 1995
cibachrome
19 5/8 x 27 1/2 in. (49.8 x 69.9 cm)
This work is number 15 from an edition of 20 plus one artist proof. This work is accompanied by a certificate of authenticity signed by the artist.

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

PROVENANCE
Galerie Akinci, Amsterdam
Acquired at the above sale by the present owner

ADAM PUTNAM  b. 1973
Untitled, Pinhole 1, 2005
c-print, mounted on aluminum
30 x 40 in. (76.2 x 101.6 cm)
This work is unique.

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

PROVENANCE
Sandroni Rey Gallery, Los Angeles

EXHIBITED
Los Angeles, Sandroni Rey Gallery, Adam Putnam: A Slower Time, July 9- August 13, 2005
BRYAN HUNT  b. 1947

Cairn #1, 1998
bronze on granite base and granite plinth
sculpture and granite base: 45 5/8 x 19 1/2 x 26 in. (115.9 x 49.5 x 66 cm)
Signed, dated “Bryan Hunt 98” and numbered two of four on the base. This work is
number two from an edition of four.

Estimate $10,000-15,000

PROVENANCE
Private Collection
ZHENG DELONG  b. 1976

04 Dissolve 06, 2003
oil on canvas
82 1/4 x 59 1/8 in. (208.9 x 150.2 cm)
Signed, titled, and inscribed in Chinese “Zheng Delong Sichuan Chengdu oil on canvas 04 dissolve 06” on the reverse.

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

**PROVENANCE**
Private collection, Hong Kong
YELENA TYLKINA  b. 1965

Moon Cock, 2009
acrylic on canvas
36 x 36 in. (91.4 x 91.4 cm)
Signed, titled, and dated “Moon Cock Yelena Tylkina 2009” on the reverse.

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

**PROVENANCE**
Acquired directly from the artist
Private Collection

**EXHIBITED**
Evora, Museu de Evora, The Divine Female, May 26 - June 19, 2011

VIK MUNIZ  b. 1961

Car and Boat, 1998/2003
pencil, ink wash, acrylic gel, and collage on paper
12 x 9 in. (30.5 x 22.9 cm)
Initialed, numbered, and dated “P. 46 VM. 98” lower edge. This work is unique.

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

**PROVENANCE**
Edwynn Houk Gallery, New York

**LITERATURE**
DIRK SKREBER  b. 1961

Unused, 2007
plastic model car on metal pedestal
sculpture: 9 3/4 x 6 3/4 x 5 in. (24.8 x 17.1 x 12.7 cm)
pedestal: 40 x 11 3/8 x 11 3/8 in. (101.6 x 28.9 x 28.9 cm)

Estimate $6,000 - 8,000

PROVENANCE
Gallery Luis Campaña, Cologne
222  **ADAM DANT**  b. 1967

ink on paper
41 3/4 x 83 5/8 in. (106 x 212.4 cm)
Signed “Adam Dant” lower right.

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

**PROVENANCE**
Adam Baumgold Gallery, New York

223  **MIRCEA SUCIU**  b. 1978

*The Other Side (from How Deep the Rabbit Hole Goes series)*, 2008
oil on canvas
15 3/4 x 15 3/4 in. (40 x 40 cm)

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

**PROVENANCE**
Irena Hochman Fine Art, New York
224  **JON KESSLER**  b. 1957

*Small Piece*, 1985
Plexiglas, light bulb and fitting, plastic ball and figures, electric motor, aluminum frame, string, and epoxy resin
20 5/8 x 12 x 12 in. (52.5 x 30.5 x 30.5 cm)

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

**PROVENANCE**
Blum Helman Gallery, New York
Sotheby’s, New York, *Property from the Raymond and Patsy Nasher Collection*, May 9, 2008, lot 25
Acquired at the above sale by the present owner
**SAM DURANT** b. 1971

*Boys Throw Objects at British Forces, Belfast, 1976, 2004*

graphite on paper
38 1/4 x 50 in. (97.2 x 127 cm)

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

**PROVENANCE**
Blum & Poe, Los Angeles

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**DAVID KORTY** b. 1971

*Tire Tracks, 2003*

tempera, colored pencil, and graphite on paper
22 1/4 x 30 in. (56.5 x 76.2 cm)
Signed and dated “David Korty 2003” on the reverse.

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

**PROVENANCE**
China Art Objects, Los Angeles

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THIS LOT IS SOLD WITH NO RESERVE

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**DAVID KORTY** b. 1971

*Tire Tracks, 2003*

tempera, colored pencil, and graphite on paper
22 1/4 x 30 in. (56.5 x 76.2 cm)
Signed and dated “David Korty 2003” on the reverse.

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

**PROVENANCE**
China Art Objects, Los Angeles
ANTHONY GOICOLEA  b. 1971

Ghost Ship, 2005
c-print, mounted on aluminum
34 1/2 x 94 5/8 in. (87.6 x 240.3 cm)
This work is number two from an edition of nine plus three artist proofs. This work is accompanied by a certificate of authenticity signed by the artist.

Estimate $6,000-8,000

PROVENANCE
Postmasters, New York

VIK MUNIZ  b. 1961

Trout, After Courbet (from Pictures of Soil), 1998
gelatin silver print
image: 18 x 22 3/8 in. (45.7 x 56.8 cm); sheet: 20 x 24 in. (50.8 x 61 cm)
Signed, numbered, and dated “Vik Muniz 1998 9/10” on a label affixed to the reverse of the backing board. This work is number nine from an edition of ten plus five artist proofs.

Estimate $8,000-12,000

PROVENANCE
Sikkema Jenkins, New York

LITERATURE
LYLE OWERKO  b. 1968

Leleisi from The Samburu, 2006
archival pigment print
56 3/8 x 43 3/8 in. (143.2 x 110.2 cm)
Signed and numbered "Lyle Owerko A.P. 2" lower edge. This work is artist proof
two from an edition of 25 plus five artist proofs.

Estimate $5,000-7,000

PROVENANCE
F.M. Allen, New York
CHUCK CLOSE  b. 1940

Kate Moss, 2005
digital pigment print diptych
each image: 11 3/4 x 8 3/4 in. (29.8 x 22.2 cm); sheet: 16 7/8 x 21 1/2 in. (42.9 x 54.6 cm)
Signed, numbered, and dated "3/25 Chuck Close 2005" lower edge. This work is number three from an edition of 25.

Estimate $10,000-15,000

PROVENANCE
Danziger Gallery, New York

LITERATURE
"All about Kate", W Magazine, September 2003, n.p. (illustrated)
NAN GOLDIN  b. 1953

Rebecca at the Russian Baths, NYC, 1985
c-print, flush-mounted on Cintra
27 3/8 x 40 in. (69.5 x 101.6 cm)
Signed, titled, numbered, and dated “Rebecca at the Russian Baths, NYC 1985 Nan Goldin 4/25” on the reverse of the flush mount. This work is number four from an edition of 25.

Estimate $6,000-8,000

PROVENANCE
Teplitzky and Scott Fine Art, Hong Kong

LITERATURE

JESSICA CRAIG-MARTIN  b. 1963

Rita Hayworth Alzheimer’s Benefit, Waldorf Astoria Hotel, NY, 1999, 1999

c-print
35 x 42 1/4 in. (88.9 x 107.3 cm)
This work is number one from an edition of three plus two artist proofs.

Estimate $2,000-3,000

PROVENANCE
Greenberg Van Doren Gallery, New York
Patrick De Brock Gallery, Knokke

IZIMA KAORU  b. 1954

Hasegawa Kyoto wears Yves Saint Laurent Rive Gauche, 2003, printed in 2005
color coupler print, flush-mounted on Cintra
image: 39 1/2 x 31 in. (100.3 x 78.7 cm); sheet: 49 x 41 in. (124.5 x 104.1 cm)
Signed in Japanese “Izima Kaoru” on an artist’s label accompanying the work. This work is number one from an edition of five.

Estimate $6,000-8,000

PROVENANCE
Galeria Andreas Binder, Munich
ROBERT POLIDORI  b. 1951

Señora Faxas Residence, Miramar, Havana, No. 1, 1997

c-print, flush mounted to Plexiglas
image: 23 x 30 in. (58.4 x 76.2 cm); sheet: 30 x 40 in. (76.2 x 101.6 cm)
This work is unique and is accompanied by a certificate of authenticity signed by the artist.

Estimate $15,000–20,000

PROVENANCE
Acquired directly from the artist
Robert Miller Gallery, New York
Private Collection
Hamburg Kennedy Photographs, New York
Private Collection

LITERATURE
ALEX GUOFENG CAO  b. 1969 

*I love You Too, Lichtenstein vs. Lichtenstein*, 2011
chromogenic print, Diasec-mounted
72 x 108 in. (182.9 x 274.3 cm)
Signed and dated “Cao 2011” on a label affixed to the reverse of the work. This work is artist proof one from an edition of five plus two artist proofs.

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

PROVENANCE
Acquired directly from the artist

TRACY MOFFATT  b. 1960

Something More #7, 1989
dye-destruction print
38 1/4 x 49 in. (97.2 x 124.5 cm)
Signed and dated “Tracey Moffatt Oct 6, 2011” on a certificate of authenticity accompanying the work. This work is number 24 from an edition of 30.

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

PROVENANCE
Lawing Gallery, Houston

LITERATURE
Tracey Moffatt, exh. cat., Barcelona, 1999, p. 31, 35 (illustrated)
GAVIN BOND  (b. 1970)

Ménage À Trois (Yellow), 2008
digital c-print, Diasec-mounted
59 3/4 x 44 7/8 in. (151.8 x 114 cm)
This work is unique and is accompanied by a label signed by the artist.

Estimate $8,000 - $12,000

PROVENANCE
Guy Hepner Contemporary, Los Angeles
CONTEMPORARY ART, WORLDWIDE

Laura Garbarino  
Senior International Specialist, Milan

Thomas Dryll  
Senior Specialist, Paris

Edouard de Moussac  
Specialist, Paris

Shirin Kranz  
Specialist, Berlin

Katie Kennedy Perez  
Specialist, Geneva

Niklaus Kuenzler  
Specialist, Zurich

Bérénice Chef  
Specialist, Brussels

Svetlana Marich  
Specialist, Moscow

Maya McLaughlin  
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2 BIDDING IN THE SALE

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Bidding in Person

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

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

The auctioneer may vary the increments during the course of the auction at his or her own discretion.
FALL 2012 AUCTIONS

UNDER THE INFLUENCE
20 SEPTEMBER  NEW YORK

DESIGN & NORDIC DESIGN
27 SEPTEMBER  LONDON

PHOTOGRAPHS
2 OCTOBER  NEW YORK

CONTEMPORARY ART
10 & 11 OCTOBER  LONDON

MOSS
16 OCTOBER  NEW YORK

EDITIONS & EVENING EDITIONS
29 OCTOBER  NEW YORK

PHOTOGRAPHS
8 NOVEMBER  LONDON

CONTEMPORARY ART
15 & 16 NOVEMBER  NEW YORK

LATIN AMERICA
20 NOVEMBER  NEW YORK

JEWELS
6 DECEMBER  NEW YORK

DESIGN MASTERS & DESIGN
11 DECEMBER  NEW YORK

PHILLIPSDEPURY.COM
3 THE AUCTION

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

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

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

4 AFTER THE AUCTION

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

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

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

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

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

Export and Import Licenses
Before bidding for any property, prospective bidders are advised to make independent inquiries as to whether a license is required to export the property from the United States or to import it into another country. It is the buyer's sole responsibility to comply with all import and export laws and to obtain any necessary licenses or permits. The denial of any required license or permit or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot.
AUCTION 27 SEPTEMBER 2012 LONDON
Viewing 20 – 26 September

Phillips de Pury & Company Howick Place London SW1P 1BB
Enquiries +44 20 7318 4019 Catalogues +1 212 940 1240 | +44 20 7318 4039
PHILLIPSDEPURY.COM

JEAN ROYÈRE  Rare ‘Ambassador’ sofa, circa 1955 Estimate £40,000 – 60,000
CONDITIONS OF SALE

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

1 INTRODUCTION

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

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

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

2 PHILLIPS de PURY & COMPANY AS AGENT

Phillips de Pury & Company acts as an agent for the seller, unless otherwise indicated in this catalogue or at the time of auction. On occasion, Phillips de Pury & Company may own a lot directly, in which case we will act in a principal capacity as a consignor, or a company affiliated with Phillips de Pury & Company may own a lot, in which case we will act as agent for that company, or Phillips de Pury & Company 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 de Pury & Company in relation to each lot is partially dependent on information provided to us by the seller, and Phillips de Pury & Company is not able to and does not carry out exhaustive due diligence on each lot. Prospective buyers acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

Notwithstanding the foregoing, we shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with our role as auctioneer of lots in this sale and in light of (i) the information provided to us by the seller, (ii) scholarship and technical knowledge and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

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

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

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

4 BIDDING AT AUCTION

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

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

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

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

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

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

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

5 CONDUCT OF THE AUCTION

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

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he or she believes there may be error or dispute and take such other action as he or she deems reasonably appropriate. Phillips de Pury & Company 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 de Pury & Company provided that the bidder does not know the reserve placed on the lot.

(c) The auctioneer will commence and advance the bidding at levels and in increments he or she considers appropriate. In order to protect the reserve on any lot, the auctioneer may place one or more bids on behalf of the seller up to the reserve without indicating he or she is doing so, either by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot’s low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

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

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

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

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

6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer’s premium and any applicable sales tax (the “Purchase Price”). The buyer’s premium is 25% of the hammer price up to and including $50,000, 20% of the portion of the hammer
PHOTOGRAPHS

AUCTION  2 OCTOBER 2012  NEW YORK  10AM & 2PM

Viewing  24 September – 1 October

Enquiries  +1 212 940 1245  |  photographs@phillipsdepury.com

PHILLIPSDEPURY.COM

STEVEN MEISEL  Walking in Paris, Linda Evangelista & Kristen McMenamy, Vogue, 1992  Estimate $40,000 – 60,000
8 FAILURE TO COLLECT PURCHASES
(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, each lot will incur a late collection fee of $50, administrative charges of $10 per day and insurance charges of 1% of the Purchase Price per month on each uncollected lot. 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 de Pury & Company, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips de Pury & Company’s reasonable discretion. The proceeds of such sale will be applied to pay for storage charges and any other outstanding costs and expenses owed by the buyer to Phillips de Pury & Company or our affiliated companies and the remainder will be forfeited unless collected by the buyer within two years of the original auction.

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

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

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENSES AND PERMITS
Before bidding for any property, prospective buyers are advised to make their own inquiries as to whether a license is required to export a lot from the United States or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. It is solely the buyer’s responsibility to comply with these laws and to obtain any necessary export or import licenses. 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 de Pury & Company 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.
ED RUSCHA  Mint (E. 5), 1969 Lithograph, edition of 20, 17 x 24 in. (43.2 x 61 cm)  Estimate $7,000 - 9,000
12 CLIENT INFORMATION
In connection with the management and operation of our business and the marketing and
supply of auction-related services, or as required by law, we may ask clients to provide
personal information about themselves or obtain information about clients from third
parties (e.g., credit information). If clients provide us with information that is defined by law
as “sensitive,” they agree that Phillips de Pury & Company and our affiliated companies may use
it for the above purposes. Phillips de Pury & Company and our affiliated companies will not
use or process sensitive information for any other purpose without the client’s express
consent. If you would like further information on our policies on personal data or wish
to make corrections to your information, please contact us at +1 212 940 1228. If you would
prefer not to receive details of future events please call the above number.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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Simon de Pury

Chief Executive Officer
Bernd Runge

Senior Directors
Michael McGinnis
Dr. Michaela de Pury

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SALE INFORMATION

AUCTION
450 PARK AVENUE NEW YORK 10022
20 September 2012, 2pm

VIEWING
450 PARK AVENUE NEW YORK 10022
12 – 20 September
Monday – Saturday 10am – 6pm
Sunday 12pm – 6pm

SALE DESIGNATION
In sending in written bids or making enquiries
please refer to this sale as NY000412 or Under the Influence.

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Back pages  Sterling Ruby, Sex, 2007, lot 4 (detail)
Sean Landers, This painting is ... , 2004, lot 73 (detail)
Inside Back Cover  Carter Mull, Cadere...cadaver, 2004, lot 9 (detail)
Back Cover  Nate Lowman, Black Maxima Negative, 2005, lot 12 (detail)