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
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#860752212570, 2007
laminated glass, silicone, metal, FedEx shipping box, packing tapes, 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 Cintra
52 3/4 x 36 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

8 0

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 seen and enjoyed by crucial numbers of mainstream audiences. The personalization of female-identified American women, Chambers’ modest yet often scorching performances, almost overnight, signalled a sea-change in contemporary movies and paving the way for the adult film industry’s critical and commercial success.

Most remarkable, however, was the fact that she was able to maintain her popularity in a male-dominated industry. A performer who could last five years in the spotlight, Chambers retained a loyal following which kept her busy throughout a career spanning three decades.

Behind the Green Door appeared just as porn films were beginning to move from stage to screen. The so-called “exploitation movie” became, in the late 1960s and early 1970s, the 72-cm short that was seen to represent the new-found and short-lived genre of “women’s films.”

Chambers was born and raised in the Midwest and studied film and art at Iowa State University. She moved to Los Angeles in 1969, where she found work as an art model and met future husband, promoter, director and screenwriter Roy Richard. She married Richard in 1971, and they had two children. The couple later divorced.

The film was a box-office hit, earning over $50 million, making it one of the most successful adult films of all time. Chambers went on to make several more highly successful adult films, such as The Reckless Age (1975), Afternoon Desire (1980) and Afternoon Delight (1980), as well as appearing in several B-rated films, including The Nasty Professor (1976) and The Pornographers (1978).

In 1980 she married the actor and director John Holmes, with whom she had two children. The couple divorced in 1984.

Chambers later served as the president of the Professional Actors Union and as a member of the American Federation of Television and Radio Artists, and was consequently involved in the making of several adult films, including The Mind of the Green Alien, which was the longest-running play in the history of Las Vegas, and in Paul Stenson’s Last of the Bedtime Lovers.

She starred in the two-seventh place single and the second film for which she was nominated for an Oscar, as the lead actress in the role of the adult film star in 1975. She received the Oscar for best actress in the role of an adult film star in the film The Adult Film Star in 1975.

In 1988 Chambers returned to adult movies with A Private Vice, which was a box-office and video hit, and was followed by several more adult features. From 1975 she made over 90 adult comedies and dramas and was involved in the making of a number of adult films, beginning with Angel of S.E.R.C. which also starred the former Andy Warhol super star, Man Woman.

Other adult films included Fly Me to the Moon (1969), Frankenstein in the Bed (1992) and Alpha Beta (1988), which was made using a home video and cable television.

In 1999 Chambers made a return to hardcore adult films with Dirty Richards (1990), which depicted and emulated the sex scene that was cut from the opening of the film, after a showdown with adult film Star. She continued to make specials that aired on HBO and Showtime.

She finally gave up her own cable channel, HBO (1973), which she produced and which was sold to a cable company. After a successful career in adult film, she continued to make specials that aired on HBO and Showtime.

The published work by Chambers is: My Story (1975) and The Professional Actors Union: Marilyn Chambers (1976), with Barbara Allan.

In 1999 the New York Times and The New York Times Video News did a feature on the “Top 10 Adult Films of the 20th Century” (listed by Playboy as one of the Top 100 Adult Films of the 20th Century) and “28 Marilyn Chambers Days” in which Chambers was interviewed.

8
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

34 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. (99.5 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)
ii) 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)

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
New York: Bortolami Gallery, Tom Burr: Sentence, September 18 - October 24, 2009
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
22  **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 Harborer, 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
TATIANA TROUVÉ  b. 1968

Untitled (distorted beton), 2010
beton and metal
36 1/4 x 65 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
JULIAN HOEBER  b. 1974

*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
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
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 Citezen*, 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 Citezen’ 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 CERLETY  b. 1980
Genius Making a To-Do List, 2002
charcoal 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
ROBERT RAUSCHENBERG 1925–2008

Black Cat, 1995
vegetable dye transfer on paper
39 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 ALSOUDANI  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 KIPPENBERGER  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 (Va-voom 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

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

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**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
56  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

57  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
Miami, The Moore Space, Wiggin Village: A Project by Jim Drain and Ara Petersen,
December 3, 2004 - March 24, 2005
Los Angeles, Peres Projects, Jim Drain, theskywas/wedewitha1000starswhilehesunkissed
themountains/lived/the/moonsplayedacross/therainbows, 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

Standing Woman, 2005
Papier mache
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
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
JOSE 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); ii) 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.”

“Tell us about the time you were a whore in Chicago.”

Text reads: ‘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,” Janice pleaded. “Oh,” said the old lady putting aside her knitting and wrapping her arms around the children, “what should I tell you?” Little Polly’s voice came gently, “Tell us about the time you were a whore in Chicago.”’
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

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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

Gift of the artist
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 '85_, 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
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, MARKING, 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
95  **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  1910-1966

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 090607 (O), 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.

100  

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)
SUMMER LOVE
THE FIRST POLISH WESTERN
**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 NESHAT  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
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
JORGE PARDO  b. 1963

Two Works: i) 1230 (22); ii) 1230 (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

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: Oncena 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

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

Estimate $7,000-9,000

PROVENANCE
Galerie Jan Wentrup, 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
118  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/Andreana Photography.

Estimate $25,000-35,000

PROVENANCE
Galerie Emmanuel Perrotin, Paris

EXHIBITED
Paris, Galerie Emmanuel Perrotin, Stages, July 17- August 8, 2009
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

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
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
126  **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

127  **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 Franckey, *Florian Maier-Aichen*, January 11–March 1, 2008 (another example exhibited)

**LITERATURE**

LAURIE SIMMONS  b. 1949

Jane, 1988
cibachrome, Diasec-mounted
36 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


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. 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**  

**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
Hamburg, Kunstverein, Bochum, Museum Bochum, Zhang Huan, November 2002-June 2003 (another example exhibited)
New York, Max Lang, Zhang Huan: Selected Works 1995-2006, September-October 2006 (another example exhibited)
New York, Asia Society Museum, Zhang Huan: Altered States, September 6, 2007-January 20, 2008 (another example exhibited)

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

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**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**
Fundación Caja de Madrid, Sam Francis: Elementos y Arquetipos, exh. cat., Madrid, 1997 (illustrated)
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
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

*Bears, 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

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
148  **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

151

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
152  **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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153  **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

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
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
160  **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
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

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**

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, Lazarov Gallery, Na pole on!, June 1 - July 1, 2012
165  **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

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166  **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
**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 (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-P2-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)
173  **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

174  **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
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
178  **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

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

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
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

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

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THIS LOT IS SOLD WITH NO RESERVE
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

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

**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

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THIS LOT IS SOLD WITH NO RESERVE

**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’esthetique, July 2005
Cologne, Galerie Gisela Capitain, Keep Passing the Open Windows or Happiness, September 20 - October 26, 2006
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
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
204  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**
205 **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 150: Robyn O’Neil, January 27–October 8, 2006

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206 **TILO BAUMGARTEL**  b. 1972

Two Works: i) *Black & White;* ii) *The Romantics,* 2009
graphite, ink, and watercolor on paper

i) 11 5/8 x 16 1/2 in. (29.5 x 41.9 cm)
Signed, titled, and dated “Tilo Baumgartel 2009 Black & White” on the reverse;
ii) 11 5/8 x 16 1/2 in. (29.5 x 41.9 cm)
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

1816, 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  
76 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 Noirhomme 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 Schnitgel, Matthew Monahan, Thomas Houssaige: 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 (Selfless 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
221  DIRK SKREBER  b. 1961

Untitled, 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
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

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
227  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

228  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

Lelesit 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. Allon, New York
230  **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)
231  **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**


232  **JESSICA CRAIG-MARTIN**  b. 1963


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

233  **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. 3, 1997

c-print, flush mounted to Plexiglas
image: 58.4 x 76.2 cm; sheet: 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
B. Reinhardt, ed., Tracey Moffatt, Ostfildern, 1999, p. 11 (illustrated)
Tracey Moffatt, exh. cat., Barcelona, 1999, p. 31, 35 (illustrated)
237  **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

Édouard de Moussac
Specialist, Paris

Shirin Kranz
Specialist, Berlin

Katie Kennedy Perez
Specialist, Geneva

Niklaus Kuenzler
Specialist, Zurich

Bérénice Chef
Specialist, Brussels

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

Bidding by Telephone
If you cannot attend the auction, you may bid live on the telephone with one of our multi-lingual staff members. This service must be arranged at least 24 hours in advance of the sale and is available for lots whose low pre-sale estimate is at least $1000. Telephone bids may be recorded. By bidding on the telephone, you consent to the recording of your conversation. We suggest that you leave a maximum bid, excluding the buyer’s premium and any applicable taxes, which we can execute on your behalf in the event we are unable to reach you by telephone.

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

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

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

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

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

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

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 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 state 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 the purchase price at 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
price above $50,000 up to and including $1,000,000 and 12% of the portion of the hammer price above $1,000,000. Phillips de Pury & Company reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

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

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

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

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

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

Citibank
322 West 32nd Street, New York, NY 1011
SWIFT Code: CITIUS33
ABA Routing: 021 000 089

For the account of Phillips de Pury & Company LLC
Account no.: 58347736

Please reference the relevant sale and lot number.

(d) 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.

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

7 COLLECTION OF PROPERTY

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

(b) The buyer must arrange for collection of a purchased lot within seven days of the date of the auction. Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 31st Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, Phillips de Pury & Company will upon request transfer on a bi-weekly basis purchased lots suitable for hand carry back to our premises at 450 West 15th Street, New York, New York for collection within 30 days following the date of the auction. Purchased lots are at the buyer’s risk, including the responsibility for insurance, from the earlier to occur of (i) the date of collection or (ii) seven days after the auction. Until risk passes, Phillips de Pury & Company will compensate the buyer for any loss or damage to a purchased lot up to a maximum of the Purchase Price paid, subject to our usual exclusions for loss or damage to property.

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

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

17 AUTHORIZATION
Phillips de Pury & Company warrants the authorship of property in this auction catalogue for a period of five years from the 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 as described in 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 for loss or damage beyond the remedy expressly provided in this Authorship Warranty, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the original Purchase Price.

18 CLIENT 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.

19 COPYRIGHT
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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

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In sending in written bids or making enquiries
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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)